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Not Just a Treat: Arts and Social Inclusion

A report to the Scottish Arts Council

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1. Executive Summary

The Scottish Arts Council (SAC) commissioned the University of Glasgow Centre for Cultural Policy Research (CCPR) and Department of Urban Studies to undertake a review of its Arts and Social Inclusion scheme.
The brief asked the research team to consider three aspects of the scheme:

- its effectiveness as a national funding scheme in promoting the arts, levering additional funding and providing 'value for money';
- its success in reaching Social Inclusion Partnerships (SIPs) and encouraging them to use the arts as a means of tackling exclusion; and
- the impact of SIP arts projects on the participants and the wider community.

The team employed the following methods:

- Review of documents on all applications
- Interviews with key players
- Survey of all Partnerships
- Studies of ten selected projects
- Investigation of public attitudes

The research came to the following conclusions:

Success of the Scheme: Overall, this has proved to be an effective funding scheme, which is encouraging SIPs to use the arts as a means of social inclusion.

Profile of arts in SIPs: The arts were not featured in most of the original strategies developed by SIPs, although there is a move now, amongst some to include the arts in revised plans.

Approach of the Scottish Arts Council: Overall the application process for this scheme compared satisfactorily with other funding schemes and the availability of SAC staff for specific advice on applications and for help in developing projects was appreciated. Some common approach or base of monitoring data is required to enable any overall evaluation across the scheme of the short and longer-term effects of the arts in SIPs.

Value for money: £967,531 in SAC grant was expected to generate an estimated additional leverage of £479,998 in other cash contributions to arts activity and £112,530 in 'in kind' contributions. SIPs' own budgets were the main source of the cash contributions, with local authorities making the largest contribution from the partners.

Arts projects: There was some evidence that the arts projects overcame some traditional barriers to participation. Local knowledge held by the SIP was central to understanding how to promote the activity and encourage participation. To achieve artistic quality, SIPs recruited groups or individuals with a background in the arts. The projects are not in themselves 'innovative' in terms of arts practice, and follow approaches that are well-developed in community arts.

Targeting: The projects did not always reach those who are most vulnerable. Working through existing groups – whether family centres or drug projects – is one possible approach. It is

difficult to see how extending beyond SIPs could enhance a scheme that is working well with SIPs and, in any case, there are other funding schemes open to non-SIP areas.

Impact: Practical co-operation has developed during the delivery of projects, and some projects have also influenced the awareness that agencies have of the arts and the priority that they give them. While most projects did not appear to have achieved a very high profile within their communities, there was little evidence of intrinsic fear or hostility towards the arts, indicating that there remains a great deal of untapped potential for participation. The participants referred to gaining skills and increasing confidence through participation in arts projects.

Sustainability: A majority of Partnerships are likely to apply in future including several that have never previously applied. The scope for extending the coverage of the scheme appears considerable. One strategy is to target SAC 'voted' funds more at Social Inclusion projects.

Having reached these conclusions, we make the following recommendations:

1. The Scottish Arts Council (SAC) should continue to promote the role of the arts in combating social inclusion through advocating the role of the arts within Social Inclusion Partnerships (SIPs) and through a targeted scheme of support.

2. The Scottish Arts Council should undertake a 're-launch' of the scheme with SIPs using a cross-council team of SAC staff and the Arts for All web site to disseminate examples of arts and social inclusion projects and to inform SIPs of the existence of the fund. SAC staff should also continue to assist SIPs with the development of projects and applications. SAC should consider possible links with sportscotland, perhaps through a joint initiative on 'participation'.

3. The Scottish Arts Council should build on positive responses to the application and decision-making process by developing its staff team with a focus on consistency of approach and a developmental role; and by reviewing the guidelines and time scales. On monitoring and evaluation, SAC should consider developing, with SIPs, a common understanding of the possible short and long-term outcomes of arts projects.

4. The Scottish Arts Council should consider the issue of targeting within SIPs. The Panel and staff should look to ensuring a range of projects is supported (new/previous applicants; large/small SIPs; area based/ thematic), and consider priorities for funding taking account of the likely effectiveness of the approach proposed.

5. The Scottish Arts Council should recognise that artistic quality is important to SIPs- both the process and the final product. SAC has a role in working with local authorities to ensure more systematic use of artists and arts organisations bringing them in to advise, advocate and deliver artistic projects.

6. The Scottish Arts Council should address the long-tem sustainability of arts in social inclusion areas by reviewing its other funding schemes to ensure a consistency of approach and by developing better links between SIPs and SAC core funded organisations. SAC should continue to develop partnerships with local authorities, health boards and other agencies that have a role in this area.

2. Introduction

This report provides an evaluation of the Scottish Arts Council's (SAC) National Lottery Arts and Social Inclusion Scheme. This funding programme distributes lottery funds to arts projects in Social Inclusion Partnerships (SIPs) in Scotland. The evaluation provides an analysis of the scheme on several fronts:

- its effectiveness as a national funding scheme in promoting the arts, levering additional funding and providing 'value for money'
- its success in reaching SIPs and encouraging them to use the arts as a means of tackling exclusion, and
- the impact of SIP arts projects on the participants and the wider community.

This introduction provides a background for the rest of the report by outlining the policy context that led SAC to operate such a funding scheme and also considers how the scheme might contribute to social inclusion and social justice.

2.1 Social justice policy

The Scottish Executive's social justice policy is 'at the heart' of the Scottish Executive's Programme for Government.[1] SIPs are a key part of the Executive's 'social justice' policy, which evolved from the Scottish Office's social inclusion strategy.[2] The policy is targeted on areas and groups that suffer multiple deprivations associated with poverty and social exclusion:

> 'Our vision is of a Scotland where everyone enjoys the benefits of prosperity, and where everyone has chances to work and to learn. A Scotland where everyone's contribution is valued, and everyone can play their part in a modern, progressive democracy. A Scotland where those in difficulties are helped to get back on their feet, rather than being trapped in dependency or pushed further into the spiral of exclusion'.[3]

Although 'social inclusion' still features strongly in policy and public debates, the Scottish Executive adopted the phrase 'social justice' after the establishment of the Scottish Parliament in 1999. The social justice policy seeks to secure social inclusion as a key aim. The Scottish Executive's social justice targets identify five groups: children, young people, families, older people, and 'communities'. The targets and associated action plans show that the policy extends potentially into every facet of government activity and into Scottish people's lives in many ways.

The policy is pursued through a wide range of actions and initiatives, reported in annual reports.[4] Although many of the policy initiatives are concerned with employment, training,

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[1] Scottish Executive (1999) *A programme for Government*, Edinburgh: Scottish Executive.
[2] Scottish Office (1999) *Social inclusion - opening the door to a better Scotland: strategy*, Edinburgh: Scottish Office.
[3] Ibid.
[4] Scottish Executive (2000) *Social justice .. a Scotland where everyone matters: annual report 2000* , Edinburgh: Scottish Executive; Ibid. (2001).

labour market issues and poverty, others aim to improve educational attainment and community learning, enhance self-confidence, improve health and well being and expand voluntary activity and community participation. Delivering the strategy is seen as a challenge for the public, private and voluntary sectors throughout Scotland. A Minister for Social Justice and a Social Justice team within the Scottish Executive take forward the social justice agenda.

The Scottish Executive's policy demonstrates a triple concern:

- to achieve greater equality of opportunity for all groups and areas irrespective of circumstances and background;
- to secure integration of people into market, state and voluntary structures as a means of enhancing life chances and social cohesion; and
- to enable self-determination in taking advantage of opportunities in all areas of life.

Citizen empowerment and capacity building are advocated as essential means to inclusion. The Scottish Executive's social justice policy stresses community empowerment not only as a key means to social justice but also as an end objective.

SIPs are a key feature of the social justice policy. There are 48 SIPs, 46 of which were designated in 1999. SIPs are a mix of 34 'area based' regeneration partnerships and 14 local thematic or issue based partnership initiatives intended to assist young people, care-leavers and other disadvantaged groups within a local authority or part of a local authority's area. The key focus of area SIPs is deprived neighbourhoods within urban areas, but the programme and choice of language – area regeneration – encompass rural areas and small towns too:

> 'The strength and wellbeing of communities and neighbourhoods is vital because this is where we live together… For too many of Scotland's communities, there is a concentration of linked problems – high unemployment, poor health, poor services, poor quality of environment, inadequate housing and high crime.... We will tackle the problems in the worst of these areas and prevent others from becoming disadvantaged.'[5]

The long-term targets set for SIPs are to reduce inequalities between communities; and to 'increase residents' satisfaction with their neighbourhoods and communities'. The means to achieve this are the targeting of resources to improve standards in 'priority areas' and for particular groups facing disadvantage; the organisation of services 'around the needs of individuals' rather than service providers; the involvement of communities in renewal; and the better delivery of mainstream programmes. Six 'indicators of progress' chosen to monitor progress are concerned with reducing unemployment rates, drug misuse and crime rates; increasing the quality and variety of homes and the number of people volunteering; and accelerating access to the Internet.[6]

The SIP programme is based on partnership principles such as a co-ordinated, multi-agency approach; community involvement; and a long-term strategy with commitment from local partners. SIPs are usually composed of local authorities, health boards, the employment service, Communities Scotland, local enterprise companies, community and voluntary sector representatives and local business interests. SIP areas are intended to receive priority in local

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[5] Scottish Executive (1999) *A programme for Government*, Edinburgh: Scottish Executive, p. 16.
[6] Ibid. (2000) *Social justice .. a Scotland where everyone matters: annual report 2000* , Edinburgh: Scottish Executive, p. 63.

spending programmes and have received some priority in the budgets of a number of non-departmental public bodies, including that of SAC. A small number of core staff usually provide support for the development of strategies, co-ordinate the efforts to consult and involve the public (for which earmarked funds have been made available on a substantial scale) and administer the allocation of SIP funds. SIPs directly target their own resources to projects that complement or supplement the mainstream activities of partners. These funds vary on an annual basis from around £250,000 to nearly £4 million and additional funds have been allocated specifically for drug related action and for a number of public consultation or involvement programmes.

SIPs are in direct line of succession from the four 1988 *New Life for Urban Scotland* partnerships and the 12 Priority Partnership Areas (PPAs) and ten Regeneration Programmes established in 1997. Some cover the same or similar areas. The SIP programme, however, is more extensive – all unsuccessful bidders for a PPA in 1996 achieved 'at least a partial share' in a SIP in 1999.[7] All but six local authorities have at least one SIP within their area (out of 32 in Scotland). Glasgow has 13 SIPs, co-ordinated through the city-wide partnership, the Glasgow Alliance. Edinburgh has five SIPs, co-ordinated through the Capital City Partnership.

Area regeneration policy, including SIPs, has been the responsibility of Communities Scotland since 1st November 2001. Communities Scotland is expected to continue the focus on priority areas and will establish a 'neighbourhood renewal centre' to develop policy and encourage good practice. Regeneration policy is under review in the context of changes in local government and the introduction of a statutory requirement to engage in 'community planning'. A 'regeneration statement' from the Minister for Social Justice is imminent.

2.2 The arts and social inclusion

The potential role of the arts in social inclusion is little understood but much is claimed for it.[8] Our twin starting points are the nature of social exclusion and the value of participation in community activities.

2.2.1 Social exclusion

Social exclusion is helpfully seen as the consequence of exclusion from the means through which material and non-material resources are allocated in society (Reimer, 1998).[9]

Four systems of distribution are:

- Private systems, operating through market processes
- State systems, incorporating bureaucratic and legal processes

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[7] Taylor P., Turok I. and Hastings, A. (2001) 'Competitive bidding in urban regeneration: stimulus or disillusionment for the losers?', *Environment and Planning C: Government and Policy*, 19, p. 52.
[8] Scottish Executive (2000) *Creating our future ... ...minding our past: Scotland's national cultural strategy*, Edinburgh: Scottish Executive, pp. 49-50.
[9] Reported in Philip L. and Shucksmith M. (1999) 'Conceptualising social exclusion', paper to European Society for Rural Sociology XVIII Congress, *How to be Rural in Late Modernity: Process, Project and Discourse*, Lund, Sweden, 24-28 August 1999.

- Voluntary systems, encompassing collective and community action, and
- Family and friends networks

Policies to create social inclusion are particularly concerned to prevent the disadvantages people can suffer in one area of their lives from having an impact on others. Policy initiatives tend to take one or both of two forms:
- direct attempts to tackle particular types of exclusion, as, for example, in job training schemes or housing renewal projects or health education programmes
- attempts to improve life chances by dealing with forms of exclusion that have a knock on effect into other areas of people's lives, as, for example, in making provision for pre-school child care (which has long term benefits for children and more immediate benefits for mothers and family income); promoting education (which has multiple individual and community benefits); and support for voluntary activities (which fosters social skills, civic culture and community cohesion).

2.2.2 The value of participation

Encouraging participation in community activities – such as participation in the arts as artist or member of the audience or in the organisation of arts-related organisations and events – has become an overarching concern of public policy because it is thought to bring many individual, community, governance and economic benefits. The value derived from community participation is obtained almost irrespective of the activity. There is evidence to support many of the claims made for participation even though the precise nature of the causal connections between the variables is little understood.

Individual benefits are said to include the acquisition of skills, self-confidence and improved social networks, leading to improved job prospects and a willingness to pursue other opportunities to improve life chances in other ways. In addition, participation in one activity improves the capacity and tendency to participate in other activities and hence fosters a civic culture and community cohesion. The personal growth that results is said to deliver wider benefits, ranging from greater trust in fellow citizens and the institutions of government to more responsive governance and more dynamic economies.

Policy recognises that the benefits of community participation are unevenly distributed, with poorer and disadvantaged groups less likely to take part. There is a strong positive association between community participation and level of education. The people intended to benefit from SIPs are amongst those least likely to be involved in community participation and are therefore less likely to derive any benefits it bestows.

Some evidence of the benefits of participation in the arts is available. In particular, Kay and Watt's study of the role of the arts in regeneration found evidence that the arts can:
- increase individuals' personal development;
- attract people who otherwise might not be attracted to participate in community activities;
- improve an area's image;
- attract economic investment;
- help in the process of community development; and

- lead to training and employment.[10]

2.2.3 The arts and social exclusion

The arts might have a potential role in social inclusion greater than the role of some community activities for two reasons. First, 'taking part' in the arts can be done actively, as artist, or passively, as audience. Anyone can do it. Secondly, participation in the arts has intrinsically more appeal than some traditional forms of personal and community development. It is likely to be enjoyable as well as valuable in other ways.

The *potential* role of the arts in social inclusion can be suggested from the above as:

- a focus for community participation, the potential benefits of which for the community can be summarised as improved social networks, a strengthened civic culture, stronger community cohesion, greater trust in fellow citizens and the institutions of government and more responsive governance;
- a way of securing individual benefits of skills, self-confidence, self esteem and well being;
- a means to the end of improved life chances in spheres such as employment, access to welfare, public and private services and better family relationships; and
- a means of expression to help groups or individuals to communicate more effectively.

This latter role may be played directly through an arts activity that leads to benefits such as employment in the arts or participation in education or training in arts fields. Or the arts activity may lead the participant to apply the new skills, self-confidence or self-esteem to new tasks such as job training in a different field or claiming their entitlement from public services.

The multi-layered nature of this model can be illustrated in the case of someone who takes part in a photography or dance group because they enjoy taking photos or dancing – in other words they may take part for the sake of it, and then derive benefits in skills, self-confidence, self esteem and well being. This may have implications for the person's family and friendship relationships and further to a greater willingness or capacity to take up employment or other opportunities or to access to welfare or other services, using the skills acquired directly or indirectly. Finally, participation in running the arts group could lead to wider individual or community benefits.

Participation in the arts could play a role in meeting the long-term targets set for SIPs:

- by assisting them to be more like other areas or social groups in their access to arts activities, thereby increasing residents' satisfaction with their neighbourhood or community;
- by assisting, with other means, the reduction of unemployment, drug misuse and crime rates; and
- by encouraging volunteering and hence civic engagement and participation.

There are, however, many reasons why these benefits might not be observed:
- they have not, for some reason, been obtained
- they are not practically measurable or they cannot be detected as a distinct set of benefits in isolation from other experiences

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[10] Kay A., Watt G. and Blake Stevenson Limited (2000) *The role of the arts in regeneration*, Edinburgh: Tactica.

- insufficient time has elapsed for the benefits to be apparent and this is most likely to be the case for the indirect or longer-term effects of participation in the arts.

The difficulty in demonstrating benefits arising on a longer time scale than arts project funding has implications also for the methods used in an evaluation of a funding scheme such as this. Our starting point was not to assume that the benefits would be found or be easily separable from other life experiences. We were able to look for evidence of immediate benefits but not for longer-term ones, which may be more profound in their capacity to change lives. Our approach was useful as an aid to collecting and analysing information about the funding scheme. But it leaves open the possibility that further, longer-term benefits might yet result. In that sense, as well as in timing, this should be seen as an interim evaluation.

2.3 This report

The remainder of this report moves from a description of the methods used in the evaluation to outline the origins and aims of the funding scheme and how it was administered. We then consider arts provision in SIPs, including the extent of arts strategies and the reasons for non-take up of the scheme by SIPs that did not apply for funding under this scheme. The process of applying and SAC's development role are considered, as are the monitoring and evaluation process and framework. The SAC scheme is considered in greater detail with the focus on schemes that were funded. A profile of projects funded is provided – types; leverage; outputs; participation; promotion; targeting; and partnership are all considered. The report concludes with recommendations.

3. Methods

The research consisted of five main components:

3.1 Review of documents on all applications
3.2 Interviews with key players
3.3 Survey of all Partnerships
3.4 Studies of ten selected projects
3.5 Investigation of public attitudes.

3.1 Review of documents

Copies of all applications submitted to the Scottish Arts Council (SAC) National Lottery Arts and Social Inclusion scheme from its inception in 1999 to autumn 2001 were obtained.[11] These were scanned to establish the main features of projects; specific details including duration and cost of projects, sources of funding and the art forms involved.

In addition, SAC supplied a substantial volume of internal and external referees' reports and comments on applications. Final and interim reports submitted by projects to SAC were available in a rather limited number of cases, and these were analysed to establish what common information they provided. No financial or other routine returns to SAC were seen, but in view of the fact that only a minority of approved projects had completed their work and submitted full returns, it was decided in consultation with SAC that their value to the study would have been limited.

3.2 Interviews with key players

Semi-structured interviews using topic guides were carried out with:

- two SAC officers
- four members of the assessment panel for the programme
- three representatives of key networks and agencies:
  - SURF[12]
  - Communities Scotland
  - Glasgow Alliance[13]

In addition informal discussions were held with some community representatives on SIPs after one of the meetings of their Partnership Representatives Network, and additional comments

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[11] There were 39 such applications. One form (an earlier rejected proposal from a subsequently successful applicant) was never seen.
[12] Craig McLaren was interviewed both in this capacity and as a member of the assessment panel.
[13] The approximate Edinburgh equivalent, Capital City Partnership, was interviewed as a project sponsor (see below).

were obtained from the Scottish Council for Voluntary Organisations officer who supports them. No appropriate officer could be identified for interview at CoSLA.
A list of interviewees is provided in Appendix One.

3.3 Survey of Partnerships

All Partnerships eligible to take part in the programme were included in a postal survey, addressed initially to the contact named in their SAC application if they had made one, or to the Partnership manager or other contact listed by Communities Scotland, if they had not.

The aims of the survey were to seek views and information on:

-   the relevance of arts projects (and outcomes) to Social Inclusion Partnerships' (SIPs) overall goals; their reasons for applying (or not) for funding; the role of the projects themselves and the degree of 'innovation' involved;
-    reactions to the programme itself, the application process and the support received from SAC officers, either as a successful or unsuccessful applicant;
-   issues experienced in the implementation of successful applications.

Although there are 48 recognised SIPs in Scotland, the selection of survey recipients was a little more complex than this might imply.

Firstly, experience of the scheme was varied:

-   22 SIPs had never applied to the scheme
-   five had experienced only refusals (one of them twice)
-   four had experienced both refusal and approval
-   15 had had one project approved
-   five Partnerships had made two successful applications
(These figures total 51, for reasons explained below).

We decided to send one version of our questionnaire to Partnerships that had never applied and another, substantially longer one, but with identical questions wherever appropriate, to those that had made any application. These are reproduced in appendices two and three.

Within this questionnaire, respondents were invited to answer questions about either refused applications or approved projects, or both, as appropriate. Questions about the situation before making an application were defined as referring back to the situation before the first of two. Questions about the motives for and experience of making applications were defined as referring to the first of two occasions, and questions about subsequent implementation as referring to the first approved project[14].

However, the selection of respondents was further complicated by significant differences in the administration of SIPs across Scotland.

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[14] Very few if any of those who had received two approvals had made substantive progress on implementing their second project at the time of our survey.

- Two of the former 'New Life for Urban Scotland' Partnerships, Wester Hailes and Castlemilk, are not technically recognised as SIPs by the Scottish Executive but continue to receive its support[15]. Both were invited to bid for the programme and did so successfully, and both were included in the survey
- The city-wide Capital City Partnership (CCP) in Edinburgh was allowed to bid, and did so twice successfully, for projects intended to be of general applicability to the city's five SIPs (plus Wester Hailes); the individual SIPs could in principle also bid, and one did so. The CCP therefore was included in the survey.
- One single (unsuccessful) bid was submitted on behalf of both of Dundee's 'area-based' SIPs. Only one survey questionnaire was sent to these two.
- Milton and Springburn/East Balornock in North Glasgow are technically separate SIPs on behalf of which no application was made; but they are administered by the unified North Glasgow Partnership, which applied on behalf of other areas; therefore they were not surveyed separately.
- Some SIPs operate by contrast as a collection of virtually autonomous sub-areas. The cases that created issues for the survey were:
  - Argyll and Bute: after local consultation, the one sub-area that had successfully applied and another that had been refused were surveyed separately; other sub-areas were not specifically included
  - Glasgow 'Smaller Areas': although initially included as one SIP in the survey we received three responses, completed by different individuals, for three of the areas included in this widely scattered SIP. These were analysed as three responses.

As a result of these modifications, the questionnaire was ultimately received by 51 Partnerships: 21 'non-applicants' and 30 'applicants'.

One reminder letter was sent where required. The final overall response rate was 78.4 per cent, with the differing responses from subcategories shown in Table 1. Response rates were impressive in almost all categories, and especially amongst non-applicants, who had the advantage of receiving a significantly shorter questionnaire. Questionnaires were generally fully completed, though in a few cases respondents had not been involved in and were unable to obtain information about initial application processes that had taken place up to two and a half years previously. A significant number of recently approved projects had either not begun or were at a preliminary stage (see section six) and so were unable to supply answers about implementation issues.

Table 1   Response rates to postal survey

Category	Total possible	Responses received	Response rate (%)
Non-applicants	21	19	90.5
Applicants with refusals only	6	4	66.7
Successful applicants	24	17	70.8
All applicants	30	21	70.0
All Partnerships	51	40	78.4

[15] The other two former 'New Life' Partnership areas, Ferguslie Park and Whitfield, are currently incorporated within the areas served by the Paisley Partnership SIP and the Dundee 'SIP 2', respectively.

3.4 Studies of selected projects

Ten approved projects were selected for further study. The selection was made in consultation with SAC staff, with the aim of representing:

- a range of geographical areas of Scotland and types of SIP
- projects approved in each of the years 1999/2000 to 2001/02, and which were completed, in progress, or recently approved. It was however decided to include all five 1999/2000 approvals in order to allow the inclusion of a reasonable number of substantial scale projects which were complete or near completion. In the event this did not prove to be practical in one case because of staff changes and illness in the Partnership concerned
- projects of varying duration and costs and adopting a range of different approaches to the arts.

The resulting 'case studies' were:

- Big Step Social Inclusion Partnership (serving young care leavers throughout Glasgow)
- Capital City Partnership (city wide Partnership for Edinburgh)
- Greater Easterhouse Partnership (Glasgow)
- Highlands and Islands Social Inclusion Partnership (project administered by Highlands and Islands Enterprise's MIDAS project)
- Levern Valley Partnership (Barrhead and neighbouring areas)
- North Ayr Social Inclusion Partnership
- Paisley Partnership
- Greater Pollok Social Inclusion Partnership (Glasgow)
- South Edinburgh Partnership
- West Dunbartonshire Social Inclusion Partnership

Semi-structured interviews using standard topic guides were carried out with selected SIP managers or other key staff and arts workers involved in delivery of the projects. These interviews were tape-recorded and, though not fully transcribed, written up in considerable detail to allow further analysis.

Details of interviewees are given in Appendix One. Brief descriptions of each project are given in Appendix Four. Interviews covered broadly the same ground as the postal survey in much greater detail, together with the investigation of additional issues about the implementation of projects.

3.5 Investigation of public attitudes

A full investigation of public attitudes to the arts in SIP communities would be a substantial and quite distinct piece of research. However it was requested and agreed that the detailed examination of projects should be supplemented by efforts to obtain views from within some of the communities served on the value and impact of the arts. It was intended that the views of participants in SAC funded projects should be balanced against those of others from the same communities who had not been involved.

From the few 'case study' projects which were still operational and had been in progress for long enough to generate substantive experiences for participants, three were selected: North Ayr, West Dunbartonshire (where the project is based specifically in Faifley, Clydebank), and Greater Easterhouse.

Since the resources available did not allow survey or focus group work based on random selection from entire local populations, co-operation from the arts project and/or Partnership was sought (and enthusiastically offered) in each area to use their own resources and contacts to identify separate groups of project participants and non-participants who could be invited to group discussions. Topic guides for these discussions covered people's understanding, experience and valuation of the arts, knowledge of local activities and barriers to their own and others' participation. Discussions were tape-recorded and noted in considerable detail.

In North Ayr, the invitations were spread most widely, but with the most disappointing results. Twenty-five people, who were participants in a range of project-supported activities, were invited to a discussion. Only two, from different activity groups, attended, but contributed a good range of interesting comments. In the case of 'non-participants', it was decided to accept the Partnership's offer to invite a sample from its People's Panel to a discussion. In common with many other SIPs, North Ayr has established such a list, of people who are aware that they may be surveyed from time to time, and who have at least in theory expressed a willingness to be involved in other research. Unfortunately, of 40 invited, none attended.

In Faifley, participants in the project's rather disparate activities were represented by three invited individuals who had been involved in different aspects. Members of user groups from the same community centre who had not been involved with the project were invited to a separate discussion, and seven attended, including four young people. This centre supports or hosts a range of non-SAC funded arts activity, and these people were involved in various arts groups. Thus whilst not representing complete non-participants in the arts, they provided a useful alternative perspective on the project.

The best-balanced pair of discussions was held in Greater Easterhouse. Seven women involved in an arts-based activity group that had received support from the project gave us a lively account of their experiences. Our 'non-participants' were a group of eight women taking part in a course aimed at preparing them to return to work. Although there had been arts elements in this course, on which they commented, they proved to be otherwise almost completely uninvolved in and unaware of other community arts activities in the area.

Evidence from all of these sources is cited as appropriate in the following sections.

4. Social Inclusion Partnerships and the Arts

4.1 Arts in Partnership strategies and structures

All Partnerships have some form of strategy document, whether prepared only for their original bid for Social Inclusion Partnership (SIP) status or revised since. It is in these that we might expect to find evidence of the pre-existing understanding and awareness of the potential role of the arts in social inclusion. These documents, particularly in the 'general purpose' area-based Partnerships, frequently set broad all-encompassing aims for many areas of social, economic and environmental improvement.

It is very striking therefore that when we asked Partnerships 'does the main strategy document for your Partnership mention the possible role of the arts?' barely over a quarter said that it did. It is hard to think of any other broad area of community life or local government responsibility that could have been given such low prominence.

Table 2   Recognition of arts in SIP strategy and structures

	Applicants		Non-applicants		TOTAL	
	N	%*	N	%*	N	%*
Arts part of strategy?						
Yes	5	24	6	32	11	27
No	14	67	12	63	26	65
Designated lead organisation?						
Yes	11	52	7	39	18	45
No	10	48	12	63	22	55
Designated Subgroup?						
Yes	10	48	9	47	19	47
No	11	52	7	37	18	45
Don't have subgroups			3	16	3	7
Board discussion of arts						
Frequently	5	24	0	0	5	12
A few times	13	62	14	74	27	67
Once	2	10	0	0	2	5
Never	0	0	3	16	3	7
TOTAL	21		19		40	

Source – postal survey *Totals include respondents giving no answer (not shown)

Our interviewees confirmed this impression. One description could stand for several:

> 'The 1999 bid for SIP status didn't really cover the arts. I think there was a passing reference to the role of the arts in drawing people back into employment, but literally a word in a sentence, no real focus on it at all.' (Greater Pollok).

Arts projects are seen to relate to a range of objectives in strategies, either in formal documents or in the understanding of our interviewees. Some Partnerships indicated that the arts were expected to link to their health objectives (e.g. Big Step); to education and lifelong learning (e.g. Greater Easterhouse and West Dunbartonshire); to the development of skills (e.g. Paisley Partnership) or to economic development (e.g. Highlands and Islands).

Several Partnerships are currently reviewing their core strategy statements and some but not all that we spoke to now intend to give greater emphasis to the arts, encouraged by the experience of projects supported through the SAC scheme.

Not surprisingly given this low strategic profile, it is only a small minority of Partnerships who say that their boards have frequently discussed the arts. Experience here may have been influenced by the more recent need to discuss applying for and perhaps the results of an Arts and Social Inclusion Scheme project. It is not surprising therefore that all of the 'frequent discussions' have been in applicant Partnerships.

What is more surprising is that, in these responses, the Partnerships that applied to the scheme were somewhat *less* likely to feature the arts in their strategies than those who did not apply. The level of practical attention to developing the arts as a tool of other strategies does not appear to be closely related to an initial signalling of this as part of a strategic vision. As the Greater Pollok informant quoted above goes on to say:

> 'Whether [the role of the arts] comes out of an Action Plan is a different matter.'

We find therefore that a majority of applicants and over a third of non-applicants could name a person or organisation with a lead responsibility for developing the arts in their Partnership - a likely but not inevitable step towards giving them higher priority. The named holders of this responsibility can be classified as follows. The significance of the prominent local authority role is considered below.

Person/group with lead responsibility for the arts	No. of SIPs
Member of SIP staff team	4
Partnership subgroup	1
Existing local community arts project	3
Other voluntary organisation	1
Arts/ cultural officer or department of local Council	6
Council (unspecified)	1
'Several'	1
No details	1

One Partnership also mentioned the additional role of its local Community Forum.

In addition almost half the respondents could identify the subgroup or forum within their Partnership decision-making structure that has a lead responsibility for the arts. A few very small Partnerships do not have such interagency structures apart from their main board. A few have created specific arts subgroups: two 'Arts Strategy Groups', an 'Arts and Regeneration Implementation Group', a 'Public Arts Subgroup' and, more pragmatically, an 'SAC Bid Working Group'.

Others indicate that what appears to be a separate forum for interested projects or officers is responsible, though this distinction is not always a clear one: an 'Arts Network Team', an 'Arts Forum' and an 'Arts Officer Steering Group for black and minority ethnic communities'. One again points to an existing arts project.

Nine named one or more Partnership subgroups that clearly deal with the arts as part of a more general remit. Their names alone give a striking illustration of the wide variety of purposes that the arts are perceived to serve within a social inclusion strategy:

> Lifestyles and Community Safety Working Group
> 'Transition to work' and 'Early Years' Subgroups
> Active Citizenship Steering Group
> Community Involvement Working Group
> Sport, Leisure, Play and Culture Task Group
> Leisure, Culture and Environment Group
> Community Capacity Subgroup ('indirectly')
> Youth, Children and Families
> Youth, Children and Families Subgroup; Housing and Environment Subgroup.

There was also a less formal influence at work. In many cases, we found that there was a 'cultural champion' – someone working in the SIP at a senior level that had experience – personal or professional – in the arts and believed an arts project could deliver their priorities. As one such champion said, 'the project was absolutely my baby'.

The 'cultural champion' took on the role of pushing the other, sometimes sceptical, partners or colleagues into supporting the idea of an arts project linked to social inclusion goals.

4.2 Existing arts provision

The level of interest in arts work is clearly greater than its declared strategic significance, though some of this may predate the Scottish Arts Council (SAC) scheme. An indication of prior activity is given in the summaries of each of our ten selected projects (Appendix Four) and these reveal a wide range of prior experience. In some areas the idea of community arts projects was not new - three had been operating in Greater Easterhouse for many years, and some areas of Edinburgh had reached the point where the Capital City Partnership felt 'more of the same' was not an option. Many could name particular activities or projects, some of which had survived for several years. In only one or two cases, notably South Edinburgh where there had been no organised regeneration activity before the SIP, people felt that they were entering completely new territory.

The audit that the Greater Easterhouse project has carried out usefully classifies the range of relevant activity that may be found:

> 'Primary Providers - arts groups, writer in residence - people who are here solely to provide arts activity;
> Statutory providers: Cultural and Leisure, Community Education, Education Services;
> Secondary providers: people like community groups who have a main aim that is not arts, but who provide arts as part of what they do'.

Casting the net so wide - which may in itself require the resources of a project - can uncover a great deal of unpublicised activity. 'After 18 months, I'm still discovering new projects', says the Easterhouse co-ordinator. A year of research in Edinburgh discovered 'masses of unrecorded activity, for example, activities with an arts element that were not recognised as such, in child care, community education etc.'.

The descriptions that survey respondents, generally without the benefit of such extensive research, gave of the incidence of other arts projects are summarised in Table 3. They were asked to describe the situation before they (first) applied to the SAC scheme. Almost two thirds were aware of several existing activities, and only a fifth described none or minimal activity. It is clear that in this respect applicants tended to be building on a considerably stronger base of existing activity than non-applicants.

Table 3   Existing arts projects in Partnerships

	Applicants		Non-applicants		TOTAL	
	N	%*	N	%*	N	%*
Other arts projects?						
Several	16	76	9	47	25	62
One	1	5	4	21	5	12
None/Other**	4	19	4	21	8	20
SIP Fund used for arts?						
More than once	11	52	8	42	19	47
Once	3	14	3	16	6	15
Never	5	24	2	10	7	17
Other	1	5	5	26	6	15
TOTAL	21		19		40	

Source – postal survey
* Totals include respondents giving no answer (not shown)
** 'Other': 1 applicant, who explained 'Only very basic statutory provision by local authority'
 1 non-applicant, who described a Neighbourhood Centre and Play Park as providing ' some Arts, Crafts and Drama'
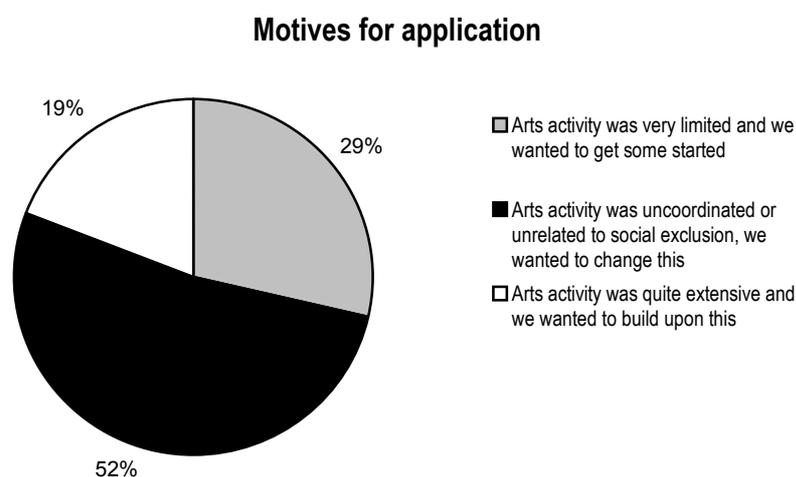
A majority claimed to have used their SIP fund at least once before to finance arts projects, with the difference between applicants and non-applicants here being less marked. Several

explained other circumstances: one applicant (Capital City Partnership) does not have its own SIP fund; and one non-applicant was too new to have started using its fund yet. Three explained that small arts projects had been supported as part of other programmes or through community grants; and one other new SIP was still developing its funding strategy and had hired consultants.

4.3 Implications for application process

This description of a range of prior activity should not imply that the SAC scheme was simply adding something similar to an already thriving scene. We put to the Partnerships that had applied to the fund three possible statements about the motive behind their application (Figure 1), and all were able to choose one with which they could identify.

Figure 1

Motives for application

□ Arts activity was very limited and we wanted to get some started

■ Arts activity was uncoordinated or unrelated to social exclusion, we wanted to change this

□ Arts activity was quite extensive and we wanted to build upon this

Source – postal survey

The majority felt that they were dealing with a situation where arts activity was neither very limited nor very extensive, but that they had not yet been able to fulfil a Partnership's expected role in co-ordinating and focusing activity. Our interviews confirm this picture. Few - perhaps only the Highland project - wanted to use the fund to supplement an existing activity closely. In some areas with considerable existing activity, such as Easterhouse and Edinburgh, there was a desire to find ways of stimulating existing projects to move in new directions, as well as to create new activities.

But more often Partnerships were looking for ways to overcome the type of situation described below:

'We were dependent on what people were bidding for- we were being sent the same stuff every year- there was a whole area of arts we are not plugging into.' (North Ayr Partnership)

Their proposals were for activities that would help them to develop their strategies either directly through research and co-ordination, or by testing the response to a range of arts activities not previously offered in the area or for the group concerned, such as West Dunbartonshire's video project, or by seeking new ways to target excluded groups, such as Levern Valley's work with parents and children and Big Step's careful planning to ensure the participation of care leavers. Only a few, especially South Edinburgh and Greater Pollok, seemed to be testing an unknown response to arts activities in general.

These co-ordination and development objectives were however often to be pursued by introducing new activities to the area. Of the alternatives we offered, applicants most frequently chose this as a description for their (first) proposal (Figure 2).

Figure 2

Description of (first) application
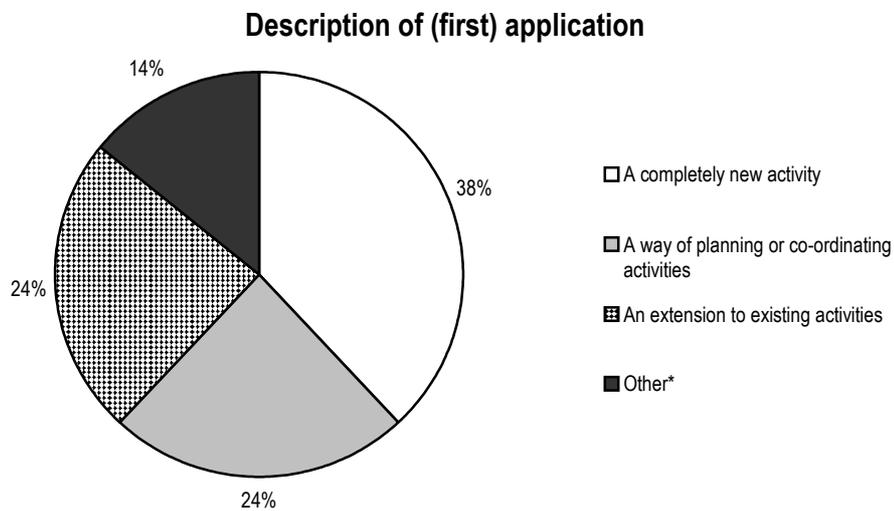
Source – postal survey
* 1 'all these', 1 'new + extension', 1 'taster sessions'

The extent of existing activity also provided constraints on and opportunities for applicants' ability to consult and build upon existing experience in preparing their proposals. We asked them whom they had consulted when preparing their first applications, offering a range of choices, and the opportunity to name other consultees. The responses are summarised in Figure 3.

Figure 3

Who was consulted on applications
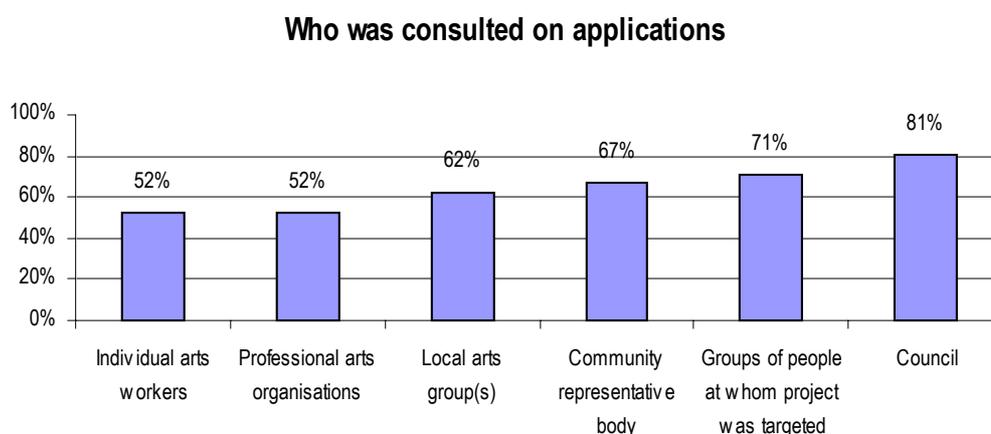
Source – postal survey

Nearly everyone consulted the local council in some form - indeed the application form requires they do so. It is also not surprising that most had consulted a community representative body - it is the normal procedure in most Partnerships for some representatives or representative body to be involved in funding applications. Our interviews show that many applications were largely written by one or two Partnership, council, or other staff. But since a high proportion say they had consulted 'groups of people at whom the project was targeted' (no doubt varied in type), there does appear to have been a reasonable level of specific consultation and preparation.

The strong contribution of existing arts professionals in advising on many projects is considered below in section seven. What is significant here though is that almost two thirds of applicants were able to include some existing local arts groups in their consultations.

4.4 Implications for non-application

One of the aims of the SAC scheme is to try to stimulate arts activity in as wide a range of the SIPs as possible. On the basis of the calculation used above (Methods: postal survey), 22 of 51 Partnerships had never applied (43%).[16] This is perhaps a higher proportion than might have been hoped. Amongst the very high proportion of these non-applicants who replied to our survey, 42 per cent said that they had considered applying, and 58 per cent that they had not.

Why have these Partnerships not become involved? We have seen that the differences between those who did and did not apply were not great in terms of the prominence they gave to the arts in their own strategies, structures and funding, though were rather greater in terms of the level of other arts activity for their area or client group.

The responses we received to our checklist of possible reasons are given in Table 4. People could give multiple reasons and many did. For example one claimed that 'never considered it',

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[16] The exact proportion calculated depends upon judgements on some of the more complex aspects of Partnership structures noted in that section.

'lack of advice and support on arts issues', 'not able to develop a workable arts project', and 'plenty of existing arts activities' all contributed!

It is clear that there is a substantial minority group amongst these non-applicants who did not give the issue a high enough priority to devote their Partnership's attention to a project. Eight - 42 per cent - said arts activities were either or both 'not relevant' or 'low in priorities'. If we exclude some that may not have applied for specific technical reasons[17], this group represents a majority of those who did not apply.

Table 4   Reasons given by SIPs for not applying

	Non-applicants	
	N	%
Arts activities relatively low in priorities	7	37
Not able to develop a workable arts project	4	21
Could not identify anyone to deliver an arts project	3	16
Arts activities not relevant to SIP's current priorities	3	16
Lack of advice and support on arts issues	2	10
Never considered it	2	10
Application process too complicated/ time consuming	1	5
Could not find Partnership funding	1	5
Plenty of existing arts activities	1	5
Other - none of the above mentioned	7	37
No reply	2	10
TOTAL	19	

Source – postal survey

Others did not apply for various practical reasons, with none dominant. The application process itself was a factor for only one. But others wrote comments implying that they felt unready or unable to cope with such a project:

> 'We wanted to make progress with basic community development structures first'
> 'Felt it was important to have a mandate first - intend to apply in future'
> 'Competing demands, limited staff resources'

This lack of serious priority and attention that arts development can still receive was graphically demonstrated by one area with a long history of community arts work whose Partnership gave as one of its reasons for not applying, entirely inappropriately, that the local 'Project itself would apply directly'. Coincidentally, we spoke briefly to this project in the course of our consultations

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[17] Two specifically mentioned the fact that they were served by area-wide bids as a reason for not applying; the three sub-areas in the recently designated Glasgow Smaller Areas SIP were not ready to bid yet, and at least two intended to bid in future.

with community partnership representatives, and were told that it 'hadn't really thought about applying, believing the scheme would only be supporting a small number of large projects'.

Issues of feasibility and resources may lie behind this seemingly low priority or slow progress. It appears undeniable that the smaller SIPs in resource terms are less likely to apply and be successful (Table 5). Most of those with SIP Fund budgets of over a million pounds a year did apply, most of those with less did not.

> 'When you are at the smaller end of the scale and have no staff it is really quite time intensive and takes you away from other things.' (Levern Valley Partnership - a smaller SIP that successfully applied)

Table 5   Applications by size of Social Inclusion Partnership budget

Size of SIP*	Application(s) approved	Refused only	Did not apply	TOTAL
<£400K	4	1	7	12
£400K-<£1m	5	2	10	17
£1m-£2m	5	0	3	8
>£2m	7	2	2	11
TOTAL	21	5	21	48

Source – Scottish Arts Council and Scottish Executive
* Amount of SIP Fund allocation by Scottish Executive, 2002/3;
Not including Capital City Partnership, Castlemilk, Wester Hailes

This does not in itself prove that the scheme has been unfairly discriminatory. Larger SIPs tend to cover several areas and/or client groups that each have needs as great as the one possibly focused on by a smaller SIP. Indeed the minority of the largest SIPs which have not so far benefited from the scheme - Dundee 1, North Edinburgh, Inverclyde and Drumchapel, in our largest category - must be an equal concern, particularly where, as in Dundee and possibly Inverclyde, a low level of interest or priority may be involved. [18]

However size is related to other factors that may deter applicants. Table 6 relates application experience to the main 'types' of SIP, in terms of their policy origins.

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[18] On several occasions, the Dundee Partnership has debated arts projects and, in particular, an application to the SAC Social Inclusion programme. On each occasion, community representatives gave a lower priority to arts projects over and against those addressing child care services, employment training and other priority issues. (Stewart Murdoch, Manager, Neighbourhood Resources and Development Department, Dundee City Council: personal communication).

Table 6   Applications by type of Social Inclusion Partnership

Type of SIP*	Application(s) approved	Refused only	Did not apply	TOTAL
Former Priority Partnership Areas	7	1	4	12
Former Regeneration Programmes	1	2	6	9
Newer area based SIPs	9	1	3	13
Newer thematic SIPs	4	1	9	14
TOTAL	21	5	21	48

Source – Scottish Arts Council and Scottish Executive
* Not including Capital City Partnership, Castlemilk, Wester Hailes

A majority of the older established, generally larger, former Priority Partnership Areas have had projects approved, though experience is mixed - three of the four larger SIPs without successful projects, named above, fall into this category. The most likely to apply have in fact been the newer 'area based SIPs'. Effectively all of them could be said to have shown interest in the scheme.[19]

The experience in the other two categories is very different. Both types are likely to include many of the smaller SIPs, but factors other than resources alone may have been involved.

Of the nine SIPs originally designated in 1996 as the smaller 'Regeneration Programmes', only one, the Levern Valley Partnership, has had a successful application. These SIPs may have been affected by the belief, until October 2001, that their designation might expire in March 2002 - in the event they have received funding for two more years, on a reducing scale. Interviewees in Levern Valley, which got its initial project approved quickly, in the 1999/2000 programme, agreed that a desire to reapply subsequently had been thwarted partly by uncertainty over the future of the Partnership.

The experience of the 'thematic' SIPs must also be a concern. Some of these are very small in terms of resources, and may have limited scope to respond to initiatives such as the SAC scheme. However, some of these SIPs are, as the experience of the Big Step Partnership seems likely to prove, in a particularly strong position to develop new models of how arts activity might be delivered to and benefit specific excluded social groups, which might be of considerable broader interest and application.

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[19] Because the three listed as not having applied are two North Glasgow SIPs, part of a wider Partnership that has twice had projects approved for nearby areas; and the recently designated Glasgow 'Smaller Areas' SIP, from which applications are known to be forthcoming.

5. Origins and Purpose of the Arts and Social Inclusion Partnership Scheme

5.1 The Scottish Arts Council and the National Lottery

The National Lottery etc. Act 1993 (as amended by the National Lottery Act 1998) gives the Scottish Arts Council (SAC) responsibility for distributing a share of National Lottery funds for the benefit of the arts in Scotland. Policy directions, issued by Government, requires SAC to make awards:

> 'taking into account ... The scope for reducing economic and social deprivation at the same time as creating benefits for the arts'.[20]

SAC's *Lottery Funding Strategy* (1999) sets out priorities and details of funding schemes:

1. Making the arts available to those who have had few or no opportunities to experience them
   (Within this priority, four barriers are identified that prevent people from taking part: disability; socio-economic factors; cultural factors, such as ethnic background; and lack of local opportunities. The last of these is pursued through priority 4, below.)

2. Increasing arts activities for and by children and young people

3. Increasing the numbers and broadening the range of people enjoying and taking part in the arts

4. Making sure there is a fair geographic spread of buildings and activities throughout Scotland

5. Encouraging arts activity as part of the policies of non-arts agencies

6. Supporting film-making and distribution[21]

7. Helping arts organisations achieve lasting positive change, and

8. Developing the creative and technical skills of those who work in the arts

5.2 SAC's approach to social inclusion

SAC operates twelve grants schemes to meet these priorities, one of which is the 'National Lottery Arts and Social Inclusion Scheme'. While some of the other schemes might be relevant and accessible to people living within the boundaries of or intended to benefit from Social

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[20] Scottish Arts Council (2001) *Annual Report 2000/01*, Edinburgh: Scottish Arts Council, p. 6.
[21] Responsibility for the distribution of funds for film in Scotland was transferred to Scottish Screen in April 2000.

Inclusion Partnerships (SIPs), the National Lottery Arts and Social Inclusion Scheme has been targeted specifically at SIPs. The scheme is intended to:

> 'Encourage non-arts agencies with responsibility for policy development in areas such as housing, environment or regeneration, to develop arts projects in their field. It will also encourage arts activities as an essential part of the work in SIPs'.[22]

The SAC Arts and Social Inclusion Scheme is described on SAC's web site in the following terms:

> 'To support arts activity in the context of Social Inclusion Partnerships and so demonstrate the role and value of the arts in the context of SIPs.'[23]

The schemes have been running for three years: 1999/2000; 2000/2001; 2001/2002 with budgets of £189,394, £310,000 and £468,137 respectively. There is a budget of £480,000 for the current year 2002/2003 - although applications have not yet been invited.

Social Inclusion Partnerships (SIPs) were invited to submit an application once during the year with a deadline in July and decisions were given in December. In line with most SAC funding schemes, applicants are required to demonstrate a commitment from other partners - SAC will fund up to 67 per cent of a SIP project with an expectation that at least 18 per cent of the balance is in cash, the remainder can be 'in kind'. For lottery funding there is an explicit requirement for the project to show 'relevant public benefit' and, specific to this fund, an applicant has to show that 'the project has demonstrable goals, particularly in relation to the SIP's aims'.[24]

In the first year (1999/2000) there was a 'two level' approach. SIPs could either apply for a large grant- up to £150,000 over three years, or a smaller grant of up to £10,000. The intention was to give 'big money to really make a difference' for an area where there already was arts activity and to offer smaller amounts to 'kick-start' projects in other areas.[25] There were four applications for the larger grants – but only one winner – and the contest for this fund has caused some disillusionment with SAC, which is explored further below. For subsequent years, SAC made changes to the scheme and awards are now made at any level between £5,000 and £100,000. These changes are based on the feedback from that first round, and the view from SAC that it needed to be more flexible in its approach.

In that first year, external expertise was invited to assist SAC staff and Council in the decision-making process. For the following two years this was formalised into a panel under the chairmanship of SAC Council member Bill Speirs. The same panel (see Appendix Five) also considers applications to SAC's local authority scheme and draws on expertise from local government, the voluntary sector and community development professionals. The panel receives applications from the SIPs along with reports from officers and a recommendation on funding.

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[22] Scottish Arts Council (1999), Strategy: the distribution of arts national lottery funding in Scotland. Edinburgh: Scottish Arts Council, p. 14.
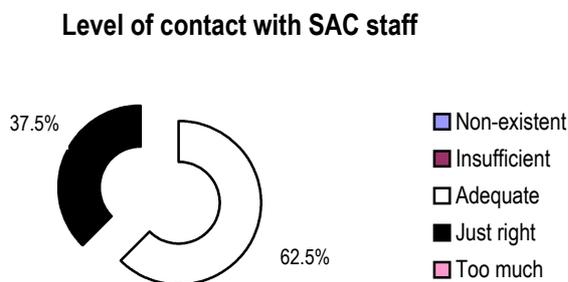[23] www.scottisharts.org.uk
[24] Scottish Arts Council (1999) *National Lottery Arts and Social Inclusion Scheme guidelines*, Edinburgh: Scottish Arts Council, pp. 10-15.
[25] Jim Tough, Head of Strategic Development, Scottish Arts Council.

5.3 Development role of SAC

A key aspect of the scheme for those who applied is the role of SAC in encouraging applications. Not only was advice and help on hand, staff actively went out and encouraged and supported applicants. Overall the support was important in two ways: guidance through the application process and help with the development of projects. The funding scheme itself has stimulated the development of ideas but the role of SAC staff in the process is viewed as crucial in many cases. A cross-council team of staff was established and each SIP was designated a contact officer for information and advice. The SAC officer took a proactive role in contacting and meeting with key staff in the SIPs to discuss the scheme. This contact continued throughout the application process with feedback and advice being given. SIP applicants found SAC contact either adequate (62.5%) or just right (37.5%).

Figure 4

Level of contact with SAC staff

☐	Non-existent
■	Insufficient
☐	Adequate
■	Just right
☐	Too much

37.5%

62.5%

Source – postal survey

All SIP applicants but one, both those who were successful and unsuccessful in winning funds, found the staff to be 'helpful' or 'very helpful'.

5.4 Application and decision-making process

SIPs are organisations accustomed to making applications for public funding, and the stages of application and decision making in this scheme are regarded as being straightforward and not presenting any real barrier.

Applicants were asked to rate the *application process* in comparison with other funding applications. The results are displayed in the chart below; one found it 'very complex' and two 'more complex' while the majority (15) found it 'average' or 'more straightforward'. The funding guidelines were in all cases seen as 'very clear' or 'fairly clear'. Amongst the non-applicants, in only one case was the application process itself seen as a barrier to making a bid (Table 4).

Figure 5

0%

Ease of Application Process

Very straightforward	
More straightforward	27.8%
Average	55.6%
More complex	11.1%
Very complex	5.6%

0%   10%   20%   30%   40%   50%   60%
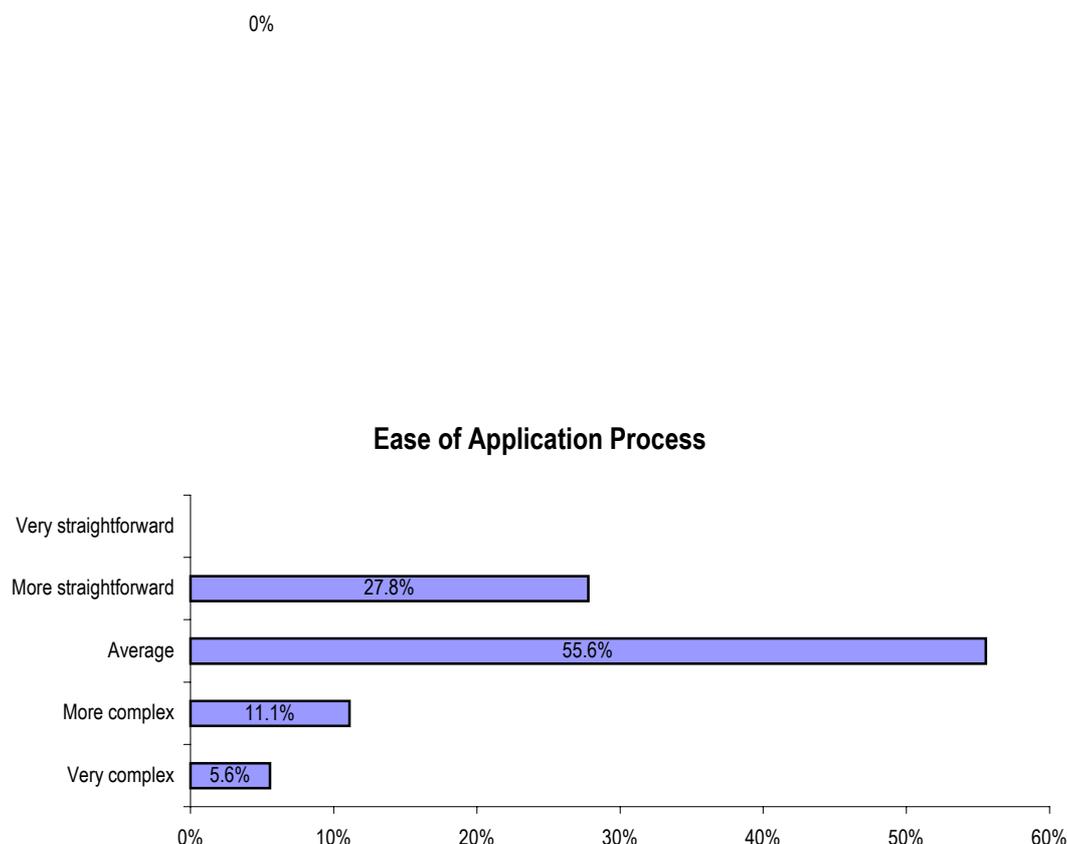
Source – postal survey

One project manager asserted:

> 'Our own applications for funding are probably more rigorous and tedious than SAC' and he went on to comment positively on 'flexibility about length and detail required on each question'.

National observers of SIPs who had experience of other funding schemes within SIPs agreed that this one was neither substantially more difficult nor much easier than others to apply to. However, despite the clarity of the guidelines, there is some confusion about how often SIPs can apply. Amongst non-applicants, there was a suggestion that regular email updates about the fund and news on projects that had been funded would be useful. We understand SAC launched a new web site on 28th May, which could be used to address these issues.[26]

On *decision making*, the decision in the first year to have a competition for one larger grant (up to £150,000 over three years) has caused resentment amongst those who were not successful, a resentment which still persists. Only one applicant who responded to the survey saw the decision-making process overall as 'unfair'- an applicant rejected in that competitive process, in their view in favour of an application that did not meet the criteria. We believe SAC is aware of

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[26] www.artsforallscotland.org.uk

this feeling. It is particularly unfortunate since the Council has, since the first round, more than doubled its funding of this scheme[27].

Aside from the problem of the funding in the first year, generally there is a view that the decision-making process is fair. Until now there has been enough funding to support good projects: the decision to reject or defer projects in the last round was not because of lack of funds, but because the projects were not yet at the right stage of development. Availability of funds, quality of decisions and effective communication were all cited as positive aspects of the process.

The flexibility of SAC's approach is appreciated with 90 per cent of respondents rating the guidelines and application process as very or fairly flexible.

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[27] In first three years (1999/2000- 2001/2002), grants totalling £968,000 have been awarded (4.6 per cent) of non-capital lottery funds, rising in year one from £189,394 to £468,317 in year three. Source: SAC Finance Office.

Figure 6

Flexibility of guidelines and application process
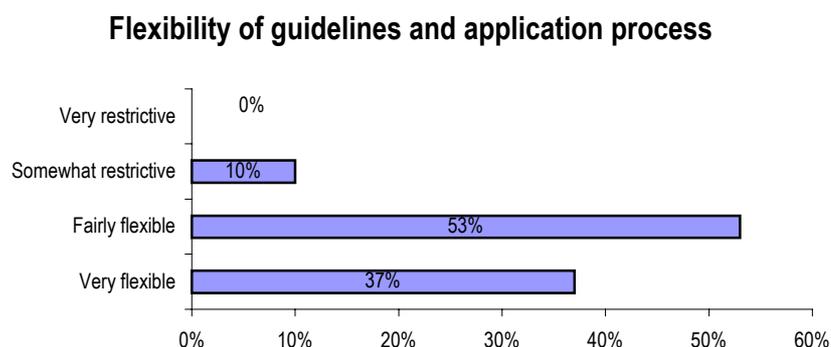
Source – postal survey

However, two-thirds of applicants who responded had to re-schedule the delivery of the project. This was partly due to underestimating how long it takes to establish a new project and also related to SAC's processes. As indicated above, the application deadline was July, with the decision given at the end of November. In many cases, recruitment of staff could not take place until after the Christmas break and thus the project time scale slipped by at least a month. This left tight time scales for projects targeted at summer activity, which many of them were (see also section 6.3).

If the decision-making process is regarded as clear for this scheme, this is not always true for other funding schemes. We are not being asked to comment on SAC's approach to funding overall, but some concern was expressed, in interview, by those who have gone on to apply for other sources of funding, about the lack of coherence across funding schemes and 'mixed messages'. The most contested area is the demand for a demonstration of 'additionality'. Drawing together existing structures and networks is often the first step in tackling the core issue of inclusion. As illustrated in the previous section, the co-ordination of existing activity is the reason for applying for funding in the majority of cases. To then have to develop a new initiative to access other funds is frustrating.

5.5 Project development

The other key role of the SAC officer is in the development of the projects themselves. This is discussed further in the section on quality, but it is worth emphasising here that the assumption is that SAC's role is to offer advice and information on 'what is out there' and, as a national agency, take a strategic role.

As discussed above (Table 4), when non-applicants were asked why they had not applied, the most common reason given (37%) was 'low priority'. Four (21%) said they had no project and three (16%) said that they could not deliver. This response, along with the lack of profile of the arts within the SIPs' strategies, suggests that there is a continuing role for SAC in advocating the importance of the arts in SIPs. It also supports its role in helping to develop projects or effecting links with existing arts initiatives in the area or elsewhere.

Overall SAC was praised for its role in developing ideas and advising on applications. However, we detected a lack of consistency in how individual members of SAC staff dealt with their allocated SIPs. In some cases a 'hands off' approach was appropriate – for example, where the local authority arts team was already involved. However, in other instances, the officer appeared to take a more distant role (acting simply as the person who called for further information on an application), when a more interventionist approach might have been welcomed.

Sportscotland was mentioned as an organisation that has also been involved in developing work in this area and as an organisation that had had, in some aspects, more success in promoting a funding scheme. Delivering social inclusion objectives through participation in arts and sports activities is becoming increasingly important to SIPs. We discovered in our research that sportscotland had approached the development of its SIP scheme differently from SAC in two respects. First it seconded someone from a SIP before launching a funding scheme. Second, it set aside funds for each SIP and tried to minimise the burden imposed on SIPs in applying by indicating that in principle funds were available. Again we cannot say which was a better approach. For some this was seen as a more effective means of engagement than the route chosen by SAC: this despite the fact that SAC's Arts and SIPs scheme is well regarded. We cannot say which was a 'better' choice but, as both agencies were developing schemes that are about social inclusion through participation, we do suggest that there might have been scope for a joint approach at an earlier stage.

5.6 Monitoring and Evaluation

In the case of monitoring the projects, information is being captured, projects are being documented and reports prepared by SIPs. The majority of those who responded to the questionnaire indicated that regular monitoring reports went to the Partnership boards and there was also internal evaluation. In four cases, external evaluation was also being undertaken. All who responded to the question on monitoring thought that SAC's level of monitoring was 'about right' and that they were monitoring issues which were 'entirely appropriate'.

Some of the projects have submitted their own reports to SAC that draw together the financial and attendance data, survey work undertaken, reflections on what worked and what did not, and conclusions for developing future projects. From these (nine so far) we can see that projects are being documented and the output data is being captured, but probably not being gathered consistently. The conclusions drawn or the outcomes achieved are not in all instances articulated and, in at least one case, there were no clear aims stated for the project (although we are sure these did appear on the original funding application).

We assume that each project has to return final figures to SAC as part of the financial monitoring. We have not seen any of these. However, we discussed this with SAC, as indicated in section three. We agreed that, since many of the projects have not finished, some have not started, and several are concerned with developing strategies, there is probably little that these returns could tell us about monitoring (as indicated in section three).

SAC is concerned that the projects are evaluated and longer term impacts assessed. SAC produced a toolkit for the evaluation of SIP projects[28] and a separate consultancy is looking in more detail at its uses and potential development. We interviewed three projects that had contributed to the development of the toolkit (Easterhouse, Pollok and Levern Valley); and two where the evaluation of the project has not yet started and they had no views yet to offer on the toolkit (Big Step and Capital City). Of five remaining, in three cases the toolkit had not filtered through- although one had requested and received it just before our interview. In the other two cases, it was used in part for reference and for examples. One interviewee suggested it should be summarised into a 'Ten Commandments card'.

Overall, monitoring is proceeding reasonably well while evaluation is undergoing development. SIPs need to be free to develop monitoring frameworks that capture information relevant to their specific goals. However, some common approach or base of monitoring data is required to enable any overall evaluation across the scheme of the short and longer-term effects of the arts in SIPs. To echo the description from SAC's own literature, the *role* of the arts can be demonstrated, but some more research will be required generally to assess its *value* in SIPs.

5.7 Beyond the SIPs

We are aware that there are areas that are not designated SIPs but which also have pockets of exclusion and that there is pressure from them for SAC to extend its scheme. As indicated above, this is one of twelve schemes operated by SAC under the lottery regulations and represented 4.7 per cent of the lottery spend on non-capital projects for 2001/2002.[29] Therefore, there are other funding schemes that, in theory, would support similar activity in non-SIP areas (e.g. Access and Participation). The scheme attracts a great deal of positive comment from the SIPs partly because it is targeted and partly because of the way in which it is delivered by SAC. It would be damaging if the scheme lost its focus on SIPs.

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[28] Dean J., Goodlad R. and Hamilton C. (2001) *Toolkit for evaluating arts projects in Social Inclusion Areas: a report to the Scottish Arts Council*, Edinburgh: Scottish Arts Council.
[29] Scottish Arts Council Finance Department

6. The Projects

6.1 Profile

The Scottish Arts Council (SAC) received 39 completed applications for funding under the Social Inclusion scheme and dealt with them as shown in Table 7:

Table 7   Outcomes of funding applications

Year	No. of approvals	No. of refusals
1999/2000	5	6
2000/2001	14	3
2001/2002	10	1

Source – Scottish Arts Council

The duration of proposed projects varied considerably, reflecting the variation in their purposes between, for example, promotional or pilot projects of a limited scale and longer programmes of strategy development. The average proposed duration was 15.5 months. Nine could be described as short-term (3-9 months), eleven were planned to take around a year (10-14 months), five around two years (21-25 months) and four around three years (35-37 months).

Five of the 29 approvals went to Partnerships that had received previous approvals: in four cases for projects that built directly upon the work of their predecessors, and in one (Glasgow North) for an unrelated project in a different part of the Partnership area.

6.2 Funding and leverage

Six of the 2000/01 approvals received lower SAC grants than they had requested but this did not occur in the previous or subsequent years.[30]

As indicated in section five, applicants are required to find partnership support in cash or 'in kind'.

The average SAC grant awarded was £33,363, with a wide range from £3,300 to £150,000. We do not have an accurate estimate of what proportion of total project costs this represented, since the adjustments made by those that received less grant than requested are not known. The applications submitted for projects that were subsequently approved proposed costs averaging £71,369. But SAC grants certainly covered a higher proportion of final costs than these figures imply, though on average less than the 67 per cent maximum allowed under the

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[30] According to the application forms supplied to us. Some of these requests may have been reduced by agreement before submission to the panel.

scheme. Of the 23 projects that were approved as proposed, nine received grant to cover 67 per cent of costs, a further seven for over 60 per cent, two each over 50 per cent, 40 per cent and 30 per cent respectively, and one just under 30 per cent.

In the event, a little less than a third of applicants proposed to contribute locally raised cash contributions at or around the 18 per cent minimum (Figure 7). Most were expecting to contribute considerably more. Twenty-two per cent of applicants included no 'in kind' contributions at all in their proposals, and almost all included contributions valuing 20 per cent or less of the total cost. Nevertheless, a wide range of 'in kind' contributions made, including management, office and monitoring costs from SIPs themselves or other partners, venues or staff support from councils and others, and work free of charge by professional arts organisations.

In total, the £967,531 in SAC grant offered to the successful applicants was expected to generate an estimated additional leverage of £479,998 in other cash contributions to arts activity and £112,530 in 'in kind' contributions.[31]

Figure 7   Cash and in kind contributions to project costs
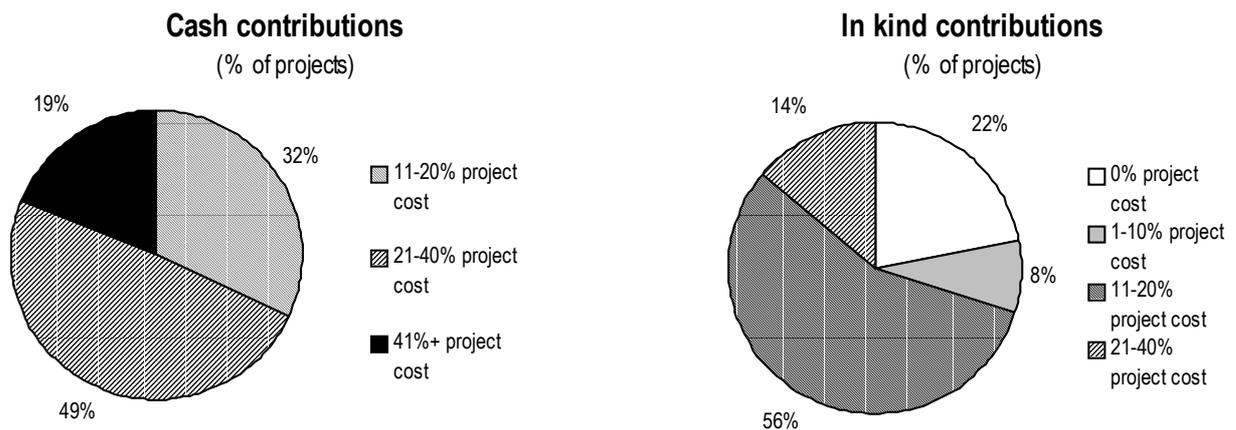
Source – SIP application forms

SAC asked applicants for the proposed sources of each type of contribution. Table 8 summarises the responses. By far the dominant sources of contributions were Partnerships' own resources and local authorities. The great majority of projects were expected to receive support from both. There were 22 projects where the SIP proposed to contribute more than the council (in total, cash and in kind) and 15 where the opposite was the case.[32]

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[31] Our estimate is based upon a proportionate reduction in proposed cash and in kind contributions where applicants did not receive the full grant requested. This may provide an underestimate, to the extent that local contributions may have been maintained or even possibly risen to compensate for the shortfall in grant.
[32] There was one project where neither proposed to contribute directly.

Table 8   Sources of contributions to project costs

Type of contribution:	Both cash and in kind	Cash	In kind	None	TOTAL
Council	12	10	8	8	38
SIP	12	22	0	4	38
Local Enterprise Company	0	5	4	29	38
Other public bodies	6	3	4	25	38
Private sources	4	3	5	26	38

Source – SIP application forms

SIP cash contributions generally come from the SIP Fund provided to each by the Scottish Executive. Since this frequently funds projects that have a minority of match funding from other sources, the ability to use it in this case to 'lever in', from the SIPs' point of view, a larger contribution from SAC funds was clearly welcomed in several cases. SIP 'in kind' contributions generally involved SIP staff time[33], or accommodation, or other office costs. SIPs were proposing to provide over 20 per cent of project costs themselves in a total of 44 per cent of applications (Figure 8).

Figure 8   Levels of Council and SIP contributions to projects
                  (cash and in kind combined)
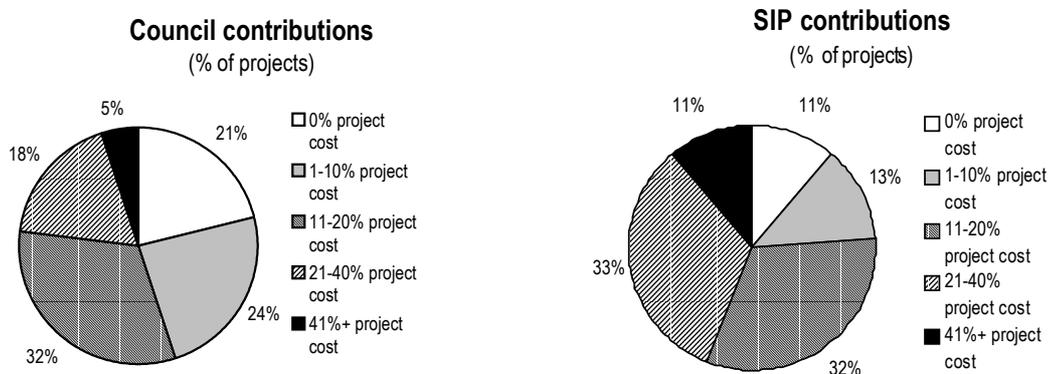
Source – SIP application forms

Though council contributions were a little lower on average, they accounted for over ten per cent of costs in a clear majority of cases. The varying roles of local authorities in the planning and delivery of projects are considered below.

Only a minority of projects expected to get funding from any other sources. Only a few expected to receive support from the enterprise networks - though the Highlands and Islands project, uniquely, was actually hosted by Highlands and Islands Enterprise, partly in pursuance of the broader social remit that it has always possessed by comparison with the Scottish Enterprise network.

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[33] In many SIPs, the staff team is comprised of council employees. The decision of whether to count their contribution as coming from SIP or council was made by applicants and is not questioned here.

Other contributions were expected from a variety of largely unique sources. Our classification of sources as public or private generally follows that given by applicants, except to avoid obvious inconsistency. However in the modern mixed economy of provision, wholly or semi-private or 'arms length' companies, which provide leisure services in some areas, may defy easy classification; as may local projects, probably 100 per cent publicly funded, and sometimes classed by SIPs as 'public' bodies in their applications, though probably under voluntary management.

Other types of 'private sector' contribution were expected to come from professional arts companies donating some of their time and materials, from general public fundraising in a handful of cases, and in similarly few cases from support (generally in kind) from local businesses unconnected to the arts. There was little or no evidence of matching support being obtained from charitable trusts or other donors, nor of any significant form of business sponsorship.

> 'What we are trying to do is low-key. It doesn't give them 200 free tickets to the Royal Concert Hall.' (Greater Easterhouse Partnership)

6.3 Implementation

At the time of this research, many approved projects had not yet been completed, as a result of the existence of some long term projects, the recent approval of a substantial number, the delays in commencement of many projects and the approval of some extended durations as a result of underspend. In February 2002 we would have expected just 14 of the 29 to be complete - though case studies showed that this even was not necessarily true with another three over 50 per cent complete, and three long term projects already running for more than a year, but less than 50 per cent complete. Two of the others were not even planned to have started, and the case studies suggested that many of the remaining seven were also not yet effectively operational.

Scheduling problems arose from:

- over-optimistic time scales in applications, with many projects described as if they would start immediately upon approval, without time being allowed for tendering or recruitment procedures (as discussed in section five)
- the timing of many SAC approvals in November, relatively late in the financial year. Though the SAC grant can be carried forward, other contributions are likely to be specific to one financial year, leading either to a rush to spend these (leading in one case to the purchase of equipment before the worker who was to use it was appointed) or a wait until funding became available again
- a variety of local problems including industrial disputes and difficulties with premises.

Seventeen Partnerships felt able to comment on a range of possible difficulties that they might have encountered in implementation. Few acknowledged any problem apart from delay (Table 9), and none added alternatives of their own.

Table 9   Difficulties encountered in implementation (Total N= 17)

	Yes	
	No.	%
Need to re-schedule project	11	65
Venues not available	5	29
Lack of sustainability	4	24
Problems with participation	4	24
Communication problems between arts workers and Partnership	3	18
Insufficient capacity of agencies/ staff to deliver	3	18
Need to re-budget through lack of funds	3	18
Drop off in participants	2	12
Expectations raised unable to be fulfilled	1	6
Too many participants	0	0
Problems with quality of arts work	0	0

Source – postal survey

These responses confirm the significance of scheduling problems, which were reported by two thirds of projects, far more than any other type of problem. The next most common problem was a lack of availability of venues, which may often be linked to rushed implementation or to delays in starting, resulting in the loss of earlier options (e.g. Paisley, Pollok).

The only other problems that were acknowledged by approaching a quarter Partnerships were obtaining public participation, and a lack of future sustainability. Both issues are considered below. Delivery problems stemming from either capacity or communications difficulties were mentioned by a total of five Partnerships (three of each, one with both). These findings reflect a general level of satisfaction, apparent in almost all of our interviews, that any practical issues that had arisen had been dealt with in ways that did not vitiate the success of the project.

6.4 Types of arts project

The types of activity that applicants proposed to support and the means by which they would deliver them are less easy to classify than the basic financial profile of the projects. The application form invited them to name one main 'art form' that their project would develop, and any others to which it would make a subsidiary contribution. The list offered was a standard one also used for other SAC funding applications. The responses clearly illustrate the broad ranging intentions of most applicants (Table 10). Several applicants ignored the request to specify only one 'main focus' and attributed this status to a number of art forms. Of those that did specify one category, almost half opted for 'combined arts'. Only 'drama' was the sole main focus of any significant group of projects.[34]

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[34] However four of the seven applications involved were refused, and two are accounted for by Alloa's two successive approvals. Only two Partnerships therefore actually implemented projects with a main focus on drama.

Table 10   Art forms named in applications

Art form	Named as subsidiary*	Named as main focus	Total mentions**
Music	33	1	34
Combined arts	19	13	32
Drama	25	7	32
Visual	29	2	31
Dance	25	0	25
Literature	23	0	23
Craft	21	1	22
Film	17	0	17
Moving image	17	0	17
Other	11	5	16
Broadcast	11	1	12
Scottish traditional	12	0	12
Opera	3	0	3

* Including all responses from applicants who named more than one main focus
** Total possible: 38

Furthermore, almost every applicant wished to claim that 'combined arts' would be promoted by their project to some extent as a subsidiary focus, and the same applied to drama, music and visual arts. More than half also nominated craft, dance and literature. Every suggested category received some apparently genuine and deliberate interest from some applicants, with the exception of opera, which was listed only by applicants who simply listed everything.

The 'other' unlisted art forms, which applicants themselves named, tended either to represent other ways of stating the broad ranging approaches aimed at, or to identify technological options not specifically included in the SAC list:

> *(Main focus)*
> Architecture and design, new media
> Multimedia
> Cross media
> Framework (i.e. for arts development)
> 'No main art form has precedence'
>
> *(Subsidiary focus)*
> Digital technology
> Multimedia (x 2)
> Video box consultation
> Animation/IT
> Environmental art
> Computers
> Photography, multimedia

Sound recording technology
Photography, interior design
Graphic design.

These applications therefore showed an awareness of the interconnections between the various art forms (only two applicants named one category only, and one of these was 'combined arts'). A few were clearly focused mainly on a particular range of activities, notably the pop/rock music based projects in Paisley and the Highlands and Islands, but even these projects saw connections, for example to broadcasting.

In general, whether a range of specific artistic activities was proposed in the application or was left to later development and public response, most projects were concerned to offer a range of artistic experiences to their target communities. There were few examples of projects that based their approach on any proposition that particular art forms were particularly significant to the targeted communities, or likely to elicit a greater response or have a greater impact in tackling social exclusion.

The pop/rock-based projects were clearly exceptional in this respect, being based on the perceptions that young people had an existing interest in these genres that required little or no stimulation but offered potential for skills development, and that there was significant career potential in the area for some of those involved.

> 'We are dealing with an art form that you don't have to sell. What you have to do is create the mechanisms that validate their initial reaction, to let them see that ... they are not the rebels, not the outsiders.' (Highlands and Islands)

Apart from this, there was perhaps a feeling amongst some applicants that technologically based activities such as video might be particularly appealing to young people (West Dunbartonshire, Big Step). But generally we would suggest that Partnerships showed much greater interest in the generic promotion of arts opportunities, or in the possible impact of their chosen delivery processes, than in the specific relevance of any particular art forms.

6.5 Processes and outputs

The delivery processes cannot be neatly classified. Many projects had funds at their disposal, or employed a worker, which allowed them to try a variety of different approaches during the course of the project. A wide variety of approaches have been adopted, including open taster sessions, longer-term classes, introducing arts into the activity programmes of existing non-arts groups, preparation of video and dramatic productions, events including festivals or galas and pop/rock concerts, and research and strategy development. Most projects adopted several of these approaches.

It is very difficult to summarise in any consistent way, let alone provide evidence of, the immediate outputs that such a broad and flexibly delivered range of processes were able to deliver. We look below at the evidence on levels of participation.

These projects were generally not about setting up new organisations and ongoing projects (though this may have been a by-product), they were certainly not about opening new arts

facilities or venues. They might be seen as a possible step in a process that might lead to that (Easterhouse, Pollok), or be seen as a positive alternative:

> 'Every other area [in Edinburgh] has gone down the route of a purpose built centre. We have deliberately taken the position that we do not need a building - we have plenty - but expertise and capacity building.' (South Edinburgh Partnership)

Nor were they in most cases about creating particular artistic products (for example, few pieces of 'public art' were created as a result of our case study projects), though naturally public exhibition or performance of work is part of many processes. For example West Dunbartonshire's video project resisted pressures to simply make cameras available for any purpose and insisted upon an element of creativity and the development of new skills:

> 'I said [to myself] 'do not allow this project to become rent-a-camera ... make sure that you stick to the aims and ethos of passing on new skills, enabling people to use new media for self expression. You are not there just to film an event." (West Dunbartonshire Partnership).

The outputs that were important to the projects were therefore in almost every case about participation and, in most cases, learning. They lie on a spectrum from attendance at local events at which arts were performed and presented (Paisley's SPIN concerts, South Edinburgh's Celebration Day), through giving people a first experience of arts participation, or more extended experience of working with a group to create something, to stimulating specific skills with economic potential, mainly in the case of the music projects.

> 'We start with the very basic. We have had kids starting from knocking wooden blocks together to try and get a rhythm through to the level where a band can be signed by a London based record company… The idea was to provide stepping stones if you wanted them.' (Highlands and Islands)

6.6 Participation

6.6.1 Issues

The remaining parts of this section, all in varying ways, deal with issues that affect public participation in the projects. First we look at the evidence of the level of participation and some of the issues that affect it. Then we look at the approaches taken to promoting participation and the difficulties encountered. Finally we look at who the projects are actually targeted to reach, and with what successes- in particular, whether they are reaching socially excluded groups.

We have noted (Table 9) that barely a quarter of Partnerships with experience noted a problem with insufficient participation. When asked specifically what their experience of public response and participation was, five Partnerships (29 %) said that it was better than expected, six (35 %) that it was as expected and only one (six %) that it was worse than expected (with five of the 17 possible respondents giving no reply).

Nevertheless there is evidence in the experience of our case studies of frustration over activities in which participation could have been greater:

'The difficulty is in being unable to attract enough people, we have tried and tried' [referring to a particular activity group] (North Ayr participants' focus group)

'I think quite a few of them [disability group] are a bit shy to get involved, but we want to get it more open, opened up to them' (West Dunbartonshire participants' focus group).

In at least one case study area (Pollok) planned activities had to be reduced partly as a result of low participation, and others had to make considerable promotional efforts to improve initial responses. This is discussed further in section 6.6.2 below.

There is only patchy evidence of the actual numbers that have participated. The greatest numbers have been involved in attending public performances. The Paisley SPIN project estimates that around 5-6,000 people attended its ten public, mostly open-air concerts. Even some of the few evaluation reports that have been submitted to SAC contain no estimates of participation. South Edinburgh however reports that in total 445 people attended its various workshops and classes (not counting audiences at its Celebration day); Greater Easterhouse reports that 165 attended classes in its 'widening access programme', one part of the work of the SAC funded project.

Only a long term specialist organisation such as Alloa's youth drama project can hope to attract several tens of participants to any single activity on a regular basis: it reported an average weekly attendance of around 45 out of an initial 69 registered members. But generally projects operating through classes, workshops etc. have to build up their total level of participation through the involvement of small numbers in each individual activity. Levern Valley's parent/child workshops averaged seven in attendance and Greater Easterhouse's classes averaged nine.

Small groups are necessary to successful delivery of some of the activities involved:

'It is a mistake to think that a group of six people can learn editing. People have been coming in in twos and threes and learning it' (West Dunbartonshire).

But some have clearly functioned at barely satisfactory levels of participation:

'Numbers in the class have varied, five at first, but ... there have now been two regular members for a while. It's a pity when the class is so good ... it's good for the users when the class is so small but not for the tutor' (North Ayr participants' focus group).

There are a number of issues that may be thought to be barriers to participation in socially excluded communities. One is territorialism: this is something that our 'non-participant' young people were somewhat aware of in Faifley, and certainly our 'non-participant' women in Easterhouse:

'You can't have people coming from Easterhouse to Barlanark, because you're just going to get fights'
'Kids from [my area] can't just go wandering about Cranhill'
'You need one [project] in every scheme' (Greater Easterhouse non-participants' focus group).

Territorialism had been a concern for the Greater Easterhouse project when working with young people, but none of the other case study projects suggested that this had been a practical difficulty that they had had to overcome.

> 'They talk about territorialism within Greater Pollok. There wasn't any when this happened. Kids were prepared to come from all the different areas and work together.'

But undoubtedly local workers do have to get to know their communities and be sensitive to any barriers that may exist:

> 'The idea of using a school hall was talked about. But there is only one secondary school in the area, which is denominational, and there are issues around that being a barrier to people.' (Greater Pollok)

Another possible barrier is a general suspicion of, or alienation from the arts. None of the arts and Partnership workers we talked to felt that this had been a major obstacle and some specifically denied it:

> 'There is huge support from the local community - they are not antagonistic at all. You sometimes find that people think "what has the arts got to do with me?" but there is a very good attitude up in Faifley' (West Dunbartonshire).

> 'I had expected resistance from community groups - that I would go in saying "we're going to have arts in the area" and they would say "we'd rather have our houses sorted", or "sort the crime level out first". But I haven't had that, not once. Whenever I've gone in and talked about what I could do it's been really positively received - literally in every situation, it's something I'm quite surprised about' (Greater Easterhouse).

These reports appear to relate principally to the response of organised community groups. However the participants we spoke to in North Ayr and Greater Easterhouse also generally did not feel that the idea of 'arts' put people off. But some clearly had experienced resistance from other people in the community:

> 'For some people who think they can't do that, the rest of us say, come on, try it, see if you can do it' (Greater Easterhouse participants' focus group).

> 'You're in the [community centre] café and you're talking to [people from] the whole scheme about the videoing; and [especially by men] it's dismissed' (West Dunbartonshire participants' focus group).

The non-participants in Easterhouse were very familiar with such attitudes, whilst denying that they shared them:

> 'I think you hear the name arts and you think of ... totally not your type of people and it's like "*the arts*", highfaluting people, and you just think that's not for me. Which is totally wrong.' '...[Some people would say] I can't do that, I'm rubbish at art, I've no imagination' (Greater Easterhouse non-participants' focus group).

In general, though, the fact that these projects were arts projects does not appear to have created special difficulties for obtaining participation. They are however operating in environments where, according to the interviewees, there can be many negative attitudes to be overcome towards participating in the whole range of activities that Partnerships may wish to encourage. Participants groups in both North Ayr and West Dunbartonshire were well aware of the difficulty of getting people into the community centres where the projects were based for any purpose, and of the relatively small proportion of the community involved.

> 'No way I would have gone on stage at school, or even done anything for any authoritarian figure. That's the whole [attitude] that's around Faifley'
> 'I think half of them [young people] are not really interested in coming down to the Skypoint [Centre], they say "it's a load of crap"'
> 'Young people up here are more interested in hanging around the streets than doing anything that would actually give them some good experience' (West Dunbartonshire participants' focus group).

But these were general attitudes towards organised community or learning activity. In fact, according to one participant, 'I'd say it was the arts projects that's bringing them in' [to the community centre].

6.6.2 Promotion

Most of the people involved agreed that conventional publicity methods did not work well for the areas or groups they were dealing with. They either knew this in advance:

> '[In recruiting staff for the project] we wanted people who could work in a SIP area. We needed [people who knew that] it is not good enough to put up a poster, you have to go out and get them' (North Ayr Partnership).

Or learnt it from experience:

> 'I can now tell people what definitely didn't work, in trying to achieve a critical mass. Starting with 5,000 leaflets in a scheme is not going to work. You have to think of another approach' (Levern Valley Partnership).

> 'At the start, we did a lot of fliers and leaflets - it goes in the bin, even if the event is free. It didn't work' (Greater Easterhouse Partnership).

However, for some purposes, in some communities, there may be media available that have the desired impact. The South Edinburgh Partnership feels that the 'South Edinburgh Echo', a free community newspaper distributed through every door is the best means to reach the local population, and also reports a good distribution of publicity through public buildings.

Generally, though, 'what works is getting on the phone, talking to people, doing a sales job' (Greater Easterhouse). 'It took a while to generate a profile, and this was purely through me speaking to people' (West Dunbartonshire). Even our Easterhouse non-participants, after initially arguing that low participation was caused by there being 'not enough publicity for things. There's nothing up telling you about any of these things anywhere', independently after

discussion arrived at the conclusion that 'most of the time it's word of mouth: 'you should turn up at this, it's really good'.

This implies that relatively slow and very staff-intensive processes are required. At one extreme these could involve starting in the streets. A young participant in Faifley thought this would be the only way to get her disaffected contemporaries involved:

> 'What I would suggest is a couple of people taking cameras out and letting kids in the street see them, stop and talk to them, show them what they can do, explain to them. If they're interested in what you've said, get them to come along and start them off with the camera work' (West Dunbartonshire participants' focus group).

But only one project that we know of attempted anything like this, through the efforts of a well-known local activist:

> 'In the first week nobody had turned up to one of the centres, so I was telephoned by the tutor. I jumped in the minibus, went round the streets and got about 20 that were just hanging around: "come on, it's free lessons". That created interest and then kids continued to come' (Greater Pollok).

But more often the effective approach - in Easterhouse, Levern Valley, Faifley, North Ayr and even South Edinburgh - has been to get involved with existing community and voluntary groups and possibly institutions such as schools, and work on ways of introducing arts into their programmes of activity. Greater Easterhouse's interim evaluation report states that classes open to the general public generally achieved lower attendance than those where particular groups were targeted. We look at the implications of this again in the next subsection.

6.6.3 Targeting

The aim of SIPs is to tackle social exclusion. The areas or groups that they serve have been selected because they are known to contain relatively high proportions of people suffering various forms of exclusion. But these provide a basis upon which Partnerships then seek to develop ways of tackling social exclusion more directly.

We asked Partnerships with approved projects what their experience of the involvement of socially excluded groups had been. Five Partnerships (29%) said that it was better than expected, six (35%) that it was as expected and only one (six %) that it was worse than expected (with five of the 17 possible respondents giving no reply)[35].

It can sometimes be legitimate for SIPs to support activities aimed at the entire community within their areas and not to target them more specifically because, for example, the projects are expected to improve the image of the area or have community or economic development effects that could potentially benefit all its inhabitants.

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[35] These figures appear exactly the same as the responses on experience of participation, cited above. In each case the same five Partnerships gave no response and the same one thought things had been worse than expected. However, there was no such correspondence between the other two possible responses to each issue.

Some Partnerships either consciously adopted this approach to their arts projects, or felt constrained to do so by practical considerations:

> 'It was more a blanket approach, partly because of the timing' (Paisley).
>
> 'The ultimate aim was to involve anybody and everybody that wanted to participate, 3 - 90 years old, knowing that the arts had been very weak in South Edinburgh. Targeting socially excluded groups is a very difficult process and to have targeted very specific groups would have easily trebled resources required' (South Edinburgh).

One or two seemed strangely indifferent to the whole issue:

> 'We did not concentrate on the geography, more on a people base: regardless of where you live, how can you participate in arts, and how can experience be given of a learning ladder, regardless of your background' (Capital City Partnership).
>
> 'I don't think it would have nearly as much value on its own if it was only seen as a SIP project' ... 'It would be nice to get these people involved, because it happens to be in a not nice area - that doesn't really do much for me' ... 'There are financial barriers that apply in all areas … that is a problem for everybody' (Highlands and Islands).

Such attitudes may of course be shared by local project participants, who do not necessarily share the same presumed commitment to tackling the specific problems of the designated area.

> '[The project] is available to certain postcodes [the SIP area], whereas if the catchment area was extended then maybe more people would become involved. There are preconceptions about the SIP area, people don't want to be identified as poor, don't want to come to a place associated with deprivation. Participation is down to the person. If you want to advance, progress or develop, you will seek these places out but if otherwise, not.' (North Ayr participants' focus group).

However most Partnerships appreciated that extra effort might be needed to make any impact on the most excluded groups.

> 'You can't have a project focusing on getting people included, if they are included already' (Levern Valley).

Most applicants made some attempt in their applications to argue that a range of specific disadvantaged groups would benefit from their projects. One at least was prepared to admit a discrepancy between aspiration and reality, though we suspect they were far from unique in this respect:

> 'Certainly within the application we were keen to tackle the most excluded groups. In actual practice I think it was more open than that, because getting to the most excluded groups was quite difficult' (Greater Pollok).

The only broad social group that most projects devoted particular attention to was young people. Of our ten case study projects, four were specifically focused on young people[36] and at least four of the others in practice devoted the majority of their efforts to working with them.

One basic issue that may raise issues about the effective targeting of projects is the question of the involvement of non-SIP residents. Just because activities are located in an area it is not necessarily their residents that benefit. For example the non SAC-funded art group, whose members we met in Faifley, involves 'not so much Faifley people as outlying areas ... there has even been interest from Milngavie. It is more difficult to attract people from Faifley'.

On the other hand, many people involved in Partnerships are sensitive about any requirement to impose restrictions on participation based on Partnership boundaries that mean little or nothing to the communities involved. Some degree of participation from neighbouring, more affluent areas, as for example occurred in South Edinburgh's 'Community Celebration', may even be beneficial.

Although some have found that the problem resolves itself:

> 'There was a fear that because our events are free and open to all – and we have to advertise widely - we would get lots of people from outwith the SIP. But this has not happened. There is a lot going on outside the SIP so people do not come in' (North Ayr).

The difficulty for many lies in devising approaches that are not self-defeatingly discriminatory, whilst ensuring that resources are allocated effectively in relation to social inclusion objectives. Some approaches seem extremely loosely targeted:

> 'Participants were primarily from SIP areas, though you can't say to someone "you can't play because there's someone from Newton Mearns in your band". If there was one member that lived in a SIP area, they could play, if they met the standards' (Paisley).

It is well beyond the limits of the information available to us to estimate whether or not the net social inclusion benefits of such an approach may justify its adoption.

Another slightly different issue may arise from significant variations in social conditions within SIP areas. This might be evident in significant variations in response between sub-areas (e.g. Levern Valley). One SIP viewed this as a significant 'targeting' issue:

> 'The majority coming to the classes is not always from the areas you want. It is the same with all activity in the SIP. The majority is from North Ayr but not the worst areas' (North Ayr).

This SIP proposed to shift its focus across the board away from its wider geographic area to actual streets, which appeared to be the most disadvantaged. However it doubted whether this would work for arts based activities.

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[36] Including Levern Valley, with its focus on parent and child activities

But, whether or not they can be precisely defined geographically, there are clearly issues in most communities, and potentially for most projects, of reaching beyond the already motivated and involved to those who are more difficult to involve. The non SAC-funded groups in Faifley again provided an interesting benchmark of a situation where there is no deliberate targeting. According to an adult observer:

> 'All the groups, even the members of the junior art group, you've got a clique where the parents encourage the children. The children that are about the streets, they're not interested, the parents are not interested' (West Dunbartonshire participants' focus group).

This is a picture that is effectively confirmed by the junior group members themselves:

> 'We go to the senior youth club but there's lots of neds [so we prefer the art group]' (West Dunbartonshire non-participants' focus group).

We have seen that many found that the most effective approach to promoting participation was through working with existing groups. This is also the principal way in which projects attempted to achieve a more specific targeting of project activity on people suffering social exclusion, or at least to complement their main community wide thrust with some more focused activities.

> 'The main aspect was to try to target groups: young people through schools, centre user groups, disabled groups and unemployed adults, particularly men because it tends to be them that don't take part' (West Dunbartonshire).

> 'We did do some work with a group of people with learning difficulties, which was really illuminating. There was some work done with people who had come through the drug rehabilitation process. But in the main it was open to all' (Greater Pollok).

South Edinburgh played down its ability to include specific groups in its wider community celebration:

> 'Our criteria were to get people involved from all five local areas, and to look into representing special needs groups, people with disabilities etc. We could only hope that publicity and work through statutory bodies such as Community Education would reach these groups.'

Yet its evaluation report records that 28 per cent of participants in classes and workshops had special needs (and a further 58 per cent were young people).

Two aspects to working with groups can be partly, though not entirely distinguished. Some groups bring together people in specific circumstances which themselves constitute exclusion or make it very likely, and which mean that special and separate activities are possibly the most effective approach if they are to become involved in arts activities at all. For example, Greater Easterhouse has worked effectively with mental health groups. Work with learning disabilities groups has been found rewarding in Greater Pollok, as we have just seen, in West Dunbartonshire and elsewhere:

> 'I really enjoyed working with the adult learning disabilities group. I thought it would be really difficult to come up with an idea for the project. But we did a huge mind mapping exercise with them, and that was fantastic' (West Dunbartonshire).

The other aspect is that people who may be relatively unlikely to be involved in recreational or community representative groups may be brought together in groups because of urgent needs for e.g. child care, preparation for employment or tackling substance abuse. Arts activities may form an effective part of activity programmes in such circumstances, and involve people who would not have responded to more general publicity. This was certainly the case for the members of our Greater Easterhouse participants' focus group, who discovered their enthusiasm for arts activities through a family resource centre, with which they had become involved through routes such as these:

> 'I needed to get a break from my own wee boy, because I couldn't even get two minutes break from him'
> 'I have a special needs boy and I was looking for organisations for one-to-one support'
> 'My mum discovered it. She went in when I was having a pretty tough time with my older boy'
> 'My social worker recommended to come, to get a break from the wean'
> 'My health visitor told me to come because I was suffering from depression'.

It is perhaps unfortunate that relatively few of the 'thematic' SIPs have become involved in the programme. Some at least of them target very specific groups of people whose circumstances make social exclusion very likely, and they might be capable of piloting well informed and designed projects to meet the needs of those groups.

The experience of Glasgow's Big Step SIP, which works with young people who are going to leave or have left local authority care, is interesting, though at the time of our research based only on a short pilot project. It has shown for example the difficulty of reaching and involving such a group, the resources involved, and the need to work closely with other agencies:

> 'There are a lot of places where children are either currently in residence or moving on from, and [there is a lot of work involved in] tracking them down, giving them the opportunity, making sure that they have sufficient money to get there, that they are safe while they are doing so, that the care workers have time to monitor it properly. Then there's cover - the care worker needs to be actually present.'

It has recognised that activities must be tailored to the likely participation levels of the groups concerned:

> 'We learnt through the pilot that we cannot say "we will work with 20 young people, in this venue, over a year, and in the end they will all come out with some kind of accreditation." These are young people in transition, and some will stick with it, some won't; some will like a venue or programme, some won't.'

And it has realised that fears and sensitivities need to be accommodated:

> 'One session was in the City Hall, and we know that three or four people turned up and did not get beyond the door, because they were intimidated by the space'. (The project itself is expected to take place in an alternative venue that has club night associations.)

The Glasgow Routes Out SIP, which works with women who are, have been, or are at risk of becoming involved in prostitution, has one of the most difficult remits of any SIP and is known to be interested in developing a project. More valuable experience may therefore yet be available from the 'thematic' SIPs.

7. Artistic Quality

We were asked in this report, to consider, 'evidence of new and innovative approaches to using the arts to meet inclusion goals'. In doing this, we looked first at the issue of artistic quality and the role of the artist and arts organisation in the development and delivery of the projects. We then considered the question of innovation. As indicated in the previous section, a wide range of types of projects was developed through this funding and there is a reluctance to categorise them. The main focus was participation with a strong emphasis on learning and building confidence. Quality, therefore, is, as might be expected from participation projects, not just about the final product, but also the process. However, both are important.

None of the Social Inclusion Partnerships (SIPs) encountered problems with the quality of the artistic work and it was considered 'as expected' or 'better than expected' in all of those who responded.

Artistic quality was considered to be a very important factor in fostering a positive spirit and raising expectations:

> 'The last thing a long term unemployed person wants is to come along and talk about being unemployed. We are trying to bring some positive aspects – involvement of arts and music to communities' (Paisley Partnership).

> 'The kids will get a buzz from mucking around with paint etc., but one of the things that gives them a real sense of achievement is when ... parents are surprised at the quality of work they can produce and feel good about what the kids have done too' (Levern Valley).

There was recognition that artistic quality is an issue for the Scottish Arts Council (SAC). It is important for SIPs too, even if it is not always discussed explicitly. One SIP officer who believed that artistic quality was achieved 'absolutely' in the project, went on to say:

> ' People comment on whether they got on with the artist and whether they liked what was made, but not "quality"- nothing to compare it with. But I was concerned about the quality of what was offered, and SAC were obviously concerned to ensure this' (South Edinburgh).

SAC's concern with quality and its definition was raised by another:

> 'SAC ties itself in knots over the whole idea of quality ... Everyone dances round and round this thing. But it is still not addressing the quality of work coming out the other end. Is the child proud of it? Is the parent proud? Does the arts worker think that it is good work? Does the teacher think so when the child takes it to school?' (Levern Valley).

Differences in priority with SAC over quality, were most clearly articulated in the case of Highlands and Islands:

'This is where we might differ from SAC. Coming from the Enterprise Network, we are not necessarily asking if this music is good. If people are serious about getting a band organised and are appealing to an audience, it is not for us to say that this is better than that. We might say that because of the way they are approaching it they have a better potential to break through. We are not necessarily making aesthetic judgements, but looking at what is a commercial, viable network' (Highlands and Islands).

However, the emphasis is not solely on commercial viability, and artistic skill does have a role to play, as he went on to point out:

'We are giving people access to a range of enthusiastic people who work in this sector - they demonstrate, for example, a slide on the guitar, and everyone goes "wow".'

The 'wow' factor is important to participants:

'It was a local band wanting to make a pop video, and they asked me and paid £20. Plus it was quite a renowned wee local band and the tickets were like gold dust, you couldn't get the tickets. And here I am getting £20 for doing the video and I'm right up on the stage and thinking "ain't this a buzz?"' (West Dunbartonshire participants' focus group).

A strong theme coming through the focus groups was the idea of having a new perspective on art and their ability:

'[I] now look at things in a completely different light. I use gardening supplements in the weekend newspapers for ideas' (North Ayr participants' focus group, talking about a sewing class)
'The class taught me to look at things differently and changed my perspective. I learned to just put pen to paper and then edit' (North Ayr participants' focus group talking about a writing class).

One of the interviewees (Greater Easterhouse Partnership) stressed the importance of the quality of the 'process' over the 'output', but in the main, **both** were seen as central to the success of the project:

'The final outcome of the projects has been good quality. The best projects so far are the UCS and the Christmas message, because they are community driven… It is about allowing people the free will to express what they want to express' (West Dunbartonshire).

Expressing their own experiences and finding out more about themselves and others was important to the participants in Easterhouse who worked on the play about domestic violence.

'If it comes to the day that someone comes to you then you'll have the experience to be able to give them the right advice.'

But it also has to work as a play: ' I think it's going to be a really good play.' [as opposed to just for the participants].

There is a huge amount of pride in what has been achieved and in the quality of the experience offered to those who take part. Whatever the other outcomes might be (enhanced skills, greater confidence), Partnerships are concerned to ensure those who participate in arts projects have access to the best.

7.1 Role of artist/arts organisation

The principal method of ensuring quality was to contract artists and arts organisations that have some kind of track record in community arts. It was common for artists to be selected through a recruitment or tendering process, using expert advice from local authority arts development officers and/or SAC staff.

An important criterion in the selection of the artists was their approach to developing projects in communities where getting involved in the arts is not normally first in people's minds. As highlighted in section 6.6.2 on promotion, putting up posters is not enough. The artists need to engage more directly with the potential participants to attract them along. The ability to manage and lead the group is also important.

> 'Quality of artists used is imperative, especially in terms of their ability to deal with the client group' (Greater Easterhouse).

However, artistic talent also played a part:

> 'Track record was important – the guy who does the jazz is a member of an orchestra – brought his sax with him. He went through how he would make contact with groups. [He described a] system moving from phase one to phase six. Then he took out his sax and gave us a burst of music' (North Ayr).

In some cases we found artists and arts organisations being actively involved in developing the projects with the SIPs.   An example of this is Out of the Blue, an arts organisation with experience in developing community projects, who assisted South Edinburgh with developing and costing its application and then went through a competitive tendering process to win the contract once the funding was secured.

7.2 Innovation

Since we were principally concerned with evaluating the scheme, not individual projects, we cannot comment in detail on what was delivered in each case and whether or not it was an example of 'innovative practice'- a term used by SAC to connote quality. What we can say, however, is that the *approach* taken by the SIPs we interviewed was a 'traditional' one. Thus some are developing strategies; some appointed a co-ordinator to develop work; while some brought arts organisations or artists on board to deliver the project.

They set out to do different things:

-    Celebrate the local community

- Offer taster sessions to develop an interest in specific art forms
- Develop a new infrastructure for the arts
- Create an event or production
- Offer classes and workshops to develop skills

In terms of the art *practice*, none appear to be particularly 'innovative'- nor do they set out to be. An element of ambition and originality can be found where an established arts group is involved, or where the SIP project is linked into an existing arts programme. We would consider the projects developed by Big Step and Highlands and Islands in this category. In the case of the latter, the SIP project is built on the success of an existing well-established programme of work. The former is an ambitious programme that is working with a particularly vulnerable group. While the main programme of work has not yet started, their decision to pilot has allowed for many of the practical problems to be addressed and allows for a refinement of the artistic intervention.

Many of the SIPs draw on the experience and knowledge of the local authority arts team (or in the case of Highlands and Islands, on HI-Arts), and this can and does vary. In some cases, as indicated above, arts organisations were involved in developing the bid and work speculatively to assist the SIP in developing a project and a funding bid.

With financial support from SAC, there is no barrier to the development of arts practice except imagination and ideas, and over time and with some sharing of good practice this can develop. However, delivering new approaches to community arts requires long term and sustained resources.

8. Impact

As we have seen, delivery of the projects in the programme is very much still in progress, and the amount of information even on the basic outputs that they are delivering is limited. It is therefore both premature and practically almost impossible to have any certainty about the longer-term impact of these projects on either the development of the arts or the alleviation of social exclusion in the targeted areas.

In this section we look at an area where the process of developing and implementing the projects could be hoped to be having fairly immediate positive impacts: the development of partnership working and the influence achieved on other agencies. We then review the evidence available on the profile that these projects and the arts generally are achieving within the communities concerned; examine the immediate impact on the participants; and finally look at indications of the prospects for the continuation and sustainability of arts activities there.

8.1 Partnerships and partnership working

Although there is no doubt a genuine desire by both the Scottish Arts Council (SAC) and many people in Partnerships to extend participation in the arts, both for its own sake, and because it is seen as underdeveloped in certain communities, the aim of the programme has not been to develop Social Inclusion Partnerships (SIPs) as significant new promoters of arts activity. Attempts to get them to play such a role are probably counterproductive: one SIP had employed consultants to look at developing arts in the area, but 'what they came up with was unrealistic, as if the only important thing was arts, disregarding other things which the Partnership (was doing). It was unrealistic and indignant: "Why are you not funding the arts!"'

The aims have more obviously included the exploration of ways in which participation in the arts can contribute to the alleviation of social exclusion, and the building of partnerships and practical working arrangements allowing a wide range of agencies to see the value of, and contribute to delivering, the arts.

We have seen (section four) that the arts are discussed by Partnership Boards, frequently in the case of some successful applicants, and by a variety of Partnership substructures. However there was also evidence from some case studies that sometimes the real partnership working is developed away from the formal structures.

> 'The council have to sit round the Partnership table and say they have an interest in the arts, they'd look very silly if they didn't. Other partners - Scottish Homes, the Enterprise Company - don't have to. They can sit and nod. It's very difficult to find a specific thing that all partners have a vested interest in.'

> 'Why it was successful, was that there were a number of people in influential positions who were up for this kind of stuff. X at the Enterprise Company gave us any wee bits of money he could ... people working almost outwith the mainstream.'

> 'The people on the board are chief executives. The agencies themselves are more interested, not at that level, but the people who have a direct responsibility.'

> 'We kept it well away from the Partnership sub-committee structure, lest it be strangled to death.'

One key partnership that was essential to most projects was that with existing arts workers in the local authority. In five out of our ten case studies, a local authority worker was one of the key contacts whom we found it essential to interview to get an account of the background to and development of the project. Several of these were heavily involved in proposing and writing the applications, and several were jointly or even principally involved in supervising delivery. There were only two areas where there appeared to be significant tensions between the Partnership and the council over arts work; in one case because it was felt that the council viewed the resources available to the SIP as reducing the need for its own expenditure, and in another because a particular official was felt to be uncooperative. In the Highlands and Islands, where Hi-Arts is a Highlands and Islands Enterprise responsibility, with its own arts strategy, the two roles were seen as complementary, with Hi-Arts giving priority to the economic development aspects of the arts, and the project as having helped to bring the two closer together.

Some projects have developed other useful relationships through the practical necessity of delivering the projects. Those with big events to organise praised the police:

> 'The police were really good. Their initial response was that it would be costly for them, but in reality they sent community policemen along, and they just quietly wandered about, all very sensible' (Paisley).

Several also praised the Community Education service, which does not always work closely with arts workers within councils. In South Edinburgh they played a major role in delivery ('the workhorse was Community Education'), and were amongst our informants for the case study. But their role was also praised elsewhere:

> 'I work closely with Community Education, and they were publicising it to all their groups. A lot of the kids came from Community Education telling their groups' (Greater Pollok).

> 'Community Education are good. They come in for a lot of criticism, but I found them a good source of information and supportive during the delivery of workshops' (Paisley).

The Highlands and Islands project was exceptional in having a strictly limited need for assistance from other services or projects.

> 'We haven't had a huge amount of support from the council, and we haven't gone chasing for it. We had what we needed. [We used other projects] mostly just for contacts - e.g. finding out where the youth cafés are' (Highlands and Islands).

Another possible approach is not so much to involve agencies in the delivery of the arts projects themselves as to encourage them to use them to help to contact and involve people, and to deliver other messages:

'We are trying to get some of the other partners to understand that if we can get together 3-400 people in a room for a concert, there is an opportunity to give other messages' (Paisley).

Has any of this begun to have an appreciable influence upon agencies' attitudes to the value and role of the arts? Few can claim such a clear-cut advance as Paisley, where we are informed that the Council has 'now instructed that half of its arts budget should be spent in SIP areas'.

Generally our informants found it hard to be sure about any longer term strategic influence.

'The community plan says they want an arts strategy. We have an arts strategy and we should be working with the council to develop theirs' (North Ayr).

'Has it influenced the work of other services or projects? It is probably fair to say that this is shaky. There are a number of practical demonstrations of work with housing providers, the health service, and the voluntary sector' (Greater Easterhouse).

But it is these 'practical demonstrations' that are the key to developing the wider influence of arts projects. In South Edinburgh 'it focused other workers' minds on what was possible, when they may have previously thought they didn't know much about arts'.

Greater Easterhouse, as a long-term project devoted to developing a strategy by practical experiment, has provided several examples. The arts project worker is now regularly involved in the Partnership's whole network of 'suburb groups' in sub-areas looking at housing, environment and service delivery issues, and has become involved in several projects as a result.

Practical examples of influence on a variety of agencies can be found:

Health board: 'I am organising dance taster sessions ... and the health board wants to talk about what I am doing – as an alternative to sending people to the gym for health and fitness' (North Ayr).

Police: 'We have never had such good links with the police as we have now, since the project. Officers are coming along out of uniform and going in to youth clubs and getting involved as helpers. They are very supportive, give a lot of good advice - not telling you not to do things as you might expect, but looking for ways to help' (South Edinburgh).

Community learning: 'I pushed the idea that arts are a stepping stone into education. [For example, a project involving both printed and spoken tapes of play scripts] - this acts as a way of helping those with reading difficulties without being too obvious. The community learning team are interested in this approach' (North Ayr).

Education (schools/nurseries): 'The most rewarding thing to emerge is that the Education Department ... has recognised the educational value [of parent/child art workshops]. There is a silly artificial divide between arts done by Leisure and arts done by Education, which has prevented a lot of joint working in the past. All of a

sudden they got a better appreciation of the value that the arts service is capable of adding' (Levern Valley).

Schools: 'The project was a useful hands across the gap exercise [between Hi-Arts and Highland Council], for example, HIE doesn't have a remit to work in schools, but the Partnership can do that' (Highland and Islands).

However, work with schools emerges as the one area where several different Partnerships report considerable frustration and difficulty. This appears to be a common difficulty for Partnerships in other fields of work, connected perhaps to staffing and organisational structures in education.

'Schools were more of a problem. We maybe contacted them a bit late, and so much of our focus was on doing things for young people during the Easter and summer holidays' (South Edinburgh).

'There is some antipathy between the schools and this centre. Schools weren't interested in my suggestion that kids could come to the centre to access computers. It is a very stubborn relationship - I am always seen as someone from the centre' (West Dunbartonshire).

'The Education Department is probably the hardest. Schools have been the hardest group to engage with in any strategic way. You have to go in on individual basis. It is very hard for them to get money to do things, and very hard to engage with secondary schools at all, even when you offer to do things on their premises, in school hours. We have worked very well with the New Community School team of social workers and youth workers, but getting into English, drama or music departments is much more difficult' (Greater Easterhouse).

8.2 Public Profile

Observers of SIPs and the SAC scheme felt that it had raised the profile of the arts in social inclusion considerably. For example, Communities Scotland felt that if the SAC scheme had not existed 'there would have been some arts projects in SIPs, but not as many'. Without the scheme 'there wouldn't be this renaissance of the arts in SIPs', 'there's clearly a momentum that's been built up by the SAC and their approach.' And the Director of the Glasgow Alliance felt that 'if we were talking about urban regeneration or even community regeneration in 1993, let's say, to take a year at random, we wouldn't necessarily be talking about art, whereas all the SIPs in the city, whether they are area-based or whether they are in fact thematic, ... has got a project going with SAC now and all of that joining up if you like seems to be happening more impressively'.

We have adopted a phrase from the following comment by a SIP member of staff as the title for this report, because it seems to express the aspiration to bring the arts into the mainstream of social inclusion work:

'In general people are a lot more accepting that arts is not just a treat at the end of the day at school, or a special trip to the panto' (North Ayr).

However the implied claim that the project concerned is beginning to influence wider public perceptions of the arts is one that not many of those involved yet feel confident enough to make. Certainly the build up to a community celebration in South Edinburgh attracted attention.

> 'Amongst other projects in the area there was definitely a buzz in South Edinburgh around June-August. Everybody was talking about the arts and what was happening.'

A longer process of community arts development, such as that in Greater Easterhouse, of which the current project is one element, can undoubtedly change attitudes. For example, one prominent local councillor there is quoted as often saying:

> "I was one of they councillors that would have chased you a few years ago. "The arts? Get out of here. Where is that in the priority order?"'

but is now a firm supporter of further development.

Of all the people we were able to speak to, the women in our Greater Easterhouse non-participants' focus group had the least contact with any community arts activity. Their low levels of awareness of existing activity, in an area with a substantial history of community arts work, are therefore particularly instructive. Firstly, their awareness of SAC and National Lottery involvement was minimal:

> 'A lot of the lottery money is supposed to go to arts as well and I've never heard of anything at all that's been built with the lottery money. Never, not a thing. Every week there's millions and millions and millions of pounds, you don't hear a thing' (general agreement) '...not in Easterhouse ... I read in the paper they were giving it to all the better-off areas ... that would be right ... it should go to deprived areas as well'.

Asked separately about the recently announced major SAC funded 'Arts Factory' development, approximately half appeared to have some knowledge of this.

Indeed even our group of project *participants* in West Dunbartonshire, when asked if they knew how their project was funded, were fairly sure that the council and Partnership were involved, but volunteered the comment that the National Lottery was not.

More important however are the 'non-participants' attitudes to and awareness of any actual community arts activities. The Greater Easterhouse women were clear in their perception that little of this kind was available. Shown a list of art activities[37] and asked whether they were available for people to do in Easterhouse, they said:

> 'Not really' ... 'There are lots of people that don't have the chance to do things like this in Easterhouse' ... 'There doesn't seem to be much happening around Easterhouse at all. Maybe in the summer or Easter holidays you'll hear of a wee club for the kids here or there but there isn't a lot ongoing' ... 'There's nothing much to do, when they're shutting down all your community centres'.

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[37] The list of art forms is provided in Appendix Six.

But, although they had limited personal experience, apart from a little on their current course, these women needed no persuading of the value of arts activities. Asked who the various types of art activities might be aimed at or suitable for, they said:

> 'Anybody, I think [general agreement]' ... 'Anyone, from kids to pensioners – they would be open to everybody' ... 'There's a lot of unemployment and I think a lot of men are completely bored. There's lots here they could do [on the list].'

They spoke at length about the need for activities for older children to go to, and for them to take their younger children to. There was no trace of any lack of confidence about the arts:

> 'Everyone has talent in Easterhouse! We are talented'.

They knew this to be so because:

> 'You go to the kids' schools and you see their wee plays and the things that they do. You go to their open days, and the teachers will tell you what they're good at ... but they don't really get any opportunities to carry it out'.

On this evidence at least, there should be enormous untapped potential for more community arts work and little resistance in principle to getting involved; but also an enormous amount of work to be done before a large proportion of the population is aware that opportunities exist and confident that they will be available when they want them.

8.3 Sustainability

Under current rules lottery funds that support the Arts and SIPs scheme can only be used to support specific projects and cannot be continued as core funds on an indefinite basis. Although there is some scope for repeat applications, proposals simply to continue providing the same activities or services are unlikely to be viewed favourably.

In the view of many, a key to future sustainability is the opportunity created by partnership working. Local authorities are considered the most important partner in the future of these projects. In some cases, the local authority is seen as offering an opportunity to provide mainstream funding for the SIP-inspired activity.   For others the refocusing of the priorities of different local authority departments offers a possible future approach. However we should not underplay the problems here and the view expressed by some that local authorities do not have the resources to mainstream these projects, and that this scheme is effectively supporting a series of pilots. As one respondent said, 'we have had twenty years of pilots and it's now time to mainstream.' While we might share some pessimism about funding from local authorities, there is evidence of invigorated linkages – say between Community Education and the SIP or new partnerships altogether between artists or arts organisations and SIPs.

A more lasting impact will depend in practical terms upon:

-   the boost to the profile of the arts in Partnership strategies and action plans, of which we have seen some definite evidence

- the increasing awareness of local partners of the relevance of the arts to their work and their potential role in offering support, of which there are examples but where it may be too early to detect a general trend
- increased capacity to make effective use of other SAC, and possibly other national, funding sources
- increased public demand for and participation in arts activities.

There is evidence that involvement with SAC generally has been stimulated. More than half of successful applicants (nine out of 17: 53%) had had subsequent contact about something other than their project. Four of these had obtained other SAC funding and another three had enquired about it. For example, Easterhouse Partnership has been successful with a major capital bid and West Dunbartonshire Council has three-year funding from SAC to develop arts in education.

Participants in focus groups almost all wanted to carry on with the type of activities that they had been experiencing, though some were not confident that opportunities would be available:

> 'It is difficult to motivate yourself at home' (North Ayr participants' focus group - speaking about creative writing).

It was interesting to note that the women in the Greater Easterhouse non-participants' focus group, though they viewed their brief exposure to arts activity positively, were much less sure that they would continue with it - preparation for work was their primary aim.

Although in other contexts Partnerships frequently bemoan their reliance on competitive and short term funding sources, this aspect of the SAC scheme was not much emphasised by respondents and interviewees. Given the low level of previous strategic attention to the arts, it appears that many welcomed the encouragement to 'dip a toe in the water'.

> 'The SAC money increased the scale of what we did by a large amount. I guess we would have ended up doing something. But that kind of thing – "here's some money for pump-priming, let's see what happens" - does give you the opportunity to approach other partners. Pilots do work.' (Paisley).

But there is also plenty of evidence that only the type and scale of resources made available through the scheme made possible the type and level of activity that projects were able to stimulate. It is however the co-ordinating and structuring role of projects that is emphasised as adding value, which suggests that relatively limited dedicated arts resources may be capable of having a disproportionate effect.

> 'It is difficult for us to get a major scheme off the ground without a scheme like this. [We could do] the odd workshop here and there, which is difficult to sustain, since we can't really fund that, and there's no limit to it, it's just a rolling programme of workshops. A scheme like this is vital to give it structure' (Big Step).

> 'It would be very difficult to sustain things without the post - as we have found in many other aspects of the Partnership programme, if you don't resource and co-ordinate something sufficiently it is everybody's job, but nobody's job and you risk a drop off [in activity].' 'The presence of the team makes it easier to deliver arts work. It is relatively low priority for other groups, but they can all ring my phone' (Greater Easterhouse).

Indeed the subsequent experience of some of the Partnerships that had earlier, shorter-term projects in the programme, such as Greater Pollok and Levern Valley, demonstrates the drop off in activity very clearly - although in these and every other case we investigated, at least some form of continuing activity was stimulated.

The growing interest in and awareness of the arts by SIPs is however apparent. Some of this may have predated the scheme and led to interest in it, but at least some has been stimulated by the positive experiences that almost every informant wishes to emphasise in describing their local project.

We asked all Partnerships what priority they expected to give to arts activities 'over the next year or two' (Table 11). Over half expected to give them a greater priority, including over two thirds of those who had applied to the SAC scheme. Non-applicants were particularly likely to say they did not know, reflecting generally lower levels of awareness of the subject.

Finally on sustainability, while, under existing rules, lottery funding cannot become core funding, SAC's 'voted funds' are used to core fund a range of organisations and in some cases individual artists. One strategy is to create better links between these. This is an explicit intention of Capital City Partnership in developing a cross-city set of linkages. Big Step and South Edinburgh, for example, have developed projects that directly involve arts organisations in the delivery of the projects (TAG Theatre Company and Out of the Blue respectively).

Table 11   Future expectations of Partnerships

	Applicants		Non-applicants		TOTAL	
	N	%	N	%	N	%
Expected future priority for the arts?						
Greater than before	14	67	9	47	23	57
Same	5	24	4	21	9	22
Less than before	1	5	1	5	2	5
Don't Know	1	5	5	26	7	17
How likely to apply in future?						
Very likely	10	48	4	21	14	35
Likely	5	24	4	21	9	22
Possibly	5	24	9	47	14	35
Unlikely	0	0	2	10	2	5
Very unlikely	1	5	0	0	1	2

Source – postal survey

But this greater priority does not seem likely to reduce demand for an incentive scheme. Over half of the Partnerships thought that it was likely or very likely that they would apply to the SAC scheme again. Almost three-quarters of previous applicants took this view. The single previous applicant who thought it was 'unlikely' to apply again had been an unsuccessful one.

However the other three respondents whose only experience had been one or more refusal had views on a future application ranging from 'possible' to 'very likely'.

In the meantime the response of these four partnerships to refusal had been varied. In two there had been 'little or no' new arts activity; but one had proceeded with 'a reduced scale version' of their abortive project and in the other, 'other new arts activities' had been generated.

Among Partnerships that had previously never applied, over 40 per cent thought it was likely or very likely that they would do so in future, and almost all the rest considered it to be possible. The scope for extending the coverage of the scheme therefore appears to be considerable.

In the very long run, activities will not be sustainable within communities unless the determination to continue them takes root, in the way that it has in the South West Arts and Music Project in Greater Pollok:

> 'We'll continue to work whether we get funding or not. We started with nothing and we'll probably end up with nothing. We'll always be here.'

But in the meantime, our evidence clearly suggests both the need and demand for continued support and incentives to be offered via Partnerships.

8.4 Participants

National observers of SIPs and the SAC scheme detected immediate impacts of participation in the projects. Personal development, self-expression, community participation and self-esteem were mentioned several times. One interviewee considered that evidence of the arts in a community in itself would be evidence that the community would be more inclusive. Another paraphrased an Easterhouse councillor who had originally been sceptical about the role of the arts there but now felt 'you have to have sport and culture and mix them into the life of the community otherwise it's not a living community'. A few saw potential for further benefits such as the training opportunities that might be opened up. A final case was a public servant who 'had imagined that SAC's view would be that "the arts for all" was the main purpose of scheme' but he had found them 'interested in jobs and other practical outcomes as well'. He saw several elements – including 'just providing an opportunity to people to become aware of the arts'; enjoyment; and the need to make SIP areas/groups more like the rest of us. He said 'the impact on people is the thing people refer to.' He was, though, somewhat sceptical about the reliance on anecdotal evidence of impact and called for more attention to demonstrating more systematically what success meant. He cited an example given at a conference from one SIP about someone who got involved in an arts group, got to know people, his self-confidence was boosted, eventually he got a part-time job, then went to college. 'It changed his life. But now it's a case of how many of these there are, and with an employment related project, you can get 4,000 people through a training programme'.

Several interviewees in SIPs believed strongly in the reality, and quoted examples of, the confidence building, learning and skills development that their projects had stimulated. But the most convincing voices supporting the positive impacts of the projects come from the participants in our focus groups.

'I am doing things I would never have thought of.'

'I have learned a lot, things I did not think I could have done – not at my age.'

'I would say this is what this is all about - getting people into employment, using ... classes to get them in, to build confidence to come over the door, a first step. It does not matter what kind of class.' (North Ayr participants' focus group)

'Now I'd like to throw that toolbox off a bridge. Give me a camera. It's a lot more exciting to do.' [unemployed ex-joiner]

'It's amazing the power it gives you behind that video camera.' [member of disability group] (West Dunbartonshire participants' focus group).

This is particularly apparent in the group of women, mostly or entirely single parents and generally referred to the project as a result of personal difficulties, who formed our Greater Easterhouse participants' focus group:

'I thought I couldn't do anything, they proved me wrong ... people always were making out you were daft and stupid but you're not.'

'It builds your confidence coming here. I had no confidence in me at all.'

'It helps you to meet other people that are in exactly the same boat as you. I used to think I was the only single parent that was struggling.'

'Before you come here you think, I'm not good enough to do that.'

' It helps you to build your confidence and you need that to go out and get jobs and things like that.'

It is interesting that this group had experienced two very different types of artwork and valued both. One was drama, focused on the specific issue of domestic violence, which was relevant to the lives of some of them or of others they knew:

'I like it because it's about life.'

'We like this one because... there's a real issue' ' - and a lot of people have been through it'.

'It opens your eyes to what does go on.'

'I never used to talk about it, I used to keep it inside me and I was doing a lot of people a lot of damage.'

But they also valued what they got from craft activities:

'We like our arts and crafts as well. Something to get our teeth into learning [wide agreement], especially when it's something we can do in our house.'

The comparison with our 'non-participant' groups is instructive. In Easterhouse, the women we spoke to, though they had little if any previous involvement in arts, were getting some first experiences on the current 'pre-employment' course that brought them together. They were beginning to say similar things to the above groups:

'If someone said 'would you like to do drama?' you would say 'no, I couldn't '...it's not 'til you actually get involved in something ... you think 'hey I can do that''. (Greater Easterhouse non-participants' focus group)

Our West Dunbartonshire group were both young and older people who were active in pre-existing arts groups. They tended to be already active and committed in several respects:

> 'Most members of arts groups are members of something else.' [older person]
> 'I have a group on a Monday and a Thursday and two on Wednesday, and that's enough. This is my last year at school so it's really important.' [young person].

They tended to emphasise the social and recreational aspects of arts activity and their prior interest:

> 'I paint because I can't fish. I always wanted to do it but had no time until I retired due to ill-health'
> 'Most of the group would say it's ... to please themselves'
> 'It's difficult to get people unless they want to do it, you have to want to'
> 'Boys and girls don't mix at the youth club, there's a divide. It's not like that in art ... we all sit round the same big table ... it's different with art – we can have nice music in the background, that we like and can sing along to, we can move about the room, take a break, chat'
> (West Dunbartonshire non-participants' focus group).

9. Conclusions

In this section we outline the key issues that have emerged from our research and which form the basis of our recommendations in the next section.

Success of the scheme
We are aware that the Scottish Arts Council (SAC) is awaiting this report before proceeding with the scheme in this year and beyond. With £450,00 allocated in this financial year, and a similar amount in the next two, SAC is making a significant commitment to this area from its lottery funds and these conclusions and recommendations are made in this context.

It is clear from our research that this is, overall, an effective funding scheme, which is encouraging Social Inclusion Partnerships (SIPs) to use the arts as a means of social inclusion. We found amongst participants as well as those working in the SIPs a very positive view of the outcomes of the arts projects, often related to confidence building or skills development. However, as we indicated in the introduction, long-term benefits may yet result which are not in the scope of this study.

There are important issues of detail that we recommend SAC addresses as it continues with this fund. The evidence suggests there will be continuing and growing demand for funding for arts projects in SIPs – either to this fund or to SAC's other funding schemes. In presenting these conclusions and recommendations, we have considered below how SAC might manage this scheme in the future, how the scheme might be targeted and some issues concerning artistic quality.

Profile of arts in the Partnership plans
The arts were not featured in most of the original strategies developed by Social Inclusion Partnerships (SIPs). Uncertainty surrounding the future of some of the Partnerships was a barrier to developing new strategies although there is a move now, amongst some of the successful applicants, to include the arts in revised plans. The arts projects we considered were linked to a range of different objectives- health, education, skills development etc.

SIPs have different organisational structures for delivering the arts – some have special sub-groups and in many the role of the 'cultural champion', a member of staff who has a personal interest in the arts, is central to promoting the arts. The main reason for developing arts activity in the SIPs was to co-ordinate existing activity or to target it more effectively on social inclusion.

For non-applicants, the most common reasons for not applying were 'low priority', 'no project' or 'cannot deliver'. SIPs which fall into the 'non-applicant' category are mainly small area-based and thematic SIPs . However, the non-applicants category also includes some large, significant SIPs.

Overall, however, there is evidence, particularly from key agencies involved in this area that this scheme had raised the profile of the arts in social inclusion considerably and the arts are considered to have an important role to play in this area.

There is a continuing role for SAC in advocating the importance of the arts in SIPs, (directly or using other tools such as the web site); helping to develop projects; sharing good practice; and effecting links with arts initiatives or agencies in the area.

Approach of the Scottish Arts Council
Overall the application process for this scheme compared satisfactorily with other funding schemes known to SIPs, with the guidelines being considered clear. The application process was not a barrier to applications from non-applicants.

There was damage done to SAC and this scheme by the competition in year one and this has had a residual effect that needs to be tackled by SAC. Aside from this, there were no serious concerns raised about the decision making process for this fund. The positive views might be attributed to the fact that most projects are funded - and those that are not are rejected (or deferred) for reasons other than lack of money. This positive tone is likely to change if SAC finds itself with projects totalling twice the funds available.

The role of SAC staff in helping the SIPs to develop projects and access funding attracted much positive comment. Staff were regarded as 'helpful' or 'very helpful' and the contact with SAC was overall very good. SAC staff were welcomed for specific advice on applications and also for help in developing projects. We are aware that there are internal processes to ensure a distance between those developing the projects and those making the decisions. We did, however, detect some lack of consistency in approach across officers, and would suggest some kind of training and mentoring might be appropriate.

SAC's approach to monitoring and evaluation is considered appropriate and not over burdensome. There is evidence of data being captured and reports prepared. However, in at least one case, there were no clear aims stated for the project and, as we have demonstrated, the arts are not often featured in the strategy documents of the SIPs. We conclude that monitoring is proceeding reasonably well while evaluation is undergoing development. SIPs need to be free to develop monitoring frameworks that capture information relevant to their specific goals. However, some common approach or base of monitoring data is required to enable any overall evaluation across the scheme of the short and longer-term effects of the arts in SIPs.

Value for money
An analysis of the successful applications indicates the cash commitment from the local partners was greater than the 18 per cent stipulated as a minimum by SAC for lottery funding. In total, the £967,531 in SAC grant offered to the successful applicants was expected to generate an estimated additional leverage of £479,998 in other cash contributions to arts activity and £112,530 in 'in kind' contributions. SIPs' own budgets were the main source of the cash contributions, with local authorities making the largest contribution from the partners. The 'in kind' support from partners was focused on the management of the project allowing SAC's funding to go directly to the artists or arts organisation or to a development worker and development budget.

In most cases, the SIPs we interviewed said that they would have developed arts projects anyway- eventually. The SAC scheme ensured the projects happened more quickly. It also allowed some 'political leverage': As one SIP officer said, 'SAC has this money available, let's

get moving on developing arts projects'. This scheme also created a positive view of SAC and its role. We also found evidence that SAC funding allowed for a more ambitious approach.

Arts projects
The arts projects do not neatly fall into a single category: most SIPs were offering a range of experiences and did not focus on the specific relevance of particular art forms. The one area where the art form itself was used to target a specific group was in the case of rock and pop being used to target young people. However the main focus overall was participation.

In many cases, given the nature of the project, small numbers of people were involved- except in the case of the large-scale outdoor events. There was some evidence that the arts projects overcame some traditional barriers to participation (territorial issues or 'its not for the like of us'). In all cases, the local knowledge of the SIP was central to understanding how to promote the activity and encourage participation.

Artistic quality is not a contested area. SIPs want 'the best' and the general view is that this can be achieved by drawing on advice from SAC; using local knowledge- usually via the local authority arts team; and specifying and recruiting groups or individuals with a background in the arts. The selection is based on the approach to communicating and working with community groups- as well as the quality of the work itself. Artists and arts organisations often had a role in developing projects as well as in the delivery.

Overall, the projects in themselves are not 'innovative' and do follow approaches that are well-developed in community arts. This is perhaps not surprising given this fund has only been in existence for three years and is restricted to funding projects which are time-limited and is not able to support projects on a long term basis.

Targeting
Geographically designated SIPs are already targeted as places in most need of support and development and, it could be argued that anything that happens in a SIP area must by definition, be targeted at those who are excluded- and to an extent this is true. However, in some cases we found that the targeting was loose and there was little or no concern if the benefit was felt beyond the SIP boundaries- in some cases in affluent areas. There is also a problem of reaching those who are most in need within the area itself- identified in one SIP on a street by street basis. SIPs were generally concerned that their projects should reach those who are most vulnerable and thus extend participation, as opposed to the benefit going solely to those who respond to all new initiatives. But this was often very difficult to achieve in practice. We argue that getting the balance right between proper targeting of resources and avoiding self-defeating discriminatory approaches is not easy. Working through existing groups, whether family centres or drug projects, is one possible approach. We also advocate that lessons could be learnt from thematic SIPs where the projects are targeted on the most vulnerable.

Another issue concerning the future of the fund is how the involvement of non-applicants could/should be balanced against continuing support for those who have applied before (for example, Great Northern SIP has received funding for developing a strategy. Should it now be funded to implement the same?). We would counsel against creating sub categories and different funding streams and repeating the mistakes made in the first year. The SAC's Social

Inclusion Panel and officers should be conscious of a need to balance funding across new and former applications and also to look carefully at the targeting of the activity. We are not advocating following the example of sportscotland and allocating specific funds to each SIP. However, we do think that SAC should look at how that scheme is working and see what lessons can be learnt from it and explore the potential to work together with sportscotland in the future.

There is some pressure to open the scheme to a wider group of organisations, for example, local authorities that do not include SIP areas but have high levels of deprivation. It is difficult to see how this could enhance a scheme that is working well with SIPs and, in any case, there are other funding schemes open to these areas.

Impact
Though projects are discussed in formal partnership forums, informal networks are often essential to their success, with or without the aid of an individual 'champion'. Projects have had an impact on other agencies. Practical co-operation has developed during the delivery of projects, and some projects have also influenced the awareness that agencies have of the arts and the priority that they give them. This has largely been the effect of seeing practical demonstrations of what is possible. For example, local authority arts workers were intimately involved in developing and delivering many projects; Community Education also played an active role in some. Evidence can be found of influence on health, police, community learning and education services, although some found co-operation with schools particularly difficult to achieve.

In terms of public awareness, most projects did not appear to have achieved a very high profile within their communities. The difficulty of achieving widespread awareness, even in communities with a substantial history of arts activities was apparent. Neither participants nor non-participants showed a clear awareness of SAC or National Lottery contributions. However, there was little evidence of intrinsic fear or hostility towards the arts, indicating that there remains a great deal of untapped potential for participation.

In terms of participants, national observers of SIPs and the SAC scheme detected immediate impacts of participation in the projects and SIP staff cited examples of immediate positive impacts of the projects on participants and the community. But the most convincing voices supporting the positive impacts of the projects come from the participants themselves who referred to gaining skills and increasing confidence through participation in arts projects. These short-term and immediate impacts may be followed in time by further individual and community benefits but this evaluation was not designed to capture them.

Sustainability
There is strong evidence that participants wish to continue their activities. Involvement with SAC generally and/or the local authority arts function has been stimulated in several areas. The partnerships formed – particularly linkages with the local authorities – are important to long-term sustainability. But, though the programme has helped to contribute to an increasing priority for the arts in many SIPs, this has not yet reached the point where local interest and the resources available locally could sustain it.

So far in most cases only the type and scale of resources made available through the scheme made possible the type and level of activity that projects were able to stimulate. One possible strategy is to target SAC 'voted' funds more at social inclusion projects, by creating better links between Partnerships and the range of organisations or individual artists these funds support. However the great majority of Partnerships are likely to apply again if the programme is available, including several that have never previously applied. The scope for extending the coverage of the scheme therefore appears to be considerable.

10. Recommendations

1. The Scottish Arts Council (SAC) should continue to promote the role of the arts in combating social inclusion through advocating the role of the arts within Social Inclusion Partnerships (SIPs) and through a targeted scheme of support.

2. The Scottish Arts Council should undertake a 're-launch' of the scheme with SIPs using a cross-council team of SAC staff and the Arts for All web site to disseminate examples of arts and social inclusion projects and to inform SIPs of the existence of the fund. SAC staff should also continue to assist SIPs with the development of projects and applications. SAC should consider possible links with sportscotland, perhaps through a joint initiative on 'participation'.

3. The Scottish Arts Council should build on positive responses to the application and decision-making process by developing its staff team with a focus on consistency of approach and a developmental role; and by reviewing the guidelines and time scales. On monitoring and evaluation, SAC should consider developing, with SIPs, a common understanding of the possible short and long-term outcomes of arts projects.

4. The Scottish Arts Council should consider the issue of targeting within SIPs. The Panel and staff should look to ensuring a range of projects is supported (new/previous applicants; large/small SIPs; area based/ thematic), and consider priorities for funding taking account of the likely effectiveness of the approach proposed.

5. The Scottish Arts Council should recognise that artistic quality is important to SIPs- both the process and the final product. SAC has a role in working with local authorities to ensure more systematic use of artists and arts organisations bringing them in to advise, advocate and deliver artistic projects.

6. The Scottish Arts Council should address the long-tem sustainability of arts in social inclusion areas by reviewing its other funding schemes to ensure a consistency of approach and by developing better links between SIPs and SAC core funded organisations. SAC should continue to develop partnerships with local authorities, health boards and other agencies that have a role in this area.

11. Appendices

11.1 Appendix One: Interviewees

Individuals

Shulagh Allan	Edinburgh Voluntary Organisation Council
Andrew Fyfe	Glasgow Alliance
Calum Guthrie	Scottish Council for Voluntary Organisations
Craig McLaren	Scottish Urban Regeneration Forum
Bill Speirs	STUC (Arts and Social Panel)
Cindy Sughrue	Scottish Arts Council
Jim Tough	Scottish Arts Council
Paolo Vestri	Scottish Local Government Information Unit
Richard Wallace	Communities Scotland
Various members	Partnership Representatives Network

Partnerships

Big Step Social Inclusion Partnership

Charles Bell	Glasgow City Council
Elizabeth Hall	Big Step Social Inclusion Partnership

Capital City Partnership

Carena Brogan	Capital City Partnership
Jo McStay*	Edinburgh City Council

*also commented on South Edinburgh Partnership

Greater Easterhouse Partnership

David Fletcher	Greater Easterhouse Partnership
Linda McDonald	Greater Easterhouse Development Company
Participants	Quarriers Family Resource Centre drama group
Members of 'First Steps' class	John Wheatley College

Highlands and Islands Social Inclusion Partnership

Iain Hamilton	Highlands and Islands Enterprise (formerly with MIDAS project)
Robert Livingstone	HI-Arts

Levern Valley Partnership

Gary Morton	East Renfrewshire Council
Valerie Stewart	Levern Valley Partnership

North Ayr Social Inclusion Partnership

Gillian Gourlay	North Ayr Social Inclusion Partnership
Graham Warwick	North Ayr Social Inclusion Partnership
Participants	Creative writing and needlework groups

Paisley Partnership

David Whitelock	Paisley Partnership Regeneration Company
Stephen Wright	Paisley Partnership Regeneration Company

Greater Pollok Social Inclusion Partnership

Margaret Daly	Greater Pollok Social Inclusion Partnership
Jim Kerr	South West Arts and Music Project (SWAMP)

South Edinburgh Partnership

Scott Donkin	South Edinburgh Partnership
Mhairi Gilfillan	Edinburgh City Council (Community Education)
Jake Herriot	Edinburgh City Council (Community Education)
Rob Hoon	Out of the Blue

West Dunbartonshire Partnership

Jim Boyle	Skypoint Centre
Gill Graham	West Dunbartonshire Council
Ruth McPherson	Skypoint Centre
Michael O'Donnell	West Dunbartonshire Partnership
Participants	Skypoint Centre photography and video project
Members	Faifley Art Group, Faifley Watercolourists and Faifley Junior Art Group

11.2 Appendix Two: Questionnaire (applicants)

Evaluation of Scottish Arts Council
Arts and Social Exclusion Programme
Survey of Applicants

Name of Partnership _____

Survey completed by: _____

Q1   Does the main strategy document for your Partnership mention the possible role of the arts?

   ○ Yes   ○ No

Q2   Is there a person or organisation with a lead responsibility for developing the arts in your Partnership?

   ○ Yes   ○ No

   (If YES) Who? (job title and/or organisation name)_____

Q3   Is there a Subgroup, Committee, Forum or similar whose responsibilities include the arts?

   ○ Yes   ○ No   ○ Don't have any groups

   (If YES) What is it called?_____

Q4   Has your Partnership Board (or equivalent) discussed arts issues?

   ○ Never   ○ Once   ○ A few times   ○ Frequently   ○ Don't know

   Before you (first) applied to the National Lottery Arts and Social Inclusion Fund:

Q5   Have you ever used your SIP Fund to support any projects involving wholly or mainly arts activities?

   ○ No   ○ Yes, once   ○ Yes, several times

   ○ Other (please explain)_____

Q6   Apart from those, had there ever been other arts projects working with the area/group that you serve?

   ○ No   ○ Yes, one   ○ Yes, several

   ○ Other (please explain)_____

When you (first) applied to the National Lottery Arts and Social Inclusion Fund:

Q7   Which of these was closest to the position in your Partnership's area or group?

○ Arts activity was very limited and we wanted to get some started

○ Arts activity was uncoordinated or unrelated to social exclusion, we wanted to change this

○ Arts activity was quite extensive and we wanted to build on this

Q8   Which of these best describes your (first) application?

○ A completely new activity

○ An extension to existing activities

○ A way of planning or co-ordinating activities

○ Other (please specify) _____

Q9   Who did you consult on your application? (please tick all that apply)

○ Community representative body

○ Groups of people at whom project was targeted

○ Local arts groups(s)

○ Professional arts workers

○ Individual arts workers

○ Council

○ Other (please specify) _____

Q10   How clear were the Scottish Arts Council's guidelines for the fund?

○ Very clear ○ Fairly clear ○ Neither ○ Rather confusing ○ Very confusing

Q11   How helpful were the Scottish Arts Council staff?

○ Very helpful   ○ Fairly helpful   ○ Not helpful   ○ No contact with staff

Q12   Compared with other funding applications, how complex or straightforward was the application process?

○ Very complex ○ More complex

○ Average ○ More straightforward   ○ Very straightforward

Q13 Compared with other funding applications, how much time and resources did the application require?

○ An excessive amount ○ More than average

○ Average ○ Less than average ○ Relatively little

Q14 Did you know who would be making the decision?

○ Yes ○ No

Q15 Did you know when the decision would be made?

○ Yes ○ No

Q16 Overall, how well did the guidelines and application process relate to what you wanted to do?

○ Very flexible – could put forward the project that we wanted

○ Fairly flexible – had to adapt a bit

○ Somewhat restrictive – had to change our plans

○ Very restrictive – could not do what we really wanted

Q17 Overall, did you see the process as:

○ Fair? ○ Neither? ○ Unfair

Q18 Do you have any comments on the **process**?

Q19 Could we just confirm whether you ever had an application refused?

○ One or more refusals   *Please continue with Q20*

○ Never had a refusal   *Please go to Q23*

If you have had at least one application refused:

Q20 Did you get feedback on the reasons for the decision?

○ Yes ○ No

(If YES) How helpful was the feedback?

○ Very helpful ○ Fairly helpful ○ Not very helpful ○ Unhelpful

Q21   Could we confirm whether you have also had a successful application?

   ○ Yes, also successful   *Please go to Q23*
   ○ No, only had refusals   *Please continue with Q22*

Q22   Did your project, or other new arts activity, go ahead?

   ○ Yes, activity similar to the proposed project
   ○ Yes, a reduced scale version of the project
   ○ Yes, other new arts activities
   ○ No, little or no new arts activity   *Now please go to Q30*

   If you have had at least one project approved:

   Since your (first) grant was awarded:

Q23   Has your contact with Scottish Arts Council staff been:

   ○ Non-existent   ○ Insufficient   ○ Adequate   ○ Just right   ○ Too much

Q24   Has the Scottish Arts Council's monitoring of the project(s) been:

   ○ Insufficient   ○ About right   ○ Too detailed

Q25   Have the issues that they have monitored been:

   ○ Entirely appropriate   ○ Only partially appropriate   ○ Inappropriate

Q26   Has your project(s) encountered any of the following problems?

	Yes	No	Not applicable
Need to re-schedule project	○	○	○
Problems with participation from target groups	○	○	○
Too many participants	○	○	○
Drop off in participants before end	○	○	○
Insufficient capacity of agencies/staff to deliver	○	○	○
Venues not available	○	○	○
Need to re-budget due to lack of funds	○	○	○
Problems with quality of arts work	○	○	○
Communication problems between arts workers and Partnership	○	○	○
Lack of sustainability	○	○	○
Expectations raised unable to be fulfilled	○	○	○
Other implementation problems (please specify) _____			

Q27

How does your experience of the project(s) match up to expectation	Better than expected	About as expected	Worse than expected
Public response/ participation?	○	○	○
Artistic quality of work	○	○	○
Involvement of socially excluded groups?	○	○	○

Q28   Which of these have you done/ do you plan to do? (tick all that apply)

○ Regular monitoring reports to Partnership Board
○ Regular monitoring reports to others
○ Internal evaluation
○ Evaluation by outside agency/contractor
○ Other monitoring or evaluation (please describe)

Q29   Since your (first) project was approved, have you contacted the Scottish Arts Council about anything apart from the Arts and Social Inclusion scheme? (please tick all that apply)

○ Yes, for information and advice
○ Yes, enquired about other type of SAC funding
○ Yes, obtained other type of SAC funding
○ Other
○ No contact

All applicants

Q30   Overall, what priority do you expect your Partnership to give to arts activities over the next year or two?

○ Less than before   ○ About the same   ○ Greater than before   ○ Don't know

Q31   Do you think you are likely to apply to the Arts and Social Inclusion Scheme in future?

○ Very likely ○ Likely   ○ Possibly   ○ Unlikely   ○ Very unlikely

Q11   How do you think the Arts and Social Inclusion Scheme might be improved to make it more relevant to your needs, if at all?

Thank you very much for your co-operation. Please add any other relevant information on a separate sheet.

11.3 Appendix Three: Questionnaire (non-applicants)

Evaluation of Scottish Arts Council
Arts and Social Exclusion Programme
<u>Survey of Non-applicant Social Inclusion Partnerships</u>

Name of Partnership _____

Survey completed by: _____

Q1   Does the main strategy document for your Partnership mention the possible role of the arts?

     ○ Yes   ○ No

Q2   Is there a person or organisation with a lead responsibility for developing the arts in your Partnership?

     ○ Yes   ○ No
(If YES) Who? (job title and/or organisation name)_____

Q3   Is there a Subgroup, Committee, Forum or similar whose responsibilities include the arts?

     ○ Yes   ○ No   ○ Don't have any groups
(If YES) What is it?_____

Q4   Has your Partnership Board (or equivalent) discussed arts issues?

     ○ Never   ○ Once   ○ A few times   ○ Frequently   ○ Don't know

Q5   Have you used your SIP Fund to support any projects involving wholly or mainly arts activities?

     ○ No   ○ Yes, once   ○ Yes, more than once

     ○ Other (please explain) _____

Q6   Apart from those, have there been <u>other </u>arts projects working with the area/group that you serve?

     ○ No   ○ Yes, one   ○ Yes, more than one

     ○ Other (please explain) _____

Q7   Did your Partnership ever consider applying to the National Lottery Arts and
      Social Inclusion Scheme?

      ❍ Yes   ❍ No (please go to Q8)

      (If YES) Did you contact the Scottish Arts Council about the possibility?

      ❍ Yes   ❍ No (please go to Q8)

      (If YES) How helpful were they?

      ❍ Very helpful   ❍ Fairly helpful   ❍ Not helpful

      ❍ Other (please explain) _____

Q8   Why have you not applied to the National Lottery Arts and Social Inclusion
      Scheme? (Please tick all the statements that apply to your Partnership)

      ❍   Never considered it
      ❍   Arts activities not relevant to SIP's current priorities
      ❍   Arts activities relatively low in priorities
      ❍   Lack of advice and support on arts issues
      ❍   Not able to develop a workable arts project
      ❍   Application process too complicated/ time consuming
      ❍   Could not find Partnership funding
      ❍   Could not identify anyone to deliver an arts project
      ❍   Plenty of existing arts activities
      ❍   Other (please describe)

Q9   Overall, what priority do you expect your Partnership to give to arts activities
      over the next year or two?

      ❍ Less than before ❍ About the same ❍ Greater than before ❍ Don't know

Q10   Do you think you are likely to apply to the Arts and Social Inclusion Scheme in
      future?

      ❍ Very likely ❍ Likely   ❍ Possibly   ❍ Unlikely   ❍ Very unlikely

Q11   How do you think the Arts and Social Inclusion Scheme might be improved to
      make it more relevant to your needs, if at all?

Thank you very much for your co-operation. Please add any other relevant information
on a separate sheet.

11.4 Appendix Four: Summaries of projects selected for further study

Big Step Social Inclusion Partnership

The Big Step is a 'thematic' SIP, and one of the ones that has the most specific focus on a particular group of people at risk of social exclusion. It works with young people preparing to leave or recently having left local authority care throughout Glasgow.

The arts are not mentioned in the original SIP strategy, but were recognised as having a positive effect on mental health and building confidence and social skills. Activity was triggered by the SAC scheme. The SIP approached the City Council's Cultural and Leisure Services Department for advice, and the application was produced in collaboration. Two crucial decisions were: to use four different arts organisations working together, both to provide different experiences and because none had the experience of working with this client group; and to run a two day pilot in November 2000, because of genuine doubts over feasibility, even though as a result well over another year elapsed before a project could be approved and implemented.

Led by a temporary development worker (council employed, based at the SIP), the project includes drama, photography, and video workshops, creating ideas that are then presented in public. The programme is in blocks of ten sessions, recognising that these young people 'in transition' may not stay the full course. The reaction of the young people to the pilot was enthusiastic, though a great deal of collaboration with social work departments and other agencies was required to get them to venues and across the doorstep. The SIP sees the project as an opportunity to work with agencies to develop their 'corporate parenting' role generally.

The development worker will also support individuals and groups to get involved in further training and look at alternative funding for future work. Cultural Services hopes that success will help to establish a partnership with social work to continue the programme.

Approved: 2001/02 Duration: 12 months Est. Cost: £107,190 SAC Grant: £64,617

Capital City Partnership

The CCP is the city-wide partnership co-ordinating SIPs and other social justice programmes in Edinburgh. Its applications were made 'in the name of all the SIPs' (though its specific relevance to each had not been identified). The arts had been mentioned in employment and education policies, but were not central to the CCP strategy. Several of the SIP areas do have well-established community arts traditions.

The idea of work to enhance and co-ordinate community arts predates the SAC scheme. A working party representing all SIPs was already active. The first project involved commissioning two researchers to carry out a study. This had several emphases, some stressed by different informants:

- to allow arts organisations and other agencies involved in social inclusion to develop a common understanding
- to assess the capacity of existing community arts organisations
- to see how they might collaborate and work more strategically for the benefit of their own and other areas
- to survey the whole range of existing arts activity city wide relating to social inclusion and map where activities take place, who benefits etc.
- to see how the formal arts sector might provide more routes into formal education and employment
- to find ways of persuading additional agencies that funding arts could create relevant outcomes, and how additional funding might be attracted into existing community arts organisations.

The final version of this report had not been agreed by the date of our interview in February 2002. The study produced much new information, for example on 'masses of unrecorded activity' with an arts element in childcare, community education etc. It appears to have placed a strong emphasis on funding as the main issue for community organisations, and reflected some of their demands on other agencies.

Nevertheless, in consultation with SAC, the Partnership proceeded to apply successfully for the three-year appointment of a Co-ordinator to develop the 'Arts for One City Strategy'. Not in post at the time of our research, he or she may not be an artist, but will work largely through bringing the right people together.

The focus of the work is described, with differences of emphasis, as being on collaborative working and training between community arts organisations, with them perhaps developing a strong network and working outside their boundaries; and on brokering relationships and putting a formal structure in place to help 'city-wide' arts agencies that have a social inclusion agenda to develop their work. 'We want the formal arts sector to be able to use the community organisations to further their own social inclusion objectives, which they all have, but to varying degrees struggle with.'

Funding support will be provided largely in the form of part of the time of an existing Scottish Executive-funded SIPs support worker. Partly through SAC advice, the co-ordinator will have a small projects fund to spend; and will place a specific emphasis upon using the arts to support literacy, apparently because a more specific focus was felt to be required, and agencies (and funders) were keen to develop literacy work.

Participants hope that after the project ends a tradition will have been established of joint working between organisations (which does not necessarily require funding), and more awareness from community arts organisations of other funding streams and partners with whom they can work.

Approved: 1999/2000: Duration: 12 months Est. Cost: £28,248 SAC Grant: £10,000
Approved: 2001/02 Duration: 3 years Est. Cost: £202,707 SAC Grant: £100,000

Greater Easterhouse Partnership

Arts were not originally in the Partnership strategy (they are now) but came very quickly to the fore as an important activity. There have been three significant community arts organisations in the area for well over a decade, but there was believed to be limited knowledge of them outside their existing users. Strategic use of the arts is made, especially by John Wheatley College, which gives community arts organisations a 'teaching time' budget to use.

But the SIP felt that more progress was needed. It launched an Arts Strategy Group with some direct SAC involvement. This quickly identified a major 'Arts Factory' building in a 'Cultural Campus' as an objective. However SAC felt this needed a clearer strategic context.

The Partnership co-ordinator wrote the application with help from existing projects and Cultural and Leisure Services. The project has principally employed a co-ordinator, attached to the Greater Easterhouse Development Company. The aim was partly to develop a 'strategy', starting with an audit of existing activities, buildings etc. But it was always emphasised that the process would be more important than one end document.

The project also has an Activities Budget, which after an initial learning period has been used to sponsor a wide range of activity. Introducing arts work to a group that already exists, e.g. a mental health project, has generally proved most successful. The fund has also been used to lever in other money - Key Fund (EU), private sector, Health Board, Scotland Against Drugs. Where possible it is not used for short term 'tasters' but to help in making things sustainable. Strategy formation and development complement each other e.g. questionnaires are given to participants in activities.

An arts mission statement and set of objectives had been produced at the time of interview, and an action plan was going to be produced by inter-partner discussion.

Before the project terminated (extended as a result of earlier underspend), SAC and other funding for the 'Arts Factory' was obtained. The SIP believes that the project has started the process of developing potential future users for the facilities, with more people involved in arts activity across the area, better connections between schools and community arts projects, and the political profile of the arts significantly increased. By the end, at least a couple of other new projects, probably for young people and in mental health should have been generated.

Approved: 1999/2000 Duration: 2 years Est. Cost: £223,880 SAC Grant: £150,000

Highlands and Islands Social Inclusion Partnership

The Highlands and Islands SIP is a 'thematic' SIP supporting young people, but identifies a wide scatter of target areas in the towns, remote mainland areas and the Western Isles. It has been directly involved with radio production, broadcast training etc., but not music. HI-Arts is the arts development agency for the Highlands and Islands, with some core funding from Highlands and Islands Enterprise and SAC, plus additional project funding. It set up the Music Industry Development and Support (MIDAS) project with Lottery funding, initially as a way of helping musicians into business. This created a Young Promoters Scheme, helping young people to set up as promoters in their areas, booking young bands, selling tickets and keeping any profit.

When Highland Council drew the SAC scheme to its attention, MIDAS already had an outline plan targeting some areas, particularly SIP areas, that had not been included: young people weren't able to take part in the scheme as bands or promoters, whether through problems of ability, motivation, lack of interest by youth leaders, or remoteness and cost. They would have tried to do something in these areas anyway, but the scheme made it much easier. The project provides extensions to MIDAS activities, with no separate administration. It can be difficult even for those involved to distinguish the two elements.

Four students from local colleges have been employed part time as local co-ordinators. Professional tuition, workshops and 'masterclasses' have been provided, often through schools. The aims are especially to get young people interested in rock and pop to appreciate that it has technical aspects; and to introduce them to people who work in the business in different roles and help them see options. The level of work done and the response in different areas has been varied. In one, working with established youth cafes, several bands are approaching professional potential. Some will be 'showcased' to the industry as part of a convention MIDAS is organising. The interest is not principally Scottish traditional music, which is quite well catered for, especially in Western Isles. But in other remoter areas - mainly Ardnamurchan - Gaelic song writing workshops etc. have been offered, by demand.

The longer term aim is not to identify a few commercial successes, but to get people to work with small independent Highland record labels in a sustainable way; to build up local audiences and markets; and in some cases just to persuade young people that there can be something to get excited about in their community.

Approved: 2000/01 Duration: 3 years Est. Cost: £62,000 SAC Grant: £39,340

Levern Valley Partnership

The SIP is a relatively small one covering parts of Barrhead and neighbouring areas. The area has had a previous community drama project, but other arts activity has mainly been *ad hoc* projects carried out by a community health and safety project. It did not specifically have a strategy including arts, but decided to get involved, beginning with a well-attended seminar on arts and regeneration, with SAC involvement. The council's arts development officer wanted to try a project working jointly with parents and children - he had heard international experience of this at another SAC seminar. The scheme provided the opportunity. 'We thought of a project that took a 'yes, you can' attitude and showed people how simple and rewarding something like that could be.'

The application was prepared jointly with the SIP manager and the health and safety project. A part time artist was appointed. After some initial implementation difficulties, a problem of attracting participants was faced. 'Four weeks of very heavy marketing', using leaflets etc. failed to attract sufficient numbers. So they approached specific groups - Single Parents' Forum, nurseries etc. - and planned workshops with them. After an initial taster, a series would be held in a location, delivered by the artist and sessional staff. A combination of parent and child together or in parallel, and parent only workshops was used. Using this approach, more workshops than originally planned were eventually delivered. The plan to train some parents to take the project on afterwards was not however feasible.

Evaluation of the project revealed some remarkable examples of children 'coming out of their shells' and enthusiastic responses from participants.

In the following year, the SIP was thought to be nearing the end of its funding (it has since been extended for two years). This and sheer pressure of work prevented further applications. However the council has tried some more parent /child workshops, and the education service is said to have recognised the educational value of arts work in a new way.

Approved: 1999/2000 Duration: 12 months Est. Cost: £15,454 SAC Grant: £9,394

North Ayr Social Inclusion Partnership

The Partnership commissioned an arts strategy but this was 'put on the back burner' because of other priorities. Activity was *ad hoc*. SAC gave them an opportunity to be more systematic.

They came up with an ambitious idea to have six different artists in residence over three years and stimulate a whole range of arts. Funding was only granted to allow two to go ahead, in creative writing and jazz. It also allowed an existing half time adult education post to be converted into one for a full time arts worker. She is based in a large community centre and is able to work with several groups there, and tries to develop other new projects and funding.

The creative writer has worked with adult and youth groups, who will publish a volume each as a result. The groups appear to be small, and people are 'not always from the areas you want', as with other, non-arts projects. But a lot of work has also been done elsewhere including in schools, where changed attitudes to experimenting with language are reported. Generally, the Partnership claims its expectations have been exceeded. (The second residency had only just begun at the time of our research).

The project worker is trying to set up sustainable projects such as a musical instrument loan scheme. The schools would like to carry on with creative writing and funding is being investigated. Partnership staff recognise both arts and sports development are important ways of tackling social exclusion, and believe that partners have only recently started to see them as a priority.

Approved: 2000/01 Duration: 3 years (proposed) Etc. Cost: £198,000 (proposed) c£60,000 (actual) SAC Grant: £90,000 requested, £30,000 awarded.

Paisley Partnership

Arts did not really feature in their strategy at all, though there was a community arts team in SIP areas and a community radio station. First they realised that sport was a way of engaging difficult-to-reach young people, then looked at other things. After a strong initial response to a music event, they developed P in the Park, a project with the Enterprise Company to put young local musicians, primarily from social inclusion areas, through a programme of business training, effectively, culminating in a Battle of the Bands.

Aware of the new SAC scheme, they put together the SPIN project, which was approved. A co-ordinator with music industry experience was appointed. The core was a series of mostly

outdoor gigs in almost all of the Partnership's 11 sub areas. The great majority of bands were hired from elsewhere, but some of the local bands from P in the Park were included (about 12 out of 75 bands). The community radio broadcast it all. Around 5-6,000 people attended. Though professional stage managers etc. were employed, they tried to use as many local people as possible in putting the concerts together.

A few other events, such as a 'Popstars' style competition, DJ, dance and movement workshops and a textile workshop were included in the programme. In future they would hope to include workshops from other community arts - theatre, dance project.

The chair of the Partnership said it was the one project that he had never heard any complaints about from anyone; but measuring the specific regeneration and social inclusion outcomes is acknowledged to be more difficult.

Their second application asked for less, basically a continuation of the post. They will probably put in more SIP Fund money to allow 2002 SPIN events to go ahead. In preparation, they are trying to do more advance work in communities and schools, and to get people engaged. They had no time to do this to any great extent in 2001. They are also working on other projects to develop the local music industry infrastructure.

Approved: 2000/01 Duration: 10 months Etc. Cost: £108,290 SAC Grant: £72,187
Approved: 2001/02 Duration: 12 months Etc. Cost: SAC Grant: £30,000

Greater Pollok Social Inclusion Partnership

The arts were scarcely mentioned in the Partnership strategy and there had been little activity. Seven years before, local amateur musicians had begun working with young people in what was initially the Greater Pollok Music Project. But it couldn't get a building in Greater Pollok itself and had to set up base some distance away and become the South West Arts and Music Project (SWAMP). Though primarily interested in Greater Pollok - its organiser was a community representative on the SIP Board - it has never received core funding from the SIP because its location made it impossible to target the area exclusively enough.

Arrival of the SAC scheme induced the SIP manager and SWAMP to work together on a proposal for ten-week taster sessions in various arts, at Greater Pollok venues. They were intended to draw in new users, rather than working with existing groups. They were expected to reveal what the level of interest and demand would be in the area and issues that might arise out of delivery, and lead to decisions on whether there was a need to develop an arts strategy for the area.

Difficulties over the availability of the planned centres and poor initial turnout led to a drastic reduction in the proposed programme (only £4,000 SAC grant was claimed instead of the £10,000 offered). Only one final public performance was produced instead of four. In addition the co-ordinating capacity of SWAMP, at that time with no paid staff, was stretched.

The Partnership believes that the people involved had positive experiences and the whole experiment was very useful. SWAMP thinks the project was a great success. It appears to have had some positive impact on interest in further arts work, but progress has been slow, and ideas for a major centre have come to nothing, leaving the problem of lack of local venues unaddressed.

Meanwhile the local college has realised that short tasters might be a very useful method to draw people in to learning and have worked with the local development company and SWAMP. SWAMP also delivers ESF funded training, but volunteers still keep its core functions alive.

Approved: 1999/2000 Duration: 6 months Etc. Cost: £34,065 SAC Grant: £10,000

South Edinburgh Partnership

There is nothing about arts in the Partnership strategy document, and there had been little activity in the area apart from an older history of Miners' Galas, whose disappearance was regretted in community consultations. One key Partnership worker was personally involved in community arts elsewhere. The application was largely his initiative.

The project funded the appointment, by competitive tender, of an arts organisation - 'Out of the Blue' - to organise a series of arts workshops leading up to a Community Celebration Day bringing together the several communities that make up the SIP area. A local consultative group, assembled to run summer play schemes, was coaxed into taking an overall responsibility.

The numbers who participated in workshops (more than 240 sessions) delighted the Partnership. A wide range of artists was employed. 'Celebrating South Edinburgh' was listed as an Edinburgh Festival Fringe event, and obtained a grant to include a visiting group from India. The day is said to have been immensely successful, in spite of terrible weather.

Part of the project was to take Partnership Board members on study visits to London community arts projects. This was originally envisaged as the first stage, to arouse interest. For practical reasons it happened at the end, but is felt to have worked better because members had a local experience to compare.

An Arts Strategy Group has grown out of the project. Some of the groups established during the project have sought further funding. Community Education work in the area has strongly shifted emphasis towards arts work. The Partnership now has a service level agreement with 'Out of the Blue', assisted by the SAC Strategic Development Fund, to work in the area for three years on a reducing scale. There appears to be little contact with or awareness of the Capital City Partnership projects.

Approved: 2000/01 Duration: ten months Etc. Cost: £33,440 SAC Grant: £21,010

West Dunbartonshire Social Inclusion Partnership

The Partnership saw the scheme as an opportunity to 'dip their toe in the water' of arts work. It initially bid for an arts worker with a sessional budget covering a broad range of arts, but was refused. SAC advised them to try something more focused and specific. They decided to base a project in the Skypoint Centre in Faifley, where there would be a support network and established user groups. Some visual art groups meet there, a community theatre company serving Clydebank and beyond is based there, and the centre's own development plan gave strong emphasis to the arts. It was decided to focus on photography and video, with a strong digital element, that was expected to be more accessible to young people.

A specialist worker was appointed, with a sessional budget. Unfortunately the prolongation of negotiations over the community acquiring the lease of the centre meant that the intended space was not available and the worker was based on a stage for five months. As a result the planned editing suite and darkroom were not feasible. The emphasis shifted to purely digital equipment, and to outreach work with groups. A four-month extension, granted because of earlier underspend, is expected to be crucial to the project's impact.

A variety of projects have been undertaken with local schools, a church, a disability group, the Housing Association, the Local Health Care Co-operative, and a group who are making a video recording the experiences of local families who were affected by the UCS work-in 30 years ago. Some agencies have understood video purely as a means to document or promote their activities, rather than a creative process. Projects that have come from community groups are felt to have been more rewarding, except for pure technical training purposes.

The project worker, like other centre staff, is employed by the council as part of the SIP staff, supervised by a council arts officer. As a small local project, it has not always felt closely integrated into wider Partnership work. But the SIP, which now has had a special session on Arts and Inclusion and is setting up an Arts Group, is clear that it sees Faifley as a success that provides an example for their future planning. The centre hopes to get funding to continue the project itself.

Approved: 2000/02 Duration: 8 months Etc. Cost: £27,682 SAC Grant: £10,000

11.5 Appendix Five: Arts and Social Inclusion Panel members

Bill Speirs (Chair)   STUC
Shulah Allan   Edinburgh Voluntary Organisations' Council
Craig McLaren   Scottish Urban Regeneration Forum
Carol Main   National Association of Youth Orchestras
Paolo Vestri   Scottish Local Government Information Unit

11.6 Appendix Six: Art forms

Music	**Writing**
Drama, theatre	**Making videos**
Dance	**Photography**
Crafts	**Art and design**

11.7 Appendix Seven: References

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