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Not Just a Treat: Arts and Social Inclusion

A report to the Scottish Arts Council

Summary Report

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1. Introduction

This summary is based on a report evaluating the Scottish Arts Council's (SAC) National Lottery Arts and Social Inclusion Scheme. The full report is available from the Scottish Arts Council, 12 Manor Place, Edinburgh, EH37DD, www.sac.org.uk. Tel. 0845 603 6000 (Help Desk). An electronic version can also be obtained from the Centre for Cultural Policy Research – culturalpolicy@arts.gla.ac.uk and tel. 0141 330 3806.

The Arts and Social Inclusion 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.

1.1 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.

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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.

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, 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:

o   to achieve greater equality of opportunity for all groups and areas irrespective of circumstances and background;
o   to secure integration of people into market, state and voluntary structures as a means of enhancing life chances and social cohesion; and
o   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

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[4] Scottish Executive (2000) *Social justice .. a Scotland where everyone matters: annual report 2000* , Edinburgh: Scottish Executive; Ibid. (2001).

[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.

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 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'. The Minister for Social Justice made a statement on regeneration, Better Communities in Scotland, Closing the Gap [8] on 25th June 2002.

1.2 The arts and social inclusion

The potential role of the arts in social inclusion is little understood but much is claimed for it.[9] Our twin starting points are the nature of social exclusion and the value of participation in community activities.

1.2.1 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).[10]

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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 (2002) *Better Communities in Scotland. Closing the Gap.*
http://www.scotland.gov.uk/library5/social/bcis-00.asp
[9] Scottish Executive (2000) *Creating our future ... ...minding our past: Scotland's national cultural strategy*, Edinburgh: Scottish Executive, pp. 49-50.
[10] 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.

Four systems of distribution are:

o   Private systems, operating through market processes
o   State systems, incorporating bureaucratic and legal processes
o   Voluntary systems, encompassing collective and community action, and
o   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:

o   direct attempts to tackle particular types of exclusion, as, for example, in job training schemes or housing renewal projects or health education programmes
o   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).

1.2.2 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:
o   increase individuals' personal development;
o   attract people who otherwise might not be attracted to participate in community activities;
o   improve an area's image;

- o   attract economic investment;
- o   help in the process of community development; and
- o   lead to training and employment.[11]

1.2.3 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:

- o   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;
- o   a way of securing individual benefits of skills, self-confidence, self esteem and well being;
- o   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
- o   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:

- o   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;
- o   by assisting, with other means, the reduction of unemployment, drug misuse and crime rates; and
- o   by encouraging volunteering and hence civic engagement and participation.

There are, however, many reasons why these benefits might not be observed:
- o   they have not, for some reason, been obtained

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

- they are not practically measurable or they cannot be detected as a distinct set of benefits in isolation from other experiences
- 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. Methods

The research consisted of five main components:

Review of documents on all applications

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. 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.

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
- Communities Scotland
- Glasgow Alliance

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 were obtained from the Scottish Council for Voluntary Organisations officer who supports them.

Survey of all Partnerships

All Partnerships eligible to take part in the programme were included in a postal survey.

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;

- o 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.

The final overall response rate was 78.4 per cent.

Studies of ten selected projects

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.

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

A summary of the arts projects in each of these SIPs is given in the section three below.

Investigation of public attitudes

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. 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. 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.

3. Summaries of ten 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:

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

- o 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

4. Conclusions

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 that 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.

5. 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.

5. 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