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



LOTTERY FUNDED



Get the most out of
GlasgowLife™

Four overarching ambitions for the Cultural Programme

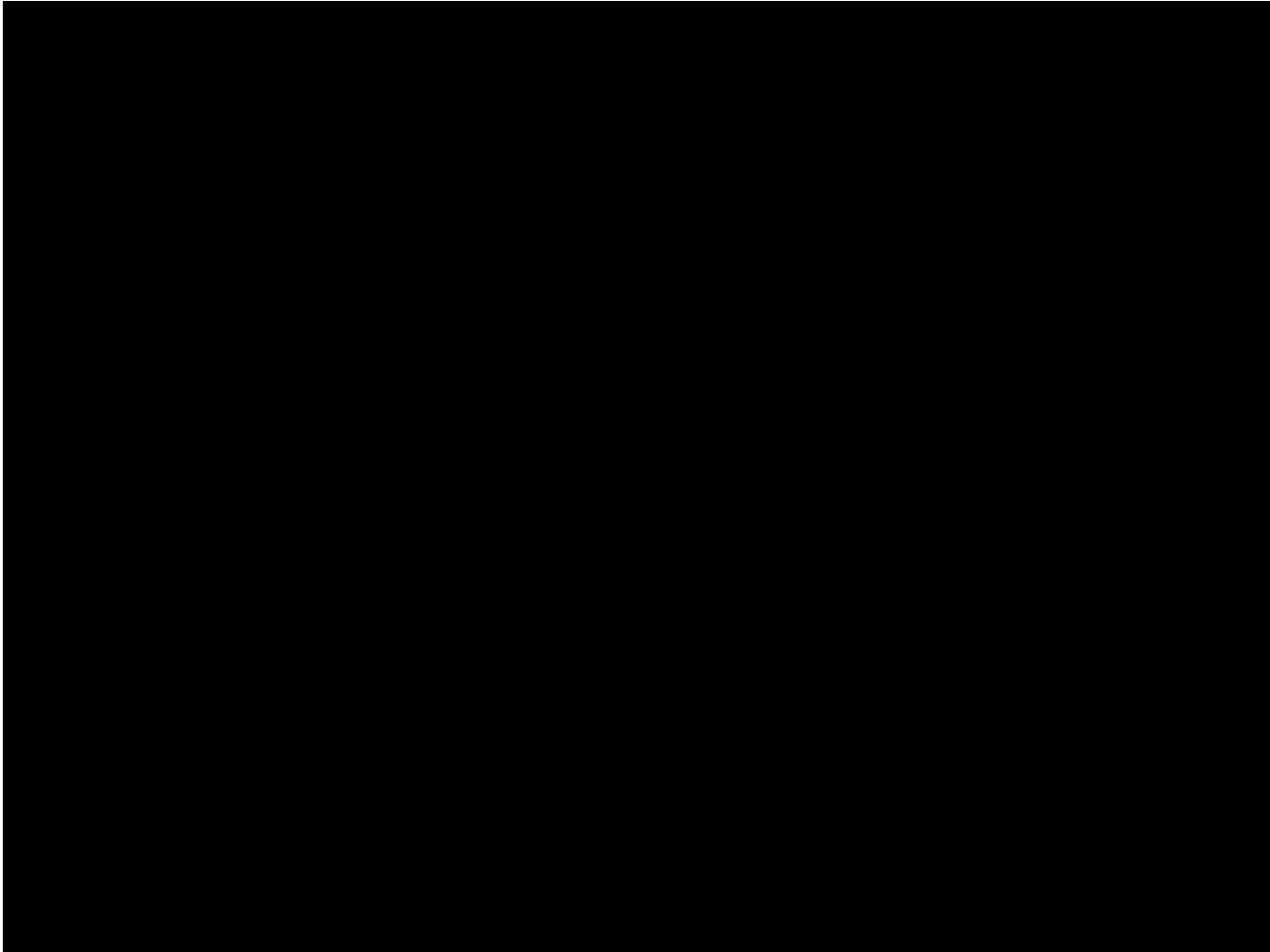
- Create a programme of exemplary activity that has the ability to engage a range of audiences
- Create new contexts, sites and settings for artistic, cultural and creative practitioners to develop their practice
- Develop the audience for the Games through engagement with a wider audience in the lead up to and during 2014
- Encourage broader and deeper engagement, involvement and participation in arts and culture and the Games

A range of partnerships

- London 2012 and the 2014 Commonwealth Games were considered together, and this formed the basis of the vision for the Cultural Programme
- It included major programmes GENERATION, Big Big Sing, Get Scotland Dancing and the artist-focussed 20 for 14
- Strategic direction was provided by the CSOG and the Glasgow 2014 Strategic Group
- Over 200 projects in the Programme



A range of projects

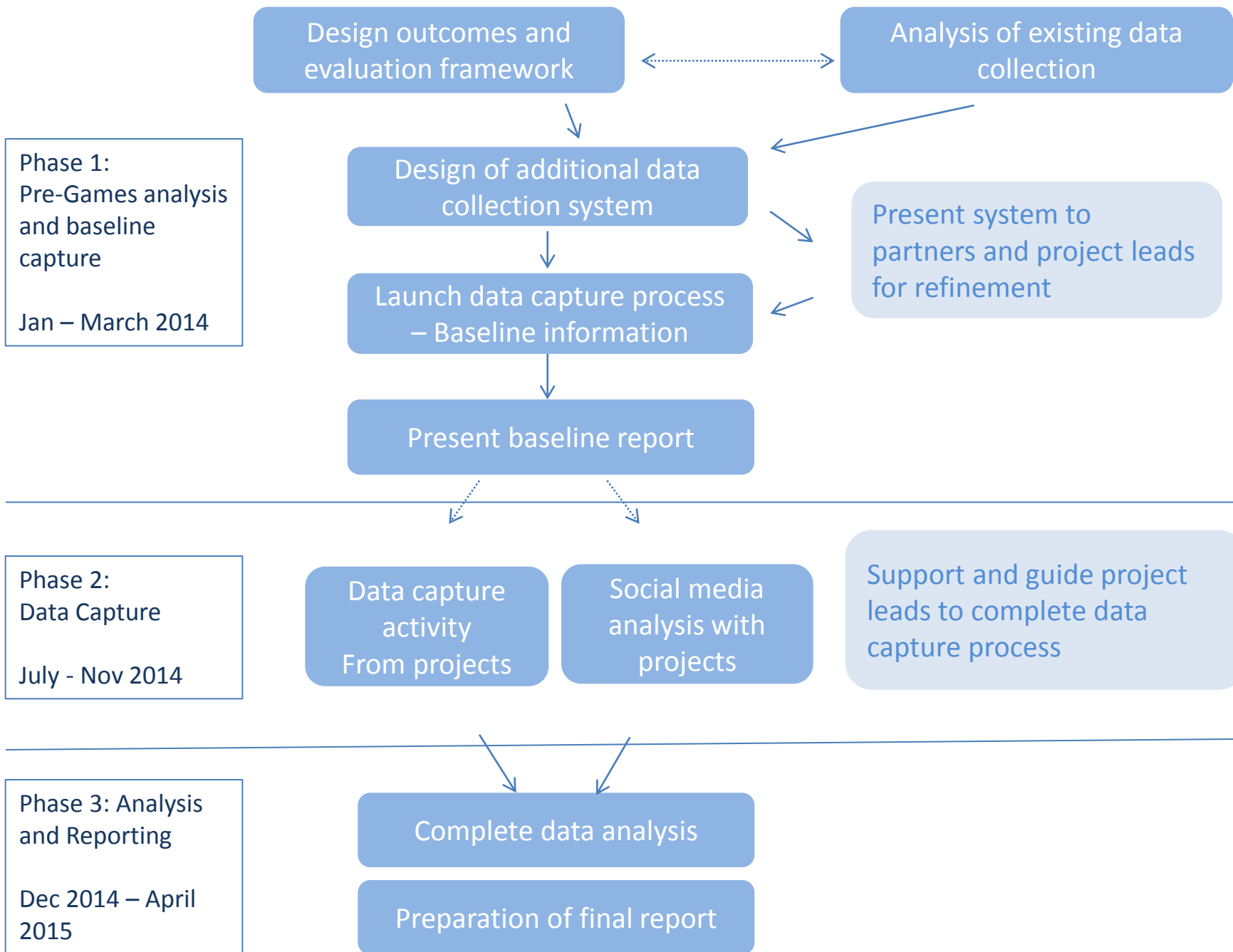


We commissioned 4 evaluations

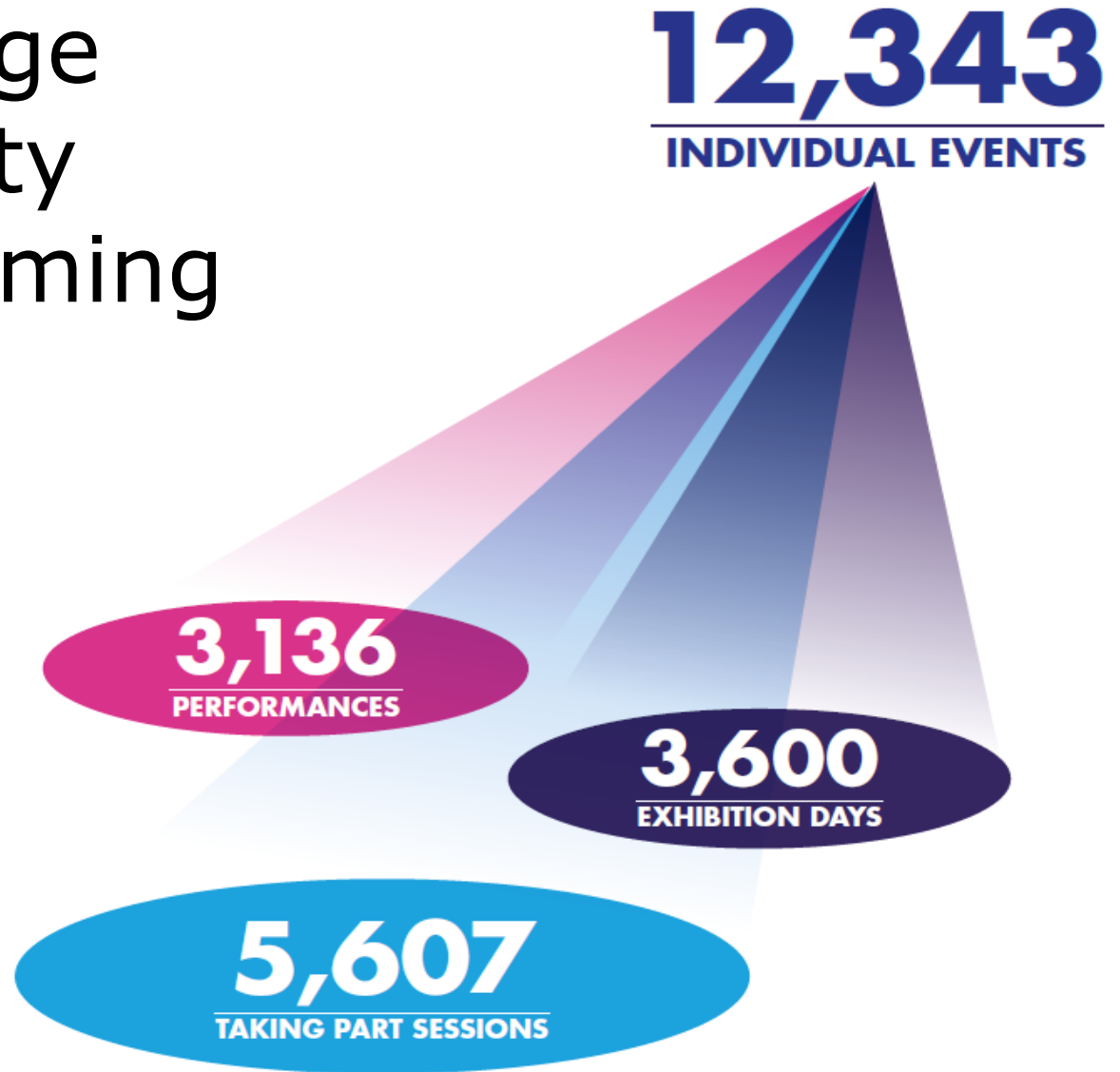
	Focus:	Delivered by:
<i>Output</i> evaluation	Participation and attendance numbers, including performers, artists and volunteers	 
<i>Process/ Overarching</i> Evaluation	Effectiveness of governance, management and partnerships. Lessons learned for similar large-scale events	 
<i>Quality</i> Evaluation	Artistic quality of the work presented as part of the 2014 Cultural Programme	
Evaluation of <i>Get Scotland Dancing</i>	Effectiveness of GSD, a mass participation dance programme	

Output Evaluation





A huge range
and diversity
of programming



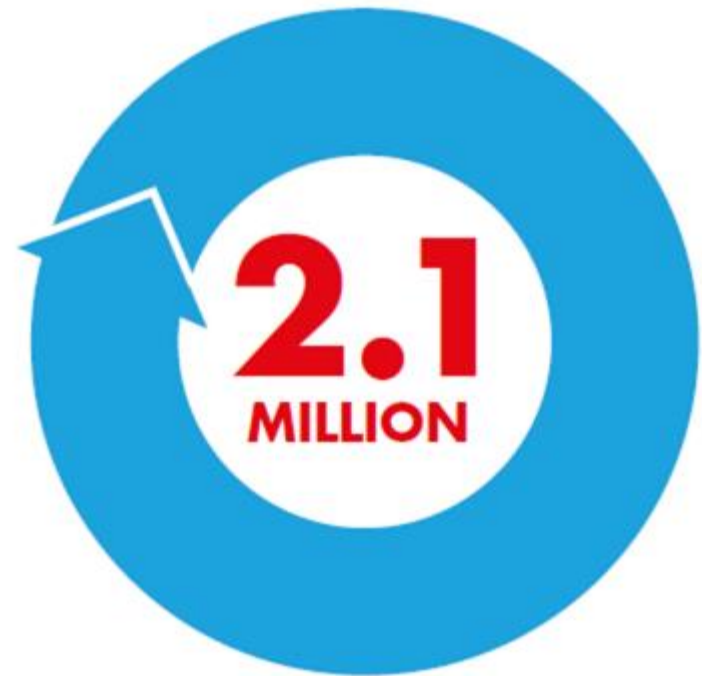
Staging the Programme was a huge undertaking

- Over 2,000 organisers and 8,000 artists were involved in the Programme
- Almost 4,000 volunteers took part, with more than a third aged between 16-24 years old
- Visual Arts and Music were the most frequently programmed art forms



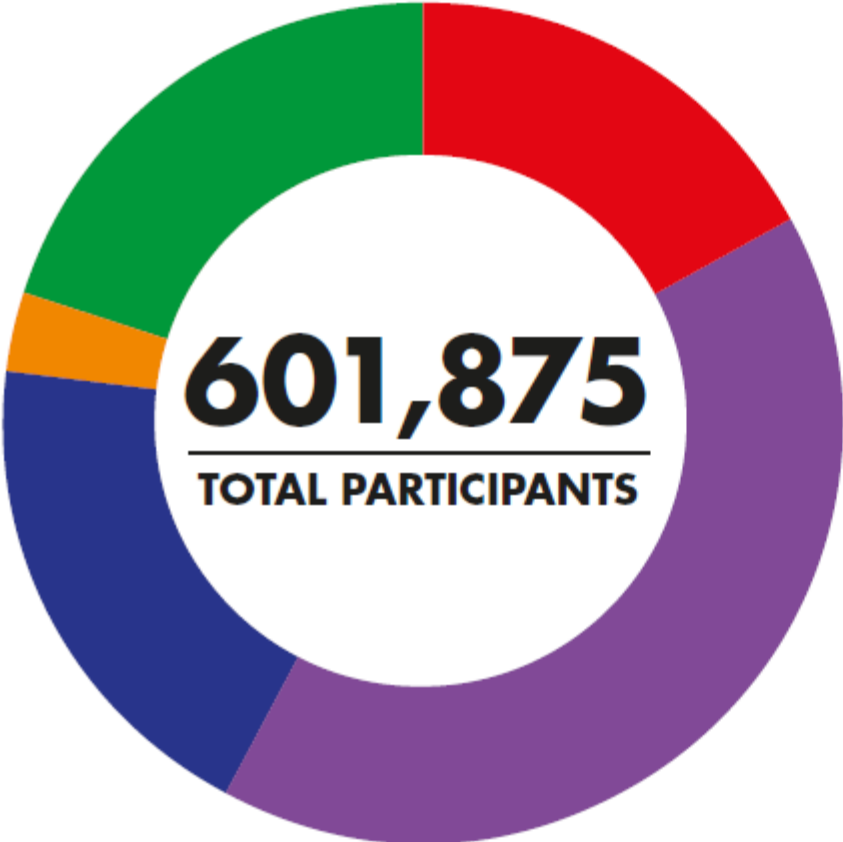
Programme had genuine mass appeal

- 2.1 million attendances
- Nearly a quarter were visits from outside Scotland
- An online audience of approximately 2.75 million web visits
- The Programme succeeded in delivering events and activities across the nation



TOTAL AUDIENCE

Projects engaged twice as many participants than they predicted



17% 65 AND OVER

41% 45-64

19% 25-44

3% 16-24

20% UNDER 16

Projects moved beyond familiar spaces and places

- 70% of projects presented work novel and adventurous settings
- 85% of projects offered free activities



Successes

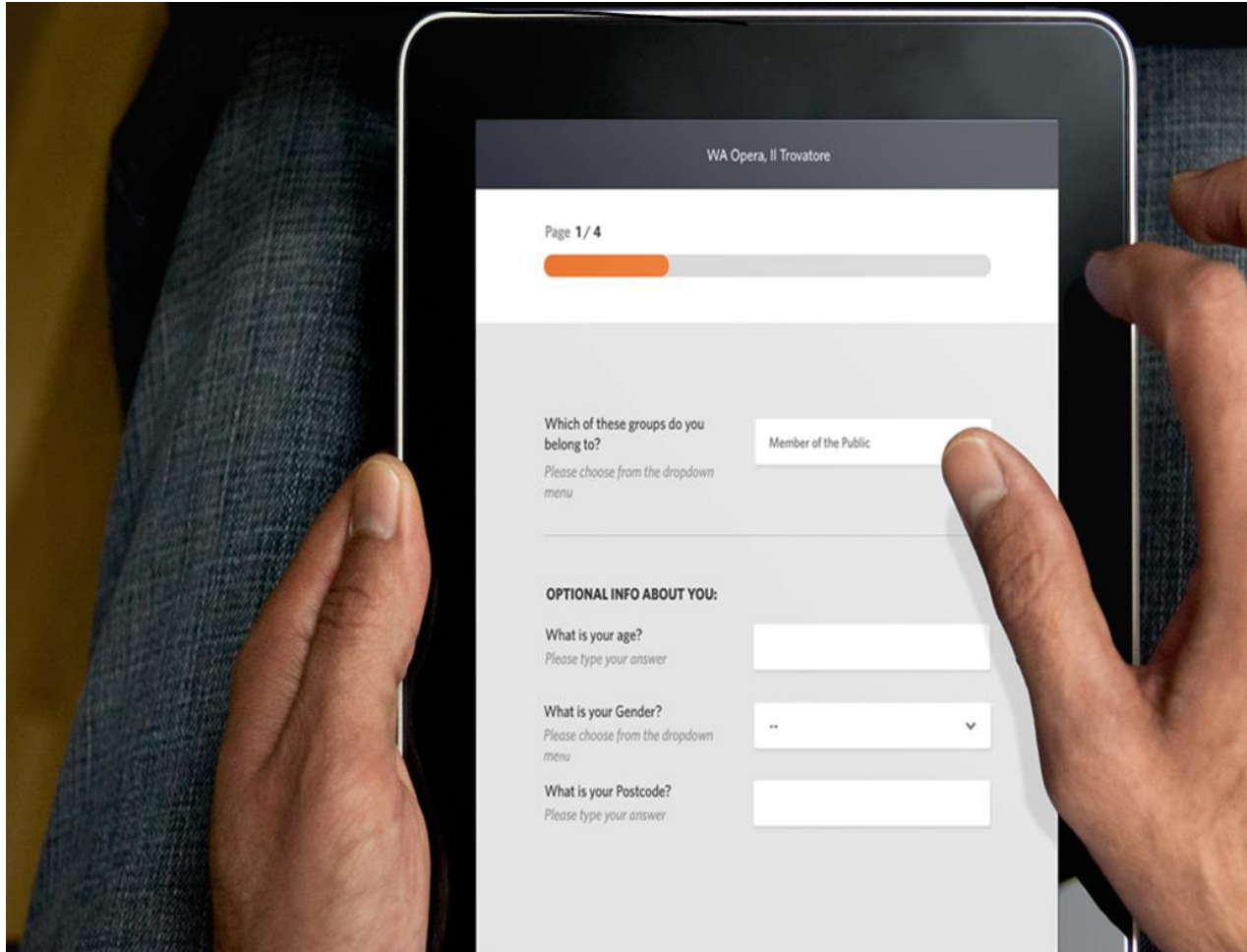
- Building of outcomes and indicators framework based on logic model
- Massive data collection project – ambitious but largely succeeded
- Gathering self-reported data – need to trust the data



Learning Points:

- Use a thorough design process to determine what can be collected and what might be difficult to capture
- Don't under-estimate time to check/clean data
- Consider using online spreadsheet sheets– easier to share and still works.
- Get as full a understanding of resources available in partners, challenge organisations to plan their data capture and consider evaluation techniques.
- Identify who is undertaking audience research and target these organisations with support
- Gathering the data takes time – needed to chase people!

Quality Evaluation



Quality dimensions (self, peer, public)

Dimension	Metric Statement
Rigour	'It was well thought through and put together'
Distinctiveness	'It was different from things I've experienced before'
Captivation	'It was absorbing and held my attention'
Relevance	'It has something to say about the world in which we live'
Meaning	'It meant something to me personally'
Challenge	'It was thought provoking'
Enthusiasm	'I would come to something like this again'
Presentation	'It was well produced and presented'
Local impact	'It is important that it's happening here'

Simple interface for respondents

Glasgow Test

Page 4/13

DISTINCTIVENESS

It was different from things I've experienced before

Strongly Disagree Neutral Strongly Agree

Move the slider to record your selection

< Back Next >

The image shows a mobile application interface for the Glasgow Test. At the top, a dark blue header contains the text 'Glasgow Test'. Below this, a progress indicator shows 'Page 4/13' with an orange bar representing the current page. The main content area has a light gray background. It features the heading 'DISTINCTIVENESS' followed by the statement 'It was different from things I've experienced before'. Below the statement is a horizontal slider with three labels: 'Strongly Disagree' on the left, 'Neutral' in the center, and 'Strongly Agree' on the right. A white circular slider knob is positioned on the orange line, approximately three-quarters of the way towards 'Strongly Agree'. Underneath the slider is a series of vertical tick marks and the instruction 'Move the slider to record your selection'. At the bottom, there are two rounded buttons: a dark blue 'Back' button with a left-pointing chevron and an orange 'Next' button with a right-pointing chevron.

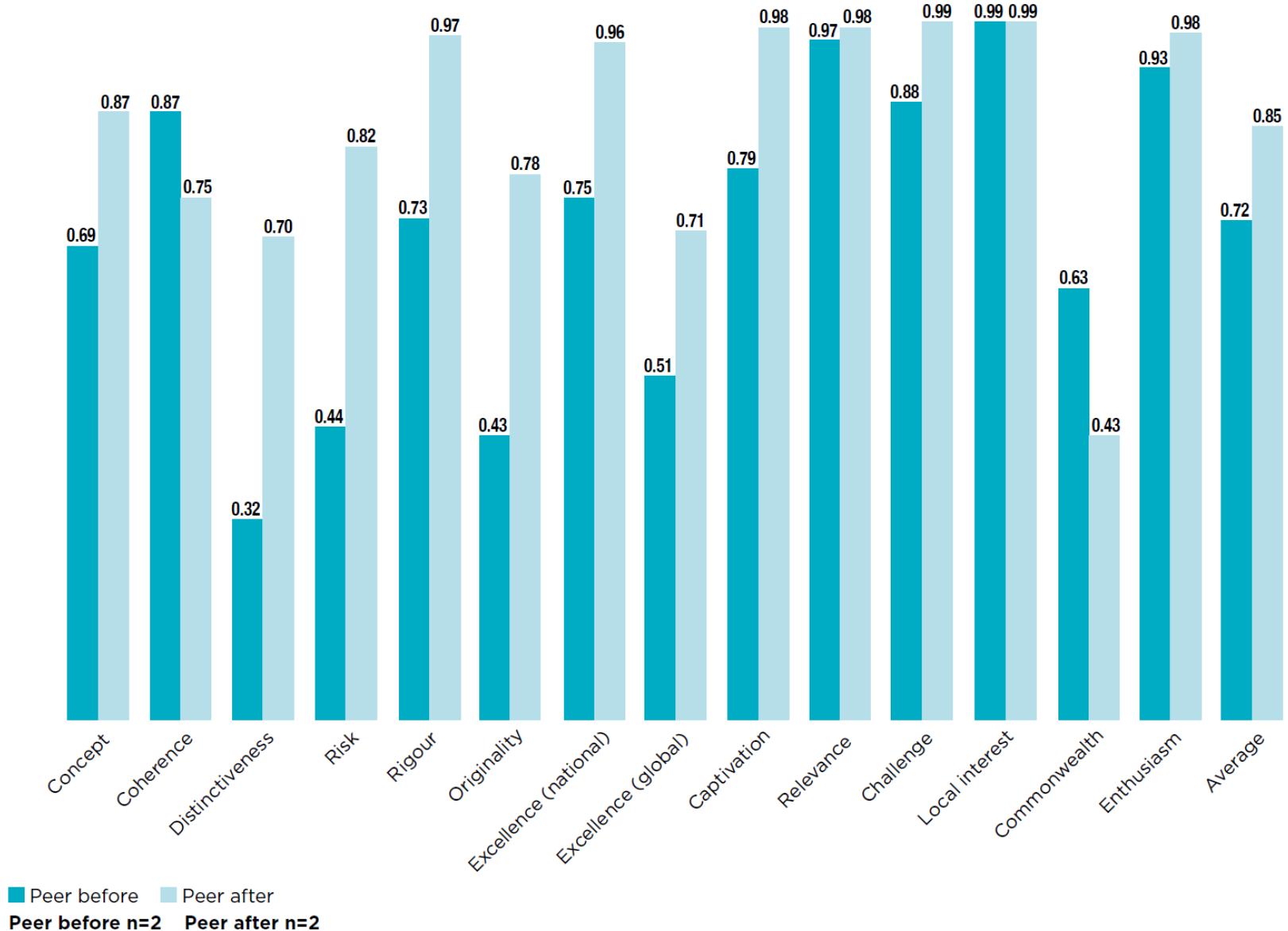
Nine core metrics rated by self, peer and public assessors

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

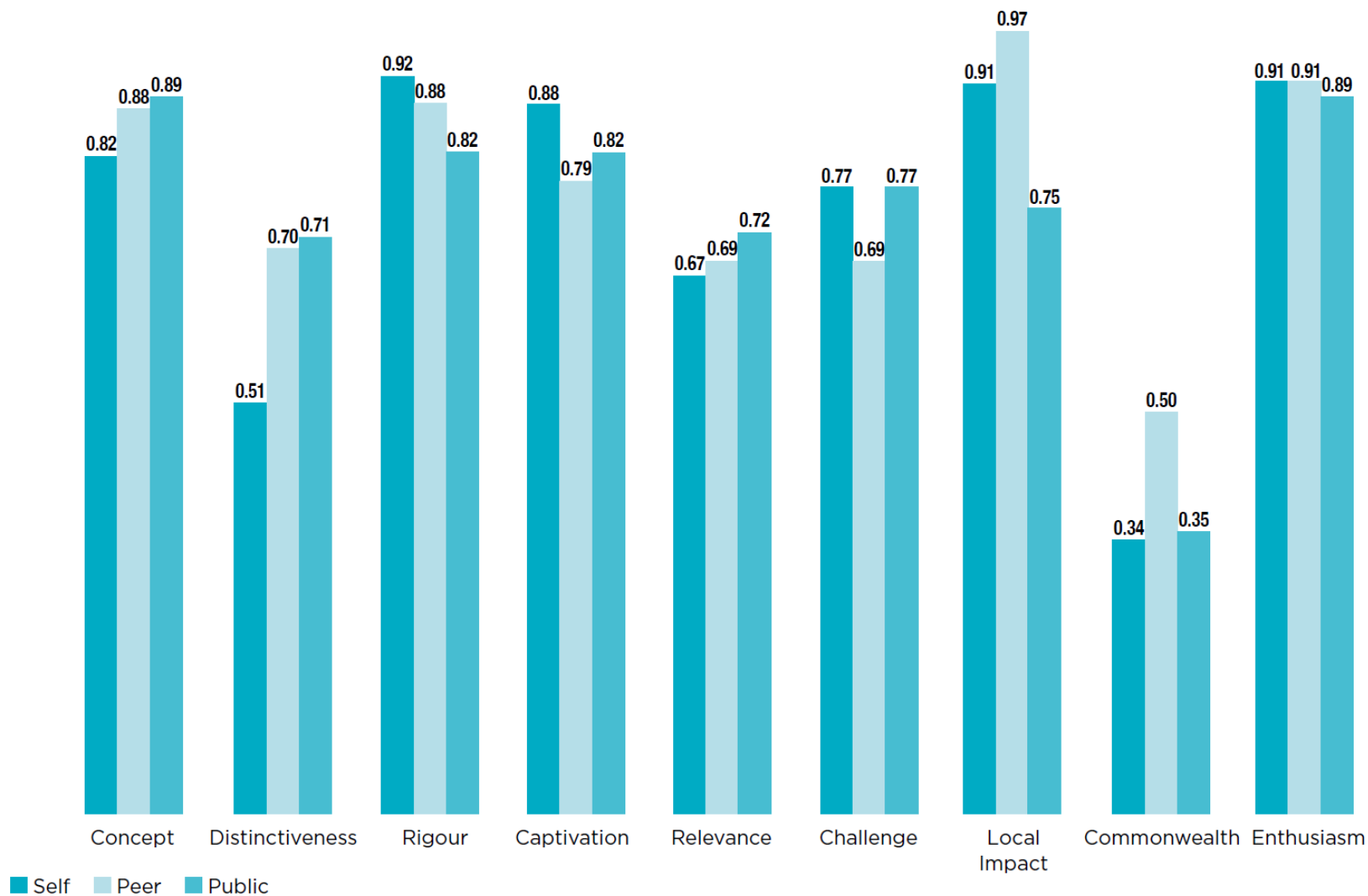
Ten events were included in the evaluation

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

Before and after peer scores: Generation

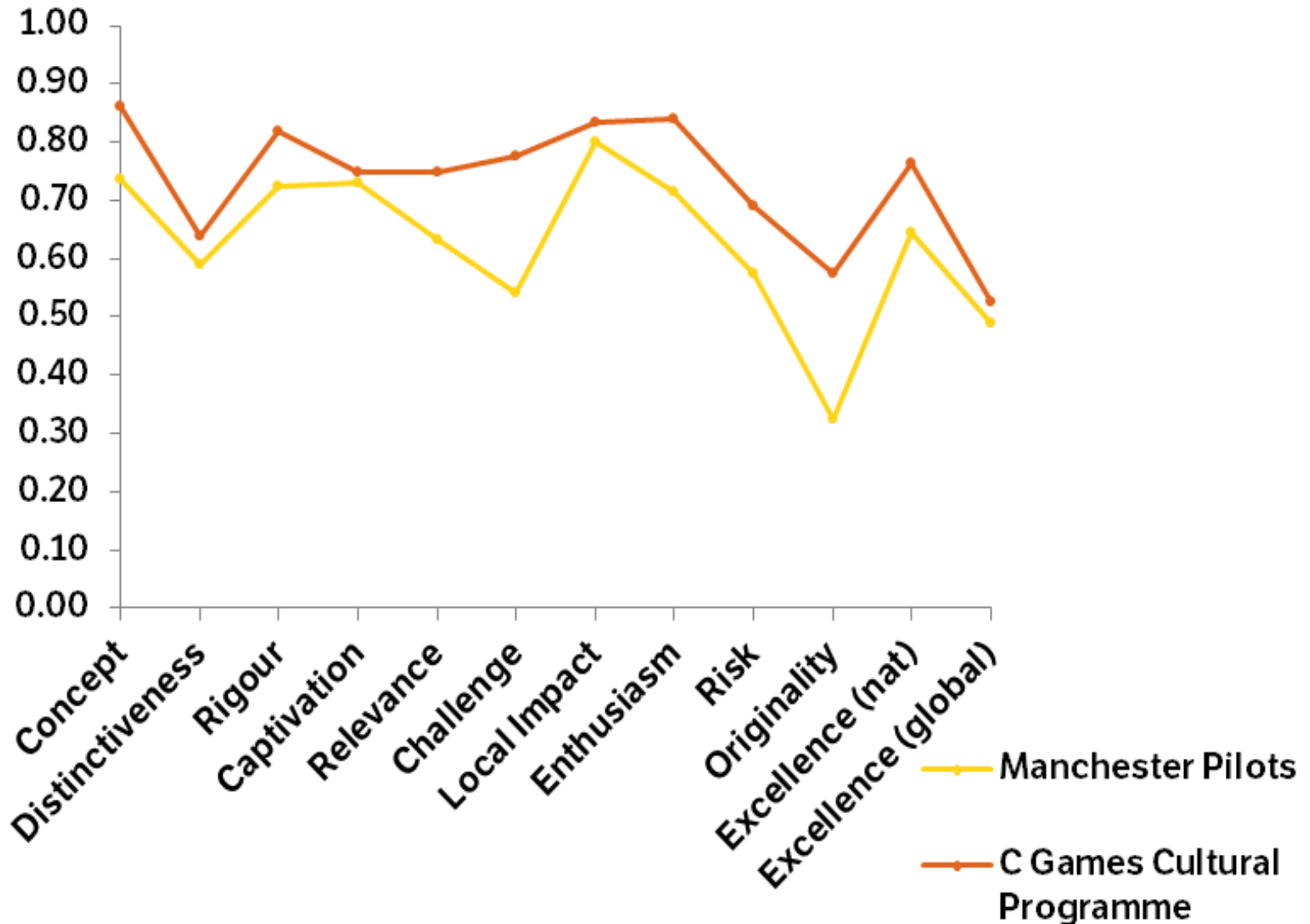


Average self, peer and public scores: Neu! Reekie



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

Peers rated the work highly



Some findings

‘a bold and innovative commission, producing some work of real artistic excellence, whilst offering a mix of cultural experiences that felt fresh and exciting to peers and audiences alike’

- Public scores for ‘enthusiasm’ were high across all 11 events in sample, and high scores for distinctiveness
- Depth of audience engagement was strong, with particularly high average scores for ‘captivation’ across the performing arts events
- On a conceptual level the programme was a major success
- Cultural organisations had taken the chance to experiment; there were consistently high scores for ‘risk’
- Comparatively low public scores for the Commonwealth dimension
- Audience members appreciated the diverse range of settings and context, but the events did not feel particularly rooted within local areas

Learning Points

- Difficulty of sourcing relevant peers without conflicts of interest
- Burden on organisations despite our work to provide interviewers
- Organisations found the creative statement and self-assessment helpful and have used the evaluation with colleagues and Boards
- Collegiate and supportive approach (at least until publication)
- Expensive to do extensive audience work, and logistically difficult with remote venues

Process/Overarching Evaluation

Methods

1. Review of documentation
2. Case study analysis
3. Expert informants and stakeholder interviews
4. Review of other research and evaluation within programme



Some findings

A step-change in:

- How major cultural programmes tied to non-cultural mega events are conceived and implemented in the UK, and
- How strategic culture partners in Scotland work together and engage with wider strategic stakeholders
 - Media coverage across all platforms was almost wholly positive, as was social media sentiment
 - Most projects are positive about sustaining these new partnerships
 - Programming challenged stereotypes and tackled difficult subject matter

But

- Less involvement at a strategic level with the education and health sectors

We will continue to draw on the learning

- The vision and narrative was powerful
- The dual city-nation programme has worked well
- The scale and volume that a mega event brings can be used to create new ways of engaging audiences
- Getting governance and strategic management relationships in place early is critical
- The marketing of the programme needs careful co-ordination and lead-time

There is no clear evidence of reach beyond 'normal' engagement

- Programme was successful in engaging children and young people
- Considerable amount of work by and about disabled and diverse artists and organisations in the Programme

But

- Data suggests that the pattern of cultural attendance and participation in the Programme largely replicates the existing uneven pattern (by gender, by disability and by ethnicity)

Successes

- Ambitious meta-evaluation
- Good collaboration across partners aided the project
- Project case study method worked well
- Stakeholder interviews worked



Learning points

- Managing expectations of study across senior steering group
- Stakeholder/expert informants interviews worked well BUT we need to think critically – who, why and how were they involved
- Delays are inevitable for a meta-evaluation – managing them is like managing risk
- Get early insight into the strengths and weaknesses of other evaluation feeding in

