

# CIRCLE<sup>2</sup> ?



## THE DUNDEE CULTURAL PATHFINDER PROJECT REPORT

COMPILED

BY

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Many thanks

*Duncan & Mags*

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## Executive summary

The Cultural Pathfinder project in Dundee was designed to carry out a piece of action research to examine the notion of culture that exists within several neighbourhoods located within the West and North-West of the city. The project also sought to work with a range of cultural agencies to promote and increase access to cultural opportunities through participatory engagement. These aims were borne out during the lifetime of the project with over 200 residents completing questionnaires; 587 members of the public engaging in activities and providing feedback; the creation of three groups that are attended by roughly 35 people each week to engage in cultural activities; and the development of several art exhibitions that took place in community venues that provided access opportunities for roughly 5000 people. The project staff, with support from the Dundee Contemporary Arts, developed and installed the first in a series of "SMA' art" galleries in Menzieshill with the purpose of providing an easily accessible and sustainable platform for artists to display pieces of their work at a local level.

The Pathfinder project also provided support to local groups to apply for funding and the three groups that received guidance were successful in their bids, receiving a total of £17,500 to support cultural activities and events. In addition to support for funding, the project also gave sustained guidance and support to eleven artists over the year resulting in several exhibitions in the target areas, a number of opportunities being created to allow artists to engage with community members through workshops and the development of the artist's core skills and awareness of development needs.

The project has achieved its aims and:

- **Established a limited baseline of the current cultural trends in the target areas**
- **Established what the notion of culture is that exists amongst area stakeholders**
- **Raised awareness and understanding of cultural opportunities available**
- **Recorded some of initial impacts of participation amongst those taking part**
- **Made several recommendations for positive future engagement.**

As just noted, this inquiry was undertaken with more than one purpose, but at the heart of everything was the desire for effective community engagement. A creative approach was taken by the project in an effort to achieve this and the following piece of prose is an example of the Pathfinder project's desire to promote the sense of gusto that has personified the project. Please enjoy!

### *Consideration o' consultation*

*Wir culture vultures circling thi streets o' thi Dee  
Decentralised investigators observing thi actions o' a targeted society  
Trying ti find thi source o' thir notion o' culture  
Thit's only attainable through discourse wi' thi locals  
Thi tribes...  
So we question wi' wurds ti discover thir deeds  
Ti understand thir free choices an' thir actions shaped by needs  
Encountering some thit are held hostage by barriers  
Caused by time, interest an' travel  
An' some are confined by ignorance an' ill health  
Whilst some jist display apathy ithers use thi cliché o' wealth.....  
Yir culture or mine? Is a common retort  
"it's about whit eh dae", noo thir's a quote fir thi report  
it's about tradition an' heritage, oor future an' past  
constantly evolving cos creativity's nature means culture cannae lang last..  
it's about makin sense, about finding oor place  
common ground whar oor lives interlace...  
It's about thon gairden whar thi urban dweller will toil  
Commonality an' civic pride reaped wi' thi sowing o' thi soil.....*

*It's about thi boy racers wha build thir cars wi' finesse  
An' some wantin mair while ithers want less..  
It's about mi choice o' venue.....theatre or pub  
Waantin escapism or jist a pint an' some grub,  
It's about a'hing an' a'hing therein  
This is culture whin yi git unner'neath thi skin..  
It's about thi day o' thi match whin fowk gather ti'gether  
Sharing dreams an' colours, united by a guid blether...  
It's about age an' being shaped by thi media an' press  
Thi substance o' choice an' thi hoodie an' trainers in which we dress!  
But why dae yi ask?  
Kin yi gie us su'hing mair or is this anither pointless task?  
Why are yi seekin' ti quantify an compartmentalise mi choices?  
Why try ti discover thi meanin' a'hind a' oor voices?  
An wha's opinions coont as mi actions are giein' connotations?  
Will eh be pit in a box marked Cultural Deprivation?!  
Jist cos eh nivir hud a night at thi opera whar eh listened ti a tenor soar..  
Or listened ti an orchestra as it strikes up fir a second encore...  
An jist cos eh've nivir been ti a gallery an' been seduced by a piece o' art  
Disnae mean eh dinna lead a rich cultural life at heart  
Aye, well eh spend mi days engrossed in social interaction  
Whar creativity flows in oor live moment manufacture  
An' in these moments whar we reflect oor dreams...  
Ti us...  
It's oor actions thit are thi cultural mainstream..  
So culture's a word thit disnae ring true  
It's jist a tag thit covers a'hing fae musical taste ti signing on thi bru.....  
It's too sma' a wurd fir a' it entails  
An' if yir no' aware o' this thin oor dialogue fails..  
So lets try ti reclassify culture in plain wurd's fir you..  
Culture = Everything eh've done an' ever will do*



*Duncan & Mags fact-finding at the People's Palace.*

## Overview

### Aim of research/ project:

Culture's special and often difficult association with policy resides in its relationship to civil society. In both historical and contemporary terms, culture is about citizen-formation and about conduct and affiliation, identity and sense of place: "folk, work and place", as Scottish thinker Patrick Geddes once put it.

The Pathfinder programme is an important step in providing evidence of the benefits of moving away from the compensatory logic of traditional arts policy to a more "productive" form of cultural development, where funding is understood as investment in creativity and in addressing the problems and potential of local communities. In addition – as well as piloting new models of partnership and joined up working between central and local government, across local government departments and between local government, non-departmental public bodies and the voluntary and private sectors – the Pathfinders also provide an opportunity to highlight good practice and learn about the role culture plays in other thematic agendas, such as health, social cohesion, community safety and education.

One of the influences on our approach to the development of the Dundee Pathfinder is the idea of "cultural planning", which has been discussed since the early 90's in North America, Australia and Europe, as a possible alternative to both cultural policy-led urban regeneration strategies and traditional cultural policies. Unlike traditional cultural policies – which are still mainly based on aesthetic definitions of "culture" as "art" – cultural planning adopts as its basis a broad definition of "cultural resources".

While traditional cultural policies tend to take a sectoral focus – e.g. policies for the development of theatre, dance, literature, the crafts and other cultural forms – cultural planning adopts a territorial remit. Its purpose is to see how the pool of cultural resources identified in a place (or within a community) can contribute to local development in fields ranging from economic development to housing, health, education, social services, tourism, urban planning, architecture, townscape design, and cultural policy itself.

The Cultural Pathfinder Programme was initiated by the Scottish Executive in 2006, when the Executive invited Local authorities to submit bids for Pathfinder status. These bids were submitted with the aim of gaining financial support from the Executive to carry forward the notion of cultural planning and to explore the notion of cultural entitlement. Dundee was successful in its bid and funding was secured to develop a specific project that would attempt to strengthen the links between the cultural agencies and to communities which were under-represented in mainstream culture.

The primary purpose of the Dundee pathfinder project was to provide a catalyst which will close the gap between "mainstream" cultural agencies and those living and working in community regeneration areas.

To achieve this purpose, those involved in the project developed a flexible model of working practice to enable the Dundee Cultural Pathfinder project to liaise with target communities and any relevant agencies/ individuals, to create and support opportunities for collaborative action that would enable the development of cultural opportunities locally or citywide.

### Structure of research/project:

To achieve this aim working practices were structured to allow the networking officers, who were put in place to provide the project with dedicated staff with a specific remit, to engage in four main task areas:

1. Consultation
2. Networking
3. Pilot programmes
4. Project monitoring

## Consultation

The Dundee Cultural Pathfinder project was keen to explore the “notion of culture” that exists in the target areas and what cultural activities people living in the target areas of Dundee West and North West are interested in. In order to achieve this aim the networking officers engaged in dialogue with local people, through questionnaires, focus groups and public workshops, in an effort to gain an insight into the current thought regarding the cultural choices and aspirations that exist within the target communities. This research establishes a limited baseline of current cultural trends in the target areas and reveals some of perceived barriers and issues that prevent participation. The findings may be used to better inform the community planning process and the development of future practices.

## Networking:

This project is, by its very nature, a cross cutting collaboration which has involved a host of partners in an effort to achieve its aim. The proposal was developed by a core group of partners led by Dundee City Council. This steering group have continued to play a key part in the development of the project throughout the year. This collaboration has resulted in partners giving free or reduced price entry to events and exhibitions, providing workshops and giving support through the projects steering group. Partners include:

- Dundee City Council
- Dundee Contemporary Arts
- Dundee Rep
- Dundee Industrial Heritage Trust
- Scottish Dance Theatre
- The Space @ Dundee College
- Camperdown Wildlife Centre

## Pilot programmes

Along with the task of consultation, the Dundee Pathfinder has encouraged people to make good use of existing cultural provision, such as those provided by Dundee’s cultural agencies. The project has developed public awareness and increased access to cultural opportunities by supporting and facilitating community groups and individuals to visit, or be visited by, cultural service providers. As part of this process the pathfinder project organised and funded several cultural activities for community groups and/or individuals from the West and North-West of the city.

The project has also supported the development of creativity in Dundee and by creating opportunities for local people to display examples of their work at both a local and city-wide level. There were no stipulations on what type of material that could be displayed; it could be anything from poetry, dance, music or paintings. This involved work to publicise, resource and facilitate events and trying to encourage the development of support networks. It also resulted in core skills being created and enhanced as a result of exhibitions being held throughout the target areas, and city-wide by local artists.

## Project Monitoring:

The networking officers developed a creative, multi media narrative of their learning journey as experienced by themselves throughout the lifetime of the project in an effort to offer insights that may inform future practice. The project diary has provided the benefit of creating a useful tool for monitoring and assessing the current position of the project. The networking officers also recorded impacts upon the participant through feedback sheets, which focus upon the immediate reactions to a range of activities. Along with their recordings the networking officers have publicised and promoted the project, and its partners, through the local press and any publicity materials has been kept as evidence for use in the projects evaluation.

## Research Design:

### Definition:

As mentioned earlier, throughout the duration of this research report the terms culture and cultural have been used frequently, and for the purposes of the report we have used the notion of culture as put forth by the University de Montfort in relation to cultural planning, who in their recent evaluation report on the Cultural Pathfinder programme in England state:

*“Unlike traditional cultural policies – which are still mainly based on aesthetic definitions of ‘culture’ as ‘art’ – cultural planning adopts as its basis a broad definition of ‘cultural resources’, which consist of: arts and media activities and institutions; the cultures of youth, ethnic minorities and other communities of interest; the heritage, both tangible and intangible, local and external perceptions of a place, as expressed in jokes, songs, literature, myths, tourist guides, media coverage and conventional wisdom; the natural and built environment, including parks and other public and open spaces; sports, play and recreation; the diversity and quality of leisure, cultural, eating, drinking and entertainment facilities and activities; the repertoire of local products and skills in the crafts, manufacturing and services”*

(DMU 2007)

### Ethics:

Ethical issues were given consideration throughout the duration of the research and information was collected with the permission of the participants. Much thought was given to the notion of equality of opportunity to engage in democratic dialogue relating to cultural opportunities and to achieve this; the networking officers took a number of steps:

1. With the questionnaire, it was explained to participants that their answers would be anonymous unless they wished to supply their personal details.
2. The feedback sheets collected from participants after taking part in activities were also anonymous as this offered participants a greater sense of freedom to comment in an open and honest manner on their experience.
3. The focus group interviews were carried out in the normal settings of the group, i.e. their usual meeting place, time, group rules, etc, and once again all answers were recorded anonymously providing a platform for open and free-flowing dialogue.
4. All audio and visually recorded interviews were only carried out with those participants who felt comfortable doing so. Each interviewee was also advised and gave their consent to the recording being used as part of a DVD that would document the work of the Pathfinder Project, and that this would be a public document.

During all data collection, it was explained to each participant that all information would be kept in the strictest confidence. This was done for the one to one interviews with permission of the participants through a verbal agreement and for the focus group the verbal agreement was recorded at the start of the discussion.

All information has been stored safely, only accessible to project staff. All recordings have been transcribed, and the recording has since been deleted.

In the instances of seeking consent from participants, project staff took particular care to ensure that each person was able to fully understand their request. This was carefully monitored throughout the process and care was taken to ensure that these participants were aware of what was being asked of them.

## **Purpose of research:**

The purpose of this piece of action research is;

- To establish a baseline of the current cultural interests of groups and individuals in the target areas, with the aim of developing a better understanding of their cultural choices and aspirations.
- To examine the notion of "culture" that exists amongst the general public situated within these wards.
- To raise awareness of cultural opportunities at local and city wide levels for both the residents and the Cultural Agencies Network.
- To examine the impact that participation in cultural activities can have on those taking part
- To provide the findings to inform future planning, resourcing and working practices

## **Asset based approach**

Too often investigations can focus upon the negative aspects of a community or geographical area, and although a the selected communities are relatively less well off the project stakeholders opted for a more positive asset based approach in an effort to foster appreciation and recognition of the resources and opportunities currently available. This approach reflects the values of community learning and development work, which aims to highlight the strengths and capacities that exist within communities rather than generating more negative sentiments in relation to neighbourhoods already seen as disadvantaged.

## **Qualitative & Quantitative approaches**

When assessing the impact of participation in cultural activities upon those taking part there can be difficulties due to the intangible nature of personal change. Often the effects of taking part in activities or opportunities are not realised or understood for some period of time after the activity has ceased. This is an issue, and this project acknowledges the difficulty of effectively measuring the impact that positive experiences bring.

Much of the qualitative evidence given is therefore anecdotal and, although limited due to timescale of research, it offers the reader an insight into the participant's thoughts relating to various exhibitions, outings, venues and more. The information gathered provides an insight into what participation meant to the individual and why this was so.

Alongside the qualitative aspect of the research, a quantitative approach was also used as this allowed the project staff to monitor the numbers of participants making use of the services provided through the Pathfinder Project. In the context of this report, where the pathfinder project aims to increase access to cultural opportunities the statistics help to illustrate how the project reached out, and acted as a catalyst, to allow traditional non-participants and those communities deemed as disadvantaged to engage and experience new and improved access to cultural resources and activities.

## **Research methods**

A range of research methods were used throughout the period of investigation. The main methods used were;

- One to one questionnaires that tried to capture information relating to how people spend their time, what cultural choices they make in relation to leisure, what barriers prevent them from doing the things they would like to do, their views on what's good in their community and whether they have made use of cultural resources available within the city.
- Focus groups that explored in greater depth several of the questions from the one to one questionnaire and encouraged free flowing dialogue.
- Participant feedback gathered to obtain information relating to a specific activity or opportunity that had been facilitated by the project staff.
- Case studies allowed networking officers to gather information over a longer period of time in an effort to observe and reflect upon any personal and professional change upon the participants.

**Summary**

The Cultural Pathfinder project has been a piece of action research, which aimed to strengthen existing, and create new links between the mainstream cultural agencies that operate within the city and those living and/or working in the geographical target areas. The project has taken a holistic approach, guided by the values of the National Standards for Community Engagement (Scottish Executive, 2006).

The project has given thought to a range of issues that can affect engagement and uses a range of approaches in response to the various settings and differing contexts under which it operates.

## Chapter 1- Research Context

### 1.1 Context setting

The theme of removing barriers for those deemed as disadvantaged would appear to have major relevance in society and it would appear that participation in cultural activities can lead to the recognition and/or the removal of many of the barriers that influence issues such as social inclusion, intergenerational relationships, crime, building community capacity, well being and more.

The concepts of capacity building and social inclusion are current priorities of the government, as illustrated in the papers SOEID circular 4/99 and the Scottish Executive's Working and Learning Together document, and as such forms a key part of the legislative policy in place for the community education profession.

The notion of capacity building refers to

*"Measures that strengthen the collective ability of a community"*  
(SECLD 2003)

This process involves improving the knowledge, skills, confidence, organisational abilities and resources of individuals and groups. These aims lie at the heart of the government's approach for engaging with local communities and, according to several sources such as Clinton (1993) and the Community Development Foundation (1992), is also at the centre of any cultural activity participation process itself.

If the practices of community engagement and participation in cultural activities encompass the notion of capacity building, then it can also be viewed that this will lead to a natural progression where the issues of social inclusion and empowerment are also addressed. Participation can promote inclusion.

Social inclusion relates to a plethora of issues that affect people ranging from human rights, racism, ageism and gender discrimination and a concern to promote inclusion focuses on breaking down the barriers that restrict the opportunities available. As has been previously suggested community planning practice revolves around access for all and actions which promote inclusion within communities. This may range from minority groups interacting with wider society in an arts or sports project, or at the basic level of just bringing people together.

There exists a wealth of literature that states the benefits of participation in cultural activities and when reflecting upon current working practices it is easy to find various community arts based projects whose mission statements announce that their work will aid the community learning and development in their geographical area. These sources frequently state that positive benefits are experienced by participants and the wider community.

A number of factors contribute to the success of participation in cultural activities and one of these is the non- threatening, person centred approach that is used to enable the sustained engagement of the target audience. This approach is a fundamental to community engagement and coupled with the socially beneficial aims of cultural participation, increasing access to cultural opportunities and resources should be a priority as Elphick suggests in "The Boundaries of Change – Community Work":

*"Community Arts, as part of socio-cultural animation, cannot be separated from community development"*  
(CDF, 1980)

This is reflected in the value base which underpin this work and which suggests that workers should be concerned with encouraging equality of opportunity, positive action and open access particularly for disadvantaged individuals and communities. It would appear then that one of the concerns of community engagement workers is to address inequalities, and provide the necessary support so that people may take control of their own lives, and this in essence has informed the approach of Dundee's Cultural Pathfinder Project.

This view is supported and prescribed by the Scottish Office's document Circ 4/99, which advocated:

*"support to people who are endeavouring to improve the quality of their lives"*  
(SOEID, 1999)

This role is especially pertinent since it was suggested in the Scottish Executive's 2002 white paper "Better Communities in Scotland: Closing the Gap" that a high percentage of those with low levels of literacy and numeracy live in disadvantaged areas, have low skill jobs and incomes, or have health problems and disabilities.

This point is all the more relevant when considering the findings of the government paper "Better Communities in Scotland: Closing the Gap", where it is noted that:

*"Disadvantaged individuals and communities tend to depend on public services more than others and that these individuals and communities face major barriers"*  
(SE, 2002)

It appears then that a project, such as the Pathfinder initiative, must work in manner that engages with local people in a meaningful way which results in stronger communities emerging. If this can be achieved through participation in cultural activities that reflect needs and aspirations it has the potential to be beneficial to all stakeholders.

## 1.2 Partnership Working

In its 1998 paper "Communities Change Through Learning", the government emphasised that attention needed to be given to partnership and cross-sectoral work at all levels, so as to deliver better services to individuals and communities. It was recommended that partnerships should involve community guidance networks, education providers, health workers, social work departments, voluntary bodies, police etc.

*"To draw together and maximise the resources which can support community learning"*  
(SOEID, 1998)

The paper also states that:

*"The government expects a strong cross-sectoral commitment from its local authorities"*  
(SOEID, 1998)

This governmental approach was reinforced with the publication of Circ 4/99, where it was acknowledged that due to the different needs of different communities new joined up approaches were needed, which again suggested inter-disciplinary approaches. This was a logical step forward from the recommendations published in the government's paper "Opportunities for Everyone: A Strategic Framework for Scottish Education", which stressed

*"The importance of effective linkage .....to ensure effective access"*  
(SOEID, 1999)

To ensure that partnership work occurs and that opportunities for disadvantaged individuals and groups are fully realised each local authority is required to produce community learning strategies, which are aimed at improving public services that are delivered by authorities and their partners through closer working practices. The Pathfinder has mirrored this guidance. It has promoted partnership working and used cultural opportunities to promote learning and community engagement.

Nationally, guidance is outlined in the Scottish Executive's 2004 paper "Working and Learning Together to Build Stronger Communities". This paper has been produced to build upon the work done by the previously mentioned papers, such as Circ 4/99 and the Local Government in Scotland Act 2003, and identifies a number of governmental aims. This includes the Scottish Executive's ideas for partnership working and the role of community learning and development. This paper sets out the national priorities for community learning and development as:

- Achievement through learning for adults
- Achievement through learning for young people
- Achievement through building community capacity

The executive's paper suggests that local authorities have a role to play in helping individuals and communities to tackle the issues in their lives through community action and community based learning. It also suggests that local communities and a wide range of partners should work together to develop any community learning and development strategies and activities. These community partnership plans also have a responsibility to mainstream equal opportunities in the planning and delivery of services.

The Scottish Executive expressed their desire that community planning partnerships target their community learning and development capacity to:

*"Support strategies and activities aimed at closing the opportunity gap"*  
(SE, 2004)

The influence of the Scottish Executive's 2004 paper "Working and Learning Together to Build Stronger Communities" can be seen in locally in the form of the policies and strategies, which have been put in place by Dundee City Council.

The community learning and development strategy for Dundee was developed in partnership with a range of agencies and input from members of the public. Strategies were developed to assist in the removal of the barriers facing people. These strategies become visibly tangible within the context of our professional practice as steps are being taken to achieve community priorities through partnership working, involving a wide range of community stakeholders. This includes local consultation with groups, and is reflected in the make up of the Pathfinder projects steering group which has a number of community representatives within it.

It would appear from the examination of these strategies, national and local, that there is a consistent message coming through, which is that the way to remove the barriers facing those deemed as disadvantaged is through a comprehensive, joined-up approach with particular attention being given to those experiencing the barriers firsthand.

### **1.3 The Dundee bid & the successful areas**

Dundee's bid was prepared by a sub-group of the Cultural Agencies Network. The bid was endorsed by the Dundee Partnership Management Group and submitted to the Scottish Executive by Dundee City Councils' Leisure & Communities Department. (see appendix 5)

The initiative was funded for a 12 month period by the Scottish Executive and that the aim of the project would be to deliver the action/research programme through the creation of two posts that would be funded by the Executive for a year 1 April 2007 to 31 March 2008.

Dundee City Council held a public meeting in January 2007 where they described the intentions behind Dundee's proposal and answered a number of questions in relation to the decision to target two Regeneration Priority Areas. Applications were invited to be submitted for Pathfinder status.

It was noted that evaluation of the initiative would be co-ordinated by an external consultant - Lia Ghilardi.

Expressions of interest were received from a number of communities and these were as follows:

- Ardler Village Trust in partnership with the Ardler Complex.
- Kirkton proposal submitted on behalf of the Kirkton Community Centre, Kirkton Partnership, Tackle Crime, Magdalen Tenants' and Residents' Association, Integrated Community School Team, Social Work "Out and About" project and Downfield Parish Church.
- Dundee West proposal - covering Lochee and Beechwood, Charleston and Menzieshill. Supported by a wide range of interest groups schools, tenants' groups, youth groups, the Community Regeneration Forum (CRF).
- Central Community Regeneration Forum - covering the Hilltown, Stobswell and Fairmuir.
- South West CRF area - covering Mid Craigie/Linlathen and Douglas. Supported by Douglas Community & Library Management Group and the Mid Craigie Under 12's Project.
- Dundee North East CRF in partnership with Whitfield Community Centre Local Management Group.

At a meeting community reps presented their bids, adding additional information about the strength of local links; the range of existing community and voluntary activity; the history of diversity within their area; the potential for the area to both contribute to and benefit from being part of the pilot; the challenges of encouraging people to value cultural activity above other choices; and the challenge of engaging people more strongly in the cultural opportunities to which they were entitled to participate.

Criteria for selecting the areas were discussed with the Dundee Association of Local Management Groups (DALMG) and with the Pathfinder Steering Group in January 07. The approved criteria were agreed as follows:

- That Cultural Pathfinder status was wanted.
- That there was a range of active groups in the community with whom the initiative could network.
- That there was evidence of an openness and willingness to explore the concept of cultural entitlement.
- That there was evidence of inter-agency co-operation between schools/ churches/voluntary sector/NHS and others.
- That there was an existing local cultural programme around which the Pathfinder could develop.

In addition to these criteria and after discussion, it was agreed that sustainability should be a consideration and that the ability of the selected area to contribute to the action research approach should also be taken into account.

It was agreed that the level at which Pathfinder proposals would be approved was that of Community Regeneration Fund Forums. Accordingly, the Kirkton and Ardler proposals were combined.

It was agreed that each of the cultural agencies represented would be entitled to vote and that each CRF area would be entitled to vote but they could not vote for themselves.

Each of those entitled to vote was given two votes and were asked to express their first and second choices.

When the results were collated for both community and agency votes, two areas emerged as being clearly ahead - these were Dundee North West (Ardler/Kirkton) and Dundee West (Lochee/Charleston/Menzieshill). It was noted that the remaining three areas - Central/South East/North East - had a similar spread of votes and while all had received support, there was clearly a greater level of support identified for the other areas.

Clive Gillman, from the DCA, spoke on behalf of the cultural agencies present at this public meeting and indicated that while the initiative would focus on the two selected areas, it was hoped that this event, which had started the process of networking between cultural agencies and community organisations, would be continued throughout the life of the pilot and would try to reach out beyond the successful areas. This notion was further supported when CRF co-ordinators suggested that the networking across Dundee's communities should be reinforced and that there should be a more regular opportunity for all CRF areas to be involved in the process, not just the two selected areas. Those present indicated their support for this suggestion and it was remitted to the Steering Group to ensure that this happened.

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## Chapter 2 – Research Methodology

### 2.1 Approach and assessment of boundaries

The project staff used a range of methods to investigate the purpose of this inquiry, as they wanted to gather both primary and secondary data.

Their primary data was obtained through questionnaires, public workshops; feed back sheets and one to one semi-structured interviews with members of the public, community stakeholders, representatives of partner agencies and community learning and development workers.

The members of the public who completed the questionnaires were chosen at random, whilst the community learning and development workers, community stakeholders and agency representatives were chosen to allow project staff to meet the objectives of the research and the questions used in these interviews are included in the appendices. Project staff also carried out research through several focus groups, which involved group members from groups participating in the project's activities and the wider public attending local area forums, where staff utilised the questions they used for the one to one interviews and these can also be found in the appendices. This allowed for a varied audience. These methods allowed the project to gather information from different perspectives that gave a fair representation on the issues being addressed.

The secondary data was obtained through a literature review of work produced by the government, independent research bodies, journals, trade unions, and newspapers. A large number of sources were consulted as the body of evidence that relates to this subject is vast and any choices were influenced by an attempt to consult a wide range of sources relating to different areas of society.

The boundaries of the research were related to aspects of time, relevance and availability of people for interviews and focus groups. The process of shifting through the information obtained through the literature review for secondary data was time consuming. A larger study, although useful, would undoubtedly result in a higher yield of both relevant and non-relevant material.

### 2.2 Data gathering methods

#### 2.2 a – Questionnaires

Questionnaires were used by the project in order to gain an understanding of the interests and issues that exist amongst the general public, who live and/or work in the target areas. The questions used were mainly open ended as we sought to stimulate dialogue on the notion of culture and to discover how this manifests itself in the actions of those who were kind enough to answer our questions. An example of the questionnaire can be found in the appendices – see appendix 1

Questionnaires were completed in each of the target areas, and at several public events, as we believed that this would enable project staff to reach a wider audience, which would in turn lead to a credible, if limited, understanding of the aspirations of the selected communities.

#### 2.2 b – Participant feedback

Participant's feedback was gathered to discover the reactions of the participants to a range of activities. These reactions would provide information relating to a specific venue and/or an activity which could then be used to inform future developments of services provided. Feedback was collected after each activity by the Pathfinder staff to ensure as many responses as possible were collected, although occasions arose when data could only be collected after the event due to a range of circumstances beyond the control of the project.

The feedback sheets contained seven questions that required a mixture of open and closed responses and an example is presented in the appendices – see appendix 2. The forms were anonymous to encourage open feedback.

### **2.2 c – Focus groups**

The focus groups were carried out in a number of different settings with different audience/participant numbers but the questions remained universal throughout. The questions used were a selection from the individual questionnaires and can be seen in the appendices - see appendix 3.

A broad based section of the community were reached through this approach and offered up wide ranging discussions amongst the participants, project staff were required to keep some structure to the discursive sessions. This method avoided Literacy issues getting in the way of participant responses and was highly effective.

### **2.2 d – Case studies**

The case study approach was selected as it gave those involved a longer period to engage in sustained dialogue and to identify any development and learning points for both the project and the individual.

The case studies were developed as a running narrative consisting of discursive recordings, observations, reflections, pictorial evidence and collaborative ventures occurring in the working relationship between the researchers and the participants. The findings were discussed by those involved before being submitted as evidence and consent was given by all parties before any materials were analysed and submitted for this report by the project staff.

### **2.3 Reflective & Reflexive journals**

The reflective and reflexive journals kept by the networking officers proved to be most useful tools during this inquiry process, and also for their own personal and professional development outside of this piece of work. These journals have provided staff with recorded observations, some of which identify moments of inspiration and effective practices first hand. They also contain references to conversations with people who are commenting upon issues within their daily lives. These recordings have also allowed staff to explore their own feelings on what they witnessed, experienced, perceived and felt within their own professional practice and during this inquiry process. This has allowed them to review their feelings and goals regularly and to identify and address areas of concern or gaps within their knowledge base.

## Chapter 3 – Presentation/ analysis of Findings

### 3.1 Literature Review

A wide range of literature has been examined throughout this piece of research and much of this has consisted of governmental policies, legislation, independent research carried out on behalf of different organisations.

The governmental policies and legislation were chosen as they detail much of the historical developments and strategies that have led to current working practices. These policies and pieces of legislation identify the current directives for community engagement, along with guidance and recommendations for partnership working.

The work of independent researchers was used to establish a deeper understanding of the cultural debate and to raise the awareness of the project staff in relation to the supposed impacts of participation so that they develop a more realistic, objective view of current provisions. The literature review provided a sound base with which to carry out this investigation and staff would like to draw attention to some of the information that has had an influence upon their thinking.

There is a strong argument for the use of participative cultural activities as a method of developing individual and group capacities and as a means of tackling social exclusion. To support this view it is evident in the work "Community development and the arts" by Clinton (1993) that there is the suggestion that opportunities for people to express themselves are important if individuals and groups are to develop. This view is supported by evidence gathered by the National Inquiry into Arts and Communities (Clinton, 1993), who through their research found that cultural activities helped to set the stage for involvement and regeneration. This and similar studies and research into participatory cultural activities as an effective form of community development have yielded a wealth of information that provide positive results regarding its contribution.

The Glasgow Development Agency (1992), according to Cooke et al (1996: 174), stated

*"the arts played an important role in the creation of confidence, identity and opportunity in many of Glasgow's disadvantaged communities".*

This type of view is echoed by the Highlands and Islands Enterprise, which has given attention to the ability of the cultural activities, in rural areas, to

*"improve the confidence of individuals and local communities by raising morale and improving community identity and self-reliance"*

(SAC, 1995).

These sentiments have much in common with the aims of Governmental policies and the Lothian Regional Council's arts policy

*"recognises that for disadvantaged groups, arts participation helps the growth of self-esteem, independence and integration with the wider community"*

(SAC, 1995)

Research information regarding cultural activity and its reported benefits are widely available but one of the most informative, in the opinion of the networking officers, is that of the organisation Comedia. Between September 1995 and March 1997 Comedia undertook the first phase of a study into the social impact of arts programmes. This research focused on participation in cultural activities, an area reputed to lend support to personal and community development.

The findings of the research led to the paper "Use or Ornament" (Matarasso, 1997), which suggests that the research revealed that art projects can aid social inclusion by developing networks and raising awareness, and helping to build community capacity for organising and autonomy. Matarasso (1997) also reported that participation was a good tool for personal development as participation encouraged partnership and collaboration. Statistics that were made available from the information gathered further illustrate socially cohesive outcomes where the majority of those involved reported that they had made new friends, learnt about other cultures and gained new skills. Amongst adult participants, the research found that

- 84% felt more confident
  - 37% took up training or enrolled on a course
  - 80% learnt new skills
  - 91% made new friends
- (Matarasso, 1997)

It was also found that with adult participants, participation in cultural activities could encourage local democracy and active citizenship leading to strengthened support for other local projects and activities. Another finding of the study was that participatory projects play an important role in celebrating local cultures and traditions, which is a key factor in social inclusion for minority groups. Participation in cultural activities was also seen as a pleasure and it improved the quality of people's lives.

The findings of the Comedia study (1997) presents a strong case for the use of the arts and other cultural activities as an effective tool in community development and to further consolidate these findings one only has to look to another study by the Scottish Arts Council in 1999. Titled "Changing lives: The social impact of the arts" this report stated that

*"the arts clearly perform an important role in social cohesion"*  
(SAC, 1995).

The findings of this study suggest that participation in cultural activities, such as the arts, improve the well being of individuals and communities in a number of ways, including opening up new opportunities and reducing isolation.

This horde of information regarding the benefits of the use of participatory cultural activities in the context of a tool for community engagement is overwhelmingly positive. However, some of the counter arguments have appeared during this review. Matarasso (1997) observed that there was a small percentage of project failure, which could result from situations where resources are limited or indifferent attitudes from those involved are present.

Another problem encountered was the tendency of some of the evaluation of arts projects to limit their report to the end of the project. This could mean that once the project ended things reverted to their previous state and that any benefits are only short term.

As we can see there are some drawbacks related to participation in arts projects and these impacts need to be considered when thinking about the use of the cultural opportunities as a method for community development.

Although the above information must be considered when discussing cultural activities, it can be seen from the evidence gathered that participation in cultural activities can have encouraging results when addressing issues of social concern. It can also be suggested that the process of engagement can aid both personal and community development. There appears to be benefits for all sections of society from the young to the old.

As illustrated earlier in this report there are clear parallels between the aims of community development and community arts. By examining the aims of both of these areas of work it can be observed that there exists a sense of the inter-twining of aims and objectives. These include the ideas of encouraging participation, partnership and co-operative working, overcoming disadvantage and stimulating change. Developing skills and raising the abilities of those who take part are also shared aims and key priorities, which can in turn lead to building capacity and promoting inclusion.

## 3.2 Presentation/ analysis of primary data

### 3.2 a – Questionnaires

For the purpose of this report the networking officers have examined the responses gathered from two hundred and seventeen interviewees. Within this part of the inquiry feedback has been gathered in response to the following questions:

- What is the best thing in your community?**
- What do you do for leisure?**
- How do you spend your time?**
- What other interests do you have?**
- What do you have in common with the people around you?**
- What does the word culture mean to you?**
- Does anything prevent you from taking part in cultural activities?**

As part of the projects asset based approach, coupled with a desire to discover what was viewed in a positive light within the chosen communities, project staff asked:

#### **What is the best thing in your community?**

This question was met with a wide range of responses and this was due to the varying amenities, resources and differing environmental aspects of each area, although common strands do run throughout the answers received. It was suggested in each of the neighbourhoods that social networks were seen as one of the best things in any community:

*53% of those questioned in all areas felt that friends, families and community groups constituted what was best in the area they lived.*

Another common strand was the idea of safety and 16% of those questioned felt that this was the best thing about living in the target areas. One of those interviewed stated that

*"Eh feel safe going to the shops, naebody bathers me day or night"*

There were a number of answers that were specific to each area including;

*23% of people from Ardler listed the green spaces and the proximity to rural areas as being the finest feature of their community.*

*21% of those from Menzieshill listed the availability of creative opportunities available locally as the stand out feature of the area.*

*48% of people from Lochee felt that the local shopping facilities, and the bingo, were the best part of the areas' make-up.*

*17% of answers received in Charleston pointed out the Beechgrove garden that is situated outside the Twa Semi's.*

When asked about the best thing in their community 13% of those questioned felt compelled to suggest that there was nothing good about their community, with one respondent stating:

*"I don't like it. I only stay there because there's nowhere else to go"*

This point was interesting as the project staff purposefully focused upon the positive aspects of living in the target communities and a number of those being consulted pointed out the deficits of the area. The questionnaire then posed the question:

### **What do you do for leisure?**

This question produced a fairly expansive list with a wide range of activities cited as being an integral part of what people do in their spare time. Project staff discovered that activities such as reading, playing and listening to music, computing, shopping, socialising, dancing, going out, watching films, playing and watching sports were popular in all areas. Initial analysis of the answers given revealed that;

*37% of respondents regularly engage in sporting activities that include golf, hill walking, skiing, football, martial arts and more.*

*24% stated that spending time with friends was what they perceived as a leisure activity.*

*9% enjoyed gardening.*

A number of participants recorded interests in visiting the theatre, going to galleries, attending ballet, contemporary dance and musical events. Reading proved to be a popular pastime with 14% of those questioned stating that they regularly enjoyed getting between the covers of a good book.

It was also revealed that people are engaging in activities such as yoga, model making, drama classes, swimming and computer gaming.

Project staff realised there was a subtle difference between what people chose to do for leisure and how they spend their time, for example:

*"I often spend my leisure time caught up in various household tasks rather than reading."*

So they asked those taking part;

### **How do you spend your time?**

This question revealed that people spent their time engaged in activities such as work, looking after their families, studying, exercising, looking after pets, surfing the internet, attending public meetings and giving their time to voluntary organisations. Watching TV was one of the most popular answers, although one participant declared:

*"Making love"*

When asked:

### **What other interests do you have?**

Staff once again received a wide range of responses that illustrated the rich diversity of interests that exist within our communities. Interests ranged from dancing and music to accounting, the arts to martial arts, travel and foreign culture to singing, photography to reading.

*11% listed socialising as an interest whilst;*

*5% mentioned football*

*3% highlighted arts & crafts as an area of interest.*

A proportion (7%) of those questioned stated that they had no other interests apart from what activities they currently engage with. This suggests, amongst other ideas, that many residents of the target areas are either satisfied engaging with their current interests and hobbies or are unaware of what else they can get involved in.

Through the questionnaire the project hoped to gain an insight into local culture by discovering what it meant to be part of the selected communities. In many definitions of culture, shared experiences are identified as part of what constitutes the term culture so staff asked:

### **What do you have in common with the people around you?**

The responses to this included growing up together, common interests like sport, social interests, Christianity, heritage, families, interest in education, interest in the arts, theatre, cinema, football teams and shared economic factors. Nostalgia and tradition were also listed as area of commonality along with several suggestions that community spirit was part of this.

Several of those interviewed stated that they had nothing in common with those around them or hadn't lived long enough in the area to make comment.

An amusing response to the question was *"Oor accent"*.

As one of the aims of the Pathfinder project was to examine the notion of culture that exists within the target area, project staff asked the key question:

### **What does the word culture mean to you?**

The word culture appears to encompass the following meanings:

Community, friendship, creativity, heritage, museums, music, art, literature, drama, dance, family history, national history, housing, drinking, substance abuse, kilts, religion, shared interests, parks and natural environment, youth, change, external influences, sports, ethnicity, scenery, architecture, lifestyles, self expression, understanding of the world around us, language, what's acceptable, fulfilling needs and desires, knowledge, anything and everything.

Some of comments include:

*"Does Dundee have culture?"*

*"Arty farty stuff"*

*"Something that's snobby"*

*"What we are, who we are"*

*"Well brought up"*

*"It's what we do to make sense of our lives and express ourselves"*

It's evident from the variety of these answers that culture, as considered by those questioned, is all encompassing, made up of many different aspects of daily life and if policy makers are to develop relevant cultural strategies it appears that it would be beneficial to take a cultural planning approach as only this approach appears to come close to recognising all the factors that have been identified by the public through this piece of research.

Another aim of the project was to engage in consultation with the public in the target areas in an effort to uncover some of the barriers that are preventing people from participating in cultural activities, the question was posed:

### **Does anything prevent you from taking part in cultural activities?**

Answers given included laziness, apathy, transport, transport costs, state of health, times of events and performances, family commitments, location, admission costs, perceptions, previous negative experiences, lack of interest and a lack of awareness. The issue of cost was raised repeatedly but it was apparent through dialogue that choice was a major influence and that cost or perception of cost was more an excuse than a reason. People chose

to do other things that fitted in with their lifestyles rather than change their lifestyles to fit into performance/exhibition schedules, people choose watching a film at home as they were comfy and relaxed doing so or people enjoyed what they were accessing so why change?

These answers found in the questionnaires help to give a snapshot into the thinking of those living and working in the target areas in relation to the notion of culture, and how they are currently engaging in what pastimes and activities they feel to be enriching. It is evident that local people are often leading full lives and that their interests reflect this, just as it is evident that these interests are diverse and differ greatly.

### 3.2 b – Participant feedback forms



A trip into Space

Over the first nine months of the project a total of 587 direct opportunities for individuals to access cultural services were provided by the project through collaboration with a number of agencies and organisations. Participants were invited to take part in a wide range of activities that included visiting several centrally based cultural institutions consisting of The DCA, The Rep, Verdant Works, Discovery Point, Dundee University, The Wighton Centre, The Caird Hall and Sensation. The participants also attended events out with the city centre area at venues including The Space, Camperdown Wildlife Centre, Hilltown Park, Tannadice, Glasgow's Peoples Palace and local venues within each of the neighbourhoods. During and after these interventions, feedback was invited back from those taking part.

The participant feedback forms contained several questions, containing the following:

- What did you think before the visit?**
- What do you think after the visit?**
- Has the visit changed your perceptions?**
- What was good?**
- Was this value for money?**
- What's your impression of the Pathfinder project?**

These direct questions were designed with the aim of focusing upon the positives, which ties up with the ethos of the project. The feedback was obtained with the purpose of shedding some light on the impact that exposure to cultural opportunities and resources can have, and although the feedback was taken after such a short period of time after the actual event there appears to be some degree of impact upon the participants. The questions often elicited more than one answer from the participants which resulted in a complicated analytical process being required to shed clarity upon the information given. In total 392 Feedback sheets were returned.

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When asked: **What did you think before the visit?**

72% of respondents expressed feelings of excitement  
6% felt it would a negative experience

Some other answers included;

*"Not sure, never been before"*  
*"It would be good for my children "*  
*"Curious"*

Afterwards when asked: **What do you think after the visit?**

67% enjoyed the experience  
21% said they would go again  
14% said the experience was interesting  
9% were disappointed

It was interesting to note that the majority of those who felt disappointed visited the same venue together and most of their disappointment appears to due to their interactions with the agency's staff as on the day of the group's visit there was a shortage of staff trained to operate the machinery. The fact that there were several broken display exhibitions that day too only reinforced the negative feelings felt by the group members.

An encouraging finding was that the majority of people enjoyed themselves, with some stating;

*"Fandabidozie"*  
*"Great, very friendly and welcoming"*  
*"Got involved in all the singing and dancing"*  
*"Very entertaining, had a great time"*  
*"Better than watching the TV"*  
*"Glad I went, it was really good"*  
*"Bairn loved it"*

Seeking to shed more light on the experiences of the participants, the question of:  
**Has the visit changed your perceptions?** was put forward.

We received a number of answers to this that included:

*"Now I know what The Space and contemporary dance are"*  
*"Didn't realise what went on there"*  
*"Never knew they done workshops"*  
*"Better going to a game than watching it on TV"*

Several participants stated that they felt no change or that they didn't know if anything had changed and this illustrates the difficulties in trying to assess impact of participation in such a short period of time.

To discover what aspects of participation were of significance to those involved, the project asked:

**What was good?**

*"Being able to spend the day with my daughter doing something different"*  
*"The atmosphere"*  
*"Everything"*  
*"Meeting new People"*  
*"Videoing son to show to his friends"*  
*"Show was a laugh"*  
*"Seeing how the machines worked"*

This type of response was typical of those submitted and analysis suggests that:

87% of participants enjoyed themselves  
61% appreciated spending time with friends & family members.  
14% met new people

Once again it was discovered that not all of those taking part found anything good about their involvement, with one participant stating:

*"I did not have a best bit because it was all crap"*

To investigate whether the attendees felt that their experience was of financial worth, the participants were asked to consider the cost of the activity at normal rates by answering the following question: **Was this value for money?**

This question resulted in mixed responses as is demonstrated in the following replies:

*"Not sure if I would ever really have a spare £20 for a day out" (Football)*  
*"Would be an expensive day out for the family" (Whitehall theatre)*  
*"If I had the money I would go again" (The Rep)*  
*"Yes for the children" (The Rep)*  
*"Maybe families would go if a cut price ticket was available" (Sensation)*  
*"I sign on and this would be nearly half my week's money" (Football)*  
*"I would pay to go if I had the money" (Food & Flower Show)*  
*"Admission, snacks and drinks would be a lot in one day" (Sensation)*

It was found that 18% did answer yes to the question but it appeared that a majority of 47% felt that the experience was out of their reach financially, although the cut price tickets offered by several organisations were viewed in a positive light.

To round off the feedback project staff asked a direct question relating to the Pathfinder project itself:

**What's your impression of the Pathfinder project?**

All of the feedback received was positive in regard to the impression that the project left on those who had taken part and engaged, with comments such as:

*"Think it's a great project"*  
*"Very useful"*  
*"It got me out and about"*  
*"Staff were friendly and helpful"*  
*"Great that things like this are out there"*  
*"Helped me to do new things"*

## 3.2 c – Focus groups



A culture workshop at a community forum

The focus group sessions were based around a set of five questions and were carried out in a closed group format. The questions used were:

- What's the best thing in your community?**
- How do you spend your time?**
- Have you ever been to (see appendices for named opportunities)?**
- What does culture mean to you?**
- What would you like to see in your community?**

In relation to what was best in their community responses included:

- "Our community group"*
- "Local computer classes"*
- "Links to local industries (NCR, etc)"*
- "Got everything and it's easy to get to"*
- "Sense of community"*
- "It's safe on the streets"*
- "Amenities like the library, schools, and social clubs"*

Most of those attending the sessions gave an answer to this question and there were no negative views put forward by any of those taking part.

The groups were then asked: How do you spend your time? to which the replies included:

- "Sit about and watch TV"*
- "Looking after the children"*
- "Going to groups and classes"*
- "Boozing and going out clubbing"*
- "Walking"*
- "Caring for others"*
- "Socialising"*

Shopping was mentioned by 14% of those attending the sessions and one participant quoted that they:

- "Go Tesco'ing as it's a centre for a lot of socialising and to escape the weather"*

23% of those taking part identified sporting activities as part of how they spend their time and 4% said they spent their time eating out and visiting the pubs.

Of the 62 participants were then asked if they had ever been to a range of cultural venues and the responses were:

- 61% had been to The Rep
- 66% had been to The DCA
- 24% had visited The Space
- 43% had visited Sensation
- 63% had been to the Verdant Works
- 70% had been to Discovery Point
- 57% had been to The Unicorn
- 84% had visited the McManus Galleries
- 92% had been to Camperdown Park
- 89% had used the public libraries

These answers demonstrate that a high percentage of those engaging in the focus groups had attended several of the cultural venues that exist within the city.

**What does culture mean to you?** was the next question put forward and a range of responses were recorded, including:

Religious beliefs, environment, agriculture, family traditions and stories, ownership, heritage and history, different arts, tribal stuff, making sense of the world and being understood, commonality, language, sports, identity, drugs, gangs, belonging, changing, shaped by time and distance and lifestyle.

Some interesting quotes suggest that culture is:

- "Irn Bru, it's the bee knees, oor 2nd national drink and a hangover cure"*
- "Bingo"*
- "A bit of fun"*
- "Booze as there was previously an abstinence culture"*
- "Just an umbrella word that covers lots of stuff"*

What is evident from the range of responses given is that culture appears to be entirely subjective and what is considered culture to one person may not be perceived as culture to another.

In relation to cultural resources, the groups were asked: **What would you like to see in your community?** This elicited various retorts such as:

- "Something for young people"*
- "Better transport links to parks"*
- "Cheap affordable activities and venues"*
- "More singing groups"*
- "Youth and community theatres"*
- "A DCA style building/ activity centre"*
- "Appreciation of what we've got"*
- "A community focus point where activities/resources work together. Needs to be a proper size with good facilities for exhibitions, etc and be properly thought out spatially and visually"*
- "Do up the shops"*
- "Use empty buildings"*

It can be observed through the range of responses that community members highly value local facilities and do want improvements to their neighbourhood. Many see cultural resources as an integral part of these things.

# CASE STUDIES



Ardler residents & Artists enjoy a rainy day at the Lumsden Gala Day

## 3.2 d – Case studies

During the course of the project staff engaged with a number of artists, which resulted in a number of successful exhibitions at a local level offering direct access opportunities to over 5000 community members who accessed the exhibition venues during the display periods. The stories of several of these relationships and the shared experiences have been recorded in the form of case studies to highlight some of the results of these relationships.

Case Study 1:



**Graeme Halliday**

“We first met Graeme on the trip to Lumsden Gala Day. We were introduced by Lynnmarie Szpak and we were soon engaging in dialogue relating to art and how it should be accessible to all members of the community. An important part of this introduction was striking a chord at a fundamental level:

**We got along & we were interested in each others work.**

Throughout the day we spoke at length about the purpose of art and how it's an integral component of culture.

Graeme also informed us that he'd grew up in Lochee and Ardler and we asked if he would like to get involved with the Pathfinder Project, he said yes.

We discussed how he could get involved and looked at:

- An exhibition**
- Donating some pieces**
- Group work/Voluntary**
- Networking/promotion**

We passed on our telephone numbers and asked if he could call us soon. With this agreed we soon started interacting through ad-lib poetry. This felt like a bonding process and felt like engagement at a different level from the usual worker-public relationship. We feel that this is important as when Duncan spent time with Hilltown Horizons project, the group members stated that they felt more at ease and valued when he was in praxis (facilitator, learner and participant). This allowed a greater level of understanding and respect to flourish between parties than would otherwise have existed. This person centred approach generates a spirit of equality that we feel is important when carrying out work that's meant to be at the pace of the client.

Graeme stayed in contact and repeatedly we arranged to meet up so that we could discuss our future plans. We met again (in an informal setting) and Graeme brought along a collection of his work .He showed us:

- **Pictures of his work**
- **Etchings**
- **Films**



Graeme chats to convenor of Leisure Arts and Communities at Menzieshill

Through a show of support and interest that we feel displayed the ethos of the project we entered into a positive working relationship and have formed a useful collaborative with him.

Graeme's was keen to have a multi-format exhibition in the target communities (we outlined Menzieshill first as we need to reach the public there) and in the spirit of goodwill he donated a couple of large pictures to the Menzieshill Centre. To show us these pieces he took us to the Jam Gallery, where the pieces were stored. This was a great visit as it allowed us

to meet Julie (the owner) and engage in more dialogue relating to art. We got Julie Morrison's number, gave her info on the project and told her we'd be in touch to arrange collection. Graeme also told us about the international dimensions of his work and how he felt that his collaborators may wish to be involved with the project. We think this would be a great addition to the projects outcomes as it would demonstrate the unifying powers of cultural activities/processes.

We agreed to meet again to take things forward and we also advised him that we'd keep in touch with news of any developments. This was done to ensure that Graeme felt at the heart of the process and to further develop our working relationship.

So far we've liaised repeatedly and

- Collected the donated pictures and taken them to Menzieshill Community centre, where they will be installed in time for their 40th celebration event in February 08.
- Spoke to Menzieshill Manager about hosting an art exhibition in the local centre- she's supportive of the venture.
- Discussed possibility of supporting disclosure process to enable artist to engage with community members.

We visited Graeme at his studio at Duncan of Jordanstone and it was a great way of meeting - really seeing him in his environment rather than him fitting into our workload. In an open discussion Graeme offered his Degree Show piece to the project after its display in 2008. Really amazing that he wants his work out there in the public realm in a true community context.

We briefly discussed the exhibition and I'm making plans to set a date for the event. These are developing in an exciting way as Graeme introduced me to an artist, who works with sound, and both are keen to collaborate on the venture and I feel that this would be taking things in an exciting direction. A live art event!!

### **Wow!!**

Graeme has informed us by e-mail of an artist friend from Menzieshill who is also interested in engaging with the project and we've responded by inviting Graeme to facilitate a meeting. This development of a very spontaneous area of work is exciting and is highlighting an area of possible collaborations that we never fully appreciated before setting into the post. This area is proving extremely fruitful, creating opportunities for the target communities to host art exhibitions and to develop the core skills of those taking part.

This type of relationship may possibly help to celebrate culture in a local context in an engaging manner. How relevant is the work of Dundonians to other Dundonians?

With the support Graeme is giving to the project we are keen to see it reciprocated. It is to this end that we're working with the steering group to look at the possibilities of training and validation for artists and we're very keen to encourage Graeme to participate with any of these possible opportunities. We have discussed with Graeme our current thinking and he has stated that he feels that our ideas would be a positive form of support to artists, and he would be keen to be involved.

When an opportunity arose at Menzieshill with 2 interior design students, who had been working with a local children's group on a piece of work, and were planning to hold an exhibition of their work on 29/11 in the foyer of the centre, we gave it some thought and asked if we could support the event in anyway. There was an apparent link to the launching of the SMA art gallery and bringing Graeme's pieces into play. The collaborative event that emerged at Menzieshill saw Graeme spending the afternoon preparing for the event, he'd even arranged for other students to come up and film his workshops.

The workshops allowed engagement with about 20 young people and were a fun, creative session that was enjoyed by all. This experience offered Graeme a new perspective on art in communities and experience of the actual act of engaging with a community".

### **Is Graeme inspiring the next Pollock or Picasso?**

## Case Study 2



### **Tom Mulholland**

“We first met Tam after Mark Scott, the local community rep, had engaged in dialogue with ourselves with regards to our role. When it was explained to Mark that we would aim to support local artists in developing opportunities, he identified Tam and arranged for us to visit him.

The first meeting with Tam was amazing as his home is a showcase for his talents. From entering the front door we were immediately awe struck by the work that surrounded us. Nossferatu was creeping up the stairs and a plethora of other images quickly flooded our vision. Tam's flat/studio is truly testament of his ability and we immediately felt that his work needed to be shown to a wider audience.

During our conversation we spoke of Tam's development as an artist, which revealed a poor learning experience of further education, and his hopes for his further development. We asked what he needed to

further develop as an artist and we discussed issues such as:

- Exhibition Space**
- Publicity**
- Display Materials**

We said we would look into things and get back in touch - Duncan was so impressed he commissioned a piece!!

As work in the area progressed we identified an opportunity for local exhibition space in the cafe of the Ardler complex. In a discussion with Scott Rodgers, Centre Manager, we reached an agreement of using the space to promote art - especially that of local artists. This brought our thoughts back to Tam.

As a prelude to any further collaboration we asked Tam if he would like to display his works to the project steering group - we were hoping to raise his confidence and start to develop a wider appreciation of his work - and he agreed !

With the support of Mark Scott, Alistair Macleod from Ardler Village Trust and the centre staff Tam put on a display to the group. The group reacted positively and Tam was able to network with cultural agency representatives. After the success of this showing we felt that we had to facilitate a public exhibition of his work.

We attended (and set up) a meeting with Mark and Tam where we sat down and spoke about what we planned to do. We decided on:

- A date for the display**
- A date to install art works**
- What type of information was to be made available**
- Aspects such as materials required, hospitality and press coverage.**

Tam prepared his pieces and we took care of centre space and timings, hospitality, invites and we informed the local press. Mark and AVT staff produced fliers, price lists and info for Tam - they also mentioned Lynnmarie's pieces - and agreed to take pictures for local newsletter. Things were gathering pace!

We met Tam regularly and we discussed how things were going and Tam seemed pleased and quite excited.

The day of the opening and the event went well with about 30 - 40 people dropping in and looking around. Every reaction was positive and there appeared to be a sense of enjoyment amongst all concerned.

Local staff, arts development workers and members of the public spent time looking at the pieces, spoke amongst each other and became familiar with the centre - another bonus result was some first time visitors to the centre. The display ran for several weeks, after which time we got the venue back to its previous state before the next installation. After discussions with Tam, we felt that the next step was to try to get Tam an interview in the paper and look for another venue. We contacted Tam to see how he was getting on, as we were keen to ensure that the support he received from the project wasn't just a one-off that resulted in no change for Tam. We feel that all too often community work is so short term that it raises people's aspirations only to allow them to fall back into the predicaments that they worked to get out from. We don't know how to prevent this from happening after this project but we'll try by offering support until March 2008 and hopefully provide Tam with some direction and guidance that he'll be able to use in the future. Well, Tam hadn't moved forward any with the artworks so we sounded him out about the possibility of putting on another exhibition somewhere and he agreed. We said we'd get back to him as soon as possible.

Around this time, we met with Doug Rennie from the Kirkton Centre and during our discussion we looked at the possibility of an artist exhibition and we looked at locations for such an exhibition, because we'd spoken to Tam we suggested that he would like to put on an exhibition - a provisional date was agreed and we went back to Tam.

In the spirit of the project, we visited Tam at home on his turf and we had a chat about the display. We looked at; pictures, any framing/hanging materials needed, transport, opening times, hospitality and publicity. We also agreed upon a site visit to allay any fears Tam had regarding the security of his pictures.

After this, we informed Doug and then got in touch with the AVT, as they supported Tam's Ardler exhibition. Through dialogue we agreed that the AVT would continue to support Tam by producing publicity materials i.e. flyers, artists blogs, price lists. We went back to Tam, advised him of this and arranged to collect his drafts and pass them onto AVT. Mags agreed to transport Tam's pictures, so we got some materials (bubble wrap, etc) together in preparation for the event. We organised catering, sent out invites, put up posters, notified the press and we were ready to go.

We worked closely with Tam and Doug to install the exhibit and then we went live. Roughly 35 people visited during the first 2hr event and many positive comments were made. We were disappointed that only a community representative from the steering group attended Tam was on hand throughout the event and engaged well with the public, actively entering into discussions with those who asked about his work. We left the event to run for 3 weeks, hoping that the public would keep coming along to see his work.

A spin-off from this is that we were to give an on-site master class to fablevision on the pathfinder project and we spoke to Tam and Doug about using the Kirkton and showing the group a live piece of work with an artist on board to answer any questions regarding his experiences of the project. All agreed and a new opportunity arose for all, this reflects the organic nature of the project. Tam did a Q&A session at the master class, which in turn demonstrated the development of a greater sense of confidence on Tam's part when it came to talking to an audience."

- \* **Roughly 500 people were able to access Tam's work during the week.**
- \* **Tam commissioned to produce designs for CP Tattoo.**
- \* **Tam to be part of the artists displaying at the showcase event.**
- \* **Tam enquiring into possible charity event.**



Checking out Tam's display at the Kirkton Community Centre.

### Case Study 3



#### Lynnmarie Szpak

“As part of the Pathfinder project’s investigation into cultural activities within Dundee, the networking officers visited the end of year Degrees Show at the Dundee University. The event was a hotbed of creative talent and during this visit they stumbled across an installation focusing upon Ardler, a target area.

The piece was created by Lynnmarie Szpak, a former Ardler resident who had just graduated with a degree in fine arts. The networking officers engaged in dialogue with Lynnmarie and informed her of their role and this led to a discussion relating to the Ardler funday. Lynnmarie was invited to support the event by displaying her work at the local event and she was very supportive of this idea. The networking officers also spoke to her regarding a further display at the Ardler Complex; this was done with the aim of bringing art into the community. Once again, Lynnmarie agreed and the networking officers took her details and said we’d be in touch soon with more information.

The networking officers then spoke to Alistair Macleod at the Ardler Village Trust and informed him of the interest shown by Lynnmarie and passed on her contact details. When A. Macleod contacted Lynnmarie she agreed to support the community event and would liaise through the networking officers.

Alistair Macleod and the networking officers spoke with the centre manager in Ardler and received permission to install Lynnmarie’s work after the funday. This tied in with plans made between the centre manager and the networking officers to display local artists work in the community café.

Lynnmarie worked closely with the networking officers to install her piece at the community event and she also arranged for film-maker to attend the event, where he interviewed local people about their lives. Both artists stayed at the event for the whole day and Lynnmarie also received some positive feedback from local residents due to the networking officers making available materials for comments. Lynnmarie’s piece was then installed in the Ardler café, where it was a focal point for residents who were displaced from their homes during the demolition of the last Ardler multi. This piece was made all the more potent due it’s content directly relating to the demolitions that have occurred over the last decade in Ardler.

The networking officers then decided to call the press to inform them of this venture and a feature is to be produced after an interview with Lynnmarie, a networking officer and a reporter. During the conversation with the reporter, the networking officer mentioned the Pathfinder project and its aims, which proved to be of interest to the reporter and this is currently being addressed. A follow up meetings were arranged and the reporter is keen to be kept up to date with any developments.

Lynnmarie spoke very positively of her involvement with the Pathfinder project, she mentioned the positive support she received from the networking officers and how this was of benefit to her. She also discussed how other friends of hers, who are artists, are keen to find out more about the project and she is going to pass on the networking officer’s details. One of those artists mentioned, another local from Dundee, has already committed to participate in the projects showcase event.

Lynnmarie donated a piece of her work to the Ardler Complex and it’s now on permanent display near the reception.

This collaborative is still ongoing and the possibilities seem to be developing in a spontaneous, creative and positive manner and Lynnmarie is also set to exhibit at the pathfinder projects showcase event.

The three case studies reveal a number of positive benefits for the artists and the project that are still blossoming, and at the time of reading this report there will have been more developments for those involved. Some of the main outcomes to come from these examples of engagement include:

- Increased access to art/ exhibitions, etc at a local level
- An illustration of the interest of artists to engage with communities
- Artists who were involved with the project are looking to develop core skills in order to engage effectively and professionally with communities
- The establishment of an artist network, through the Pathfinder project.
- Community venues are now identified as spaces for art exhibitions.
- Pathfinder project becoming recognisable to artists as an avenue of support and opportunity.
- Increased levels of information sharing.
- Positive press coverage for artists and neighbourhoods.
- Increased levels of confidence and self esteem amongst the exhibitors.
- A raised awareness of opportunities for collaborative working.
- Raised aspirations amongst stakeholders.

As can be seen in the noted outcomes the work carried out by the project has been extremely beneficial to those involved. There have been no negative outcomes reported by any of those involved and this is further supported by the fact that all the artists who have worked with the project over the last year have agreed to support the projects showcase event in March 2008.

### 3.2 e – Reflective & Reflexive journals

The information gathered from the journals is presented in its raw form and entirely subjective, therefore the evidence is observational and mainly anecdotal. The networking officers attempted to be creative in their approach to their journals and the following statements and poems are only part of their recordings. To celebrate local culture the poems are penned in Dundonian, and reflect the authors dialect (each scheme has its own way of saying a word), so please enjoy them in the spirit they were written in!

#### Twa weeks inti it

Twa weeks inti thi joab  
An it's comin' thi githir in bits an pieces  
Instead o cawing a display well shite  
It's noo termed contemporary faeces

We've visited an exhibition  
Wi fowk fae far an near  
Some o thi pieces wir affy dodgy  
While some wir jist doonrite queer

In this quest aboot oor Culture  
We've targeted some places  
An it's been a nice wee stert  
Coz we've been greeted wi smiley faces

This is jist thi stert o a process  
Wir barely oan oor wey  
But soon we'll discover some o Dundee's thoughts  
About the Culture along thi Tay

Thin we'll suggest some changes  
Challenge thon Status quo  
Empower an encourage thi people  
An watch thi guid times flow!

#### Cultural Pathfinder Meeting, Edinburgh      Day 13

Whiv jist been ti thi Capital  
Fir a collaborative event  
An eftir makin loads o contacts  
Eh must admit thi time wiz well spent

Noo jist let me tell aboot this trip ti Edinburgh  
Whaur thi venue wiz "Oot o thi blue"  
Whaur we blethered wi thi ither pathfinders  
Aboot thir projects an whit we aw hope ti do

We didni git thair easily  
Wi followed a map we got fae thi net  
Standing on Princes Street instead o in Leith  
We realised thir wiz a few miles ti go yet

We arrived jist in thi nick o time  
 A quick cuppa an straight inti action  
 Listening ti tales o culture  
 Thits being turned inti participatory experience manufacture

Thir wir tales fae thi Shire  
 Thi highlands an Ayr  
 Clackmannanshire an Dumfries  
 Thir wir fowk wi stories ti share

Instrumental verses Intrinsic  
 Wiz ain o thi topics up fir debate  
 But eh'm back wi mair questions  
 Ti ponder an deliberate

We walked roond thi setting  
 Soaking up thi creative feelin  
 Haein a wee giggle  
 At thi buckets hingin fae thi ceilin

Thir wiz even speed networking  
 Ti stimulate blethers this done thi trick  
 Through mingling an looking  
 Eh foond oot yi could beh a named brick

So at thi end o thi day  
 Eh'd chatted an hud fun  
 On oor trip ti thi capital  
 In thi bright springtime sun.

#### Days 14 & 15

#### How far?

How far kin yi stick yir heid up yir erse  
 Whiz a question eh didni expect ti say  
 But eh said it ti mi pertnir  
 Eftir oor twa day conference in Glasgow's Tramway

Wi listened ti musings on thi purpose o art  
 An it's value whin it socially engages  
 But eh hurd loads o fowks bemoaning thi government  
 An how thi earn thir wages

Eh dinna hink eh'd become a sell oot  
 Jist fir silver an gold  
 But as thi ertists told thir tales o woe  
 Eh kid see over some thi lure o treasure hid ta'en hold

Thir wiz a sense o confusion  
 Pervading thi air we aw breathed in  
 Divisions an separations  
 Wiz a distorted sense o kin

Artworks oan display were varied  
An some eh understood  
But one wiz jist a shower curtain  
An inither wiz jist a table o food?

Eh foond it useful tae be here  
Opened mi eyes ti thi wider debate  
Wider thin thi ertists struggle  
Whin they sell thir soul ti thi state.

Questions, questions, questions  
Mi mind is aw astray  
Eh think eh'm seeking different answers  
Thin thi fowk attending thi Tramway  
Eh'm concerned wi the fusion  
O communities national an local  
How ti be effective  
Instead o anither empty vessel being vocal.

### Day 54 – Ardler Funday

Fae Hoylake, Hazelhead an' Gleneagles  
Scotsraig an' Gullane they came  
Ti celebrate thir local culture  
In thi place they aw caw hame.

They wirnae deterred by thi wind an' thi rain  
An' banners wir held high during thi parade  
BOOMING beats echoed through thi streets  
As thi pipes an' drums wir played.

Thir wir community stalls an' a climbing wall  
Sports enthusiasts engaging in a game o' street fitball  
A horse drawn cart an' a local talent spot  
Fowk trying ti keep oot thi cauld wi' chips thit wir piping hot!

Artist's pictures wir on thi walls  
A forty fit mural decked thi hall  
Thir wis cakes an' candy an' lucky dips  
Yi kid see thi smiles oan people lips.  
An' fir 'oors an' 'oors thi locals stayed  
An' fir 'oors an' 'oors thi bairns played  
An' at thi end they aw agreed  
Wis thon a funday? It wis indeed



Artists mural decking the walls at the funday

**Day 60 – Multi demolition day**

Thi siren announced thi warning call  
Thi last seconds wir drawing nigh  
Thi end o' an era  
Nae mair tower blocks reaching inti thi sky.....  
Aye, thi siren rang thi changes  
A last salute ti an architects dream  
A failed social strategy  
But things wirnae eywis as they seem.....  
Eh kin mind o' its heyday  
When it stood proud in a rank o' six  
Each wi thir ain character  
As residents breathed life inti thi bricks.....  
An thir wir Otis lifts thit'd stop wi' a bump  
Flights o' stairs kid be covered in a jump  
An' thi summertime suncatchers sprawled outside oan thi grass  
Mi final thoughts as thi final seconds pass.....  
An' wi a lions roar thi tower fell  
Ends come because they must  
What once housed hopes, fears an' dreams  
Is once more returned to dust



Ground zero

**Whit d'yi mean eh'm no Kult-tured?**

Eh'm deid Kult-ture-al  
Eh use Colgate an daz  
An whin naeone's looking  
Eh pit mi hand in mi poacket an tickle mi bawz

Eh listin ti pop music  
Coz Mozart's fu o crap  
An if eh hurd him playin in mi street  
Eh'd gie thi            a slap

Eh like ti dra oan bus stops  
Eh hink Turner paints like a fish  
An if Picasso came ti mi door  
Eh'd tell im is stuff wiz pish

Eh dinna read thi Guardian  
Eh dinna understan a hing  
Gie's thi Sun anyday  
Coz thi page 3 maks me sing

An whit thi fecks wi drama  
Unless it's a battle oot oan thi street  
Nae rehearsals fir us guys  
Mair like a stomping beat

So hoo kin ye assist me  
Yir Kult-ture isni mine  
While ye stare at pictures  
Eh'll go on thi rob an score a line!

## Staff reflections:

*"We had a tour of The Rep and I was surprised at the amount of work that is undertaken by the staff and the fantastic resources available impressed me. The building was a treasure trove as it has an amazing dance studio and rehearsal areas."*

*"I enjoyed this trip to The Rep as I hadn't ever really had a good look around, only ever went to the odd show and I always found the bar too dear for a night on the drink—I think this can put people off coming along but I did challenge my own perceptions and I found that the restaurant wasn't too badly priced at lunchtime."*

A trip to The Rep demonstrated that fantastic resources exist in the city centre and that there are lots of opportunities available. I also observed that I had stereotyped the venue as expensive and this illustrated some of the barriers we'd encounter from ourselves, never mind the public.

*"we also had tour of the Verdant Works, where I overheard someone showing their grandchild "what they done for a living". I feel this type of remiscience is an important part of celebrating our culture and this may be a useful tool for any future events."*

This observation highlights how cultural activities can break through inter-generational barriers.

*"This task is made more difficult due to the various aims/notions of the stakeholders and partners in relation to their approach to the project."*

Collaborative working can be difficult at times, even with the best of intentions!

*"A vast area of social activities that some perceive as Culture, others don't, so where do we discover the starting point of our focus."*

*Been reflecting on some of the different notions of culture that exist such as the arts, theatre, film, reading, poetry, dance, drugs, teenage, drink, ethnic, leisure, interest, street, heritage, etc... the list just seems to grow and grow."*

*And who decides what constitutes Culture? For me, it must be the individual and this demonstrates the dangers of looking at Culture—I'd need to ask everyone that exists then sift through the colossal amounts of information this would generate, but at least I may know the cultural wants of each person."*

Becoming aware of the scale of the task. If cultural planning is to become an integral part of any planning process then it is evident that major public consultation will be required, but this would be a positive demonstration of true democracy.

*"As community workers we must be aware of allowing the local community to voice its wants if we are to be able to make effective interventions but we must constantly strive to make local activists aware of the bigger picture in relation to the benefits of the arts and culture."*

The project offered the opportunity for links to be made and allowed information to be directed into, and out of, the target areas through relevant community stakeholders.

*"It was strange to feel the effects of these pieces after the initial moments of discovery, where I was wondering "WHAT THE..." I wonder if this is the purpose of art. To challenge our perceptions and understanding, to look at things from a different perspective? I don't know how these experiences will effect any change within myself but I must admit that I appreciate the experience."*

Developing some empathy with others who may not understand some of what they see when they visit an art gallery and also acknowledging the intrigue and thought that can be stimulated by exposure to works of art.

***“During these discussions she mentioned the Ancrum Plus group, which consists of 12-13 females from the local area who come together in an effort to improve the quality of their lives. I feel that this could be a perfect opportunity for the Pathfinders to offer support to this group and consider them for our core group. This is due to the fact that our aim is to have contact with young women as this was specified a target area for our interventions. We made arrangements for Barbara to ask the group if we can come along to meet with them and I hope they agree.”***

An example of the project operating a person-centred, democratic approach as we looked for the groups informed agreement before any intervention was made. This stanza also demonstrates the collaboration between project staff and the local workers, who were a wealth of relevant local information and contacts, to identify opportunities for appropriate intervention.

***“Amanda Lawson from the Rep reported that a SC5 group from Morgan Academy contacted her for support and input as a direct response to my intervention/ advice. Another example of the ongoing process of networking and information distribution making a difference already”***

The role of broker is vital if we are to share information in a meaningful way and the project is vehicle that can help to achieve this.

***“Went to see “Sunshine on Leith” at the Rep as part of our personal and professional development in relation to developing a greater understanding of Culture and the forms that it may take.***

***I was rather excited at the prospect of getting to see this musical love story mostly because of it's use of The Proclaimers music, rather than the love story aspect but to my surprise I found myself captivated and riveted to the seat for the next 2 3/4hrs. The auditorium was packed to the rafters and there was a buzz in the air as the band rehearsed and tuned in for the performance. There was a broad cross section of the Dundee community with young and old mixing and chatting freely and this was great to see.***

***From the off I was mesmerised and found myself enjoying every aspect of the production from the dialogue to the dancing to the humour to the music....this was truly a fantastic spectacle and I feel so glad that I was able to witness his first hand! I feel that this was accessible in terms of content and context and I believe that this would have gave anyone a positive experience of Culture and the world of performing arts.***

***I now want to go and watch more productions in an effort to contrast and compare my experiences and I think that this will aid my efforts to encourage others to go and take in a play.”***

This statement speaks for itself, a testament to the impact that engagement in a cultural activity can have on a person.

***“the inclusion of sport is a vital part of the puzzle when we're addressing the wants of local people as we can witness engagement throughout all age ranges and I feel that we ignore this area at our peril, by which I mean how can we understand people if we ignore what they actually do.”***

A response to traditional cultural policies that are ethnocentric through their prescribing nature, in that they still try to define and control what culture is, regardless of the current views of those people who feel that they lead a rich, cultural life.

***“Spoke of his concerns relating to perceived barriers and these gave consideration to the view that central provisions aren't for local people, sometimes community centres too, drug use in communities and the expectations of workers and residents. These issues have been mentioned several times and appear to have quite an impact upon communities.”***

Through public consultation we began to identify barriers to participation at a grass roots level.

*"This morning and the first thing that struck me as I entered Sensation was the price list and I was dismayed to notice that it costs £6.75 for an adult to get in. Now this may not be that dear but if your income is a giro then how can you justify spending such a high percentage of your allowance on a trip to ..... I know that people spend almost this much on a packet of fags but they're addictive and offer some kind of crutch for people that a 1or 2hr activity doesn't."*

Cost is a tangible barrier for many of those on a low income, although it must be noted that not all interviewees thought cost was a barrier, and this point brings into play the stark realities facing many families – at what cost does participation come?

*"That some artists aren't good facilitators but due to their bids for funding they are often to be found working in communities without proper focus and this can result in a negative experience for participants. The artists can also be used as a cheap alternative for teachers, social workers, community workers and other professionals; this isn't what socially engaging art practise is for! "*

Negative experiences can damage the reputation and effectiveness of cultural activities and this highlights the need for properly planned and funded opportunities that foster positivity.

*"I must say that centrally there is some information regarding the festival but when in the target communities I saw no advertising, no leaflets, nothing and I feel that this is a barrier that is preventing local people from taking up their cultural entitlements. This really is out of order as shops on the Perth Road have large posters up on their walls and windows but there is nothing in Charleston, Menzieshill, Ardler, etc. Is this because the people are seen as not good enough or the wrong audience? I've heard people say that they have patrons attending their events from these areas but I don't feel that's a good enough attitude because I wonder how many more would attend if they knew about what was going on."*

*Who creates the barriers?*

*"I was disappointed to see the venue only a third full and I believe that this is due to the lack of publicity in the schemes of Dundee. I think that people like a freebie and if they were more aware of what's going on at the 6 cities festival then more people would attend. This was a great opportunity to get some new faces across the threshold and it went begging due to the lack of public awareness – whose fault is this? Even community workers in the local areas were unaware of what was happening, we tried to pass on some information but this was at too late notice. If this is an example of current practise then it's easy to see why so many people aren't accessing the central cultural agencies – I feel that this was audience exclusion! Some people hardly leave their estate, so how do they get the information that may draw them out? Apparently they don't!"*

This experience once again had highlighted that communication is of vital importance if equality of opportunity is to become a reality.

*"The spirit of co-operation that was being developed through the meeting was evident as we were advised that a stock of re-useable resources exist and can be used in community events. This is a pertinent fact as in the current political climate we all need to be aware of the best ways to utilise what we already have, it would be good to get a copy of the list and circulate it amongst the stakeholders in the target communities."*

A cross cutting approach which operates through a range of partner agencies will be essential in the current financial climate.

*"With artists coming to display their works to the steering group members. This was an idea to support local artists to give them the opportunity to reach a new audience with their pieces. This was a way for the Pathfinder Project to create networks that are sustainable and that focus on locally produced art, which I feel is as important as the mainstream when considering the notion of culture and how local people engage with cultural activities."*

Developing opportunities for local artists became a major part of the project and the process generated positive benefits for all involved, including factors such as raised confidence and self-esteem and a greater awareness of opportunities for partnership working.

***“Part of the challenge of the pathfinder project was to work with communities to obtain funding for cultural activity. This was not without its difficulties and as can be imagined the responsibility that goes along with this was not always welcomed.”***

Was this a person-centred approach? Was this community led? Project staff struggled with a host of dilemmas with regard to this proposed intervention into the target communities.

***“The project staff knew they wanted it to be an organic process to enable communities to engage in cultural activities and to remove any potential barriers. Networking officers felt that they had already been challenged on that subject and asked what they thought the barriers would be, how could they prejudge what that would be? Staff had been given the task of writing the applications without the opportunity of really taking on board the thoughts and feelings of the targeted communities. As the project was very organic it was difficult to write something specific, and as we all know funding bodies want to know exactly what the money would be used for. Networking officers felt that this in turn meant that the communities felt no real sense of ownership over the funding applications. It also became apparent to project staff that some community members have huge influence over decisions and that can have both positive and negative consequences. If the funding applications were successful, would the money be divided in a fair way and not just result in one group building a little empire to suit their own ends?”***

Community learning and development practitioners have a value base that work with clients at their own pace and the networking officers felt that this process went against some of their professional values and principles. Also by working at a different pace from that of the clients difficulties arose that had a negative effect on those involved, which could have resulted in a very different outcome.

***“Once staff had established and identified the groups that would be ‘used’ for funding purposes it was apparent that there were contrasts between the two groups. For one group, negativity played a huge part of the process and at one point project staff felt sure that one party would pull out altogether.”***

***“It just seemed to be a great big hassle and the project staff were told that this was exactly why community groups do not apply to this particular funding body, but the concerns and fears that the groups had could be fully understood”***

***“The other group really embraced the challenge and displayed excitement about the prospect of getting money into their areas. Their ideas of what they could use any monies received for were running away with them. The development of the members was really exciting to be around. They’re positivity was overwhelming.”***

This demonstrates that a person centred and flexible approach is required when engaging with communities and this is due to differing aspirations, needs, interests and abilities.

***“There was a steep learning curve for all parties involved, and no doubt they have taken away something positive from the experience and hopefully not all negative. One group is going from strength to strength and has put in other funding bids that have been successful. As for the other group we are unsure where it has left them and if they would repeat again”***

Mixed outcomes often reflect the true nature of community engagement and project staff have learnt many invaluable lessons during their interventions into community life.

## Epitomes of Engagement:

### **Karen Hamilton's Reflections: Cultural Pathfinders/Ardler Village Book Club**

*"Our first contact with the Cultural Pathfinders occurred when we were approached by Mags with regard to attending Radio 4's Book Club recording in the DCA. Mags and Duncan then went on to arrange places and books for six of our members to attend this event. Our group enjoyed this event and had a great experience that allowed us contact with published author James Robertson. We were given the opportunity to chat to James at the end of the recording and he agreed that he would come and visit us in the future: James came to the Ardler Complex on the 5th February.*

*Mags then approached the group for the purpose of applying to Awards For All for funding for the North West area. We decided that this would be a very good opportunity for us as we were a small book group that had decided to expand into creative writing with the hope of publishing our own work.*

*Due to the support provided to the group by Mags and Duncan we were able to complete the Awards For All application quickly. Mags and I met on a weekly basis to complete the application. We decided on and approached a referee, worked out the financial projection as well as providing any other information required for the application.*

*I was also invited to become the Ardler, Kirkton and St Mary's rep for the Pathfinders steering group. This provided me with the ability to meet up with the organisers of Dundee's cultural providers. The contacts that I have made through attending the steering group meetings have provided our group with a wealth of help and advice that would have been otherwise unavailable to us. For example, the group has been given the opportunity to distribute our little publication throughout the city, given the skills to write proper reviews through attending a workshop and show provided by The Rep as well as the advice of professionals with a wealth of experience that would not have been accessible to us otherwise.*

*Working with Mags and Duncan has provided our group with the ability to grow and develop in an amazing and exciting way that would not have been possible if we had not had access to the Pathfinders. Furthermore, this has been a fantastic personal experience and has had a life changing effect upon myself. It is due to the experiences I have had while working with Mags and Duncan that I have decided to alter my career path.*

*I would like to state that my involvement with both Mags and Duncan has been very positive from the beginning. They have provided us with a very positive attitude towards approaching Dundee's Cultural providers and have allowed us to bring this into our local community. We sincerely hope that we can continue to work with these organisations in the future and would support the continuation of the Cultural Pathfinders for the future."*



Barbara McCulloch's reflections:

*"I have had contact with Mags and Duncan (the Project's Networking Officers) for the past nine months - firstly through their work with the Ancrum Plus Group and secondly through the support they gave the Lochee Environment Week."*

#### **Ancrum Plus Group:-**



After meeting with the group to explain what the Project was about, Mags and Duncan had informal discussions with them to explore what they understood by "culture" and to look at ideas for possible trips and visits. The group had visits to Discovery Point, Verdant Works, Dundee Rep and the DCA, took part in a Heritage Trail walk and attended a football match!

Ancrum Plus Group visit Discovery point

These experiences - which were new to some members of the group - would not have been possible without the support of the Cultural Pathfinders Project.

Working in a friendly, approachable manner Duncan and Mags built up a trusting and enthusiastic relationship with the group members.

This encouraged the group to relax and enabled the initial discussions to produce thoughts and ideas about what culture is in terms of their community - hence the football match as well as the Rep.

The Project took into account barriers such as:- lack of self-confidence, expectations, access to information about "cultural" opportunities, cost and just getting there - in terms of transport and motivation.

Mags and Duncan have been talking to the group as part of the Project's evaluation. The feedback I have been getting from the group has been entirely positive.

What should also be included in any evaluation is the possible future impact that the Project may have in terms of individual aspirations

If the main purpose of the Project was to provide a catalyst which would close the gap between "mainstream" cultural agencies and those living and working in regeneration areas, I think that the Project has certainly achieved this with their work with the Ancrum Plus Group.

### Lochee Environment Week:-

This event - with a varied programme of workshops, information sessions, displays, walks and visits - took place over four days from Monday the 17th to Thursday the 20th September 2007.

The aims of the week were to raise awareness and demystify the "environment" as well as consult the community about local environmental issues as part of the Local Community Plan.

The Cultural Pathfinders Project was involved from the planning stages of the event - with Duncan and Mags being part of the planning group.



After discussions, the Project took on board our ideas - we wanted to document the event in an innovative way by capturing visually what went on during the week.

We also wanted to use "the arts" to identify local environmental issues and to capture what the local people felt about their community and the environment.

These two aims were achieved by the Project employing a locally-trained artist who documented key events during the week (this was done in a fun way by using cartoons), and by the Project workers being involved every day and working with youngsters on the Thursday to explore their own environmental issues - using art and poetry.

A display of the materials produced throughout the week has been prepared and is touring a number of key venues.

These successes were due to the co-operation and networking of various agencies, local people and staff - including the Cultural Pathfinders - working in partnership."

### 3.3 Summary

The data presented in this chapter demonstrates that information has been collected by the project using a range of techniques and opportunities that included:

- One to one interviews
- Focus groups
- Participant feedback

Other information contained in this chapter was generated by the networking officers through their monitoring processes, including the requesting of third party evidence as the project understands that self praise is no praise and who better to comment on the impacts of the project than its users.

From the data collected a number of conclusions have been reached and these shall be discussed in the next chapter.

## Chapter 4 – Conclusions

### 4.1 Main findings

As previously noted in this report the Dundee Pathfinder has worked with a number of partners (see appendix 4) to carry out a piece of action research with the aim of developing a strategy to close the gap between “mainstream” cultural agencies and those living and working in community regeneration areas. A number of measures were identified that would allow the aim of the project to be met including aspects such as establishing a baseline of current cultural choices in the areas. The project developed an organic, highly flexible, person-centred approach, which coupled with a cultural planning approach enabled this process to be of purpose and some significance to a number of people. As detailed in this report the project has been involved in the following:

<i>Type of engagement</i>	<i>Numbers</i>	
Consultation	217	
Participatory activities	587	(52 activities/excursions)
Increased access through local exhibitions	5000 +	
Focus groups & forums	62	
Networking contacts	256	
<b>TOTAL</b>	<b>6122 +</b>	
Supported partner events		(37 events/ activities)

As can be viewed in the above table the project has engaged with a high number of people during its initial nine months in an effort to achieve its aims.

Several outputs were required to facilitate the engagement of groups and individuals in meaningful dialogue and these included;

- A broad-based public consultation across the target areas relating to cultural choices and aspirations that are being exercised in the selected neighbourhoods.
- Networking officers attending local and national meetings to raise their own awareness of the cultural debate.
- Networking officers offered sustained support and guidance to a range of stakeholders throughout the nine month inquiry period.
- The Pathfinder Project, working jointly with a number of different organisations, developed a number of participatory opportunities that were offered to those living and working in the target areas. These opportunities included visits to exhibitions and performance events, group excursions for a variety of activities and the establishment of three groups that meet weekly to engage in their specific activities.
- Networking officers liaised with a number of agencies and organisations to learn of the opportunities available before acting in a brokering role to advise local community members and agencies of their findings.
- Project staff facilitated a number of focus groups and public workshops to gather relevant information.

These outputs enabled the project staff to engage successfully with their target audiences in democratic dialogue that resulted in a considerable amount of information, relevant to the project's aims, being generated. Aside from the information gathered in relation to the cultural choices and aspirations in the target areas the experiential opportunities offered by the project, based on the answers given in the 392 completed feedback sheets, have resulted in a number of direct outcomes for those involved including:

**341 people enjoying their experience**

**239 participants appreciating time with friends & family**

**82 participants stated a desire to repeat their visit.**

**55 participants increasing their social network by meeting new people**

Through the use of Comedia's Performance and impact measurement indicators (Matarasso 1997) the networking officers were able to ascertain from dialogue and feedback analysis that participation had:

- Increased people's confidence and sense of self worth – Artists held successful exhibitions where they received positive comments relating to their work, which has led to a number of them expressing aspirations to continue publicly displaying their materials in the future. Activity participants have stated that they feel more confident accessing services and venues which previously they would have been reluctant to engage with.
- Extended involvement in social activity – several agencies have reported an increase in the numbers of people they work with as a direct result of a person's participation in a Cultural Pathfinder Project opportunity.
- Stimulated interest and confidence in the arts – through the provision of, and personal support throughout, a range of activities and excursions. Local exhibitions resulted in a wide audience being exposed to artworks which led to positive comments being submitted and other artists stating aspirations for their own work to be displayed.
- Helped people take up or develop careers in the arts – by supporting local artists to hold successful exhibitions and by working with community groups to stimulate their creativity and interests.
- Reduced isolation by helping people to make friends – a number of participants stated that this was a direct outcome of their taking part.
- Built support for community projects – through offering guidance and advice in relation to funding applications and identification of cultural opportunities.
- Helped people feel a sense of belonging and involvement – through a person centred approach that allowed participants to choose what they wanted to do and building upon their social networks.
- Helped to transform the image of public bodies – preconceptions and stereotypical views were challenged through exposure to a range of agencies and organisations.
- Helped people develop their creativity – through the development of an art group, a drama group, a digital photography group and the provision of a number of activity-based workshops.
- Developed contact between the generations – groups and individuals who took part in opportunities offered through the project were of different ages and were united through shared experiences and time spent together during the activities.
- Facilitated effective public consultation and participation – engaged with a high number of people resulting in activity programmes being developed that were relevant to the participant's aspirations.
- Raised expectations about what is possible and desirable – through the challenging of perceptions and expectations, groups and individuals are planning programmes and events which they hope will involve new cultural experiences, new ways of thinking and a greater use of existing cultural venues and resources
- Had a positive impact upon how people feel – two community rep's from the areas have now enrolled on university courses, a number of artists want to engage with the public and develop their core skills in order to engage effectively and the asset-based approach of the project focused people's thoughts on the positive aspects of their communities.
- Provided a unique and deep source of enjoyment – majority of participants stated that they felt a sense of enjoyment from their experience.

## 4.2 Conclusions and relationship with research purpose

In reaching these conclusions, links can be made between the research carried out by the project and the purpose of the research through consideration of the aims that the project set out to establish;

- A limited baseline of the current cultural trends in the target areas – the research carried out allows an understanding of the choices and aspirations of the populous of the target areas which can better inform community planning strategies. If the strategies reflect the opinions of the local communities it may result in stronger engagement at a grass roots level due to local people feeling a sense of involvement in the decision making processes that affect their communities.
- The notion of culture that exists amongst area stakeholders – research shows that the notion of culture that exists lends support to a cultural planning approach being implemented in future strategies. The research was also useful as it provided an opportunity for investigation into how local community members define themselves and their actions.
- A raised awareness and understanding of cultural opportunities available – part of the research was structured in a manner that encouraged better use of existing resources and opportunities, thus promoting a greater equality of opportunity. Taking part in the Pathfinder study has led to participants becoming aware of a wider choice of activities available to them.
- Some initial impacts of participation amongst those taking part – the inquiry discovered a number of initial impacts, mainly positive, that demonstrate the effects of participation in cultural activities
- Several recommendations for positive future engagement – feedback received has resulted in the identification of what makes an experience positive or negative. This area of research can allow cultural agencies and organisations to respond and/or operate more effectively and more appropriately, and address any gaps that exist in relation to supporting creativity.

A number of conclusions and recommendations for future practice has come out of the work carried out by the Cultural Pathfinder Project and are as follows:

1. The evaluation of the project reveals the importance of having a worker who acts as a catalyst to promote engagement. The flexible approach taken by the networking officers allowed the project to develop organically and the nature of development was reliant on the networking officers acting as brokers for both the local communities and the Cultural Agencies Networks. A range of factors constitute this need including:
  - Agency staff can be too busy to notice, or source, cultural opportunities available to groups and/or individuals living and/or working in their areas due to range of duties, knowledge base of cultural opportunities and sizeable workloads; there's often a lack of meaningful advertising of opportunities in the target areas; word of mouth communication proved to be the most effective way of sharing information; project staff were well placed to take advantage of spontaneous opportunities; project staff were available to visit groups and individuals to discuss and support their plans of action; staff were able to engage directly with groups and individuals for sustained periods, many of whom required reassurance and support to take up the opportunities available.
2. The pilot has evidenced the “generative effect” of community-based cultural development. The project developed in an organic manner and grew with each person met which was a result of individuals and groups signposting the project towards people who had some relevance in relation to the aims of the project. From one artist engaging with staff at the start of the project there was an informal process which resulted in ten more artists engaging with the Pathfinder Project.
3. Once adopted there is evidence that engagement will become self-sustaining, but that this process may take some time to achieve; The Ancrum Plus group in Lochee are incorporating cultural activities into their annual programme and they have requested some assistance to facilitate this but they are identifying their own choices of cultural activity, and are becoming more able to do this with a reduced level of support from the Pathfinder Project; in Ardler, the Ardler Village Trust has identified itself as an agency that will carry on working with local artists to enable them to hold local exhibitions but they still need support in the dissemination of event information across the city.

4. There is also evidence that engagement is educative and leads to behaviour change. Two community reps who were on the Pathfinder Steering Group are now enrolled at Dundee University and studying to become Community Education practitioners; Several of the artists who engaged with the project are now looking to progress their artistic careers through community-based art work and many participants are now more open to trying new activities.
5. The timescale for this type of work needs to be longer - it has taken most of the initial nine months of the project's life to become a recognisable resource. To establish a support network that reflected the aspirations of the public the project was required to spend a lengthy period of time building up awareness of public interests and available opportunities. This process took a number of months and the project is only now being contacted by a range of agencies, groups and individuals who have been made aware of the Dundee Pathfinder's existence through its efforts to engage with as wide a range of stakeholders as possible.
6. Artists need a support mechanism in place to support their professional development. Many of the artists the project encountered were unaware of opportunities to carry on their development such as negotiation skills to obtain exhibition spaces, legal and procedural requirements for working in the public realm, community engagement skills, health and safety requirements, etc. Project staff often found themselves nurturing the development of the artists in an effort to provide them with the means to become able to fulfil their aspirations.
7. Mechanisms need to be put in place to support groups to apply for, and manage if successful, funding. The project offered some support in this area to several groups and it is clear that applicants often require sustained support and guidance due to range of factors such as; literacy levels, fear of responsibility and a lack of confidence.
8. Culture should not be pigeon holed. Due to the expansive definition of culture that exists within local communities it appears that cultural activities are not easily defined and any attempts to draw boundaries in relation to what constitutes a cultural activity will undoubtedly result in feelings of disapproval. What is culture to some does not necessarily constitute culture to others.
9. Traditional working class activities, i.e. going to the football, cinema and Whitehall theatre have proved to be some of the most expensive activities that were accessed by the Pathfinder Project. Since cost is often listed a key barrier to participation in activities associated with cultural agencies such as The Rep, DCA and Verdant works it was surprising to discover that these agencies offer greater value for money. This suggests that negative perceptions of agencies do exist and often result in excuses being made which have no substance.
10. Cultural activities can play an important role in breaking down class divisions. It was apparent through dialogue that certain cultural activities were seen by local community members as "not for us" or for "posh fowk". Through participation in or exposure to these activities such as going to see a play, going to an art gallery or attending a dance performance those attending reported feelings of enjoyment and interest which suggests that these previously negative preconceptions can be removed through the act of engagement.
11. The issues of perception, value and choice have come up at many points throughout the life of the pathfinder. The question is who makes the choices and from what motive?

### 4.3 Summary

Our conclusions are based on the evidence collected through the primary data generated by the project. Social networks are defined as the "best thing" in a community; people have a very positive view of their own "community safety". Each area was found to have specific assets that were seen as unique from other areas.

Lots of people were found to be engaging regularly in sporting activities and that many also enjoy spending time

socialising. A wide and diverse range of interests exist, along with a sense of common identity that comes from the shared experience of living in the same neighbourhood. Through consultation it has become evident that culture is a broad based notion that goes far beyond the narrow definition put forward in many traditional cultural policies.

Public responses show that choice is the main reasoning behind the actions of those in the target areas and that the issues of cost, transport, etc although important are seen as lesser considerations in relation to the choices people make.

The majority of people who took part stated that they looked forward to participating in an activity, with many expressing wishes to repeat the experience. A number of people met new friends by taking part and strengthened their networks through time spent socialising during an activity. It was recorded that participation in activities can have a generative effect which can result in changes to both the behaviour and thinking of those taking part.

Consultation revealed that many people in the target areas are making good use of existing resources and that public services are providing support to groups and individuals, allowing their development. A high percentage of those questioned stated that they have used the centrally based cultural venues, with many of the visitors considering the experience as something good. Consultation also highlighted that many of those living and/or working in the target areas would like to see new and improved services being delivered locally.

The project reinforced that a respectful dialogue is essential when developing effective working relationships with community stakeholders as it of vital importance to listen, and respect, the views of local people. Community representatives can be a great asset in this process as they can greatly assist investigations that seek to get under the surface of an area, and they raise awareness of local issues and concerns.

It was noted by the networking officers that partnership working can be both difficult and simple, it all depends on the attitudes and commitment levels of the partners involved.

From the secondary data found in the literature review carried out by the project it is apparent that the opportunity for self-expression and engagement are important aspects of community development. A number of studies suggest that participation is vital for confidence and identity, that it raises morale and that it helps the growth of self-esteem, independence and integration within the wider community. Cultural activities have been shown to aid social inclusion by developing networks and raising awareness, encouraging partnership and collaboration. The information gathered through the Dundee Pathfinder Project has found similarities between the independent research reports and the experiences of those who engaged with the project

The project, through evidence and varied experiences, is aware that participation in cultural activities can be an effective tool in community development and this is due to its broad range of content, practice and approach, which make it relevant to a wide audience. Both community development and cultural planning have similar aims and goals and a linking of the two practices can offer a greater foundation for effective community engagement.

Staff understand that cultural planning represents a flexible and responsive strategy for community development and this is a result of reflection, upon available literature, public sentiment and their own personal experiences from their current practice, which is responsible for shaping this point of view. There is nothing automatically empowering about joining in with a cultural activity but through the participatory process involved positive changes can take place.



A trip to Tannadice



Charleston residents enjoying a day at  
Camperdown Wildlife Centre


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Appendices

Appendix 1 – Questionnaire



**We are here on behalf of the Dundee Partnership and the Scottish Executive to talk to local people about culture in their area, as part of a year long study.**

Name \_\_\_\_\_

Male/Female \_\_\_\_\_

Age \_\_\_\_\_

Street name \_\_\_\_\_

Occupation \_\_\_\_\_

How long have you lived here?

1 to 5 years	6 to 10 years	10+ years
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

What's the best thing in your community?

What do you do in your spare time?  
(It been said that Scotland is the worst for watching T.V, do you agree?)

What kind of things do you read?

What interests do you have?

What makes you proud of Dundee?

Have you ever visited any of the following, and how would you experience?  
1(great) 2(satisfactory)

The DCA	
The Rep	
SPACE	
Sensations	

	The Verdant Works
	Discovery Point
	The Unicorn
	Camperdown Park
	The McManus Galleries
	A Library
	The Whitehall Theatre
	A sports event

Any further comments on the above?

Are you a member of any groups?  
Yes/No

Are you a fee paying member or active member of any groups/organisations?

What do you have in common with the people around you?

What does the word culture mean to you?

Are you interested in? (What kind?)

Art	Drama
Music	Cinema
Sport	History/Museums
Outdoor Activities	Food
Fashion	Literature
Travel	

Does anything prevent you from experiencing your cultural interests?

We would like to thank you on behalf of the Dundee Partnership. Would you like further information? If so can you can we take your contact details.

## Appendix 2 – Participant feedback forms



### Participant Feedback

Where did you visit?

What did you think before your visit?

What do you think after the visit?

Has the visit changed your perceptions?

What was good?

How was the venue & staff?

Was this value for money?

How would you like to see things develop?

Thank you on behalf of the Dundee Partnership for taking the time to answer these questions.

### Appendix 3 – Focus group questions

What's the best thing in your community?

How do you spend your time?

Have you ever been to;

The Rep  
The DCA  
The Space  
Sensation  
Verdant Works  
Discovery Point  
The Unicorn  
McManus Galleries  
Camperdown Park  
Public libraries

What does the word culture mean to you?

What would you like to see in your community?

## Appendix 4 – List of Pathfinder Project partners

### Steering group:

Dundee Partnership	Stewart Murdoch, Chair
Dundee City Council, Leisure & Communities	Moira Methven
Dundee City Council, Leisure & Communities	Billy Gartley
Dundee City Council, Education Dept	Kenny Christie
Dundee Contemporary Arts	Clive Gillman
Dundee Industrial Heritage Trust	Brain Kelly
The Rep	Sarah Brigham
The Rep	Amanda Lowson
Scottish Dance Theatre	Dawn Hartley
Scottish Arts Council	Lulu Johnston
The Space @ Dundee College	Sheila Allan
The Space @ Dundee College	Laura Scott
Camperdown Wildlife Centre	Bradly Yule

### Community Representatives:

Karen Hamilton  
 Avon Bartlett  
 Tony Belford  
 Wendy Higgins  
 Mark Scott  
 Muriel Fenwick

### Other partner organisations

Sensation  
 Ardler Village Trust  
 Chalmers Ardler Church  
 Community Family Support Project  
 Dundee United Football Club  
 Dundee Healthy Living Initiative

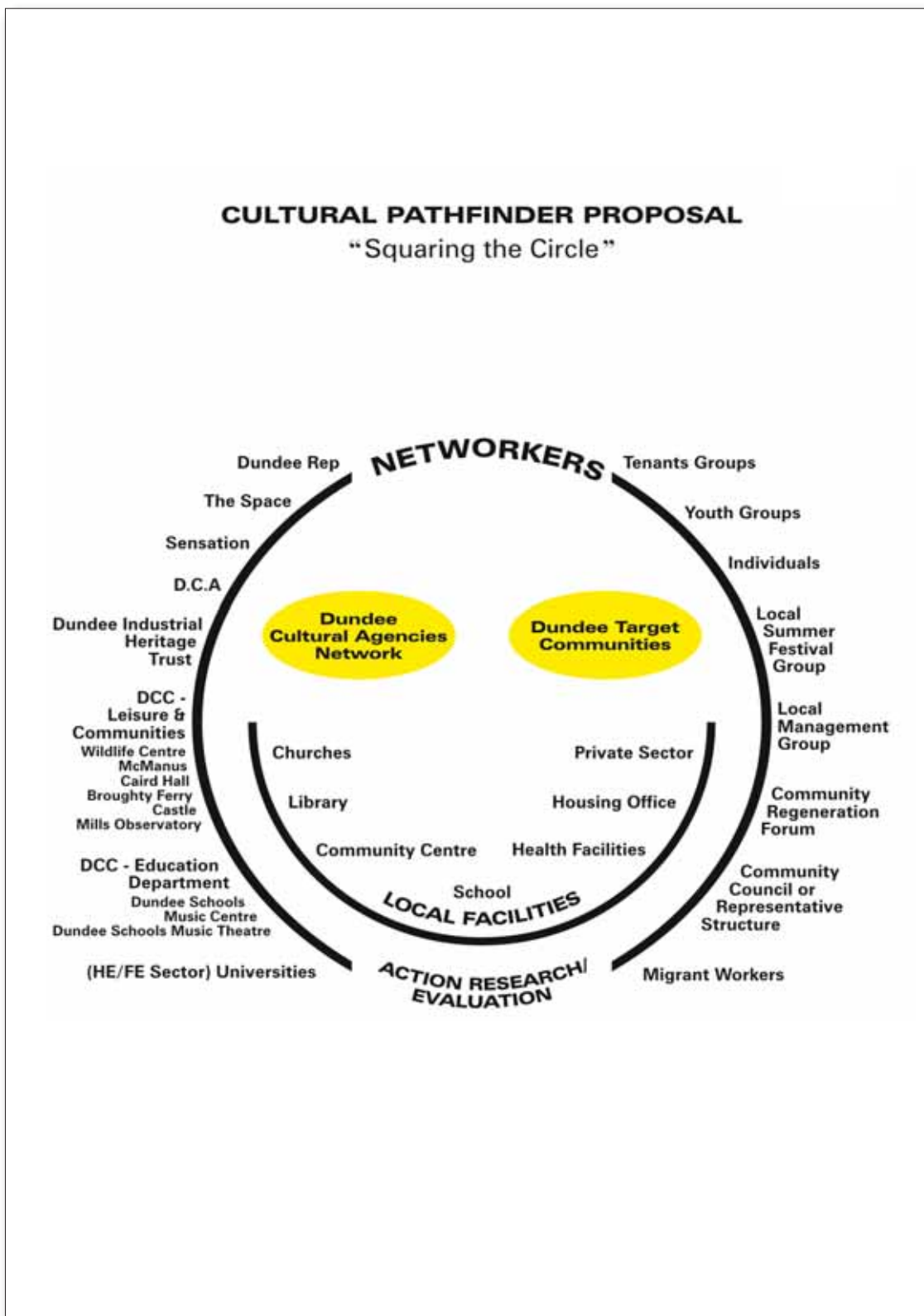
### Community Partners:

Charleston Community Centre Management Group  
 Ardler Complex Management Group  
 Menzieshill Community Centre Management group  
 Kirkton Community Centre Management Group

### Evaluator:

Lia Ghilardi, Noema Consultancy

Appendix 5 – Concept of Project



NOTES

A decorative border of circular icons runs along the left and right edges of the page. The icons are arranged in a staggered pattern and include symbols such as a peace sign, a recycling symbol, a leaf, a person, and a gear. The colors used are red, green, yellow, and white.

Art Work  
By  
Tam Mulholland

