

Research into Lifelong Learning, the Arts and Older People (RES15)

Prepared for the Scottish Arts Council by Richard Gerald Associates Ltd in association with Scotinform Ltd.

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1. INTRODUCTION

1.1 THE RESEARCH TEAM

1.1.1 RGA

Richard Gerald Associates Ltd (RGA) is a well-established "boutique" consultancy specialising in the tourism, hospitality, arts and culture sectors. The company was formed in 1984 and aims to operate at the highest professional standards of management consultancy. The company is Edinburgh based, but works on projects throughout the UK and Europe.

We are (long time) expert and technical advisers to the Heritage Lottery Fund and have acted for over 5 years as assessors on business case for the Scottish Arts Council Lottery department.

The research team included Jane Hogg (Arts and Tourism Manager), Helen Thomas (Assistant Manager) and Violet Hughes (Associate). Violet is recently retired and has enjoyed a 30-year career in higher education for previously unqualified adults at Ruskin College, Oxford, including 10 years of involvement with regional and national Arts Councils.

1.1.2 Scotinform Ltd

Scotinform Ltd was set up in 1984 to provide research and market intelligence to clients in business and the public sector. This project was managed by Janet Sylvester (Director). Scotinform's researchers are members of the Market Research Society, and work is conducted according the professional Code of Conduct.

1.2 OBJECTIVES OF THE STUDY

In broad terms the purpose of this study is to inform the Scottish Arts Council on current policy and practice in regard to arts and older people (defined as people aged 50 plus) and to provide information as a basis of decision-making on disbursement of the lifelong learning fund.

Lifelong Learning (L3) is a priority for the Scottish Executive who recently established the Older People Unit in order to prioritise issues arising from the older generation. It is currently preparing an outline strategy for consultation and will begin to define its policy objectives by the end of 2002. The Scottish Arts Council, funded by the Scottish Executive, is equally committed to this group and recently funded 6 pilot projects aimed at older people (The Third Age Project) in order to monitor their response and gather further information.

1.3 METHODOLOGY

1.3.1 Desk Research

We examined a wide range of existing published research that relates to participation and attitudes to the arts with particular reference to those in older age groups, as well as research relevant to lifelong learning, the social impact of the arts and a number of other publications that used the arts as a means to engage with older people. Please refer to Appendix 1 (Bibliography). Furthermore we have explored non-arts examples that have seen positive results from engaging older people in their activity or business. We have also reviewed Scottish Executive, Scottish local authority and other relevant organisations' policy documents regarding older people and lifelong learning in order to identify common key issues and future objectives. A full list of the policy consultees is presented in Appendix 2.

1.3.2 Qualitative Research (RGA)

The qualitative research was split into two distinct stages. The first stage involved contacting funding bodies, local authorities and arts organisations and groups that were providing activity for older people. Please refer to Appendix 3 for full analysis of this information. Telephone or face-to-face interviews were conducted in order to gather information on policy and to identify other organisations or groups that could be contacted for the second stage of the research.

1.3.3 Quantitative Research (Scotinform)

A total of 1,475 questionnaires were sent out to the 52 arts organisations interviewed during the qualitative research stage of the study who had agreed to distribute questionnaires to their members/participants.

A total of 266 questionnaires were returned, representing a response rate of 18%. 203 of the questionnaires were analysed, with the remainder either arriving too late for analysis or being completed by participants under the age of 50 years. The findings of the survey are, therefore, based on the 203 usable responses.

1.3.3 Qualitative Research (Scotinform)

The second stage of the primary research was conducted in June 2002. Seven mini focus groups were conducted between 19th - 26th June, with between 3-6 participants attending each group. The groups were split between an urban (Glasgow) and rural (Fife) location, by whether or not members were currently participating in the arts and by age. The participant groups were recruited from the quantitative self-completion survey, and non-participants through face to face interviews in each location.

1.4 TERMINOLOGY

1.4.1 Definition of Artforms

Our definition of the arts has been broad and was informed by the SAC definition of the various artform for funding and reporting processes. This included the following:

Architecture Literature Craft Music – general Dance – general Classical music Traditional music Ballet Scottish Traditional Dance New Media Design Opera Drama Puppetry Film Visual Arts Storytelling

We have also been broad in our interpretation of how older people interact with the arts, including both active participation in arts activity (as a performer/dancer etc.) but also as a consumer of arts activity.

1.4.2 Definition of Lifelong Learning

Our definition is influenced by a range of philosophical frameworks expertly interpreted by Leslie Hart in the Senior Studies Institute Odyssey (1991 – 2002) plus the current thinking by the Scottish Executive.

As the words suggest there are three distinct elements – the idea that one can learn from life, secondly learning throughout life, and finally the notion of adapting to and understanding changes. (Macdonald, 1994) In accepting this approach one must embrace both formal and informal learning opportunities and view the learning experience as one that focuses on self-development as well as intellectual development.

The Enterprise and Lifelong Learning Committee's (ELLC - Scottish Executive) original definition of lifelong learning was:

"... the development of structured learning opportunities for individuals of working age, and the continuous development of knowledge and skills aimed at enhancing the individual's quality of life and society's wellbeing."

However during the course of the Executive's current inquiry, several witnesses have expressed concern with this definition, considering that it placed too much emphasis on the economic aspect of lifelong learning and seeking a broader definition encompassing the cultural, civic, individual and social inclusion aspects of lifelong learning.

`The ELLC has agreed with these arguments, and decided not to adopt an upper age limit for its inquiry, focusing instead on the continuous development of knowledge and skills.

1.4.3 Definition of Older People

Our definition of an older person is anyone aged 50+ as was stipulated in the original brief from the SAC.

There are also many phrases or euphemisms for older people (Senior Citizens, Seniors, Pensioners) and other terms that have entered our language that are considered offensive by young and old – we have not chosen to repeat them within the context of the report but merely highlight the fact that care and thought should be given to defining the group. In most areas a free and frank discussion has taken place with the older people to decide on a description or title for the project/group that acceptable by all.

2. THE OLDER MARKET

2.1 KEY CHARACTERISTICS

2.1.1 Population

In 1999, the population of Scotland was estimated at 5,119,200. Of this total, 1,655,445 (32%) were aged 50 and over and 921,000 (18%) were of pensionable age. This represents 8% of all pensioners in the UK. The composition of the Scottish older population by age and gender is presented in Table 1.

Table 1: Scottish Older Population by Age and Gender (%), 1999

Age Group	Male	Female	% of Total Population
50 and over	45	55	32.3
60 and over	42	58	20.4
65 and over	41	59	15.3
75 and over	35	65	6.7
85 and over	26	74	1.6

Source: Office of National Statistics/RGA

The Table shows that the over-50 age group represents nearly one third of the Scottish population and hence is a hugely significant market. As would be expected, younger age ranges form the largest market segments. As the group gets older it becomes increasingly female-dominated. The higher incidence of women in the older age ranges may impact on the scope and organisation of arts events for older people. However, the divisions along gender are less marked in the 50-65 age ranges.

Given that this report is intended to inform SAC policy over the coming years, it is pertinent to determine how the size and composition of this market will change in the future. Despite the common perception that Britain has an ageing population, the percentage of retired people is expected to remain relatively constant at 15-16%. The significant segment is the number of people over the age of 75. In the UK this group comprised just 4% of the population in 1961; by 2021 it is expected to have risen to 9%. In Scotland, the size of this age group will increase by 15% over the next 5 years. This trend implies that the current arts and lifelong learning provision for older people will have to be adapted. As well as catering to the interests of people in the higher age ranges to a greater degree that is experienced at present, the relevant bodies may also have to consider the changing needs of its audience through issues such as access and cost.

Life expectancy for both genders is projected to increase, so although women will still outlive men the older group overall will contain more men than at present. (Source: ONS). Mintel studies have found that men tend to be more solitary and self-sufficient in their pursuit of leisure activities (see Section 2.1.7), and this will impact on both the nature and rate of uptake of arts services by the older people group.

2.1.2 Geographical Distribution

According to the 1991 census, 19.4% of the rural population is over 65, compared to 15.8% of the UK population as a whole. Help the Aged argue that although most older people remain in their own local area, those that do move long distances tend to relocate from urban to rural or coastal regions.

A detailed examination of the older population in Scotland by Local Authority Area is presented in Table 2.

Table 2: Scottish Older Population by Local Authority, 2000*

Local Authority	All Ages	% Aged 50 and	% aged 65 and	% aged 75 and
		over	over	over
Dumfries & Galloway	145,800	38.9	19.1	8.4
Argyll & Bute	88,790	38.6	18.5	8.9
Eilean Siar	27,180	38.6	18.9	9.0
Scottish Borders	106,900	38.6	18.9	8.9
Perth & Kinross	133,620	37.5	18.4	8.5
South Ayrshire	113,920	37.2	18.4	8.5
Orkney Islands	19,480	36.2	16.4	7.6
Angus	109,180	35.7	16.9	7.7
Highland	208,600	35.3	16.1	6.9
Dundee City	142,700	34.9	17.7	7.8
East Ayrshire	120,630	34.4	16.0	6.8
East Lothian	91,280	34.1	16.5	7.6
East Dunbartonshire	110,760	33.9	15.0	5.9
North Ayrshire	138,850	33.7	15.5	6.8
Fife	350,400	33.6	15.9	7.2
Moray	84,950	33.4	16.2	7.0
Inverclyde	84,600	33.3	16.0	7.0
East Renfrewshire	89,790	33.2	15.0	6.7
Clackmannanshire	48,460	33.1	14.7	6.7
Stirling	85,220	32.9	15.2	7.0
Falkirk	144,320	32.8	14.9	6.3
Renfrewshire.	176,970	32.4	14.6	6.0
Midlothian	82,200	32.1	13.9	5.7
Aberdeenshire	227,200	31.7	13.7	6.2
South Lanarkshire	307,400	31.6	14.1	5.7
Aberdeen City	211,250	31.1	15.1	6.7
Shetland Islands	22,440	31.0	13.4	6.4
West Dunbartonshire	94,600	30.9	14.9	6.4
North Lanarkshire	327,620	30.6	13.8	5.8
Edinburgh, City of	453,430	30.1	15.0	7.1
Glasgow City	609,370	28.7	14.7	6.6
West Lothian	156,690	27.7	10.9	4.4

Source: General Register Office for Scotland/RGA

The number of older people varies considerably throughout Scotland from 27.7% in West Lothian to 38.9% in Dumfries & Galloway; the data above reinforces the observation that the proportion of older population tends to be higher in rural locations (e.g Dumfries and Galloway and Argyll and Bute) and lower in the cities. This implies that demand for services for older people will be higher in these locations, which paradoxically are the least likely to have the well-developed infrastructures required to support such services. Clearly this gap between demand and provision will have implications for SAC policy and priorities not only in relation to this study but when considering infrastructure developments, possibly in relation to National Lottery funding.

^{*} Based on Mid-Year population estimates

2.1.3 Economic Activity

Whether or not an older person is working will impact on their ability and inclination to participate in arts or lifelong learning activities. For example, if a person is employed full-time then they will have the financial resources to bear the direct (ticket price or other fees) and indirect (transport) financial costs of participating. However, they will probably have greater demands on their time and therefore will be able to participate in fewer events. Conversely, individuals who are not working may be time-rich but have less financial resources at their disposal. Obviously older people who are participating in the workplace will for the most part be under the age of 60. However, this is one of the largest segments of the older people market so it is relevant to consider the impact of economic activity upon the consumer.

As illustrated in Table 3, the rate of economic activity (all those employed or actively-seeking work) declines fairly steeply in the over-50 age group.

Table 3: Economic Activity Rates of People of Working Age (%), Spring 2000

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Age Range	Male	Female	All
16-17	58.4	57.0	57.7
18-24	82.0	69.3	75.7
25-34	91.7	77.1	84.5
35-49	90.6	79.6	85.0
50-59/64	69.3	59.8	65.2
All of working age	82.9	72.5	77.9

Source: Scottish Executive Social Statistics/RGA

As people approach retirement age they are less likely to be economically active. This trend towards early exits from the workplace may represent an opportunity for the SAC to attract new participants. This age group will suddenly have plenty of time on their hands, may well be looking for new interests and could be cultivated into dedicated arts ambassadors and consumers.

However, current doubts about the adequacy of pension provision combined with the population projections discussed in Section 2.1 may lessen the trend towards early retirement. In 2016, 40% of the population of working age will be 45 and over compared to 32% in 1991 and 34% in 2000. People may chose to work longer for two reasons; firstly in order to ensure that they will be provided for during a longer retirement period and secondly because the decrease in younger workers will create more employment opportunities for this age group. In the past 4 years, the employment rate for older people has risen faster than the national average for all workers. The trend will be exacerbated by the introduction of EU legislation banning age discrimination in the workplace in 2006 and a growing recognition among companies (e.g Nationwide, Asda and B&Q) that older people can actually reduce costs as they tend to have lower absenteeism and turnover rates (Source: The Economist, March 23 2002). At this point the opportunity to recruit committed consumers of arts and learning services may diminish if consideration is not given to issues such as timing and convenience.

2.1.4 Income

The ability of older people to participate fully in modern Britain has attracted a great deal of political and media attention over the past few years and will impact on the pricing strategies of any product or service targeted at this age group. The Scottish Executive suggests that approximately 75% of pensioners' incomes comes from state or other pensions, with most of the remainder coming from investments and social security disability and other benefits. As shown in Table 4, occupiers in single pensioner households are about as likely to have savings or investments as all Scottish household types and slightly less likely to have a bank or building society account: however, they appear to be significantly less worried about their income than other types of households.

Table 4: Financial Issues by Household Type in Scotland (%), 1999

Household Type	Have savings or investments	Have a bank or building society account	Worried about money all the time in the last few weeks	Never worried about money in the last few weeks
Single Adult	44	80	18	30
Small Adult	63	92	10	41
Single Parent	19	68	34	11
Small Family	57	93	12	29
Large Family	49	88	17	26
Large Adult	57	90	12	39
Older Smaller	63	88	5	54
Single Pensioner	53	79	6	51
All Households	54	86	12	38

Source: Scottish Executive/Scottish Household Survey/RGA

This lack of concern over money would appear to be reinforced by fact that Age Concern Scotland estimates that average pensioners' incomes have increased by 62% over the past two decades. However, both Age Concern Scotland and Help the Aged stress that this is not a universal picture and that the gains have been unequally distributed.

Help the Aged argue that figures on pensioners' incomes can be misleading as they cover an age range of four or even five decades. Their research has identified two distinct market segments within the older population. Younger pensioners, in the 54-65 age bracket, tend to be affluent with high incomes from their pensions and investments and are heavy users of leisure and consumer goods. Most of the increases in income described above have occurred in this segment. In contrast older pensioners over the age of 75 are typically lone females surviving on a state pension with very little disposable income. This split is also identified in the Mintel research described in Section 2.1.7. Both groups might demonstrate a desire for involvement in arts programmes but they will differ in their abilities to satisfy this demand and issues such as access and affordability may be key deciding factors.

2.1.5 Housing and Accommodation

As people get older, their living arrangements may change. Although changes in living arrangements will obviously not affect demand for arts and lifelong learning programmes, they will create new challenges and opportunities for the providers of these services. For example, a person in sheltered housing or residential care may have more difficulty with mobility and transport than a person in their own home, and hence would be less likely to attend an event or programme if it is far away. Conversely, the concentration of a large number of target consumers in one place such as a sheltered housing development or care home may mean that it is more practical for the service providers to take the programme to the customer rather than waiting for the customer to reach them. Care homes and sheltered housing developments may also prove to be strong communication channels for local events organisers. Examination of housing and accommodation trends in the older people market segment is therefore relevant to the remit of this report.

Over 75% of older people in Scotland live alone or just with their partner in private housing and it seems reasonable to assume that this group will have the greatest level of independence and mobility. However, 8% of people over the age of 65 were receiving home care services in 1999, suggesting that there may be some barriers to attendance even from this group. It is also important to consider that older people are themselves acting as carers – usually of a husband or wife, but given the age range of our target market, also of their own parents. There are an estimated 444,000 carers in Scotland (71% of all carers) who are looking after somebody over the age of 65. Indeed, 104,000 are over 65 themselves. Older people in this category will clearly have significant demands on their time and this may affect their ability to participate in arts events. However they may actually benefit more from the arts, given the demands placed on a carer, than others in a similar age range or without such responsibilities.

As shown in Table 5, the older the person gets the more likely they are to be in a care home.

Table 5: Age profile of long stay residents in homes for older people*, March 31st 2000

Age Range	% of all residents
<55	0
55-64	1
65-74	11
75-84	33
>85	55

Source: Scottish Executive/RGA

This trend, combined with an increasing life expectancy and a predicted growth in the number of people over the age of 75, may mean that the most effective way to communicate with and access the older segments of the market is through their place of residence. There is increasing recognition from political and social organisations that the quality of care provided by care homes depends as much on the lifestyle offered as the standard of medical attention and support. This will be further emphasised as the younger segment of this market, which is a heavy consumer of leisure goods and demonstrates a reluctance to act or think "old" enters into the "4th Age" and requires higher levels of care. The under-provision of the arts to care home residents was highlighted in a recent report by the Department for Education and Employment. There are surely many opportunities here for arts organisers to overcome barriers to attendance by taking activity to the audience.

^{*} includes residential and nursing homes

2.1.6. Transport

Attending an arts event depends on being able to get to it. The provision and suitability of transport for the older market segment is therefore directly relevant to participation levels in the arts.

As Table 6 illustrates, the over-65 market segment will have similar access difficulties as young people in that access to a car in both groups is significantly below the national average. The situation is exacerbated in that 53% of people over 60 in Scotland do not have a driving licence (Source: Age Concern Scotland). As might be expected, the 50-64 age group enjoys much better access and possibly this group will be reluctant to give up their cars as they get older and have more time to pursue leisure interests, including travel. However, some decline in car use will be inevitable due to income and health constraints and the issue of transport provision for older people will not disappear.

Table 6: Access to a car by age of head of household (UK), 2000

Age of Head of Household		Access to	
_	No car (%)	One car (%)	Two or more cars (%)
17-24	57	35	8
25-34	22	53	26
35-44	16	48	36
45-54	15	41	43
55-64	21	49	30
65 and over	51	40	8
All Households	28	45	26

Source: ONS/RGA

Despite this, the average distance of journeys taken by people aged over 60 in Scotland increased by more than 50% between 1985 and 1997. Older people are prepared to travel further but a lack of independent transport results in a reliance on public services, particularly buses. However, mobility problems in the older age groups may further limit access. Nearly a third of people in Scotland aged over 70 said that they had problems using buses due to impaired mobility in 1998 but in the same year less than 15% of the Scotland bus fleet had a low floor to overcome this problem and ease access (Source: Age Concern Scotland). Clearly a lack of available or suitable transport will result in frustrated demand from older people who have to travel to attend arts or learning programmes. Providers will have to overcome these in order to reach their target audience, either by arranging their own transport provision or by bringing the programmes to the consumers as discussed.

2.1.7 Leisure Activities

In April 2000 Mintel produced a report that for the first time investigated the consumption of leisure activities by one particular life stage, the post family market. This group is defined as people aged 55 and over who are not working and therefore covers issues relevant to the SAC study. The following is a summary of the key points and a discussion of their implication for this report.

The current post-family group is profoundly different in character from their predecessors. They have received the benefits of post-war consumerism and little of the experience of austerity characterised by those aged over 75. They are sophisticated consumers with a far wider experience of the world and more likely to want a more active approach to retirement and leisure. They will not want to "think" or act old, even if they are.

There are also distinct groups in the post-family life stage. Those who are about to retire and those who have just retired, and all maintain a mobile and outgoing lifestyle. This younger group are enjoying a new found freedom and often more affluence, whether from reduced mortgage payments or higher income. But there is also an older group whose leisure interests are likely to be more home orientated and less costly as their income has fallen dramatically since finishing work. These findings correspond with Help the Aged's discussion of retirement income presented in Section 2.1.4.

Post-family groups spend far more on leisure than adults in the pre-family and family stages. Households with adults aged between 65- 74 spend an average £29.29 a week on leisure, compared with a spend of £23.43 for those aged 30 - 49. However, this drops dramatically for those aged over 75 to £17.00 a week; this group are possibly less affluent and less mobile. The majority of spend for post-family groups is on in-home leisure activities (63%), possibly reflecting a desire to spend time at home after a long career or perhaps because activities carried out in the home tend to be cheaper and more accessible.

Despite an ageing population, over 95% of consumer advertising is targeted at the youth market (Source: Marketing 2001) and in general the leisure sector is missing out on a very lucrative sector of the population. But careful targeting will be needed to satisfy the various sectors. As the average age for having children increases, those in their 50's may have children living at home and still be working. Those in their 60's may be in retirement or going through a period of not working and just be starting to live off their pensions. Then those in their 70's may have returned to home-orientated leisure pursuits as income drops and mobility and health issues begin to limit their ability to enjoy active pursuits.

The post-family group have the greatest amount of free time with 69% having more than three hours free on average per week. But interestingly the 55-64 age group are more likely to emulate the busy lifestyle of younger adults, with more varied commitments on their time and less willingness to relax and do nothing, particularly at the weekends

Reading magazines and newspapers remains the most popular leisure activity for this group (90%) after watching TV, but there has also been a broad shift to more out -of-home activities, with a rise of 18% in those eating out and a rise of 12% for those participating in hobbies. However only 20% are studying or participating in evening classes and this has not risen since 1995, when the study was last completed. A survey for the Department of Education in 1996 found that women are twice as likely as men to attend evening classes, but recent data indicates that this is changing as men are realising the need to retrain if they wish to continue in employment.

Participation in study in this life stage is related closely to age and social status and attendance at such classes falls rapidly with age as the long-term benefits of study become less significant. Only 8% of post-family adults aged over 65 are currently studying and those in the ABC1 social groups are twice as likely as C2DE's to study.

The number of post-family adults participating in hobbies (defined as arts, crafts, photography and other pursuits such as writing) has risen by 12% since 1995 and some 62% participate in such activities as least on a weekly basis. Increases in participation has risen most markedly with men, attributed to the rise in the number of men who have retired early, or who may be working reduced hours and thus have more freedom to dedicate to their own hobbies.

With the exception of book reading, gardening is the only leisure pursuit in which post-family adults participate on a more frequent basis than the average for all adult respondents. Some 70% participate in an average week, compared with only 54% in the family lifestage. Some 36% will spend over three hours a week gardening in an average week, compared with only 11% of those in the family lifestage.

Income determines your ability to participate in a wide range of leisure activities, as discussed in 2.1.4. More affluent ABs are forsaking cheaper options, such a reading, for more expensive and often mobile leisure activities. Therefore the greatest rise in in-home leisure activities are found among those with a lower income and in an older age group. Furthermore there is likely to be even wider gaps between the post-family groups that have disposable income and time and those groups that have neither. As a result more adults in the poorer socio-economic groups will delay retirement and take up employment opportunities. Retirement and active leisure pursuits that go with it will become the preserve of the rich.

Men are adopting an interest in more active and individualistic leisure pursuits and many remain far more interested in sports than women in the post-family life stage. They are in general far more self-sufficient in their leisure interests, whereas women want to spend time with their family, shopping, eating out or visiting friends. This issue is revisited in later sections of the report.

2.1.8 Arts Participation

In 2002 the Scottish Arts Council commissioned NFO System Three to undertake 2000 face-to-face in home interviews throughout Scotland in order to examine attendance at, participation in and attitudes towards the arts in Scotland. Unfortunately the age bands are split 55-65, which excludes a small percentage of people that are within our study group, and then 65 and over. For the purpose of this study we have extrapolated information only relevant to age.

Older people, aged 55+, are more likely to be interested in the arts and cultural events in general. A total of 13% for those aged 55-64 and 65+ in comparison to 7% of those aged 16-24, showed an interest in the arts and culture.

Overall attendance at arts events (once a year) for those aged 55-64 drops to 86% from a high of 95% for those aged 25-34. What is more significant is the drop to 66% of those aged 65+ and it corresponds with the research findings from MINTEL. This pattern continues with all sampled artforms and the most noticeable reduction in attendance was a drop of 20%, for rock/pop events and 18% for cinema. The least noticeable drop in attendance came from dance with a reduction of 9% and music at 12%. The reason for such a drop once a person reaches 65+ may be linked to the availability of product that appeals to this age group, changes in mobility and a reduction in levels of disposable income, or even more complex reasons. Retired people have more free time and for some they have little difficulty in filling this free time, so much so, that new interests may take precedent over older ones.

Age did not impact on what motivated people to attend with the most frequently stated reason being a desire to see the specific performance or event -22% of 55-64 and 19% of those 65+.

The research investigated over 31 different artforms and for well over 20 of these the sample sizes are so insignificant any analysis would be inconclusive. There was little fluctuation in attendance between the two age groups (55-64 and those aged over 65) and the four most popular artforms were similar. Panto, musicals, museums and plays being the top 4 for the 55 – 64 year olds and panto, plays, museums and musicals for those aged over 65. The most recent arts activity for younger people (16-24 and 25-34) was rock or pop music.

Slightly more people aged 65+ (43%) stated that the most recent event they attended proved to be "better value-for-money than they had expected" compared to 37% for those aged 35-44. One could conclude that those aged 65+ may be taking advantage of concessionary ticket offers consequently they will be paying less than other customers and will be fully aware of the reduction in price they have enjoyed.

Adverts in the daily newspaper are the most frequently noted by all age groups. But we have identified which marketing tactics or information sources are more widely noted by the two age groups. 14% of those aged 16-24 stated that "poster" were a source of information compared to 9% for those aged 65+. Local radio is also stated by the younger consumer (9%) compared to only 3% for those aged 65+

Leaflets /flyers/newsletter were slightly more frequently stated with the 55-64 and 65+ age group (7%) compared to (5%) for those aged 16-24. Similarly direct mail was more frequently stated for older consumers, 6% for those aged 55-64 and 5% for those aged 65+ compared to only 1% for those aged 16-43. However this might change in time as the 35 years olds, unresponsive to direct mail now, continues to be unresponsive in later life or reluctant to join mailing lists for fear of unsolicited mail. The Internet was still not a major factor in the marketing mix, with less than 2% of people aged 55 – 64 stating it compared to 4% for those aged 16-24. But this is likely to change in the future as all age groups become fully conversant with new technology at an earlier lifestage.

Frequency of participation in the various artforms

In general less than 5% of the sample were participating in any of the artforms with the exception of the following; Buying and reading fiction/poetry is popular, with 49% of those aged 55+ stating that they purchased at least 4 items per year. Knitting and textile crafts are also popular with 30% of those aged 55+ indicating that they participate at least 4 times a year. Craft in general is popular with 13% indicating they participate at least 4 times a year. Painting and drawing is also popular with 12% participating at least 4 times a year.

There is a common characteristic for all of the above in that the activity can be undertaken at home and the cost of equipment or materials is minimal. But it clearly has implications on the types of activity that would be of interest to older people or the cross-marketing that could be undertaken to attract older people to be participants or attenders at associated events. However, less than 2% of the sample was taking a class in any artform and the only artforms that showed a slight increase was dance or playing a musical instrument. This was not surprising as they both often require instruction or group participation in order to fully appreciate and enjoy the artform.

2.2 SUMMARY OF EXISTING PUBLISHED MATERIAL

- Significant growth in those over the age of 75 Despite the common perception that Britain has an ageing population, the percentage of retired people is expected to remain relatively constant at 15-16%. The significant segment is the number of people over the age of 75. In the UK this group comprised just 4% of the population in 1961; by 2021 it is expected to have risen to 9%. In Scotland, the size of this age group will increase by 15% over the next 5 years. This trend implies that the current arts and lifelong learning provision for older people will have to be adapted. As well as catering to the interests of people in the higher age ranges to a greater degree that is experienced at present, the relevant bodies may also have to consider the changing needs of the audience through issues such as access and cost.
- **Living longer** Life expectancy for both genders is expected to increase so although women will still outlive men the older group overall will contain more men than at present.
- Rural locations have a higher proportion of older people and demand for arts provision is likely to be higher in these areas, although provision may be fragmented.
- Levels of income vary widely within the age groups Younger pensioners, in the 54-65 age bracket, tend to be affluent with high incomes from their pensions and investments and those over the age of 75 are typically lone females surviving on a state pension with very little disposable income. Both groups might demonstrate a desire for involvement in the arts but they will differ in their abilities to satisfy this demand and issues such as access and affordability may be key deciding factors.

Furthermore older people may be remaining in employment longer as income from pensions fails to produce the expected returns. At this point the opportunity to retain or recruit consumers of arts activity may diminish if consideration is not given to issues such as the timing of activity and convenience.

- A person's housing situation changes although the majority of older people live independently a percentage have to move into sheltered housing or nursing homes and the likelihood of this increases with age. There is increasing recognition from political and social organisations that the quality of care provided by care homes depends as much on the lifestyle offered as the standard of medical attention and support. However, this recognition has not been demonstrated in our research (section 4.5). There could clearly be a greater role for the arts in this arena.
- Transport is a problem for the young and the old Over 50% of people over 60 do not have a driving licence. Therefore, public transport must always be considered when planning a trip. This is not of such a concern for those in the younger age groups who are more likely to drive and may be less reluctant to give up private transport as they grow older. Clearly a lack of available or suitable transport will result in frustrated demand from older people who have to travel to attend arts or learning programmes. The arts must continue to provide access to events and consider how times relate to public transport provision or make arrangements to offer travel as part of a package.

- **Don't underestimate the older consumer** older people, particularly those in the younger age brackets, are sophisticated consumers with a far wider experience of the world and more likely to want a more active approach to retirement and leisure. They will not want to "think" or act old, even if they are and they most certainly don't want to be "targeted" as old. This was demonstrated on a number of occasions during in-depth interviews.
- **Leisure spend declines from a peak** those in the younger age brackets (55 64) spend more on leisure than the pre-family and family market but this declines sharply once a consumer reaches 75 and activity becomes more home-orientated, possibly reflecting a drop in income and reduction in mobility.
- Older people have more free time but once again those aged 55 64 are more likely to emulate the busy lifestyle of younger adults, with more varied commitments on their time and less willingness to relax and do nothing, particularly at the weekends. This may be a harder group to persuade to "fit" the arts into an all ready overburdened activity calendar unless it ties in with existing activities or areas of interest.
- Out-of-home activities are gaining popularity but educational activity (evening classes) are not growing older people are spending more on eating out and participating in hobbies but only 20% are studying or participating in evening classes and this has not risen since 1995, when the study was last completed. Women are almost twice as likely as men to attend evening classes.
- Participation in study is related closely to age and social status Only 8% of postfamily adults aged over 65 are currently studying and those in the ABC1 social groups are twice as likely as C2DE's to study. Attendance at such classes falls rapidly with age as the long-term benefits of formal qualifications become less significant.
- Men are more attracted to individual leisure pursuits Men are adopting an interest in more active and individualistic leisure pursuits and many remain far more interested in sports than women in the post-family life stage. They are in general far more self-sufficient in their leisure interests, whereas women want to spend time with their family, shopping, eating out or visiting friends.
- Older people, those aged 55+ are more likely to indicate that they are interested in the arts and cultural events in general despite this there is a significant drop in attendance for all artforms for those aged 65+ and this corresponds with the research findings from MINTEL.
- Older people prefer certain types of marketing communications although new technology was not a major force in the mix this may change in the future as people become more conversant with new technology.
- When participating in the arts certain artforms remain popular with older people—buying and reading fiction or poetry, crafts, painting or drawing. All such artforms can easily be undertaken at home or as part of a group, possibly why they remain popular, as people get older and less able to participate in more active artforms. Despite this one would not want to restrict exposure to new artforms or assume that older people should be guided into such activity, on the contrary, as older people begin to re-define the term "old" many may be open to experiencing these artforms in the most contemporary manner.

3. PRIMARY RESEARCH

3.1 QUANTITATIVE: SCOTINFORM'S PARTICIPANT SURVEY

3.1.1 Introduction

This section of the report describes the findings of the self-completion survey of older people who participate in arts activities. The aim of the survey was to look at the profile of participants; to establish the main reasons for participation; and to identify the effects, if any, of participation.

3.1.2 Profile of Participants

Participants were predominantly female (81%), reflecting both the profile of the Scottish population as shown in Section 2.1.1, the composition of many existing projects (Section 5.1, Appendix 3), and the fact that women are traditionally much more involved with arts and related activities than men. The analysis of the age of participants shows that nearly 70% were aged between 60-74 years old. Only 12% were aged over 75, and these participants were likely to be in the lower income brackets.

28% of participants said they were responsible for caring for someone, with most caring for their partner (22%), children (4%) or a relative/friend (3%), although only 1% described their main occupation as a carer.

85% of respondents were retired: this included 43% of those aged between 50-59 years old reflecting the affluent, 'younger' pensioner identified by Help the Aged in Section 2.1.4. Just over one in ten participants described themselves as in full or part time employment, although this is largely due to the fact that 49% of those aged over 50-59 year old said they were in employment.

Although 25% of respondents did not provide annual income details, the results for income reflect the high proportion of respondents in retirement: two thirds were earning under £20,000 annually and only 3% were earning more than £30,000.

Table 7: Profile of Participants (%), Base = all respondents

Table 7: Profile of Participants (%), Base = all responden Gender	us
Male	18
Female	81
Not stated	*
Responsible for caring for	
Husband/wife/partner	22
Child/ren	4
Relative/friend	3
No-one/not stated	72
Main occupation:	
Retired	85
Paid full time or part time employment	12
Carer	1
Unemployed	*
Not stated	1
Age:	
50-59 years old	17
60-64 years old	28
65-74 years old	41
75-84 years old	12
85 years plus	1
Not stated	1
Annual income:	
Under £10,000	38
£10,000-£19,999	28
£20,000-£29,999	6
£30,000-£39,999	2
£40,000 plus	1
Not stated	25
Location:	
Rural	66
Urban	34

Source: Scotinform

3.1.3 Participation in Activities

The main activities participants were taking part in were: music; dance/ballet; theatre/drama; visual arts; and arts/crafts. Cinema/film and literature/writing were also popular, but more likely to be done as an additional activity than the main activity.

The profile of participants for each of the activities varied considerably according to gender, age and location:

Music: participants predominantly male, across all age groups and in rural locations

Theatre participants predominantly male, rural locations and in younger age groups

(under 60 year olds)

Dance predominantly female, across all age groups, in urban locations

Visual arts relatively even split across ages, slightly more likely male than female

Literature younger age group (under 60 year olds), slightly more likely male than female

Cinema even appeal across all sub-groups

Arts/crafts predominantly female and older age groups (over 65 years old)

The table below shows the main activity, followed by other activities and the total participating in each type of activity.

Table 8: Participation in Main and Other Activities (%), Base = all respondents

	Main activity	Other activities	Total
	%	%	%
Music (traditional, contemporary and modern)	33	20	51
Theatre/plays/drama/musicals	21	23	43
Dance/ballet (traditional, contemporary and modern)	28	15	43
Visual arts (painting, drawing, printmaking, photography)	19	18	36
Literature/storytelling/ poetry/writing	9	16	26
Cinema/film	9	17	26
Arts/crafts (including pottery, sculpture, etc)	14	8	22
Multi-media and video	2	3	5

Source: Scotinform

Six 'other' activities were mentioned (each by only one respondent): stained glass, Architecture, Puppetry, Calligraphy, Embroidery and Floral Art

The main factors that encouraged participation related to interest in the subject matter or social factors. Men were much more likely than women to be involved because the subject interests them, whereas women were more likely than men to mention social reasons or to perceive the activities as 'good for them', either in terms of health or improving their knowledge.

Table 9: Main factors Encouraging Participation (%), Base = all respondents

	Male	Female	Total
	%	%	%
It's a subject that interests me	86	66	70
Social/to meet people/meet friends	54	72	68
It's good for me/healthy	27	51	46
Something I've always wanted to do	30	35	34
Leads to a recognised qualification	5	7	6
To improve knowledge/further education	14	21	19
Enjoy it/for pleasure	5	4	4

Source: Scotinform

6% of respondents mentioned 'other' reasons. These included: a hobby, to encourage local performers, felt I had something to teach other people in retirement, brings pleasure to audiences, reminds me of teenage years, creative, broadens horizons and to support classical ballet.

Participation in activities was relatively frequent: 41% of participants participated more often than once a week and a further 31% said they participated once a week, meaning that nearly three quarters were participating once a week or more often.

Table 10: Frequency of Participation (%), Base = all respondents

Frequency	%
More often than once a week	41
Once a week	31
Two – three times a week	16
Once a month	9
Less often than once a month	1
Not stated	2

Source: Scotinform

A high proportion of participants (57%) had first started participating when they were 50 plus years old, suggesting that it was a new activity for them in 'old' age. This probably reflects the nature of some of the groups, which are targeted specifically at this age group, but also reflects the levels of interest in taking up a new activity the period around retirement.

Table 11: Age of First Participation in Main Activity (%), Base = all respondents

Age	%
Under 18 years old	32
19-34 years old	13
35-49 years old	5
50-59 years old	14
60-64 years old	16
65-74 years old	14
75 years old plus	3

Source: Scotinform

3.1.4 Effectiveness of Communication

The most frequently noted sources of information that participants mentioned were newspaper/magazines and leaflets. This reflects the survey conducted by SAC (section 2.1.8) earlier in 2002. No one mentioned the Internet as an effective source of information about arts activities.

Table 12: Effectiveness of Communication (%), Base = all respondents

Communication Method	First heard about activity	Most effective method of communication	
	%	%	
Word of mouth/friends	59	34	
Newspaper/magazine	15	30	
Mail/direct mail	8	23	
Picked up a leaflet	14	22	
Poster	3	12	
Radio	2	8	
Television	0	5	

Source: Scotinform

Participants also mentioned: University of the Third Age (U3A) (10 respondents) school (6 respondents), library (1), art centre (1) and Later Learning in Life (1).

3.1.5 Benefits of Participation

Participants' unprompted perceptions of the main benefit of participation related to the fact that the activities were seen as an opportunity to socialise, followed by keeping fit and healthy, having fun, stretching the mind and increasing knowledge. Men were more likely than women to mention the educational benefit of participation, whereas women were more aware of the social and health aspects.

The social aspects were also more important to people living in rural areas than those living in cities, confirming the importance of arts provision in these areas.

Table 13: Unprompted Benefits of Participation (%), Base = all respondents

Benefit	Male	Female	Total
	%	%	%
To meet people/socialise	22	37	34
To keep fit/healthy	11	25	22
Enjoyment/fun	22	22	22
Keep minds active/stretches the mind	16	20	19
Increases knowledge/educational	22	15	16
Develop skill/ability	8	6	6
Develop an interest	3	7	6
Personal satisfaction	0	6	5
Use of creativity/shows creative side	5	0	4
Widen your horizons	3	5	4
Relaxation/reduces stress	3	4	3
Lets the spirit grow/keep soul alive	5	1	2
Meet new challenges	5	1	2
Not stated	16	10	11

Source: Scotinform

24 'other' answers were mentioned by 2% or less of participants, many of which related to the stimulation provided by participation and the fact that the activities 'improved the quality of life'.

3.1.6 Barriers to Participation

The main barrier to participation, mentioned unprompted, was lack of time, with women much more likely than men to cite this issue. Illness was also an issue, particularly for women aged over 65 years old.

The cost of participation was mentioned by 7% of participants as a barrier, although men were much more likely than women to mention this. Our experience suggests that cost will not be a major 'top of mind' issue, but will surface if respondents are prompted or discuss a particular question. These results suggest, therefore, that cost is not a major issue of current participants, although it may be acting as a deterrent for non-participants.

Access issues such as lack of transport and distance were only mentioned by a small percentage of respondents. Participants living in rural areas were only slightly more likely to mention these issues than those living in urban locations.

Table 14: Unprompted Barriers to Participation (%), Base = all respondents

Barrier	Male	Female	Total
	%	%	%
Lack of time/other commitments	11	24	22
Illness/infirmity	5	12	11
Money	16	5	7
Old age	11	4	5
Lack of transport	0	5	4
Work	3	4	3
Distance/location	11	2	3
Not enough activities/nothing interests me	8	2	3
No barriers	24	20	21
Not stated	17	25	24

Source: Scotinform

3.1.7 Increasing Participation

Nearly two thirds (65%) of participants said that they would be interested in increasing their participation in the arts. Men (73%), those aged 50-65 years old and those in employment were most likely to express an interest in increasing participation. Indeed, there is a direct correlation between age and levels of interest in increasing participation, with 50-59 year olds most likely to be interested and 75 plus years old least likely to be interested. Older people clearly want to do more and arts organisations must be conscious of the need to offer provide the opportunity.

The factor most likely to increase participation was the art form involved in the activity. 55% of participants said that the art form would encourage increased participation, with dance, drawing/painting, theatre and music the activities most likely to have this effect.

Having more time available was also an important factor, particularly for women, reflecting the main barriers to participation. Cost and transport were also mentioned as factors. Men and those in employment were most likely to mention cost, whereas people living in rural areas were more likely than average to mention transport issues.

Table 15: Factors to Encourage Increased Participation - Prompted (%),

Base = those interested in increasing their participation in arts activities (131)

Factor	Male	Female	Total
	%	%	%
Particular art form/activity involved	59	54	55
- Dance	0	14	11
- Drawing/painting	11	8	8
- Theatre	7	7	7
- Music	11	5	6
- Music appreciation	4	3	3
- Needlework/embroidery	0	4	3
- Crafts	4	2	2
- Ballet	0	3	2
- Play reading	4	2	2
- Book group	7	1	2
- Visual arts	0	2	2
- Opera	0	2	2
- Pottery/ceramics	0	2	2
If I had more time	22	44	40
Part of organisation/group already attended	37	37	37
Reduced costs of activities	41	30	32
Availability of public transport	26	31	30
Reputation/know someone involved	22	24	24

Source: Scotinform

A very high 87% of participants said that they were likely to continue participating in art activities, with a further 9% saying they were quite likely to do so.

Table 16: Likelihood of Continuing to Participate in Arts Activities (%), Base = all respondents

	%
Very likely	87
Quite likely	8
Not very likely	0
Not at all likely	*
Don't know/not stated	4

Source: Scotinform

The main factors affecting future participation reflect the main barriers to participation shown earlier: health, type of activity available, time, money and accessibility.

Health was a particular issues for women aged over 65 years old, whereas costs were more likely to affect people living in rural areas, men and those in employment. The issue of accessibility/public transport was most likely to be mentioned by people living in rural areas and women.

Table 17: Factors Affecting Future Participation - Prompted (%), Base = all respondents

Factor	Male	Female	Total
	%	%	%
Health/mobility	46	59	56
Type of activity available	30	33	33
Time	32	32	32
Cost of activity	38	30	31
Accessibility/availability of transport	11	29	26
Other costs involved	11	10	10
Other answers	5	2	3
Not stated	1	4	3

Source: Scotinform

3.1.8 Attitudes Towards the Arts

Participants' attitudes towards arts activities were, as you would expect, very positive. There were high levels of agreement with the statement that 'I have learnt something new from my participation', 'it's a great way of meeting people' (particularly from women), and 'I'm doing something I always wanted to do'

The positive attitudes can also be seen in the levels of disagreement with the negative statements 'it's difficult to find out what activities are available' and 'it's expensive'. Only a quarter of the sample agreed that participation in the arts is expensive, and the results confirm the previous findings that men and those in employment are most likely to perceive cost as a an issue.

The mean score in the table below is based on +4 = agree strongly and 1 = disagree strongly.

Table 18: Attitudes Towards Participation (%), Base = all respondents

	Agree	Agree	Disagree	Disagree	Don't	Not	Mean
	strongly	slightly	slightly	strongly	know	stated	score
	%	%	%	%	%	%	
I have learnt something new from my participation	71	19	1	0	*	8	3.8
It's a great way of meeting people	64	19	3	*	*	13	3.7
I'm doing something I always wanted to do	66	22	2	1	0	9	3.7
Participating has increased my confidence	41	40	2	3	2	11	3.4
It's difficult to find out what activities are available	7	15	26	32	1	20	2.0
It's expensive	5	20	19	27	2	27	2.0

Source: Scotinform

In addition to participating in the arts, the survey shows that participants are attending a wide range of other activities and events. Only 6% of participants did not take part in another activity. Over three quarters (76%) say that they attend arts and related events, with 34% attending adult education classes and 33% attending organised social events.

Table 19: Involvement in Other Activities (%), Base = all respondents

Activity	Male	Female	Total
	%	%	%
Attendance at arts and related events	86	75	76
Adult education/Open University	43	36	37
M/ship of conservation/environmental/heritage groups	38	33	34
Attendance at org, social events (WRI, Rotary)	32	33	33
Sports activities	30	30	30
Member/volunteer with political party/community	16	17	17
None of these	0	8	6

Source: Scotinform

3.2 QUALITATIVE: MINI-GROUPS

3.2.1 Introduction

The final research stage was conducted using qualitative, mini focus groups including participants and non-participants, with the aim of exploring, in depth, attitudes towards arts participation and perceptions of the main benefits and barriers to participation.

3.2.2 Methodology and Sample

Seven mini focus groups were conducted between 19th - 26th June, with 3-6 participants attending each group. The groups were split between an urban (Glasgow) and rural (Fife) location, participants and non-participants and by age as shown in the Table below:

Table 20: Mini group composition

Group	Location	Age	Level of Participation
Group One	Glasgow	50-64 year olds	Non participants
Group Two	Glasgow	50-64 year olds	Participants
Group Three	Glasgow	65 plus year old	Participants
Group Four	Glasgow	65 plus year old	Non participants
Group Five	Dunfermline	65 plus year old	Participants
Group Six	Dunfermline	65 plus year old	Non participants
Group Seven	Dunfermline	50-64 year olds	Non participants

Source: Scotinform

It was planned to hold an eighth group in Dunfermline with 'young' participants, but this did not prove possible due to unavailability of participants (holidays, etc) and the timescale available.

Participants were recruited on the basis that they expressed interest in participation in self-completion survey (see Section.3.1). Non-participants were recruited face to face, on a quota based on the demographic profile of participants.

3.2.3 Arts Participation

Most participants were involved in a wide range of arts and other activities, confirming the findings of the quantitative research.

"As well as the art class I do rambling, and sew and knit. I also furnish dolls houses and I've recently started going to Generate, that's part of Scottish Ballet." 50-65 year old participant

"I do art appreciation classes, theatre classes, French literature and I'm a member of the Charles Rennie Mackintosh Society." 65 plus participant

It was clear that many participants had taken the opportunity to take up an arts activity that they had enjoyed at school, but had not had the time to revisit prior to retirement or children leaving home.

"I go to a Painting and Drawing class. I've been doing that for years, even when I was working. I only did Higher Art at school and then I took it up again." 50-65 year old participant

Non-participants were a mixture of those involved in a range of activities (non-arts related) and those who were relatively inactive.

"I do a bit of gardening, watch TV and occasionally go to the theatre and cinema if my wife organises it." 65 plus non-participant

"I am more into football, I'm involved with our local junior football club on the Committee. I don't go the cinema much any more because the children are grown up." 50-65 non-participant

"I like gardening, walking the dog and sewing and I'm a soap opera fanatic." 65 plus non-participant

The extent of involvement with activities appeared to relate to age, with younger non-participants more likely than older ones to be involved in sporting/social activities than older participants. There was a view amongst older non-participants that 'at their age' they did not want to be involved in 'new' things. Younger non-participants, were more likely to be active and consider participating in a range of activities. This may suggest that if the SAC wants to engage older people in the arts it will have to target them when they first retire, and are keen to undertake new activities. Members of the older market may have already filled their time with other activities and are perhaps less willing to try something for the first time.

3.2.4 Reasons for Participation

The main reason given for participating in arts activities was social/meeting friends along with an activity that interested the participant.

"You'd get to meet people." 50-65 non-participant

"It's a pleasure, it's social and you meet company." 65 plus participant

As already noted, participants often had a latent interest in the subject from school, although others talked about taking up activities they had seen their mothers doing (decorating pottery) or enhancing existing skills (embroidery).

The findings of the groups confirmed the findings of the quantitative survey that qualifications were not usually a major reason for participation. However, for one participant it had been an unexpected bonus.

"I got an SQA for my watercolour class. That came as a surprise. I didn't know I would get a qualification." 65 plus participant

Non-participants felt that the main reason they did not participate was due to lack of time or lack of interest. In Glasgow there was a very high level of awareness amongst both participants and non-participants of the wide range of activities available to the over 50s, suggesting that local people are aware of the opportunities available, but simply not motivated enough to take them up. This was illustrated by the fact that in none of the groups in Glasgow perceived any gaps in the current provision of activities.

This was also the case in Fife, with the majority of participants and non-participants stating that they were "well served in Fife" with regard to the range of activities available. However, people who lived outside Dunfermline felt that they were not always as well served in small towns where there was not a central base for activities to take place.

"I can see participation is becoming more popular, you see poster up in the local shopping centre, but I've got enough to do already." 65 plus non-participant

"Glasgow definitely has loads of classes for people 50 plus. The brochures are everywhere." 50-65 non-participant

"I can see from what's up in my library and what's on at the Carnegie Centre that there is a lot of activities available." 50-65 non-participant

Amongst older non-participants, particularly men, there was a perception that the arts activities were for 'sissies'. Although several older male participants admitted an interest in activities such as tap dancing or pottery during the group, it was clear that they felt they would somehow 'lose face' socially if they started attending this type of activity.

"Tap dancing – that's something I've always wanted to have a go at, but I couldn't. My wife would laugh at me." 65 plus non-participant

The views on the importance of activities being targeted at older people were mixed. Several participants had experienced mixed age classes and not found any problems with this.

"The aerobics class I go to is all ages." 50-65 non-participant

"When I stopped working I missed the company of younger people. Just because you are retired doesn't mean you want to be with retired people all the time." 50-65 non-participant

Others felt that they would prefer to be involved with their own age group, particularly for physical activities.

"I was reluctant to get involved with anything with OAPs, but now I am involved with OAPs so to speak, it's not like I expected at all." 50-65 participant

"I think age comes into it when it comes to some things, like maybe ballet. Physical things I think it would make a difference." 50-65 non-participant

It was clear that age was much more of an issue for some activities than others. Craft and related activities, for example, were seen as being appropriate for all ages, whereas respondents felt that they would be more confident in an age specific group for more physically demanding activities such as dance.

Participants recognised that there was a 'comfort zone' attached to classes for older people, although their experience had led them to realise that age was not important.

"I think the thing about being with people of similar age is more of a comfort thing. I find the younger age groups stimulate me more than perhaps being with people in my own age group." 50-65 participant

3.2.5 Impact of Participation

Both participants and non-participants were aware of the benefits of participation. The main benefits for both types were the social aspect and the fact that it was relaxing/enjoyable. For some participants, their participation in the arts had led to great personal satisfaction when they had been able to sell a painting or a piece of embroidery. One female participant had taken part in a tap-dancing performance in front of 100 people and couldn't believe that she had had the confidence to dance publicly.

The discussion suggested that for non-participants the benefits were simply not enough to outweigh the barriers of lack of time/interest/motivation.

"I'd say there are people who are set in their ways and just maybe don't motivate themselves." 50-65 non-participant

"In my case it's not lack of time, it's attitude. I don't want to go to a class." 50-65 non-participant

3.2.6 Cost

Cost was seen as a barrier to participation by only a small minority of respondents, both participants and non-participants.

"The good thing is that it isn't money, because most of these things are free or a nominal fee. Cost wouldn't put anyone off, I don't think." 50-65 non-participant

The perception of the expense of activities related as much to the cost of transport as to the cost of the actual activity. Older people in particular were concerned about the cost of transport, as they were often unable to access public transport due to disabilities and, therefore, had to rely on taxis.

"I think a lot of barriers to older people going out culturally is getting there and the cost. I have a lot of older friends who had to stop going out because of the cost and getting out and about." 50-65 participant

"It's very expensive for me to go out because I have to take a taxi." 65 plus non-participant

3.2.7 Location

The location of activities clearly played a major part in the ability to access classes for both participants and non-participants. As you would expect, once the decision to participate had been taken, the problems of location were overcome, but proximity of classes was a major issue in the decision to take up an activity. Distance was particular problem for older respondents who were less likely to have access to a car and were also less physically active. Those relying on public transport, particularly in rural areas, could not be confident that buses would be available at appropriate times.

"Transport can be a problem with some people in Fife. There are only a couple of buses a day from some villages." 50-65 non-participant

"If you're really keen you'll go wherever the location is. I used to go to Music Appreciation, but I got fed up with travelling so far to get to it." 50-65 participant

"Distance is a problem, I liked it when they offered things in local schools. The College is too far away for me to get to." 65 plus non-participant

3.2.8 Time

The timing of activities emerged as an important issue for non-participants, particularly women aged 65 plus. There were concerns about personal safety travelling to and from evening activities, and it was clear that the majority of non-participants preferred activities during the day.

"I'd be put off if the class was in the evening, you don't feel safe going out at night." 65 plus non-participant

Time was also an issue for non-participants in terms of the perceived need to set aside time to participate in activities. The 'routine' of participation was seen as a major barrier, both because of a perceived lack of time and the need to commit to regular attendance.

"I don't like the idea of a structured thing ... having to go every Tuesday night. I'm still working and I can't make that type of commitment." 50-65 non-participant

3.2.9 Qualifications

Whilst participants generally were positive about arts participation leading to qualifications (whether or not that was a factor in taking them up), non-participants were unlikely to see qualifications as a benefit of participation.

"I had to leave school at 15, I have no educational qualifications whatsoever, so getting qualifications as an elderly person would be a huge plus to me." 50-65 participant

"It doesn't bother me. I just think you can't sit in the house, you have to find something to occupy yourself." 50-65 non-participant

"I'm still working and I think qualifications might be important to me but I don't think they would be as important to someone who wasn't working." 50-65 non-participant

The lack of interest in qualifications was particularly strong amongst older non-participants, many of whom felt they were 'too old' to be motivated by attaining a qualification.

"Qualifications aren't of interest to me at my age. I'd just be interested in taking up a course." 65 plus non-participant

"Everything is qualifications driven nowadays, you can't find any classes just for fun." 65 plus non-participant

This view was in complete contrast to older participants, who were as likely as younger participants to want to attain some form of qualification or certificate to show what they had achieved.

3.2.10 Health

Health benefits were seen as one of the major impacts of taking part in any sort of activity, with respondents talking about a range of physical and mental benefits.

"Anyone who takes art says how de-stressing it is. People of all age groups who go to an evening class seem to find art just washes stress away." 50-65 participant

3.2.11 Communication

In Glasgow the current methods of communicating available arts activities appears to be effective, with both participants and non-participants aware of what was happening in their area. In Fife this was also the case with libraries and centres such as the Carnegie Centre mentioned as locations where people could find out what was available locally. Participants and non-participants also mentioned word-of-mouth recommendation from friends who were participating in classes as an effective form of communication.

"The local library is usually a good place to see what's on. They advertise classes for various things." 50-65 non-participant

"There are posters in the libraries and community centres, plus leaflets. People have to want to know if there is something happening, to look for it." 50-65 non-participant

The two most effective methods of communication were perceived as:

- local newspapers (free and paid for)
- leaflets

Local newspapers are an obvious medium given the older age profile of their readers, and the groups confirmed the importance of newspapers as an information source. Leaflets were seen as effective provided they were eye catching and designed effectively. Key points in the design of leaflets were:

- overall look must be professional: leaflets that have been printed straight from a word processing package look unprofessional and unappealing
- use of colour is important to attract attention and give the right image.
 Respondents did not like the 'glossy' approach, but wanted the simple use of colour to suggest the quality of activities and professionalism of the organisation.
- simple, straightforward text describing the main activities and details of participation. Booklet style leaflets (ie with several pages) are off-putting and unlikely to be read unless people are already interested in an activity.

Television was also perceived as effective (several participants had seen Scottish Ballet advertising on TV), but there was a widespread recognition that TV advertising was too expensive for most organisations offering arts related activities.

There was no clear view as to the main message that should be conveyed to encourage participation, although it was clear that overcoming inertia and cultural stereotypes were the two main issues, particularly for the 65 plus year old age group. Non-participants in Fife felt that it was important that any text should communicate that "you're never too old to try something new" and reinforce the idea that people can rekindle an interest they had when they were younger.

"Certain types of older women still think of it as not a role in their life to have something they want to do. It's not part of their culture to go out and look for something to do." 50-65 participant

"Make you feel you wouldn't be silly going to a ballet class or whatever, if you were sixty plus. They need to get the message across that whatever it is you will be doing, you will be capable of doing it, you are with people in the same boat." 50-65 non-participant

"Need to reassure people and give them confidence that it's not too old at 50 to be a beginner." 50-65 non-participant

3.3 SUMMARY OF PRIMARY RESEARCH

- The results of the survey confirm the segmentation within the 'old' age group between the affluent 50's, those of retirement age and those in retirement. Participation in the arts is popular amongst all 'older' age groups, particularly up to the age of 75 years old.
- The level of participation in arts activities is very high. A high proportion of participants are attending more than once a week, and the results suggest that a majority of participants are taking part in more than one activity. The high level of interest in continuing to participate is very encouraging and suggests that the benefits of participation are very real.
- Non-participants were reasonably active in a range of non-arts related activities, and the
 results suggest that, not surprisingly, participation in any activity is directly related to
 age. Non-participants aged 65 plus were more likely than younger non-participants to be
 aware of social and cultural barriers to participation.
- Participation in the arts appears either to start as a child (under 18 years old) or once
 participants are older, probably reflecting the 'empty nesters' with increased amounts of
 time on their hands.
- Music, theatre and dance are the most popular activities, although this is clearly influenced by the organisations that participated in the survey. The profile of people participating in each type of activity shows that music and theatre are likely to attract males, whereas dance and arts/crafts are more popular amongst women.
- The most important reasons for taking part in arts activities related to an interest in the subject matter and social factors. There is a large element of 'fun' in participation, with education being a relatively minor reason for being involved. It is important that communication of the social/fun aspect should be part of any promotion of participation, especially for activities likely to appeal to women.
- There was little importance attached to formal outcomes, such as qualifications, by non-participants (especially those aged over 65). For older non-participants the fact that the activity was linked to a qualification was seen as a barrier. By contrast, participants were often motivated by achieving a qualification, usually once they had started an activity. This suggests the need to promote the qualification aspect of activities carefully.
- The cost of participation is not a major barrier for older people. The main reasons for not participating in arts related activities was a lack of time and/or interest. It was clear that 'the arts' by their very nature had a negative image amongst some non-participants, particularly older men. Although the timing of provision and access were issues amongst older women (who were often unable to use public transport or uneasy about going out after dark), cost and availability were not seen as barriers.
- There was high awareness of the activities available amongst both participants and non-participants. The results suggest that awareness of arts activities is not a major issue, meaning that there is a need to emphasise the benefits of participation and ensure that a full range of activities is available in all areas.

- The fact that activities are targeted at the over 50s is important, particularly to those starting an activity and for physically-based activities. Once participants are involved, however, there is the opportunity to (re) join mainstream activities, providing they are available at times of day and locations appropriate for the older participant.
- The results of the mini groups showed clearly the effectiveness of three main methods of communication: local newspapers, posters and leaflets. It is, however, important that printed material looks professional, well designed and is eye catching.

4. STRATEGIC POSITION

4.1 THE SCOTTISH ARTS COUNCIL

Scottish Arts Council Education Mission Statement

"Using a strategic and policy driven approach, the education unit aims to promote and exemplify the principle that education in its widest sense is a primary route to establishing and embedding arts and creativity in society."

The key features of the SAC Education Policy are summarised below. It should be noted that this document is acknowledged as a "first step" – the focus is very much on formal education, and hence on young people, rather than community-based initiatives.

The policy is based upon the principles of:

- Inclusiveness in relation to the range of artforms: breadth and diversity the arts span the
 local and the international, the traditional and the modern and Scotland's arts need to be
 recognised as increasingly multi-ethnic if they are fully to represent the people of
 Scotland.
- Integrity concerning the nature of the links between arts and education the arts and culture are an essential element of our national life, contributing to its spiritual, social and economic vitality. From an educational perspective they are also an integral part of the way in which people express themselves and create, sustain, enjoy and criticise local, ethnic and national identities.
- Enlightenment of the self in relation to artform and world the arts are inherent to any defensible notion of education or culture. It follows that they share with education the goal of enlightenment. One of the ways in which we come to understand ourselves and the world we inhabit is through the transforming prism of the artform.
- *Empowerment* in terms of individual and community outcomes Through such activities people may live their lives more creatively, more critically, and hence more fully. Such an empowerment applies especially to groups in society subject to discrimination or marginalisation, and to those groups regarded in mainstream education as having Special Needs.
- Entitlement in terms of individual rights if the arts are so defined, then in principle they are both accessible to, and necessary for, individual development. They are both an ideal in terms of rights, and a right in terms of ideals. It follows that arts in education must be seen in terms of a central principle of entitlement for everyone living in Scotland. "Entitlement" meaning the right of everyone to take part in, enjoy, criticise or create the arts.

These principles are to be supported by SAC strategy in five activity areas:

• Advocacy - The purpose of advocacy is to raise awareness of the value of the arts in education and of educational possibilities for arts organisations. This can be achieved by helping to create a climate in which it is possible for education and the arts to be inspired by each other. Initial steps will include:

Persuading opinion-leaders and decision-makers at local, regional and national level to give priority to policies that develop the arts and education, and create closer relations between them.

Encouraging Scottish Arts Council clients to develop educational policies and activities and to employ education officers.

Adopting funding criteria that offer incentives to arts organisations to develop effective educational initiatives.

• Communications and Networking - It is clear that more effective communication within the arts and between the arts and education is possible and desirable. This can be brought about by:

Assisting artists and educators who are involved with the arts, or interested in such involvement, to establish networks and forums which will enable them to exchange information and make contacts.

Providing, through the Scottish Arts Council, a clearing-house for information and research.

Encouraging the development of registers and artists able to work within education: promoting, for example, artists in residence and artists in school schemes; and promoting picture loan schemes.

Creating closer liaison and collaboration with all agencies concerned with education and training (eg Scottish Office Education Department, Scottish Consultative Council on the Curriculum, Scottish Community Education Council).

• Training - Teacher training is a crucial element in altering perceptions of the arts, and improving provision. Skill "bottlenecks" are acute in terms of initial and in-service training for primary teachers. There is also a general need for more extensive training of all kinds. In addition, "refresher" courses in arts specialisms are desirable. Similar changes exist within community education and social work. Equally, there is a job to be done in raising the quality of some of the educational activities undertaken by arts organisations. These goals can be addressed by:

Liasing with training establishments on the enhancement of arts related aspects of initial training and in-service development.

Influencing the initial and in-service training of artists and arts administrators in order to increase educational awareness and skills.

Supporting the development of teacher placement services for teachers interested in gaining experience within arts organisations, for example, by seeking to persuade existing placement services to expand their remit in order to include the arts (eg Understanding British Industry).

• Demonstration - There is evidence that excellent arts initiatives are often less well known than they might be. Knowledge of these initiatives, and understanding of their educational possibilities, can be improved by:

Demonstrating the ways in which the arts can enrich and transform through seminars, conferences and publications.

Disseminating examples of inspirational work, which will encourage others to replicate or extend such practices.

• Evaluation and Research- The educational value of the arts, as well as their cultural and economic impact, is poorly understood. This can be addressed by:

Collaborating with educational and other agencies in order to develop appropriate methods of evaluating arts education projects.

Advising on priorities for, and encouraging, research in the arts – for example, in further and higher education, and on the role and nature of the arts within the various forms of Special Education.

4.2 THE SCOTTISH EXECUTIVE

4.2.1 Enterprise and Lifelong Learning Department of (ELLD)

ELLD supports Scottish Ministers in the achievement of their objectives in the fields of economic and industrial development, tourism, further and higher education, skills and lifelong learning. It also co-ordinates the delivery of the New Deal in Scotland.

ELLD are currently reviewing their strategic position following the publication of "Opportunity Scotland" the first strategy document from ELLD. The Enterprise and Life Long Learning Committee (ELLC) launched its inquiry into lifelong learning in July 2001 and published an interim report in March 2002. We have summarised some of the key aspects relevant to this study below. A final report will be produced in June 2002 and it is hoped that a new policy document will be produced at the end of 2002.

The ELLC is calling for an overarching change to the approach to lifelong learning and is aiming to achieve the following:

To create a culture where everyone has the desire and the opportunity to continuously develop their knowledge and skills, thus enhancing their quality of life and the well-being of society.

They have also identified a set of objectives:

Economic Development – ultimately realising the economic benefits of an educated work force.

Social Justice – to ensure that opportunities for learning are available to those traditionally marginalized from learning, and furthermore that resources are targeted to ensure equality of opportunity. More importantly for the arts is the ELLC recognition of the significant role played by non-formal learning opportunities and programmes not directly leading to qualifications in widening access to new learners, and to devise funding strategies which can channel resources to these areas.

Citizenship - to support a change in culture which leads to the wider recognition of the value of lifelong learning. Furthermore that provision is designed to encourage active participation in all aspects of public life, including national and local politics, housing, health, community regeneration, sport and the arts.

Equality of opportunity is also relevant under this objective and ELLC have again emphasised that participation in learning must come from all sections of society, including members of different ethnic communities, those suffering from various kinds of disability, and those who are no longer engaged in paid employment.

Quality - to ensure that appropriate systems are in place, covering internal quality improvement arrangements and external scrutiny which is integrated and at arm's length from providers and funders, to promote the development, maintenance and enhancement of high quality lifelong learning provision across all sectors.

The ELLC have expressed some governing principles from which the final strategy will be developed these include:

Entitlement for lifelong learning; promoting a learner-led system which is flexible and responsive to the needs of individuals and society.

In particular ELLC refers to "encouraging non-traditional patterns of learning" where learners are able to make lateral learning choices rather than progress up a "ladder of learning". This approach might make exposure to arts related activity a more accepted learning route.

A credit-based system for entitlement: using the Scottish Credit and Qualifications Framework to measure different kinds of learning.

Access and equality; enabling everyone to access the right kind of learning for them. ELLC heard in evidence that public support for lifelong learning is very uneven, with the most able tending to receive the most support, and the least able receiving the least support. Therefore the ELLC are investigating the possibility of allowing those groups that are disadvantaged to receive more "credits" should this be considered desirable. However the ELLC acknowledge that the introduction of a national credit system does not necessarily remove some of the structural barriers to lifelong learning

In considering wider access the ELLC has made a range of potential recommendations designed to improve access for:

- People from deprived backgrounds or areas
- People from minority ethnic communities
- Older people
- People in remote and island communities
- People with disabilities
- People with care responsibilities.

Quality: securing high quality provision through independent quality assessment.

Guidance: a learner-led system requires excellent guidance to help learners and employers to assess and articulate their own needs.

4.2.2 Scottish Executive - Older People's Unit

The Older People's Unit (OPU), established 12 months ago within the Health Department, aims to raise the profile of issues relevant to older people and develop a strategy that highlights the opportunities for this sector.

As part of their plans for involving older people in the work of the Scottish Executive the OPU set up a new Older People's Consultative Forum. Chaired by Hugh Henry (MSP for Paisley South), its members comprise mainly older people representing national older people's organisations in Scotland. The Forum will act as a sounding board and be used in addition to other consultation processes. The group met for the first time in February 2002 in order to discuss the standards for care homes, changes in tenancy legislation and dental services for older people.

The Older People's Unit are also formulating a strategy and this will deal with a range of issues including transport, housing, healthcare and lifelong learning. A draft is planned for summer 2002.

4.3 SCOTTISH LOCAL AUTHORITIES

RGA contacted COSLA and all 32 Local Authorities in Scotland to determine whether they had developed policies relevant to the scope of this study. 27 Councils were able to give us a response; five (South Ayrshire, East Dunbartonshire, Highland, Midlothian and the Western Isles) failed to respond despite numerous attempts to contact the relevant person. We have presented an overview of key points below:

Fragmentation of Roles - One of the difficulties encountered by researchers during this process was that arts activity for older people did not fit under the remit of one specific individual. The nature of the project meant that our initial references were the arts education contacts provided by the SAC. However very often these were not the appropriate people to consult and better responses came from community arts, lifelong learning officers and even social work departments.

This suggests that although lifelong learning is supposed to include statutory education provision for young people, it is not viewed in this way by Local Authorities – educational activity is often dealt with by two different departments depending whether the learner is at school or not. Similarly, where an arts education officer does exist their remit does not necessarily extend to adult participants. Instead responsibility for this area may be held by community services, and not necessarily the same people who deal with lifelong learning. This fragmentation of roles must be acknowledged early as it will have implications for SAC policy communication channels. The structure of local authorities does not allow for the easy identification of one department or individual with responsibility for older people, either with regard to the arts specifically or lifelong learning in general.

Few policy statement relating to older people and young people considered a priority - Only two local authorities (Renfrewshire and the City of Edinburgh) could produce a current strategy or policy, either in relation to the arts, or to lifelong learning, which made specific reference to older people. Many raised the point that older people were taken into account implicitly as adults and that as they were working under a universal access assumption it would be inappropriate to specify particular segments or age ranges. However, some respondents had developed an arts strategy for young people, suggesting that this age range had been given priority.

The reasons for this lack of focus on older people were several and complex. At the most basic level, financial and staff resources are often stretched and local authorities are forced to prioritise. The traditional approach in both arts and education has been to focus on the young as the "audience of the future" and because they are easily accessible via pre-school or school networks. Arts provision in schools is now an accepted part of the curriculum and the procedures for its delivery (including artists experienced with working for this age group) are already in place. In contrast, the concept of lifelong learning in the arts as a council-provided service is relatively new and existing structures and budgets seem unable to cope with the extra demands it generates.

The situation is exacerbated by a continued feeling that younger people really are the most vulnerable in terms of social exclusion and therefore the prioritisation of work in this area is justified. A significant number of older people are active in the arts sphere, both in their own organisations and in general at community classes and courses for adults. This creates the impression that there is a great deal of provision for this age group and that older people are capable of organising themselves. Once people enter the care system, it was acknowledged that they would be less able to participate. At this stage they fall under the remit of social services who tend to prioritise practical caring issues such as food, healthcare and safety rather than the continued education and cultural stimulation of their clients. A final reason for a lack of policy in this area is that it is so complex; as discussed in Section 2, the older people market is highly diverse, and in the words of one respondent, "nobody knows where to start". This emphasises the timeliness of the study.

The time is right to address the issues – A lack of policy does not necessarily imply a lack of interest in provision for older people or a lack of awareness of the issues surrounding it. Many respondents felt that it was a neglected area and would respond positively to a change in local authority approach. COSLA were particularly responsive to communicating the outcomes of the study to an appropriate committee or reporting via their annual conference, a first step in signalling to local authorities that the arts in relation to lifelong learning and older people is a priority. Several local authorities are reviewing or updating their arts or cultural strategies and some respondents hoped that provision for older people would be addressed specifically. It is not clear from their statements however, whether this will actually be achieved; respondents felt that council structure and a continued preference within some councils to concentrate on younger people made it unlikely. Fife Council appears to be making the most progress in this area in that its arts strategy will be re-interpreted in the light of the council's Community Plan, which does refer explicitly to older people. Dundee City Council has also progressed via Neighbourhood Resources and the library networks.

Several reasons were again put forward for this slight shift in perspective. At a very broad level, the recent emphasis on lifelong learning and a recognition that this does not simply mean acquiring transferable skills for employment, has increased awareness of the issues surrounding people who are not economically active. The arts were recommended by several respondents as excellent ways of encouraging people back into the classroom; they appear less "formal" than traditional classroom based courses and are therefore less intimidating for someone who has not been in formal education for a long time. It is important given the lifelong learning context of this project that the "gateway" role of the arts in engaging people with a wider learning process is recognised.

In addition, policy-makers are realising that this market presents a great opportunity. The increasing population of older people is perceived to be time-rich and to some extent to represent an additional revenue stream for arts providers. In addition, there is a feeling (reinforced by research conducted by East Renfrewshire Council) that there is massive demand for arts services and this opportunity should be explored fully.

Although some respondents were unsure about providing for older people specifically on the grounds that it would exclude other adult participants, they were keen to explore ways to encourage participation of different age groups. It was felt that in some cases, work with children could be transferred to older participants, who would benefit in similar ways from participation and may face similar barriers to attendance. This was the case in East Lothian, where work carried out with young people in dance had generated positive health benefits and it is now anticipated that the same results could be achieved with an older audience. Similarly, the teaching pack developed to accompany the Scottish Borders' "Century of Childhood" reminiscence project was found to be very effective in producing reminiscence work in patients with dementia. There was also a feeling that intergenerational work was more in the spirit of universal participation and inclusiveness than provision for a specific age range, and that the quality of the experience would be much richer for all involved.

Provision by default - Despite an overall lack of strategic direction, a great deal of participation is taking place. Often, classes aimed at adults, people with disabilities or the entire community tend to attract older people because of the demographics of the local area, an increased chance of disability as one gets older or because they take place at times or locations which suit people who do not work or go to school. This is provision by default rather than specific provision for this market, which was what this study was particularly interested in identifying.

Several local authorities organise provision at a more strategic level and the projects involved are discussed in more detail in Section 5. They must be regarded as positive steps in provision for this age group. However, the lack of current policy in the Councils means that in most cases, these projects are reactive to community demand and are often developed because there is an individual staff member interested in this aspect of the arts. This reliance upon one individual without a guiding policy can endanger work with older people if this person leaves, as has been experienced by Fife and West Lothian Councils. In nearly all cases the local authorities are working with partner organisations, emphasising the need to build contacts within this sphere if projects are to proceed and be sustained.

Barriers to Participation - Respondents were also asked to identify barriers to greater participation in the arts by older people and again the responses were varied. Several respondents felt that the question was difficult to answer in that generally they were only in contact with people who were able to participate. Nevertheless, the responses gave a good overview of the issues involved.

At a basic level, people tended to cite barriers which exist towards full participation in any activity rather than the arts in particular. These include issues such as transport and financial costs, as well as a lack of time or mobility problems.

At a strategic level, the lack of policy to guide relevant bodies such as local authorities meant that there is no clear understanding of what older people want. This could act as a barrier to participation in that there would be a lack of suitable provision for the market and in turn a lack of interest in taking up what was on offer. Equally the lack of a forum or a specific individual responsible for this age group deprives older people of a "voice"; they have nowhere to channel their feedback or communicate what they would like to do. Again the chances of securing appropriate provision under these circumstances is lower than if there was a strategic approach to the issue.

Some respondents also cited a reluctance among older people, particularly if they left formal education at an early age, to return to a learning context. They may lack self-confidence and it is difficult to persuade them to return. It should be remembered that people over the age of 50 were brought up under a system of qualifying exams at the age of 12. Approximately 70% of the older market did not go to grammar schools and therefore did not receive what we would now accept as a full secondary education. It was felt that some older people may not be familiar with the arts and hence they may be apprehensive about engaging with the field.

Others felt that the terminology used by providers might dissuade people from attending. Terms such as "older people" or "senior citizens" are likely to exclude all members of the 50 – 60 age bracket who do not regard themselves as old and would prefer to participate with people of all ages. This suggests that for these people an intergenerational approach would be better received. One respondent felt that a similar attitude might exist towards the perception of lifelong learning as a series of "evening classes undertaken by ladies of a certain age". Lifelong learning is perceived as a "middle class pursuit" and therefore it is difficult to attract those who feel they do not fit this stereotype. This finding was reinforced by the evidence received by the Education and Lifelong Learning Committee (2002)

A final barrier is that although existing arts participants and people in care homes are easy to identify and target, non-participants who live in their own homes are much more difficult to reach. Again the diversity of the age bracket means that often the latter group is ignored completely as it simply cannot be found. The value of partnerships (WRVS, Mobile Library Service and Social Services) becomes even greater as a way of connecting with these groups.

4.4 ORGANISATIONS FOR OLDER PEOPLE

4.4.1 Lobbying/support organisations

RGA contacted seven lobbying groups concerned with the rights and identities of older people in Scotland, and where applicable in the UK as a whole. These organisations were asked about any policies they had developed in relation to this project and to inform us of any work that they were carrying out in this area. An overview of the key points is presented below.

The aims and objectives of the organisations interviewed varied but all were engaged in lobbying and campaigning to influence all policy and practice relating to older people in order to enhance their standard of living. They were particularly active in the areas of general age discrimination, pensions, public access, transport and health.

Although all respondents were very positive about any activity which would enhance the quality of living for older people, no organisation had a policy which related specifically to the arts. Age Concern England had developed a policy on this issue in 1997 as a result of research conducted by Fi Frances but this is no longer in print due to a lack of interest in the subject and would not have been binding to Age Concern Scotland. On the other hand the training division of Age Concern England provides a wide variety of courses, including creative activities, craft for older people and therapeutic activities.

Several reasons were given for the lack of policy but the general feeling was that the arts are not a "political" issue and can not therefore be addressed adequately by the methods usually adopted by these groups, which involve a great deal of political lobbying and debate. Many respondents also conceded that although the arts are important the priority within the organisations is to tackle the issues identified above: income; health; access and ageism. "The arts always seems to be the jam and we're still scrabbling around for the bread and butter – though a little bit of jam makes the bread and butter more palatable" (Liz Duncan – Help the Aged). As long as these remain key issues, it is unlikely that the arts will ever receive a great deal of attention unless the SAC takes the lead in raising awareness and lobbying key organisations.

Lifelong learning proved to be a concept with which organisations were more familiar. Respondents felt that older people have been excluded from the focus on lifelong learning as it tends to focus on work life and the economic benefits to be gained by retraining; learning new skills enables people to acquire new jobs. Obviously this is not relevant to older people if they have retired, with the result that their needs are marginalised. This emphasis on acquiring transferable skills to generate better learning opportunities impacts on the provision for older people in three ways.

Firstly, learning tends to become very formalised with clearly-defined outputs so that employers understand and trust new qualifications. Respondents felt that older people are not learning in order to pass an exam; they are learning for its own sake, to improve their own well-being and perhaps to acquire new skills. This means that the format and style of provision is inappropriate.

Secondly, the providers of lifelong learning courses tend to favour subjects which will be useful to employers, often because these are the courses which attract the most funding. By implication this means that arts-related subjects, which are often seen of being of little "use" in the workplace, will not feature prominently. For older people who are learning for themselves rather than an employer, this may mean that the areas of study in which they are interested are ignored.

Finally, funding is difficult to secure for this age group. Student loans, which must be paid back from earnings gained in employment, are not available to people over the age of 60 and often other forms of funding require a guarantee that the borrower will find employment after the course has been completed. Unless the emphasis is shifted away from the economic gains derived from learning to a more encompassing understanding of its benefits, there will always be a funding barrier to greater levels of participation.

Research with local authorities informed us that Age Concern are the associate sponsor for Silver Stars, a national talent competition for older people, but nobody at the Age Concern office mentioned this to us and details do not appear on the organisation's website. Apart from this, no organisation was aware of involvement in a specific arts activity, which is perhaps not surprising given the lack of attention the arts receive at policy level. Our research with the Local Authorities revealed at least two instances where local branches of Age Concern had participated in quite significant projects but the head office had no knowledge of these.

Barriers to participation - As with local authorities, respondents cited a number of different barriers to participation in the arts. In a reflection of the focus of these organisations, income, physical barriers, poor transport and declining health were mentioned most frequently. These factors are barriers to participation in any social activity and were very familiar to respondents. More specifically related to the arts, there was a concern that arts providers assumed what would be enjoyed by older people rather than consulting them directly, and that programmes might be inappropriate as a result. This was described by one respondent as an "enfeebling" effect; the perception that once a person reaches the age of 50 they are only interested in reminiscence work and are deprived of most of their mental ability! Concerns about the quality of the experience were also raised by one respondent regarding the practice of issuing cheap or free tickets to older people in order to fill theatres; it was felt that this simply created the impression that the artform was of a poor quality.

The overall impression from these interviews was that although these organisations are unlikely to adopt the arts as a key lobbying issue (unless lobbied to do so!), respondents are positive about the study and keen to increase participation in all activities. It was felt that in order to achieve this, arts providers need to consider the older population, particularly regarding the quality of provision, and to recognise that older people are not all the same. Within a lifelong learning context we need to move away from the idea of retraining for employment and recognise that the learning activity in itself can be beneficial regardless of whether participants receive a certificate at the end. This is an approach that appears to be receiving a favourable response from the Scottish Executive.

4.4.2 The University of the Third Age (U3A)

The seeds for "lifelong learning for older people" were sown at the Summer School of the Universite du Troisieme Age held in Toulouse in 1972. This led within a year to the formation of the "International Association of U3As" (AIUTA).

The U3A in the UK was started by the creation of the Third Age Trust in 1982 as a registered charity. Contrary to what was happening in France, there was no support from universities. It was realised that Third Agers themselves had the skills to organise and teach in their own autonomous learning groups and local U3As were formed. Since learning is primarily for pleasure, no qualifications are required and none are given. There are now 484 groups in the UK with a total membership of 112,910 (March 2002).

RGA contacted the Third Age Trust and all 14 U3As in Scotland to discuss the study. A summary of the key points is provided below.

The U3A organisations in Scotland range considerably in size, from 21 members in Aberdeen to 450 in Edinburgh. The groups have proved incredibly popular in rural areas such as East Berwickshire and Mid Argyll, perhaps because as identified in Section 2 rural areas are popular retirement locations and the overall level of provision tends to be lower than in urban areas. Members pay an annual subscription of £2.50 to the Third Age Trust and a variable amount (the maximum in Scotland including the subscription was £12.50) to cover the costs of local provision. The cost of running these organisations is therefore very low, and members are proud of their self-sufficiency and lack of dependence on public funding.

All respondents endorsed the opinion that many of the opportunities available through lifelong learning are too formal and over-emphasise exams and qualifications. The U3A arrangements were felt to be an excellent solution to this problem and to be adaptable enough to accommodate the requirements of the participant. They also generate ample opportunity for social interaction, which was cited by many as a key strength within the group.

However, there was some acknowledgement that a reliance on members themselves to lead groups will inevitably lead to a lack of provision in some areas as members may not have the necessary skills or experience. Furthermore the quality of activity varied between member groups.

Despite this shortcoming the arts are well provided for and are some of the most popular activities in the U3A "curriculum". Of the 14 U3As interviewed, 10 provided arts courses in a total of 43 different activity groups. A wide range of artforms are available but participation is largely passive; music appreciation, book groups and theatre visits are very common. In terms of active participation, craftwork, country dancing and creative writing are the most popular – this perhaps gives some indication as to where the leaders' strengths lie. The groups tend to be very small (6-10 participants) and numbers are limited as most activities occur in the house of a U3A member, limiting overheads. Although this prevents higher attendance levels and may create access problems, it is generally preferred by members in that it creates a "cosy" atmosphere and enhances the potential for social interaction.

The content of the classes tends to be determined by the group leader, who is often a retired teacher, and activity is divided into terms with breaks for the school holidays. Materials and resources are provided by the Third Age Trust, the local library or the members themselves; accessing a wider range of materials was a priority for many groups. The objectives of the

courses tend to be to learn new skills and to have fun – very often there is no end product. The social aspect is also emphasised in the craft and painting activities, where members gather together but work on their own projects rather than towards a defined group objective. This may be a result of the fact that most venues do not have the capacity for members to store their work between meetings so people tend to work on projects on their own as well as within the group.

Two U3As had applied for and received funding from Local Authorities which contributed towards items such as travel to the theatre but overall there was very little awareness of the financial or practical assistance which might be available to them. This lack of awareness can perhaps be ascribed to low expectations within the groups – most leaders were proud of the self-sufficient nature of the organisation and did not aspire to change any aspect of current provision beyond obtaining more materials. The lack of a defined end product and a well-guarded sense of independence may mean that beyond simple communication of the grants and awards available, the U3A is not the most suitable group for the SAC to work with.

4.5 CARE PROVIDERS

A number of projects identified in Section 5 involved participants who live in care homes or sheltered housing. These residents are attractive to arts organisations in that they can be easily identified and targeted, and the same participants are more likely to take part each week. It is therefore important to recognise how such activities and programmes are organised and to examine whether there might be opportunities for SAC activity to take place within this context.

RGA contacted the sixteen largest care home operators in the UK for further details. Our contact list forms part of Appendix 2 and was informed by research into the care industry conducted by Laing and Buisson. By 2001, these sixteen operators accounted for 2,468 homes and 117,804 beds throughout the UK catering for older people and physically disabled clients. Their influence over the market at the expense of homes run by local authorities and voluntary organisations is expected to increase so it is important for SAC policy to gain an understanding of how they organise activities in their care homes.

The head office of each company was contacted to determine whether activities within homes were co-ordinated at company level, or whether each individual home was responsible for its own programme. Key findings are presented below.

- The initial response to the enquiry was generally one of surprise, suggesting that this aspect of care home provision is not often discussed at a company level.
- Of the sixteen companies contacted, only BUPA and Westminster Health Care, the largest companies, have a national leisure services advisor, although in BUPA's case this role is currently vacant. The advisor's role is to facilitate the work of the in-home activity organisers by providing advice and guidance. An activities (rather than simply arts) handbook has been produced by BUPA for care home managers, covering issues such as recruitment and training, staff support and the benefits of staying active. The arts are mentioned as examples of structured activities but the guidelines contained in the handbook are general and designed to be adapted to each home specifically. Activities co-ordinators in the homes report to the home managers rather than the leisure advisor directly. Westminster Healthcare has had a writer in residence for the past ten years, dealing specifically with residents who have dementia.

- Eight of the respondents were unable to provide RGA with any information other than a
 suggestion to call individual homes to see how they managed activity programmes. In
 most of these cases only marketing and financial activity is co-ordinated at company
 level and the homes are largely autonomous in terms of the services they do or do not
 provide.
- The remaining eight respondents do have activity co-ordinators in most, if not all, of their care homes. The activity co-ordinators report to the home matron and their own activity is not guided by company policy but again is carried out on an individual home basis.
- Many companies justified this approach in that the client group varies from home to home, making it impossible to set out guidelines which could be universally applied to everyone. For example, one operator runs two homes very close together. One organises regular trips to the theatre and concerts for its frail elderly residents, but the same programme could not be applied to the second home as it is for dementia patients and is a secure unit. It was felt that in many cases staff knew the residents and the local area best, and therefore activities were best co-ordinated at a local level.
- Apart from Helen McArdle Care, no operator facilitates meetings between activity coordinators to exchange ideas and contact information. This is possible at Helen McArdle Care because the geographical distribution of homes is fairly tight, but would be more difficult to co-ordinate at a national level. It should be noted that this was not the reason given by most companies for not organising meetings; most simply did not appear to have considered the idea before.
- One company Care UK plc was very positive about the effects of the arts on older people, particularly those with dementia, and had looked into developing company guidance for its co-ordinators and care homes. However, the clientele varies so much between homes that they did not feel they could produce anything which could apply across the company's units and still be a useful tool, so the idea was rejected.
- Westminster Healthcare had funded and run a pilot programme in association with the University of Stirling's Dementia Services Development Centre (see Section 5.2.2). The project took place in three homes specialising in the care of older people with dementia and was very successful. There are now hopes that it can be replicated in other homes if funding can be achieved. This programme is the only example of a structured programme with head office involvement that we came across during our research into care home operators.
- Several operators were enthusiastic about the project and although they do not coordinate activity directly, the head office may be a useful means of accessing individual
 homes and financially supporting such activity. Communicating with head office to pass
 the information down the corporate structure would prove more cost-effective than
 targeting each home separately. There may also be opportunities for several homes to
 work together despite differences in terms of location or the client group, and again the
 head offices may provide a useful channel for initial communication. At the very least, all
 such companies should be aware of the benefits of arts activities and the work of the SAC
 so if they receive an enquiry from a home looking to establish an arts project they can
 refer it.

4.6 NATIONAL ARTS BODIES AND REGIONAL ARTS BOARDS

RGA contacted the three national arts funding bodies (Arts Council of England, Arts Councils of Wales and Northern Ireland) none of which had produced a distinctive policy on older people. This segment of society was considered within strategies designed to develop wider access to the arts.

This was also the case with the regional arts boards in England. RGA contacted all 10 organisations (Education Officers) shortly after they had formally merged with the Arts Council of England to form a single legal entity to lead the funding and development of the arts in England. In the short term little has changed and all agencies are continuing to deliver their strategic plans, although work will be done to review how certain services can be delivered across England in order to widen access and take advantage of being a single organisation.

We have summarised the in-depth interviews below:

- Yorkshire Arts continues to lead the way in providing user-friendly information on the arts and older people. In 2001 a handbook, commissioned by Yorkshire Arts and written by Fi Frances, celebrated the range of initiatives which already take place in the field of arts work with older people. It takes the form of a regional directory of artists and organisations which provide opportunities for older people and includes examples of successful projects, advice on how to set up a project, training issues, useful publications and contacts. There are also a considerable number of positive projects in this area. (Section 5)
- Few regional arts boards had a policy relating to older people at a corporate level and any reference to older people was considered to fall into general policy on improving access to the arts from those in minority groups, the socially excluded or people with a disability. However from this angle some exceptional projects have developed (East Midlands Arts Tea, Toast and Technology Section 5)
- Some regional arts boards (East Midland Arts, East England Arts and West Midlands Arts) have undertaken in-depth research into the demographics of the area and chosen to focus on those in the younger age groups (Early years and Young People) in order to tackle social exclusion and develop new audiences.
- All acknowledged a need for further research in this area in order to understand the needs of older people as consumers, existing policy, examples of good practice and further reading material. The SAC report may go some way to providing this but if the needs of older people are not seen as a priority then any action is unlikely.

4.7 CONCLUSIONS

- The majority of policy is focused on formal education, hence young people, rather than community based initiatives or at those who may be re-entering the education system for the first time.
- The Scottish Executive now acknowledges the value of non-traditional patterns of learning and the role the arts can play in widening access to new learners. This approach might make exposure to arts related activity a more accepted learning route.
- Local authority policy and provision is fragmented as lifelong learning and arts
 provision falls within the remit of a number of departments education, community
 resources, arts and even social services. Co-ordination and co-operation between all such
 departments is essential to developing successful policy.
- Young people continue to be a major focus for the majority of local authorities who
 consider them to be the most vulnerable in relation to social exclusion. Young people are
 seen as the hopes of tomorrow and the knowledge and experience of older people
 possibly less relevant to the future.
- Many lack knowledge of the sector, its characteristics and needs. The SAC report
 and its analysis of available data is likely to prove timely, a catalyst for debate and
 change in policy.
- The arts or lifelong learning are not "hot topics" for the majority of charities focused on older people. They are all very active when lobbying on general age discrimination, pensions, public access, transport and health, but the arts are not a priority.
- Few national care providers operate a programme of arts or educational activity and any activity is dependent on the enthusiasm of local operators. Provision is patchy and the quality of activity variable. This reinforces our earlier observations that those most likely to be excluded from the arts or life long learning are those living in residential care homes.
- Few regional arts boards identify older people as a group that is being specifically targeted. They are often considered within the context of widening access to the arts for a range of people normally excluded from the arts. For some they were simply not seen as a priority. Again all acknowledged a need for further research in this area in order to understand the needs of older people as consumers, existing policy, examples of good practice and further reading material. The SAC report may go some way to providing this but if the needs of older people are not seen as a priority, then any action is unlikely.

5. ARTS PROJECTS FOR OLDER PEOPLE

5.1 SAC PILOT PROJECTS

In November 2001 the SAC launched the Third Age Research Project. Six arts organisations working in different artforms were awarded funds ranging from £5,000 - £10,000 in order to carry out a series of pilot projects with older people.

Scottish Ballet – Gener8 Scottish Chamber Orchestra Taigh Chearsabhagh Dundee Contemporary Arts

The Lemon Tree Moniack Mhor

The projects are being independently evaluated and documented as part of the SAC's established monitoring and evaluation procedures. We have in addition to this, undertaken in-depth interviews with each project and where possible visited the project (Scottish Ballet and Dundee Contemporary Arts Centre.)

5.1.1 Scottish Ballet – Gener8

Scottish Ballet have two strands to this project – firstly a dance group for people aged 60+ that works towards a performance; secondly, two classes (Flex'n'Stretch and Dance Movement) for the 50+ age group which is not performance orientated. There is some movement between the two groups and some people attend both sessions. On average there are 20-25 class members, the majority are female and over half are aged 60-74. The high profile of Scottish Ballet has meant that membership is drawn not just from central Glasgow and members travel from East Renfrewshire, Helensburgh, Barrhead and East Dunbartonshire.

The cost of participation is kept to a minimum (£2 per session), which is paid weekly. There was strong feedback from members that paying up-front for courses was not only difficult but it also committed individuals to activity that they may not enjoy thus reducing experimentation with artforms.

The Scottish Ballet education department have worked hard to build a strong dialogue with members in order to provide a programme that encourages confidence through movement, increased flexibility and fun from dance. This is illustrated by dance styles that explore a wide range of styles, not just ballet, and feedback on some of the contemporary work has been very positive – reinforcing our opinion that many older people remain responsive to contemporary approaches to each artform. There have been added benefits for SB as members regularly attend performances.

The high quality of the dance experience was evident from the rapport with the teachers and it is excellent that SB have made a decision to use teachers that are from the age-group they are working with. There is instant empathy and a positive role-model for the group. The use of live piano music greatly enhances the experience for the members and as the dancers see how both musician and participant can respond to each other.

Gener8 is a very positive example of how an established arts organisation can develop its education programme and make use of facilities that would not normally be used in the day-time. However, SB is fully aware of areas requiring improvement – the predominance of female members runs through the entire education programme and it is difficult for SB to attract males regardless of age. Secondly the majority of members are already socially active and SB is looking at ways of developing a programme that would encourage those not socially active to consider dance. Finally it is not always easy to recruit tutors who fully understand the needs of older people and SB have worked hard to provide tutors with support and guidance in this area.

5.1.2 Scottish Chamber Orchestra (SCO)

The SCO are currently working with Scottish Borders Community Orchestra, principally 14 string players who are aged over 50. They have been encouraging the group to explore different musical repertoires, particularly contemporary and new work, in order to challenge the impression that older people prefer to play a traditional repertoire. The project is still in its infancy and the group are currently working with a composer (Jane Gardner) who is writing a new work for the group that will be performed in July.

So far the process has been very positive including a workshop day that simply encouraged the group to try out contemporary pieces, followed by discussions with the composer about the new piece and finally a rehearsal period in order to explore the new work and prepare for the performance.

It is hoped that the project will benefit each individual player but more importantly that the experience gained will then be absorbed back into the orchestra and act as a catalyst for the group to expand its repertoire. Thus the older members are not alienated from the group, simply because of their age, but their experience as players is used to "test" new musical experiences. The older member is seen as a champion of the new and the perception that older people are chained to "the past" is challenged.

5.1.3 Taigh Chearsabhagh

During Autumn and Winter 2001 Taigh Chearsabhagh (TC) Arts Centre in North Uist programmed craft workshops aimed at giving older people an opportunity to find out more about contemporary crafts and participate in such activities.

Three-day workshops were run in woodturning, printed textiles and basket making plus a short talk and demonstration of the craft. A total of 14 people attended the workshops, including 4 men (principally attracted to the woodturning session). The group sizes were smaller and TC considers this to be very important for older people who lack confidence and may need more one-to-one tutoring. Information on age was not requested by TC but anecdotal evidence would suggest that the majority of participants were between 60-70 years old. All activity was free.

The woodturning and basket making projects were very popular and the majority of participants have continued with the activity at home, indeed the men have all purchased woodturning equipment and are now actively producing a number of items (bowls and candlesticks) for gifts and possibly to sell. TC also hope that the basket making group, encouraged by the project, will form a guild and continue with their regular sessions independent of TC. Nevertheless this has been difficult to co-ordinate as many of the group are involved in other activity and finding it difficult to commit.

The printed textile workshops were not as well received. This was primarily attributed to the fact that participants could not easily continue with the activity at home and equipment is costly.

The TC project has achieved some very positive outcomes; principally older people have gained confidence in themselves and in their ability to produce work of a very high standard.

5.1.4 Dundee Contemporary Arts (DCA)

DCA launched a digital art/new media project aimed at introducing people aged over 60 to new technology, which has been running from January - May 2002. Again the project is small with 20 participants, all female. DCA received considerable interest from men, but none progressed to joining.

DCA made a concerted effort to target non-arts participants and utilised the neighbourhood resources network to recruit. This has been successful with the majority of participants being new to DCA and none had previously experienced the Internet or digital technology.

The success of the project is only limited by the number of terminals available and DCA believe that there is considerable frustrated demand for this type of activity. Alternative venues for delivery will need to be considered if DCA is to satisfy this demand.

DCA have found that one of the first barriers for older people to overcome has been the fear of new technology and how impossible it will be for them to grasp it. The small working groups have been fundamental in DCA breaking down the fear and instilling confidence. In a similar approach to Scottish Ballet, the DCA have worked hard to establish a positive dialogue with the group to get feedback on teaching styles and the type of activities they are interested in.

The project has been free to participants and this has been well received by the group who are on state pensions and have found it difficult in the past to access established adult education course that require a lump-sum fee.

DCA have received positive feed-back from the project and they are keen to extend activity into other artforms (printmaking) and maintain the momentum generated by the project so that the targeting of older people it not seen as just a one-off initiative.

5.1.5 Moniack Mhor

Moniack Mhor, based in Inverness-shire, is the Scottish location for the Arvon Foundation and is run by The Moniack Trust with support from the Foundation. Arvon courses are open to anyone over the age of sixteen with a real desire to write. Courses last for four and a half days and cover many genres, including poetry, fiction, stage drama, and writing for TV and radio. Each course is tutored by two professional writers, with a mid-week guest reader and up to sixteen course participants.

There are four sites across the UK in Devon, West Yorkshire, Scotland and Shropshire. Now in its 34th year, Arvon attracts more than a thousand people annually onto its open courses and also runs closed courses for schools, colleges and other groups.

In April 2002 Moniack Mhor ran a course for 16 people over 60 who were nominated to attend the programme by their local writer-in-residence. This is the only programme that attracted a reasonable number of men (6) and 10 women, although in general 70% of Moniack Mhor visitors are women. The group followed a programme of activity that covered sessions on poetry and prose, travel writing, writing for children, autobiography, writing for screen and radio and finally publishing and the role of the literary agent. This final aspect was seen as a valuable element of the programme so that older people could be encouraged to see another possible outcome of their work. The participants all expressed positive outcomes including confidence, inspiration and general enjoyment.

The structure of the programme will change slightly in the future and Moniack Mhor feel they need to brief writers in residence more fully to guarantee all participants are of a certain standard. They are now progressing with a three year programme of courses for this group.

5.1.6 The Lemon Tree

The Lemon Tree, Aberdeen, received £5,000 of SAC funding for a drama based project aimed at people aged over 60. The group of 14 worked for 10 weeks during January – March 2002 with a drama worker, exploring various drama styles and then created comic "sketches" based on the weather. The 14 members were all women. One man had enrolled but he never returned and it was felt that the all female membership (plus the fact that drama worker was female) was possibly too intimidating. The group were very positive about the Lemon Tree experience and enjoyed exploring new ideas, having fun and meeting new people. A number of people had previous drama experience and The Lemon Tree was aware that all had some exposure to the arts. They would like to address this issue in future projects and aim to attract those who were either lapsed arts attenders, or had little previous experience. They were also aware that such a project needs to be integrated into every aspect of the organisation so that the group could benefit from their main arts programme or added value benefits like special offers on tickets or catering.

The project has now been completed and it is unfortunate that there are no plans to progress the group. They are now motivated and keen to continue so a short summer school programme has been established with limited amounts of funding from The Lemon Tree. In the future, such projects should offer participants continued engagement with the arts, otherwise the effort involved in stimulating creativity is lost.

5.2 SCOTTISH PROJECTS

Additional Scottish based projects were identified following the qualitative research with Local Authority Arts Officers, key arts organisations and older people's groups/organisations. Information about the study was also distributed to key publications (e.g Arts Professional) in order to solicit further responses.

5.2.1 Bagatelle and Glen Field Sheltered Housing Art Groups (Inverclyde Council)

This project started in 1987 and has continued to thrive with very little intervention from other groups or organistions. Inverclyde Council and the Medical Aid Society, who run the two sheltered homes, fund an arts tutor to run weekly arts classes for up to 10 residents. In the majority of cases residents are 80+ and many suffer from mobility difficulties or dementia. The classes incorporate a range of medium, themes (Autumn/Spring etc.) and the group have produced work that is now exhibited every year at Greenock Library. Over the last 3-4 years, the groups have progressed to visiting the local art gallery, a considerable achievement for many of the residents and this has stimulated further work back at the art group.

Over the years, the organisation has seen positive outcomes from the project including improvements in the confidence of the group, feelings of greater well-being and many dementia sufferers find that the arts is often the "key" to unlocking memory. One of the more surprising outcomes has been the huge improvement in face-to-face communication between residents in the same or in the other care home. The arts group stimulated conversation and allowed residents to explore a range of interests that had never before been discussed. As a direct result, both homes now have a bowls team that compete regularly and they have now developed a mini league with three other homes. This is a clear indication that the arts can act as a "gateway" to other areas of interest.

5.2.4 Better Government for Older People Writers' Project (South Lanarkshire Council)

The council is currently working with the Better Government for Older People (BGOP) initiative on a writing project which although not exclusively for older people, certainly draws upon the issues they face. The project began 2-3 years ago with the Heiton Writers' Group in Hamilton, a group set up by a local writer to fill a gap in provision in the area and supported by the Council. The project expanded when BGOP became involved and the writer was funded to support a script-writing group to produce plays dealing with the issues faced by people as they get older. The Heiton Group and other writers came together to form a group of 15 writers of all ages. Over a nine-month period they developed 5 scripts dealing with these issues and it was hoped that some of these would be produced and performed to community groups and particularly organisations working with older people. Two plays were selected for performance, both of which dealt with the relationship between older and younger people and the perceived barriers that exist between them.

At this point BGOP were unable to provide the staff support and the project stalled. However a new staff member has just been recruited and the organisation is keen to take the scripts to production stage. Local drama groups have already expressed interest in performing the plays and an application is currently being made to Awards for All to fund a director to work with local groups. There is said to be a great deal of enthusiasm for the project and it is notable that although it focuses on the issues felt by older people and is supported by an older people's initiative, participants of all ages are involved.

5.2.3 Elderly Directorate Programme (Artlink Central)

Established in February 1988, Artlink Central Scotland (mission statement: Arts Equals Opportunities) organises high quality arts projects for all kinds of special needs groups, including older people, in the belief that involvement in the Arts is highly beneficial. During its first decade it has grown considerably, working in partnership with care providers in social work, education, health care and the prison service. Artlink is funded by the Scottish Arts Council, Stirling and Falkirk Councils, Forth Valley Health Board and biannual fundraising events. The organisation is a limited company with charitable status.

The Elderly Directorate Programme targets the over 55's and creates music and reminiscence work, crafts and visual arts with older people in 14 venues: hospitals, day care centres and residential homes in Stirling. Each venue hosts a 5-week block of activity, two or three times a year and groups tend to consist of around 10 people.

Work with older people has been very successful and the organisation would like to do more. It is also helpful for carers and staff at the venues to be trained in the skills and techniques employed by the artist so that they can continue the work after the project has finished. The development officer for the organisation had volunteered in care homes in the past and was aware that residents "die off rather fast because there is nothing to do". The emphasis has previously been placed very heavily on practical caring and the time is not available for staff to cater for their clients' emotional needs. Projects such as this can fill the gap.

5.2.4 Encourage (Glasgow City Council)

The main focus of the Council's art activity in this area is Encourage, a networking and contact-forming arts project targeting older non-participants in some of Glasgow's most deprived areas. The project began in February 2002 and is scheduled to run for two years. The purpose of this new initiative for Glasgow is to expand older people's involvement in the arts. It aims to engage non-participants - particularly the most marginalized - in arts activities, through a mixture of workshops and performances starting out in local areas but with the final aim of bringing them into the City Centre.

Encourage will target socially excluded seniors over 50. Over the two years the project aims to encourage participation and attendance by the 50+ in arts activities and forge links between professional arts organisations and local groups and individuals.

The Encourage Project is financially supported by the Scottish Arts Council Lottery Fund (Access & Participation) and Glasgow City Council (Arts Development). The programme is not free; participants pay £2.00 for each trip (£5.00 for the ballet). These fees may be adjusted as it becomes clear how much people are able and willing to pay. There is some scope within the budget to address transport difficulties.

There are three partner organisations involved in the Encourage Project:

- The Senior Studies Institute, which is part of the University of Strathclyde's Centre for Lifelong Learning and runs classes, seminars and projects for people over 50, is the lead partner and the administrative base for the project co-ordinator.
- The Dark Horse Venture, which originally devised the Encourage Programme in Liverpool, will work alongside the co-ordinator and assist with developing the Programme's links in the community.
- Glasgow City Council, Culture & Leisure Services Arts Development Department and Community Action Teams (CATS) will work closely with both other partners and offer assistance where necessary.

Through community networks the project will reach a wide range of older people who currently have little access to the arts. It is also hoped that the CAT teams will be responsible for identifying local participants as 'volunteer champions' to help carry the Encourage ideas forward.

Four areas (Drumchapel and West, Greater Easterhouse and the North East, North Glasgow and Castlemilk and the South East) will be involved in the project for the full two years. Four other areas (the North West, Greater Pollok and Southside, Govan and Gorbals and the East End) will be added for the second year.

The project encompasses a number of different artforms, including theatre, jazz, traditional music, opera, drawing and painting, craft, cinema, poetry and literature. National arts organisations are involved in the official programme but it is hoped that the project will act as a catalyst for the development of a "fringe" programme of events for smaller groups. The involvement of the Senior Studies Institute has placed strong emphasis on lifelong learning. Therefore rather than each visit or event being self-contained, three or four will be linked together to enhance the learning process and hence appreciation of the art. For example, one of the first excursions was to the Glasgow Craft Fair where a print stall was admired by many of the participants. Following on from this, the co-ordinator arranged a visit to the print workshop so that participants could see the process and a tutor at Strathclyde University developed a session for them to produce their own work. The organisers reported a very enthusiastic response from arts organisations, not least because they recognise the importance of older people to their continued success. They did mention, however, that not all of the arts education officers involved had experience of working with this particular age group.

The project aims to work with a minimum of 200 people in the first year and another 400 in the second year. The aim is very much on the quality of experience and on developing ongoing and sustainable relationships between individuals, groups and arts organisations. It is hoped that each older person will be involved in at least 3 artforms per year – with a mixture of seminars, workshops and performances.

There will be quantitative and qualitative evaluation undertaken throughout the project. Exit plans are in place for sustainability beyond the initial 2 year period of the project.

5.2.5 Haydays (Byre Theatre St. Andrews)

Haydays started in September 2001 and is based on the successful Heydays Project at the West Yorkshire Playhouse (Section 5.3) The National Lottery has provided £24,000 of funding (60% of operating costs) for a three year project and additional funding has come from the Esmee Fairbairn Foundation, plus membership fees.

There is a membership base of 105 older people (the majority of which are female) who meet every Tuesday from 9.00am - 3.00pm for forty weeks of the year. Members pay a £20 annual fee and they can join sessions throughout the day in a range of arts related workshops and also enjoy a lunchtime talk on a non-arts subject, but one that is relevant to older people in the community.

The project has been very successful in improving communication with older people and building confidence within the group. It also encourages a more active participation in the performance programme both at the Byre and at other arts facilities in Scotland.

However, the Byre indicates that some areas require improvement. Although they attract a wide cross-section of society, the project attracts those who are already active in the community and have strong social networks. Haydays are currently considering how they could work to extend the remit of the project to those who are isolated because of mobility problems or lack of confidence. This is also reflected in the age of the membership: The Byre has taken a decision not to record age, but it appears that a significant numbers of people aged over 70.

The predominance of female members is also a concern- men feel less comfortable in an all female environment and some female participants had thought it was an all female activity, so perpetuating the dominance of females.

5.2.6 Life Experiences (Stirling Council)

Life Experiences is a "reminiscence project" carried out between the Council and two day care centres in Stirling in conjunction with an artist and the Council's activity therapist. Over a 12-week period, participants' life experiences were recorded onto minidisk and photographs were taken. Some of these were then developed by the artist into 90-second video slide shows and shown in the Tolbooth exhibition area on plasma screens. The quality of the finished product was said to be "very high" and one of the slide shows was nominated for an award at a New Media festival in Amsterdam. The participants were not involved in the technical aspects of the project but adopted more of an artistic role in terms of composing the images and telling the story. Council arts officers were trained by the artist in some of the techniques used, so that they would be able to replicate the project with other groups.

Life Experiences was the idea of Dave McDonald, arts development officer at the Council, who wanted to address what he perceived as a lack of provision for older people, particularly in the visual arts. 6 experiences were taken to the final presentation stage but altogether the artist worked with 12-15 people. The project was funded by the Heritage and Cultural Services department of the Council, with some in-kind support from the Community Care department in terms of provision of an activity therapist.

All stakeholders benefited from the project:

Participants were given the opportunity to do something new and learn new things about each other. Some of them, particularly those with dementia, became much more communicative than usual and the fact that they were able to remember events boosted their self-esteem. They were also introduced to new technology, which was a new opportunity for many of them.

Day centre staff were able to work more effectively with the participants who had been "drawn out of their shells" by the process and were pleased that they had found a way to connect and communicate with them in future.

The community care workers involved in the project were unsure at first about its benefits but are now very positive about the results and are beginning to regard the arts as a catalyst for older people to engage with each other and their communities.

The respondent was keen to do more work in this area, perhaps in the visual arts or in connection with lottery funding that the Council has already received for music work.

5.2.7 Out of the Dark (Fife Council)

Out of the Dark is a project funded by the Health and Social Work departments of Fife Council and a grant from the SAC National Lottery Fund. Focussing mainly on drama, Out of the Dark is designed for people over the age of 50 with mental health problems. A series of weekly, year-round workshops leads to a final public production. The groups work with a qualified drama specialist and one other specialist in a particular field, such as a writer, a musician or a costume designer. Three pilot projects were run for patients in a local day hospital; work is continuing there and a separate project has been set up at Carnegie Hall in Dunfermline for patients who have now been discharged from the hospital but want to continue participation. The Lottery Funding has also allowed for the development of outreach work, with 12-15 week projects planned for other care settings including day care centres and care homes. Carers and nurses will now be provided with training to help the project become sustainable in the longer term.

The pilot projects uncovered the following positive benefits:

- Over the duration of the programmes, hospital staff measured patients' propensity to succumb to depression and anxiety and in most cases this dropped as the project progressed. The effect was particularly observed with two participants who underwent family bereavements during the time period and coped much better than would have been expected.
- Anecdotal evidence collected by the project organisers from participants has all been positive and very encouraging.
- Nursing staff report that the positive effect on the patients and the good atmosphere in the hospital has overcome their initial doubts as to the benefits of the project.
- The quality of the final output has been high.

The performance element of the project is viewed as being essential to its success. As well as creating a requirement for the group to undertake ambitious work of a high quality, performances allow less confident participants to get involved in areas such as set building or making costumes and therefore provides a wide capacity for participation.

5.2.8 Planning for Real (Aberdeen City Council)

Aberdeen's Community Development Strategy commits the Council to developing neighbourhood plans for the entire city by 2006. The arts are used as a consultation method for this procedure under a programme called "Planning for Real", developed by the Neighbourhood Initiatives Foundation. Participants make a model or representation of their local area and this is used as a starting point to discuss what they would like to see happen there.

Projects take place at the Whitespace studio or in the community itself and are funded by the Council. To date, 14 projects have been carried out during the past 18 months, involving 4,000 local people. The location of the projects is determined by the priorities in the Council's Community Plan and the age of the groups consulted depends on the local demographics of the area. A recent project focusing on the city centre consulted older people specifically due to the high incidence of sheltered housing there. To date, an estimated 1,500 older people have taken part in consultation processes and the department is planning to use the approach as a means of developing an elderly strategy. The SAC has produced a document, "The Arts as a Tool for Community Consultation" detailing how such initiatives can be established and implemented.

5.2.9 Words (Dundee City Council)

Words is a partnership project that aims to raise the profile of literature and increase participation in reading, creative writing, and other literary activities across the community in Dundee. It is undertaken by Jan Natheson, Literature Development Worker, and Abigail Burnyeat, the Reader-in-Residence, who were appointed in May 2000, supported by the Education, Arts and Heritage, and Neighbourhood Resources and Development

The project does not solely focus on the over 50's but this group has been identified as a target market and four events have been held with this group. The group, which meets twice a month, was established as a reading group but they have progressed to developing their writing skills and now regularly invite professional writers via the Scottish Book Trust Writers in Scotland Scheme.

There have been some very positive outcomes – the group have clearly found "their own voice" and are beginning to direct how the group develops. Furthermore their confidence has grown to such an extent that members regularly visit 50+ groups to raise the profile of literature via a fun Scots language quiz, talk about how their own writing has developed and present short extracts of work.

The organisers hope to develop this aspect by encouraging the members to visit young people and develop their story-telling skills, also that the group will progress to being non-age defined so that older people are participating in the arts via already established groups.

Dundee City Council, in particular the Neighbourhood Resources and Development, is particularly committed to the older consumer and have prepared a strategy document that outlines their approach in relation to the types of services and resources required by this group in the future.

5.3 UK-WIDE PROJECTS

UK based projects were identified following the qualitative research with regional arts boards and analysis of secondary data and reports on the subject. Information about the study was also distributed to key publications (e.g Arts Professional) in order to solicit further responses.

5.3.1 Age Exchange Reminiscence Centre (London Arts)

Age Exchange, which opened in 1983, is part of a large complex that includes the first Reminiscence Centre; museum, shop, community café and exhibition area. It co-ordinates the UK and European Reminiscence Network and runs conferences and training courses in this area. It aims to improve the quality of life for older people by emphasizing the value of reminiscence to old and young, through pioneering artistic, educational and welfare activities.

Year on year the group focus on a wide range of projects and in 2001 Age Exchange focused on the River Thames and recruited a range of people who had worked on or around the River, in order to play themselves, and teach young people about their work and life experiences.

There have also been other positive outcomes. The Good Companions is a theatre group who are working on a show for the Golden Jubilee celebrations under the guidance of a professional director.

5.3.2 Art Shape (South West Arts) - Inspirations

Art shape, based in Gloucester, is a countywide organisation specialising in equal opportunity development which has included work with older people. The Inspirations programme set out to challenge the lack of creativity in the care and provision for older people and this culminated in the organisations first national conference. The idea grew from some initial arts and craft sessions in 28 care homes during 1997/98. During the course of the project Art shape realised that there was real need for change in relation to the provision of arts activity. Staff needed to feel confident about using their own creative skills to inspire residents and that long term sustainable training was essential to develop a supported and creative atmosphere.

Inspirations developed into a programme of activity across 38 care centres, involved the training of 163 care workers and engaged 343 older people in arts activity (286 women and 57 men). The project aimed to provide creative skills development for care workers delivered by artists, sustainable creative activities for older people, research into how such initiates can impact on the quality of life of older people; provide skills development for older people and positive social benefits. The project ran for two years and required an £85,850 funding package, provided by The Esmee Fairbairn Charitable Trust, The Chase Foundation, Gloucestershire Social Services and the Summerfield Trust.

Inspirations has been a tremendous success and proven that creative skills training for care workers can change how they feel about themselves but also animate a care centre. This approach is sustainable and it leaves a lasting legacy of skills and enthusiasm. This is an essential investment for a long-term solution. A centre's commitment to recreational activity and stimulus has also had positive effects for the care homes who witnessed far greater support and visits from relatives and clients/patients.

Inspirations has also raised the profile of older people in the Gloucestershire area and highlighted that quality of life is an important element of residential care, debate is currently focused on "who pays" for care rather than the experiential quality of that care. The Inspirations programme focused attention on the creative skills of older people and how that can be seen as a positive resource.

Inspirations continue to inspire and Creative Future has been created to develop a recognised and accredited training programme for care staff. Artshape are awaiting funding decisions but it is hoped that a proportion of the funding will come from the PPP Healthcare Trust, one of the major residential care providers.

Art shape have also embarked on Arts Pioneers and are recruiting a team of 10 - 15 older people (55+) in Tewkesbury/North Cotswolds who will train with artists and become volunteers working in day centres and residential homes for older people. The group are currently completing their four month training programme and will be heading out to various centres in May. This approach not only provides the volunteers with new skills and gives a sense of "being someone" but it offers those in residential care the opportunity to see positive role-models from within their own peer group.

Finally Artshape is also undertaking research into participation in the arts by older people and a small team of older people will be visiting groups and arts venues, participating in activity and consulting with older people. Following the research Artshape hope to produce a tool kit for arts organisations illustrating how best to attract older audiences. The study will be completed in August 2002.

5.3.3 Dementia and the Arts (Westminster Healthcare and Stirling University)

The projects were a joint venture between the Dementia Services Development Unit at Stirling University and Westminster Health Care and operated with a total budget of £5,000. The objective was to engage dementia sufferers in the production of artwork and examine the impact of participation, particularly on the communication skills of the residents. The coordinators asked for proposals from homes in England and Wales and from the ten received, selected three to support. A further £1,000 expense was incurred when Westminster Health Care commissioned the artists involved in two of the projects to write books about the projects. Publication of these is dependent upon securing adequate sponsorship.

The length of the projects varied. Atfield House in Isleworth worked full time for two weeks with two artists to produce a fabric collage. The residents of Rhallt in Welshpool worked for eight weeks part time to produce a series of ceramic panels in the grounds. The project at Lucerne House in Exeter, which received additional funding because it was progressing so well, ran over a twelve week period to decorate the corridor and produce eight individual artworks, one by each of the participants.

The final product was considered as important as the process, some pieces being exhibited at the House of Commons.

The impact of the project varied between participant and most of the evaluation material was anecdotal, such as the use of fairly advanced vocabulary by residents who do not usually talk at all, or a usually reserved participant laughing. Staff reported that the residents found the individual attention they received very stimulating and the work was important as it challenged residents' perceptions of art. The lack of formal evaluation was identified by the co-ordinator as a weakness and it is hoped that this can be addressed in future projects. The co-ordinator also emphasised the importance of ensuring that the same caring staff were available from week to week to ensure continuity.

Westminster Health Care is seeking sponsorship for future projects, which would again be managed by Stirling University. The Dementia Services Development Centre has recently received a lottery grant to fund twelve projects throughout Scotland. It is anticipated that two or three of them will take place in care homes.

5.3.4 Heydays (Yorkshire Arts)

Heydays was established in March 1990. It is probably one of the most well known UK projects based at West Yorkshire Playhouse and initially organised in partnership with Age Concern. It has changed little in its 12 years of operation and continues to attract a high membership and stimulate a range of other activities.

Every Wednesday, 300-400 people aged 55+ meet to take part in a wide range of arts sessions. There are over 1,000 members of the group, each paying £10 per year, the majority being white and mainly female. Heydays has an advisory group of 16 members who provide a channel of communication for ideas, issues and requests for activity. The group work towards an end of term event and also Christmas term bazaar for fundraising purposes.

The project has been identified as a model of good practice and the Byre Theatre Haydays project is modelled on it.

There have also been some positive and unexpected outcomes. *Feeling Good Theatre* Company started in 1999 and comprises 18 Heydays members. They tour regularly to community centres in Yorkshire with a selection of sketches, poems and improvisations that focus on issues relevant to older people. They are currently working with the police to raise awareness of the implications of allowing strangers into your home.

In January 2001 West Yorkshire Playhouse launched *Skills Generation*, a project that aimed to make use of the wide range of valuable skills that the Heydays members demonstrated. Structured training is given to older people who then work in 43 primary and secondary schools across Yorkshire in after-school clubs, offering assistance in sports and arts activity.

5.3.5 Magic Me! (London Arts)

Magic Me, founded in 1989, specialise in running arts projects which bring together young people aged 9+ and older people aged 65+ in London, for mutual benefit and enjoyment. Over the years they have worked on projects that link groups of school pupils with local elders living in residential or nursing homes, or meeting in day care centres. Others have taken place during school holidays and all are led by performing, visual or literary artists, experienced in working with both age groups.

Sharing the Experience, published in 2001, is an informative handbook that uses the ten years of Magic Me's work and four recent inter-generational projects; older people with dementia; frail older people living in nursing homes, Bengali and Somali older people. Specialist community artists worked on storytelling, silk-screen printing, singing, video animation, weaving, drama, creative writing, puppetry and painting.

The benefits of intergenerational projects are numerous for both groups, including an exchange of experience, skills and knowledge; opportunities to discover the real people behind the stereotypes; a change of pace and energy for both groups and opportunities to build relationships that go beyond family members.

5.3.6 Silver Surfers (Agewell in Sheffield, Age Concern Sheffield and Sheffield Site Gallery)

This project ran in Sheffield from November 1997 – May 1999. It was a partnership project involving Age Concern Sheffield, Agewell in Sheffield and a local centre for the production of lens-based and electronic media. In four stages of progression, a community photographic artist worked with a range of older people, most of whom had no previous experience of making their own photographs. The final stage of the project presented the images of ageing in the form of a public exhibition and a CD-ROM.

The main aim of the project was "to challenge negative attitudes to images of old age among older people themselves and the wider community, and to promote positive images of ageing."

As the project progressed, the steering group and evaluator recognised that the subject of older people was going to be much more difficult to address. The evaluator concluded, "some successful challenges to ageism were achieved, but they appeared to be uneven." Successes included:

- the high quality of the images produced by the participants (technical and ideas)
- the depth and fruitfulness of the ideas process throughout the stages
- a slight audience shifts in perceptions and attitudes (measured through an audience questionnaire at the final exhibition).

However, a number of objectives were not tackled or omitted from the project due to constraints on time, funds and energy. These issues included:

- little increased knowledge amongst older people about the way images of old age are created and how they influence attitudes to ageing
- no sustainable long-term project was established; there was no exit strategy
- the artist was not trained in community development, as had originally been intended
- the final work was not exhibited as extensively as had been intended
- the planned evaluation methods changed due to time and funding pressures
- the overall timing of the project was much delayed.

The lack of an exit strategy and long term plan would seem to indicate that although partners expressed the desire for some form of provision to continue, Silver Surfers is not going to generate further opportunities for its participants.

5.3.7 Tea, Toast and Technology - T3 (East Midlands Arts)

Established in 1990, People Express is a professional community arts organisation, aiming to reach and engage people of all ages, backgrounds and lifestyles who have experienced or are experiencing social exclusion and isolation. Initiated by People Express and co-ordinated by digital artist Jeanie Finlay, T3 aims to introduce older people to the creative potential of new technology; raise awareness of their creativity; redress stereotyping; facilitate the creation of high quality artwork that communicates older peoples' ideas; empowers them to continue their involvement in the arts and finally develop new audiences for the arts.

Over the last two years 35 older people have created a collection of over 40 images including digitally manipulated images, video work and inter-active computer based items. The work has been presented via the website and in January 2001 the group were invited to speak at the British Council supported 'Art Changes, Turning to Society' symposium on community arts. T3 has also been used as an example of good practice in different contexts - arts and older people by the Arts Council of England and lifelong learning by the Government.

The T3 group have clearly gained confidence and feel happy challenging years of negative comments about older people using new technology, then using that knowledge to express themselves.

"T3 gives people the chance to see what computers can do. It generates enthusiasm to take part, to think about the relationship between "art" and computers. It has given us new experiences and expectations, people have come out of their shell and for the first time start working together." Connie Rawson (80)

T3 has now evolved into Techno Tyros (TT) as it became apparent during T3 that older people in residential care homes were very isolated from any form of arts activity. TT is run by 5 participants of T3 at "The Dales" residential care home and the group are working with a digital artist to prepare a smaller exhibition called "The Dales at an Angle". There are now 20 members all working with a digital camera and Adobe Photoshop to create a range of surreal images.

T3 and TT has changed how People Express develops work with older people and how they manage themselves, a T3 members now sits on their management committee. It has also acted as a catalyst and People Express has enjoyed global exposure that at times has been hard to manage, but they are now looking to replicate the T3 model regionally and nationally to build a network of groups and an older people's digital art community.

5.4 CONCLUSIONS

- Many of the projects in Scotland and the UK are attracting females, those already active in the arts and who have a good social network. Specifically targeting the non-participant or socially excluded is the only way these groups will be attracted to such activity. The Encourage project in Glasgow will greatly inform how successful such projects can be and what the long term benefits are in relation to the participant and the arts organisations.
- Projects that challenge stereotypes have received positive outcomes in relation to raising awareness of the arts and older people and generated long-term benefits (Word, T3, Art shape and Inspirations). These projects have been the catalyst for other projects and placed older people at the centre of developing work so they become ambassadors for the arts and excellent role models.
- The positive benefits of engaging with the arts are well documented in other areas of the study. What has emerged from the projects has been a growth in confidence, not only on an individual basis but in relation to the wider community. The projects have unlocked huge amounts of potential and raised an individual's self-worth so that older people are seen as a valuable resource, rather than a problem or drain on health/social service resources. Moniack Mhor and Taigh Chearsabgh in particular have encouraged older people to generate economic benefits from their involvement in the arts by publishing or selling their work.
- The benefits for older people with particular health problems, like dementia or stroke patients, have also been substantial and the arts are very often the "key" to unlocking memory, arresting depression and anxiety, improving communication between individuals or simply adding some "fun".
- There have also been benefits for those caring for older people and the UK based projects that provide support and training for workers have been highly successful with a life-long learning outcome directed at both parties.
- Levels of funding were in general low. Only a few projects secured in excess of £100,000 (T3, Art shape and Haydays) with all the funding coming from public sources or trusts. None of the projects had secured any private sponsorship and this situation is unlikely to change unless businesses realise the potential of this target market.
- Participant costs are generally very low or free and income-generating streams will be limited.
- Most projects are small scale but they appear to work, although any wider impact on society as a whole, particularly in relation to attitudes to older people, will be minimal.

6. KEY ISSUES

The most relevant points from our research into the market characteristics, the strategic position of key public bodies and how existing projects around the UK have progressed are summarised as follows. These findings have shaped our suggested strategic position for the SAC (see Section 7).

There will be a significant growth in those over the age of 75 but at this age break, the arts witness a rapid drop in attendance. The population is ageing although the highest growth will come from those over the age of 75. In the UK this group comprised just 4% of the population in 1961; by 2021 it is expected to have risen to 9%. In Scotland, the size of this age group will increase by 15% over the next 5 years. However it is alarming to see that older people, those aged 55+ are more likely to indicate that they are interested in the arts and cultural events but despite this there is a significant drop in attendance for all artforms for those aged 65+. What changes to create such a dramatic drop-off in attendance?

In order to halt the haemorrhage, arts organisations must consider the changing needs of the audience, particularly issues related to access and cost. Spend on leisure declines from a peak for those aged 55-64 to a sharp decline once a consumer reaches 75, furthermore leisure activity becomes more home-orientated, possibly reflecting a drop in income and reduction in mobility.

There are many similarities between the young and the old - Transport is a barrier for the young and the old - over 50% of people over 60 do not have a driving licence. Therefore, easy access to public transport must always be central for arts organisations wanting to attract the older person. Bus and train timetables must be scrutinised so that activity start/finish times relate to public transport provision. Alternatively, arrangements could be made to offer travel as part of a package.

This is not of such a concern for those in the younger brackets of the market, who are more likely to drive and may be less reluctant to give up private transport as they grow older.

Young people are often portrayed in the media as socially active individuals, the older person is hardly ever portrayed in this light. This is a myth as those aged 55-64 are more likely to emulate the busy lifestyle of younger adults, with more varied commitments on their time and less willingness to relax and do nothing, particularly at the weekends. This may be a harder group to persuade to "fit" the arts into an all ready overburdened activity calendar unless they tie in with existing activities or areas of interest.

Don't underestimate the older person – older people, particularly those in the younger age brackets, are sophisticated individuals with a far wider experience of the world and are more likely to want a more active approach to retirement and leisure. They will not want to "think" or act old, even if they are and they most certainly don't want to be targeted as old. Some of the most successful projects have challenged stereotypes and this must continue. Discrete targeting of older people may be used in order to encourage interaction with the arts but in the long term, older people may want simply to be absorbed back into main stream markets.

When participating in the arts certain artforms remain popular with older people—buying and reading fiction or poetry, crafts, painting or drawing. All such artforms can easily be undertaken at home or as part of a group; this is possibly why they remain popular, as people get older and less able to participate in more active artforms. Despite this one would not want to restrict exposure to new artforms or assume that older people should be guided into such activity. On the contrary, as older people begin to re-define the term "old" many may be open to and more confident than younger people about experiencing the new. As one participant commented "don't just think that all we want to hear is music from the War!"

Challenge the stereotypes and seize the day— There are very few products, services or brands that use images of older people in a positive manner. Over 95% of consumer advertising is aimed at a younger market even though older people may be in a better financial position to afford some of the products on offer. Young is good and old is bad with the emphasis clearly placed on the fact that older people are hurtling towards death far faster than the younger consumer. Can we really afford to write-off someone who has the potential to be a loyal theatre-goer for another twenty years? Furthermore loss of youth is never seen as a positive process that sees an individual gain in knowledge, experience and worth.

We will all live longer and men will no longer be in the minority - Life expectancy for both genders is expected to increase so although women will still outlive men, the older group overall will contain more men than at present. Men still remain in the minority when reviewing pilot projects primarily because their leisure needs are different from women. Men are often attracted to individual leisure pursuits and many remain far more interested in sports than women in later life. They are in general far more self-sufficient in their leisure interests, whereas women want to spend time with their family, shopping, eating out or visiting friends. How will providers attract more men? Is current provision unattractive (particularly the emphasis on social interaction) to men or is the marketing message just not appealing?

Levels of income vary widely within the age groups and this will impact on an individual's ability to participate in the arts - Younger people, in the 54-65 age bracket, tend to be affluent with high incomes from their pensions and investments while those over the age of 75 are typically lone females surviving on a state pension with very little disposable income. Both groups might demonstrate a desire for involvement in the arts but they will differ in their abilities to satisfy this demand and issues such as access and affordability will be key deciding factors.

Furthermore older people may remain in employment longer as income from pensions fail to produce the expected returns. At this point the opportunity to retain or recruit consumers of arts activity may diminish if consideration is not given to issues such as the timing of activity and convenience.

Rural locations have a higher proportion of older people - Demand for arts provision is likely to be higher in rural areas, although it may be fragmented due to lack of facilities, infrequency of activity or lack of transport.

A person's housing situation changes – although the majority of older people live independently a percentage have to move into sheltered housing or nursing homes and the likelihood of this increases with age. There is increasing recognition from political and social organisations that the quality of care depends as much on the lifestyle offered as the standard of medical attention and support. At present the arts do not play a major role in terms of care and there are clearly opportunities to address a group that are socially excluded, hidden and sometimes forgotten. The SAC should strive to ensure that never again are older people dumped in front of a TV set as their only form of recreation.

Out-of-home activities are gaining popularity but educational activities (evening classes) are not growing – older people are spending more on eating out and participating in hobbies but only 20% are studying or participating in evening classes and this has not risen since 1995, when the MINTEL study was last completed. Participation in study is related closely to age and social status with only 8% of post-family adults aged over 65 currently studying and those in the ABC1 social groups are twice as likely as C2DE's to study. Furthermore, attendance at such classes falls rapidly with age as the long-term benefits of study become less significant. This is clearly linked to current policy and communications that focuses on structured learning outcomes and qualifications that enhance employment, all irrelevant to someone who is no longer working and who views the processes of learning as a means of self-expression and fulfilment.

Formal qualifications don't inspire the older person - There are also issues that relate to how formal education is viewed by older people who do not hold formal qualifications – very often the language is alien and the environment threatening, all factors that reinforce the negative growth. If an overwhelming utilitarian attitude to the education of the majority prevails, mostly based on training, skills and the struggle for paper qualifications, the future looks arid and older people are unlikely to ever enter the lifelong learning arena. But changes will come and policy makers have already acknowledged that equality of access has not been achieved, particularly for older people. Informal education, including the arts, will play a greater role in the development of lifelong learning and should be viewed as a gateway to greater exploration of learning opportunities.

Equality of access to the arts is still uneven – The most active and often those already exposed to arts activity are taking advantage of opportunities to participate in targeted projects. They are also very keen to increase their levels of participation. There are positive outcomes from this if the "enthusiastic" older person becomes an ambassador for the arts and a role model but this cannot be forced and must be an organic development from the group or individual. Consequently those never exposed to the arts remain so and attitudes formed years ago are reinforced, then further barriers related to age compound the problem.

The arts offer many benefits for those engaging with them – Participants enjoy improvements in well-being, confidence and social interaction, very similar findings to a previous study about the general benefits of arts participation. Our primary research suggests that once individuals are involved in arts participation they make great efforts to stay involved, overcoming barriers such as health or inadequate transport as they arise.

A lack of time or interest, not cost, is the key barrier to participation. Non-participants from the younger age bracket are enthusiastic about trying new things and revisiting activities they had enjoyed as children. Conversely, older non-participants are active in other areas (sport, family, etc) and perceive much higher barriers to participation in the arts. These findings suggest that arts practitioners should concentrate on recruiting individuals when they first retire and are looking for new activities. They are then likely to stay involved for perhaps another 30 or 40 years. People who have already been retired for a considerable time are likely to have already developed new interests and therefore do not have the time to embrace new activities.

Local authority policy and provision is fragmented and focused on younger people, primarily because the government has focused on this group and funding has been unavailable. The very best projects have tackled such issues and ensured that a wide range of departments are involved in the process of deciding the nature of projects. Co-ordination and co-operation between education, community resources, arts and social services will be essential to developing successful policy. Adequate funding is also important as no projects have been able to secure private secure funding, possibly because the potential of this target market has yet to be realised by many commercial organisations.

The arts are not considered a priority when the majority of older people's organisations are fighting for basic rights in relation to pensions, travel subsidy and long term health care. The arts are not considered a "political" issue and cannot therefore be addressed adequately by the methods usually adopted by these groups, which involve political lobbying and debate. On the other hand if the SAC takes the lead in raising awareness and lobbying key organisations then the arts, their relevance to lifelong learning and how this then enhances an older person's quality of life could at least be on the agenda. As we have found, there is a genuine willingness to learn more about this age group and provide for their needs.

7. STRATEGIC RECOMMENDATIONS

- Recommendation 1: The SAC should make representation and submission to all national older people's organisations to demonstrate the benefits of the arts and move the issue further up the debating agenda.
- Recommendation 2: The SAC should make representation to the Scottish Executive Enterprise and Lifelong Learning Committee to highlight the value of the arts as a "gateway" to other learning opportunities and support the redefinition of lifelong learning.
- Recommendation 3: The SAC should make representation to COSLA to highlight the important role that local authorities play in providing activity for this age group and how future arts policies should fully acknowledge the importance of this group.
- Recommendation 4: The SAC must champion the benefits of older people as a market opportunity for arts organisations. This can only be exploited if arts marketeers are fully aware of the characteristics of the market, their needs, barriers to participation and how such information should influence product development and tactical marketing activity.
- Recommendations 5: The SAC should maximise opportunities to promote its role as a conduit for information on a range of matters that will be relevant to organisations that are already engaging older people in the arts, this includes examples of best practice, research information, activity guides and funding opportunities.
- Recommendation 6: The SAC gives priority to projects that aim to achieve the following:

Challenge stereotypes of older people

Encourage participation/consumption of arts activity that is not normally associated with older people (new technology, new music, contemporary dance etc.)

Champion integrated practice – work that uses the skills and expertise of professionals from many backgrounds (e.g arts, education, health, social work, religious/community networks)

Acknowledge the different needs and approaches to provision in rural and urban environments

Target older people who are not socially or culturally active

Develop an appropriate exit strategy for maintaining the momentum developed. This can be achieved either by continuing with the project or by feeding people back into "mainstream" activity that is not age-specific.

Positive role-models that become champions of the arts in their community.

APPENDIX 1: BIBLIOGRAPHY

Publication	Author/Organisation
Attendance at, Participation in, and attitudes	Scottish Arts Council/NFO System Three
Towards the Arts in Scotland 2001	
Barrier to Arts Attendance	The Audience Business 2000
Inspirations – Creative Futures For Older People	Artshape – Gail Arnold and Camilla Hale
Generating Community – Intergenerational	Elders Share the Arts – Susan Perlstein and Jeff
Partnerships Through Expressive Arts	Bliss
Participatory Singing for Older People	Susan Hillman
Silver Surfers: Multi-Media Photography	Fi Frances
Promoting Positive Images of Ageing	
Sharing the Experience: How to Set Up and Run	Magic Me – Susan Langford and Sue Mayo
Arts Projects Linking Young and Older People	
Understanding Barriers to Learning	Campaign for Learning – Peter Maxted
The Arts and Older People – a practical	Age Concern – Fi Frances
introduction	
The Arts and Older People in Yorkshire and the	Yorkshire Arts
Humber	
Use or Ornament? The Social Impact of	Comedia – Francois Matarasso
Participation in the Arts	
The Health and Well-being of Older People in	NHS Scotland – Rachel Wood and Marion Bain
Scotland	
Creative Movement and the Healthier Older	Dance 4 National Dance Agency
Person Conference Report 2000	
Participatory Singing for Older people: a	Sue Hillman
perception of benefit	

APPENDIX 2: POLICY CONTACTS

The following is a list of individuals and organisations contacted by RGA to inform the findings of Section 4 of this report and generate information about existing arts organisations for older people in Scotland.

		ION LITTO
OrganisationCategoryEast England ArtsArts Board	Individual Joanna Broad	Job Title Lifelong Learning
East Eligiand Arts Arts Board	Joanna Broad	Development Officer
East Midlands Arts Arts Board	Hugh Iomas	Education and Life Long
East Midianus Arts Arts Board	Hugh James	Learning Officer
North West Arts Doord Arts Doord	Down Honton	Education Officer
North West Arts Board Arts Board	Barry Hepton	
Northern Arts Arts Board	Fiona Melvin	Arts in Education Co-
	0.11 0:11:	ordinator
South West Arts Arts Board	Sally Giddings	Education Officer
Southern&South East Arts Board	Jane Bryant	Education Officer-
Arts		Winchester
Southern&South East Arts Board	Sara Holmes	Education Officer-
Arts		Tunbridge Wells
Voluntary Arts Network Arts Board	Fiona Campbell	Head of Voluntary Arts
Scotland		Network
West Midlands Arts Arts Board	Emma Quickfall	Learning and the Arts -
		Assistant Policy and
		Resources Officer
ANS plc Care Home Operator	Louise Bradshaw	Head of Operations
Ashbourne plc Care Home Operator	Francis Wilks	Head of Operations
Barchester Healthcare Care Home Operator	James Sinclair	Head of Operations
plc		
Bettercare Ltd Care Home Operator	Jeremy Duke	Head of Operations
BUPA Care Services Care Home Operator	Ian Ireland	Head of Quality and
plc		Development
Care UK Plc Care Home Operator	Louise Whitehead	Operations co-ordinator
Craegmoor Healthcare Care Home Operator	Charlotte	Corporate
	Jinks/Claire Parry	Manager/Secretary
Four Seasons Care Home Operator	Hamilton Anstead	Chief Executive
Healthcare		
Helen McArdle Care Care Home Operator	Helen McArdle	Director
Group		
Highfield Group Care Home Operator	Neil Biggar	Purchasing Manager
Southern Cross Care Home Operator	Arlene Woolley	Head of Operations
Healthcare	•	1
Tamaris Healthcare Care Home Operator	Claire Foster	Administrative Manager
(Scotland)		E
The Sandown Group Care Home Operator	Nigel Roach	Operations Department
Trinity Care Care Home Operator	Jennifer Oliver	Operations Department
Union Healthcare Care Home Operator	Mary Reid	Operations
Westminster Healthcare Care Home Operator	Kerry Weyland/	Senior Administrator/ Artist
· · · · · · · · · · · · · · · · · · ·	John Killick	in Residence
Third Age Trust Educational Body	Lin Jonas	Office Manager
(university of the 3rd		
age)		
U3A Aberdeen Educational Body	Jean Burnie	President
U3A Arbroath Educational Body	Jocelyn Slater	Chairwoman
U3A Dumfries Educational Body Educational Body	Dr Beryl Hamilton	Chairwoman
U3A Dundee Educational Body	Nora McFarlane	Secretary
U3A East Berwickshire Educational Body	Cath Paxton	Groups Co-ordinator

Organisation	Category	Individual	Job Title
U3A East Lothian	Educational Body	Margaret Gordon	Groups Co-ordinator
U3A Edinburgh	Educational Body	Laura McMurdo	Publicity Officer
U3A Fife	Educational Body	Paul Freeman	Membership Secretary
U3A Grantown on Spey	Educational Body	Mrs I Liggat	Secretary
U3A Greater Glasgow	Educational Body	Mrs Irene Scott	Secretary
U3A Inverness and	Educational Body	Margaret Rudie	Secretary
Nairn	·	C	•
U3A Inverness and the	Educational Body	Mrs Judith Brydie	Treasurer
Black Isle		a	G1 .
U3A Mid Argyll	Educational Body	Christopher Rowe	Chairman
U3A Perth	Educational Body	Ms Jennifer Irvine	Secretary
Strathclyde University	Educational Establishment	Lesley Hart	Director for Lifelong Learning
Art Shape	Example of good practice	Jay Haigh	Development Manager
Artlink Central	Example of good practice	Debbie Butler	Development Officer
Arts in Fife	Example of good practice	Lesley o'Hare	Arts Co-ordinator
Haydays	Example of good practice	Heather Mitchell	Education Manager
Heydays	Example of good practice	Lou Ford	lou.ford@wyp.org.uk
Magic Me	Example of good practice	Susan Langford	info@magicme.demon.co.uk
Scottish Executive Older People's Unit	Government	Jim Richardson / Douglas Macdonald	Officers
Keepwell UK	Health-promoting	Karen Taylor	Health Education
	organisation		Conference Organiser
Aberdeen City Council	Local Authority	Jacqueline McKay, Mary Anderson	Arts Education Co- ordinators
Aberdeenshire Council	Local Authority	Sheila Waterhouse	Senior Arts Development Officer
Angus Council	Local Authority	Jake Stewart	Arts and Exhibitions Officer
Angus Council	Local Authority	Graeme Hewitson	Area Community Education Officer
Argyll & Bute Council	Local Authority	Eileen Rae	Education Department
City of Dundee Council	Local Authority	Lina Waghorn	Education Services Manager
City of Edinburgh Council	Local Authority	Stevi Manning	Arts Development Officer
Clackmannanshire Council	Local Authority	Rosa McPherson	Arts/Education Officer
Dumfries and Galloway Council	Local Authority	Jenny Wilson	Arts Co-ordinator
East Ayrshire Council	Local Authority	Donna Chisholm	Museums and Galleries Co-
East Lothian Council	Local Authority	Margaret o'Connor	ordinator Head of arts and cultural services
East Renfrewshire Council	Local Authority	Gary Morton	Arts Development officer, cultural services
Falkirk Council	Local Authority	Sue Selwyn	Head of Cultural and Lifelong Learning
Glasgow City Council	Local Authority	Linda Neilson	Arts Development Officer
Inverclyde Council	Local Authority	Catriona Henderson	Arts Development Officer
Moray Council	Local Authority	Nick Fearne	Arts Development Officer

Organisation	Category	Individual	Job Title
North Ayrshire Council	Local Authority	Norma McCrone	Head of Arts and Cultural Services
Orkney Islands Council	Local Authority	Penny Aberdein	Expressive Arts (staff tutor)
Perth and Kinross Council	Local Authority	Lynn Baxter	Arts Officer
Renfrewshire Council	Local Authority	John Harding/Andy Lindsay	Principal Arts Officers
Scottish Borders Council	Local Authority	Nicki Toneri	Assistant Advisor in Arts
Shetland Islands	Local Authority	Wendy Lucas	Head of Adult Basic Education Centre
South Lanarkshire Council	Local Authority	Louise Mcatee	Arts Co-ordinator
Stirling Council	Local Authority	Dave McDonald	Arts Development Officer
West Dunbartonshire Council	Local Authority	Susan Carragher	Manager, Lifelong Learning
	Local Authority	Tom Dhilling	Sanian Community
West Fife Community Education	Local Authority	Tom Phillips	Senior Community Education Worker
West Lothian Council	Local Authority	Brian Duguid	Arts Manager
COSLA	Local Authority	Sylvia Murray	Policy Officer
	Organisation		•
Age Concern Scotland	Organisation for Older People	Jess Burrows	Policy Officer
Dumfries and Galloway Elderly Forum	Organisation for Older People	Morag Halliday	Development Officer
Fife Elderly Forum	Organisation for Older People	John McKendrick	Development Worker
Help the Aged	Organisation for Older People	Stuart Hay	Policy and Parliamentary Affairs Officer
Scottish Pensioners' Forum	Organisation for Older People	Doreen Keane	Scottish Pensioners Forum Administrator
Scottish Pensions	Organisation for	Alex	General Secretary/President
Association	Older People	McKinnon/John Wilson	J, 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2
West of Scotland	Organisation for	Robert o'Hare	Policy Officer
Seniors' Forum	Older People		
	PHD Student	Sue Hillman	PHD Student
Active Drama	SAC Pilot Project	Grant Williams	Education Officer
Digital Art and	SAC Pilot Project		
Animation	CACDIL (D. 1)	C41 D 1	Education 34
Music Project	SAC Pilot Project	Stephen Deazley	Education Manager
Scottish Ballet Dance	SAC Pilot Project	Lorna Pickford	Head of Education
Project			

APPENDIX 3: ARTS GROUPS FOR OLDER PEOPLE IN SCOTLAND

The policy interviews generated contact information for 57 arts groups in Scotland which cater exclusively for older people. The leaders or organisers of these groups were contacted to gather data about how activity is managed and organised. The results are presented in the Tables below.

Table 21: Artform on which the activity is based

Tubic 21. Til tiorin on which the activity is bu	
Artform	% (N=59)*
Literature	20.3
Craft	18.6
Classical Music	18.6
Visual Art	18.6
Dance – General	11.9
Traditional Music	11.9
Drama	8.5
Scottish Dance	5.1
Film	5.1
Ballet	3.4
Architecture	1.7
New Media	1.7
Opera	1.7
Design	0.0
Puppetry	0.0
Storytelling	0.0

Source: RGA

Table 22: Frequency with which the activity takes place

Frequency	% (N=59)
Once a month	25.4
Twice a month	25.4
Once a week	47.5
More than once a week	1.7
Other	0.0

Source: RGA

Table 23: Periods during which the activity does not take place

Table 23. I crious during which the activity does not take place	
Period	% (N=59)*
Christmas	27.1
Easter	25.4
Summer	67.8
No break	22.0

Source: RGA

Table 24: Charge per session

Charge	% (N=59)
Make a charge	55.9
No Charge	44.1
Average charge per session, including those not charging	£0.75
Average charge per session, excluding those not charging	£1.33

^{*} Percentages may not total 100 due to multiple responses

^{*} Percentages may not total 100 due to multiple responses

Table 25: Usual venue for activity

Venue Type	% (N=59)
Private Home	35.6
Community Centre	28.8
Arts Venue	25.4
Other	10.2
Source: RGA	

Table 26: Membership and attendance

rr	
Membership Base	% (N=57)
<20	71.9
20-49	17.5
50-99	3.5
100-199	3.5
200-299	3.5
Average attendance	23

Source: RGA

Table 27: Participation by Gender

Artform	% Male (N=59)	% Female (N=59)
Architecture	85	15
Drama	30	70
Traditional Music	29	71
Visual Art	27	73
Literature	23	77
Classical Music	21	79
Dance – General	21	79
Craft	17	83
Film	15	85
Ballet	10	90
Scottish Dance	7	93
New Media	0	100
Opera	0	100
Design	N/a	N/a
Puppetry	N/a	N/a
Storytelling	N/a	N/a
All Artforms	23	77

Source: RGA

Table28: Participation by Age

Age Range	% of Participants (N=24)*
50-54	0.4
55-59	5.8
60-64	29.6
65-69	34.0
70-74	23.6
75+	6.6

^{*} The sample size for this question was low as many group leaders did not know the ages of their participants, beyond that they were all "older".

Table 29: Activity Catchment Area

Tuble 25. Retivity Cutchinent Area		
Distance from venue to participants' home	% of Participants (N=54)	
< 1 mile	1.9	
1-5 miles	40.7	
5-10 miles	37.0	
>10 miles	20.4	

Source: RGA

Table 30: Activity Location

Tuble bot field they Electron	
Region	% (N=59)*
Lothians	27.1
South Scotland	22.0
North East Scotland	20.3
Mid Scotland and Fife	17.0
West Scotland	6.8
Central Scotland	3.4
Highlands and Islands	3.4
Glasgow	1.7

Source: RGA

Conclusions

- The activities most frequently provided for older people are based on literature, craft, visual art (particularly photography and painting) and music. Architecture, new media, opera, design, puppetry and storytelling are not catered for particularly strongly. It should also be noted that many groups do not participate in the arts directly; rather involvement is at a more passive level such as a music appreciation or a play reading group.
- Nearly half of activities take place on a weekly basis, with a quarter occurring fortnightly or monthly. Over two-thirds of groups break during the summer, although 22% do not break at all. The high number of groups stopping for breaks may be explained by the high presence of U3A groups in the sample. U3As tend to follow a typical university-style "term" system with breaks for Christmas, Easter and the summer.
- Just over half of the sample charge a fee to members, although in many cases this is a nominal amount to cover coffee and administration. The average price paid per session across the sample is 75p.
- Just over one-third of activities occur in private houses, suggesting that supply is fragmented and facilities may not always be ideal. Again the high number of U3A groups, where it is traditional to hold meetings in members' houses, accounts for much of this trend. One-quarter of activities take place in an arts venue, such as a theatre or dance space, with a further quarter in community centres.
- Most groups are very small; nearly three quarters have less than 20 members. The average attendance during a typical week across the sample is 23.
- Women outnumber men by approximately 3:1 overall, reflecting the demographic characteristics of the older population and existing research into arts participation. Some activities seem to attract men in greater numbers: these include architecture, drama, traditional music and visual art, particularly photography. However only one group in the sample (the U3A Edinburgh architecture group) contained more men than women.
- Attendance levels are low for those in their 50s but increase sharply from the age of 60, possibly reflecting the statutory retirement age and the fact that many groups set 60 as their lower age limit. Most participants are aged between 60 and 74, with a decline beyond the age of 75. It should be noted that the sample size for this question was relatively low; many organisers did not know the ages of their participants and were therefore unable to answer this question.

^{*} Percentages may not total 100 due to one group which covers Central and Mid Scotland

- The Tables reveal that people are prepared to travel to attend classes, with 20% of participants living more than 10 miles from the venue. This is particularly true in rural locations and highlights the importance of adequate transport provision.
- The Lothians contain the highest number of groups, possibly reflecting population size, although very few were identified in Glasgow. Rural areas, notably South Scotland, North East Scotland and Mid Scotland and Fife also have a significant number of groups for older people. Obviously our access to groups for older people depends upon the level of co-operation and information received from policy contacts, particularly at the Local Authority level.

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