



Monitoring & Evaluation of 'Casting On'

**A Report prepared by
Volunteer Scotland & Voluntary Arts Scotland**

Final Report – 22nd April 2015



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Executive Summary

Background to Casting On

Spirit of 2012 provided funding of £75k to support a programme entitled 'Casting On'. Its objective was to maximise the volunteering legacy from the 2014 Cast volunteers. Volunteer Scotland secured the contract to manage and oversee the delivery of the programme on behalf of Spirit of 2012. A significant proportion of the promotional work was sub-contracted out to Voluntary Arts Scotland (VAS). The work was delivered over the period August 2014 – March 2015. The objective of this report is to present the monitoring and evaluation evidence, which was conducted jointly by Volunteer Scotland and VAS.

Rationale for Casting On

As stated, the broad aim of Casting On is to maximise the volunteering legacy from the 2014 Cast volunteers. In particular, that Cast volunteers are encouraged to continue to volunteer after the Games and specific barriers are addressed, such as the very low number of arts volunteering opportunities on the Volunteer Scotland website. The ultimate goal is *"..... that Cast volunteers are given the opportunity to be active, build social and cultural capital promoting wellbeing."*

Key Performance Indicators

Four KPIs drove the work of Casting On:

Casting On KPIs		
KPI	Target by 30 April 2015	Achieved by 31 st March 2015
No. arts orgs referred to TSIs or Volunteering Zone to upload new opportunities	100	100
Total arts volunteering opportunities on Volunteer Scotland website	450	513
Sign up for My Volunteer Account (15% of 2,520 Cast volunteers)	378	203
Total case studies to be provided	24	26

Increasing the number of volunteering opportunities in the arts and cultural sector

- VAS made contact with 100 arts and cultural groups across Scotland, who were referred to their TSI or Volunteering Zone to upload their opportunities
- As a consequence of this and other promotional activity the number of arts and event opportunities on the Volunteer Scotland website increased from 250 to 513, an increase of 263. The KPI of 450 was exceeded by 63 arts opportunities.

Increasing the number of volunteers actively pursuing volunteer opportunities in the arts and cultural sector

- The number of volunteers signed up to 'My Volunteer Account' and registering an interest in arts and cultural volunteering was 203 by 31st March 2014. This represents 8% of the Cast cohort, a similar proportion to that achieved by Volunteer Scotland in the recruitment of Clyde-siders (9%).

Developing appropriate promotional material

- 26 case studies were developed (13 film and 13 written), exceeding the target of 24.

Promotional activity

The work of VAS was considerably wider than what is encompassed in the KPI data. The other key elements were:

- **Promotional materials** – in addition to the case studies VAS developed a range of posters, flyers and e-invites to support the promotional activity of Casting On. This included:
 - 2 designs for A3 posters and A5 flyers
 - 3 e-invites designed in-house by VAS for the events – see below
 - 2 copies of 'Glasgow 2014 Workforce' Special Edition Print
 - 2 films promoting volunteering – one with a [Cast focus](#), and one with a [general arts volunteering focus](#). This meant all partners could continue to use the generic film after Casting On.
- **Events** – there were three 'set-piece' events which VAS organised to engage with Cast volunteers and others interested in volunteering in the arts and cultural sector:
 - Cast Gathering in Glasgow on 26th October 2014 involving 280 Cast volunteers
 - Creative Exchange in Edinburgh on 5th December 2014 involving 11 arts organisations and 55 members of the public attending
 - Creative Exchange in Glasgow on 28th February 2015 involving 10 arts organisations and 75 Cast volunteers.
- **Other promotional activity** – VAS used a wide-range of communication channels to engage their target audiences, from films to radio, press and social media:
 - 27 email communications to a mixture of Cast members, Support Volunteers (back stage) and Reserve Cast members
 - weekly social media plans were carried out on [Facebook](#) and [Twitter](#)
 - 3 radio interviews and 5 press articles
 - Personal contact and relationship building with 25 TSIs and 11 local authorities

Process evaluation

The lessons learned and key recommendations to improve processes for similar events in the future, include:

Monitoring & evaluation

- To agree the evaluation process, spend and core outcome areas from the very beginning of the programme to ensure these are taken into account in driving forward the planned activity, communications and monitoring and evaluation.
- To ensure monitoring information for KPIs are kept up to date in 'real time' – this would have helped focus attention where required during the course of the programme.
- Obtain a baseline of information from the Cast at the very beginning of the programme, ideally before the Games or immediately after.

Promotional activity

- Although there was extensive communications and engagement work at a grassroots level, having some wider national publicity (including in conjunction with other Glasgow Games Legacy work) would have helped to raise the awareness of the programme from the outset.
- Having a well thought out introduction event for the Cast is effective, especially for building a relationship of trust, gaining information about volunteer motivations to inform further programme activity, help prioritise engagement work and sustain momentum throughout the programme.
- Key messaging is very important and was effective when targeting different groups or individuals – having the strap-line 'Casting On' from the beginning worked well to engage Cast throughout the programme.

Management and systems

- The My Volunteer Account infrastructure was not sufficiently in place to sustain engagement from new volunteers. There was difficulty in some initial sign-ups and lack of communication with account holders.
- A staff secondment from the Glasgow Games team (later recruited as a VAS fixed term staff member) was extremely helpful in gaining access to data about the Cast and sustaining good relationships with key Games stakeholders. This demonstrated goodwill from Glasgow Games.

Impact Evaluation

Volunteering participation

Interest in volunteering:

- 89% of respondents (232) indicated that their interest in arts and cultural volunteering had increased either 'significantly' or 'some increase in interest'
- 72% of respondents (180) indicated that their interest in 'other volunteering' had also increased.

Frequency of volunteering:

- 40% of respondents had volunteered before the Games and this has now increased to 62%
- The frequency of volunteering for these new entrants is typically 'a few times a year'. The percentage of Cast volunteers in this category has increased from 6% to 21%.

Time committed to volunteering:

- In Dec 2014, there was a net increase of 18% in respondents who said their time had increased
- By March 2015 this figure had reduced to a net increase of 8%

Other impacts on volunteers

Engagement – “Since volunteering at the Games have you been inspired to get involved in new projects and activities?” 76% of respondents (69) indicated ‘yes’, they were more inspired.

Wellbeing – “Have your thoughts and feelings about your life /future changed as a result of being involved in the Games?” 86% of respondents (79) said ‘yes’, their feelings and thoughts had changed.

Confidence – 80% of respondents (72) indicated that the Games had a positive impact on their confidence, from a ‘limited to major change’.

Disability - 40% of respondents (36) indicated that they now have a ‘more’ or ‘much more’ positive view of disabled people.

Attribution of impact

There is both a ‘Games effect’ and a ‘Casting On effect’ which have to be taken into account in the attribution of impact to the Casting On Programme. Our view is that the Games has ‘opened eyes’ and built up interest in volunteering, whereas Casting On has helped in sustaining this interest and providing the opportunities to meet the aspirations of the Cast volunteers. The key points from the survey of Cast volunteers are:

- Both the Games volunteering experience and the support from Voluntary Arts Scotland are credited with helping deliver the positive impacts above;
- However, as one would intuitively expect, the Cast volunteer contribution from the Games is the stronger of the two:
 - 49% attribute a ‘major’ or ‘significant’ impact to the Cast volunteer role (45 respondents)
 - 33% attribute a ‘major’ or ‘significant’ impact to support from VAS (30 respondents).

Indirect impacts

These are defined as impacts which were not part of the original programme objectives. We have identified two indirect benefits which Casting On has delivered in terms of encouraging and supporting:

- Cast volunteers to undertake non-arts volunteering roles; and
- Non-Cast volunteers to undertake arts volunteering.

1. Introduction

Spirit of 2012 provided funding to support two aspects of the Commonwealth Games in Glasgow: the Volunteer Support Pot and Casting On. This report presents the monitoring and evaluation of Casting On.

1.1 Rationale and objectives of Casting On

The broad aim of Casting On is to maximise the volunteering legacy from the 2014 Cast volunteers. In particular, that Cast volunteers are encouraged to continue to volunteer after the Games and specific barriers are addressed, such as the very low number of arts volunteering opportunities on the Volunteer Scotland website. The ultimate goal is “..... that Cast volunteers are given the opportunity to be active, build social and cultural capital promoting wellbeing.”

In summary, the ‘Casting On’ Programme will contribute to the following Spirit of 2012 outcomes, which have been drawn from their “Outcomes and Indicators Framework”.

Table 1.1 – ‘Casting On’ Outcomes & Indicators			
Area	High level outcome	Indicator	‘Casting on’ Evaluation
Engaging volunteers	More people volunteer and engage in their community	No. of volunteers	Impact of ‘Casting On’ to be assessed through the evaluation: - No. of new volunteers - Amount of time/frequency of volunteering - Impact on levels of self-esteem - Impact on feeling of self-control
		No. of volunteering actions	
		Participation in other opportunities as a result of being involved as a volunteer	
	Volunteers have enhanced life and employability skills	Participants have an improved perception of their own value or worth	
		Autonomy and control: people have increased confidence in their ability to affect situations and have control over the direction of their life	

In addition, the programme aimed to address the following ‘core outcome areas’ in the Spirit of 2012 Framework¹:

- **Wellbeing** – people’s personal wellbeing increases through participation – closely linked to the ‘self-esteem’ and ‘self-control’ elements under ‘engaging volunteers’ above; and

¹ Spirit of 2012 requested that the outcomes relating to wellbeing and disability be included in January 2015.

- **Disability** – the integration of disabled people into society; disabled people are better able to participate in activities and the community; and there is a positive change in the perception of disabled people in communities (by both disabled and non-disabled people).

1.2 Description of Casting On

Volunteer Scotland secured the contract for the management of this programme through targeted solicitation. The delivery of the programme was sub-contracted to Voluntary Arts Scotland (VAS). Total funding of £75k was provided to cover the following costs from the end of the Games to April 2015:

- *Promotional materials* – the development of promotional materials including case studies, promotional films, posters and supporting content on the VAS website.
- *Promotion to volunteers* – the active promotion of volunteering to the Cast volunteers – for example, securing sign-ups to My Volunteer Account; providing engagement through events such as The Gathering and Creative Exchange events.
- *Promotion to arts sector* – the active promotion of volunteering to the arts and cultural sector in Scotland through, for example, increasing the number of arts /cultural opportunities posted on the Volunteer Scotland website; and engagement in ‘Creative Exchange’ events.
- *Management* – overseeing the management of the programme, monthly/quarterly reporting and its overall monitoring and evaluation.

1.3 Methodology

An Evaluation Plan was approved to drive the monitoring and evaluation work. Its key elements were:

- *Monitoring information* – tracking all of the VAS promotional activity, including the KPIs. This information was reported to Volunteer Scotland monthly and quarterly to Spirit of 2012.
- *Evaluation* – there were three elements to the evaluation work:
 - Survey of Cast Volunteers: Sweep 1 was in Dec 2014 to set up the baseline; and sweep 2 in March 2015 to determine impact
 - Event evaluations: The Gathering in Oct 2014 and the Creative Exchange in Feb 2015
 - Process evaluation: a review of the marketing and promotional systems, tactics and approaches adopted by VAS as part of Casting On, to determine their efficacy and what scope there was for improvement.

The structure of the Evaluation Plan forms the basis of this Report.

1.4 Report Structure

Section 2 – monitoring information

Section 3 – event evaluation

Section 4 – process evaluation

Section 5 – impact evaluation

2. Monitoring Information

This section describes and quantifies the support provided by Voluntary Arts Scotland as part of the Casting On programme. Its focus is on activities and outputs rather than outcomes. It is structured under the following headings:

- **Key Performance Indicators (KPIs)** – the measures agreed with Spirit of 2012 to measure the performance of Casting On. The main focus of the KPIs is on increasing the number of volunteering opportunities in the arts and cultural sector and the communication of these opportunities to the Cast volunteers;
- **Promotional materials** – the range of posters, flyers, e-invites and case studies used to support the promotional activity of Casting On. (note: case studies are discussed under the KPI section);
- **Events** – there were three ‘set-piece’ events which VAS organised to engage with Cast volunteers and others interested in volunteering in the arts and cultural sector; and
- **Other Communication** – a description of the wide-range of communication channels used by VAS to engage with their target audiences, from films to radio, press and social media.

2.1 Key Performance Indicators for Casting On

The programme had specific targets throughout. Table 2.1 details the KPI target and the number achieved.

Table 2.1 – KPIs for Casting On		
KPI	Target by 30 April	Achieved by 31 st March
No. arts orgs referred to TSIs or Volunteering Zone to upload new opportunities	100	100
Total arts volunteering opportunities on Volunteer Scotland website	450	513
Sign up for My Volunteer Account	378	203
Total case studies to be provided	24	26

Arts Organisations referred to TSIs or Volunteering Zone – 100 arts groups and organisations were referred to their local volunteer centre during the programme. Referrals were made to 11 different local volunteer centres across Scotland – from the Western Isles to the Scottish Borders. Contact was made directly with arts groups in different local authority areas, either through email, telephone or face-to-face.

Arts volunteering opportunities on Volunteer Scotland website – when the programme began there were 250 arts volunteering opportunities listed on the Volunteer Scotland website. Through extensive referral work (referenced above), we increased this number to 513, exceeding our KPI. A good relationship with each local volunteer centre was essential to ensure follow up and the arts opportunities being listed.

‘My Volunteer’ Account (MVA) sign-up – E-shots (short direct emails) were sent out to all Cast, Support Volunteers and Reserve Cast to encourage sign-up for a ‘My Volunteer’ Account (MVA) on Volunteer Scotland’s website. Out of 2,500 contacts, 203 signed up for an account, which is 8%. The KPI for MVA sign-ups was 378 Cast members; however, in hindsight this number was perhaps overly ambitious as a conversion rate (15%).

As a comparison Volunteer Scotland achieved a 9% MVA sign-up rate from the Glasgow 2014 Clyde-siders (Games Volunteers) which was achieved with a very direct and focused marketing campaign by Volunteer Scotland. This included market segmentation and targeting of specific demographics such as females, older age groups, etc. Therefore, Casting On’s 8% conversion rate from the Cast volunteer cohort should be seen as a positive outcome. This is particularly so when one takes into account that proactive marketing by VAS did not commence till late in 2014, compared to Volunteer Scotland’s targeting of Clyde-siders in the period immediately after the Games when the feel-good factor was at its highest. Finally, Volunteer Scotland’s MVA sign-up rate for unsuccessful Clyde-sider applicants was only 2%.

Case studies – 26 case studies were completed throughout the programme, exceeding the KPI – 13 films and 13 written blog pieces. The Cast study films were used across VAS and Volunteer Scotland social media outlets to highlight arts volunteering and drive groups and individuals to VAS. They were also embedded into Cast emails to encourage open and click through rates. All Voluntary Arts Scotland’s filmed case studies can be viewed on [Voluntary Arts YouTube](#) page. This page does not include case studies filmed by Spirit 2012 and Volunteer Scotland. The case studies were a mixture of volunteer Cast interviews and interviews showcasing the range of arts volunteering opportunities through other groups and volunteers.

The blog pieces are to be used on all stakeholders’ websites to continue to promote arts volunteering, past the life-span of Casting On. These blogs are a mixture of Cast member’s stories after the Games and arts groups showcasing the range of opportunities out there.

2.2 Promotional materials

Posters and flyers – in September 2014 we created 2 designs for posters and flyers – one aimed at the volunteer Cast members and other potential volunteers, and one aimed at arts groups and organisations. The design for Cast members was based around the key message ‘Take your arts volunteering to the next stage’; whereas the key message to the arts groups was ‘Could you do with an extra pair of hands’. Both designs were made into A3 posters and A5 flyers, which we then used throughout the programme as hand-outs and giveaways at events or meetings. The printing and distribution of these posters was to encourage people and groups to get in touch with Voluntary Arts Scotland, which then allowed us to complete referrals and signposting to either local volunteer centres or to Volunteer Scotland.

We had 60 posters printed by Edinburgh College for the Edinburgh ‘A Creative Exchange’ event, which were distributed locally.

E-invites – each of the 3 events organised by Voluntary Arts Scotland had an electronic invite designed in house. This e-invite was then emailed out to targeted groups, organisations and stakeholders. The e-invites for both ‘Creative Exchange’ events were cropped to allow key stakeholders to use as a website banner.

Glasgow 2014 Workforce Special Edition Print – for the ‘Cast Gathering’ event, we had 2 copies of [Christine Thomson’s special edition Glasgow 2014 Workforce Print](#) enlarged to A0 size and attached to backing cardboard. The print played a key part in the event and we then used it as a prize for completing the Cast survey.

2.3 Events

There were 3 events across the programme. They were as follows:

[Cast Gathering – 26th October 2014](#)

The first event was a ‘Cast Gathering’, which introduced Voluntary Arts Scotland and the programme to the volunteer Cast members. The main objectives of this event were to encourage Cast Volunteers to consider new arts volunteering opportunities, to have a space for social networking, to congratulate the Cast and to find out more about their time as a Cast Volunteers. The Cast Gathering took place at Tollcross International Swimming Centre on Sunday 26th October 2014 in two sessions – 12-2pm and 4-6pm. We ran the event twice over the day as we had a large amount of Cast note interest.

The event was set up as a tea party and we hosted 5 different activity areas within the space. These included a video diary area, a ‘lonely arts’ matchmaking board, a MVA sign up station, the Glasgow 2014 Big Print for creative elements and a Volunteer Glasgow information station.

Tollcross was chosen to host the event as it was previously used as a Commonwealth Games venue and this made a nice link to ‘Casting On’ Games legacy programme. We had 260 attendees and 20 Cast volunteers, who helped with the running of the event. We had 162 event feedback forms and 159 diversity and equalities monitoring forms collated and logged into snap software for analysis.

[A Creative Exchange, Edinburgh – 5th December 2014](#)

The second event was an arts volunteering match making evening, named ‘A Creative Exchange’ and based in The Creative Exchange building in Leith, Edinburgh on Friday 5th December 2014. This event was set out in the programme brief to link in with International Volunteering Day. The event linked into a national campaign, ‘LoveTo’, which saw photography students from Edinburgh College capturing why local arts volunteers ‘LoveTo’ do what creative things they do. The event had 11 Edinburgh based arts organisations in attendance, who each hosted their own table around the venue. The Cast and public were invited to ‘A Creative Exchange’ to see the photography exhibition and link up with local groups and hear of new arts volunteering opportunities. There were 55 people in attendance, plus 11 arts groups and several groups pictured in the ‘LoveTo’ photography exhibition.

A Creative Exchange, Glasgow – 28th February 2015

The last event organised by Voluntary Arts Scotland was ‘A Creative Exchange, Glasgow’, on Saturday 28th February 2015 at St Mungo Museum from 12pm-2pm. This event was similar to the Edinburgh event, where we had 10 Glasgow based arts organisations hosting tables with information on their arts volunteering opportunities. We invited, over brunch, Cast members and the public to come and speak to these arts groups and get sign up for new volunteering opportunities. 75 people attended and 43 of those people completed an event feedback form.

2.4 Other communication

Films – Louise Mather from [No Middle Name films](#) was contracted to complete the programme’s introductory film. The film included interviews with many Cast members, arts volunteers and arts groups and organisations. The footage was edited twice – one with a [Cast focus](#), and one with a [general arts volunteering focus](#). This meant all partners could continue to use the generic film after the programme.

Email – Voluntary Arts Scotland sent out 27 email communications to a mixture of Cast members, Support Volunteers (back stage) and Reserve Cast members, who didn’t end up taking part but were taken most of the way through the process. These emails were sent through the use of Mail Chimp software, which meant that we could track the open and click through rates. Included in this year’s emails were 3 e-shots that only contained information about signing up for a ‘My Volunteer’ Account. Table 2.2 presents e-mail communication traffic and the open and click-through rates.

Table 2.2 – Casting On’ E-mail communication							
Cast Comms name	Date sent	Sent to	Amount sent to	Opens	Percentage	Click throughs	Percentage
2014							
Casting On - Event Survey	09/09/2014	Cast	1998	1321	66%	935	47%
Casting On - Event Survey	09/09/2014	Support Vols	265	139	53%	45	17%
Casting On - Intro to Cast	25/09/2014	Cast	1984	630	32%	165	8%
Casting On - Intro to Cast	25/09/2014	Support Vols	263	117	45%	15	6%
Casting On - intro email to Reserves	03/10/2014	Reserves	262	99	38%	19	7%
Invite to Afternoon Tea Gathering	03/10/2014	Cast	2014	1294	64%	566	28%
Last chance to book a spot at Gathering	20/10/2014	Cast	2008	1001	50%	108	5%
Thank you and invite for 5 Dec	21/11/2014	Cast	2007	968	48%	164	8%
Thank you and invite for 5 Dec	21/11/2014	Support Vols	262	95	36%	8	3%
Invite for 5 Dec	21/11/2014	Reserves	259	99	38%	10	4%
Cast Survey and BBC invite	09/12/2014	Cast	2004	965	48%	249	13%
Cast Survey and BBC invite	09/12/2014	Support Vols	262	76	29%	10	4%
2015							
New Year, New You! e-shot	23/01/2015	Cast	2000	704	35%	231	12%
New Year, New You! e-shot	23/01/2015	Support Vols	262	76	29%	18	7%
New Year, New You! e-shot	23/01/2015	Reserves	254	83	33%	33	13%
Case study call out	28/01/2015	Cast	1987	755	38%	n/a	n/a
Case study call out	28/01/2015	Support Vols	261	69	26%	n/a	n/a
Invite to Glasgow Creative Exchange	30/01/2015	Cast	1984	790	40%	55	3%
Invite to Glasgow Creative Exchange	30/01/2015	Support Vols	260	72	28%	5	2%
Invite to Glasgow Creative Exchange	30/01/2015	Reserves	251	98	39%	11	4%
Closing Ceremony 6 months e-shot	03/02/2015	All	2448	913	37%	281	11%
Event reminder - Creative Exchange	09/02/2015	All	2476	780	32%	60	2%
MVA sign up - e-shot to all	28/02/2015	All	2465	726	30%	142	6%
Follow up Cast survey	06/03/2015	new section	229	132	58%	74	33%
Deadline reminder for Cast survey	10/03/2015	new section	229	100	44%	35	16%
Final Cast comms - links for future vol	25/03/2015	Cast	1956	655	34%	119	6%
Final Cast comms - links for future vol	25/03/2015	Support Vols	256	53	21%	6	2%

Surveys

- First round [Cast Survey](#) sent through Survey Monkey software week commencing 8th December to 2007 Cast members and 262 Support Volunteers
- Follow up [Cast Survey](#) sent out through Survey Monkey software Friday 6th March 2015 to 229 Cast members, who agreed in the first round to be contacted again for the follow up survey.

Social media & website – weekly social media plans were carried out on [Facebook](#) and [Twitter](#) – focusing on arts group referrals to local volunteer centres and Voluntary Arts Scotland, utilising the programme’s hashtag: #artsvolunteering. More social media activity followed after key meetings and events. The hashtag artsvolunteering was created as it can be used beyond the lifespan of the Casting On programme.

A page was created on Voluntary Arts Scotland’s website to direct Cast members and arts groups to the programme: www.voluntaryarts.org/artsvolunteering. We created an ‘Arts Volunteering publicity toolkit’, which allowed individuals or groups to share our messages through use of our two posters, specific Newsletter, Facebook and Twitter posts and our arts volunteering film.

Radio – Rebecca Powrie, Project Coordinator, did a radio interview by on [SHMU FM](#) (ACVO’s local radio station) on Wednesday 17th December. The average estimated listenership on SHMU-FM is between 23-28,000 people. This interview encouraged arts groups and organisations to get in touch with Voluntary Arts Scotland so referrals could be made to local volunteer centres.

There was a Cast [interview on BBC Culture Studio](#) with Janice Forsyth on 24th February – Ceara and Jason talked about their Cast experiences and new arts volunteering activity, connecting to BBC ‘Get Creative’ national campaign.

Interview from Jemma Neville, Director, and Kelly Donaldson, Communications Manager, on [BBC Culture Studio with Janice Forsyth](#) – set to increase awareness of arts and cultural volunteering.

Press

- [Double page spread](#) feature in Evening News Edinburgh 22nd November with quotes from Project Coordinator
- [Featured blog](#) from Third Force News 24th November covering the Edinburgh Creative Exchange event
- Cover piece on Cast volunteer, Ceara Holden, at charity Roller Derby event, in Paisley Daily Express 5th March 2015
- Inclusion in Legacy Week pull-out in the Sunday Herald – James Cameron piece, 8th March 2015
- Daily Record piece on Heather Hodgson, a Cast member, 9th April 2015.

2.5 Relationship building

Contact was made with all 32 local volunteer centres (TSIs) and 25 centres followed up to have personal contact with Voluntary Arts Scotland throughout the programme. Nine of these

connections were made through visits by the Project Coordinator, with the rest being over video conferencing or telephone.

Contact was made with all 32 Local Authorities, with 11 following up to have additional contact throughout the programme.

2.6 Summary of monitoring data

Table 2.3 summarises the most important monitoring data for 'Casting On' from programme inception to 31st March 2015.

Table 2.3 – Key Monitoring Data	
'Casting On' activities	Outputs
<i>Promotional materials</i>	
Posters and flyers	2 designs
E-invites	3 designs
Glasgow 2014 workforce special edition print	2 prints
Case studies	11 films 13 written case studies
<i>Events</i>	
Cast Gathering – 26 th Oct 2014	260 Cast volunteers attended 20 Cast volunteers helped
Creative Exchange – Edinburgh – 5 th Dec 2014	55 people attended 11 arts organisations
Creative Exchange – Glasgow – 28 th Feb 2015	75 people attended 10 arts organisations
<i>Promotion to arts organisations (excl. Events)</i>	
Referral of arts organisations to local volunteer centres	100 organisations
Referral to local volunteer centres	11 volunteer centres
Arts volunteering opportunities on Volunteer Scotland website	513 (increase from 250)
<i>Promotion to Cast/other volunteers (excl. Events)</i>	
E-shots to Cast, support & reserve volunteers	28 e-mail communications 203 sign-ups to MVA
<i>Other communication (excl. Events)</i>	
Louise Mather film production	2 introductory films (1 Cast focus & 1 general arts volunteering focus)
Media activity	3 radio interviews 5 press articles
Relationship building activity – personal contact with:	25 volunteer centres/TSIs 11 local authorities

3. Event Evaluation

Two events which promoted arts volunteering were evaluated:

- *The Gathering* – which invited all of the Cast volunteers to an event on 26th October in Glasgow. An end of event evaluation form was completed by 162 out of 258 participants (a 63% response rate); and
- *Creative Exchange* – which invited Cast and non-Cast volunteers to an event on 28th February in Glasgow. An end of event evaluation form was completed by 43 out of 75 participants (a 57% response rate).

3.1 Participation in arts and cultural volunteering

The first key finding from these events was the relatively low level of participation in arts and cultural volunteering. The response to the question – *Do you volunteer with local arts groups or take part in creative cultural activity?* – was as follows:

- The Gathering – 34%. (43 respondents)
- Creative Exchange – 42%. (25 respondents)

In particular, The Gathering was targeted exclusively at Cast volunteers and intuitively one would have thought that volunteering participation would be higher. The key points to come out of this analysis are:

- The Games were successful in attracting new entrants to arts and cultural volunteering which is a positive;
- This opens up significant market potential for initiatives such as Casting On to convert what has been a ‘one-off’ experience into a longer term commitment to volunteering.

In summary, this evaluation evidence underpins the strong rationale for an intervention such as Casting On.

3.2 Usefulness of the events

The ‘usefulness’ of both events was highly rated by participants:

- 70% of respondents rated the ‘The Gathering’ as a ‘4 or 5’, which is equivalent to ‘good to excellent’. (103 respondents)
- 86% of respondents rated the ‘Creative Exchange’ as a ‘4 or 5’. (37 respondents)

This is a strong endorsement of the format of these events and of VAS’s management and delivery. In particular, they were successful in presenting relevant volunteering opportunities in the arts and cultural sector – see further evidence below. This conclusion is supported by the 92% of respondents (142) at The Gathering who indicated they would like to attend another event related to arts volunteering. Again, this is a really encouraging finding for VAS and the ‘Casting On’ programme.

3.3 Finding volunteering opportunities

Different questions were posed for the two events so the results are not directly comparable. However, the evidence for both is positive:

- 'Discovering volunteering opportunities' was the most important benefit of The Gathering for 49% of respondents (80).
- The 'range of volunteering opportunities' at the Creative Exchange was rated 'good to excellent' by all respondents bar one, who assessed them as 'satisfactory'. Of these, 91% found the type of volunteering opportunity they were looking for. (39 respondents)

The explanation for the variation between The Gathering and the Creative Exchange is likely to be due to the following factors:

- The Gathering was not exclusively focused on finding volunteering opportunities – it had other objectives relating to social networking for the Cast volunteers – whereas this was the main objective of the Creative Exchange event.
- The smaller size of the Creative Exchange event allowed for a more in-depth and personalised approach, especially since a range of organisations offering volunteering opportunities were present.

3.4 Summary

The evaluation findings for both events are very positive and this relates to their format, structure, organisation and delivery. In terms of impact they met their primary purpose of providing volunteering opportunities to those seeking engagement in the arts and cultural sector in Scotland. The range of qualitative feedback presented in Table 3.1 endorses the quantitative analysis above:

Table 3.1 – Qualitative evaluation evidence	
The Gathering	Creative Exchange
• Good to find out about different options on volunteering • Making friends and meeting new people • Easy access to various information points • Engaging with a range of people to gain new ideas • Good to catch up and see people from the Cast. • Video Diary with Cast performers at Glasgow 2014	• Lovely staff, very friendly • Great event – glad there was no PowerPoints • Looked around without being pestered, met by a friendly person • Though it was very interesting and wouldn't change anything

Ideas to improve event performance were gathered for the Creative Exchange. These included more publicity, increased time, midweek/evening events, more volunteer involving organisations and linkage to Host City Volunteers.

4. Process Evaluation

This section reviews the efficacy of VAS's promotional and engagement activities; identifying what has gone well, and lessons for the future with specific recommendations. The evaluation was undertaken by VAS drawing upon monitoring data, customer feedback and the experience of the Project Coordinator.

4.1 Key Performance Indicators for Casting On

Arts organisation referrals and arts volunteering opportunities on Volunteer Scotland website

At the beginning of the programme it was identified that there was a lack of arts or event opportunities on the Volunteer Scotland website. The reasoning behind this was that not enough arts organisations or groups were posting up their opportunities, either through their local TSI or from their Volunteering Zone account. For the Cast members to be signposted onto new arts opportunities it was imperative that we build up more arts volunteering roles on the website.

VAS utilised the posters and flyers targeted at groups to encourage people to get in touch if they 'could use an extra pair of hands'. The flyers and posters were put onto the VAS website and were emailed out to VAS's database of arts groups and organisations, which was very effective and saw a good response of interested groups. This allowed the VAS Project Coordinator to follow up with each group and structure what options were best for them to advertise their opportunities. Direct emails from the Project Coordinator were also effective in getting a response.

The Project Coordinator researched and targeted arts groups across Scotland for the duration of the programme. This was through several different methods – email, telephone and personal visits. The groups targeted were ones who were not already signed up to their local TSI or who had an account but were inactive. This was a time consuming exercise. However, connecting with umbrella organisations was a good way to spread the message quickly about taking on arts volunteers. VAS was the main point of contact for these groups, who were then referred onto either their local TSI or to sign up for a Volunteering Zone account. This system worked well as it ensured VAS could capture these referrals and continue to build a relationship with these groups.

Whilst meeting with different arts groups, VAS found a mixture of reasons as to why local groups were not using their local TSI to promote through. Some of these were as follows;

- Not being aware of their local volunteer centre and the support on offer
- Not viewing potential areas within their group as volunteer opportunities
- Feeling that they did not have either the capacity, resource or knowledge to take on volunteers
- Awareness of the volunteer centre but linking it to non-arts related opportunities, so not feeling like they would get the right type of volunteers they required

The Project Coordinator's knowledge of each of the local TSI's processes, training and events was essential in breaking down some of these barriers which the groups faced. Having a good understanding of the systems in place also helped to determine an organisation's best option – be that with the IT/Milo system or their local TSI's registration system.

The KPI of arts organisation referrals fed into the success of the increased opportunities KPI. Over 100 groups and organisations were referred, which in turn saw an increase in the amount of arts opportunities listed throughout Scotland. Areas of focus were Aberdeen, Dundee, Glasgow and Edinburgh, although referrals were made to 11 different TSIs. It was a relatively small amount of time to increase the amount of opportunities throughout Scotland so a targeted approach was taken when engaging with groups. The biggest referrals were made from the Central Belt and this was taken as an approach because most of the Cast members were from this part of Scotland. However, the programme did see arts groups referred from as far as the Western Isles and Scottish Borders.

During sweep one of the Cast survey it was asked how people would rate the opportunities on offer, with 50% of respondents thinking the arts opportunities were good. This supports the effectiveness of the Casting On promotional engagement work – getting more opportunities on the website and communicating these to the Cast at events, on the website and in direct communications. However, we would also acknowledge the relatively poor knowledge amongst Cast respondents of where to look for opportunities.

During the referral process it was noted that people can only choose one category when selecting to upload an arts volunteering opportunity. This means that cross-over opportunities are harder to find and locate as an ‘arts’ opportunity. For instance, if an arts group was looking for committee members this opportunity would be listed under an administration category. It all depends on what category the person uploading the opportunities thinks it should be classed as. It is therefore recommended that a list of what should sit in each category is made and shared between the TSIs or have user-friendly instruction within the search area of each website.

‘My Volunteer’ Account (MVA) sign up

A KPI was set of 378 sign-ups from the 2,520 Cast members to ‘My Volunteer’ account (MVA) on Volunteer Scotland’s website. This equated to a 15% MVA recruitment rate. Although a link to MVA appeared in every email communication to the Cast, on social media updates and flyers handed out at each event, the take-up was 203 equating to an 8% recruitment rate. Initially VAS had high numbers reported on MVA sign-ups by Volunteer Scotland. However, after data lists were cross-referenced in January 2015 it showed a take-up of only 150 Cast members. This then sparked off a new approach, which was to push out e-shots only containing a link to the MVA sign-up page. This had been recommended by Volunteer Scotland as they had found this to work well in signing up Clyde-siders from the Games. Given that the Clyde-sider sign-up rate has only been 9%, the 15% target for Casting On may be considered overly ambitious in hindsight.

VAS used different text, pictures and messaging surrounding key dates – 6 months from the Opening and Closing Ceremonies – to try and reach different ranges of people within the Cast. This seemed to work quite well, with 53 more sign-ups between January 2015 and 31st March 2015, yielding a 9% sign-up rate. However, during these e-shot communications there were 38 unsubscribed which was higher than any other email communication. This suggests that this type of targeted weekly/bi-weekly communication can become a negative rather than a positive if looking to keep future engagement.

Feedback from some Cast members on using their MVA account was that it was difficult to locate information for their local area and what they did find was incorrect or out of date. The reasoning behind this will be a combination of time taken to build up arts related opportunities and some opportunities being uploaded incorrectly by individuals who have their own Volunteering Zone account or at the TSI level. The different ways in which opportunities can be uploaded on the Volunteer Scotland site means that different stakeholders have ownership over activities. This feedback has been found to have a negative knock-on effect for sign-ups as Cast members still regularly discuss such items on their social media groups. In summary, the key issues were lack of volunteering opportunities and the shortcomings of Milo and Volunteering Zone, not the MVA system which actively matches individuals' volunteering interests to the opportunities in their geographic area.

A further recommendation would be to include sending out an e-newsletter / update to people's registered email account from their MVA, letting them know when new arts volunteering or event activity is available in their area. This would encourage more engagement with the site, increase return visits and in turn more positive word-of-mouth referrals. This would have been a good feature to have throughout the programme.

Case studies

A KPI of 24 case studies was set at the beginning of the programme. These case studies were to highlight the Cast journey before, during and after the Games, showcasing the range of arts volunteering opportunities available and to help break down some barriers potential volunteers have, including expected time commitment, skills required and details of tasks.

These case studies took longer to pull together than expected. This was due to the stretched timescales set by the available groups and individuals, which VAS and Volunteer Scotland had to accommodate. A 'call out' was emailed to Cast members asking them to get in touch if they would like to share their arts volunteering journey. This was effective and perhaps should have been carried out earlier in the programme to allow for scheduling. It was underestimated how long it would take someone to complete a written interview and VAS did begin to carry out phone interviews to speed up this process.

A good mixture of 26 case studies were created, which show cross art-form opportunities from both the group and the volunteer point of view. The films proved useful on social media updates and were engaging when used in Cast communications. More use could have been made of the written blogs, however, timescales meant that there was limited time to use them during the programme. All case studies will be uploaded onto the VAS website on a dedicated case study page, which will include links and signposting messaging. It was a good idea to have everyone in a case study film or blog complete a permissions form so that VAS, Volunteer Scotland and Spirit 2012 can use the footage/copy going forward. These pieces are creative enough to be used in several different ways going forward and have brought the programme to life.

4.2 Events

The three events that took place during the programme – Cast Gathering and two Creative Exchanges – were targeted at the Cast and for the latter, the public were also invited.

The Cast Gathering was valuable to connect to the Cast members just after the Games and capture the excitement and buzz. The addition of a video diary area at the event was very helpful, in terms of case study work and allowing us to gather information on the Cast. The matchmaking pin board was also successful as it allowed the Cast to talk about what opportunities they would like to see or activities they would like to get involved in next. This gave VAS the chance to look into specific groups and areas, knowing that the Cast would be interested.

The Creative Exchange events, one held on International Volunteering Day (5th Dec 2014) and the other on 28th February 2015, were set out to help with local connections. It allowed the Cast a chance to come and speak face-to-face to local groups and get involved in new projects. Unfortunately the date set at the beginning of the programme for the first Creative Exchange was a busy day with conflicting events run by Volunteer Scotland and Glasgow City Council, which might have had an effect on Cast attendee numbers. However, it was a well-received event and opened the door for arts volunteering in Edinburgh. The Glasgow Creative Exchange saw a good turnout of Cast members and great feedback on the range of opportunities, the usefulness of the event and Cast finding the opportunities they were looking for.

4.3 Other communication

Emails – throughout the programme VAS documented open rates and click through percentages for each Cast communication, as detailed in the monitoring section. The highest open rate was 66%, with the lowest being 26%. The industry standard for arts e-communications is an open rate of 25%, which Casting On surpassed on every email. This shows that VAS communications had relevant information within them and used films, pictures, hyperlinks and incentives to drive messaging forward whilst keeping the Cast engaged. The emails with the highest open rate were for new information or invites to events, which evidences the strong demand for events providing face-to-face networking opportunities. The lowest open rates were from the Support Volunteer section of the Cast. These were the volunteers who helped out backstage during the shows or on technical elements. One could deduce from this that their motivation to volunteer is career driven and they may not be looking to volunteer in different capacities.

At the beginning of the programme the total number of Cast volunteers that gave their details to be contacted by VAS was 2,525 (includes Support Volunteers and Reserve Cast). Throughout the programme the mailing list had people join and leave, with the final number of contactable Cast being 2,457. This is very positive as it shows a continuing enthusiasm for information linked to arts volunteering for the 8 month period since the end of the Games.

Surveys – the first Cast survey went out mid-December 2014, which made it difficult to get a strong response rate as the Cast had several surveys from other stakeholders by this point. It would have been advisable to have carried out this initial survey straight after the Games had ended. However, VAS found that attaching incentives to the survey completion worked well. The first survey Cast could win the Glasgow 2014 Big Print, used at the Gathering event, and the second survey they could win £100 of John Lewis vouchers. Communication and research with Cast volunteers from numerous different bodies has been extremely heavy since the end of the Games, so the offer of incentives was a sensible tactic to maximise response rates.

Media Activity – at the start of the programme social media updates and notifications to the Press were very ad hoc and happened around events and key messaging milestones. Although this was effective from a ‘bottom up’ grassroots level, it was important to gain the ‘top down’ bigger exposure. Acting upon Volunteer Scotland’s recommendation VAS took on board Smarts PR agency. Their remit was to run the programme’s key messaging to give the programme media attention (see the list of media activity in Section 2). They also supported the development of the case study material.

It was very helpful to have specialists dedicated solely to this area of work and who already had connections to media outlets and other key campaigns, for example the Scottish Government Legacy Week campaign. This has helped to showcase Cast members activity since the Games and raise awareness of arts volunteering in general.

4.4 Relationship building/New connections

Volunteer Centres (TSIs) – the relationships built with TSIs were crucial for the programme. VAS acted as the intermediary between the volunteer centre and the arts groups, which meant that a good working relationship was important. Each TSI works in different ways, with similar processes but very different local surroundings and requirements. Each meeting was positive and met with an acknowledgement that the centre could do with more arts opportunities and this was an area due for development. Lasting connections have been made, not only between VAS and the TSI but, between the local volunteer centre and the Local Authority. Stronger relationships between Council and TSI have formed in several Local Authority areas due to the Casting On programme, which will hopefully spark further arts volunteering development.

4.5 Recommendations to improve process

The lessons learned and key recommendations to improve the process are summarised below:

- To ensure monitoring information for KPIs are kept up to date in ‘real time’ – this would have helped focus attention where required during the course of the programme.
- To agree the evaluation process, spend and core outcome areas from the very beginning of the programme to ensure these are taken into account in driving forward the planned activity, communications and monitoring and evaluation.
- Obtain a baseline of information from the Cast at the very beginning of the programme, ideally before the Games or immediately after. This would have strengthened the rigour of the longitudinal element of the impact assessment. Also, it is likely that an earlier timing for the ‘sweep 1’ survey would have elicited a higher response rate.
- To provide key demographics for the Cast members, as this would have helped inform programme activities by location, age, interests, etc. This data was available for Clyde-siders but not for Cast volunteers.
- To start case study work immediately as this can be a lengthy process to coordinate.
- Although there was extensive communications and engagement work at a grassroots level, having some wider national publicity (including in conjunction with other Glasgow Games Legacy work) would have helped to raise the awareness of the programme from the outset.

- Having a well thought out introduction event for the Cast is effective, especially for building a relationship of trust, gaining information about volunteer motivations to inform further programme activity, help prioritise engagement work and sustain momentum throughout the programme.
- The My Volunteer Account infrastructure was not sufficiently in place to sustain engagement from new volunteers. There was difficulty in some initial sign-ups and lack of communication with account holders.
- Key messaging is very important and was effective when targeting different groups or individuals – having the strap-line ‘Casting On’ from the beginning worked well to engage Cast throughout the programme.
- A staff secondment from the Glasgow Games team (later recruited as a VAS fixed term staff member) was extremely helpful in gaining access to data about the Cast and sustaining good relationships with key Games stakeholders. This demonstrated goodwill from Glasgow Games. Conversely, a delayed staff start (September) resulted in a 7 month campaign of activity rather than 12 months. A twelve month programme should have perhaps taken place September 2014 – September 2015 as obtaining access before end of the Games was challenging.
- Due to staff changes at Volunteer Scotland responsibility for managing the Casting On programme had to change. A consistent point of contact would have facilitated the coordination of activity, spend and reporting over a relatively short time-frame.

5. Impact Evaluation

The focus of this section is to determine what impact Casting On has had on Cast volunteers in terms of:

- Their engagement with arts and cultural volunteering; and the
- Wider impact on volunteers in terms of their wellbeing, confidence, skills, etc.

The key challenge of this impact assessment work was how to disaggregate impact from Games participation versus the contribution of Voluntary Arts Scotland and the Casting On programme. In particular, given the very positive Games impact and ‘feel-good’ factor one has to be careful not to overstate the impact of Casting On through erroneous attribution. It is important to be clear at the outset that it has not been possible to undertake the attribution of impact quantitatively, but we have generated evaluation evidence to show that the Casting On programme has helped to support the achievement of the positive gross impacts recorded.

We have also identified two indirect benefits which Casting On has delivered in terms of encouraging and supporting:

- Cast volunteers to undertake non-arts volunteering roles (discussed in Section 5.2); and
- Non-Cast volunteers to undertake arts volunteering (discussed in Section 5.5).

These indirect impacts were not the focus of Casting On, but they are important in their own right and should be acknowledged.

5.1 Impact assessment methodology

The aim has been to assess the impact of the range of promotional activity undertaken by Voluntary Arts Scotland including website, promotional literature, events, influencing and communication with volunteers, volunteer involving organisations and volunteer centres/TSIs. Two research approaches were adopted:

- *Evaluation sheets* – completed by those attending the Cast Gathering and Creative Exchange events in Glasgow (see Section 4); and
- *Online survey* – all Cast volunteers were surveyed: ‘sweep 1’ in December 2014 and ‘sweep 2’ in March 2015.

The key parameters of the online survey are summarised in the table below:

Table 5.1 - Online survey of Cast volunteers – sweep 1 and 2			
	No. of volunteers invited	No. of respondents	Response rate
Sweep 1 – Dec 2014	2,004 Cast volunteers <u>262 support volunteers</u> 2,266 total number	326	14%
Sweep 2 – Mar 2015	229	95	41%

The rationale for conducting two ‘sweeps’ was to introduce a longitudinal element – the specific aim being to try and identify any trends in volunteering participation over time. This allowed us to measure participation in three time periods:

- The frequency of volunteering before the Games (asked in sweep 1)
- The frequency of volunteering at December 2014, four months after the Games (sweep 1)
- The frequency of volunteering at March 2015, seven months after the Games (sweep 2).

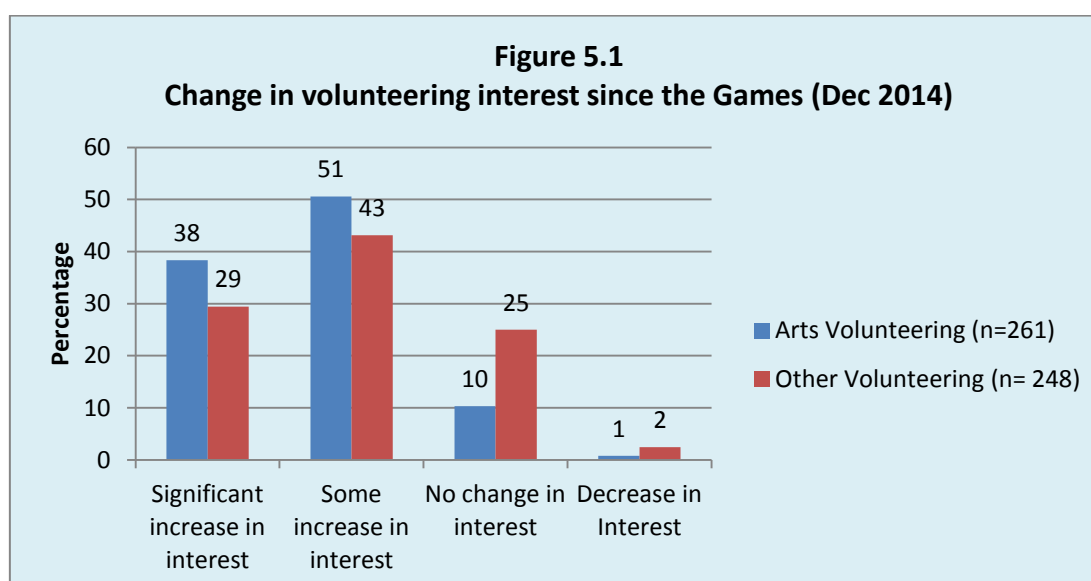
Respondents to sweep 1 were asked if they were happy to engage in a follow-up survey, from which we collected 229 valid e-mail addresses from the 326 respondents. This generated 95 respondents for the Sweep 2 survey². A £100 voucher helped boost the response rate for sweep 2 to 41%, but we would have expected this figure to be significantly higher than sweep 1 due to the fact that they were already engaged with the survey process and had ‘signed up’ to sweep 2.

In addition to these surveys the evidence from the 26 case studies was examined. Their primary focus was on promotion of arts volunteering rather than the impact of Casting On. As a result there was very little hard evidence which could be drawn upon. However, we did identify one case study of post Games volunteering impact which is presented in sub-section 5.2 below.

5.2 Volunteering participation

Interest in volunteering – the sweep 1 survey in December 2014 highlighted a significant upturn in interest in volunteering amongst the Cast members: see Figure 5.1. This represented a strong foundation upon which Casting On could build:

- 89% of respondents (232) indicated that their interest in arts and cultural volunteering had increased either ‘significantly’ or ‘some increase in interest’.
- 72% of respondents (180) indicated that their interest in ‘other volunteering’ had also increased.

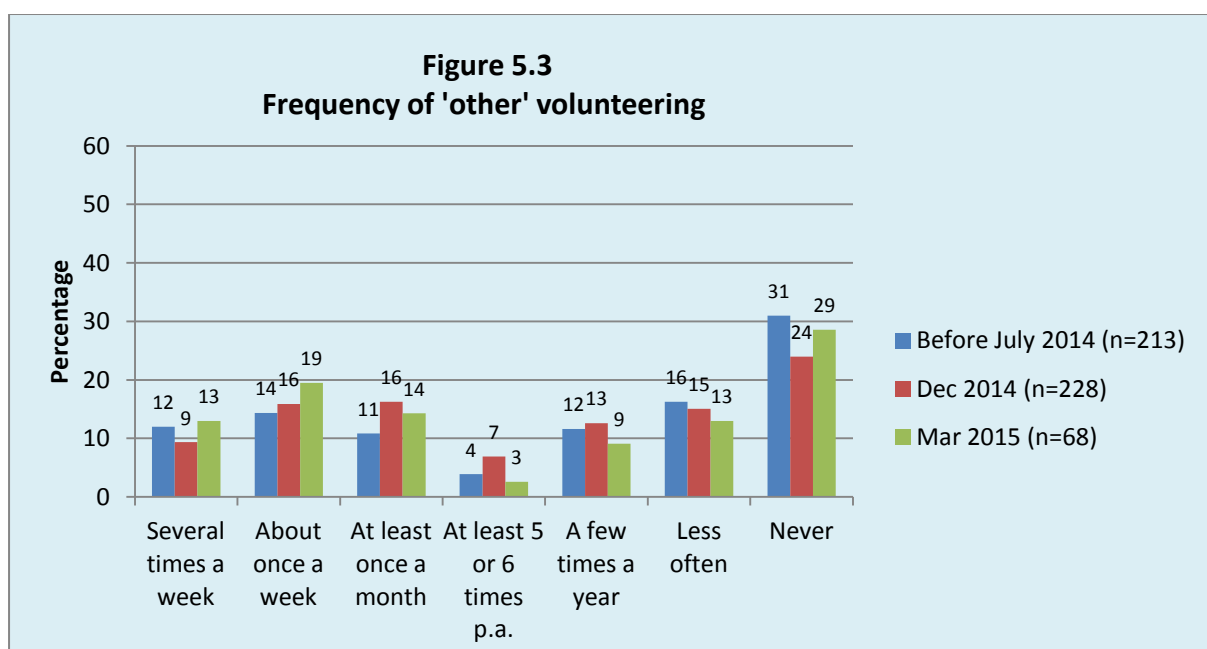
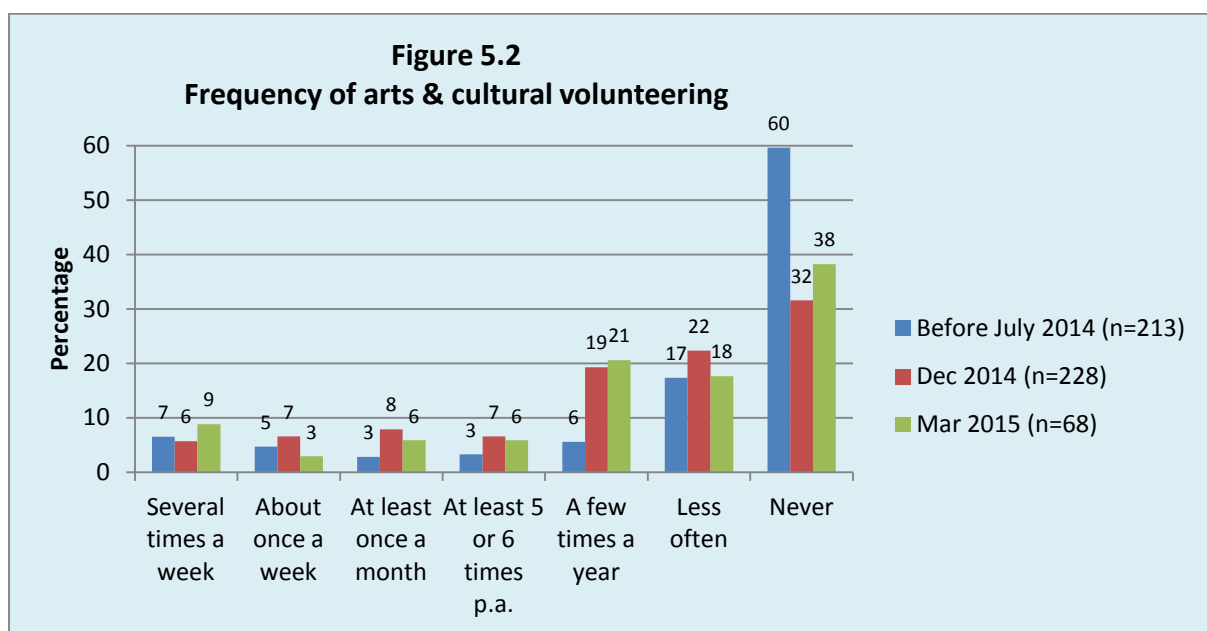


² The results presented for Sweeps 1 & 2 are based on all those who responded. Hence, given the significant reduction in number of respondents in Sweep 2, we must be cautious in comparing the results. In particular, we cannot assume that the respondent profile in Sweep 2 is the same as in Sweep 1.

Frequency of volunteering – in terms of assessing impact the first key question is whether volunteering behaviour has changed since the Games. Cast volunteers were asked to state how frequently they volunteered before and after the Games. There has been a very significant change in the frequency of arts and cultural volunteering: see Figure 5.2.

The key findings for arts volunteering are:

- The significant engagement of Cast volunteers in volunteering for the first time – before the Games 60% had never volunteered and this has now reduced to 38%
- The frequency of volunteering for these new entrants is typically 'a few times a year'. The percentage of Cast volunteers in this category has increased from 6% to 21%. As one might expect, the experience of event volunteering at the Games has encouraged them to 'dip their toes in the water' – as opposed to engaging in regular volunteering every week.



In contrast, the change in the frequency of volunteering for those involved in 'other' volunteering³ is less marked: see Figure 5.3.

The main change is the increase in regular volunteering: the percentage of Cast volunteers undertaking volunteering at least once a month or more frequently has increased from 37% to 46%.

Perhaps the most striking finding from this analysis is the higher level and more frequent engagement in 'other' volunteering compared to arts volunteering⁴:

- Before the Games only 15% of respondents were undertaking arts volunteering at least once a month or more frequently; the corresponding figure for those undertaking 'other' volunteering was 37%
- After the Games (March 2015) the respective figures were 18% and 46%.

These findings are all positive in terms of increased engagement in volunteering by Cast volunteers, but to what extent is this impact attributable to the Games experience as opposed to the support provided by Casting On after the Games? As explained in the introduction to Section 5 it has not been possible to disaggregate these effects. However, we can give a plausible explanation of how both effects have worked in a complementary and supporting fashion:

- **Games effect** – there is extensive evaluation evidence of the positive impact of the volunteering experience at the Games on Clyde-siders and Cast volunteers. Intuitively one would expect this to have a positive impact on volunteering post-Games (see case study example below); and
- **Casting On effect** – its main contribution has been promoting and increasing the provision of arts volunteering opportunities.

In summary, the Games has 'opened eyes' and built up interest in volunteering, whereas Casting On has helped in sustaining this interest and providing the opportunities to meet the aspirations of the Cast volunteers. The sweep 2 research addressed both of these effects and the results are presented in sub-section 5.4.

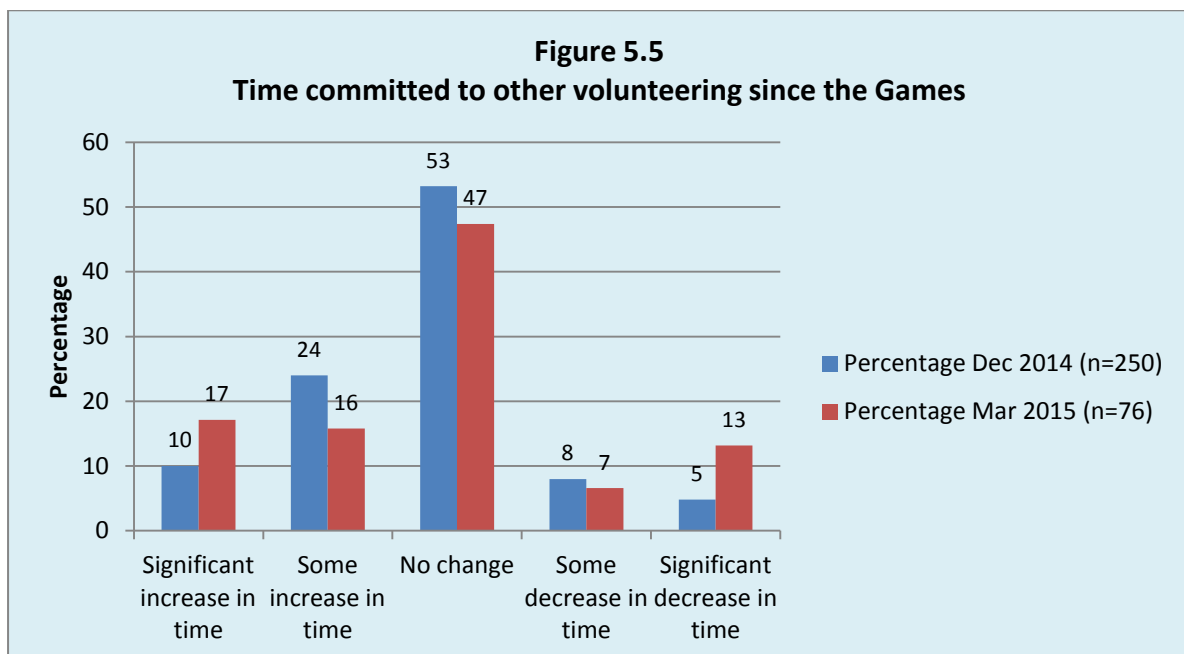
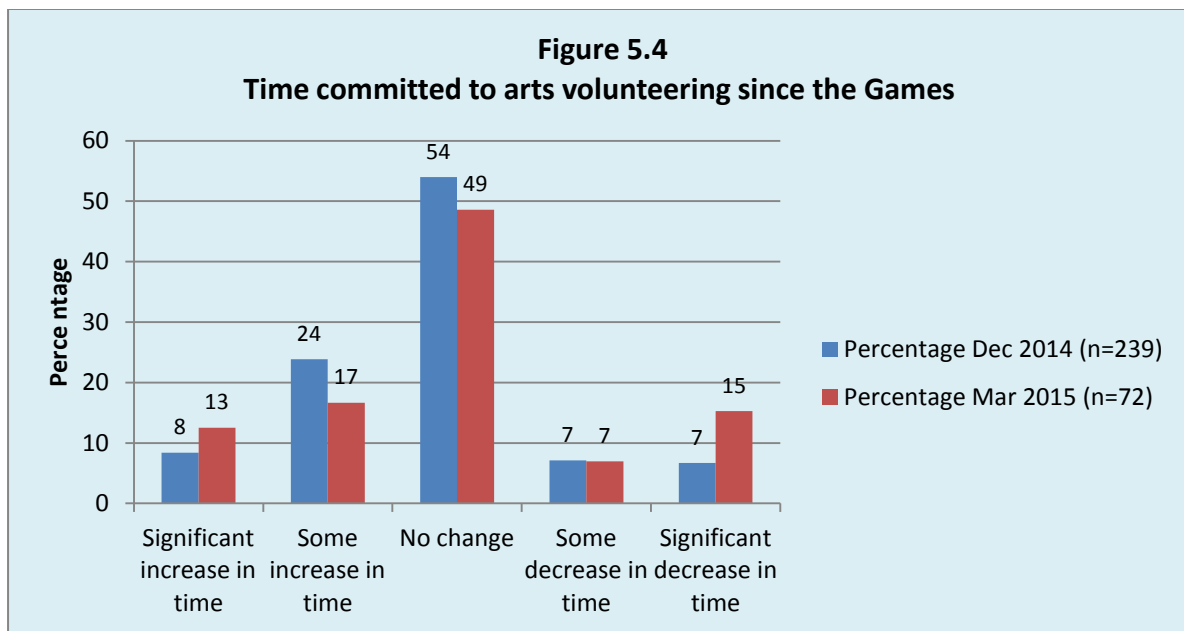
Time commitment – another key indicator of participation is the amount of time committed to volunteering: see Figures 5.4 and 5.5. For both arts and other volunteering there has been a net increase in the proportion of volunteers increasing their time committed to volunteering. In the sweep 1 survey in Dec 2014 this was quite significant for arts volunteering – a net increase of 18% of respondents. However, there is evidence from the longitudinal research that this impact may be eroding over time as the net change figure had reduced to 8% by March 2015. This conclusion must be tempered by the fact that the achieved sample in sweep 2 was about a third of the size of sweep 1 with the result that we cannot place the same level of confidence on the sweep 2 findings.⁵

³ 'Other' volunteering is defined as any other volunteering which is not within the arts and cultural sector.

⁴ Intuitively one would have expected Cast volunteers involved in dance, drama, etc. to be more heavily focused in arts and cultural volunteering.

⁵ Furthermore, in longitudinal research of this nature one would ideally analyse a matched control group with a direct comparison of exactly the same individuals between the different time periods. However, the relatively modest scale of this programme and the level of resources available for evaluation meant that this approach was neither proportionate nor cost-effective.

Table 5.2 – Variation in time committed to volunteering post-Games		
	% of respondents	
	Dec 2014	March 2015
Arts volunteering		
Increasing time	32%	30%
Decreasing time	14%	22%
Net change	18%	8%
Other volunteering		
Increasing time	34%	33%
Decreasing time	13%	20%
Net change	11%	8%



Arts & cultural volunteering – the sweep 2 survey identified a number of examples of Cast volunteers who have secured specific arts and cultural volunteering roles post-Games and further developed their volunteering in this area:

- Choreographing dances for charity events and face painting for carer events throughout my local area
- Being selected & given the opportunity to be part of 13 volunteers working with Glasgow Museums' staff to produce 'ourGames' exhibition at People's Palace, Glasgow
- Leading arts activities at Crisis at Christmas volunteering events for homeless and isolated people in Edinburgh
- Keen to have our local gala, where I am an organiser, incorporate artistic activities this year
- I have worked with the young Americans project in Falkirk in January and February with groups of young people. I also supported a flash mob group of children in Falkirk town centre.
- I have applied to be a cast volunteer for Rio 2016
- I currently volunteer with a community arts business and have been working with some local kids on life skills and activity's project. It has made me realise that I have something to offer and can make a difference in a community.
- The greatest impact from the games has been through building confidence which is apparent in my work as a singer / community musician

One of the 26 case studies produced as part of Casting On also provided a good example of a positive arts/cultural outcome:

Case Study Kim Tiong – An arts volunteer

How have the Games inspired you to get more involved in arts volunteering?

I loved the big scene of it all plus I am a creative person and I was more inspired from the costume making It just made me appreciate how much hard work must have gone into it and therefore it has inspired me to search for similar events so I can help out with costume making in a big scale like this. I do Jewellery design so I hope to incorporate my skills into this type of thing.

What new arts volunteering opportunities have you been involved in since the Games? And do you feel more inspired to get involved within your community?

During November towards December I helped out doing costume work for Noel Bridgman Arts and assisted Costume Designer Kathleen Thomas to do costumes for the winter festival. We made angels and Christmas presents and snowman costumes they were very successful under the short time we had to do it in. I feel even more inspired to do more work like this given the opportunity.

5.3 Other impacts on volunteers

In addition to changes in volunteering participation, the Spirit of 2012 "Outcomes and Indicators Framework" required an assessment of the following impacts on volunteers: engagement, wellbeing, confidence and disability. The findings presented below draw exclusively on the sweep 2 survey.

Engagement – "Since volunteering at the Games have you been inspired to get involved in new projects and activities?" Clearly, this is closely correlated to the volunteering participation evidence discussed above.

Table 5.3 - Engagement	
Quantitative evidence	76% of respondents (69) indicated that 'yes' they were more inspired
Qualitative evidence	The key words are 'inspired' and 'new'. There were umpteen examples quoted by respondents who were motivated to undertake a range of novel and challenging events and activities, including: • Applying to volunteer at Rio 2016 • Leading arts activities at 'Crisis at Christmas' volunteering events for homeless and isolated people in Edinburgh • Considering going for a part in an andram group • Volunteering as a team leader for a foodbank <i>"I have found that is good to try even though it can be scary."</i>

Wellbeing – "Have your thoughts and feelings about your life /future changed as a result of being involved in the Games?"

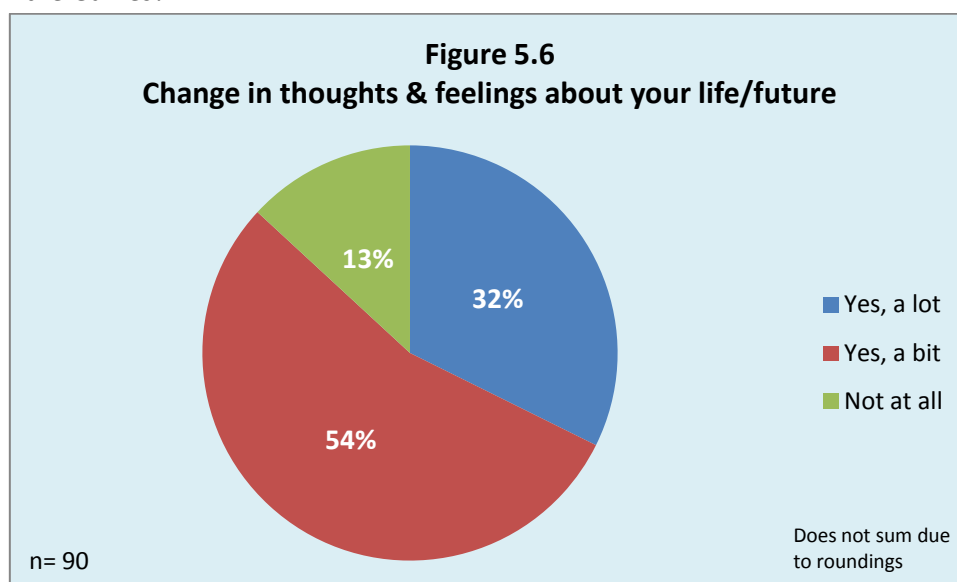


Table 5.4 - Wellbeing	
Quantitative evidence	86% of respondents (79) indicated that 'yes' their thoughts and feelings about their life and future had changed as result of being involved in the Games.
Qualitative evidence	This is a good example of how the Games has helped an individual achieve a very strong wellbeing impact: <i>"I had been down and depressed prior to the Games, but this experience has had a major positive impact on my well-being. I feel proud of my contribution to the amazing opening and closing ceremonies, this has also boosted my confidence, and I have inspired one of my friends to become the First (and only) volunteer in Belarus in autumn, and also I had had a presentation at work talking about being a volunteer and how it can empower you. I also participate in various charity events (as a participant, not as such as a volunteer - but probably it also counts as a volunteer?) and have encouraged a few friends to join me."</i>

Confidence – “Since the Games has your confidence changed?” This is the strongest impact in terms of both quantitative and qualitative evidence.

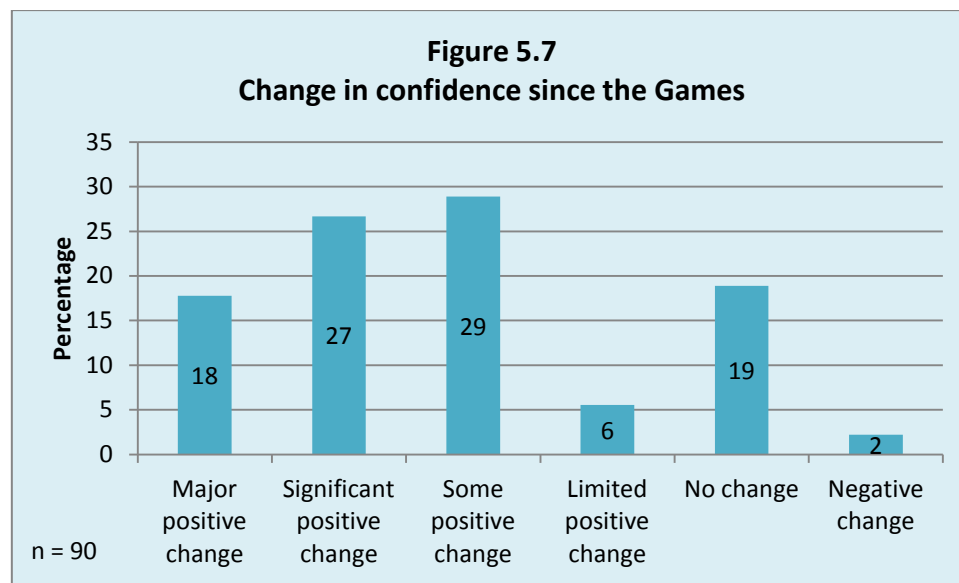
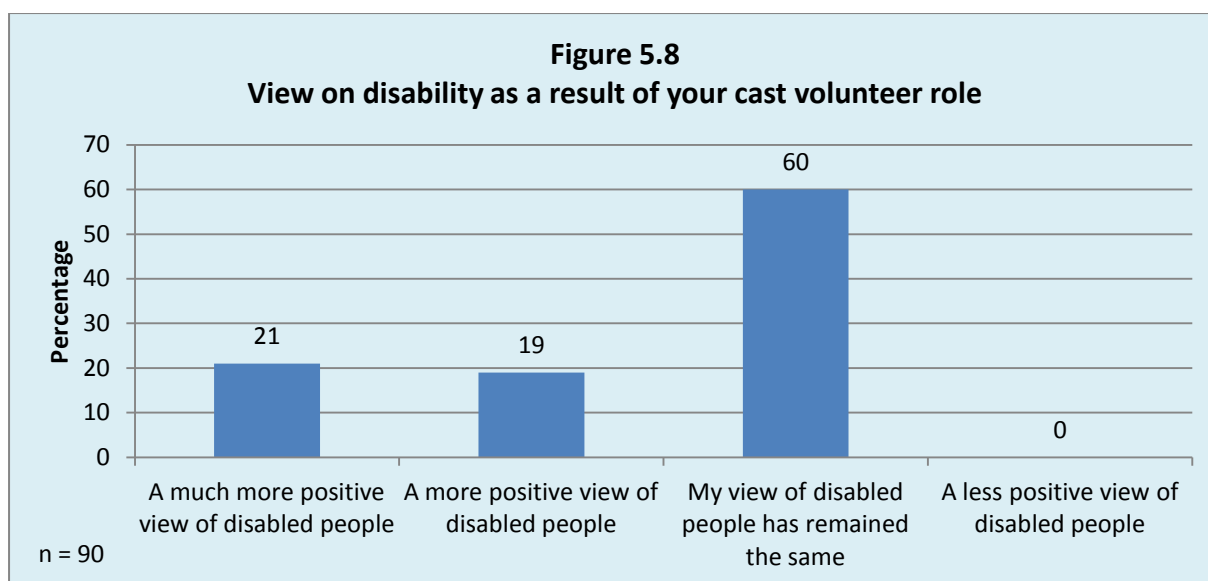


Table 5.5 - Confidence	
Quantitative evidence	80% of respondents (72) indicated that the Games had at a positive impact on their confidence, from a 'limited to major change'.
Qualitative evidence	<i>I think if I can be involved in the Games successfully, I can do most things I want</i> <i>I am now confident in applying for more volunteering</i> <i>More confident in my own abilities</i> <i>Gaining confidence</i> <i>The greatest impact from the games has been through building confidence which is apparent in my work as a singer / community musician</i>

Disability – this is examined on two levels: engagement of Casting On with those who have a disability; and the views of Cast volunteers on those with disabilities.

- Those with disability* – 10% of the sweep 1 respondents (24) indicated that they had a disability; and
- Views of disability* – a surprisingly high figure of 40% indicated that they now have a 'more' or 'much more' positive view of disabled people (36 respondents).

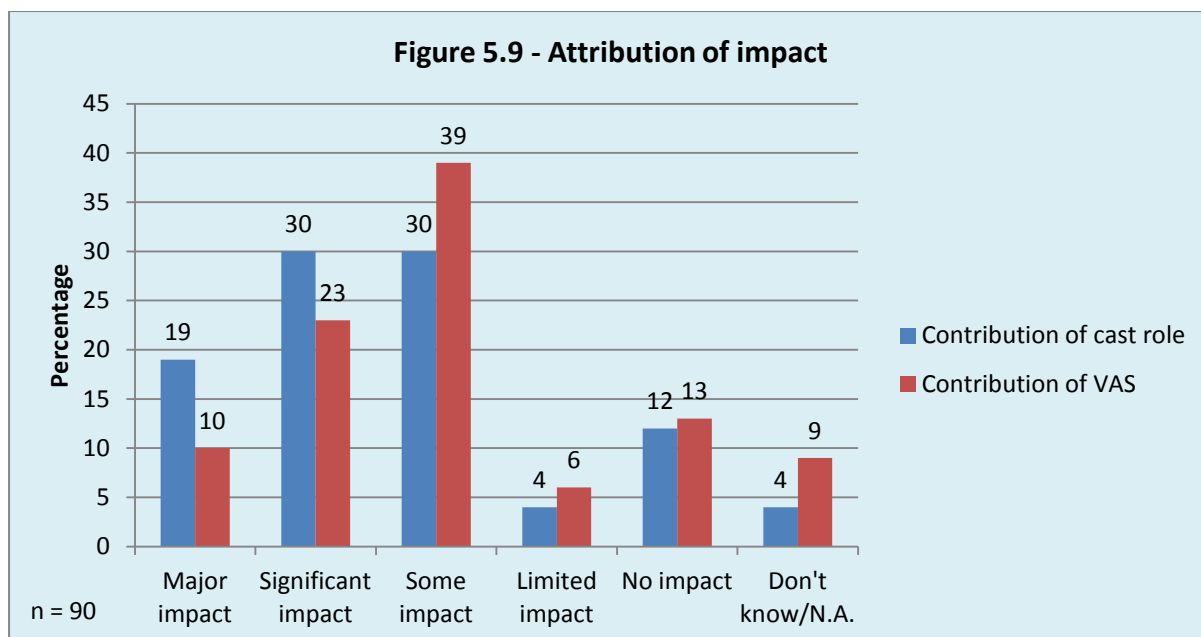


5.4 Attribution of impact

As discussed in sub-section 5.2 there is both a ‘Games effect’ and a ‘Casting On effect’ which have to be taken into account in the attribution of impact to the Casting On Programme. Our view is that the Games has ‘opened eyes’ and built up interest in volunteering, whereas Casting On has helped in sustaining this interest and providing the opportunities to meet the aspirations of the Cast volunteers. This is evidenced by sweep 2 questions which directly address this issue: see Figure 5.9. The key points are:

- Both the Games volunteering experience and the support from Voluntary Arts Scotland are credited with helping deliver the positive impacts outlined in this Section;
- However, as one would intuitively expect, the Cast volunteer contribution is the stronger of the two:
 - 49% attribute a ‘major’ or ‘significant’ impact to the Cast volunteer role (45 respondents)
 - 33% attribute a ‘major’ or ‘significant’ impact to support from VAS (30 respondents)

To conclude, there is evidence from the sweep 2 research that Casting On has played an important role in helping Cast volunteers realise their volunteering aspirations, especially in the identification and communication of volunteering opportunities to the Cast. Casting On should therefore be given credit for the part it has played in achieving the engagement and higher volunteer participation levels post-Games presented in sub-section 5.2. Its impact on the other impacts – wellbeing, confidence and disability we believe are weaker as they relate directly to the experience of the Cast volunteers at the Games.



5.5 Indirect impacts

These are defined as impacts which were not part of the original programme objectives. We have identified two indirect benefits which Casting On has delivered in terms of encouraging and supporting:

- Cast volunteers to undertake non-arts volunteering roles (discussed in Section 5.2); and
- Non-Cast volunteers to undertake arts volunteering (discussed below).

Clearly, the promotional activity of VAS has been a lot wider than the targeting of the Cast volunteer cohort. In particular, it has communicated with non-Cast volunteers (actual or potential) through a variety of mediums:

- **VAS Website** – promoting films, case study evidence, etc. on the benefits of volunteering
- **Posters and flyers** – targeting both volunteers and volunteer involving organisations in the arts sector
- **E-invites** - issued to a wide range of audiences
- **Events:**
 - Creative Exchange, Edinburgh – 55 non-Cast volunteers attended
 - Creative Exchange, Glasgow – estimate of c. 26 non-Cast volunteers attended

There has been no specific evaluation of the impact of this promotional activity, other than what inferences one can draw from the event evaluation presented in Section 3. Given the high level of satisfaction with regard to these events and the arts opportunities presented, it is reasonable to assume that there will be some positive impact derived by the non-Cast cohort at the Creative Exchange events.

5.6 Casting On logic model

Figure 5.10 presents the key impact evidence in a logic model format.

Figure 5.10 – Logic Model for Casting On

