
Is this the best it can be?

**A reflective toolkit for artists,
arts organisations, partners
and participants**



LOTTERY FUNDED

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Is this the best it can be?

A reflective toolkit for artists, arts organisations, partners and participants

Contents	Page
1. Introduction to this toolkit	4
2. Who is this toolkit for and when should you use it?	5
3. What will the toolkit help with?	6
4. What does the toolkit consist of?	8
5. Some final thoughts on how to get the most out of the toolkit...	9
6. The reflection cycle	10
7. Stage 1: planning	11
8. Stage 2: Getting started	12
9. Stage 3: Along the way	17
10. Stage 4: Checking out	24
11. Stage 5: What next?	25
Acknowledgements	26
Useful links	27

1. Introduction to this toolkit

Pilot project

As a group of partners, we thought we already reflected and understood what makes for success in a project. However, having used the toolkit, we were surprised at what a difference it made for all involved. By focusing on quality, reflection and discussion throughout, instead of on outputs, all involved got so much more from the experience than if we had executed the project without the tools.

This toolkit aims to open up conversation within partnerships about what is important and what can be improved. It doesn't try to define or limit an understanding of what good work is. Rather it aims to help those using the tools to openly discuss what they're doing – asking themselves, and all those they work with, to think about whether they can do what they do in better ways. The goal is to encourage a culture of reflection and continuous improvement.

The ideas and approaches in 'is this the best it can be?' were developed from desk research and action research, with seven pilot partnerships of artists, partners and participants using the tools and sharing learning.

The tools aren't intended to be prescriptive. While we do provide guidance on how to use them, the idea is that they can be adapted to create bespoke approaches for each partnership and context.

This guidance aims to outline who the toolkit is for, what it can help you with, how it works, and where you can access the tools – as well as some suggested further reading and resources.

In the spirit of reflection and continuous improvement, we welcome your feedback and thoughts on this toolkit. Is this the best it can be? Don't hesitate to let us know.*

Download the toolkit at **www.creativescotland.com/toolkitartworks**

2. Who is this toolkit for and when should you use it?

Is this the best it can be? is intended to be used by anyone delivering arts and creative learning; where artists and arts organisations are collaborating with professionals from other sectors and participants, on activity where the aim is to facilitate creativity, learning and innovation through hands-on activities.

Examples of this type of work could be:

- Partnerships between community and arts organisations working on arts projects for a particular group
- Performing arts or Theatre companies and local agencies supporting groups to devise work about their experiences
- Musicians and performers working creatively with children
- Projects bringing innovative arts and creativity into a local setting with a local organisation, an arts organisation and local people involved.

The toolkit will ideally be used from the start of a project, but the questions can provoke reflection on how work with partners and participants can be improved at any point in a project or programme.

It can be used in any or all of these ways:

- As part of the project planning and built into a project or programme from start to finish
- To help create a project proposal or develop a funding bid before a project begins
- As a means of sense-checking what is important during a project as it proceeds
- As part of an in-depth evaluation or reviewing process of an overall project or programme at its end.

3. What will the toolkit help with?

Pilot project

We found real value in going through this process with our partner. It has allowed us to set up regular meetings with our partners going forward to discuss the topic of quality, how we maintain it and how we improve our work together.

The toolkit aims to support and encourage those in the partnership, including participants, to build discussion and reflection time around the work, focusing on what is important to each project or programme and what would improve it. Both social and artistic outcomes are likely to be important in collaborative work, and it is helpful to identify priorities in each situation with partners and participants.

It should help you to:

- Explore and agree the nature of the collaboration
- Support curiosity, questioning and positive criticism
- Encourage reflection and give breadth and depth to discussions
- Recognise where good practice exists and celebrate it
- Promote a true sense of partnership between artists, partners and participants
- Gather qualitative information about the project

Pilot project

It was useful to have time with members of our longest running participatory group outside of their usual meetings to reflect on their process and the co-producing model we have with those participants.

Is this the best it can be? Offers a series of questions for collaboration which can be adapted for each project under the following headings:

- Artistic intention and integrity
- Developing skills and capacities
- Authenticity and social relevance
- Facilitation, participant focus and engagement
- Purpose, planning and professionalism

Pilot project

The headings ‘artistic integrity’ ‘authenticity + social relevance’ in particular gave us a fresh perspective on this project work which we have been delivering for ten years. The aspirations and experiences of the Artists (Lead and Volunteer) were more fully discussed and acknowledged as being of equal importance to the participants.

The toolkit helps each project select questions important to their project partnership and suggests a five stage reflective process. Alongside this guidance document, we’ve produced a series of checklists, prompts and templates to try and help at each of the five stages. These are all available online at **www.creativescotland.com/toolkitartworks**

The five stage process is:

- 1. Planning – deciding how to use the toolkit
- 2. Getting started – using the questions and creating a reflection tool
- 3. Along the way – reflecting on what is working and adjusting as you go
- 4. Checking out – deciding how you did and what could be better?
- 5. What next? – carrying forward learning and actions

4. What does the toolkit consist of?

The main focus of the toolkit is a series of prompt questions which you can select from to create your own reflection tool or 'compass' for your project. This will help you decide for yourself or with partners and participants – is this the best it can be? both during and at the end of your project. The toolkit gives you a set of tools to adapt for use in your specific project and context. The tools for each stage are listed below. The guidance will support you to use each tool.

Stage and tool	Page
1. Planning	11
• Tool 1 – planning checklist	
2. Getting started	12
• Tool 2 – selection of questions for collaboration to choose from	
• Tool 3 – templates for creating your own project compass	
3. Along the way	17
• Tool 4 – observation template	
4. Checking out	24
• Tool 5 – template for recording what has worked and what could be improved	
5. What next?	25
• Tool 6 – template for recording actions to take forward	

5. Some final thoughts on how to get the most out of the toolkit...

Is this the best it can be? is based on the principal that responsibility for quality is everyone's business and needs to be planned in from the start. It encourages everyone to discuss their hopes, expectations and roles early on so that they stand the best possible chance of being met. Through this discussion, the tools offered here can be adapted to fit the size and scale of your project. Different stakeholders, including those who are not 'in the room' have influence over a project and may also have different views and ideas about what is important, so it is worth thinking carefully about who should be involved in the process. Participants are likely to be very different, with their own interests, skills and capacities. It's therefore important to use your intuition and experience and be flexible in your processes, as doing so enables participants to contribute their views and take an active part.

Pilot project TOP TIP

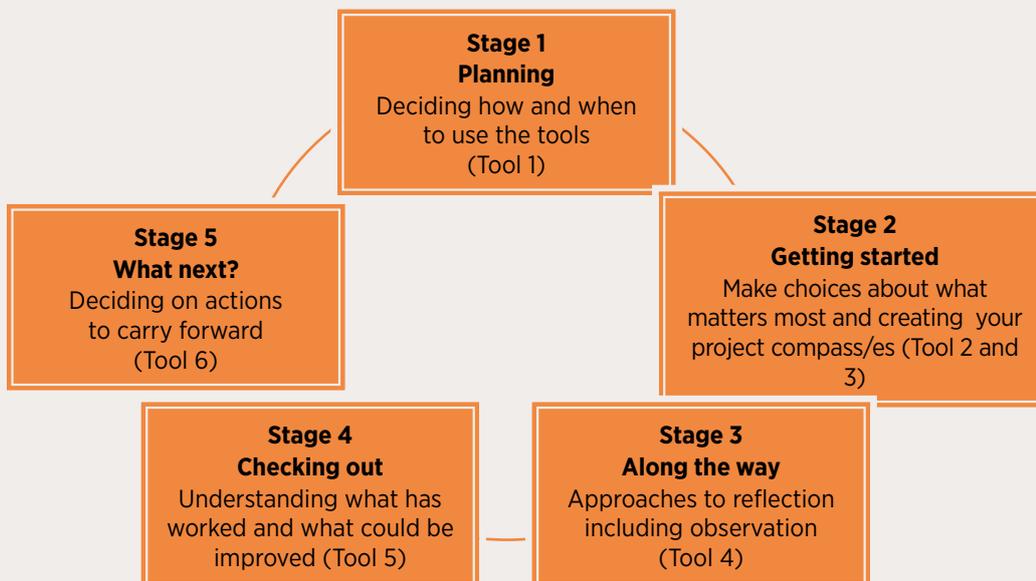
Don't be afraid. Shape the toolkit to meet your needs, there are no wrong answers, the toolkit is there to help conversations happen.

6. The Reflection Cycle

It is only through reflection back to stakeholders that real value can be recognised. Pilot project

The stages and tools which make up ***Is this the best it can be?*** create a reflection cycle. Whether you are using the toolkit for the entirety of a project or within a review or evaluation at the end of a programme you will need to follow through each stage of this cycle. The right balance between doing and reflecting is likely to be unique to your project, its scale, context and resources. Participants may wish to be immersed in the work, so you have to make a judgement about the right level of reflection and its timing within a session or project. Reflection can take place by taking a moment within a session, or through longer discussion or observation at the start or end of a workshop or project.

The stages of the reflection cycle and associated tools are summarised below:



Reflection involves taking time to notice, listen, feel and talk together about ‘how’ things are happening and discuss whether things are working. Reflection can happen within a project (for example, by stepping ‘out of the frame’ of ‘doing’ either at the start or end of the day or as a moment within a session). It’s a chance to remember what is important, check in and get back on track where necessary. You will probably want to record your reflections in some way.

Pilot project

It’s changed how we work – even with an established group. It’s shown that the participants themselves want the chance to stop and reflect too.

It can be helpful to have someone involved in a dedicated observer role, where they do not take part in an activity but focus entirely on watching and listening to what is happening ‘in the room’. This can bring a different perspective to what is working. You can build in this role by working with an external peer or giving staff or participants time to observe and feedback what they see. You can find observation prompts in Tool 4 (on page 18).

Consideration needs to be given to the processes and roles involved so that adequate resources can be built into fees and funding bids to allow realistic planning, reflection and observation time.

7. Stage 1: Planning

Tool 1: Planning checklist

Pilot project TOP TIP

Make sure to have honest conversations with the partners and artists about capacity before embarking on using the toolkit.

Pilot project TOP TIP

Plan in time to analyse and learn from what you collect, observe, and document through the process.

Pilot project TOP TIP

Commit to it as a learning process.

The tool for Stage 1 is the planning checklist. This helps you think through how to work with this toolkit across your project and determine who should be involved. Don't forget that people both 'in the room' delivering the project and those who are more distant from activity have an influence on the project (such as funders and other stakeholders). Who do you want to include in discussions about what is important? The qualitative nature of the discussions will give you rich information about what is working for all involved, how can you record responses and build them into your evaluation process?

Have you decided how to...	Stage and tool	How are you doing this?	Who should be involved?	When are you going to do this?
Build the process into planning, monitoring and evaluation?	Stage 1 Planning Tool 1			
Make choices about what matters most together and create your Compass?	Stage 2 Tools 2 and 3	Example: Use the toolkit for project design with partners and participants	Artists Health service staff Participants	2nd May pm working with all including participants 10th May pm working with artists and partners
Capture conversations, ideas and learning?	All stages			
Use your Compass as you go along?	Stage 3 Tool 4			
Explore what you did and whether it was the best it could be?	Stage 4 Tool 5			
Build learning into the next project	Stage 5 Tool 6			

8. Stage 2: Getting started

Pilot project TOP TIP

Be honest with yourselves when going through the whole process start to finish otherwise there is no point in starting.

Getting started helps you to build your own set of questions for discussion and debate in your partnership. This stage has two tools which should be used together in the same session. Tool 2 and 3 give you a set of questions to consider under the five headings below, allowing you to select those which are important to the work and describe specifically what each would look and feel like for your context. On completion of this section you will have a bespoke 'compass' for reflection in your project.

1. Artistic intention and integrity
2. Developing skills and capacities
3. Authenticity and social relevance
4. Facilitation, participant focus and engagement
5. Purpose, planning and professionalism

As the complete set, the questions may be most useful in the first instance for the arts organisation and partners. Each participant group is different, and for some it may be best to adapt the full set and/or come up with bespoke approaches to discussing what is important.

Tool 2: Questions – which matter most for your project/programme?

Pilot project TOP TIP

Keep your questions simple, limited to no more than three or four for each heading.

Work together with partners and participants to decide which of the questions matter most for your project. We suggest you read all the questions and then choose 5-10 in total from across the five headings. Approximately two hours is a good amount of time to give to this activity (using both Tool 2 and 3).

You may want to go through the process of selecting and discussing in different sessions with different people if more than one 'compass' fits your project. It will be important to think about how to adapt the process for participants. You could cut out individual questions; stick them round the room, and get people to rate them with coloured sticky dots (as most to least important) before discussion. You could find another way to present the ideas visually and introduce them through formats familiar to the group. Most of our pilot projects adapted or created a reduced list to discuss with participants, finding a way to discuss what mattered which suited the group.

Pilot project

We found the process useful as a framework and a checklist as it forced us to focus on how we work together. We developed our own list by cherry-picking from the list of principles, and put these into our own words. We work with young children and parents so we didn't give them the list, but verbally involved them to get the balance right between actioning the music and storytelling and enjoying talking about it.

Pilot project

The toolkit made it easier to have a conversation about mutual expectations. Our partnership became more democratic and the teacher took on an active role which made the process a much richer experience.

The tables below allow you to select which questions are important to your project.

Remember all the tools can be printed and are available for download on the Creative Scotland website at www.creativescotland.com/toolkitartworks

Artistic intention and integrity	
How can we...	Which matter most for your project?
Develop strong ideas, vision & imagination?	Example x
Take risks and experiment with new ideas and ways of doing things?	
Feel inspired and be ambitious?	
Connect with and create an emotional response for others?	
Work towards and celebrate an output or experience that all will remember?	
Produce and present excellent work?	
...Add your own questions...	

Developing skills and capacities	
How can we...	Which matter most for your project?
Ensure that artists and other staff involved have the right skills and are supported to develop?	
Recognise everyone's expertise, capacity and skill and learn from each other?	
Be challenged, learn, practice and progress?	
Make mistakes, share learning from them, and bounce back from setbacks?	
Recognise and celebrate learning and achievement?	
...Add your own questions...	

Authenticity and social relevance**How can we...****Choose which matter most for your project?**

Feel that our work is true, honest and real?

Explore our life experience or history and share insights creatively?

Actively relate to and reflect community, context and time?

...Add your own questions...

Facilitation, participant focus and engagement**How can we...****Choose which matter most for your project?**

Build good relationships and collaborate well?

Create a safe and respectful space?

Consider different perspectives and talk about choices being made?

Encourage curiosity, good questions and supportive challenge?

Enjoy working together, notice what is working well and encourage each other?

Ensure everyone is actively involved in different aspects of the work?

Connect emotionally – notice and talk about feelings and personal responses?

Make sure we are using words that everyone understands and that any terms which are sector specific or technical are explained?

...Add your own questions...

Purpose, planning and professionalism**How can we...****Choose which matter most for your project?**

Agree and stay aware of intentions, outcomes, roles and responsibilities?

Ensure there are sufficient resources including: finances, materials, equipment, time and staffing?

Ensure that venues and activities are accessible, welcoming, safe, and compliant with legislation?

Understand and comply with relevant legislation and take on good practice approaches?

Plan well and build in good reflective and evaluation approaches?

Be flexible, responsive and able to adapt?

Consider the ethics of the process and work?

...Add your own questions...

Tool 3: Creating your project compass

Pilot project TOP TIP

Be bold in adapting from the start instead of trying to make your project 'fit in the box'.

Tool 3 has two templates. The templates help you build on the questions you have selected by making them specific to your context. It may be most helpful to fill in Template 1 and then transfer this to Template 2 or you could just use Template 2, the 'compass'. This acts as a visual reminder of what matters for your project and we suggest you stick it on the wall or bring it to each session. You could alternatively create your own visual to stick on the wall, such as a mind map or tree.

Fill in the questions you have chosen (from Tool 2) and then discuss what they would look and feel like for your project and context. This should be specific so that you can easily gauge if this is happening in the room as you go along.

Pilot project

Next time I would develop my own process with the participants using the questions and mapping or drawing.

Template 1 - checklist

Pilot project

Our checklist gave us a new way of working to review progress with partners. One of the benefits was increased enthusiasm for the partnership. We also found that this was a great way to evaluate our activities. It felt more comfortable and less invasive than our established approach.

This template allows you to fill in the questions that you have chosen as important to your project and describe specifically what each would look and feel like if it was working well.

Our questions	What does this look and feel like for our project?
Example: How can we encourage curiosity, good question and supportive challenge	Example: We can – <ul style="list-style-type: none"> - Discuss and learn about the idea of good questions - Make space for good open questioning in each session - Make sure we hear from and listen to everyone - Encourage each other to offer ideas for improving the work and process

Template 2 – The compass



Pilot project

We reviewed the principles amongst us first. When we took them to the groups, they responded positively and created their own bespoke sets and visuals. Making it visual was really helpful, especially for new members as it helped people to recognise what they're doing and value it differently. Every group has its own 'code' - the things that are going on, and this makes it more explicit. It's a good idea to put it up on the wall.

This compass allows you to create a visual reminder of what you have decided is important and what this will look and feel like for your setting and participants.

9. Stage 3: Along the way

Pilot project TOP TIP

Be Creative. Adapt the way you use the toolkit depending on the audience, people may be more comfortable at a table, or with informal questions over a cup of tea. It's the facilitator's responsibility to guide the conversation and record the information which can then be shared back to everyone involved.

Pilot project TOP TIP

Always adapt it to your own needs and setting. Decide which questions are more pertinent to setting up a project and establishing it, and also to the winding up of it, and which are more relevant on a weekly basis.

When you have created your compass with participants, we suggest you keep it visible in the room as you go along and use it as a reflection tool. Think about how you could reflect briefly during the work, and in more depth at key points, to see whether you are on track or need to reorient the project.

There are lots of ways of stopping and reflecting and many artists and partnership will already be skilled at building these into their sessions.

Here are some examples of how you could use your project 'compass' to reflect:

The pause moment

You can 'check in' with participants in the middle of a session by stopping activity and taking a moment to inquire together. Using your 'compass' or other visual reminder pick one question – are you doing the things you listed in the 'what does this look and feel like for our project section'? Is it working well and what would improve the process? You may want to document and record responses to use for evaluation and learning.

Post-Its

You can use Post-It notes to check in with people about how a project is going in relation to what they said matters most. People can write specific comments on their Post-Its about what is working in each area for them. It may be useful to get people to share something about what they have written with the whole group.

Sticky dots or smiley faces

Get all those involved to indicate how well you are doing on each aspect of your reflection tool by sticking one colour of sticky dots next to areas that are going well and one colour next to areas that are going less well. Do the same exercise with smiley faces, neutral faces or grumpy faces on Post-Its. This can form a starting point for sharing thoughts and ideas.

Regular check in

You may want to have a regular check in e.g. weekly or monthly with partners or participants using the compass to discuss which areas are working well and where you could make improvements or changes to how you are doing things.

Many artists will be able to incorporate their own creative approaches to reflection into the process suggested by this toolkit.

Pilot project TOP TIP

Be consistent. Follow up on actions created and keep stakeholders involved at all stages.

The tables below offer ideas for observer and reflection prompts, or you can create your own:

Artistic intention and integrity

Observer/reflection prompts

Developing strong ideas, vision and imagination

What are the strengths and qualities of the work? Is there excitement about the vision? Are the artistic intentions clear to those not closely involved?

Taking risks and experimenting with new ideas and ways of doing things

Are these new ideas for those involved? Is the work innovative and experimental for those involved? What kind of risks are people taking and is this positive?

Feeling inspired and being ambitious

Is the process engaging and exciting for all involved? Is there a level of ambition? How are those involved 'thinking big'?

Connecting with and creating an emotional response

What emotional resonance is being created through the process and work? Are emotions discussed and acknowledged?

Working towards and celebrating an output or experience that all will remember

How is the group celebrating their work and achievements? In what ways will this work stay with you? What are they producing or presenting?

Producing and presenting excellent work

Is the work of the highest standard it can be and what contributes to that? Can you see evidence of high production values and skill?

Developing skills and capacities

Observer/reflection prompts

Ensuring that artists and other staff involved have the right skills and are supported to develop

In what ways are all staff well skilled to do this work? How are staff and artists being supported to develop existing or new skills?

Recognising everyone's expertise, capacity and skill and learn from each other

How are skills and strengths being seen and utilised? How are those involved learning from each other? How are skills participants bringing made part of the project?

Being challenged, learning, practicing and progressing

How are all involved being challenged in this project? Is activity pitched at a good level for engagement? How are participants progressing during and beyond the project? What are the opportunities to practice and develop skills?

Making mistakes, sharing learning from them, and bouncing back from setbacks

What has not worked well, yet been a source of learning? How good are the opportunities to discuss mistakes and learning? If there are setbacks how does the group find new solutions?

Recognising and celebrating learning and achievement?

Do those involved get a chance to reflect on their learning and development? Are achievements discussed, recognised and celebrated?

Authentic and socially relevant

Observer/reflection prompts

Feeling that our work is true, honest and real

Does the work have a vitality and resonance that feels authentic? Does the work express distinct voices?

Exploring our life experience or history and sharing insights creatively

In what way does the work explore people's life experience? Are the participants gaining and sharing insights about life, themselves or others?

Actively relating to and reflecting community, context and time

How is the work relevant to this community or context? How have local people, the environment, space, site or geography (physical or on-line) shaped it? How does it challenge ideas about or shed new insight into context, community or time?

Well facilitated, participant focused and engaged**Observer Prompts****Build good relationships and collaborate well?**

How is space and time given to relationship building? What evidence is there that relationships are working well?

Create a safe and respectful space?

What is happening to create safety and respect? Are there ground rules or agreements in place? How do those involved treat each other?

Consider different perspectives and talk about choices being made?

Is there a culture of exploring different views? Is time given to ensure different voices and perspectives are heard? How are choices made and discussed?

Encourage curiosity, good questions and supportive challenge?

Do participants and staff appear to feel safe to question and challenge? Is curiosity and questioning encouraged? What evidence is there that challenge is seen as positive?

Enjoy working together, notice what is working well and encourage each other?

Is there an enthusiastic and positive tone to the project and interactions?

Ensure everyone is actively involved in different aspects of the work?

How do you know that all participants are actively involved in different aspects of the project? What evidence is there that participants are fully involved in generating, exploring and refining ideas?

Connect emotionally – notice and talk about feelings and personal responses?

Are people talking about how the process or production makes them feel?

Making sure we are using words that everyone understands and that any terms which are sector specific or technical are explained

Is everyone using plain English or explaining specialist words? Do people feel safe to challenge jargon?

Purposeful, planned and professional**Observer/reflection prompts****Agreeing and staying aware of intentions, outcomes, roles and responsibilities**

Is it clear what the intentions and desired outcomes are? Are respective roles clear and working well?

Ensuring there are sufficient resources including: finances, materials, equipment, time and staffing

Are staffing levels right? Are artists and staff being paid appropriately including for planning time? Do participants have enough materials and support? Does the activity feel well paced?

Ensuring that venues and activities are accessible, welcoming, safe, and compliant with legislation

How accessible is the activity and venue? How are equalities, diversity and inclusion considered?

Understanding and complying with relevant legislation and taking on good practice approaches

Have permissions been obtained for photos and film? Are workers disclosure checked? How have the risks and benefits of the activity been weighed up and how are risks being managed?

Planning well and building in good reflective and evaluation approaches

Does this activity appear well planned? How is reflection and evaluation built in and happening? Are the reflective approaches working well for those involved?

Being flexible, responsive and able to adapt

Is the approach flexible – with scope to adapt as things arise?

Considering the ethics of the process and work

What ethical issues might there be for this particular context? How do you think/know ethics have been considered?

10. Stage 4: Checking out – was it the best it could be?

Tool 5: Is this the best it can be?

Pilot project

This has reinforced that celebration is especially important in a health and wellbeing context to cement experience. We invested more in the celebration event at the end of the Summer School. This created a chance for more explicit recognition of the skills that people had developed and for them, a chance to invite others along to see their work. This approach gave us a richer vein of understanding and more depth and tone to the dialogue with participants.

This tool is designed for use at the end of your project – it asks you to think about your questions, what has worked well in each area and what would make it better. You could use Tool 6: what shall we do differently? in the same session or a separate one nearer to future project development.

Our questions	What worked well?	What would make it better?
Example: Consider the ethics of the process and work?	Specific discussion with partnership organisations about ethics at the ideas stage	In addition to this find a creative way of discussing ethics with participants

Pilot project

The process has made the project team better able to articulate how the work is of a high quality. We have always tried to ensure this, but now we feel more confident that we ‘know it’ through evidencing.

Pilot project

As fairly experienced practitioners, it made us realise how much of this we do anyway – perhaps in a less structured way...the points on the check list were not new to us – but a systematic format did help.

Acknowledgements

Creative Scotland would like to thank the seven pilot partnerships who helped develop this toolkit, giving us invaluable feedback which included staff from:

Dundee Contemporary Arts and Tayside Healthcare Arts Trust, Deveron Arts and Networks of Wellbeing Ltd, Impact Arts and Viewpoint Housing Association, Makin' a Brew and Craigoyston and Granton Early Years Centres, Scottish Borders Council, artist Simone Russell and St. Ronan's Primary School, A Moments Peace Theatre Company and the Women's Creative Company and Artlink Edinburgh and the Lothians, NHS Lothian and the Royal Edinburgh Hospital.

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Useful links

Is this the best it can be? can help you to understand how your project is affecting people involved as it goes along and is useful for gathering qualitative data about your project. Here are some links to further resources and information:

Creative Scotland, for the arts and engagement strategy and Creative Learning Plan

www.creativescotland.com

Creativity portal, for information on creativity skills and local creative learning networks

creativityportal.org.uk

Evaluation Support Scotland (ESS) for useful evaluation resources

www.evaluationsupportscotland.org.uk

Useful links in relation to paying artists

www.payingartists.org.uk

www.musiciansunion.org.uk

www.sau.org.uk/home/index.php



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