



## **Arts Alive year 2 residencies evaluation**

**August 2022**

**Report created by Scottish Book Trust**

**[scottishbooktrust.com](https://scottishbooktrust.com)**



Scottish Book Trust is a registered company (SC184248)  
and a Scottish charity (SC027669).

## Contents

Background .....	5
Scope of this evaluation .....	5
What is Arts Alive? .....	5
How was it developed? .....	5
Original timeline .....	6
Impact of Covid-19 .....	6
School residencies in April – June 2022 .....	7
Allocation process for 2021/22 school residencies .....	7
Summary of residency projects .....	9
Residencies deferred from the pilot programme .....	9
Residencies awarded by referral .....	10
Residencies awarded by open application .....	11
Safe to Be Me Schools Tour, June 2022, allied with Scottish Ballet .....	13
Evaluation methodology .....	15
Overall aims of Arts Alive .....	16
Provide more support for the cultural workforce .....	16
Ensure that more children can experience culture, regardless of location or background .....	20
Promoting the programme to schools .....	24
Outcomes .....	26
Outcomes for children and young people .....	26
Think the arts are fun and delight in self-expression .....	26
Feel confident .....	28
Broadened world view .....	30
Know more about the arts and how they can engage .....	31
Engage with the arts .....	31

Outcomes for learning professionals and schools.....	33
Belief that the arts are valuable .....	33
Increased engagement with the arts.....	34
Arts are prioritised in schools.....	34
Outcomes for artists .....	36
Feel valued by all partners .....	36
Continue working in schools.....	37
Learn new skills / approaches .....	38
Process – what were the challenges? .....	40
Timeframe.....	40
Fees for lead artists.....	41
Capacity .....	42
Process – what worked well? .....	43
The residency model.....	43
Sustained engagement.....	43
Time for planning, allowing for flexibility .....	44
Time for relationship building.....	44
Working with skilled artists .....	45
Using teams with varying levels of experience .....	46
Funding model.....	47
Support from Arts Alive .....	48
Marketing .....	48
Conclusion.....	49
Appendix 1: Arts Alive evaluation strategy and framework .....	50
Theory of change .....	50
Monitoring and evaluation framework .....	50
Table 1: Extract from Scottish Book Trust's theory of change process.....	51

Table 2: Theory of change for Arts Alive .....	53
Table 3: Monitoring and evaluation framework.....	55

## Background

### Scope of this evaluation

This evaluation report focuses on the 13 residencies delivered through year 2 of the Arts Alive programme. These 13 residencies took place across 14 schools, representing eight local authorities, as two schools on Mull – Lochdonhead and Ulva Primaries – worked together on a joint residency project.

### What is Arts Alive?

Arts Alive brings artists into schools across Scotland by supporting fully-funded residencies in schools where cost is a barrier to working with artists, and subsidised, one-off sessions with artists from Scotland's National Performing Companies (the National Theatre of Scotland, the Royal Scottish National Orchestra, Scottish Ballet and the Scottish Chamber Orchestra). Schools can apply for support using a simple application form that asks about their circumstances and the anticipated benefits for their pupils. Artists are nominated by National Companies to carry out residencies and sessions.

### How was it developed?

Arts Alive brings the highly successful Live Literature model to new art forms. Live Literature has brought authors into communities across Scotland for almost 50 years. The programme is funded by Creative Scotland and delivered by Scottish Book Trust. Live Literature funds over 900 events and a (Trust-funded) fully-funded residency programme each year. The key components of this model are:

- Schools apply for sessions and residencies
- Learning professionals and other programmers applying are respected as the experts of their own experience and needs
- Pupils access high quality arts experiences delivered by professional artists, contributing to wellbeing, attainment and a broader understanding of the arts
- Artists are supported by an additional income stream and by opportunities to develop their practice and expand their networks

The Scottish Government funded a pilot of Arts Alive in December 2019. Pilot activities were delivered in 2020/21 and September 2021 to March 2022. The April to June 2022 residency cohort is the second full programme.

## Timeline

The original timeline set out applications and funding panels in Autumn 2021 and delivery starting in January 2022.

## Impact of Covid-19

The pandemic had a significant impact on the planned timeline. Due to ongoing Covid-19 restrictions and concerns around emerging variants, and a three month pause on the programme by the Scottish Government in January to April 2021, the programme carried forward the majority of pilot activities (seven residencies and all 100 single session fees) into the 2021/22 school year.

The applications window for the new programme was instead run in April 2022. Demand was extremely high, far in excess of the residencies available, especially given the proximity to the Easter break and the timetable demands of the summer term. Applications were received from 114 schools, a huge increase from 23 residency applications the previous year, representing 23 local authorities, increased from 13 local authorities in the previous window. This indicates the urgent need and demand for this work as schools address their Covid recovery agendas.

The Scottish Book Trust marketing team heavily promoted this deadline, and media assets such as images and films gathered and commissioned by the Arts Alive Manager and the marketing team throughout the pilot activity helped exemplify the offer to schools and generate interest. National Company partners amplified this and shared the application opportunity with schools across their networks, particularly where they did not have the resources to support them through their core programme(s).

13 school residencies, including a two-week dance tour to four schools and over 200 children, and the final activities of the Mintlaw Cluster project, took place in April to

June 2022, alongside paying out 57 single session fees among 23 one-off workshops. All projects took place in-person.

Artists, National Company representatives and learning professionals were enthusiastic, committed, and imaginative in adapting to the challenges posed by a compressed timeline and delivered a huge amount of work in this shorter period. Arts Alive employed a part-time freelance administrator to support the programme and ensure smooth communication between schools and artists during an exceptionally busy period.

### **School residencies in April – June 2022**

The April to June 2022 residencies programme was made up of activity that had been delayed by Covid-19 restrictions, a new set of three school residencies and a two-week dance tour to four schools.

This programme was reduced from 14 residencies to 13 residencies and remaining single sessions in April 2022 when the residual pilot funding (£26,000) was returned to the Scottish Government. 2021/22 programme activity was restructured to absorb the cost of activities for which budget had already been agreed and committed. This included schools where funding had already been awarded for residencies and sessions, but schools had been unable to deliver them yet, and residencies or sessions that could not be scheduled before April 2022, for which artists had already been booked.

To this end, three projects originally funded as part of the pilot programme, have now been evaluated and recorded as part of the 2021/22 programme instead: Glaitness Primary School in Orkney, Gigha Primary School in Argyll and Bute, as well as the remaining activities of the Mintlaw Cluster project in Aberdeenshire.

### **Allocation process for 2021/22 school residencies**

Three 2021/22 school residencies were awarded by referral via National Companies and artists who were familiar with the schools' circumstances. This approach was essential in:

- Reaching pupils who could benefit most from the programme
- Recruiting and booking experienced artists with limited availability
- Mitigating identified risks (ensuring budget utilisation before the summer break and managing the effects of a compressed timeline)

The Arts Alive Manager used Scottish Government resources such as the SIMD and the Education Scotland [schools dashboard](#) to ensure that referred schools met the same criteria that was advertised in the application window for schools.

A further three schools were selected by open application to host residencies with NTS and the Scottish Chamber Orchestra in April 2022. Four schools were awarded places on the Arts Alive weeks of the Safe to Be Me tour, an extension of an existing tour by Scottish Ballet.

Panellists chose three residency schools and a group of four schools to benefit from the tour from 114 applications. Panellists from the National Performing Companies and Scottish Government panellists were asked to consider need as the primary criteria when shortlisting (both in terms of financial need and geographical isolation), followed by the enthusiasm and commitment demonstrated by learning professionals in their applications.

Panellists were asked to make difficult decisions, as demand far outstripped the number of residencies and tour dates available. Other factors discussed at panel meetings included:

- Ensuring a range of local authorities benefitted from the programme, including a balance of rural and city schools
- Whether the programmes offered could best address the need stated by the school in their application to have the most benefit (i.e., whether this would be a meaningful, feasible intervention in this context)
- Where the programme would be most likely to leave a legacy or enrich teaching practice in the school in the medium to longer term



## Summary of residency projects

### **Residencies deferred from the pilot programme**

(i) **Glaitness Primary School** is a small primary school on Orkney who worked with a quintet from the RSNO in late March 2022.

- The school has engaged with free offers such as Gaspard the Fox from the RSNO and various Scottish Book Trust Authors Live broadcasts.
- When another Orkney school withdrew from the programme due to staff capacity, we were able to offer Glaitness the same dates booked with the RSNO, keeping the residency within Orkney and maintaining the established geographical reach of the programme.
- A quintet of principal brass players visited Glaitness for two days and ran an intensive programme of cross-curricular classes, side-by-side rehearsals, a community concert and visited the local community brass band's rehearsal.
- The RSNO Learning and Engagement Team and the Arts Alive Manager were able to identify schools who had engaged with free offers but not received higher levels of funding through programme records and the Scottish Book Trust CRM, and recruit Glaitness within one week. This speaks to the resilience of systems at both organisations and the strength of the collaboration between both teams.

(ii) **Gigha Primary School in Argyll and Bute** was awarded a pilot residency with the Scottish Chamber Orchestra.

- This project was scheduled to take place week commencing Monday 10 January 2022, but increasing concerns about the Omicron variant during winter 2021 led to a postponement, both for the safety of artists travelling and the safety of pupils and island residencies. This decision was taken on 21 December 2021. The project went ahead at the next date that all booked artists were available in May 2022.
- Gigha Primary School is a very small island school. Pupils worked with Oliver Cox, Jean Johnson and Mark Neal to make songs, pieces and films celebrating the landscape of the island.

- Artists, pupils and teachers commented on how special this project was to them, and how it instilled a sense of pride in pupils to show professional musicians their favourite parts of their home.

(iii) **The Mintlaw Cluster** is a group of 11 schools in Aberdeenshire.

- Artists from Scottish Opera worked with ten of the schools remotely in May 2021 and returned in May 2022 to complete recordings of pupils singing the songs they created together.
- Artists Andrew McTaggart and Alan Penman worked with pupils in person and the project left a legacy of recordings and lyrics.

### **Residencies awarded by referral**

(i) **St David's Primary School** in North Edinburgh hosted a team from Scottish Opera in April 2022. This was delivered by Andrew McTaggart and Alan Penman.

- The team worked with one class to produce a Song Cycle over three days.
- 50–60% of pupils at St David's are in SIMD deciles 1 and 2, and 60–70% of pupils have additional support needs.
- Teachers and pupils warmly welcomed the team, and everyone involved had a lot of fun.

(ii) **Lourdes Secondary School** in Glasgow hosted a team from the RSNO in June 2022. This was delivered by a variety of performing artists from the RSNO.

- Nine artists from the RSNO, representing a range of instruments and experiences, spent a day with pupils from Lourdes Secondary School.
- Lourdes applied for a residency last year and came very close to being awarded a project. The RSNO were in touch with the school to discuss part-funded single sessions, when the RSNO had to remove dates from the application form prior to launch as the orchestra's availability was limited by an unforeseen commitment.

- Just before the pandemic, Lourdes had started a school orchestra for the first time in 30 years. The school wanted to restart this work and the one-day intensive residency was an ideal catalyst to bring music to life for pupils in the school. The residency included cross-curricular sessions, pupils playing side-by-side with orchestra musicians and a concert.
- This allowed the programme to help a school ideally positioned to have a project with a real and lasting legacy, as well as ensure players could be booked within very short windows of availability.

(iii) **Broadford Primary School** in Skye hosted a quintet from the RSNO in June 2022.

- The team spent one day in the primary school and another day in the nearby secondary school.
- The school is not usually able to access performances by musicians from the RSNO due to geographical isolation. This school was referred to Scottish Book Trust by the RSNO's Director of Learning and Engagement as a school experiencing a strong need that the RSNO could not meet without additional funding.
- The quintet was warmly welcomed by the schools and staff. The project focused on creating positive experiences and ways into music by making cross-curricular links with other subjects and holding a concert in the high school for multiple classes.

### **Residencies awarded by open application**

(i) **Hollybrook Academy in Glasgow** hosted a team from the Scottish Chamber Orchestra in June 2022 for a two-day intensive [SCO VIBE](#) project. This team was led by Emma Smith, with team artists Phil Hague, Niamh Molloy and Mark Neal.

- Hollybrook Academy is a secondary school for pupils with additional support needs in Glasgow. The team worked with 16 senior pupils who were in their final year and leaving school.

- Artists worked with pupils to create a safe, supportive environment where they could explore, through music, lyrics and small group work, the complex emotions pupils were experiencing around leaving school.
- This was a sensitively and thoughtfully considered project, chosen by the headteacher, as young people with additional support needs often face more uncertainty concerning their destinations after leaving school and it often means significant changes to their routines and support teams.
- Artists commented that they loved meeting and getting to know the young people at Hollybrook Academy, and that this project gave them an opportunity to make their own practice more inclusive, meeting different needs and communication styles.

(ii) **Lochdonhead and Ulva Primaries in Argyll and Bute** hosted a team from NTS in June 2022 for one week. This was co-led by Sarah Rose Graber and Ruxy Cantir.

- Lochdonhead and Ulva Primaries are two small schools on the island of Mull managed by a shared headteacher, with a total pupil roll of 25 across both schools. Prior to the pandemic, the two schools often worked together so that pupils had a broader range of socialisation, and group activities could be run with a larger number of pupils.
- Sarah Rose Graber and Ruxy Cantir co-led a week-long project exploring theatre, characters and shadow puppets made from a variety of objects – both props taken by the artists and everyday, easily accessible objects.
- The schools were able to come together to share and celebrate the residency, one of the first times they've been able to do so since the pandemic began, and teachers have gone on to use activities and techniques in school after the project.

(iii) **St Winning's Primary School, North Ayrshire**, hosted a team of four artists from the Scottish Chamber Orchestra once a week in June 2022 for a residency

based on the [Dots & Lines](#) project. This was led by Caroline McCluskey, with team artists Fay Guiffo, Lee Holland and Heather MacIntyre.

- St Winning's Primary School is a denominational school with pupils from a wide geographical area and a range of diverse backgrounds.
- Artists worked with the P2 class to explore music, movement and visual art through Dots & Lines sessions. This means that pupils listen to music and respond with art and movement, often by drawing a large, collaborative piece on brown paper on the floor together. Musicians then turn this into a score and share it back with the children.
- Days in the school were split into two workshops – an ongoing residency with P2 and 'taster' Dots & Lines workshops for other year groups. This project allowed the lead artist to explore the flexibility of the model with older pupils, up to P7, who responded well and had a deeper understanding of the musical concepts explored in the workshop. Dots & Lines has historically been an Early Years project but scales up well to any age group.
- The sessions brought a sense of joy, play and exploration into the school after a long period of routines and rules as a result of Covid-19 restrictions.

### **Safe to Be Me schools tour, June 2022, allied with Scottish Ballet**

The Safe to Be Me programme uses dance to introduce topics such as racism, homophobia, bigotry, ableism, and transphobia with P6.

Delivered in line with key Scottish Government targets to address these issues, the project engages with young people to explore themes that include identity, respect, acceptance, family diversity, and LGBTQ+ communities.

A team of up to five experienced dance artists work with up to 30 P6 pupils for one school day. Topics are initially introduced in a 90 minute 'Skill Up' session with young people that takes place before the team arrive. The tour reached over 200 young people in four schools and delivered a full-day workshop with adapted activities for young people with additional support needs for the first time.

- Dalmarnock Primary School, Glasgow, two full-day workshops
- Dunblane Primary School, Stirling, two full-day workshops

- Elderbank Primary School, North Ayrshire, three full-day workshops
- Pennyburn Primary School, North Ayrshire, one full-day workshop

## Evaluation methodology

In September 2020, Scottish Book Trust ran a workshop with the five National Companies to co-produce a theory of change for Arts Alive which subsequently informed the monitoring and evaluation framework. Full details of the theory of change and monitoring and evaluation framework can be found in appendix 1.

For residencies, the monitoring and evaluation framework includes baseline and post-residency surveys for pupils, learning professionals and artists, alongside session diaries and a post-residency discussion with learning professionals to reflect on the project.

For the 13 year 2 residencies, there has been reasonable engagement with the surveys, in line with expectations given the context for schools over the past two years and the window for activity delivery running up to the end of the school year. As in the previous year, the session diaries have proven a successful way of collecting high-quality qualitative data from artists, with over 50 diary entries submitted across the 13 residencies.

Due to activity running at the end of the school year, it has not been possible to organise post-residency calls with all the schools as detailed in the framework. In future years it would be beneficial to allow for time for evaluation activities following the completion of the residency.

In order to make as full as possible an assessment of learnings and impact to date, this report triangulates data from a number of sources in addition to the methods set out in the monitoring and evaluation framework:

- An analysis of participating schools' demographics
- Interviews with 11 artists from four out of five National Performing Companies
- Anecdotal evidence collected throughout delivery

## Overall aims of Arts Alive

The overall aim of the Arts Alive programme is to provide more support for the cultural workforce and ensure that more children can experience culture, regardless of location or background. There is good evidence that the year 2 residencies have contributed towards both of these aims, as detailed below.

### Provide more support for the cultural workforce

In total, the year 2 Arts Alive residencies have supported 39 artists. The programme paid out 215 session fees on the school residencies with NTS, the RSNO, the SCO and Scottish Opera. The programme paid the Scottish Ballet team of freelance dance artists for 50 days of paid work.

Artists noted that the fees were fair and showed the value placed on their work:

'I thought [the fee] was very fair ... Education fees are often low and people go in and wing it. I was motivated to do something special. We were gonna get paid well and it was fun to do.' – Artist, interview

Artists noted in particular that they valued being paid for preparation time:

'[It was] really respectful that we were paid for prep and meetings. That's a huge part of the work in order to do successful delivery we need that time to talk together.' – Artist, interview

'Production / video / editing [is] not always budgeted for on other projects. You guys were great with that. I've learned that the hard way on other projects.' – Artist, interview

'Prep work being paid is really appreciated – some workshops have more/less prep and emails – it balances overall. Admin re: travel etc. adds up so prep being offered, we're really grateful, acknowledges the hidden work of being a freelancer that's hard to anticipate.' – Artist, interview

Feedback indicates that Arts Alive gave artists a range of new opportunities that they hadn't had previously, and wouldn't otherwise have had:



'It's been a real pleasure working with Arts Alive. SCO has a solid remit and Arts Alive brings a whole other host of possibilities. Working with a writer was really enjoyable. Anything we can push cross-art form would be amazing, that's been an amazing thing about working with Arts Alive.' – Artist, interview

'I really loved the fact that we got to take a pair of scissors to Safe To Be Me and explore new options that wouldn't be possible without Arts Alive.' – Artist, interview

'I'm used to working in a studio with people who come to me. I'd never been in public schools in Scotland to do that kind of work.' – Artist, interview

Apart from new opportunities and financial support, there were also consistent themes in the artists' feedback around other ways they benefitted from the programme.

There was a real sense that artists got a lot of joy out of collaborating with the pupils:

'The students in this school are such a joy to work with. It was great hearing all they had to contribute to the conversation and I enjoyed creating with them.' – Artist, session diary

'The group were the kindest young people and really embraced the themes of the session. Their creative ideas and their excitement to be creative were a joy to deliver in addition to their thoughtful insights on the subject.' – Artist, session diary

'[The most memorable moment from this session was] fabulous iPad solo from [pupil]! Normally quite shy, he really found something with this (saxophone) sound and the instrument. So good!' – Artist, session diary

'There were loads of delighted surprise moments in this second session with these schools and I realise all of them have to do with the wacky off the wall imaginative stories the kids come up with. Things I would NEVER ever think about, like the story of a horse named Lily who trained a sausage to be a monkey. Both workshops were full of these kinds of delightful stories.' – Artist, session diary

There was also a strong theme of the artists having a sense of professional pride from the work, both in terms of sharing their passion and artistic skills, but also in the sense of using and developing their facilitation and education skills:

'I reconnected back to my enjoyment of working with primary-age children again after a period of time where I hadn't done this work since the pandemic. It helped to facilitate confidence again in an area I feel I am skilled in. I also found it beneficial to learn from my colleagues during the process.' – Artist, post-residency survey

'[The most memorable moment was] Jean's demo / performance on the clarinets in the morning and watching the kids' reactions :-)' – Artist, session diary

'[The most memorable moment from this session was] the kids listening to Bach in complete silence and then coming up with some very creative places/ emotions that had occurred to them whilst they were listening.' – Artist, session diary

Artists also expressed that they valued the opportunity to work in different places and contexts, and with varied groups of people:

'[The most memorable moment from this session was] for me, it was being in the forest with the kids. Just beautiful and wild at the same time.' – Artist, session diary

'The opportunity to go into schools across Scotland. As a teaching artist I've not had a lot of opportunity to do that, especially during the pandemic. The teachers and pupils clearly want and need it after such a long time without the opportunity to play or learn creatively.' – Artist, interview

'I always love the opportunity to explore a new part of the country and appreciate the community element that allows me as an artist to explore the contextual element and how the art fits in the space. I get to see the landscape or the water or the not thriving / tired main street. This has a domino effect. As an artist and a maker I get a better sense of how art fits across the country and how I can best deliver something that fits the needs of people in the area.' – Artist, interview

100% of artists feeding back said that they enjoyed the residency and that it was a valuable experience for them. As reported in detail under the relevant outcome below, artists felt that the programme offered the opportunity to develop new skills and approaches, preparing them for future work. There were many comments expressing their appreciation for the programme:

'I am delighted that Arts Alive is organising these residencies as I strongly believe they have a big impact on both the delivery teams and the participants. I hope people keep having the opportunity to experience this in the future.' – Artist, post-residency survey

'I feel alive again, going into schools to inspire and encourage the next generation of musicians. Thanks for the opportunity.' – Artist, post-residency survey

'So delighted to be part of the project and such an honour to have the work seen outside the SCO context. I'm really thankful. I know how much work goes on to get these projects off the ground.' – Artist, interview

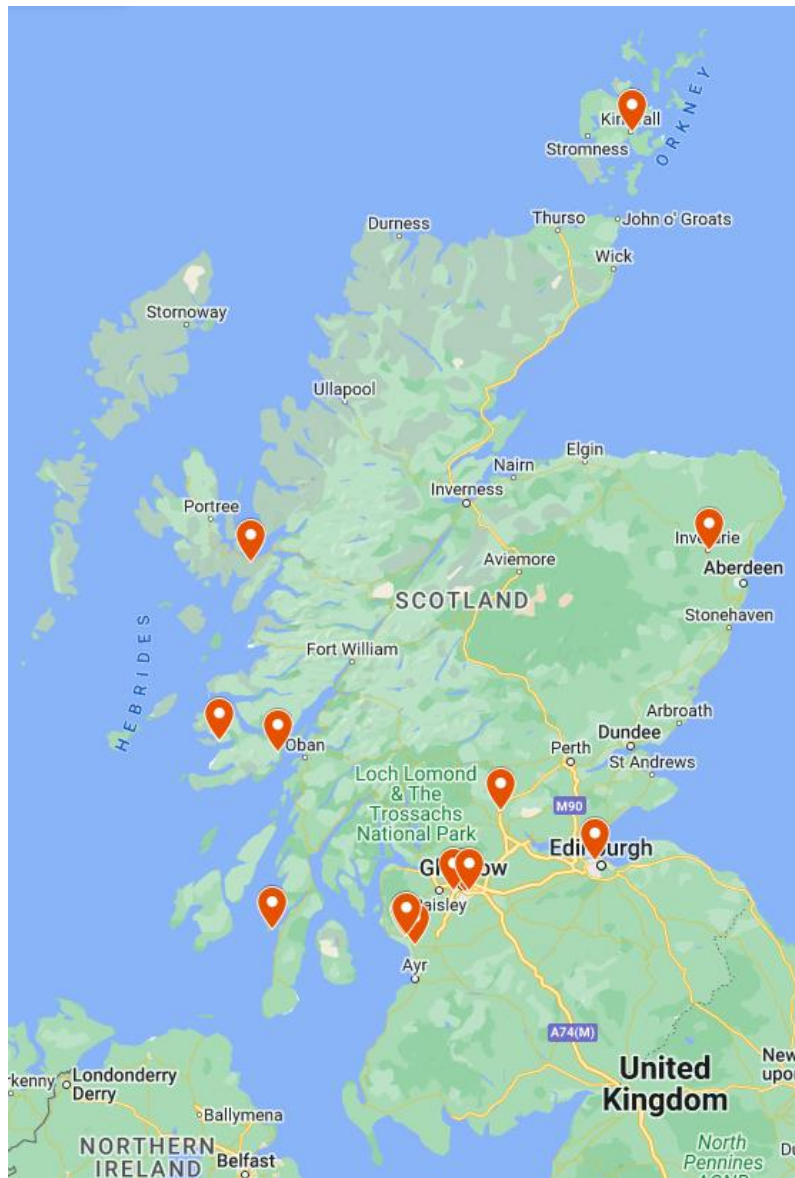
'I would like to start by saying how massively rewarding it was, for everyone involved, to be on this project. We had amazing outcomes with the children that I believe will blow you away when you get to hear and see the results. The place, the children, the teachers, and the whole creative experience left an unforgettable impression on us ... Thank you for including me on this wonderful project. I would love to be involved for similar work in the future.' – Artist, email

Learning professionals fed back that they would share the experience with others, and apply for funding in the future, suggesting that Arts Alive provides a sustainable model for providing this kind of financial and professional support to artists.

'We have already been in touch with Scottish Ballet to book them in for further sessions.' – Learning professional, post-residency survey

Ensure that more children can experience culture, regardless of location or background

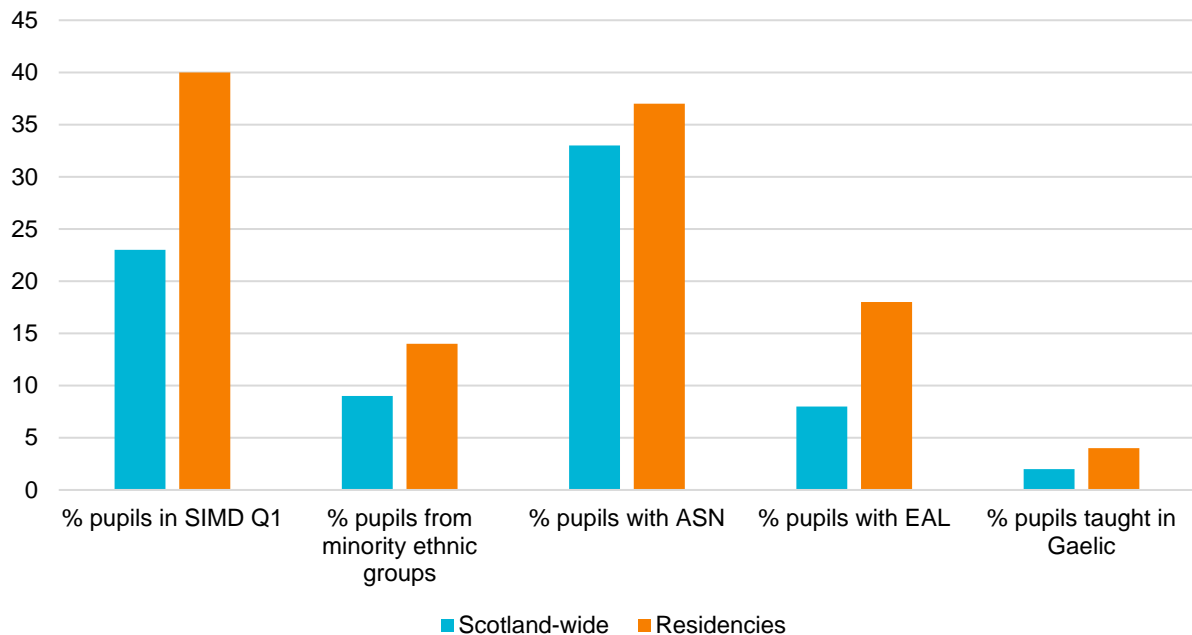
13 residencies were delivered through year 2 of Arts Alive across 14 schools in eight local authorities, as shown on this map:



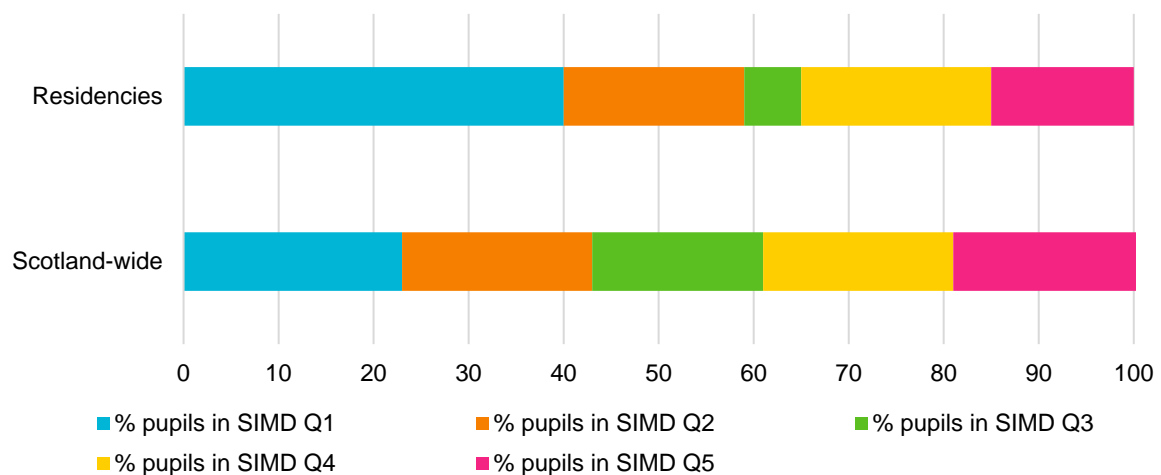
A total of 711 pupils and 71 learning professionals took part in the residencies. Based on the hours of artist engagement in each school (totalling 660 hours overall, excluding planning and preparation time) the residencies delivered 40,044 hours of pupil engagement across the 711 pupils, with each pupil receiving an average of 51 hours of artist engagement.

Analysis of pupil demographics shows that the 14 participating schools have highly diverse pupil populations, with high levels of those groups least likely to have previously had the opportunity to engage with the arts:

### Participating schools' demographics



### SIMD profile of participating schools



Artists commented on having the opportunity to reach groups of pupils they may not usually work with:

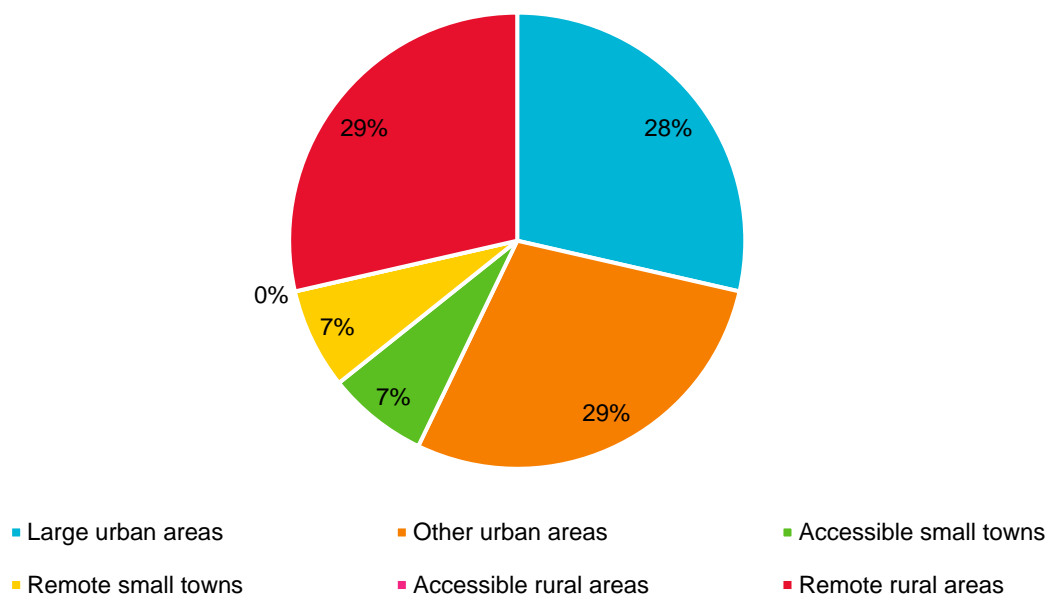
'This was the first time Safe to be Me has been delivered to a small group of students and delivered to children with additional needs exclusively. I couldn't have been happier with how the day turned out. With some adaptations to the typical programme, I really enjoyed looking at the accessibility of STBM and working with the young people.' – Artist, session diary

'[The most memorable moment from this session was] the diverse ethnicity in the group contributes to varied and interesting experiences shared by the students.' – Artist, session diary

'I'm coming from a diverse cultural experience. Couldn't help but notice some of the kids in the schools are also from a diverse background. I do this to empower myself and enjoy teaching. I want to show the children I'm happy being myself and I'm happy to dance in front of people and in public – be a role model for the kids – if they're having similar experiences.' – Artist, interview

The residencies were also successful in reaching a range of geographic locations; with over a quarter taking place in remote rural areas (with all of these being 'very remote rural' areas under the 8-fold measure).

### Urban / rural classifications of participating schools



In the year 1 evaluation it was noted that no residencies took place in the west and this should be a consideration for future funding panels. As can be seen on the above map this has been addressed for this year 2 programme.

National Company partners noted that Arts Alive considerably extended their reach:

'[Arts Alive has] been one of the most rewarding and effective education partnerships that I've ever been involved with ... The impact, reach and breadth of the work we've been able to deliver could not have been possible without the partnership with SBT and the funding that has supported it. The combination of music, literature, and animation delivered in partnership through a hybrid of live and digital platforms has shown us an ideal model for supporting cultural education for children in every region of Scotland.' – National Company partner, email

Feedback was also received on the pupils' reactions in the more remote locations, highlighting how unusual arts engagement is for them:

'One little boy said he was surprised we "came all this way to Ulva just to work with them!" He hasn't gotten to have experiences like this before and he thought it was very special. Our hearts melted and made us even happier to be there.' – Artist, session diary

There was also a sense that the programme promoted pupils' pride in their homes, supporting the Culture Strategy's aim of recognising each community's own local cultures in generating a distinct sense of place, identity and confidence:

'We spent the last session walking around the south of the island with the children, getting some extra film B roll! SO fun seeing their pride in showing us their home and seeing the freedom they have to roam there. Wow.' – Artist, session diary

'[The most memorable moment from this session was] [Pupil's] explanation of the Giant's Tooth myth! This in turn sparked a whole flow of enthusiasm and inspiration for the rest of his group.' – Artist, session diary

'We had both schools together today and it felt really special to have all of them in the same space. The students at Ulva primary seemed proud to host

the Lochdonhead students in their school and it was really heart warming to watch how gracious they were with each other.' – Artist, session diary

Overall, this reach, when analysed in comparison to the single session strand of the programme, suggests that residencies are far more successful in reaching those schools and pupils that stand to benefit the most from arts engagement and achieves the programme's aim to ensure that more children can experience culture, regardless of location or background. This may be due to the fact that residencies are fully-funded, and it may also reflect a preference for longer term, more impactful engagement.

### **Promoting the programme to schools**

In the March 2022 evaluation report covering the pilot residencies, it was recommended that:

'[M]arketing assets should make best use of examples of practice and outcomes from the programme so far to help explain the opportunity and benefits to schools in simple, impactful ways.'

There is good evidence that this has been achieved in the 2021/22 programme and in the April 2022 application window for schools.

- 114 applications were received for residencies, a significant increase on the 23 received in November 2020, demonstrating the need and enthusiasm for this programme in schools throughout Scotland.
- Some of this increase can be attributed to the different circumstances of the application windows. The previous application window was in November 2020. While Covid-19 remains an issue, the April 2022 application figures give a more accurate indication of the demand for this work as we emerge from widespread restrictions.
- Applications represented 23 local authorities, a significant increase from 13 in November 2020.
  - Local authorities in the west of Scotland were well represented, as recommended in the previous evaluation report, with approximately 50 applications.



- 13 out of 23 local authorities were applying for an Arts Alive residency for the first time in April 2022, suggesting marketing efforts by Scottish Book Trust and National Companies have significantly expanded the reach of the programme.
- National Performing Companies shared the opportunity with their networks, and in particular among schools where National Companies did not have the resources to support them through their core programme(s).
- Films illustrating the programme were shared on social media, including specially commissioned shorter versions to make the films accessible on a broader range of platforms, and for teachers who were especially time-poor.
- Teachers and education support personnel could be seen in the comments, tagging each other and discussing how excited they were to apply.
- Targeted email campaigns, with relevant permissions, were sent to schools engaged in other, universal offers with Scottish Book Trust such as Reading Schools, as well as inclusion in regular schools newsletters.
- Google analytics show that there were 1070 views of Arts Alive pages on scottishbooktrust.com in April 2022, 756 of which were to the residencies page.
- The Arts Alive residencies application page was also in the top 10 social landing pages on scottishbooktrust.com in April 2022. This demonstrates that there was a high conversion rate of users interacting with or seeing Arts Alive content on social media and clicking through to find out more, demonstrating the success and impact of media assets such as commissioned films and images.

## Outcomes

The outcomes for Arts Alive were co-produced by Scottish Book Trust and the National Companies using a collaborative theory of change process. For more information please see appendix 1.

### Outcomes for children and young people

The outcomes for children and young people are:

- Think the arts are fun and delight in self-expression
- Feel confident
  - Feel increased positivity about themselves and their creativity
- Broadened world view
  - Have learned or experienced something new
- Know more about the arts and how they can engage
  - Raised awareness
  - Know that creative arts are viable careers
  - Know how to access more info / the next step
- Engage with the arts
  - Engage more with the arts (whatever their starting position)
  - New ways and vocabularies to express themselves and access emotion
  - Able to access the curriculum in new ways

### **Think the arts are fun and delight in self-expression**

There is strong evidence that pupils had fun during residencies and enjoyed the opportunity to be creative. 100% of learning professionals feeding back agreed that their pupils enjoyed the residency. In the post-residency survey, 100% of pupils feeding back said they enjoyed the art form they had engaged in, to some degree, with 50% saying they enjoyed it 'a lot'. When choosing words to describe how they feel about the art form, 42% selected 'exciting', 25% 'fun' and 'adventure'.

There is a wealth of qualitative data from pupils, learning professionals and artists which confirms this:

'It makes be feel smiley and joyful.' – Pupil, post-residency survey

'It is amazing how you can press a button and make a sound.' – Pupil, post-residency survey

'It is really fun.' – Pupil, post-residency survey

'Best day ever.' – Pupil, reported in email from learning professional

'The children really enjoyed the residency. When boys came to ask if they could have further sessions you know they've enjoyed it.' – Learning professional, post-residency survey

'Pupils really enjoyed the experience and the staff who came along really tuned into the different needs of our pupils.' – Learning professional, post-residency survey

'They kids worked hard and focused to get their song sounding good but they were still bubbling with ideas!!!' – Artist, session diary

'Starting off a bit shy, it didn't take long for everyone's faces to lighten up when they realised how fun it was to be creative.' – Artist, session diary

'[The most memorable moment from this session was] probably the children's joy at being let loose on the djembes and samba drums.' – Artist, session diary

When asked about their favourite aspect of the residency, feedback from pupils suggests that this enjoyment stems from: having new experiences and developing new skills, working in collaboration with classmates and artists, and a sense of creativity:

'I enjoyed making music on the ipad.' – Pupil, post-residency survey

'Playing the electric piano.' – Pupil, post-residency survey

'I liked becoming the drum!' – Pupil, post-residency survey

'I liked making my own music.' – Pupil, post-residency survey

'About making a story along with the song.' – Pupil, post-residency survey

'Making our song!' – Pupil, post-residency survey

'Making music with all my friends.' – Pupil, post-residency survey

'The dancing with my friends.' – Pupil, post-residency survey

'How beautiful the music was.' – Pupil, post-residency survey

'So much fun to play with other people.' – Pupil, reported in email from learning professional

'So amazing to work with the RSNO.' – Pupil, reported in email from learning professional

### **Feel confident**

There is strong evidence that pupils' confidence was developed through the residencies; 100% of learning professionals feeding back said that their pupils engaged confidently in their residency, and this is confirmed through qualitative feedback:

'This part was my favourite. I think the students really surprised themselves. Because everyone knows everyone, without meaning to, there are preconceived notions in the room about who does what. What kids are the "trouble makers" or "shy" or "not artistic" and as fresh faces, we came with no assumptions. This meant the kids could work from a fresh start and the teachers kept telling us how they couldn't believe how confident some of them were and how they never would put themselves out there like that before.' – Artists, post-residency survey

'There were several students with additional learning support needs present and seeing them go from being somewhat uncertain to enthusiastically participating in the music making process was heartwarming.' – Artist, session diary

'[The most memorable moment from this session was] when a child with autism who had excluded himself at the start of the session joined in.' – Artist, session diary

In particular, it was notable that learning professional and artists fed back on the pupils' teamwork and their co-operation:

'The class showed excellent teamwork skills throughout the residency. They worked well with peers that they may not usually choose to work with. Most of them stepped out of their comfort zones and ended up really enjoying taking part in the activities that they were previously unsure about.' – Learning professional, post-residency survey

'The older kids were patient and gracious with the younger ones setting a great example. The wee ones had people to look up to in the class besides their teachers.' – Artist, session diary

'Some of the younger kids don't know how to read yet, so when each group was sharing back their stories, the older kids whispered the lines quietly so that the younger kids could repeat them out loud. It was so sweet to watch them help out the little kids so that everyone could participate and have an equal part reading the stories they created.' – Artist, session diary

'[By the end of the week] these were not the same kids we met on Monday and Tuesday. These were confident kids who celebrated and supported their peers if any mistakes were made and who were truly present, available, and patient with one another.' – Artist, session diary

There were also numerous comments noting how hard the children worked during the residencies, and the pride they felt in their work:

'It was especially rewarding to see the realisation dawn on the primary school pupils that they really were contributing something worthwhile to the ensemble.' – Artist, session diary

'The kids were really trying hard to focus and get a good version of their song recorded. They were working and recording in smaller groups which is hard to stay concentrated but they did well.' – Artist, session diary

## **Broadened world view**

There is good evidence that pupils had the chance to experience and learn something new through the residencies:

'I thought it was great to bring music to schools that would otherwise never hear these instruments, the children were so excited.' – Artist, post-residency survey

'I believe the students definitely went away with a lot of new information and having experienced some activities which they would otherwise not have the opportunity to experience. Throughout the workshop many pupils felt comfortable telling their stories or asking questions and developing their opinions. These are all valuable skills to have from such a young age.' – Artist, post-residency survey

Feedback indicated that many pupils also had the opportunity to explore issues and hear new perspectives, promoting responsible citizenship:

'It was a safe place for them to express themselves and ask sensitive questions.' – Learning professional, post-residency survey

'We wrote a song together that focussed on their hopes and anxieties as they prepared to leave school. Hopefully it gave them a chance to express themselves, and also might serve as a happy memory to reflect on.' – Artist, post-residency survey

The artists were particularly struck by pupils' maturity and contribution to these discussions:

'Hopefully the work has been of great impact on a personal and wider level. The young people asked great questions which sparked insight, empathy and awareness.' – Artist, post-residency survey

'[The most memorable moment from this session was] the young people asking questions about non-binary or gender fluid teachers, what would be the appropriate name to call them by? Same for non-binary family members. This led to a really interesting discussion with the children who had very

thoughtful suggestions alongside conversations about everyone having their own choice in such matters.' – Artist, session diary

### **Know more about the arts and how they can engage**

There is good evidence that the residencies helped pupils to learn more about the arts, and how they could engage in the future:

'Having the musicians available for the pupils to speak directly to allowed the pupils a 1-1 connection they may not otherwise gain. Being so involved in the process using their ideas gave ownership of the activities and the material produced. The sessions also allowed the children the opportunity to gain insight into the 'behind the scenes' of music and the production that goes into a performance and recording.' – Learning professional, post-residency survey

'I think it was very impactful for the pupils to see and interact with brass instruments. They told us that they had only come into contact with stringed instruments, piano and percussion before, and had never heard a brass group playing together. They were very excited to hear us and to learn more about our instruments.' – Artist, post-residency survey

'One of the students was very quiet at the start and seemed to be holding back as he took everything in. But by the end of the session he was offering great ideas for adding to one of the games we played and he was making creative choices for characters he was creating. His feedback at the end was that he didn't think he liked drama but that today was so much fun and he can't wait for us to come back!' – Artist, session diary

92% pupils responding to the feedback survey selected one or more art forms they'd like to engage with in the future, with playing an instrument, drawing / art and song writing all being selected by 75% of respondents.

### **Engage with the arts**

Given the short time since the residencies ended it is difficult to assess to what extent pupils have gone on to develop their engagement with the arts. However,

there is some evidence that pupils have made special efforts to engage following the residencies, or that they plan to do so in the future:

'Can we do this again?' – Pupil, reported in email from learning professional

'One of the teachers said that some of her football-mad pupils left their training session early to come and listen to our brass quintet concert as a direct result of our lessons in the daytime. All we wanted was to give them the chance for a spark of passion for music, so this was incredibly pleasing.' – Artist, post-residency survey

'Since Ruxy and I are professional performers as well as facilitators, we are currently doing our shows at festivals. We were recently performing at Doune the Rabbit Hole and 3 of the students [and their families] from Ulva Primary were there in the audience and couldn't believe they were getting to see us again but in this new capacity. We got a chance to hang out with them after the show and take some pictures. I love how these moments plant seeds for future connections and allow relationships with communities to continue.' – Artist, post-residency survey

'The feedback in our closing circle was encouraging and it was very sweet to hear the kids talk about how they were going to miss us and can't wait to do more drama and puppetry!' – Artist, session diary



## Outcomes for learning professionals and schools

The outcomes for learning professionals and schools are:

- Belief that the arts are valuable
  - Think that engaging with the arts is beneficial to their pupils
  - Encourage their pupils to engage in the arts
- Increased engagement with the arts
  - Reflect and use the experience and resources
  - Incorporate the arts across their work
  - Take up performance opportunities
  - Apply for future opportunities
- Arts are prioritised in schools
  - SMTs prioritise the arts
  - Teachers share the experience and information about opportunities with others

### **Belief that the arts are valuable**

There is strong evidence that, following the residencies, learning professionals believe the arts are valuable. 100% said they enjoyed the residency and that the residency was a valuable experience both for themselves and their pupils. 100% also agreed that it is important for their pupils to have the opportunity to be creative, and to engage with professional artists.

This is confirmed by the qualitative data:

'Great to work with such easy-going and knowledgeable colleagues from RSNO.' – Learning professional, post-residency survey

'[I've learned that] anyone can make music.' – Learning professional, post-residency survey

'I've learned to be less self-conscious about dancing myself and have seen what a valuable team building tool dance can be.' – Learning professional, post-residency survey

All but one of the learning professionals feeding back indicated that they would share their experience of the residency with other learning professionals (the person who did not agree with this statement noted that they were a pupil support assistant who was not involved in planning activities).

## **Increased engagement with the arts**

### **Arts are prioritised in schools**

All but one of the learning professionals feeding back noted that they would do more creative work in class in the future. The same number said they intended to apply for Arts Alive funding in the future, and to work with Scottish Book Trust and the National Performing Companies (again, the person who did not agree with these statements noted that they were a pupil support assistant who was not involved in planning activities).

There was also qualitative feedback on the skills and approaches they had learned and their desire to work with professional artists in the future:

'I'm fairly confident delivering art and music lessons but less so when teaching dance. I've now got lots of ideas and inspiration for incorporating dance into my expressive arts lessons.' – Learning professional, post-residency survey

'Music is not an area I am experienced in and through working with the musicians I gained ideas I can use with pupils in the future.' – Learning professional, post-residency survey

'[I have learned] more ideas in broadening music to cover aspects of science, PE and history.' – Learning professional, post-residency survey

'What a great experience, pupils loved it and hope you can come back!' – Learning professional, post-residency survey

'We would love a follow up visit and a way to build this residency with the RSNO into a more permanent link.' – Learning professional, post-residency survey

75% of learning professionals feeding back agreed that they felt confident planning and doing creative activities with pupils. Whilst this is a positive result, it does also

indicate the need for continued engagement from professional artists to bolster confidence and supplement skills.

## Outcomes for artists

The outcomes for artists are:

- Feel valued by all partners
- Continue working in schools
- Learn new skills / approaches
  - Have added to their skills and resource base
  - Sparked new ideas or prompted next steps

### **Feel valued by all partners**

All the artists feeding back strongly agreed that they enjoyed the residency and that the school provided the support they needed to run a high-quality residency. There is a wealth of qualitative data to indicate that artists felt valued by pupils, by learning professionals, and by Arts Alive and the NPCs:

'Very positive head of music, bringing a 'fun and can do' attitude to all.' – Artist, post-residency survey

'From the reactions and feedbacks of the pupils, the answer is definitely positive. Apart from the knowledge of the project to the pupils, I was impressed by a variety of expressions from the pupils full of their thanks. We were definitely building up a trust relationship and learning between each other.' – Artist, post-residency survey

'[The school was] hugely appreciative and welcoming.' – Artist, post-residency survey

'I was impressed how the school had prepared the pupils in advance of the visit. Not only the superb head of department but the music instructors and also the vote of thanks from the head of the school after. This showed that everyone valued the importance of the visit and encouraged the pupils to do the same.' – Artist, post-residency survey

'I felt this was a hugely valuable experience for all involved, helping to foster an enthusiasm for instrumental learning. I have to compliment all the staff at

Lourdes Secondary School. They were well organised, enthusiastic and great to work with!' – Artist, post-residency survey

'Kay and Lauren were great! Very welcoming and open to trusting our abilities to deliver the material. It was also great to have Gillian from NTS present at our sharing in Rhu! Always lovely when we can celebrate the hard work done by the students.' – Artist, post-residency survey

'It was great to return and have a warm welcome from the young people. Apparently they had been talking about how excited they were for us to come back!' – Artist, session diary

'[The most memorable moment from this session was] kids from the school coming to the evening recital that teachers said they would have never believed would come.' – Artist, session diary

'[The most memorable moment from this session was] at the end of the session we received a special thank you note from the class giving us beautiful feedback with how they felt.' – Artist, session diary

As detailed above, artists also spoke about the joy they found in collaborating with the young people and in visiting new places, and the professional pride they derived from the residencies.

### **Continue working in schools**

100% of artists feeding back said they were likely to work in schools in the future.

'I would be love to work again on future projects.' – Artist, post-residency survey

'I would be very happy to work in this school again.' – Artist, post-residency survey

'Really enjoyed the day and would happily work with both you and this school again' – Artist, post-residency survey

Many artists commented on how inspired they had been by the pupils, and how worthwhile they believed the programme to be:

'I can't say enough how much I believe this project was so important to the school kids and I really hope we made a great impact.' – Artist, post-residency survey

'It was wonderful to be sitting playing amongst children again. Helping them to believe in themselves, to go for it, to not worry about mistakes and to more than anything, enjoy the music. It was inspiring to watch them gain confidence throughout the day and remind me what the excitement of performing music is all about.' – Artist, post-residency survey

'Just a big thank you for the opportunity to help and pass on the joy of music. I feel so happy in the way the children had responded.' – Artist, post-residency survey

'What an amazing experience to be part of. Thank you so much.' – Artist, post-residency survey

### **Learn new skills / approaches**

100% of artists feeding back said the residency was a valuable experience for them, and they noted a range of ways in which they had developed new skills and approaches through the programme. It appears that in many cases Arts Alive provided opportunities for development that artists might not otherwise have – both through the opportunities to work in the longer residency format in a team, and to work in places, or with pupils with specific needs that they had not previously encountered:

'I personally felt that I learned and developed so much in my road to become a better educator. Every time I do education work I really feel happy and so lucky to pass on the joy that music has bought me.' – Artist, post-residency survey

'I have never delivered classroom lessons before, and although I found the younger children to be particularly challenging, I still relished the chance to develop these skills' – Artist, post-residency survey

'I was very glad to have the opportunity to work with the students of Hollybrook, learning about the challenges they face as they prepared to leave school.' – Artist, post-residency survey

'Working in a mixed age classroom was a wonderful new experience. Usually the workshops we make are specifically for a certain age group. So this was a good exercise in developing the residency to fit different levels/abilities while still delivering a strong product.' – Artist, post-residency survey

'I developed a massive amount of skills on this project: time management, directing/conducting, people management (working alongside the peripatetic teachers, supporting their teaching to help the pupils consolidate their learning), motivational speaking, confidence giving.' – Artist, post-residency survey

'It allowed me to work with a group that had a wider mix of abilities than I've worked with previously. This allowed me to alter and think quickly on my feet how to get the best from them as a whole.' – Artist, post-residency survey

'I had never worked so closely with young people with autism. Having a small group and working all day on the themes of Safe to be me was a very interesting experience. It revealed a whole new perspective on the workshop.' – Artist, post-residency survey

Several artists expressed that the opportunities Arts Alive offers for both formal and informal training provides real professional development through making them both eligible for, and more confident to engage with, future opportunities.

## Process – what were the challenges?

There were few challenges noted by participants in the surveys, session diaries or interviews.

A couple of artists used the word 'challenge' in the context of working with groups new to them or managing new contexts. However, due to the skill, flexibility and enthusiasm of the artists, as detailed in the next section, these were all looked upon as opportunities for development. For example:

'We managed to do a lot in a short time, with all pupils involved during the one day. It was slightly chaotic but I would not change it.' – Learning professional, session diary

'Returning to this school, I had high hopes due to the responsiveness and general ethos of the previous class. This group's ethos was more aligned to my previous apprehensions about working in a big group (34). There was a lot of energy to contend with. Predominately it was excitable energy and the energy that comes from being creative. Like a runaway train. This can be difficult in terms of giving time and space for everyone to express their thoughts/ideas/questions and also means whilst working on tasks a lot of time is spent talking rather than doing. Nonetheless, really enjoyable group to work with and full of insightful thoughts and questions. Particularly around applying newfound knowledge to everyday situations.' – Artist, session diary

## Timeframe

All partners noted that the compressed timeframe for year 2 activity presented logistical challenges:

'The only reason I didn't give five stars was the timeframe of preparation and delivery. In this case it was very restrictive however I am confident that Arts Alive is aware of this and will aim to improve it in the future.' – Artist, post-residency survey

'Logistically we got the schools quite late this time around. I knew this was a one-off situation but it did make it challenging like life things – when you're



gonna be away from home, organising care for my dog, etc. More notice is always great.' – Artist, interview

'[It would have been good to have] a bit more notice. We made it work and it was worth my while making it work – it was worth my while financially and it was a rewarding project – but having a bit more time so you can work out the logistics is always good, for example, childcare.' – Artist, interview

'We ran this programme in a very short timeframe. Artists and schools adapted well, but I was conscious that it was a lot to ask of them, especially when other programmes were also trying to “catch up” with themselves – we weren't the only programme asking artists to work at very short notice. Everyone did the best they could, but I strongly think it's essential to have a longer delivery window. This has many benefits, e.g., in case a project needs to be postponed, to allow more flexibility and planning.

Most importantly, a longer delivery window is essential to ensure we're supporting a representative cohort of artists such as those who need to schedule events around childcare, healthcare, caring responsibilities, part-time work or teaching. In the longer term, this would mean that artists can have a sustainable practice, leading to a more diverse, better supported cultural workforce.' - Arts Alive Manager

As detailed above, activity running up until the end of the school year also meant that some schools were not able to complete their feedback for this evaluation. Leaving a window at the end of the school year after the completion of activity would allow for more comprehensive evaluation from schools.

## Fees for lead artists

Whilst artists fed back that the fees were fair and welcome, one did comment that they felt lead artists should be paid a higher rate due to the additional project management work involved:

'The pay is fantastic. I feel I earn every penny but it's a good rate. I was a little surprised that ... the other team artists were getting the same amount ... the team lead is a different role. I'm looking out for the others and always thinking:

what can I do that's stimulating for people in the room, how can I help the team develop their skills, I'm always aware of my team.' – Artist, interview

## Capacity

The Arts Alive Manager, wider Scottish Book Trust team and National Company partners noted that the programme would benefit from increased administrative capacity. This would strengthen the resilience of the programme overall. It would also better facilitate evaluation and communication with schools and allow National Company partners to more strategically use the capacity they have available for the programme. This was illustrated by the valued, essential input in the delivery phase from a freelance administrator and National Company representatives.

## **Process – what worked well?**

### **The residency model**

There are a number of aspects of the residency model which appear key to creating the impact detailed throughout this report.

### **Sustained engagement**

As shown throughout the above report, the longer-form residency model allows for deeper and more sustained impact than shorter or 'one-off' engagements, both in terms of impact on pupils, and on capacity building in schools. This is further explored in the separate evaluation of the single sessions strand of Arts Alive.

'The residencies are a nice way to really embed into the community more. It helps us learn more about their world and allow the art to be more responsive [to] their own experiences.' – Artist, post-residency survey

'The short ones are always what they are ... adverts for us, and adverts for music in general ... Doing the residencies was very good. I felt empowered by it, it was exciting to do. I didn't feel like a freelancer doing a job, I did a project and it was super fun. The teachers were engaged and ready to help.' – Artist, interview

'It was really lovely to get to work with the kids for a week and that affected my practice. Seeing the direct effect the workshops were having and adjusting every day. It was good to have an immediate response to the work and the work we brought the next day was in response to that. It felt like a real dialogue between us and the kids. It was really lovely and nice for my practice. These residencies are kind of awesome.' – Artist, interview

'The residencies allow you to dig deeper into the work and have bigger pay off because you can accomplish more. We wanted to build skills they could carry on without us. The desire to select things and activities they could keep going with and teachers could use again.' – Artist, interview

### **Time for planning, allowing for flexibility**

The longer-form residency model offers schools and artists time to plan together, meaning that the residency can be flexible and tailored to meet the specific needs of pupils:

'Really looking forward to it – thank you for being willing to work in the outdoors with us.' – Learning professional, pre-residency survey

'The school and staff had prepared brilliantly for the residency.' – Artist, post-residency survey

'A very valuable learning experience was also working with young people with particular support needs and adjusting the delivery to have the same impact on them as on everyone else.' – Artist, post-residency survey

### **Time for relationship building**

The longer-form residency model allows for relationships to be built over a period of time between both learning professionals and artists, and pupils and artists, deepening impact and leaving a greater legacy:

'The pupils were so positive and engaged from the outset, largely due to the friendly and approachable RSNO players.' – Learning professional, post-residency survey

'It was a really positive experience and Debbie is a total dynamo!' – Artist, post-residency survey

'This is a brilliantly run music department, with a huge amount of dedication and passion given to the pupils. I would be delighted to support them any time.' – Artist, post-residency survey

'The great thing about Arts Alive is that schools and teachers relationship. There's a real sense of connection and investment in the project before we enter the building.' – Artist, interview

In particular, it was striking how open the artists were to listen to and learn from learning professionals and pupils, and how they saw pupils as equals to themselves in terms of their creativity:

'[The most memorable moment from this session] had to be meeting [pupil] for the first time (he had been off sick) His sheer joy with the surdo (large drum) and incredible curiosity with the composition and filming process. Yes!!' – Artist, session diary

'[The most memorable moment from this session was] just really great to see the children coming up with ideas for Jean, off the back of her demo in the morning. Their ideas were so creative and fun...' – Artist, session diary

'[The most memorable moment from this session was] a fantastic iPad solo from [pupil] in P1.' – Artist, session diary

'One of the puppets was an "angry Co-op bag with a mouth" and it was hysterical. I love how they took a common object and personified it. It was such a clever way to use puppetry to take their imaginative ideas and bring them to life. It was totally bonkers and very effective!' – Artist, session diary

### **Working with skilled artists**

Working with skilled artists with the experience and confidence to be flexible in their delivery was key to delivering impact for pupils. Time and again artists made adjustments to their activities in response to changing circumstances and pupil response:

'The people delivering this were very professional, and engaged well with the children. The pupils and staff really enjoyed the whole experience.' – Learning professional, post-residency survey

'The young people were particularly excitable today. They were keen to do every activity but were very boisterous and kept talking over each other. Our exercises like pass the clap, boom chicka boom, and one sentence stories helped them to focus their enthusiasm and listen more carefully. They required more guidance today as they were a bit scattered when working in separate groups. However, they presented their final stories and did a nice job. I think they really enjoyed the sessions and we found a nice balance between the creative play and the focussed worked.' – Artist, session diary

In addition, artists who had worked on Arts Alive in year 1 were able to draw on that experience to inform their year 2 work:

'After doing the Rhu Primary residency, we had a better sense for how we could best deliver the programme and what questions we should ask in advance. This meant the experience was smooth sailing and allowed us to feel supported with everything we needed.' – Artist, post-residency survey

### **Using teams with varying levels of experience**

Feedback from artists indicates that they valued taking on roles at different levels in order to learn from colleagues:

'This was an opportunity to lead the team and work with less experienced co-workers to help guide through the residency.' – Artist, post-residency survey

'I'm lead facilitator. We had a couple of new artists to the programme. Initially the week starts with them learning the piece. But it became apparent that there was more of a mentoring role. It enhanced my role – not only refreshing and reviewing how we might change the programme post-pandemic, but awareness there were two artists on the team who didn't have the context and hadn't been with [the project] all along ... I'm doing a lot of developing artists and supporting artists, and I really enjoy that.' – Artist, interview

This was particularly the case for those less experienced artists who wouldn't otherwise have had the opportunity to work with their more experienced colleagues:

'I would say it was fantastic experience for me to join in the project. The theme and content are the area where I have rarely touched before so I am keeping consuming the information of them, which fill in the gap of my knowledge. Moreover, I am benefited from the team work on rehearsal and delivery in the way of collaborative and supportive. I learned that how a team work is powerful. I do feel I will keep absorbing more from ongoing years.' – Artist, post-residency survey

There is good evidence residencies were valuable in the professional development of artists who already had a high level of experience in addition to this. Experienced

artists were also able to develop and refine their existing skills through the programme, by working with young people who have additional support needs or an age group that is new to them or new to the workshop model they deliver. Artists were also able to try new approaches and felt empowered to take on more responsibility for the creative direction of a programme.

### **Funding model**

As detailed in both this report and the single sessions report, residencies were successful in reaching schools with diverse pupil populations, in particular those with high levels of pupils living in areas of multiple deprivation. This suggests that offering fully-funded sessions works well for schools in making the programme accessible to those who need it most.

In addition, residencies come with a resources grant which supports schools to take part, and to sustain the impact of the Arts Alive activity.

This also allowed schools to book a suitable external space such as a community hall if school facilities were under pressure, for example, halls being fully booked as part of shared campuses. This ensures that workshops involving physical theatre or movement can go ahead in a space with suitable flooring, enough space and ventilation.

'I'm really glad we haven't missed the cut off [for the school grant] as we have just purchased some music resources and hopefully the residency money will help pay for them. Many thanks.' – Head teacher, email

'The great thing about this programme being linked to big organisations like the SCO is opportunities like the frame drums, high quality – chance to trial them first because the SCO has a set for education work and Atzi is so flexible. We can help schools decide materials to buy and how to use them.' – Artist, interview

## Support from Arts Alive

Both learning professionals and artists noted the excellent support provided by Arts Alive, with learning professionals rating it an average of 5/5 and artists an average of 4.9/5.

'Excellent support, full of ideas of a range of approaches to the residency.' – Learning professional, post-residency survey

'This project was well run, efficient and really valued by the school.' – Artist, post-residency survey

'It was organised at short notice but we were given the support framework necessary.' – Artist, post-residency survey

'Super helpful' – Artist, post-residency survey

'Excellent communications and support.' – Artist, post-residency survey

'Excellent before and after emails explaining everything clearly.' – Artist, post-residency survey

## Marketing

Applications were received from a larger number of schools located in a broader range of local authorities, many for the first time on this programme. Some of this can be attributed to the different context of this application window when compared to the restrictions and challenges faced by learning professionals in November 2020.

However, digital analytics suggests this can partly be attributed to strategic commissioning of case studies and images to bring the programme offer to life in immediate, meaningful ways, and the ways in which these were shared by marketing teams at Scottish Book Trust and through the networks of the National Companies. It is recommended that this activity and budget be protected and prioritised in future programmes to ensure that the programme is continuing to showcase best practice, celebrate residencies and promote the residency opportunity to schools who could most benefit from this funding.



## Conclusion

- The Arts Alive residencies are clearly fulfilling the core aims of the programme: to provide more support for the cultural workforce and ensure that more children can experience culture, regardless of location or background. The programme is providing new and valuable opportunities for artists, both financially and professionally, and extending the geographic and demographic reach of cultural activity in Scotland's schools. In particular, children and young people from areas of multiple deprivation and/or with additional support needs have benefitted significantly from the programme.
- There is extensive evidence that the programme is meeting its outcomes for children and young people, learning professionals and schools, and artists.
- The residency model provides a range of benefits which ultimately lead to greater impact for children and young people, including:
  - Sustained engagement
  - Time for planning, allowing flexibility and tailoring to school circumstances
  - Time for relationship building
  - Opportunities for formal and informal training and mentorship amongst artist teams
  - Fully-funded sessions with additional resources grant, removing barriers to participation and supporting legacy impact
- An extended timeline in which to run the programme would mitigate the logistical challenges faced by artists, schools and partners; it would likely also improve school engagement with evaluation.
- Additional administrative capacity is needed to protect what makes the programme so impactful and unique; this would also help to mitigate logistical challenges and to support with evaluation engagement.

## **Appendix 1: Arts Alive evaluation strategy and framework**

### Theory of change

Scottish Book Trust use theory of change methodology for evaluation across our programmes (see table 1 for more information about our process). We ran a theory of change workshop for Arts Alive on Wednesday 16<sup>th</sup> September 2020.

Representatives from four of the five National Companies participated (the contact from National Theatre Scotland was unable to make the date, but a separate meeting was held with them in November to gather their input). The session first focused on discussing the activities each NC will be offering as part of Arts Alive and the impact they hope to see as a result of these. We then worked through the theory of change process to map out how these outcomes will come about (ie. what the participants will need to experience or do during and following the activities in order to make the impact more likely to happen, and how the delivery can influence this). Following the workshop the theory of change was finalised and signed-off; it is included below as table 2.

### Monitoring and evaluation framework

We aim to collect consistent data from participants and have therefore made our evaluation tools relatively quick and simple, especially for single sessions. The theory of change process enabled us to pinpoint the experiences and actions most crucial to the success of the programme and our evaluation framework and tools focus on these areas. This allows us to concentrate on gathering the most valuable data without overwhelming schools and artists with evaluation paperwork.

Table 3 below details the monitoring and evaluation framework.

## Table 1: Extract from Scottish Book Trust's theory of change process

Tailored from [New Philanthropy Capital's guidance](#)

### Plain text version:

Table 1 visually displays Scottish Book Trust's theory of change process, detailing the six different areas that together explore and describe the chain of events that leads to an intervention or programme having a sustained impact. The six areas are: participants, activities, change mechanisms, delivery, outcomes and impact.

- **Participants**

The types of people or institutions we work with. This may be more than one group of people.

Example – Young writers and illustrators aged 14–17

- **Activities**

What do we actually do / deliver?

(Note: often the word 'output' is used to detail the numbers of 'things' delivered – eg. 10 CLPL sessions, 50,000 books etc.)

Example – A series of live-streamed author events

- **Change mechanisms**

#### **Occur during the activities**

What needs to happen during our activities to make it likely that the outcomes will happen? What do we want individuals to **think, feel, believe or do** whilst they are engaging with our activities?

Example – Teachers believe that reading for pleasure is a worthwhile and legitimate use of time

- **Delivery**

How do our activities need to be delivered to make it more likely that people will experience the change mechanisms?

Example – Bookbug bags should be gifted meaningfully

- **Outcomes**

#### **Occur in the short–medium term following the activities**

What knowledge, skills, attitudes and/or behaviours do we want individuals to **gain and retain** in the short to medium term? What do we want them to **think, know or do differently**?

Example – Carers read regularly with those they care for

- **Impact**

Occurs in the long term

The **long-term sustained change** we hope to see as a result of the activities.

'Impact is something people achieve for themselves. Services don't make people healthy, educated or informed, people do that for themselves. Charities help people make these changes through outcomes.'

Example – Every child grows up with access to books

The further the area is down this list, the harder it is for the evaluation of a single intervention or programme to measure whether or not the actions and experiences specified under that area are happening, and to what extent they're happening as a result of that intervention or programme. However, a logical and robust theory of change linked to an existing body of research demonstrates that the measurable shorter-term effects contribute towards these longer-term impacts. For example, an evaluation may find that that an activity increases children's enjoyment of reading, and existing research shows that children who enjoy reading have a higher level of reading skill.

Participants	Activities	Change mechanisms	Delivery	Outcomes	Impact
The types of people or institutions we work with. This may be more than one group of people.	What do we actually do / deliver?  (Note: often the word 'output' is used to detail the numbers of 'things' delivered – eg. 10 CLPL sessions, 50,000 books etc.)	<b>Occur during the activities</b>  What needs to happen during our activities to make it likely that the outcomes will happen? What do we want individuals to <b>think, feel, believe or do</b> whilst they are engaging with our activities?	How do our activities need to be delivered to make it more likely that people will experience the change mechanisms?	<b>Occur in the short–medium term following the activities</b>  What knowledge, skills, attitudes and/or behaviours do we want individuals to <b>gain and retain</b> in the short to medium term? What do we want them to <b>think, know or do differently?</b>	<b>Occurs in the long term</b>  The <b>long-term sustained change</b> we hope to see as a result of the activities.  'Impact is something people achieve for themselves. Services don't make people healthy, educated or informed, people do that for themselves. Charities help people make these changes through outcomes.'
Example – Young writers and illustrators aged 14–17	Example – A series of live-streamed author events	Example – Teachers believe that reading for pleasure is a worthwhile and legitimate use of time	Example – Bookbug bags should be gifted meaningfully	Example – Carers read regularly with those they care for	Example – Every child grows up with access to books

The further to the right the harder it is for the evaluation of a single intervention or programme to measure whether or not these things are happening, and to what extent they're happening as a result of that intervention or programme. However, a logical and robust theory of change linked to an existing body of research demonstrates that the measurable shorter-term effects contribute towards these longer-term impacts. For example, an evaluation may find that that an activity increases children's enjoyment of reading, and existing research shows that children who enjoy reading have a higher level of reading skill.

**Table 2: Theory of change for Arts Alive**

**Participants: children and young people**

Activities	Change Mechanisms	Delivery	Outcomes	Impact
<p>Artists will carry out ~100 single sessions in schools Jan–May 2021 (delivered by individuals or teams)</p> <p>Artists will carry out ten fully-funded school residencies Jan–May 2021 (delivered by individuals or teams)</p> <p>One residency = 10 sessions, including planning time, celebration event, CLPL session and pupil workshops</p>	<p>Enjoy it and have fun!</p> <p>Feel supported</p> <ul style="list-style-type: none"> <li>• Feel safe, valued and heard</li> <li>• Feel confident and supported to give it a try</li> </ul> <p>Actively engage</p> <ul style="list-style-type: none"> <li>• Contribute / actively engage (this can be by listening actively)</li> <li>• Absorb and understand the message, building empathy (specifically in the case of the more issue-based workshops)</li> </ul> <p>Be inspired</p> <ul style="list-style-type: none"> <li>• Gain insight into the broadness of what 'the arts' can be</li> <li>• Feel inspired and keen to find out more</li> </ul>	<p>Use artists with the skills to deliver a quality session.</p> <p>Buy-in from class and head teachers</p> <p>Support from NCs to facilitate between schools and artists</p> <p>Children and young people are signposted to next steps – through resources / materials or other means</p>	<p>Think the arts are fun and delight in self-expression</p> <p>Feel confident</p> <ul style="list-style-type: none"> <li>• Feel increased positivity about themselves and their creativity</li> </ul> <p>Broadened world view</p> <ul style="list-style-type: none"> <li>• Have learned or experienced something new</li> </ul> <p>Know more about the arts and how they can engage</p> <ul style="list-style-type: none"> <li>• Raised awareness</li> <li>• Know that creative arts are viable careers</li> <li>• Know how to access more info / the next step</li> </ul> <p>Engage with the arts</p> <ul style="list-style-type: none"> <li>• Engage more with the arts (whatever their starting position)</li> <li>• New ways and vocabularies to express themselves and access emotion</li> <li>• Able to access the curriculum in new ways</li> </ul>	<p>Increased enthusiasm for the creative arts amongst children and young people</p> <p>Children and young people develop self-expression</p> <p>Improved wellbeing of children and young people</p> <p>Increased sense of the 'value' of art and artists</p>

**Participants: learning professionals**

Activities	Change Mechanisms	Delivery	Outcomes	Impact
<p>Artists will carry out ~100 single sessions in schools Jan–May 2021 (delivered by individuals or teams)</p> <p>Artists will carry out ten fully-funded school residencies Jan–May 2021 (delivered by individuals or teams)</p>	<p>Think the session is valuable, both to their pupils and to them</p> <ul style="list-style-type: none"> <li>• Enjoy it</li> <li>• Join in</li> <li>• See the opportunity as valuable</li> </ul>	<p>Comms from Arts Alive</p> <p>Support of school SMTs</p> <p>Artist has time with teachers beforehand; trust is built</p>	<p>Belief that the arts are valuable</p> <ul style="list-style-type: none"> <li>• Think that engaging with the arts is beneficial to their pupils</li> <li>• Encourage their pupils to engage in the arts</li> </ul> <p>Increased engagement with the arts</p>	<p>Schools have increased enthusiasm and capacity to engage with creative arts</p> <p>Increased sense of the 'value' of art and artists</p>

<p>One residency = 10 sessions, including planning time, celebration event, CLPL session and pupil workshops</p>	<p>Feel they have a voice – tailor as needed for their setting / pupils</p> <p>See perhaps unexpected strengths and skills in their pupils</p>		<ul style="list-style-type: none"> <li>• Reflect and use the experience and resources</li> <li>• Incorporate the arts across their work</li> <li>• Take up performance opportunities</li> <li>• Apply for future opportunities</li> </ul> <p>Arts are prioritised in schools</p> <ul style="list-style-type: none"> <li>• SMTs prioritise the arts</li> <li>• Teachers share the experience and information about opportunities with others</li> </ul>	
--	--	--	--	--

**Participants: artists**

<b>Activities</b>	<b>Change Mechanisms</b>	<b>Delivery</b>	<b>Outcomes</b>	<b>Impact</b>
<p>Artists will carry out ~100 single sessions in schools Jan–May 2021 (delivered by individuals or teams)</p> <p>Artists will carry out ten fully-funded school residencies Jan–May 2021 (delivered by individuals or teams)</p> <p>One residency = 10 sessions, including planning time, celebration event, CLPL session and pupil workshops</p>	<p>Enjoyment / job satisfaction</p> <p>Feel supported</p> <ul style="list-style-type: none"> <li>• Schools protect space and activity</li> <li>• Know the child protection arrangements and policies</li> </ul> <p>Develop their practice</p> <ul style="list-style-type: none"> <li>• Learn from others (especially if working in a team / mentoring context)</li> <li>• Collaborate with teacher / school / children and young people</li> </ul>	<p>Supported to run a high-quality, impactful session</p> <ul style="list-style-type: none"> <li>• NCs select artists with high level of confidence and skill for the list</li> <li>• Teacher is in the room throughout, and actively engages</li> </ul> <p>Supported with logistics</p> <ul style="list-style-type: none"> <li>• Know who their contact at the school is and other pertinent arrangements</li> </ul> <p>Supported to learn from the experience</p> <ul style="list-style-type: none"> <li>• Time or opportunity for reflection after the session</li> </ul>	<p>Feel valued by all partners</p> <p>Continue working in schools</p> <p>Learn new skills / approaches</p> <ul style="list-style-type: none"> <li>• Have added to their skills and resource base</li> <li>• Sparked new ideas or prompted next steps</li> </ul>	<p>Artists develop their skills and grow confidence around working in schools</p>

**Table 3: Monitoring and evaluation framework**

**Single sessions**

*Participants: children and young people*

<b>Method &amp; Tool</b>	<b>Data collected</b>
Post-event online survey for learning professional	<ul style="list-style-type: none"> <li>• Numbers of pupils engaged</li> <li>• Perceptions of pupil enjoyment</li> <li>• Perceptions of pupil confidence</li> </ul>

*Participants: learning professional and schools*

<b>Method &amp; Tool</b>	<b>Data collected</b>
Application data	<ul style="list-style-type: none"> <li>• Profile of school</li> <li>• Aspirations for session</li> </ul>
Post-event online survey for learning professional	<ul style="list-style-type: none"> <li>• Perceptions of value</li> <li>• Likelihood to engage with the arts in the future</li> <li>• Perceptions of support / logistics</li> </ul>

*Participants: artists*

<b>Method &amp; Tool</b>	<b>Data collected</b>
Post-event online survey for artist	<ul style="list-style-type: none"> <li>• Enjoyment</li> <li>• Development (including whether they had worked in schools previously, how likely to again)</li> <li>• Perceptions of support / logistics</li> </ul>

## **Residencies**

*Participants: children and young people*

<b>Method &amp; Tool</b>	<b>Data collected</b>
Baseline survey for pupils	<ul style="list-style-type: none"> <li>• Enjoyment</li> <li>• Confidence</li> <li>• Engagement with the arts</li> </ul>
Post-residency survey for pupils	<ul style="list-style-type: none"> <li>• Enjoyment</li> <li>• Confidence</li> <li>• Things learned</li> <li>• Likelihood to engage with the arts in the future</li> </ul>

*Participants: learning professional and schools*

<b>Method &amp; Tool</b>	<b>Data collected</b>
Application data	<ul style="list-style-type: none"> <li>• Profile of school</li> <li>• Aspirations for residency</li> </ul>
Baseline survey for learning professional	<ul style="list-style-type: none"> <li>• Enjoyment</li> <li>• Confidence</li> <li>• Perceptions of value, for themselves and pupils</li> <li>• Engagement with the arts</li> </ul>
Session diary for learning professional	<ul style="list-style-type: none"> <li>• Enjoyment</li> <li>• Confidence</li> <li>• Perceptions of pupils' enjoyment, engagement and confidence</li> <li>• Perceptions of value, for themselves and pupils</li> <li>• Things learned / development of practice</li> </ul>
Post-residency survey for learning professional	<ul style="list-style-type: none"> <li>• Numbers of pupils engaged</li> <li>• Enjoyment</li> <li>• Confidence</li> <li>• Perceptions of value, for themselves and pupils</li> <li>• Things learned / development of practice</li> <li>• Likelihood to engage with the arts in future</li> </ul>



	<ul style="list-style-type: none"> <li>• Likelihood to share with / recommend to other learning professionals</li> <li>• Perceptions of support and logistics</li> </ul>
Call with learning professional to reflect on project	<ul style="list-style-type: none"> <li>• Enjoyment</li> <li>• Confidence</li> <li>• Perceptions of pupils' enjoyment, engagement and confidence</li> <li>• Perceptions of value, for themselves and pupils</li> <li>• Things learned / development of practice</li> <li>• Likelihood to engage with the arts in future</li> <li>• Likelihood to share with / recommend to other learning professionals</li> <li>• Perceptions of support and logistics</li> </ul>

*Participants: artists*

<b>Method &amp; Tool</b>	<b>Data collected</b>
Baseline survey for artist	<ul style="list-style-type: none"> <li>• Experience working in schools</li> <li>• Aspirations for the residency</li> </ul>
Session diary for artist	<ul style="list-style-type: none"> <li>• Enjoyment</li> <li>• Perceptions of pupils' enjoyment, engagement and confidence</li> <li>• Things learned / development of practice</li> </ul>
Post-residency survey for artist	<ul style="list-style-type: none"> <li>• Enjoyment</li> <li>• Things learned / development of practice</li> <li>• Perceptions of support and logistics</li> <li>• Likelihood to work in schools in the future</li> </ul>