

**Scottish
Book Trust**
inspiring readers and writers



Arts Alive

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Executive summary

Arts Alive is a programme for schools delivered by Scottish Book Trust, in collaboration with Scotland's National Performing Companies.

It invites schools from across Scotland to apply for part-funded workshops, visits and talks from artists from the National Performing Companies (the National Theatre of Scotland, the Royal Scottish National Orchestra, Scottish Ballet and the Scottish Chamber Orchestra). Schools experiencing cost as a barrier to working with artists can also apply for fully-funded artist residencies.

The programme has been impacted by Covid-19. 101 single sessions in 29 schools and ten residency programmes were funded for the 2020/21 session, but were paused following school closures. Three residencies took place late in 2020/21, following the reopening of schools, and a further five have taken place in the 2021/22 session to date; the final two are scheduled to take place before the summer break.

This evaluation examines the impact of these residencies on pupils, learning professionals and schools, and artists to date, and looks at the challenges they encountered, and what worked well.

There is good early evidence that Arts Alive is achieving its aims and outcomes, as detailed below.

Aim: provide more support for the cultural workforce

Arts Alive provided 196 artist fees for 14 artists between April 2021 and March 2022; it is anticipated that the remaining two residencies and single sessions will provide over 100 artist fees to approximately 13 artists. Artists and National Companies noted that the programme:

- Provided work during the pandemic when paid opportunities were limited
- Allowed work in schools to happen when it otherwise would not have been possible
- Provided opportunities to return to in-person working in schools
- Provided additional capacity to manage opportunities
- Allowed artists to learn new skills and work in new contexts and formats

- Provided opportunities for new relationships, collaborations and partnerships to be formed, both within and between art forms
- Led to offers of further paid work for at least two of the artists involved

'We feel so positive about the Corseford residency, and the upcoming residency at Kenmore. It's amazing that it was able to happen this year ... We couldn't have executed these two residencies without Arts Alive.' – National Company partner, interview

'It was just so wonderful to connect with people through music and to rediscover the power of what we do! It is easy to forget that over the past year.' – Artist, session diary

Aim: ensure that more children can experience culture, regardless of location or background

Between April 2021 and March 2022 eight residencies were delivered in seven schools and one school network (which comprises 11 primary schools) across a wide range of locations and contexts. These residencies were particularly successful in reaching schools with high levels of multiple deprivation and above average numbers of pupils with additional support needs.

Learning professionals stressed that without Arts Alive their pupils would not have the opportunity for this kind of arts engagement:

'We are in an area of deprivation so for the children to get an experience like this, it's invaluable.' – Learning professional, post-residency survey

'People don't come here – we have very few services or opportunities for engagement beyond organisations like Scottish Book Trust etc. It means everything to us to have these opportunities, which for some of our children can be truly inspiring and life changing – for 80% of our children with additional support needs it could be just the life changing opportunity they need that is especially tailored to them – the power of partnership and relationship, especially in the arts is incredible and we want to make the most of the opportunity to unlock their potential to create change and feel

empowered through this experience.' – Learning professional, intentions survey

Impact on pupils

Data collected from pupils, learning professionals and artists during and following the residencies suggests that taking part had a number of positive impacts on pupils.

Firstly, they enjoyed the opportunity to be creative and express themselves:

'All pupils (including an initially reluctant participant) were fully immersed in the experience provided by Matilda. Witness testimony "[Pupil] was almost jumping out of his chair with excitement!" Thank you for giving our pupils and staff the privilege and opportunity to learn with Matilda.' – Learning professional, session diary

'Fantastic! I really enjoyed it!' – Pupil, session diary

'The first time we turned on the overhead projector and showed them how to use paper puppets, they all made an audible, "whoa!" It was delightful to see them all respond with collective wonder!' – Artist, session diary

Comments submitted by pupils also suggest that sessions contributed positively to their wellbeing:

'It feels good and nice when you have done something big like this.' – Pupil, post-residency survey

'[Dancing] lets bad thoughts escape.' – Pupil, post-residency survey

'I enjoy making music because it makes me feel better and it makes me feel like I accomplished something.' – Pupil, post-residency survey

The sessions helped to build pupils' confidence and self-esteem:

'[The most memorable moment was] watching a child beam with pride as they read out their song lyrics. Amazing to watch them smile so broadly!' – Learning professional, session diary

'A young girl who the teachers said struggles to participate and often has to spend time out of class took the lead of one of the groups and she created a story that she was proud of and had total ownership of. Her engagement continued throughout the week and she was awarded star of the week.' – Artist, session diary

Pupils experienced new things through Arts Alive, developed skills including teamwork and leadership, and learned more about the arts and how they can engage:

'Encouraged the children to be more open minded and inclusive.' – Learning professional, post-residency survey

'The group was able to do something that they were completely unable to do on Monday. This felt like real progress and that we were really valued in the room by the young people.' – Artist, session diary

'The performances! This was their first time performing back the stories they created and I was delighted to see the students being brave and performing these characters and stories in front of each other. They also gave each other wonderfully positive and encouraging feedback which was nice to see.' – Artist, session diary

'A young boy who was passionate about drawing spoke to Alex (the visual artist) about how she drew and painted as a job. His face lit up and you could see that is was one of the first times he thought about art as a possible career.' – Artist, session diary

'It showed me how to become what I want to become.' – Pupil, session diary

90% of pupils reported that there were one or more art forms they would like to try in the future.

Impact on learning professionals and schools

There is good evidence that the residencies had a positive impact on the learning professionals and schools taking part.

92% of learning professionals who fed back agreed that the residency was a valuable experience for both themselves and their pupils, and that it is important for their pupils to have the opportunity to be creative and engage with professional artists.

'All children engaged, energised, having fun, and enjoying music. The artists are amazing, so full of life and passion about music. Belief that all children can achieve this is quite palpable!' – Learning professional, session diary

'I didn't know what to expect and I was slightly concerned as I am not confident with music or singing. However, I didn't have to be concerned as it was very clearly planned and I felt supported at all times.' – Learning professional, post-residency survey

All learning professionals reported that they planned to apply for Arts Alive funding in the future, would share the experience of the residency with other learning professionals, and do more creative work in class in future.

'I think it has inspired us to develop a whole school creative programme.' – Learning professional, post-residency survey

'It was a pleasure to have you, my children loved the experience and it is something I will always remember being part of and with this taking it further into my teaching career.' – Learning professional, post-residency survey

Impact on artists

The artists taking part in the residencies reported a number of impacts.

They enjoyed the sessions and the chance to connect with the pupils:

'I still love the moments where a simple sound from the flute or violin causes a change in the energy in the room. There was one particular moment between myself and [a pupil] where suddenly he was concentrating on the high sounds of the violin in a very beautiful way. Very rewarding!' – Artist, session diary

They enjoyed working with other artists:

'There was one piece of music that sounded 'busy' (i.e. there was too much going on) so we took it in turns to improvise on the top of it. We were able to

take each other's musical ideas and develop them ourselves. Such careful listening and reacting is rare and was such a pleasure.' – Artist, session diary

They felt supported and valued:

'[The most memorable moment was] when the staff member came back into the room, with a tear in her eye saying, "The pupils absolutely love these sessions, we all agree. I had tears in my eyes. I've never been so close to live musicians and hear them play violin and sing so well, it's wonderful to be part of this, I just wanted to tell you..."' – Artist, session diary

They also reported a number of ways in which they used the sessions as an opportunity to develop their skills and approaches, including working in multi-disciplinary teams and in a residency format for the first time:

'I had a brilliant time doing this residency – the nature of merging music and storytelling made for a brilliant week and one that I think was really valuable for both myself and the students.' – Artist, post-residency survey

'The ballet warm up was approached with gusto, and in the second discussion we were able to tackle some quite complex thoughts around allyship. Somehow we seemed to have lots more time than in previous runs of this particular workshop – it didn't feel as if we short-changed any of the elements but we still had a good chunk of time at the end to work on counterbalances, which we aren't always able to fit in. The kids really enjoyed this and showed great physical potential.' – Artist, session diary

'Lots of the work I've done has always been in cities, so to come to a school where there's less than 30 students in the whole school across the whole age range, it's just a completely different vibe.' – Artist, interview

Challenges

Unsurprisingly, the main challenge reported by artists, National Companies and schools was the pandemic and the associated move to online working for the residencies that took place early in the delivery period. In addition to this, all partners noted issues around time, capacity and physical space. There was also discussion of

a preference for the residency model over single sessions. Finally, in some cases there was limited engagement with the evaluation surveys.

What worked well

The main enabling factors were:

- Additional paid opportunities and skills development for artists
- Additional reach and capacity for the National Companies
- Increased and new opportunities for schools based outside the central belt, in areas of multiple deprivation and with above average numbers of pupils with additional support needs to work with professional artists
- New opportunities for partnership working between organisations and in communities, as well as artists from different disciplines working together
- Artist teams working closely with one another to develop, plan and deliver the projects
- The residency model, which allowed for deeper engagement with themes and art forms
- The flexible and considered support offered by the Arts Alive Manager
- Collection of qualitative data for this evaluation, through session diaries, debrief sessions and interviews

Recommendations

- Arts Alive should continue to be developed with the aim of trialling the inclusion of additional art forms in the future.
- Future marketing of the opportunity to apply for Arts Alive should be targeted towards underrepresented areas, making 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.
- Data around SIMD and other factors affecting school communities should continue to be collected through applications to allow for continued monitoring

of possible financial barriers to participation for schools in areas of multiple deprivation.

- Ways of lessening or removing the barrier presented by part-funding, such as making more fully-funded options available, should be considered.
- A higher, or 'top-up', fee should be considered for lead artists in recognition of their additional workload and project management responsibilities.
- Arts Alive should continue to support teams of artists from different art forms and practices to work together.
- Paid time for artists and learning professionals to plan together should continue to be provided and the importance of communication should continue to be emphasised to all project partners, with the Arts Alive Manager mediating these relationships where necessary.
- A separate evaluation of the single sessions delivered through the pilot phase should be undertaken following the completion of delivery to assess whether the time and capacity involved in their organisation is commensurate with impact.
- The monitoring and evaluation framework should be revisited prior to the next phase of activity to ensure effective data collection is maximised.
- Additional administrative capacity should be considered in order to support the continued success of the programme and the above aspirations for development.

Background

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 (privately-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.

Original timeline

The programme was scheduled to invite school applications in March 2020, with applications to be assessed by summer 2020. Sessions and residencies were due to be delivered in the 2020/21 school year and completed by summer 2021. This

timeline was designed to position the programme to build momentum year-on-year by recruiting schools before each summer break.

Impact of Covid-19

The pandemic had a significant impact on the planned timeline. Due to school closures during the spring / summer of 2020, applications were instead launched in autumn 2020 and assessed by the end of the 2020 calendar year. Ten residency programmes and 101 single sessions in 29 schools were awarded through a panel process in November and December 2020. These residencies and sessions were initially scheduled to take place between January and June of 2021.

Demand was reasonable for a new programme in a challenging year for learning professionals. The difference between the expected level of applications and what was received was in line with similar, more established programmes at Scottish Book Trust and the National Companies.

The Arts Alive Manager maintained communication with partners and other programmes, including the Creative Learning team at Creative Scotland, to promote the programme, share practice and to learn about the situation at local authority level.

The programme was preparing to enter its January – June 2021 delivery phase when delayed by lockdown and further school closures. The team re-planned the pilot and delivered three residencies in schools by summer 2021, as set out in the interim evaluation report.

Five full school residencies, the final third of the St Paul's Primary School residency and some single sessions were delivered between September 2021 and March 2022. All took place in person. This delivery phase was impacted by the Omicron variant and continued restrictions. One residency scheduled for w/c Monday 10 January 2022 was postponed due to Omicron (decision taken 21 December 2021).

Artists, National Company representatives and learning professionals were enthusiastic, committed and imaginative in adapting to restrictions with a direct impact on their work, including pupils not being allowed to sing or play instruments

requiring breath, external visitors not being allowed in schools, and pupils not being allowed to gather in large groups.

Although restrictions were legislated at national or local authority-wide level, the programme has found that their interpretation varies between local authorities and between schools within the same authority because of the differences between communities and facilities, for example, the level of ventilation possible, learning professionals' experiences of pupils' adherence to Covid-19 prevention measures etc. This required flexibility from artists and close collaboration with learning professionals, who are the experts in their school's experience and know their pupils best.

The pandemic required flexibility and continual adaptation of the timeline, budget, workshop content and methods of delivery. This necessitated an increased reliance on new and developing technologies for session delivery and preparation, and ongoing communication between artists, Companies and the Arts Alive Manager.

Activity in 2020/21

The three residencies that began in the 2020/21 session are detailed below.

Corseford School in Renfrewshire hosted a joint residency delivered by a highly-skilled team of artists from both the RSNO and the Scottish Chamber Orchestra.

- This was delivered by Matilda Brown, Gordon Bragg and Helen Brew.
- Corseford School is an ASN school supporting children with complex needs.
- This was delivered in person. Experienced staff at the school supported Covid-19 prevention measures.

The Mintlaw Network in Aberdeenshire hosted a team from Scottish Opera for a Song Cycle project. This was delivered by Andrew McTaggart, Beth Jerem and Alan Penman.

- The Mintlaw Network was identified by the local Cultural Development Officer as a cluster of schools that a) work well together and b) have been affected by Covid-19 and would benefit from arts experiences in their recovery.
- The Scottish Opera team worked with over 200 pupils across 11 schools.

- Two thirds of the programme has been delivered digitally. The final third will be conducted in May 2022, when in-person working in multiple settings can be supported.

St Paul's Primary School in South Lanarkshire hosted a team from Scottish Opera for a Song Cycle project. This was delivered by Andrew McTaggart, Beth Jerem and Alan Penman.

- St Paul's Primary School is in an area of multiple deprivation and the local community has been impacted more than most areas by Covid-19.
- Two thirds of the project was delivered digitally. The final third was delivered in person in autumn 2021, when pupils were able to meet the team of artists they had worked with digitally the previous term.

Activity in 2021/22

Five residencies have taken place so far in 2021/22, with two final projects scheduled to take place by summer 2022.

Kenmore Primary School in Perth & Kinross hosted a team from the Scottish Chamber Orchestra in September 2021. This was delivered by Emma Smith, Gordon Bragg and Louise Gordon.

- The school is a small, remote school in Perth & Kinross with 28 pupils in total from P1–7.
- The cost of transport to live arts events is prohibitive, and suitability of external events for the age range in the school can pose a challenge.
- The residency explored music, soundscapes and the natural environment.
- Scottish Book Trust filmed a case study of this residency, available to view online by end of March 2022.

Linnvale Primary School in West Dunbartonshire and Riverside Primary School in Glasgow hosted residencies allied with the Safe to Be Me programme by Scottish Ballet in December 2021 – January 2022. These residencies were delivered by Hayley Earlam and Jack Anderson.

- This innovative 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 areas, the project engages with young people to explore themes that include identity, respect, acceptance, family diversity, and LGBTQ+ communities.

Raploch Primary School in Stirling hosted a residency with a team from National Theatre Scotland and Sistema Scotland's resident Big Noise project in January 2022.

- P7 and the artist team had a week long, cross-curricular exploration of World War 2. This brought to life a topic they had covered in class through theatre, visual art and music.
- This school is situated in an area of multiple deprivation within a large, shared campus.

Rhu Primary School in Argyll and Bute hosted a team from National Theatre Scotland. This residency was delivered by Sarah Rose Graber and Ruxy Cantir in January 2022.

- This residency explored comedy and physical theatre with the upper primary across one week.
- The goal was to encourage pupils to have confidence, express themselves creatively and to have fun. This was a year group who had missed out on many traditional opportunities to perform to peers and their community during the pandemic.
- Large spaces within the school were under pressure; the school used part of the resources grant to book a nearby community hall that could be used throughout the week exclusively and could be well ventilated.

Two residencies will follow by summer 2022:

Glaitness Primary School in Orkney were approached directly to host a residency with a brass quintet from the RSNO. This will take place in late March 2022.

- Another Orkney school had to withdraw from the programme due to staffing shortages.

- The Arts Alive Manager and Head of Learning at the RSNO identified three priorities: to reallocate the residency to a school that could not organise a large residency on their own; to maintain the geographical reach of the programme; to reallocate the residency to a school that could host the quintet on the dates already booked in the orchestra's diary (28–30 March).
- The Arts Alive Manager and Head of Learning created a shortlist of schools using the list of schools participating in Gaspard the Fox, an RSNO Education programme, and Scottish Book Trust's CRM. They identified schools who had participated in free, universal programmes, but not those programmes with a cost, and approached Glaitness Primary School as a first choice.
- Various contingency plans were in place but not needed, as Glaitness Primary School were pleased to take on the residency. This process illustrates the resilience of Scottish Book Trust's systems and the collaborative nature of the programme through the sharing of data, where appropriate.

Gigha Primary School in Argyll and Bute will host a team from the Scottish Chamber Orchestra for the final pilot residency w/c Monday 9 May 2022. This will be delivered by Oliver Cox, Jean Johnson and Mark Neal.

- This residency was originally scheduled for w/c Monday 10 January 2022.
- A decision was taken by the Scottish Chamber Orchestra, Scottish Book Trust, the school and artists to postpone in late December 2021, due to increasing concerns and restrictions regarding the Omicron variant. It was not considered responsible or safe to proceed with the January dates at that stage and access to the school was not expected to be possible, as it had not been possible to access the school from 10 December.
- The new date is the first week all artists are available.

Single sessions have also taken place in the following local authorities so far:

- Aberdeenshire
- Angus
- East Dunbartonshire
- Perth and Kinross

- Stirling

With sessions to follow in the following local authorities by summer 2022:

- Aberdeenshire
- Angus
- Clackmannanshire
- Glasgow City Council
- North Ayrshire
- Perth and Kinross
- Renfrewshire
- Scottish Borders
- Stirling
- West Lothian

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 eight residencies completed to date there has been reasonable engagement with the surveys, in line with expectations given the context for schools over the past two years. The session diaries have proven a very successful way of collecting high-quality qualitative data from learning professionals and, especially, artists, with over 140 diary entries submitted across the eight residencies.

Due to the truncated timeline it has not been possible to organise post-residency calls with all the schools as planned. Interviews with learning professionals and artists were carried out in one school as part of a filmed case study, and debrief sessions were held with learning professionals, artists and National Company representatives in a further two schools. These debriefs proved a very productive way for all parties to reflect on impact, what had worked well and what might be improved; building debrief sessions in the evaluation framework for the next phase of delivery will be considered.

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
- The two debrief calls detailed above
- Interviews with four artists, a partner from one of the National Companies, two learning professionals and the Arts Alive Manager
- Anecdotal evidence collected throughout delivery

- A survey carried out in June 2021 with the schools due to take part in the project in the 21/22 session, focused on their intentions around the impact of the Arts Alive sessions on their pupils

Scope of this evaluation report

A minority of planned single sessions have taken place to date and there has been limited engagement with the evaluation tools following these sessions. For this reason, data from the post-event surveys for the single sessions has not been incorporated in this report; it is anticipated that a separate, short report focused on the single sessions will be produced following completion of the delivery of the single sessions included in this pilot phase of activity.

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 progress has been made towards both of these aims, as detailed below.

Provide more support for the cultural workforce

Between April 2021 and March 2022, Arts Alive provided 196 artist fees for 14 artists.

It is anticipated that the remaining two residencies and single sessions will provide over 100 artist fees to approximately 13 artists.

Both artists and National Companies were positive about the programme providing online work following a lack of work during the early stages of the pandemic; artists were also enthusiastic about being able to visit schools in-person through the programme when that became possible:

'This was the first interactive music session for me since the Pandemic. What a joy to work with great musicians, pupils and fabulous carers.' – Artist, session diary

'It was just so wonderful to connect with people through music and to rediscover the power of what we do! It is easy to forget that over the past year.' – Artist, session diary

'It was great to brush up on my skills again in person having been doing so much online work over the last couple of years.' – Artist, post-residency survey

'It was brilliant to be back in a classroom live after all this time. The supportive environment in the school was evident as soon as I was welcomed in.' – Artist, session diary

'At the beginning I played the violin to the school and it reminded me again (after 18 months) of the power of music and the connection it can foster.' – Artist, session diary

'Thanks very much for the opportunity to work with these wonderful students and to bring the arts back into their lives. They really needed it and I'm glad we could be the ones to facilitate the experience.' – Artist, session diary

A partner from the National Companies reported that it would not have been possible for artists to work in schools during this time without the programme:

'We feel so positive about the Corseford residency, and the upcoming residency at Kenmore. It's amazing that it was able to happen this year ... We couldn't have executed these two residencies without Arts Alive.' – National Company partner, interview

Further, they noted that, outside of the context of the pandemic, Arts Alive provides additional opportunities that couldn't be managed without it:

'[We are a small team], so there is a limit to what we can achieve. The freelance practitioners and members of the orchestra have more capacity than we can cater for. Arts Alive provides admin capacity to link that up; we couldn't have set up these residencies without [the Arts Alive Manager's] support.' – National Company partner, interview

Both artists and National Companies were also positive about the opportunities Arts Alive provided for new collaborations and relationships:

'We are excited that our first Arts Alive residency is also the first time that musicians from both the SCO and the RSNO will work together with Matilda to explore pupils' ideas and emotions in creative ways, bringing fun, positivity and expressive music-making back to the (outdoor) classroom' – National Company partner, press release

'The team met for the first time and we looked where the multi-disciplinary work could intersect. It was a really joyful meeting and a great opportunity to think about how we can work cross-art form over the research topic of world war 2.' – Artist, session diary

'I really enjoyed the interplay involved between Matilda, Helen and myself and it was really crucial to finally having the time and space to explore musically what the best and most creative solutions were to different aspects of telling

Matilda's story through sound. I found it easier to go 'off the music' and try and improvise a lot of the material.' – Artist, session diary

Artists were also positive about the opportunities to learn new skills and work in new contexts and formats:

'This residency is a great opportunity for me to improve my skills on directing students to create material that is able to be shared with an ad-hoc, low pressure audience. I am great at getting kids to explore, experiment, and have fun, but would love to keep learning on how to get kids to create coherent material and feel confident enough to share it with their peers and family and friends.' – Artist, post-residency survey

'It's always a fascinating to see different schools' culture. I'm hoping to learn more about what it means to be a young person in Rhu so that we are properly curating the work to speak to the needs of the students in this school.' – Artist, baseline survey

'It was also a new experience for me to be working across a large age range in one group and so it was good to work on engaging students all at once through having different complexity levels within the same task.' – Artist, baseline survey

In one of the debrief calls artists and learning professionals noted that the residency was a successful expansion of what had previously been a one-day workshop, and that this was allowing for much deeper engagement with the issues and art form, and would likely leave a greater legacy in the school.

The National Company partner detailed in their interview that one of the artists was working in a special school context for the first time, and that they were 'full of enthusiasm' and had fed back how much they had enjoyed being involved.

Finally, at least two of the artists have already been commissioned for further work at their respective schools following successful residencies. Further, as detailed in the section on outcomes for schools and learning professionals, there is early evidence that participating schools will be more likely to work with artists in the future. This demonstrates the potential of the programme to provide a sustainable increase in

support for the cultural workforce outwith the sessions directly organised through Arts Alive.

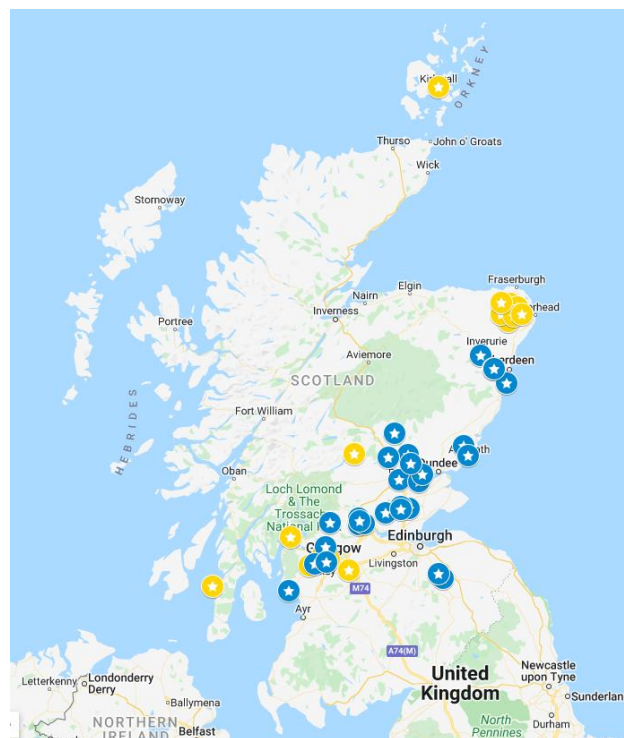
Ensure that more children can experience culture, regardless of location or background

Between April 2021 and March 2022, eight school residencies were delivered through Arts Alive, with a further two due to take place by the end of the session.

For the eight residencies delivered to date the number of pupils participating varied by school, from the full roll of eight at Corseford School in Renfrewshire, to class groups at schools in the Mintlaw Network in Aberdeenshire (over 200 children in total). On average, the reported number of pupils engaging in a residency was 40.

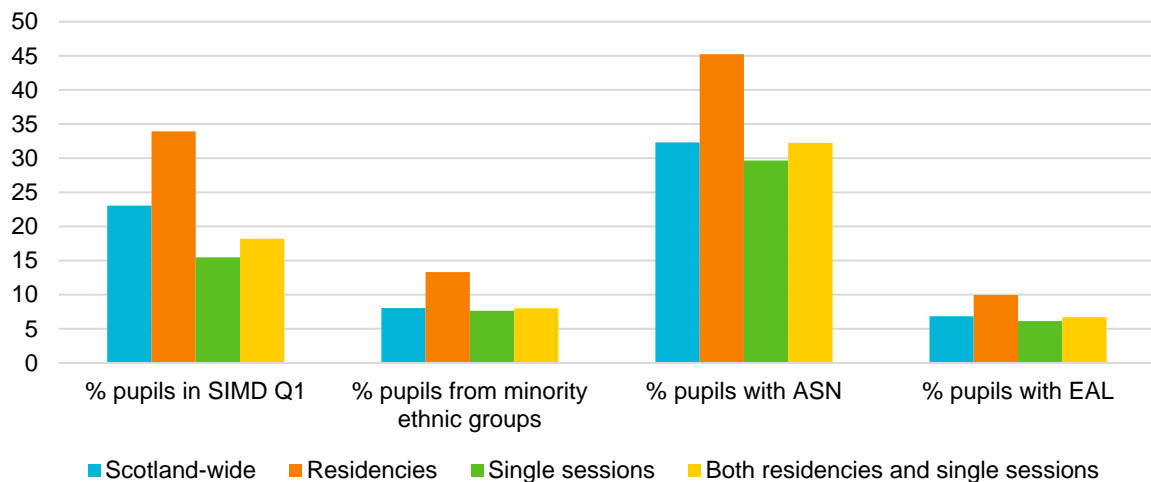
The [below map](#) shows the spread of the schools where residencies (yellow) and single sessions (blue) have / will take place:

As detailed above, in an interview a partner from one of the National Companies talked about how the programme had increased their capacity to deliver in schools; they also noted that one of their concerns is reach, and that through Arts Alive they were able to deliver more activity outside of Edinburgh and Glasgow.

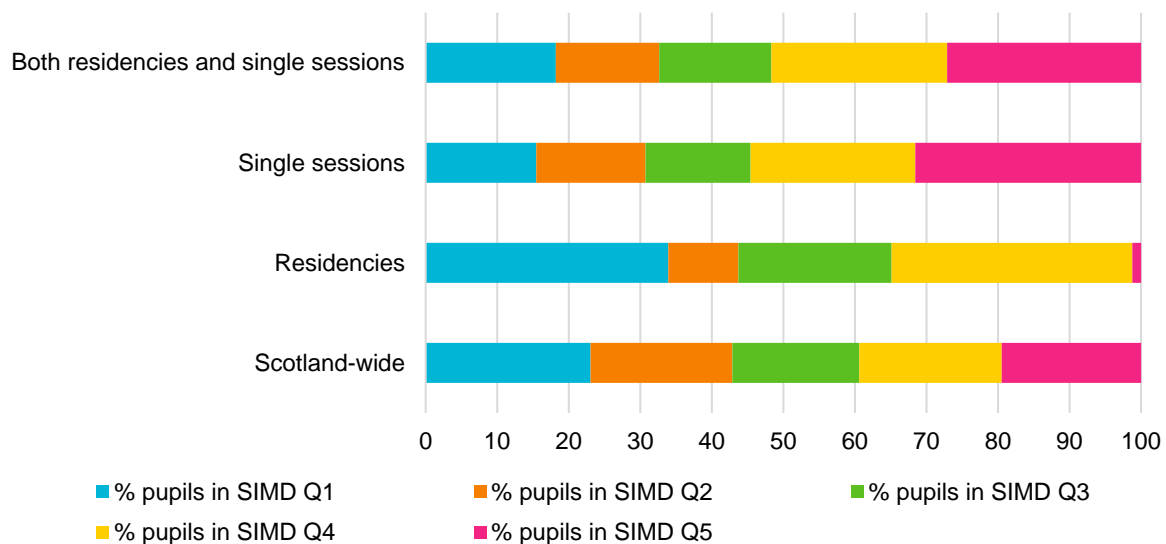


Analysis of the demographics of all schools awarded funding for both residencies and single sessions shows that the residencies in particular have been successful in reaching schools with high levels of multiple deprivation and above average numbers of pupils from minority ethnic groups, pupils with additional support needs, and pupils with English as an additional language:

Participating schools' demographics

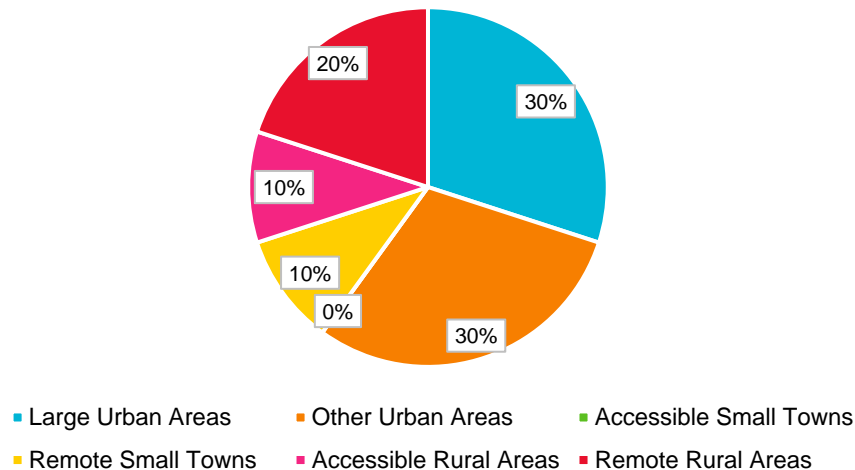


SIMD profile of participating schools



There is also a good spread of locations across the 6-fold urban / rural classification represented in the residencies:

Urban / rural classifications of residencies



Qualitative data highlights that many of the schools taking part felt that without Arts Alive their pupils would not have the opportunity for this kind of arts engagement:

'We are privileged to be working with an acclaimed National Organisation. Our community has a high level of multiple deprivation and this limits experiences for our children. The opportunity provided through this residency therefore allows us to widen some experiences and bring different areas/culture to our pupils.' – Learning professional, intentions survey

'Our wee school is 40 miles from Aberdeen. Many of our children have never been to a production beyond those that come to the village hall. My improvement plan for next year is to build a fire of ambition in their bellies, to show them the options for employment and the arts would be an important part of that.' – Learning professional, intentions survey

'It is hugely inspiring. A huge goal for us as a school is to develop the wider achievement of the pupils. The pupils of the school rarely take music lessons, or have access to clubs and activities out with the school. We are incredibly excited and grateful to have this opportunity.' – Learning professional, intentions survey

'People don't come here – we have very few services or opportunities for engagement beyond organisations like Scottish Book Trust etc. It means everything to us to have these opportunities which for some of our children can be truly inspiring and life changing – for 80% of our children with

additional support needs it could be just the life changing opportunity they need that is especially tailored to them – the power of partnership and relationship, especially in the arts is incredible and we want to make the most of the opportunity to unlock their potential to create change and feel empowered through this experience.' – Learning professional, intentions survey

'We are in an area of deprivation so for the children to get an experience like this, it's invaluable. – Learning professional, post-residency survey

'The class were able to achieve something they otherwise would not have had the opportunity to do so.' – Learning professional, post-residency survey

'Our children live in lots of remote areas so they don't see a lot of each other when they're not here, and what became apparent over lockdown is that our children don't just come to school to learn, they come to have a friendship, they come to see their friends, that they don't see perhaps from one week to the next outside of school ... So, when I saw Arts Alive advertised I thought it was a good chance for the children to reconnect, doing something really fun. What's funner than making a lot of noise with your friends? You know, it's a great thing for them.' – Learning professional, interview

'We are a very remote, rural school. And for us to get to really high-quality arts events is just, it's always a bit of a trek and it's also very expensive. So for that to be able to come to us in our setting, it's just, it's a marvellous thing.' – Learning professional, interview

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

Improved wellbeing for children and young people is included as an impact rather than an outcome in the theory of change as it was anticipated that this would be a longer-term effect. However, the qualitative data collected from pupils, learning professionals and artists does suggest that Arts Alive has had a positive impact on participating pupils' wellbeing in the shorter-term and data around this is recorded below.

Think the arts are fun and delight in self-expression

Evidence from learning professionals

Ten of the 12 learning professionals who completed the post-residency survey reported that their pupils had enjoyed the residency (the other two selected 'neither agree nor disagree').

Qualitative data suggests that learning professionals felt that their pupils enjoyed the residencies:

'The excitement around the project and sessions was quite palpable in the class and school. They seemed genially uplifted.' – Learning professional, post-residency survey

'It is an invaluable experience for children to work with professional musicians and they gained a lot of enjoyment from it.' – Learning professional, post-residency survey

'All pupils (including an initially reluctant participant) were fully immersed in the experience provided by Matilda. Witness testimony "[Pupil] was almost jumping out of his chair with excitement!" Thank you for giving our pupils and staff the privilege and opportunity to learn with Matilda.' – Learning professional, session diary

'It's been a really positive result, the children have enjoyed that whole process and today I think the children have seen it move on another level when we had Gordon and we had Louise come in. They've now got instruments in their hands, they're seeing how the story connects with the music, they're starting to see a sort of throughput towards a final, I don't like using the work "product", but you know, they can see something there at the end, and an achievement they're going to be a part of, so it's been a really positive experience for the children – we're getting great feedback.' – Learning professional, interview

The intentions survey revealed that some learning professionals felt that this enjoyment and creativity was something pupils and schools had particularly missed during the pandemic:

'Not only does it help their wellbeing but builds rapport between staff and pupils. Something we have been missing the previous two years.' – Learning professional, intentions survey

'Our children love to create and express themselves and have missed out on so much recently.' – Learning professional, intentions survey

'An interactive event as offered by National Theatre is really valuable for pupil engagement. Our literacy group respond well to input from outwith the school and traditional teaching methods.' – Learning professional, intentions survey

Evidence from pupils

In the post-residency survey, pupils were asked to select words to describe how they feel about the art form of their residency ('making music', 'dancing', 'drama'); 42% selected 'fun', with 'exciting' and 'relaxing' the second and third most popular.

In the same survey 26% reported that they enjoyed the art form 'very much', 28% enjoyed it 'quite a lot' and 30% enjoyed it 'a bit'.

The pupils who completed the baseline surveys were largely not the same pupils who completed the post-residency surveys, so the direct impact of the residencies on these responses cannot be fully assessed. However, qualitative data submitted by pupils confirm that there were high levels of enjoyment:

'I found making music very enjoyable and fun.' – Pupil, post-residency survey

'I loved it because it was fun.' – Pupil, session diary

'Fantastic! I really enjoyed it!' – Pupil, session diary

'Brilliant I loved the song and the games it was so much fun because we had a song' – Pupil, session diary

'I loved it because it was very funny.' – Pupil, session diary

'I really liked the fun games and now I play them at home.' – Pupil, session diary

'Happy, full of energy.' – Pupil, post-residency survey

'I think making music is very fun and I liked doing it with another school and the whole class and I would like to do more in the future.' – Pupil, post-residency survey

Pupils reported that they enjoyed being creative:

'I think it is better than listening because it your own creation.' – Pupil, post-residency survey

'People can listen to it and relate.' – Pupil, post-residency survey

'It shows you can make music for everyone and u can make a song that everyone might like.' – Pupil, post-residency survey

'I like listening to it and also just making music with my hands and tap to the beat.' – Pupil, post-residency survey

'[My favourite thing I learned was] how to be creative.' – Pupil, post-residency survey

'My favourite thing we was doing was talking in groups and say our different ideas.' – Pupil, post-residency survey

'My favourite thing when we were dong Arts Alive sessions when we were in a group making song lyrics.' – Pupil, post-residency survey

Further, there is some evidence that Arts Alive has had an impact on participating pupils' wellbeing in the moment. 34% chose the word 'relaxing' to describe the art form they were working in, and 23% choose 'calm'. There was also comments around this throughout the pupils' post-residency surveys:

'Music is really enjoyable and it's making me calm like always' – Pupil, post-residency survey

'It really makes me feel a lot better and I find it very exciting because of how fun it is.' – Pupil, post-residency survey

'It is very fun and calming.' – Pupil, post-residency survey

'It feels good and nice when you have done something big like this.' – Pupil, post-residency survey

'I like making music quite a lot because it makes me feel like I have learned or used a very good skill.' – Pupil, post-residency survey

'I enjoy making music because it makes me feel better and it makes me feel like I accomplished something.' – Pupil, post-residency survey

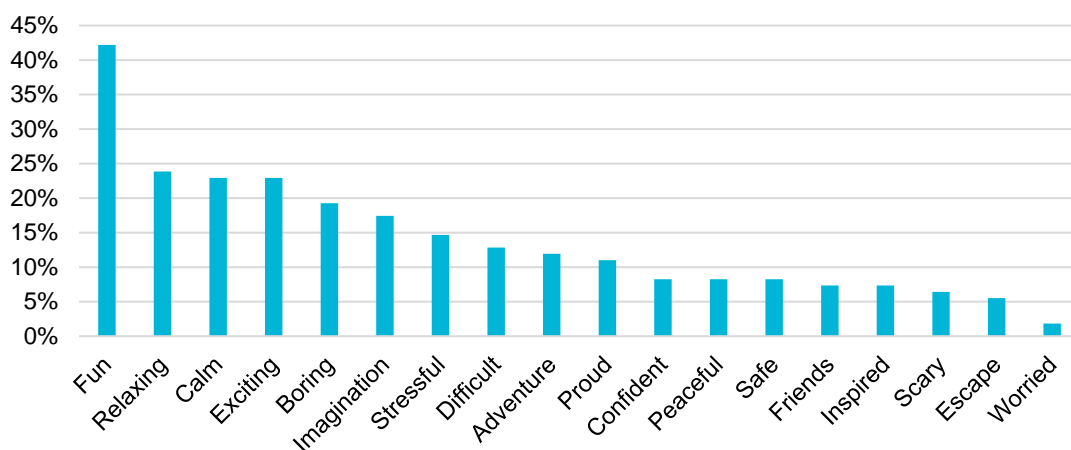
'[I enjoy dancing] because it relives stress.' – Pupil, post-residency survey

'[I enjoy making music] because it makes me calm.' – Pupil, post-residency survey

'[Dancing] lets bad thoughts escape.' – Pupil, post-residency survey

'I liked watching haley and jack dancing it was relaxing and fun.' – Pupil, post-residency survey

'Pick three words to describe how you feel about [art form]'



Evidence from artists

Comments submitted by the artists in their session diaries provide further evidence that pupils enjoyed and benefitted from the sessions:

'With the train music there was a lot of movement with the young people with the help of their carers. There was so much joy in the room.' – Artist, session diary

'[The most memorable moment was] being spellbound by the way [a pupil] communicated his ideas on his device and then joining in with the music using his arms and showing clear joyful expressions with his face.' – Artist, session diary

'The pupils offered really insightful observations on Hayley's performance – they picked up on details that often we have to prompt for, and respected each other's differing interpretations. One pupil noted that he had never seen a dance performance before, but had really enjoyed it, and a few others agreed.' – Artist, session diary

'Sharing with the young people that this was our last session, they almost instantly changed in their engagement like they were trying to savour the moment. Really enjoyable and engaging workshop, thoughtful discussions and lots of joy in the room.' – Artist, session diary

'The first time we turned on the overhead projector and showed them how to use paper puppets, they all made an audible, "whoa!" It was delightful to see them all respond with collective wonder!' – Artist, session diary

Feel confident

Ten of the 12 learning professionals who completed the post-residency survey reported that their pupils engaged confidently in the residency (the other two selected 'neither agree nor disagree').

Qualitative data collected from pupils and learning professionals suggests that the residencies did have a positive impact on pupil confidence:

'I loved it so much it helped me gain my confidence.' – Pupil session diary

'Children were wary at the beginning, they didn't want to feel embarrassed or exposed in any way. However, they really let themselves go and entered fully into the programme.' – Learning professional, post-residency survey

'[The most memorable moment was] watching a child beam with pride as they read out their song lyrics. Amazing to watch them smile so broadly!' – Learning professional, session diary

'There was one little moment today actually, and it was one of the kids was sitting with his instrument, and he's only in Primary 2, and he'd chosen a drum, and he was going at it with it on his lap, and it kept slipping from his lap. And he kept trying, and that didn't work, so he put it on the floor, and he kept

going, but he wasn't happy with that, and he put the chair up, and he put his drum on top of the chair, and he was happy with that. Now, for me I was looking at that wee person thinking "keep going, keep going" and he did, and he just kept going until he got it. But it told me that he was really determined to get it right. He wanted his sound, his music, to be just perfect, and he kept persevering with it and I was really delighted when I saw that, I was really happy that he kept that going.' – Learning professional, interview

However, it should also be noted that a small number of pupils mentioned feeling embarrassed or nervous, especially those taking part in dance or drama sessions; this may reflect the age and stage of the pupils (broadly P5–7) and that engaging in these art forms in particular was a new experience for many.

In the session diaries artists spoke repeatedly about pupils increasing in confidence, being brave in their engagement, and their pride in their achievements. A selection of these comments include:

'[Pupil] was having lots of fun in the warm-up sections. I noticed her head was raised higher with more confidence this week. She was happier to share her likes and dislikes and was more relaxed with the team. She seemed very comfortable with Helen and enjoyed her flute playing.' – Artist, session diary

'When we were doing our check in at the end of the session, one girl mentioned that she was surprised she liked being on "stage". And that was just lovely to hear. Knowing that our activities throughout the day made her more confident to enjoy herself, and then actually enjoy, and change, her perspective on what she can do and did. That's why we do this! I appreciated her bravery and openness.' – Artist, session diary

'Everyone really displayed a major amount of growth from being a bit uncertain at the start to transforming into confident performers who spoke loudly, clearly, and shared their creativity proudly with the group!' – Artist, session diary

'A young girl who the teachers said struggles to participate and often has to spend time out of class took the lead of one of the groups and she created a story that she was proud of and had total ownership of. Her engagement

continued throughout the week and she was awarded star of the week.' – Artist, session diary

'[A memorable moment was] watching every single student perform and sing on the recording. It was such a long way to come from the Monday and I was extremely proud of them.' – Artist, session diary

'All the kids just made me and Sarah Rose so proud! Everybody grew so much during the week, and it was really visible during our informal sharing in the afternoon. The stories they presented were so clear and well performed - everyone stepped up and made great big choices. Unlike earlier in the week when we would share things to one another, sometimes the kids would diminish, but this afternoon, everyone was on top of their game.' – Artist, session diary

'We've written a story, we've written a song, and we've created this thing. It didn't exist on Monday morning, and we've created this thing and we've done it together and it's been a complete, genuine group effort. And that's the thing that I'm really proud of them for doing, that's what we've made. So, yes, we're going to film it just because the parents can't come but, actually, we've made something, and we're proud of it.' – Artist, interview

'It just lets the children think about their own lives in a little bit of a different way. It doesn't even have to be a huge leap, it can be just giving an extra moment to think about something or an extra way to express something or just a place to put feelings that maybe they don't know where to put them normally ... One of the children said, and this actually the basis of our song now, one of the children said, "there is always happiness in your heart, even if you can't feel it," and all us were just ... And you know, I can't imagine a situation where this boy would necessarily have turned round and said that to us.' – Artist, interview

The intentions survey suggested that confidence is priority area for several of the schools taking part in Arts Alive:

'Building confidence and showing more opportunity and guidance in pursuing a career that they love.' – Learning professional, intentions survey

'Improve confidence, mind-set and self-esteem.' – Learning professional, intentions survey

'We hope the Arts Alive sessions will not only widen their understanding and knowledge of the Arts, yet also build their confidence in themselves. From speaking to High School colleagues, we know that pupils from [our school] tend to shy away from putting themselves forward for opportunities. We hope to build confidence in the pupils from a young age, a confidence that will carry them through Secondary School and beyond. Additionally, we also hope that the sessions will develop the children's language and communication skills.' – Learning professional, intentions survey

Broadened world view

As different groups of pupils completed the baseline and post-residency surveys it is difficult to assess to what extent individual pupils learned or experienced something new through Arts Alive. However, 11 of the 12 learning professional who completed the post-residency survey said that the residency was a valuable experience for their pupils (the 12th selected 'neither agree nor disagree').

Qualitative evidence highlights that pupils had the opportunity to work with new people and develop new skills:

'It was a different and creative experience which allowed the children to 'sort of' work with other schools and meet new adults even if it had to be virtual. They enjoyed something different and the chance to create.' – Learning professional, post-residency survey

'The group was able to do something that they were completely unable to do on Monday. This felt like real progress and that we were really valued in the room by the young people.' – Artist, session diary

'Since we worked on more skill building, we reworked their stories adding additional layers of character dialogue, mime, and better stage pictures. It was an important part of the rehearsal process to come back to something we've already created and make it better.' – Artist, session diary

'When we translated this discussion into a physical task, the class worked hard at applying their new-found dance skills. When we then taught some fixed dance material, there seemed to be enjoyment and effort all round – even from some pupils who had been reluctant to begin with (one who did not participate at all yesterday did lots of dancing today!).' – Artist, session diary

'[Pupil] took her time to recognise she was making the sound with her fingers on the thumb jam app. Once she understood the cause and effect, she smiled and made happy noises. She also played the shells for the soundscape. Everyone has improved with their musical skills from last week. [Pupil] used different movements with his ar[m] today too while playing the octochime.' – Artist, session diary

There is also evidence that pupils developed teamwork and leadership skills through Arts Alive, and learned how to work together respectfully:

'[Pupil] had the task of making one of the switches work. The carer held the switch to the side of [Pupil]'s face. The sound was three individual notes which Mathilda then sang his name to. We waited for [Pupil] to make the switch work. The whole group that had been busy to that point waited. They all gave [Pupil] his space to play. There were no rules in the room but everyone respected his time and voice within the musical conversation. It was very powerful.' – Artist, session diary

'The performances! This was their first time performing back the stories they created and I was delighted to see the students being brave and performing these characters and stories in front of each other. They also gave each other wonderfully positive and encouraging feedback which was nice to see.' – Artist, session diary

'We had a child who hadn't been in until today and the most memorable moment was seeing him jump into the work so confidently and fearlessly. We worked on character physicalities and he was quick to create a character and a new voice. It's great to see the kids support each other and create an atmosphere where they trust each other in that way.' – Artist, session diary

'Lovely interactions between shadow puppets happened and stories in our imaginations started to grow. These great interactions happened when the kids played generously with each other and listened to one another.' – Artist, session diary

'We had a lovely discussion about family identity – it was so useful to have more time to spend on this than we have had in previous iterations of the workshop. Again, the pupils listened really well to each other and gave the space for each other to share thoughts about their own families.' – Artist, session diary

'Some of the children have been working, I would say perhaps a little bit better sometimes than I've seen them in other team situations. So being part of that mini orchestra has really been a positive force.' – Learning professional, interview

'The kids took on our directives really well – face out, everyone needs to say something when acting the story out. It's just such a pleasure to work with these kids – they are so keen and they listen. I was pleased to see how well they worked in their groups, as well. They were patient and excited, but also took care of one another. Lovely to see that.' – Artist, session diary

'I was impressed with their focus, as well – they were playful but organised. I'd turn around and I'd hear someone say: "come on guys, let's rehearse it again from the beginning". They really took ownership over their work, it was lovely to witness.' – Artist, session diary

Finally, there is good evidence that some pupils explored social issues through the residencies; this was particularly the case for those schools that worked with Scottish Ballet on the Safe to Be Me residencies:

'Encouraged the children to be more open minded and inclusive.' – Learning professional, post-residency survey

'The children loved talking about the different cultures within our class and how this was celebrated.' – Learning professional, session diary

'A male pupil sincerely sharing thoughts about trans identity, and the class listening with respect – I cannot imagine this ever happening when I was at primary school.' – Artist, session diary

In the debrief session, the teachers from the schools that held the Safe to Be Me residencies also reflected that these discussions had stayed with the pupils, and fed into their learning across the curriculum.

Responses to the intentions survey show that some schools saw this broadened world view as a particularly important aspect of the Arts Alive programme:

'I think artists and those working within the arts industries bring a different perspective into schools. I am looking forward to using this experience to widen the outlook of children and bring another dimension of learning that will enrich the children and the staff.' – Learning professional, intentions survey

'Excellent opportunity for all – pupils get to see how Drama fits in the wider world, get to work with industry professionals, get new input and engagement, staff get to create links with professional companies and get ideas for teaching/facilitating in different ways.' – Learning professional, intentions survey

'The opportunity to offer a real life experience and potentially introduce some of our learners to an opportunity and experience they would not access without the visit. Our greatest excitement is that we can offer this project across our year groups.' – Learning professional, intentions survey

Know more about the arts and how they can engage

There is some evidence that pupils know more about the arts and how they can engage as a result of the residencies:

'I can't explain in words what it means for the children to meet people who sing and write music for a living. It is just opening the door to a whole world of possibilities for them.' – Learning professional, post-residency survey

'Children and staff were utterly delighted to meet Alan and Andy and do some face to face work with them. Everyone is absolutely delighted by the final

product, the songs, however the journey to this point is what has made the most impression. There is a real 'can do' feel about the school, that music, singing and becoming an artist isn't beyond them!' – Learning professional, session diary

'It showed me how to become what I want to become.' – Pupil, session diary

'A young boy who was passionate about drawing spoke to Alex (the visual artist) about how she drew and painted as a job. His face lit up and you could see that it was one of the first times he thought about art as a possible career.' – Artist, session diary

'I showed them the Pages of the Sea project by Danny Boyle that I worked on and they were incredibly excited. I talked to them about the process and how it was a mixture of history, storytelling, art, geography and maths. We talked about how in the world of work you get to combine learning from loads of different school subjects and projects into jobs sometimes.' – Artist, session diary

As above, responses to the intentions survey showed that this is an area of particular interest for some schools:

'It means the world to have this opportunity. I want to promote my centre as one that provides real opportunity and guidance to not only progress into University's but to also know the steps you need to take to pursue a career in the arts.' – Learning professional, intentions survey

'It gives children to see that the arts could offer employment in the future as well as to engage them with arts organisations as they are very much an Xbox generation!' – Learning professional, intentions survey

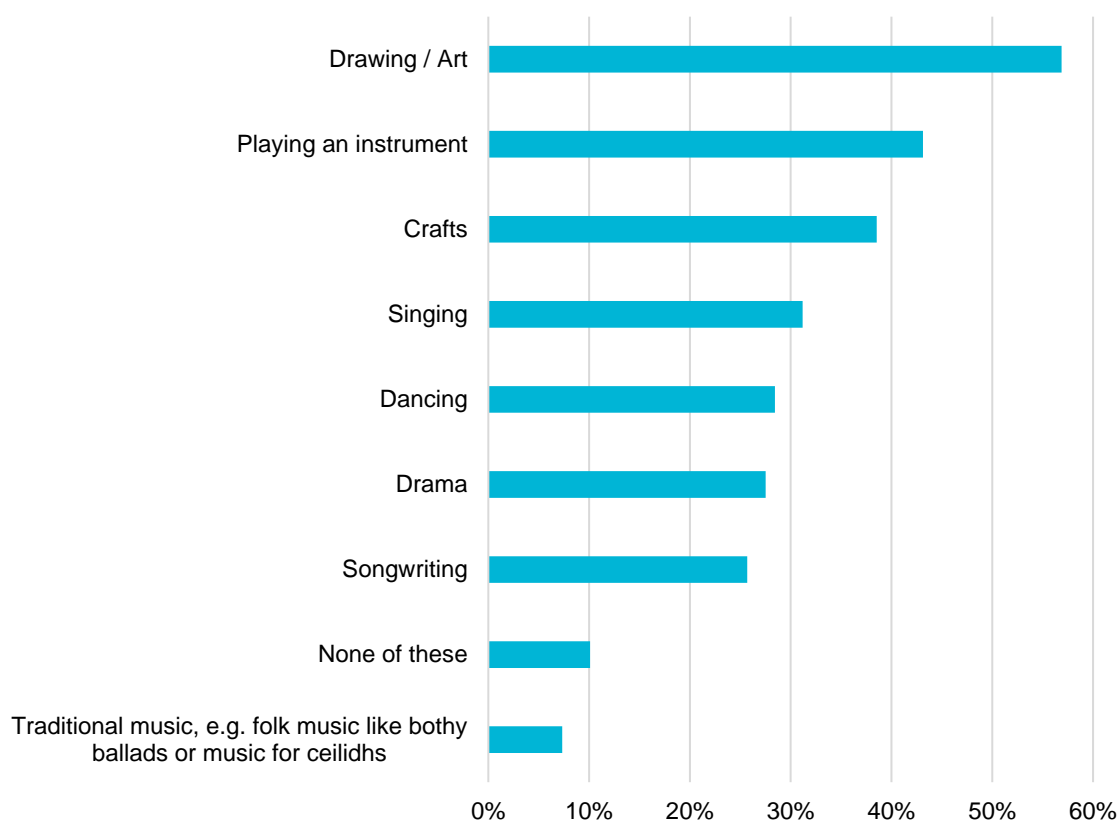
'Working with professional artists from Scottish Ballet next year will be an invaluable experience for our pupils and staff. Their knowledge and expertise will be extremely beneficial as we embark on improving Expressive Arts opportunities for our pupils as well as empowering our staff to lead positive change. Discussions around their professional artist's jobs would link well with the Developing the Young Workforce development that we have been

carrying out this year. We honestly can't wait to get started on this exciting project!' – Learning professional, intentions survey

Engage with the arts

Given that the first phase of activity is still to be completed it is not possible to assess to what extent Arts Alive has encouraged children and young people to engage with the arts more. However, pupils were asked which arts forms they would like to engage with in the future and 90% selected one or more options; 57% selected visual art and 39% crafts, both of which are not currently included in the Arts Alive offer.

'Would you like to do any of these in the future?'



There were also a large number of additional comments in response to this question, reflecting enthusiasm for engaging in future, including:

- 'instrument:guitar piano trumbone bagpipe trumpet beat board voicebox art and crafts:cut and stick drawing with pen and pencil'

- 'I like to copy drawings on chromebooks'
- 'ukelele'
- 'i like the guitar and i like all art and crafts'
- 'i want to do more drawing art'
- 'i want to sing with the school and have fun'
- 'drawing covers for the music we make'
- 'painting'
- 'Saxophone'
- 'The drums'
- 'I'm interested in landscape art'.
- 'I'm interested in kind of jazz dance and like calming music'
- 'abstract keyboard'
- 'dancing because in dancing u can show how u feel without telling anyone and i really like hiphop dancing'
- 'i like jazz and hiphop dancing'
- 'I want to learn how to play the piano and ukulele'
- 'I love dancing jazz dancing is my favourite'

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 good evidence that learning professionals participating in the residencies believe that the arts are valuable.

11 of the 12 learning professionals who completed the post-residency survey agreed that:

- The residency was a valuable experience for them
- The residency was a valuable experience for their pupils
- It is important for their pupils to have the opportunity to be creative
- It is important for their pupils to engage with professional artists

(The 12th selected 'neither agree nor disagree' to all questions.)

This is also supported by qualitative data:

'I didn't know what to expect and I was slightly concerned as I am not confident with music or singing. However, I didn't have to be concerned as it

was very clearly planned and I felt supported at all times.' – Learning professional, post-residency survey

'I feel that it was very engaging for the class.' – Learning professional, post-residency survey

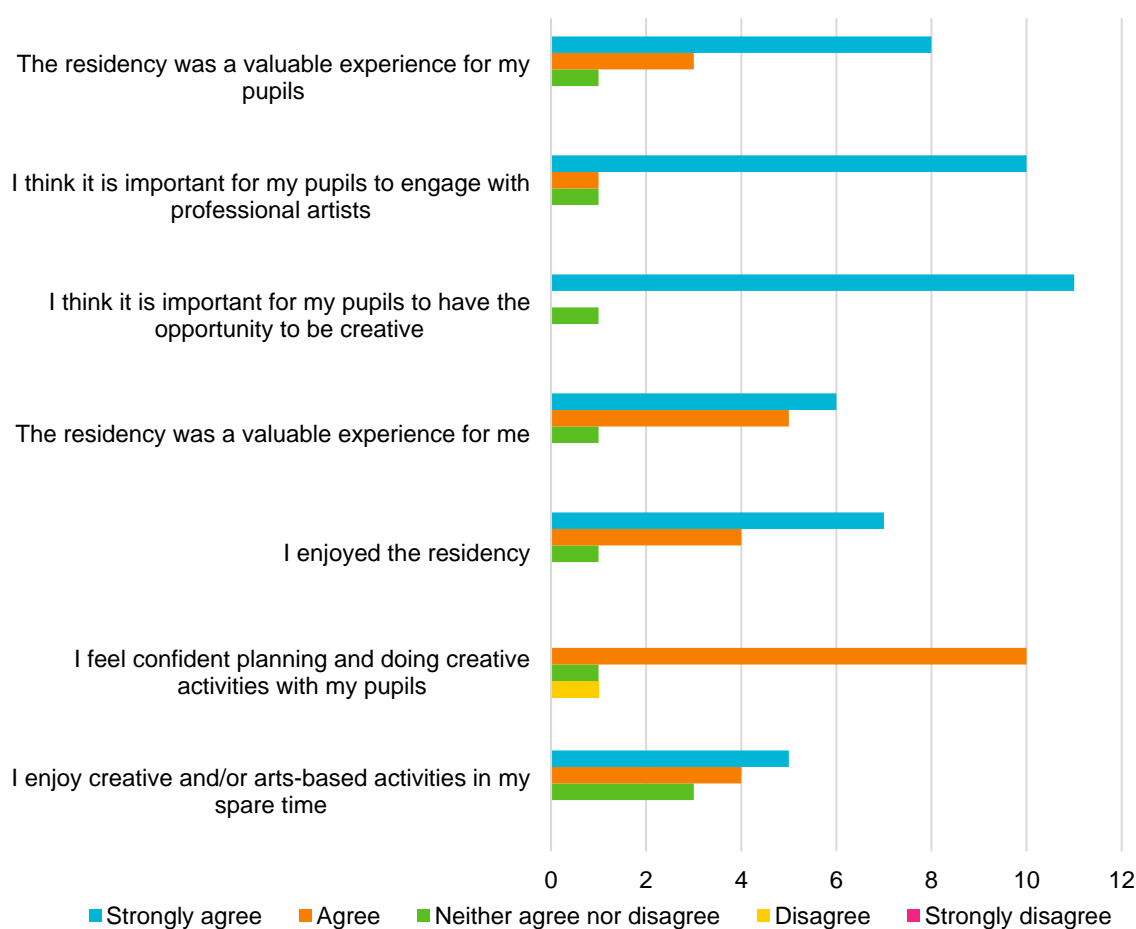
'Loved the enthusiasm of the presenters.' – Learning professional, post-residency survey

'It was a pleasure to have you, my children loved the experience and it is something I will always remember being part of and with this taking it further into my teaching career.' – Learning professional, post-residency survey

'All children engaged, energised, having fun, and enjoying music. The artists are amazing, so full of life and passion about music. Belief that all children can achieve this is quite palpable!' – Learning professional, session diary

'What you really notice is that at the end of the day the teaching staff, we all come together to discuss how things have been going and we're all quite elated, and a wee bit giddy, and a wee bit excited.' – Learning professional, interview

Post-residency learning professional survey



Increased engagement with the arts

Arts are prioritised in schools

Given that delivery of the pilot phase is still ongoing, it is too early to assess to what extent Arts Alive has encouraged learning professionals to engage with and prioritise the arts more. However, there is some good evidence that learning professionals and schools intend to do so:

'I think it has inspired us to develop a whole school creative programme.' – Learning professional, post-residency survey

'It was an interesting to see how we can still interact and engage with music with COVID restrictions still in place and alternative ideas.' – Learning professional, post-residency survey

'Given any opportunity to work alongside professionals is always worthwhile.'
– Learning professional, post-residency survey

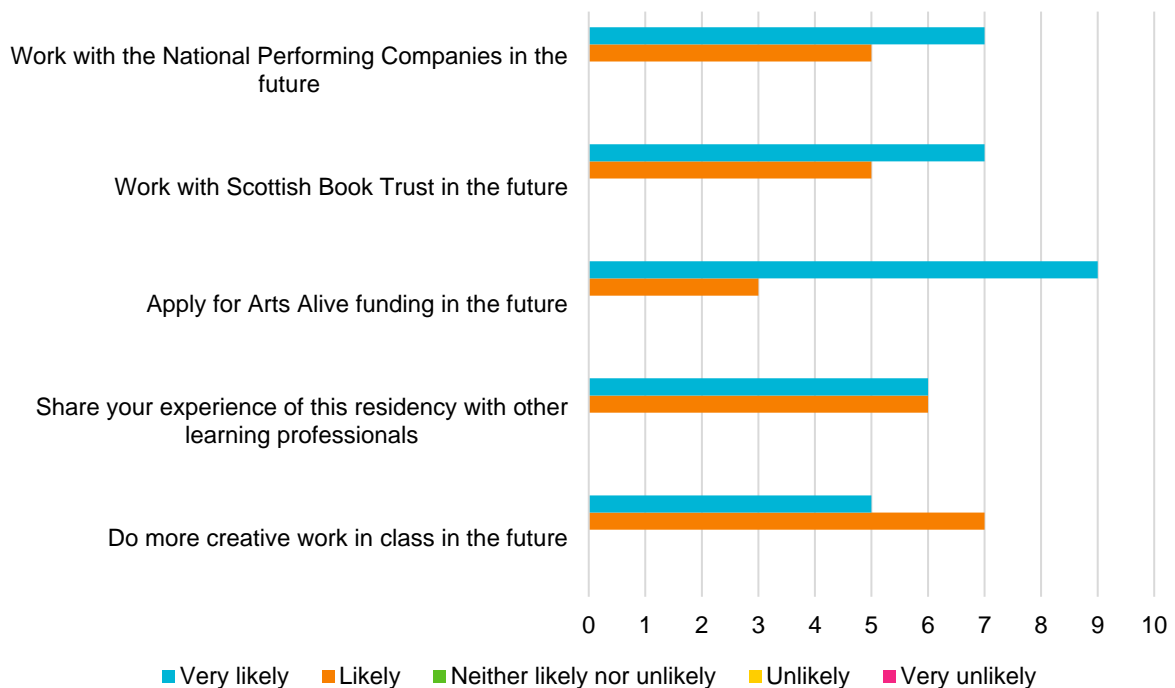
'We already have recorders, guitars, flute and ukelele groups in school so we do quite a lot. It is always great to have other professionals to enhance these experiences.'
– Learning professional, post-residency survey

In addition to this, at least two of the artists have already been commissioned for further work in their respective residency schools.

All 12 learning professionals who responded to the survey said they were likely to:

- Work with the National Performing Companies in the future
- Work with Scottish Book Trust in the future
- Apply for Arts Alive funding in the future
- Share their experience of the residency with other learning professionals
- Do more creative work in class in the future

'How likely would you be to do the following?'



Several of the learning professionals involved also reflected that they had learned a number of new skills and approaches that they intend to take forward in their practice:

'From watching the musicians this week, I think I need to be a wee bit braver in my own musical ambition. I've seen how much the children responded to the musicians ... We've got a whole load of instruments, things that maybe we're not using as often as we should. But that is something which is going to change, because the children are going to demand that now, they're going to be asking me to push myself and I think there's a lot of ideas that I've seen this week, certainly a lot of the simple stuff that Emma's been doing ... the children have really enjoyed and that's something I'm going to extend a little bit further, I'll keep that going after Scottish Chamber Orchestra's time with the children.' – Learning professional, interview

'This has been the best week, it really has. The children are just so interested and so enthusiastic to find out about the musicians who are here, about the jobs they do, about the music they make. And the staff too – the staff have learned so much this week. It's been a big part of the project for us, just looking at these real experts doing their job and seeing what we can learn, the small things we can take away from it and build into our own practice.' – Learning professional, interview

Learning professionals who took part in the Scottish Ballet Safe to Be Me residencies also spoke in the debrief sessions about the increased knowledge and confidence they now had to discuss issues around identity with the children. One of the artists reflected that:

'For me, the most memorable was hearing the teacher's perspective on the CPD. Whilst delivering the CPD, I perceived the staff to be fully aware and comfortable with the themes of identity we discussed. Hearing the teacher's feelings of uncertainty on discussing the matter with her students was very eye-opening but also reassuring that they found the CPD gave her a sense of feeling confident to approach the subject matters and demystifying any apprehension. Sometimes CPD can be about reassuring our instincts and knowledge and doesn't always have to be a shiny new thing.' – Artist, session diary

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

There is good evidence that progress has been made towards all outcomes. Limited numbers of artists completed the post-residency surveys, so there is no quantitative data to support these outcomes. However, artists have engaged enthusiastically with the session diaries and qualitative data taken from these is presented below.

Feel valued by all partners

'The school was extremely open to us coming in and 'invading' their space! They were considerate and very helpful.' – Artist, post-residency survey

'[A memorable moment was] when the staff member came back into the room, with a tear in her eye saying, "The pupils absolutely love these sessions, we all agree. I had tears in my eyes. I've never been so close to live musicians and hear them play violin and sing so well, it's wonderful to be part of this, I just wanted to tell you..."' – Artist, session diary

'Engagement by the pupils was good, the usual technical problems, but mostly we managed to communicate and engage reasonably well. Staff in this school have been excellent, head teacher working hard to make it all happen, and all staff enthusiastic and helpful.' – Artist, session diary

'It was really great to catch up with Riverside staff Daniel and Lynne. Their generous, grounding and supportive energies reminded me of why Riverside was such a special school to work with.' – Artist, session diary

'It was a real pleasure to see how much the school staff enjoyed the pupils' performance.' – Artist, session diary

'Everyone learned the duet in pairs (including the class teacher who jumped in to make up the odd number – a great way to show respect and encouragement to the pupils!).' – Artist, session diary

Continue working in schools

Of the ten artists who complete the baseline survey, nine had worked in school settings previously; anecdotally this is representative of the broader artist group. Only three artists completed the post-residency surveys, all indicated they were very likely to work in schools in the future. Again, anecdotally this is representative of the broader artist group.

Further to this continued enthusiasm for working in schools, there is good evidence that the programme has allowed artists to work more collaboratively with others, both within and across art forms, and for some to work in a residency format for the first time:

'I had a brilliant time doing this residency – the nature of merging music and storytelling made for a brilliant week and one that I think was really valuable for both myself and the students.' – Artist, post-residency survey

'This was the first day that all of the disciplines would come together in the space with Stuart, Alex and myself in the room at all times. This allowed us a flexible approach and allowed us to give a lot of our time to small groups. This was the best approach to the work throughout the week and the more bepoke we could be to each student, the higher the impact.' – Artist, session diary

'We painted some posters for their dance performance – it was so enjoyable to see how creative they were in this format, and how well they co-operated in groups.' – Artist, session diary

'The ballet warm up was approached with gusto, and in the second discussion we were able to tackle some quite complex thoughts around allyship.

Somehow we seemed to have lots more time than in previous runs of this particular workshop – it didn't feel as if we short-changed any of the elements but we still had a good chunk of time at the end to work on counterbalances, which we aren't always able to fit in. The kids really enjoyed this and showed great physical potential.' – Artist, session diary

'We're using lots of different art forms, so we're playing our instruments, the children are playing instruments they found outside, they're playing instruments that the school own, using their voice, doing body percussion, but then also there's dance moves, and there's a rap, which is kind of a bit like poetry. They've been doing some drawing I know in previous days. So just kind of tying all of those things in together and allowing creativity and talent in different fields to kind of come to fore, and each person realising their contribution is helping the whole story.' – Artist, interview

'Lots of the work I've done has always been in cities, so to come to a school where there's less than 30 students in the whole school across the whole age range, it's just a completely different vibe.' – Artist, interview

Learn new skills / approaches

The artists had distinct aims for the residencies and clearly saw them as a development opportunity. When asked at the beginning of the project 'is there anything specific you would like to learn or skills you would like to develop through this residency?' responses included:

'Hoping to learn more about understanding music technology to enable more people with asn gain more access to music.' – Artist, baseline survey

'To have more experience and develop a connection and way of working with children with complex needs. To see how much, if any, modification to my playing/workshop style needs to happen.' – Artist, baseline survey

'I would like to work on improving my delivery of workshops via online mediums, how to overcome technical difficulties during workshops, and maintaining children's engagement during the workshops.' – Artist, baseline survey

'Working with another artist and developing ideas of how storytelling and music can work together to inspire children's creative voices.' – Artist, baseline survey

'Continue to develop my skills leading and contributing to workshops. Enable a creative environment where each person's input is appreciated. Get back into in-person delivery after many months of online.' – Artist, baseline survey

'Gain more experience working with improvisation/creativity within the school setting.' – Artist, baseline survey

'I'm looking forward to working with a story teller, how to weave the words and music together in a way that is equal.' – Artist, baseline survey

They also had clear ideas about their hopes for the impact of the residency on the pupils:

'I hope they learn about the craft of songwriting, from a blank sheet of paper, to generating ideas and eventually a final song. I hope to encourage creativity, imagination, and I like to de-mystify the craft of writing a song.' – Artist, baseline survey

'I hope that the pupils will gain more musical skills and ways to access playing and triggering music. Perhaps, more importantly, I hope they find a safe place with me to express themselves, and through expressing themselves they can start to find new ways to communicate their likes and dislikes about music.' – Artist, baseline survey

'My hope is that pupils will have fun after a long pandemic time, improve skills on making and performing stories, and gain confidence in their creative abilities and imaginations. I also hope they feel closer as an ensemble.' – Artist, baseline survey

'I hope the pupils will feel more confident and develop more skills for working well together as an ensemble/group.' – Artist, baseline survey

'To have found ways to express what friendship means in a rural community and brings them happiness And to understand the power of music and storytelling to express who they are and the community they live in.' – Artist, baseline survey

'That they will have a chance to express themselves and create something they can take pride in.' – Artist, baseline survey

'That it will be a joyful and nourishing experience for them and hopefully will either introduce them or give them further access to live music.' – Artist, baseline survey

The session diaries revealed that the artists felt they had had the opportunity to develop new skills and approaches through the residency:

'There was one piece of music that sounded 'busy' (i.e. there was too much going on) so we took it in turns to improvise on the top of it. We were able to take each other's musical ideas and develop them ourselves. Such careful listening and reacting is rare and was such a pleasure.' – Artist, session diary

'I really enjoyed the way we worked together with the improvised sections of the music. We discussed the different musical techniques we could use to balance the musical arrangements. I really enjoyed creating the forest soundscape and imagined [two pupils] playing these instruments. I hope we have done the music justice and re-created some of the authenticity the pupils brought to the pieces. We all listened to each other and played beautifully, but kept focused on the fact the recorded music was for the pupils. We never lost this focus. I was surprised how well the song went without having to multi track. The acoustics of the hall were perfect for this song. It was a joy to play live and to explore improvised music with two fantastic musicians, each bringing their own signature and style to the music and to the project as a whole. Now for the editing!' – Artist, session diary

'I still love the moments where a simple sound from the flute or violin causes a change in the energy in the room. There was one particular moment between myself and [a pupil] where suddenly he was concentrating on the high sounds of the violin in a very beautiful way. Very rewarding!' – Artist, session diary

'There was a [pupil] who loved joyfully banging things! That was integrated skilfully into the process by Matilda, but there was one moment where I started to play and he stopped suddenly. It was a very touching moment of connection.' – Artist, session diary

'I was calmer in my responses to situations and happy more to go with the flow on the day, although I felt that Emma and Louise have such a natural

response to lulls in energy in the room and knowing what to do in any given moment. This was really inspiring to learn from.' – Artist, session diary

Process – what were the challenges?

Covid-19

Unsurprisingly, the most commonly cited challenge was the pandemic, especially in regard to the sessions carried out online early in the delivery period. In an interview, an artist spoke about the difficulties of online delivery. Whilst they felt that they adapted well and delivered successfully they said they would prefer not to deliver online in the future. Issues included:

- Schools' ability and capacity to embrace the technology
- Reliance on staff in classroom to support pupils during activities; inability to walk around the groups and assist / gauge how the activity was going
- The lack of personal interaction with pupils

Despite these challenges, the artist felt that the pupils and learning professionals benefitted from the residency, felt part of the creative process and felt ownership of the project and songs.

In an interview, a partner from a National Company felt similarly, mentioning that they feel partnership working works better in person than online. However, they did note that they are interested in exploring a blended model of delivery to allow them to broaden the geographic reach of their work.

Single session model

As detailed above, only limited numbers of single sessions have taken place to date. In an interview, a partner from a National Company felt that whilst the residencies had worked well, the single session model worked less well for their organisation and artists. Issues included:

- Capacity to manage a large number of single sessions
- The number of artists available who are able to undertake high-quality work in schools
- The forward planning time required for an orchestra
- The relative impact on pupils of single sessions, compared with that of a residency

- Desire to retain creative and quality control over what is delivered

This partner noted that residencies they have offered in the past have taken place over several years. They were interested in exploring a range of different shorter and blended residency models to extend their reach.

In an interview, the Arts Alive Manager noted that:

'The indications from the development phase of the programme are that one-off sessions may transfer less well to these art forms than residencies. Most National Companies have a strong preference to deliver sessions in teams and to deliver workshop content closely connected to their work. This means a lot of up-front development and matching artists with schools and each other for a lot fewer sessions, as well as raising questions about how to make that process more scalable and independent of National Company representatives for capacity reasons.' – Arts Alive Manager, interview

A separate evaluation of the single sessions will be undertaken once delivery of the planned activity is complete.

Time / capacity / space

Time and capacity were noted as an issue by the National Company partner. In particular they noted:

- Joint working with the other National Companies and Scottish Book Trust was time consuming, especially when the programme was initially being planned and during the application and panel process
- It would have been beneficial to hear about the other Companies' existing offers and what they would be offering through the programme in more detail
- The need to continue to have some training development time built into the budget to train musicians so they are confident to go into schools without a representative from their National Company or Scottish Book Trust being with them on the day

In addition, some schools reported challenges around scheduling time and space for the sessions to take place. This was exacerbated by Covid restrictions putting

pressure on large spaces in schools and shared campuses, as well as difficulties timetabling around Covid bubbles and staff absence. This was in part mitigated by the intensive residency format, but some learning professionals and artists fed back that they would prefer residencies to take place over longer periods (eg. one or two sessions a week for multiple weeks).

Finally, the Arts Alive Manager also noted that management of the programme was more intensive than had initially been envisaged. This was in part due to the impact of Covid on all parties, but also due to their more direct involvement in matching schools and artists and organising sessions etc.

Monitoring and evaluation – survey completion

The Arts Alive Manager and the Head of Research & Evaluation at Scottish Book Trust both noted that it was challenging to get learning professionals, artists and pupils to engage with the evaluation surveys. This meant that whilst survey responses could provide snapshots, it was not possible to track the direct impact of the programme through quantitative data. However, it should be noted that engagement has been in line with other Scottish Book Trust programmes, and in the arts and education more broadly, and that it has been possible to triangulate data from a number of sources in order to make a good overall assessment of impact.

Process – what worked well?

Increased opportunities for pupils, schools and artists

As detailed above, based on the application data and the eight residencies that have taken place to date, the evidence suggests that Arts Alive is working well to fulfil its main aims of providing more support for the cultural workforce and ensuring that more children can experience culture, regardless of location or background. Schools are enthusiastic about having these additional opportunities available to them, especially in areas outside the central belt, and about the positive impact working with artists has had on their pupils.

New opportunities for partnership working

The programme also prompted a number of new partnerships between organisations and in communities.

Scottish Book Trust supported the RSNO to promote their 'Gaspard's Foxtrot' project. Over 44,000 pupils and 600 teachers registered to take part. The RSNO commented that this was a lot higher than previous, similar programmes and cross-promotion through Scottish Book Trust's networks made a significant contribution to this success.

Perth Festival of the Arts contacted Arts Alive to partner on the programme in their area. They offered support towards the cost of ten additional sessions for local schools and worked with the local authority to encourage local applications. Their offer was quickly taken up, and there is now a waiting list of interested schools. They reported that 'being involved has introduced some new links between our festival and local schools whom we haven't worked with previously'.

Sistema Scotland volunteered the time of a paid artist to take part in the residency at Raploch Primary School, which is the base for one of their Big Noise communities.

A number of the residencies involved artists from different disciplines working together. Several of the artists spoke repeatedly in their session diaries about how much they enjoyed this and the opportunities for holistic development this allowed both themselves and the pupils.

Artists working in teams

The residencies explored in this evaluation all involved artists working in teams. In an interview, the Arts Alive Manager noted that:

'The residencies have been successful in large part due to the hard work of artists working together and working well with school teachers. Ensuring artists had time and space to meet each other and develop the project together, to adapt the projects to a digital model in particular, was key. The knowledge and expertise of partners in National Companies is crucial in recommending highly-skilled artists suited to working together. Artists delivering in teams are often led by one artist who takes the lead on communicating with the school and organising roles within the team at each session; it might be a good idea to formalise this slightly so the 'lead' artist receives a higher fee.' – Arts Alive Manager, interview

It should be noted that this is a significant departure from the Live Literature model whereby events and residencies are delivered by one practitioner working alone in the vast majority of cases.

The residency model

A number of the artists had not previously worked with schools over a number of sessions. Artists noted that this allowed for deeper engagement with the themes and art forms, as well as the opportunity to engage more meaningfully with the pupils, allowing for greater gains in skill and confidence. They anticipated that the work would have a greater legacy in the schools, in part through the opportunities provided to learning professionals through the residency and CLPL sessions to develop their own practice and confidence.

Support from Arts Alive

Taking the 19 responses from the baseline and post-residency surveys together, learning professionals rated the support from Arts Alive at an average of 4.5 out of 5. Comments included:

'Arts Alive have been extremely supportive in their emails and Teams calls to keep our school updated on the residency.' – Learning professional, baseline survey

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

'Arts Alive are brilliant... Supportive and always there when we had questions or worries. Kay from Arts Alive is a Rock Star!!' – Learning professional, baseline survey

'The whole application process was very simple, not an arduous form, it was very well thought through and I also felt supported through it. Arts Alive were great to deal with, a phone call to Arts Alive, or an email was quickly responded to, you would get a supportive comment anytime you did anything to help... very respectful, very polite, but also very supportive.' – Learning professional, interview

As detailed above, all 12 learning professionals responding to the post-residency survey said they would apply for Arts Alive funding in the future.

The artists and the National Company partner who were interviewed stressed the quality and flexibility of the support provided by the Arts Alive Manager. Key factors mentioned included:

- The flexibility around the model in response to the needs of the different Companies and art forms – '[The Arts Alive Manager] didn't try to simplify to fit into their model, which I have experienced organisations doing in the past'
- The work involved in adapting the programme in response to the pandemic – 'As a freelancer I felt completely supported, there was never any doubt that it would happen in some format'
- Appreciation of the concerns of an arts freelancer, including around fees and timeliness of payment – 'the importance of this to a freelancer cannot be overestimated'

- The expansion of the capacity of the National Companies to work in schools – '[The Arts Alive Manager] managing residencies is effective for SCO – we can do more because that additional management resource is there'

In an interview, the Arts Alive Manager noted:

'It was important to be flexible and support schools and artists that needed to alter course because everyone was learning new things and working in new ways because of Covid safety measures and digital delivery; it's so important that artists and schools have time to work together to plan so that everyone feels supported and ready, and the pupils get the best experience possible.' – Arts Alive Manager, interview

Monitoring and evaluation – session diaries, debriefs and interviews

Whilst it proved challenging to collect data through surveys, there was enthusiastic engagement with the session diaries, with over 140 entries submitted.

Outwith those tools included in the monitoring and evaluation framework, there were also two debrief sessions organised by the artists working on the Scottish Ballet residencies; these involved the artists, learning professionals, and representatives from Scottish Ballet and Scottish Book Trust. There were also interviews undertaken with artists and learning professionals in another school as part of a filmed case study.

The qualitative data collected through all three of these methods was of a high-quality and gave a rich picture of the impact of the programme on all three participant groups, as well as useful spaces for learning professionals and artists to reflect on successes and learnings.

Recommendations

Programme development

Evidence from pupils, learning professionals and artists taking part in the eight residencies and data from the intentions survey clearly show that there is demand, enthusiasm and need for the Arts Alive programme.

Given that pupils expressed an interest in a range of art forms, with almost 60% expressing an interest in visual art, it is recommended that the programme continues to be developed with the aim of trialling the inclusion of additional art forms in the future.

Marketing

Residencies to date have been particularly successful in reaching areas of multiple deprivation and schools with a higher than average percentage of pupils with additional support needs. However, local authorities in the west were underrepresented in the pilot applications. It is recommended that in the future, marketing of the opportunity to apply for Arts Alive be targeted towards underrepresented areas. In recent months a trailer has been created in collaboration with the National Companies, a case study of the Kenmore residency has been filmed, and photography of the Raploch residency commissioned. Continuing in this vein, marketing 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.

Equal access

In autumn 2020, more applications from areas of multiple deprivation were received for the residencies programme than for single sessions. The part-funded single sessions programme received a significant number of applications from an area where a local partner was match-funding schools – in effect, making those sessions fully funded to the school.

This suggests that part-funding, even at a low, fixed level, may be a barrier to the participation of schools in areas of multiple deprivation. It is recommended that data around SIMD and other factors affecting school communities continue to be collected through applications to allow for continued monitoring. It is recommended that the programme consider ways to lessen or remove the barrier presented by part-funding, such as making more fully-funded options available.

Artist teams

Artists delivering in teams has been an effective and successful model for the eight residencies that have taken place to date; in all cases one artist has taken the lead on communicating with the school and organising roles within the team at each session. It is recommended that a higher, or 'top-up', fee be considered for lead artists in future in recognition of their additional workload and project management responsibilities.

Artists, schools and pupils have expressed an appreciation for multi-disciplinary arts experiences, and have reported the benefits of this approach anecdotally throughout. It is recommended that Arts Alive continues to support teams comprised of artists from different art forms and practices.

Flexibility and collaboration

Artists, the National Companies and the Arts Alive Manager have all noted the importance of supporting artists and schools to work together to plan the projects, particularly in the current climate given that all partners continue to learn new things and develop new ways of working. It is recommended that Arts Alive should continue to support artists and learning professionals to do this by providing paid time to plan together, emphasising the importance of communication to all project partners in inception meetings, and mediating where necessary.

Evaluation

Given that a minority of planned single sessions have taken place to date, it is recommended that a separate evaluation of the single sessions delivered through the pilot phase be undertaken following the completion of delivery. This should include consideration of the logistics, delivery, fit with each art form, and relative impact of the single sessions to assess whether the time and capacity involved in organising them is commensurate with their impact.

Some of the monitoring and evaluation tools worked well, whilst it proved more difficult to encourage engagement with others. Whilst overall engagement was broadly in line with expectations, and provided plentiful qualitative data in particular, it is recommended that the framework, tools and processes will be revisited prior to the next phase of activity to ensure effective data collection is maximised. The addition of debrief sessions with artists and learning professionals, in place of calls with learning professionals only, should be considered.

Administrative support

As detailed above, the programme has required more management and administrative capacity than was originally envisaged. In the next phase, Scottish Book Trust intends to explore using existing CRM functionality to support streamlining of processes, particularly communication with schools, where possible. In addition to this, in order to support the strong relationships between Scottish Book Trust, the National Companies, artists and learning professionals that have been key to the programme's successes thus far it is recommended that additional administrative capacity for the programme be considered; this would also support the above recommendation to maximise data collection for evaluation.

Appendix: 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 16th 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

As discussed at the outset, in this pilot year we would like to ensure that consistent data is collected from participants and therefore aim to make evaluation 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 proposed evaluation framework and tools focus on these areas. This will allow us to concentrate on gathering the most valuable data without overwhelming schools and artists with evaluation paperwork.

Table 3 below details the proposed monitoring and evaluation framework, with links to the draft tools.

The proposed evaluation structure is summarised below.

Single sessions:

- Post-event online survey for learning professional
- Post-event online survey for artist

Residencies:

- Pre-residency:
 - Baseline survey for pupils
 - Baseline survey for learning professional
 - Baseline survey for artist
- During residency
 - Session diary for learning professional
 - Session diary for artist
- After residency
 - Survey for pupils
 - Survey for learning professional
 - Survey for artist
 - Check-in call with learning professional to reflect on project
 - To be confirmed: shared practice event with artists to reflect on project

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 directly . 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.)	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?	How do our activities need to be delivered to make it more likely that people will experience the change mechanisms?	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 ?	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 – 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"> • Feel safe, valued and heard • Feel confident and supported to give it a try <p>Actively engage</p> <ul style="list-style-type: none"> • Contribute / actively engage (this can be by listening actively) • Absorb and understand the message, building empathy (specifically in the case of the more issue-based workshops) <p>Be inspired</p> <ul style="list-style-type: none"> • Gain insight into the broadness of what 'the arts' can be • Feel inspired and keen to find out more 	<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"> • Feel increased positivity about themselves and their creativity <p>Broadened world view</p> <ul style="list-style-type: none"> • Have learned or experienced something new <p>Know more about the arts and how they can engage</p> <ul style="list-style-type: none"> • Raised awareness • Know that creative arts are viable careers • Know how to access more info / the next step <p>Engage with the arts</p> <ul style="list-style-type: none"> • 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 	<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"> • Enjoy it • Join in • See the opportunity as valuable 	<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"> • Think that engaging with the arts is beneficial to their pupils • Encourage their pupils to engage in the arts <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"> • Reflect and use the experience and resources • Incorporate the arts across their work • Take up performance opportunities • Apply for future opportunities <p>Arts are prioritised in schools</p> <ul style="list-style-type: none"> • SMTs prioritise the arts • Teachers share the experience and information about opportunities with others 	
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Participants: artists

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>Enjoyment / job satisfaction</p> <p>Feel supported</p> <ul style="list-style-type: none"> • Schools protect space and activity • Know the child protection arrangements and policies <p>Develop their practice</p> <ul style="list-style-type: none"> • Learn from others (especially if working in a team / mentoring context) • Collaborate with teacher / school / children and young people 	<p>Supported to run a high-quality, impactful session</p> <ul style="list-style-type: none"> • NCs select artists with high level of confidence and skill for the list • Teacher is in the room throughout, and actively engages <p>Supported with logistics</p> <ul style="list-style-type: none"> • Know who their contact at the school is and other pertinent arrangements <p>Supported to learn from the experience</p> <ul style="list-style-type: none"> • Time or opportunity for reflection after the session 	<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"> • Have added to their skills and resource base • Sparked new ideas or prompted next steps 	<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

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

Participants: learning professional and schools

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

Participants: artists

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

Residencies

Participants: children and young people

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

Participants: learning professional and schools

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

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

Participants: artists

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