



Scottish  
Chamber  
Orchestra

## Social Return on Investment (SROI) Evaluation Report

### Scottish Chamber Orchestra's Pilot Primary School Residency at Preston Street Primary School in Edinburgh

October 2012

*"A child with very limited English worked really well when creating her graphic score and we were able to use this to develop her vocabulary and her confidence in sharing her ideas with others"*

**Teacher**

*"We've been picked to do something special"*  
**Pupil**



## Contents

1. Executive summary .....	3
2. Background to the evaluation .....	3
2.1 About the Scottish Chamber Orchestra .....	4
2.2 About Preston Street Primary School .....	4
2.3 Policy context .....	5
3. About the SCO Residency .....	6
4. Social return on investment – the process .....	6
4.1 Purpose of the analysis .....	7
5. Scope and stakeholders .....	8
5.1 Scope .....	8
5.2 Stakeholders .....	9
5.3 Engagement with stakeholders .....	12
6. Investment in activity .....	13
7. Theory of change .....	14
7.1 Changes and outcomes for stakeholders .....	14
8. Valuing outcomes .....	21
8.1 Intended and unintended outcomes .....	25
8.2 Negative outcomes .....	25
8.3 Indicators .....	26
8.4 Duration of the outcomes/How long will the benefit time last? .....	27
8.5 Materiality checks .....	28
9. Establishing the impact .....	29
9.1 Deadweight .....	29
9.2 Displacement .....	29
9.3 Attribution .....	29
9.4 Drop-off .....	31
10. Calculating the social return value .....	32
10.1 Sensitivity analysis .....	33
11. Recommendations .....	35
12. Further information .....	35
Appendix I – The Impact Map .....	36
Appendix II: Excluded stakeholders .....	37
Appendix III: Questionnaires used for school pupils .....	38
Appendix IV: Questionnaires used for teaching staff .....	38
Appendix V: Questionnaires used for parents/carers .....	39
Appendix VI: Deadweight, displacement, attribution table – full details .....	41
Appendix VII: Quotes from stakeholders .....	43
Bibliography .....	45

## 1. Executive summary

The Scottish Chamber Orchestra Pilot Primary School Residency at Preston Street Primary School in Edinburgh, Scotland, aimed to improve pupil wellbeing through participation in music, increase confidence in both the learning and delivery of music and in other areas of school, and develop a greater sense of community within the locations where the Scottish Chamber Orchestra (SCO) works closely.

This SROI analysis was undertaken to determine the social impacts and changes which took place as a result of this pilot residency. This report provides a post-project evaluation of the social return of the residency over the academic year (3 terms) during 2011 and 2012.

**The results:** The SCO Residency primarily benefitted 70 school pupils, together with teaching staff at the school, parents/carers, the school management, the SCO Connect education team and musicians, the local authority, and the funders.

The project had a huge impact on the school, more than meeting the aims above. In addition to the aims stated above the SCO Residency also achieved social impacts in the following areas: it inspired pupils to take up musical activities in the future, reduced the social isolation of English as an additional language (EAL) pupils, and increased the skills and confidence of the teaching staff to deliver music within their own classes.

There was a total financial investment in this year-long project of £15,513.84. It has been determined through the SROI Analysis that for **every £1 invested there has been £4.74 in return.**

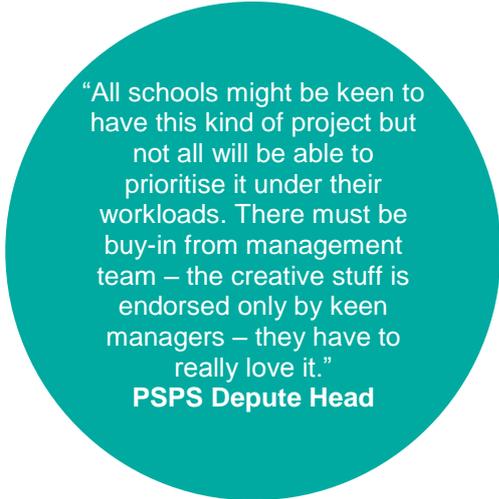
The Scottish Chamber Orchestra will herein, where appropriate, be referred to as the SCO and Preston Street Primary School as PSPS for the purposes of this report.

## 2. Background to the evaluation

Initial meetings were held between the SCO and City of Edinburgh Council's Arts and Learning Manager to decide on a school to undertake this residency with.

It was agreed Preston Street Primary School would be a good place to undertake this project for the following reasons:

- The catchment was in a diverse neighbourhood which would therefore cross boundaries in terms of the pupils' backgrounds, family income, language, and levels of confidence.
- The Head Teacher of the school is supportive of the arts, with a background in drama, and on the Board of the *Imaginate Festival* (an international children's festival in Edinburgh), as is the senior staff team.
- The school is located in the catchment of the SCO's primary rehearsal and performance venue at the Queen's Hall and the SCO was keen to build relationships in the communities surrounding the venue.



"All schools might be keen to have this kind of project but not all will be able to prioritise it under their workloads. There must be buy-in from management team – the creative stuff is endorsed only by keen managers – they have to really love it."  
**PSPS Depute Head**

The idea for delivering the SCO Residency in a more deprived ward of Edinburgh was discussed but it was essential that in order for the residency to succeed there needed to be a year-long commitment from the school that was chosen. Thereafter meetings with Preston Street Primary School's management team agreed the residency project.

The SROI analysis was undertaken by an independent evaluator supported by the Scottish Chamber Orchestra which commissioned the evaluation.

## 2.1 About the Scottish Chamber Orchestra

The Scottish Chamber Orchestra (SCO) is one of Scotland's five national performing companies, directly funded by the Scottish Government since 2007<sup>1</sup>. The Scottish Government states;

“The role of education, learning and community involvement is central to the artistic purpose of all five Companies. They each deliver a range of programmes, courses and events both within the formal Education sector and out in the wider community. This work is generated by the particular art form and policy of each Company, but shares the same broad aim to inform, involve and inspire people of all ages and abilities in and about the performing arts.”<sup>2</sup>

The SCO educational strand is undertaken by its 'SCO Connect' team, which is comprised 2 full-time and 1 part-time staff. The team, and the organisation, has a national remit to deliver education and outreach work; and to offer programmes which can be accessed by a wide variety of people, and it aims to leave legacies where it works for people to further participate and enjoy music.



One of the SCO's aims as part of its business plan 2009-2014 is to “inspire young people to make classical music an important part of their lives” and within this a main objective for its education team is to “support the introduction of ‘*Curriculum for Excellence*’ and tailor schools’ work accordingly”.

## 2.2 About Preston Street Primary School

Preston Street Primary School (PSPS) is a non-denominational school, located in Edinburgh, in a diverse neighbourhood. It is situated in a catchment area which comprises Newington, St Leonard's, Mayfield, and includes Dumbiedykes (an area in Edinburgh with a higher than average child poverty rate<sup>3</sup>). Over 50 different languages are spoken in the school at any one time, in part due to the school's location next to one of the city's universities with foreign studentships and people then relocating from other countries. During any given academic year there are 80 pupils who are of non-British nationality in a school of 257 pupils, thus representing 31% of the school population. Classes are at full capacity with waiting lists for the school. On average there are 33 pupils per class.

Global citizenship is an important part of the ethos at Preston Street Primary School. The school has recently been awarded recognition of its commitment to work on promoting children's rights through the UNICEF Rights Respecting School Award<sup>4</sup>.



<sup>1</sup> The Scottish Government <http://www.scotland.gov.uk/Publications/2012/03/4177/3>

<sup>2</sup> The Scottish Government <http://www.scotland.gov.uk/Publications/2012/03/4177/3>

<sup>3</sup> [http://www.ipsos-mori.com/Assets/Docs/Scotland/SRI\\_Scotland\\_Newsletter\\_Winter2011\\_Small\\_Area\\_Estimates\\_II-%20Child\\_Poverty\\_Data.pdf](http://www.ipsos-mori.com/Assets/Docs/Scotland/SRI_Scotland_Newsletter_Winter2011_Small_Area_Estimates_II-%20Child_Poverty_Data.pdf)

<sup>4</sup> <http://www.unicef.org.uk/rrsa>

## 2.3 Policy context

Scotland's recent changes to the national teaching framework with the introduction of Curriculum for Excellence (CfE) has four main drivers which are "to enable each child or young person to be a successful learner, a confident individual, a responsible citizen and an effective contributor"<sup>5</sup>. To achieve this, the CfE Management Board recognises "the need to continue to build teacher confidence"<sup>6</sup>.

The '*Education Culture and Creativity Plan – An Action Plan under Curriculum for Excellence in Scotland*', focuses on the following four workstreams:

1. Develop a vision for, and understanding of, the importance of developing creative skills in children and young people and the application of creative learning and teaching;
2. Build capacity, skills and expertise of learning providers and creative professionals to support creative learning and teaching;
3. Share information and good practice, including applications of creative teaching;
4. Develop a strategic approach to pathways for the enthusiastic and talented across lifelong learning and into positive and sustained destinations beyond school.<sup>7</sup>

This action plan built on some key areas which this SCO Residency keenly followed, namely:

- To provide opportunities for the creative development of arts and heritage teachers, and non-specialist teachers of arts and heritage, delivered within authorities and in partnership with national and other arts and culture bodies
- Input from influential figures in arts and education, aimed at raising ambition and inspiration in learning and teaching of the arts and culture<sup>8</sup>

The five national performing companies are expected to be actively engaged with this work, contributing to the CfE outcomes in collaboration with education providers, and this was integral to the activities undertaken as part of the SCO Residency.

---

<sup>5</sup> <http://www.ltscotland.org.uk/understandingthecurriculum/howisthecurriculumstructured/index.asp>

<sup>6</sup> [http://www.ltscotland.org.uk/Images/CfEProgressKeymilestones\\_tcm4-600456\\_tcm4-623771.pdf](http://www.ltscotland.org.uk/Images/CfEProgressKeymilestones_tcm4-600456_tcm4-623771.pdf)

<sup>7</sup> <http://www.scotland.gov.uk/Topics/Education/Schools/curriculum/ACE/expactionplan>

<sup>8</sup> <http://www.scotland.gov.uk/Topics/Education/Schools/curriculum/ACE/expactionplan>

### 3. About the SCO Residency

The SCO Residency took place over the course of one academic year at Preston Street Primary School. The remit for the project was to work across subject areas and ages, and enable the whole school to participate in some way.

The activities were split into two components, over three terms:

*Term 1:* This component explored how best the SCO Residency would work, engaging pupils in workshops and enabling the school to gain an understanding of the Scottish Chamber Orchestra. This included the school attending SCO concerts, and rehearsals with the SCO Principal Conductor, Robin Ticciati. An ensemble of SCO musicians also performed at the school ceilidh.

*Term 2 & 3:* This component involved workshops across the school age groups, teaching pupils and staff about rhythm, graphic scores, and personal journeys which were created to be integrated into a musical concert at the end of the project. All the work from the two terms was weaved into a finale concert which involved representatives from the whole school.

For a full list of attendance hours and workshops please see *Section 5: Scope and stakeholders*.

### 4. Social return on investment – the process

This SROI analysis process was begun in early 2011 when the Scottish Chamber Orchestra met with Preston Street Primary School and the Arts & Learning Manager at Edinburgh City Council to agree the residency programme.

The SCO engaged a consultant from an external organisation, Charity Fundamentals, to undertake the evaluation to ensure an independent approach. A working group of the SCO Connect Officer and the SCO Connect Director, the senior team of Preston Street Primary School, and the consultant was initiated with regular interactions with the staff at the school and the parents/carers.



The initial framework was developed at this time with early interviews and focus groups held with the school to gain an understanding about what possible impacts the project may have. This enabled the SROI team to put in place measures to capture information and data during the project, in order to inform the evaluation at the end of the project.

The people most involved in the SROI analysis were the SCO Connect Officer and the consultant so that the SCO would have ownership of the SROI process and an understanding of how to utilise SROI methodology for future projects. The engagement early on in the process of those who would be the main stakeholders, namely the pupils, staff, and parents/carers, ensured there was no prescriptive answers to this project and that the impact reported by this evaluation was driven by them.

The consultant adhered to the SROI principles set out by the SROI Network, of which she is a trained member.

Social Return on Investment (SROI) is based on seven key principles, listed below:

1. **Involve stakeholders**  
Understand the way in which the organisation creates change through a dialogue with stakeholders
2. **Understand what changes**  
Acknowledge and articulate all the values, objectives and stakeholders of the organisation before agreeing which aspects of the organisation are to be included in the scope; and determine what must be included in the account in order that stakeholders can make reasonable decisions
3. **Value the things that matter**  
Use financial proxies for indicators in order to include the values of those excluded from markets in same terms as used in markets
4. **Only include what is material**  
Articulate clearly how activities create change and evaluate this through the evidence gathered
5. **Do not over-claim**  
Make comparisons of performance and impact using appropriate benchmarks, targets and external standards.
6. **Be transparent**  
Demonstrate the basis on which the findings may be considered accurate and honest; and showing that they will be reported to and discussed with stakeholders
7. **Verify the result**  
Ensure appropriate independent verification of the account

**Note:** At the time of publication (September 2012) the independent verification has yet to be sought.

#### 4.1 Purpose of the analysis

The SCO has a national remit to deliver education programmes and thus it wanted to understand what impact that it could have with a long-term residency in a school to see if this was the best use of its resources and if successful it could be replicated elsewhere; and how to maximise the impact of similar projects in future.

All of the SROI analysis has been documented throughout using an Impact Map to record the changes and the full Impact Map is included separately (Appendix I) which should be read in conjunction with the report.

## 5. Scope and stakeholders

### 5.1 Scope

This is an evaluative SROI undertaken as part of the SCO's annual education programme during 2011-12.

The scope of this SROI project was outlined before the project began. It was always intended to be an evaluative SROI but in the preparation to the project a scope was developed.

The scope was agreed with all stakeholders at an initial meeting. It was decided that it was important for all of the school to have some connection or involvement with the residency, which meant there needed to be ways to involve and include the 257 cohort of pupils.

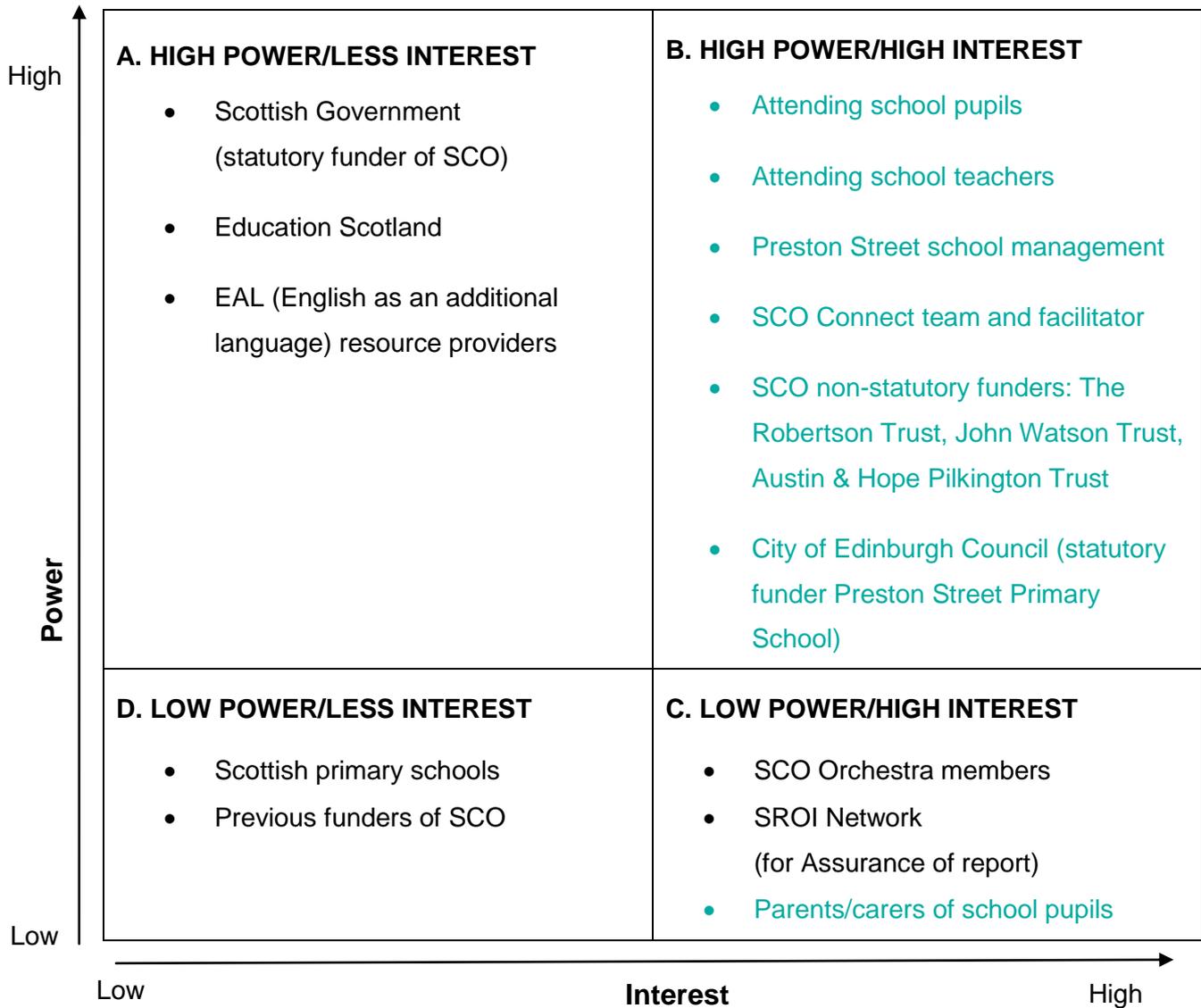
This was the first time the SCO was to undertake a residency in a school over the course of an entire academic year, and therefore this seemed a good choice to undertake an SROI analysis as it was possible to capture data from participants during the different stages of the project.

#### *SROI Scope*

Participant	Scope of the SROI
Scottish Chamber Orchestra and Preston Street Primary School	Analysis of a new year-long orchestra in residency programme with a primary school in Edinburgh in order to improve pupil wellbeing through participation in music, increase confidence in both the learning and delivery of music and in other areas of school, and develop a greater sense of community within the locations where the SCO works closely.

## 5.2 Stakeholders

In the initial stakeholder analysis, the following stakeholder groups were identified by the project team:



Out of this list 7 stakeholders were identified that would be affected primarily by the project (identified above in aqua) and therefore material to the SROI analysis. These were Preston Street school pupils attending the residency, the teaching staff who regularly attended, parents/carers of school pupils, the school management, the Scottish Chamber Orchestra's Connect and associated delivery team, the local authority of Edinburgh City Council, and the funders of the project (the John Watson Trust, the Robertson Trust, and the Austin & Hope Pilkington Trust).

The primary stakeholders were involved in the following ways (a full list of excluded stakeholders is detailed in Appendix II):

### ***Stakeholder 1: School pupils***

Pupils from primary age p1 to p7 (5-12 years) attended a series of regular workshops, rehearsals and finale concert.

During the period of the SCO residency up to 257 school pupils have been part of the project, with an average attendance at each workshop of 27 pupils in 41 workshops over 3 terms, and an average of 149 pupils participating in 9 larger events, including a ceilidh and a finale concert as part of the residency.



Over the academic year (3 terms over 10 months) the following activities have taken place for pupils:

#### Regular workshops

- 41 regular weekly workshops for an average of 27 pupils in each
- 70 pupils participated in the workshop sessions throughout the SCO Residency
- 1115 activity hours at the regular workshops which lasted on average an hour.

#### Larger events and the finale concert

- There have also been 1744 activity hours across the whole school for the larger events with each class delivering on average 194 hours of activity.
- There were 2859 activity hours provided for a cohort of 257 in the school.



The rehearsals and finale concert were mainly comprised of mainly P5 and P6 due to P7s being very busy in preparation for moving up to secondary school.

It is evident that there has been a positive effect of the SCO Residency on the pupils. The most significant effects have been improvements to their confidence levels in other areas of school, increased wellbeing and happiness, and improved levels of communication where English isn't a first language.

### ***Stakeholder 2: Teaching staff of classes***

Teaching staff were involved in the residency throughout. There were opportunities for CPD with the SCO residency for 12 staff members and participation in regular workshops with the pupils.

The types of skills the staff gained were as follows:

- Skills in delivering music in class utilising a variety of methods, including developing individual graphic scores for pupils, and involving parents in creating musical personal journeys
- New teaching strategies which use music to deliver Curriculum for Excellence outcomes
- Confidence and enthusiasm for delivering music in the classroom.

### ***Stakeholder 3: Parents of pupils***

Parents were involved in the SCO Residency in a variety of ways. There were opportunities to take part in the following:

- Attendance at large events: a ceilidh, and finale concert by school.
- They wrote their own personal journeys with their children for use in workshops and as part of the concert. This was particularly interesting with a school community comprised of some transient families and also with many different languages.

Parents actively participated in the SCO Residency and also are part of the school community in other ways through the Parent Forum which has various opportunities for engagement.

### ***Stakeholder 4: Preston Street Primary School management team***

The management of the school was very involved in the SCO residency. With overall management of the project, the Head Teacher and Depute Head Teacher committed to the year-long residency.

A probation teacher was allocated to a class in order that one of the existing teachers could devote time to the project. She coordinated the school during the 3rd term for a period of 12 weeks, which included workshops with the SCO and the finale concert at the end of the term.

The staff and the SCO both reported that having this main contact for the project was very useful and necessary, due to the busy culture in the school and also having an external organisation coming into the school on a regular basis.

### ***Stakeholder 5: Scottish Chamber Orchestra***

The main team responsible for this project has been namely:

- The SCO Connect team which is responsible for the education and outreach programmes of the SCO. This consists of 2 full-time and 1 part-time staff member
- 1 freelance education musician facilitator who led and delivered the work, including music composition
- SCO musicians: 10 professional musicians from the SCO took part in this residency (but were not included in this stakeholder group for analysis in the Impact Map – see Appendix II for details).

### ***Stakeholder 6: Edinburgh City Council (the local authority)***

A representative from City of Edinburgh Council's Children and Families, Arts & Learning team was involved in the initial meetings and decisions about which school would benefit and best support the SCO residency. It was discussed at the initial working group meeting that there were some other schools which would have benefited from the SCO Residency. It was particularly relevant for the local authority to see a benefit in the most deprived areas of the city. However, as previously stated, the fact the school was in a catchment of multiple need, it was situated close to the SCO's rehearsal venue, the Queen's Hall, and that the school's management team had real 'buy-in' to the project meant Preston Street Primary School was the preferred school for the project.

City of Edinburgh Council was represented by the Arts & Learning Manager, who was keen to see what value the project created for pupils in the school.

## *Stakeholder 7: Funders - Trusts & Foundations*

There were three funders for this project, namely the John Watson Trust, the Robertson Trust, and Austin & Hope Pilkington Trust.

### **5.3 Engagement with stakeholders**

There has been considerable time spent talking with stakeholders in order to establish what changes they have experienced as a result of the SCO Residency. The stakeholder groups were diverse and methods were used to best capture their views and feedback. Engaging the main stakeholders was undertaken throughout the SROI process.



Detail is provided on the first two stakeholders below as the most material to the project:

#### ***School pupils***

The whole school cohort was involved in the SCO Residency at some point. In order to ensure the SROI Analysis was as precise and measurable as possible it was decided to focus engagement on those who took part for the majority of the project. Of the 257 cohort there were distinct and identifiable groups which took part and were involved in the following ways:

- **School Pupil Council focus groups:** The school identified the Pupil Council as a group which would share their views of what they thought would change for them because of the SCO Residency. 17 pupils took part in the initial focus group ahead of the start of the project and 11 pupils took part in the focus group at the end of the workshops.
  - The aim was to capture the changes and put a value on them. It was a crucial part of the evaluation not to prescribe anything and so the session ahead of the start of the project was to gain an idea of what might change so that by the end focus group sessions this approach could be retained with an open-ended question format. This informed the process and the Impact Map (Appendix I).
- **School pupil surveys and interviews:** Out of the pupils who took part there were 70 who did so on a regular basis.

#### ***Teaching staff of classes***

Teaching staff played a vital part in this SCO Residency. They provided a supporting role for the pupils in class and they also gained skills and methods to deliver music in the future by being involved in the workshops. They were engaged in the following ways:

- **Focus groups:** 3 meetings were held with the teaching staff, as part of in-service days and staff meetings. A total of 20 staff were engaged in this way to understand what changes took place for them and for the pupils.
- **Questionnaires:** the staff members who took part in the SCO Residency on a regular basis were given questionnaires at the end.

Each of the stakeholders has been involved as follows:

No.	Stakeholder	Method of engagement	Date(s)	No. of responses
1.	PSPS school pupils – pupil council meetings plus workshop participants	Focus groups	30 June 2011	17
		Individual	8 May 2012	11
		Questionnaires/surveys	25 June 2012	70
2.	PSPS teaching staff	Focus groups/meetings	16 August 2011	20
			18 June 2012	11
		Individual questionnaires	25 June 2012	8
3.	Parents of school pupils	Survey at end of project	June 2012	10
4.	PSPS senior management team	Interviews	7 June 2011	2
			16 August 2011	
			18 June 2012	
5.	SCO – Connect team and freelance facilitator SCO musicians	One to one telephone interviews	22 June 2012	2
		Questionnaires	22 June 2012	2
6.	City of Edinburgh Council – Arts and Learning team	Interview/meeting	27 April 2011	1
			7 June 2011	
		Interview/meeting	28 September 2012	1
7.	Funders – John Watson Trust	Report	October 2012	3
	Robertson Trust			
	Austin & Hope			
	Pilkington Trust			

## 6. Investment in activity

The total investment in the SCO Residency has been calculated at **£15,513.84** from June 2011 to July 2012.

This has been calculated using figures supplied by stakeholders and based on the following:

- The fees for the freelance facilitator and musicians of the SCO based on 41 workshops and 9 larger events plus general materials, travel, and concert tickets.
- The cost of the SCO Connect team equating to approximately 52 days throughout the project.
- The cost of a probationer teacher for 12 weeks at £5359.50 at PSPS which freed another teacher to dedicate her time to co-ordinate the residency from the school's side.

## 7. Theory of change

### 7.1 Changes and outcomes for stakeholders

This section provides detail on what has changed for stakeholders in this project. It is then related to the key outputs and outcomes of the evaluation.

The Impact Map (Appendix I) highlights the relationships between stakeholders; their inputs, outputs, outcomes, and shows how the impact figures were calculated.

#### *School pupils*

Participating in this residency project has had a very positive impact on the pupils at Preston Street Primary School. The predominant change has been the **increased sense of wellbeing** created by the project with pupils reporting high **levels of enjoyment and happiness**. It gave pupils a sense of being chosen to take part in “something special” which for some was the first chance they had to do so.

Tied in with this was the feeling that there were limited opportunities to take part in regular music activities besides from violin lessons. 93% of respondents to a questionnaire survey (70 responses) said they had enjoyed the SCO residency (half of them had already played an instrument) and felt that there were very limited opportunities to take part unless they could play violin (this is the only music lesson available on a regular basis at the school).

Pupils felt **more confident** as a result of taking part in the SCO Residency. This confidence did have an effect other areas of their school work. Teachers reported higher levels of participation from pupils who were “shy” or did not have much confidence, and they also evidenced positive effects on pupils who perhaps weren’t necessarily high achievers academically, but taking part “showed confidence I had not seen before and I could visibly see an improvement in his self-esteem”. One of the benefits of having a professional orchestra in residence for a long period of time was that it encouraged pupils to take up instrument lessons outside of school. A word that was used ahead of the residency was it would provide “inspiration” and therefore pupils were asked how they felt at the end of the residency and this was indeed the case that they **felt inspired to take up musical instruments**.

At Preston Street Primary School there are over 50 languages spoken. It was clear from the feedback of the staff that the SCO Residency did have a **positive impact on the communication skills of pupils with English as an additional Language (EAL), therefore reducing their sense of social isolation in a new place**. It must be pointed out that this was not a main focus of the SROI analysis and it would be a recommended detailed study for future similar projects.

"I felt excited and glad that we were all working on something about music."  
**Pupil**

"He showed confidence I have not seen from him before and could visibly see an improvement in his self-esteem"  
**Teacher**

"You can play instruments but you don't need to, you can bang on the table and play."

"Happy, understood."

"It made me feel happy because I've wanted some sort of music lessons."

**Pupil comments**

The pupils experienced the following changes, listed in order of highest response rate:

1. A greater enjoyment of music
2. Increased happiness/wellbeing from the project
3. Increased confidence in other areas of school life
4. Inspiration to take up instruments outside school
5. Improvement in self-esteem of EAL pupils through taking part

"There is a child in the class who is new to the school and has very limited English. She has a talent for art and particularly enjoys drawing. She worked really well when creating her graphic score and we were able to use this as a way to develop her vocabulary and her confidence in sharing her ideas with others."  
**Teacher**

**Evidence of the outcomes experiences by school pupils:**

Input	Output	Outcome
<p>Time to take part in the weekly workshops/classes and activities such as the rehearsals for final concert, the school ceildh and the concert.</p>	<p>Attendance at 41 workshop sessions with the SCO musicians and workshop leader:</p> <ul style="list-style-type: none"> <li>• On average 29 pupils took part in each workshop, in blocks of 3 (3 in term 1, 17 in term 2 and 23 in term 3) from primary 1 to primary 7.</li> <li>• 70 pupils took part in the regular classes overall.</li> </ul> <p>Additional musical activities in larger events for whole school:</p> <ul style="list-style-type: none"> <li>• Most of the school pupils attended events open to whole school.</li> <li>• 60 pupils took an active part in the end of residency concert.</li> </ul>	<p>Feeling happy as a result of increased participation in music.</p> <p>Enjoyment of music led to an impact on other activities in school and inspired pupils to take up musical activities outside of school.</p> <p>It has improved involvement of EAL pupils in a way they may not have been able to experience otherwise.</p>

**The 'Chain of Events' for the school pupils**

In an SROI analysis it is important to understand what changes have occurred for the stakeholder groups. When an outcome has been highlighted by a stakeholder, i.e. increased confidence, it has to be decided whether that is an entirely new outcome or one which is part of a 'chain of events'. To put it simply increasing happiness may be the only impact for some people but for others this is not where the story ended, and there was a progression in terms of other changes.



In the chain of events highlighted below 70 school pupils took part in the workshops.

Of those 70 the following can be said to have changed:

- 65 said they had enjoyed the residency and 52 of those improved their wellbeing through increased happiness;
  - Of those 52 there were 15 for whom increased happiness was all that changed for them, but
    - A further 19 they also increased in confidence in other activities in the school.
  - Of the 52 there were also 29 who became inspired to take up musical activities in the future out with school.
- Of the 6 who enjoyed the residency, there were 4 English as Additional Language (EAL) pupils who gained in terms of reducing their social isolation in a way they may not have otherwise experienced.

It is important to state that the confidence in other areas in school and inspiration to take up musical activities in the future are not mutually exclusive in this project, and that 11 did achieve both. These 11 have been counted already in the numbers above and therefore are not given a separate line in the chain of events as that would double-count the impact.

This chain of events is shown below (note that the numbers 1 to 3 in the right column add up to 52 which is the total number which achieved the outcome of improved wellbeing).



Activity/Output	Outcome part 1→	Outcome part 2→	Numbers
Music workshops with the SCO providing 2859 activity hours over a school year for a cohort of 257. 70 pupils participated in the workshop sessions throughout.	1. a) Improved wellbeing as a result of increased participation in music.	1. b) Enjoyment and happiness.	1. c) 15
	2. a) Improved wellbeing as a result of increased participation in music.	2. b) Increased confidence in other activities in school.	2. c) 19
	3. a) Improved wellbeing as a result of increased participation in music.	3. b) Inspiration to take up musical activities in the future (outside of school).	3. c) 29
	4. a) Reduced social isolation of EAL pupils in a way they may not have been able to experience otherwise.	4. b) N/A	4. c) 4

### Teaching staff

Before the SCO Residency began the teaching staff were asked what they thought the impact or change would be for them, and at that point most of the staff commented on what they expected would change for pupils.

Their role as providing primary support to the pupils in the SCO Residency was critical to the success of the project. But by the end of the project they had also reported on the positive changes it had made to their own development. Of those who were primarily involved with the regular workshops (5 teachers) all reported **increased confidence and enthusiasm to deliver music in class**. For 4 of them they also felt they had **gained skills to help deliver Curriculum for Excellence experiences and outcomes**.

It was evidenced that it was very important to have a dedicated project co-ordinator within the school. When a teacher was assigned this role it was noted that the SCO Residency was better communicated in the school. This was an unexpected input from the start of the project as this teacher came into the 2nd term for 12 weeks to support the project.

A negative comment from some teachers was that they hadn't been as involved as they would have liked to be as they weren't a "target class" and therefore didn't experience any changes or if they did it was minimal. As this wouldn't have a negative value on the impact it hasn't been included in the Impact Map.

A further comment was that perhaps aiming to work with so many classes as part of the SCO Residency was a little unrealistic and that greater impact could have been achieved with a smaller cohort.



In summary, from the stakeholder responses, the SCO Residency had **inspired the teachers** involved to deliver music in their classes in the future.

***Evidence of the outcomes experiences by teaching staff:***

Input	Output	Outcome
<p>Time to attend the workshops</p> <p>CPD time invested to meet with the SCO team during the project in addition to workshops</p>	<ul style="list-style-type: none"> <li>• On average 4 teachers attended the workshops for the duration of the project (41 workshops in total)</li> <li>• 1 teacher was able to work for 12 weeks with the SCO</li> </ul>	<p>Increased or developed enjoyment of music.</p> <p>Increased confidence to deliver music in the classroom.</p> <p>Given staff more confidence and skills to deliver CfE experiences and outcomes.</p> <p>Made staff change lesson plans for the future.</p> <p>“the way the children have responded to the experiences has created real enthusiasm for learning about music in me”</p>

***‘Chain of Events’ for teaching staff***

In the chain of events highlighted below 5 teaching staff took part in the workshops.

Of those 5 the following can be said to have changed:

- 5 said they had increased their confidence and enthusiasm to deliver music in class;
  - Of those 5 there was 1 for whom increased confidence and enthusiasm were the impact stopped, but
    - A further 4 felt they had increased their skills to deliver Curriculum for Excellence (CfE) experiences and outcomes.

This chain of events is shown below:

Activity/Output	Outcome part 1→	Outcome part 2→	Numbers
Consultation sessions, CPD training for up to 12 teachers. Workshop participation for 5 teachers.	1. a) Increased confidence and enthusiasm to deliver music in class	1. b) N/A	1. c) 1
	2.a) Increased confidence and enthusiasm to deliver music in class	2. b) Increased skills to deliver CfE experiences and outcomes	2. c) 4

### Parents & carers

Parents reported that their children really enjoyed participating in the SCO Residency, and it had given them a sense of pride in their children's achievements. One parent noted it was the first time they were aware of "proper musical education in the school".

The lasting change they felt was the increased interest in music and the school valuing the performing arts. It is interesting to note that when asked almost all parents ranked music as part of their child's learning as 10 out of a possible 10. However, not all the parents completed the survey so it can be assumed those who felt positively about the SCO Residency were the most likely to respond.

For themselves parents felt an **increased sense of being welcomed into the school community** and remarked that it was great that parents and carers could be involved too.



"I felt very welcomed to the neighbourhood and made more aware of the performing arts in the area"  
Parent

This underpins the Scottish Schools (Parental Involvement) Act 2006 which “recognises the vital role that parents play in supporting their children’s learning by modernising and strengthening the framework for supporting parental involvement in school education. It places a new duty on Scottish Ministers and education authorities to promote the involvement of parents in children’s education and the wider life of the school. It aims to help parents to be:

- Involved with their child’s education and learning
- Welcomed as an active participant in the life of the school
- Encouraged to express their views on school education generally.”<sup>9</sup>

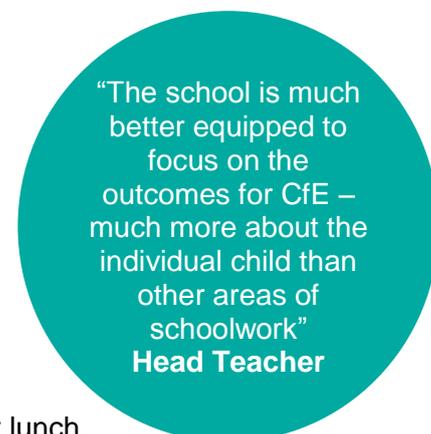


Evidence of the outcomes experiences by parents/carers of pupils:

Input	Output	Outcome
Time to work on stories with their child.	<ul style="list-style-type: none"> <li>• Parents produced work for their children in journeys and stories.</li> </ul>	Greater involvement by parents with the school and a sense of being welcomed to the area by new parents.
Time to attend the school ceilidh and finale concert.	<ul style="list-style-type: none"> <li>• At least 4 parents took part in this.</li> </ul> <p>Attendance at finale concert of approximately 130 parents and carers.</p>	"I felt welcomed to the neighbourhood and more aware of performing arts in area"

***Preston Street Primary School management team***

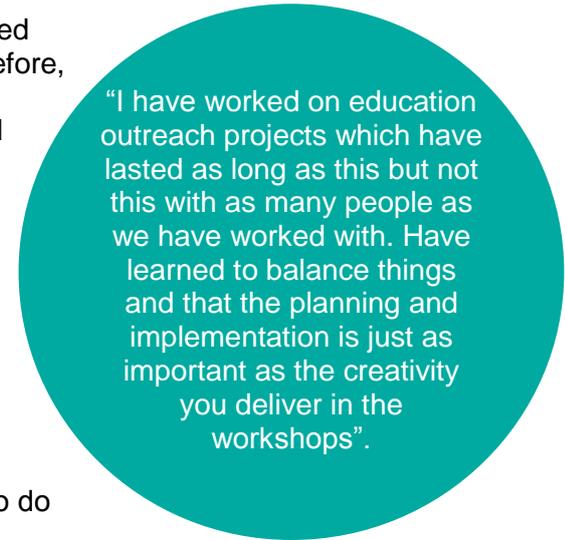
According to the management team the SCO Residency had a huge impact, predominantly on them being able to “upskill” the existing staff in music delivery. The use of new tools in music, such as graphic scores, has meant the school is “better equipped” with music embedded into the school in order to implement Curriculum for Excellence (CfE). They felt the project created a unique “buzz” around the school which had its own cultural vocabulary. The Depute Head commented:



“I have heard pupils this week discussing music styles over lunch in the dining hall and as I regularly do lunch duty this was notable as I have never heard this type of spontaneous conversation before. The P3 and P4 girls were talking about classical music and hip hop... “

<sup>9</sup> From ‘Parents as partners in their children’s learning toolkit’. <http://www.scotland.gov.uk/Resource/Doc/147410/0038822.pdf>

The view from the management team was that children gained empowerment through music which had never been done before, beginning in primary 1 through to primary 7 and also that children with English as a 2nd language gained a great deal in terms of integration and communicating effectively. The quality and different way of working with an external organisation has also been a change for the school. The management felt a music specialist would be likely to stick to music only experiences and outcomes, and rather than looking at and being confined by the curriculum the SCO residency has turned it on its head and really explored CfE more holistically.



It was agreed that the school would not have been able to deliver any equivalent project as it wouldn't have the funds to do so.

***Evidence of the outcomes experiences by the school management:***

Input	Output	Outcome
<p>Time and commitment to the project</p> <p>A probationer teacher was supplied elsewhere for 12 weeks.</p>	<p>Release an existing teacher to coordinate the project from the school side.</p>	<p>'Upskilled' staff to teach music reduced costs for music provision due to enhanced and deeper knowledge of music in existing staff.</p>

***Scottish Chamber Orchestra***

The SCO reported a deeper understanding of working collaboratively with education partners in working with Preston Street Primary School for year. This has led to the development of a model to be explored further in the future with the main aims of creating "meaningful interactions" with schools within its own community.



This has been a significant change for the SCO which has been delivering shorter-term opportunities for engagement previously. The team found there to be a deeper connection with the school which led to greater achievements by the pupils and the teachers alike.

SCO employed a freelance facilitator to run the workshops, with assistance and support from the SCO Connect Officer. For the purposes of this report the facilitator is included as part of the SCO delivery team. However it is useful to note here from the freelance facilitator's comments that a strength of the SCO team is having the resources, the ideas, and the time to make the project a "rich experience" which was really possible due to the SCO Connect Officer providing key support to everyone.

*Evidence of the outcomes experiences by the SCO:*

Input	Output	Outcome
Funding and staff time	The chance to work in a long-term large outreach project delivering 50 opportunities for engagement over an academic year.	Deeper understanding of collaborative work with education partners.
Support and coordination of the project	Delivering a project on a larger scale than previous projects.	Establishing a meaningful model of work with schools and local organisations.  Exploring working within Curriculum for Excellence in an interesting and practical way for teachers.  Establishing a long term relationship with organisations we share our community with.

## 8. Valuing outcomes

The SROI analysis uses financial proxies to assign a value to a particular element. A series of indicators is used to measure progress toward the overall stakeholder outcome, and it then shows how many people had this change, and then it is given a financial value, and this is explained through a financial proxy.

The indicators and financial proxies which represent the outcome values are listed on the following page for each stakeholder.

Please note the stakeholders of City of Edinburgh Council and the Funders are not included below as the outcomes achieved for them would be double-counting as they would be the same as for the main stakeholder groups of the pupils, teachers, and school management.



Stakeholder	Outcome	Indicator	Quantity	Financial proxies used	Source of information	Value
<b>School pupils</b>	Feeling happy/improved wellbeing as a result of increased participation in music.	Amount of pupils who said they enjoyed the sessions and felt happy.	15	Cost of violin group lessons in Edinburgh (by E-Y-M) – 1 hour £10.70 x 27 possible hours of activity per person.	Edinburgh young musicians website <a href="http://www.e-y-m.org.uk">www.e-y-m.org.uk</a>	£288.90
	Improved confidence in other activities in school	<ul style="list-style-type: none"> <li>Pupils took an active part in the finale concert for whole school</li> <li>Amount of pupils who staff observed improved in confidence</li> </ul>	19	Cost of drama, dance and singing group for the year = £217 per term = £651 per person.	Acting Out UK website. <a href="http://www.dramaclasseseedinburgh.com">www.dramaclasseseedinburgh.com</a>	£651.00
	Inspiration to take up musical activities in the future (or outside of school)	Number of pupils who said they wanted to take up an instrument	29	Cost of violin lessons for individuals. 1-2-1 violin lessons delivered by IMS staff costs c. £30.00 per hour.  x 27 possible hours of activity per person.  In a Scottish Social Attitudes survey in 2011 people were asked whether they were in favour or against charging people for the cost of school-based musical instrument lessons and 41% were in favour <sup>10</sup> .	Arts and Learning, IMS staff on nationally negotiated salaries (EIS) <a href="http://www.eis.org.uk">www.eis.org.uk</a>	£810.00
	Reduced social isolation of EAL pupils in a way they may not have been able to experience otherwise.	Number of pupils that staff observed interacting with the sessions more than usual	4	Some savings in cost for parents in employing English language tuition = £1,428	Edinburgh School of English 2 weeks home stay summer course.	£1,428.00

<sup>10</sup> <http://www.scotland.gov.uk/Publications/2012/06/3902/8>

<b>Teaching staff</b>	Increased confidence and enthusiasm to deliver music in class	Participants report having increased confidence to use music in classes in future	1	<p>Number of CPD hours equivalent needed to deliver similar outcome valued at 2 full days.</p> <p>Average cost of CPD is c.£250 for four hours and £400 for full day for professional dance, music, drama arts educators (based on 20 attendees and so reduction for 1 attendee.</p>	EIS/Musician Union and Artists Union recommended daily workshop rates. <a href="http://www.eis.org.uk">www.eis.org.uk</a>	£40.00
	Given staff more skills to deliver CfE experiences and outcomes	<ul style="list-style-type: none"> <li>Number of staff who reported they had gained skills for use in CfE</li> <li>Made staff change lesson plans for the future</li> </ul>	4	<p>Number of CPD hours needed to deliver similar outcome valued at 2 full days.</p> <p>Average cost of CPD is c.£250 for 4 hours and £400 for full day for professional dance, music, drama arts educators (based on 20 attendees and so reduction for 4 attendees.</p>	EIS/Musician Union and Artists Union recommended daily workshop rates. <a href="http://www.eis.org.uk/">www.eis.org.uk/</a>	£40.00
<b>Parents/carers of pupils</b>	Increased sense of belonging as part of the school community	<ul style="list-style-type: none"> <li>Number of parents attending the finale concert</li> <li>Parents reported they felt welcomed</li> <li>Number of parents who wrote own personal journeys for the project</li> </ul>	4	Annual household spend on recreation and culture. £57.90 per week / 3 to allow for non-culture activities = £19.30 x 45wks =£829.90	National statistics online <a href="http://www.statistics.gov.uk">www.statistics.gov.uk</a>	£868.50
<b>School management team</b>	'Upskilled' staff results in reduced costs for music provision from part-time music teacher/outside tutor.	Team report reduction	1	Cost of part-time music teacher = average salary £27,819 for a 0.2 teacher.	Preston Street Primary School plus Education Scotland	£5,563.80

<p><b>Scottish Chamber Orchestra</b></p>	<p>Deeper understanding of collaborative work with education partners</p> <p>Establishing a model of meaningful work with schools and local organisations</p> <p>Exploring working within Curriculum for Excellence in an interesting and practical way for teachers.</p> <p>Establishing a long term relationship with organisations who share our community.</p>	<p>Staff reported they had improved their planning for other projects</p>	<p>2</p>	<p>Staff training in collaborative working with schools at £125 - but discounted from costs as already accounted for in investment.</p>	<p>Voluntary Arts website. Through tender UK – ‘working effectively in and with schools’ report.</p>	<p>£0</p>
--	--	---	----------	---	--	-----------

## 8.1 Intended and unintended outcomes

The outcomes for the pupils were as expected in terms of confidence and inspiration to take up an instrument. One of the outcomes that surpassed itself was in terms of well-being with 'happiness' as word that was used a great deal from pupils themselves as feeling they got from being part of the SCO Residency.

While the team was aware that there could be a possible benefit for pupils for whom English was an additional language (EAL) it was originally felt this was beyond the scope of this analysis. However it was later included as anecdotal observations explained that the SCO Residency had changed things for them.

During the latter stages of the project a teacher was assigned to the SCO Residency which was not expected at the start of the project and the result of this was improved communication between the teaching staff, the SCO team, and the pupils.

## 8.2 Negative outcomes

### *Too ambitious*

There was a feeling from all concerned that it may have been ambitious to deliver a project like this with outcomes for the whole school. This had both negative and positive impacts however. Some pupils and staff did not get the chance to become involved in the in-depth way others did which was negative, but that everyone had some experience of the project meant that there was a sense of presence for the whole school, which was more positive than when compared to the violin lessons which were not open to everyone.

### *A busy environment*

The school is a very busy place as most school environments tend to be. There wasn't a dedicated space for the SCO workshops and the expressive arts space needed to be booked in advance which could have displaced some other activities, but this turned out not to be the case.

As everyone did have some involvement in the SCO Residency these potentially negative outcomes were not included in the Impact Map.



### 8.3 Indicators

As with any SROI analysis this report has developed indicators which were established through consultation with the stakeholders. These demonstrate how the outcome is measured, i.e. how do we know this outcome happened?

Stakeholder	Outcome	Indicator
<b>School pupils</b>	Feeling happy/improved wellbeing as a result of increased participation in music	Amount of pupils who said they enjoyed the sessions and felt happy.
	Improved confidence in other activities in school	<ul style="list-style-type: none"> <li>Pupils took an active part in the finale concert for whole school</li> <li>Amount of pupils who staff observed improved in confidence</li> </ul>
	Inspiration to take up musical activities in the future (or outside of school)	Number of pupils who said they wanted to take up an instrument
	Reduced social isolation of EAL pupils in a way they may not have been able to experience otherwise.	Number of pupils that staff observed interacting with the sessions more than usual
<b>Teaching staff</b>	Increased confidence and enthusiasm to deliver music in class	Participants report having increased confidence to use music in classes in future.
	Given staff more skills to deliver CfE experiences and outcomes	<ul style="list-style-type: none"> <li>Number of staff who reported they had gained skills for use in CfE</li> <li>Made staff change lesson plans for the future</li> </ul>
<b>Parents/carers of pupils</b>	Increased sense of belonging as part of the school community	<ul style="list-style-type: none"> <li>Number of parents attending the finale concert</li> <li>Parents reported they felt welcomed</li> <li>Number of parents who wrote own personal journeys for the project</li> </ul>
<b>School management team</b>	'Up skilled' staff results in reduced costs for music provision from part-time music teacher/outside tutor.	Team report reduction.
<b>Scottish Chamber Orchestra</b>	<ul style="list-style-type: none"> <li>Deeper understanding of collaborative work with education partners</li> <li>Establishing a model of meaningful work with schools and local organisations</li> <li>Exploring working within Curriculum for Excellence in an interesting and practical way for teachers.</li> <li>Establishing a long term relationship with organisations we share our community with.</li> </ul>	<p>Staff reported they had improved their planning for other projects</p> <p>Established long lasting relationship with PSPS and already worked with them again.</p>

## 8.4 Duration of the outcomes/How long will the benefit time last?

In order to support this analysis it was important to establish how long the outcomes were likely to last for each stakeholder. The duration of each outcome varies but as the SCO Residency was for 1 year where participation is required to have an impact (rather than longer-term resulting effect) then no drop-off is used and a 1 year rule is applied.

For all others assumptions have been made based on thorough research of national sources of information and consultation with stakeholders.

This is documented below:

Outcome	Benefit time in years (duration)	Rationale
<b>School pupils</b>		
Feeling happy/improved wellbeing as a result of increased participation in music.	2 years	As we assume that the pupils would not have access to this level of participation after the residency then the effects are estimated to last for 1 year after the duration of the project.
Improved confidence in other activities in school	8 years	The assumption here is that the pupils who took part most were in primary 6 and this would affect the rest of their school career through to the end of their secondary school.
Inspiration to take up musical activities in the future (or outside of school)	3 years	Evidence from other sources (DfE) shows that access to music in primary school leads pupils to take up music in secondary school and beyond. <a href="http://www.education.gov.uk">www.education.gov.uk</a> Most of the respondents in interview were in primary 6 hence this period of duration but arguably it could last far longer into adulthood.
Reduced social isolation of EAL pupils in a way they may not have been able to experience otherwise.	1 year	It is evidenced (The Guardian) that 'regular interactions are key' and therefore not beyond the lifetime of this residency <a href="http://www.guardian.co.uk">www.guardian.co.uk</a>
<b>Teaching staff</b>		
Increased confidence and enthusiasm to deliver music in class	15 years	The significance of having a long-term residency that has equipped the teaching staff should remain with them for much of their career.
Given staff more skills to deliver CfE experiences and outcomes	10 years	This residency parallels with the implementation of Curriculum for Excellence in Scotland and should have an impact on staff for much of their career. CfE is a reform of the Scottish Education system and so the 'experiences and outcomes' will be likely to remain in place long-term

<b>Parents/carers of pupils</b>		
Increased sense of belonging as part of the school community	2 years	Because the residency is only for a year we estimate this will not diminish straight away but will not be tracked longer-term as part of this analysis
<b>School management</b>		
'Upskilled' staff reduced costs in music provision	3 years	As the residency provides a year-long musical education experience there is less need for the school to buy-in other external provision.
<b>Scottish Chamber Orchestra</b>		
Deeper understanding of collaborative work with education partners	3 years	Based on average staff turnover when knowledge may be passed on but it ultimately held by those who participated

## 8.5 Materiality checks

### *Materiality*

An SROI analysis asks to only count that which is material to the evaluation, in other words, those changes which were the most crucial and for those most affected. Therefore, It was decided that although the SCO Residency did involve the whole school cohort of 257, the main beneficiaries were the 70 pupils who took part in the regular workshops, as well as the staff who also attended. Therefore these were the numbers that the SROI analysis used.

It was also decided not to include analysis associated with inputs and outcomes relating to the SCO musicians, City of Edinburgh Council, or the funders. When we reviewed the scope of the analysis it was concluded that the main measurement of change was for other stakeholders.

City of Edinburgh Council and the funders are included in the Impact Map as stakeholders as they both provided inputs but the outcomes for them were felt to largely double-count the impacts experienced by the school pupils and teaching staff, therefore there isn't a detailed analysis in this report. The SROI report will be provided to the funders.



## 9. Establishing the impact

To ensure this is an accurate report of the outcomes as a direct result of the SCO Residency, an SROI analysis calculates the impact by asking what else was taking place at the same time. This enables us to gain an understanding of how much impact the SCO Residency had alongside other things that the school had running. This measure then allows for a robust and honest measure of how much of the impacts and changes were down to this project and how much to others. This is then represented as a percentage, which is an estimate of how much of the impact is achieved by other activities. The overall impact by the SCO Residency is calculated by subtracting the deadweight, displacement, and attribution from the impact value. This is then subjected to a sensitivity analysis (see section 10.1).

### 9.1 Deadweight

*What would have happened anyway if this project wasn't running?*

Preston Street Primary School does have activities running which would have had an impact on the learning of the pupils and staff, regardless of whether the SCO Residency took place. This includes deliverables for Curriculum for Excellence, violin lessons, music sessions with the National Youth Choir of Scotland, other Continuous Professional Development (CPD) opportunities for staff, and therefore these have been taken into account on the following page.

### 9.2 Displacement

*Did this project displace any other activity?*

It was considered that this project did not have a displacement effect, in other words it did not have a negative impact elsewhere. Staff and pupils were asked about this and the responses were that there wasn't anything that it took the place of. The probationer teacher was allocated to a class in order that the existing teacher could be assigned to this SCO Residency but this was seen by all as having a positive impact for both teachers, and was 'additional' rather than instead of, and therefore did not displace anything that was taking place.

### 9.3 Attribution

*What else could have had this impact or effect on the stakeholders?*

The school itself is very committed to the creative arts and it viewed as "a cultural melting pot" with so many different cultures and languages in the school. It has been involved in several different cultural projects at the same time such as the *Rights Respecting School Award (RRSA) accreditation*<sup>11</sup> which involved the whole school and as such it was important to incorporate this into the analysis and record the impact of the SCO Residency as robustly and apparent as possible.

The *Growing Confidence* initiative was also something running and well-established and the staff are trained in this but it wasn't mentioned by the staff in the survey only through interview with 1 teacher so the assumption has been made that this didn't have a great impact that would be attributable away from the SCO Residency.

---

<sup>11</sup> <http://www.unicef.org.uk/rrsa>

The following table shows the %ages given to each of these criteria:

Outcome	Deadweight benchmark	Displacement	Attribution
	What would have happened anyway without the activity?		Who else contributed to the change?
<b>School pupils</b>			
Feeling happy/improved wellbeing as a result of increased participation in music.	10%	0%	26%
Improved confidence in other activities in school.	10%	0%	50%
Inspiration to take up musical activities in the future (outside of school).	29%	0%	0.2%
Reduced social isolation of EAL pupils in a way they may not have been able to experience otherwise.	2%	0%	0%
<b>Teaching staff</b>			
Increased confidence and enthusiasm to deliver music in class.	0.5%	0%	33%
Given staff more skills to deliver CfE experiences and outcomes.	30%	0%	50%
<b>Parents/carers</b>			
Increased sense of belonging as part of the school community.	10%	0%	10%
<b>School management</b>			
'Upskilled' staff lead to reduced costs for music provision from part-time music teacher/outside tutor	0%	10%	0%

The full rationale for the deadweight, displacement, and attribution %ages is included in Appendix VI.

Note: the other material stakeholders, namely the SCO, the local authority, and the funders are not included here as the impacts for them have already been accounted for in above for the impact of those listed above. They are included however in the Impact Map.

## 9.4 Drop-off

Some changes have a more lasting effect than others. As already detailed the benefit time or duration of the impact is used to indicate the reach of the activity. For example, 10 years implies that the effect is very significant for the stakeholder. Over time, however, other factors, such as new experiences or other influences will also have an effect on the outcome, and therefore the attribution to the SCO Residency will be lower. This is the reduction of the impact of an outcome over time.

It was necessary therefore to consider how long any outcome will last in future years and how much of this is attributed to the SCO Residency. Over time for any outcome that has a duration period longer than 1 year; the analysis must apportion a drop-off rate, to reflect the likelihood that over time changes experienced by individuals will be influenced by additional external factors. The SCO Residency was a one-off project and therefore assumptions must be made on effects that will take place once the SCO Residency ceases to take place.

In summary the outcome with the longest lasting effects is the effect of increasing the skills of teachers to deliver music. It could also be argued that the inspiration to take up music could last into adulthood and this is highlighted elsewhere but to assign a financial proxy against that for longer than 3 years when the main participants will by then be in high school is unrealistic. In other words while that inspiration might last 10 years it could not be said that an individual would take 10 years' worth of violin lessons to become inspired.

Outcome	Benefit time in years (duration)	Drop-Off as a %age	Rationale for drop-off
<b>School pupils</b>			
Feeling happy/improved wellbeing as a result of increased participation in classical music.	1 year	0%	As we assume that the pupils would not have access to this level of participation after the residency then the effects are just for the duration of it (plus summer holidays at end).
Improved confidence in other activities in school	8 years	50%	The drop-off is 50% because other factors will develop pupil confidence due to the priorities of Curriculum for Excellence to create 'confident learners' so it will have a long effect but it won't be the only reason for improved confidence.
Inspiration to take up musical activities in the future (or outside of school)	3 years	25%	The drop-off is 25% because this is likely to have a long-lasting effect but other influences are also possible through attending concerts, violin lessons etc.  "I do remember RSNO (Royal Scottish National Orchestra) musicians coming to my primary school when I was in P6 and this really inspired me to keep going with my lessons and I then saw it as an option of a career" SCO
Reduced social isolation of EAL pupils in a way they may not have been able to experience otherwise.	1 year	0%	This is kept at 0% as once the SCO Residency is complete there would be other work with EAL pupils to do this.

Teaching staff			
Increased confidence and enthusiasm to deliver music in class	15 years	10%	The length of this programme is unusual for staff and therefore they may access other opportunities but with less likelihood of such embedding as this more in-depth residency provided.
Given staff more skills to deliver CfE experiences and outcomes	5	20%	Creativity is a big part of CfE and the SCO Residency has had a significant impact. The drop-off is based on assuming other CPD training will affect teachers but that the SCO Residency has left a lasting skillset.
Parents/carers of pupils			
Increased sense of belonging as part of the school community	2	50%	Parents will be involved in other activities at the school through CfE, the Parent Council, events.
School management			
'Upskilled' staff leads to reduced costs in music provision	3	10%	This will have a long-term effect but staff turnover may mean the school could lose some of the skills over time.
Scottish Chamber Orchestra			
Deeper understanding of collaborative work with education partners	3	0%	This will not drop-off as the model will be ready to use with other education organisations in the future.

## 10. Calculating the social return value

The SROI ratio is the total value created minus deadweight, displacement and attribution and the future value of money, is then divided by the total investment.

This evaluative SROI analysis uses the current recommended discount rate for public funds, which is 3.5%, to provide a value for currency in future years. This has resulted in the following impact and resulting social return value:

Total impact of the SCO Residency (Present Value)	Total investment	Net present value (PV minus investment)	Social Return on Investment
£73,551.31	£15,513.84	£58,037.47	<b>£4.74</b> is returned for every £1 invested.

## 10.1 Sensitivity analysis

In order to test the above ratio it is necessary to undertake a sensitivity analysis to understand what would change in terms of value if any elements were to differ from those identified in the analysis (and featured on the Impact Map).

For the purposes of adhering to the SROI principles it is recommended to calculate how much needs to change in order to make the social return ratio of £1 value for every £1 investment.

Those impacts with the highest financial values have been given the most scrutiny to see how they could affect the change. Each of these was then ranked in terms of what would be the result of a 1 to 1 ratio and this is detailed below:



Factor	Current value	1 to 1 ratio
Funder investment	£6,000	£63,972.47
PSPS investment	£5,359.50	£63,395.09
SCO investment	£4,154.34	£62,183.96
Discount rate	3.50%	207.2%

From the table above it is can be ascertained that the funders would have to have invested £69.039.45 to have only gained a £1:£1 return on their investment (therefore highly unlikely). In the most unlikely case if the interest rates increased from 3.5% to 207.2% then there would be a £1:£1 return on investment.

All the other high value impacts were scrutinised and could not achieve a 1:1 ratio. Therefore they were all given the value of 0 to best understand the worst case scenario and the results, ranked in order of worst case SROI ratio, are as follows:

Stakeholder	Impact	What has been changed	Value given	Worst case scenario – the SROI ratio
School pupils	Inspiration to take up musical activities in future (out of school)	Benefit time reduced/ or number of people benefitting.	0	2.45:1
School pupils	Inspiration to take up musical activities in future (out of school)	Financial proxy reduced	0	2.45:1
School management	'Upskilled' staff lead to reduced costs for music provision from part-time music teacher/outside tutor	Financial proxy reduced/ or if deadweight, displacement, attribution, drop-off all 100%	0	3.92:1
School pupils	Improved wellbeing as a result of increased participation in music.	If deadweight, displacement, attribution, drop-off all 100%/ or financial proxy reduced to 0.	0	4.39:1
School pupils	Reduced social isolation of EAL pupils in a way they may not have been able to experience otherwise.	Financial proxy reduced/ If deadweight, displacement, attribution, drop-off all 100%	0	4.39:1
School pupils	Reduced social isolation of EAL pupils in a way they may not have been able to experience otherwise.	If change only for 1 person	0	4.48:1
Parents/carers	Increased sense of belonging as part of the school community.	Financial proxy reduced	0	4.48:1

Through the sensitivity analysis it was possible to ascertain that the lowest SROI ratio possible in the worst case scenario would be £2.45 for every £1 invested and that only occurred if the inspiration to take up musical activities did not have a lasting effect of 3 years but instead was 0 or if the financial proxy for this was 0. Conversely it may be that the inspiration to take up musical activities would not incur as much in deadweight and therefore could prove that the SROI ratio was higher than £4.74: £1.

As sensitivity analyses test if the results are robust to all the assumptions made it is worth stating that this SROI analysis did not base assumptions on sample responses. All the responses that were obtained were what were used in this evaluation. In other words, where 19 pupils stated they felt inspired to take up further musical activities in the future the figure of 19 was used, it was not 'upscaled' from a sample representation, and, as the SCO Residency did in part work with the whole school cohort of 257 there could be other potential positive impacts that have taken place for those who were less directly involved and therefore discounted from this analysis.

The outcome of this sensitivity analysis is that the SROI ratio of **£4.74 for every £1** invested is robust and justifiable as even in the worst case scenario the SCO Residency will be significantly more than £1:£1 and even if there was a decrease in the different impact areas the likelihood under testing is that it would return over £4 in the majority of testing.

## 11. Recommendations

The SCO Residency at Preston Street Primary School has demonstrated the significant value there is to committing to and undertaking a long-term partnership project of this scale.

It is recommended that the Scottish Chamber Orchestra, as the provider of the residency, considers:

- Extending the remit of the SROI and return to Preston Street Primary School in the next school year to ask staff and pupils if they had used music as per their feedback at the end of this project time – this would be more demonstrative of the longer-term impact of this work.
- Involving the national body, Education Scotland, as an integral stakeholder in future projects to share the learning model more widely.
- How best to deliver future projects with a small team capacity such as the SCO Connect. It was observed in this evaluation that there is a possible 'key man dependency' issue i.e. what would happen if the SCO Connect Officer weren't so involved or did not have the necessary set of skills to support the project (facilitator and musicians)?
- Implement an online monitoring and evaluation system to support evidencing impact and SROI which the core team could input to. This would aid the gathering of information and sharing with stakeholders on a more regular ongoing basis, including funders.
- Review the SROI in terms of how it might support the SCO team in decision-making on other similar projects in the future.
- A more targeted group to work with. The whole school was quite an undertaking and led to some organisational issues for both the SCO and Preston Street Primary School in ensuring everyone could take part in some way.
- Delivering a project with the specific aim of understanding change and impact for pupils where English is an additional Language (EAL). This was not a main focus of the SROI analysis and it would be a recommended detailed study for future similar projects.

It is recommended that Preston Street Primary School considers:

- Designating a staff member to lead a future project for the full duration of the project for a consistent approach and to act as a 'communications hub' for all the stakeholders involved. Having a staff member for 1 term proved to be very valuable.
- Integrating music into learning through a more diverse offer. It became apparent through pupil feedback that the existing violin lessons, while valued, had appeared to be quite exclusive as to who was chosen to take part.

## 12. Further information

The following sources detail more about the SCO Residency at Preston Street Primary School

- [The Times Education Supplement, July 20 2012.](#)
- [Preston Street Primary School Blog](#)

# Appendix I – The Impact Map

Social Return on Investment - The Impact Map											0%	0%	0%	0%	£0.00										
Organisation	Scottish Chamber Orchestra				Name	Jo Easingwood																			
Objectives	To provide social value for a new school residency project					Date	24th September 2012																		
Scope	Activity	A year long orchestra in residence at Preston Street Primary school.	Objective of Activity	Analysis of a new year-long orchestra in residency programme with a primary school in Edinburgh in order to improve pupil wellbeing through participation in music, increase confidence in both the learning and delivery of music and in other areas of school	Time period	1 year - June 2011 to June 2012					0%	0%	0%	0%	£0.00										
Contract/Funding/part of organisation	combination of trust grants, investment of core funds	Purpose of Analysis	The SCO has a national remit to deliver education programmes and thus it wanted to understand what impact that it could have with a long-term residency in a school to see if this was the best use of its resources and if successful it could be replicated e	Forecast or evaluation	Evaluation																				
<div style="display: flex; justify-content: space-between;"> <span>Stage 1 →</span> <span>Stage 2 →</span> <span>Stage 3 →</span> <span>Stage 4 →</span> <span>Stage 5 →</span> </div>																									
Stakeholders	Inputs	Outputs	The Outcomes (what changes)								Deadweight %	Displacement %	Attribution %	Drop off %	Impact	Calculating Social Return									
Who will we have an effect on? Who will have an effect on us?	What will they invest? Value £	Summary of activity in numbers	Description	Indicator	Source	Quantity	Benefit time	Financial Proxy	Value £	Source	What would have happened without the activity?	What activity would we displace?	Who else would contribute to the change?	Will the outcome drop off in future years?	Quantity times financial proxy, less deadweight, displacement and attribution	Discount rate	3.5%								
			How would we describe the change?	How would we measure it?	Where did we get the information from?	How much change will there be?	How long will it last?	What proxy did we use to value the change?	What is the value of the change?	Where did we get the information from?						Year 1 (after activity)	Year 2	Year 3	Year 4	Year 5					
1. School pupils/participants	Time	£0.00	Music workshops with the SCO providing 2859 activity hours over a school year for a cohort of 257. 70 pupils participated in the workshop sessions throughout.	Improved wellbeing as a result of increased participation in music.	• Pupils said they enjoyed the sessions and felt happy.	Questionnaire/Focus groups	15	2	Violin group lessons in Edinburgh (E-Y_M) – 1 hour £10.70 x 27 possible hours of activity per person.	£288.90	Edinburgh Young Musicians website.	10%	0%	26%	0%	£2,886.11	£2,886.11	£2,886.11	£0.00	£0.00	£0.00				
	Time	£0.00		Increased confidence in other activities in school	• Pupils taking an active part in the finale concert for whole school • Staff observed improvements in confidence		19	8	• Cost of drama, dance and singing group for the year. = £217 per term = £651 per person.	£651.00	Acting Out UK website.	10%	0%	50%	50%	£5,566.05	£5,566.05	£2,783.03	£1,391.51	£695.76	£347.88				
	Time	£0.00		Inspiration to take up musical activities in future (out of school)	Number of pupils who said they wanted to take up an instrument		29	3	Violin lessons for individuals. Valued at between £29-39 per 1 hr lesson (average of £34 x 27 possible hrs on average)	£918.00	Home Tuition Scotland website	29%	0%	2%	25%	£18,523.59	£18,523.59	£13,892.69	£10,419.52	£0.00	£0.00				
	Time	£0.00		Reduced social isolation of EAL pupils in a way they may not have been able to experience otherwise.	Staff observed participants interacting with the sessions differently than usual		4	1	Some savings in cost for parents in employing English language tuition = £1,428	£1,428.00	Edinburgh School of English 2 weeks homestay summer course.	2%	0%	0%	0%	£5,597.76	£5,597.76	£0.00	£0.00	£0.00	£0.00				
2. Teaching staff of classes	Time		Consultation sessions, CPD training for up to 12 teachers. Workshop participation for 5 teachers.	Increased confidence and enthusiasm to deliver music in class	• Participants report having increased confidence to use music in classes in future.		1	15	• Number of CPD hours needed to deliver similar outcome valued at 2 full days – 4 hours valued at £400, so £1600. That was for 20 and so reduction for 1 attendee	£80.00	Scottish Youth Theatre and other creative orgs for cpd.	5%	0%	33%	10%	£50.92	£50.92	£45.83	£41.25	£37.12	£33.41				
	Time			Increased skills to deliver CIE experiences and outcomes	• Number of staff who reported they had gained skills for use in CIE  Staff reported in start of new term of plans to use music for 2012-13 academic year.		4	5	• Number of CPD hours needed to deliver similar outcome valued at 2 full days – 4 hours for Scottish Youth Theatre at £400. So £1600. That was for 20 and so reduction for 4 attendees (£80 each)	£80.00	Scottish Youth Theatre and other creative orgs for cpd.	30%	0%	50%	20%	£112.00	£112.00	£89.60	£71.68	£57.34	£45.88				
3. Parents/carers of school pupils	Time	£0.00	Attendance at large events; SCO concerts, ceilidh, final concert by school. Personal journeys with children for workshops.	Increased sense of belonging as part of the school community	• Parents reported they felt welcomed • Number of parents attending the final concert • Number of parents who wrote own personal journeys for the project		4	2	• Annual household spend on recreation and culture. £57.90 per week / 3 to allow for non-culture activities = £19.30 x 45wks	£868.50	National statistics online	10%	0%	10%	50%	£2,813.94	£2,813.94	£1,406.97	£0.00	£0.00	£0.00				
4. PSPS management team	Time and commitment to the project + Probationer teacher for 12 wks	£5,359.50	Released existing teacher to coordinate residency from school side - in-kind.	Upskilled staff lead to reduced costs for music provision from part-time music teacher/outside tutor	School reports reductions and upskilling of staff.		1	3	Cost of part-time music teacher = average salary £27,819 for a 0.2 teacher.	£5,563.80	Preston Street Primary School plus Learning Teaching Scotland	0%	10%	0%	10%	£5,007.42	£5,007.42	£4,506.68	£4,056.01	£0.00	£0.00				
5. Scottish Chamber Orchestra	Staff time Support and coordination of the project	£4,154.34	The chance to work in a long-term large outreach project delivering 50 opportunities for engagement over an academic year. Delivering a project on a larger scale than previous projects.	Deeper understanding of collaborative work with education partners • establishing a model of meaningful work with schools and local organisations • Exploring working with Curriculum for Excellence in	Future successful projects using this model.	Interviews.	2	3	Staff training in collaborative working with schools at £125 - but discounted from costs as already accounted for in investment	£0.00	Voluntary Arts website. Through tender uk – 'working effectively in and with schools'	0%	0%	0%	0%	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00				
6. Edinburgh City Council (local authority) - Arts & learning team	Time	£0.00		Increased musical knowledge of teaching staff	Already counted in teaching staff.		0		already counted above (cost of probationer teacher).			0%	0%	0%	0%	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00				
7. Funders - Trusts & Foundations (John Watson, Robertson Trust, Austin and Hope Pilkington Trust)	Funding	£6,000.00		Outcomes already counted above for participants.								0%	0%	0%	0%	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00				
<b>Total</b>		<b>£15,513.84</b>														<b>£40,557.79</b>	<b>£25,610.90</b>	<b>£15,979.97</b>	<b>£790.22</b>	<b>£427.16</b>					

Present value of each year (after discounting)	£39,186.27	£23,908.05	£14,413.01	£688.63	£359.66
Total Present Value (PV)					£78,555.63
Net Present Value (PV minus the investment)					£63,041.79
Social Return £ per £					5.06

## Appendix II: Excluded stakeholders

The stakeholder groups identified but not included in the analysis, and the reasons for exclusion, are shown below:

Stakeholder	How they are affected/involved in the project	Reason for exclusion
<b>Other staff in school</b>	Providing support to the project	No direct impact from the project, it would have difficult to measure the effects on their minimal involvement.
<b>SCO Players</b>	Provided music in workshops and concerts	These are freelance posts and as such there were different players attending workshops so difficult to gain a consistent effect.
<b>SCO whole organisation</b>	Supported the project in strategic terms.	It was felt the main part of the SCO to be impacted was the SCO Connect team and that the impacts were addressed in the other stakeholders.
<b>Queen's Hall/ Usher Hall</b>	The venue was used for rehearsals which the stakeholders attended.	There wasn't as much activity here as was initially thought so no direct impact.
<b>Education Scotland</b>	No direct impact or effect.	No direct impact. Future projects could involve them and so in recommendations, so that the work could form part of its strategic guidance.
<b>EAL resource providers</b>	No direct impact or effect.	As above.

## Appendix III: Questionnaires used for school pupils

- Q1.** Do you play an instrument?
- Q2.** If yes, what instrument(s) do you play?
- Q3.** What made you want to learn to play an instrument?
- Q4.** What activities do you do in school which have music?
- Q5.** Did you enjoy working with the SCO?
- Q6.** What did you like best about working with the SCO?
- Q7.** What did you like least about working with the SCO?
- Q8.** Did it make you feel happy (include other positive/wellbeing terms)?
- Q9.** How did learning about music with the orchestra make you feel?
- Q10.** Has the SCO project had an impact on other things you do in school?
- Q11.** If yes, how has it affected your other activities, subjects or topics? (has it made you more confident, made some things better, easier, or harder, or hasn't made any difference)
- Q12.** Has the SCO project inspired you to take up other musical activities outside of school? if yes, what?
- Q13.** Would you have taken part in other music activities anyway or is it because of the SCO being in school?
- Q14.** Would you like to go to a concert because of working with the SCO?
- Q15.** If the SCO come to the school again what would make it better for you?
- Q16.** General thoughts to share

## Appendix IV: Questionnaires used for teaching staff

- Q1.** What did you think of the SCO being resident in the school?
- Q2.** What kind of changes or impacts has there been as a result of the SCO Residency?
- Q3.** Do you feel the residency has done any of the following (tick all that apply)?
  - a. Given you new ideas
  - b. Given you new expertise
  - c. Given you more enthusiasm
  - d. Given you inspiration
  - e. Made you change your planning of lessons
  - f. Improved your understanding of music
  - g. Shown you new ways to use music in the classroom
  - h. Given you more confidence to deliver CFE experiences and outcomes
  - i. Encouraged you to try new things in the classroom
  - j. Given an opportunity to see different methods of working
  - k. Given you confidence to explore and use music in the classroom
- Q4.** If the residency hadn't taken place what would you have done in those sessions instead?
- Q5.** Can you describe any feelings you have had having the SCO working with you over a year?
- Q6.** How has the SCO residency helped you to do the following?
  - a. Freed you to do other things, if so what?
  - b. Helped to build connections with parents/carers?
  - c. Enhanced communications with EAL pupils?
  - d. It hasn't helped or made a difference?
  - e. Other?
- Q7.** Have you see any differences in the pupils through the residency? (if so, what)
- Q8.** What other things/activities could also have contributed to those differences (please list and explain)

- Q9.** Has the residency increased your skills in delivering Curriculum for Excellence experiences and outcomes (if so, how?)
- Q10.** Do you feel the residency has led to more sharing between staff?
- Q11.** What other activities or projects have had an impact on your work at the same time?
- Q12.** Has the SCO residency prevented you from doing other things?
- Q13.** How would you describe your overall experience of the residency?
- Q14.** How was your teaching affected by taking part in the residency over the year?
- Q15.** On the scale below, how involved in the residency were you (very, regularly, not involved)?
- Q16.** Are you happy with the amount your class was involved?
- Yes, it was just right
  - No, I would have liked my class to have been more involved
  - No, we were involved too much
- Q17.** What would have been your ideal level of involvement in the residency?
- Once a week
  - Once every two weeks
  - Once a month
  - Once a term
  - Intensive periods of work
  - Now and again
  - Never

## Appendix V: Questionnaires used for parents/carers

- Q1.** How many children do you have attending Preston Street Primary School?
- Q2.** What class is/are your children in?
- Q3.** Are you aware the SCO has been resident in the school for the past year?
- Q4.** How did you find out about the residency?
- Q5.** How has your child participated in the residency?
- Q6.** Have you participated in the residency yourself, if so in what ways?
- Q7.** How was your child's experience of working with the SCO?
- Q8.** What impact do you think there has been from the residency?
- On your child/children
  - On you as a parent/carers
  - On the school
  - On the school community
- Q9.** On a scale of 1 to 10 how important do you think music is as part of your child's learning at school?
- Q10.** Do you feel your child would have had the same impact from another activity, if so what?
- Q11.** What did you think of the SCO being resident in the school?
- A great idea
  - Forward thinking
  - Fantastic opportunity for pupils
  - Fantastic opportunity for staff
  - Great learning experience
  - My child now wants to learn an instrument
  - Good method of using CfE
  - Distraction from school work
  - Waste of time
  - Other

- Q12.** Is there anything about the residency you would have liked to have been done differently?
- Q13.** Had you heard of the SCO before the residency?

## Appendix VI: Deadweight, displacement, attribution table – full details

Outcome	Deadweight benchmark	Displacement	Attribution
	What would have happened anyway without the activity?		Who else contributed to the change?
<b>School pupils</b>			
Feeling happy/improved wellbeing as a result of increased participation in music.	10% Wellbeing benchmarks are included in the CfE as part of Getting it Right for Every Child <sup>12</sup> but not a great deal would take place through music (see attribution). These are also assessed on 2 hours of physical activity each week through CfE in Scotland. While this is not music it is seen as achieving similar outcomes in terms of wellbeing. <sup>13</sup> )	0%	26% There were violin lessons for 18 pupils (which represents 26% of the 70 pupils taking part in the workshops) and one-off short term projects with National Youth Choir Scotland (NYCOS) and Fischy Music songs through Emotional Literacy (but the violin pupils were already taking part and there was a lot of feedback from the Pupil Council that it could exclude people and they didn't want to learn violin therefore not a huge effect in terms of improved wellbeing.)
Improved confidence in other activities in school	10% Wellbeing benchmarks are included in the CfE as part of Getting it Right for Every Child but not a great deal would take place through music (see attribution).	0%	50% The Right Respecting School Awards outcomes have an average similar effect and the same time is devoted to this, according to staff.
Inspiration to take up musical activities in the future (outside of school).	29% This is based on the responses of pupils interviewed. Out of the 70 respondents 20 said they would have taken up other musical activities without the SCO being there.	0%	0.2% The violin pupils worked as part of the residency therefore only a minimal attribution can be made against this for violin lessons having the same effect.
Reduced social isolation of EAL pupils in a way they may not have been able to experience otherwise.	2% EAL achievements as a whole nationally along with the Rights Respecting School Awards would impact on the pupils although not significantly.	0%	0% Due to the reports from the teachers who said they wouldn't have experienced this reduction in social isolation otherwise.

<sup>12</sup> page 10 <http://www.scotland.gov.uk/Resource/Doc/1141/0065063.pdf>

<sup>13</sup> <http://www.educationscotland.gov.uk/learningteachingandassessment/learningacrossthecurriculum/responsibilityofall/healthandwellbeing/principlesandpractice/index.asp>

<b>Teaching staff</b>			
Increased confidence and enthusiasm to deliver music in class	0.5% CPD hours per year for Scotland teachers is 35. The school could have engaged another music specialist to deliver these outcomes through music and those below but the school did not have budget to do this therefore deadweight is minimal.	0%	33% Staff also had gained from working with NYCOS weekly, and through the Growing Confidence initiative and other personal CPD in expressive arts.  "The most effective schools recognised that regular, sustained experiences were essential to secure good musical progress. Schools where curriculum provision was weaker showed limited understanding about musical progression or did not give enough time for music." Ofsted report. <sup>14</sup>
Given staff more skills to deliver CfE experiences and outcomes	30% It is likely that staff could have received CPD to increase their skills.	0%	50% Staff also worked on Fair Trade project, Rights Respecting school Award, Emotional literacy, and showcases.
<b>Parents/carers</b>			
Increased sense of belonging as part of the school community	10% The school would likely have held an event(s) for parents such as the previous year concert but the length of the residency and the interactive element for the parent means that this is a fairly low deadweight figure.	0%	10% Attending the School Council, and the ceilidh.
<b>School management</b>			
'Upskilled' staff lead to reduced costs for music provision from part-time music teacher/outside tutor.	0% There wasn't any music planned or funds to do so in this year.	10% A small amount could be displaced from another activity.	0% "This is the first time I have seen graphic scores in lessons plans – ever!"

<sup>14</sup> <http://www.ofsted.gov.uk/resources/music-schools-wider-still-and-wider>

## Appendix VII: Quotes from stakeholders

Significant issues/outcomes/changes highlighted during interviews/focus groups	Quotes from interviews/focus groups
<b>SCHOOL PUPILS</b>	
Increased happiness (wellbeing factor)	"Happy, understood.", "It made me feel happy because I've been wanting some sorts of music lessons."
Only violin possibility to learn	"If you don't learn to play violin you don't have other opportunities or involvement with anything to learn music." "I feel relieved that SCO worked with us as we've waited for ages for something musical to come along and the opportunity after violin because not many got chosen" (Pupil Council). "Like to play in front of people, you need to perform so good to be with orchestra as you get to perform whereas you don't in violin class"
Increased confidence in other areas	"A boy who doesn't have much confidence really enjoyed participating in the dance. This also appeared to have a positive effect on his behaviour in the classroom." "A pupil in my class who does not always shine academically had the opportunity to be a narrator in the show and had the chance to be a star. He showed confidence I have not seen from him before and could visibly see an improvement in his self-esteem."
Excitement and awe	"I felt excited and glad that we were all working on something about music." "I feel excited and incredible that we are working with real musicians who will play in concerts and we get to play with them in a concert" "We've been picked to do something special"
Inspiration to take up instruments/music outside school	"You can play instruments but you don't need to, you can bang on the table and play so you don't need to play an instrument."
Improvement in self-esteem of EAL pupils with opportunities to take part	"There is a child in the class who is new to the school and has very limited English. She has a talent for art and particularly enjoys drawing. She worked really well when creating her graphic score and we were able to use this as a way to develop her vocabulary and her confidence in sharing her ideas with others."

<b>TEACHERS</b>	
Confidence and enthusiasm for delivering music in teaching staff	"the way the children have responded to the experiences has created real enthusiasm for learning about music in me."
Given staff more confidence and skills to deliver CfE experiences and outcomes	"The lessons I experienced were simple yet so effective and all the children were engaged and felt proud of their efforts." "The children particularly enjoyed meeting the musicians and learning about the instruments. It has inspired me to give the children access to all different types of instruments and to listen to a wider variety of music." "Much more confident within music. I have a range of ideas that I am looking forward to trying out next year and I want to steal some from the other classes that received some workshops that I didn't."
Made staff change lesson plans for the future	"Being in on lots of the workshops with Greg and Kirsten has really inspired me to include music more in everything I do. It also showed me ways of creating new music using different methods such as using the classroom, creating graphic scores. These are things I would definitely try with my class next year. The way the children have responded to the experiences have created real enthusiasm for learning about music in me and the children in my class." "I have had the chance to learn new teaching strategies and to link pupil learning to the SCO residency at other times"
<b>PARENTS/CARERS</b>	
Great way to involve parents with the school community	"I really enjoyed writing/recorded a story for the project", "participated in a class workshop" "felt welcomed to the neighbourhood and more aware of performing arts in area" "great for parents and carers to be involved in the process too" "created strong links with the wider community"

## Bibliography

Education Scotland. *Supporting the development of EAL in primary schools* [online].

Available at:

<http://www.educationscotland.gov.uk/supportinglearners/additionalsupportneeds/eal/primary.asp> [Accessed Aug 26 2012]

The Scottish Government. *Getting it right for every child and young person* [online]. Available at:

<http://www.scotland.gov.uk/Topics/People/Young-People/gettingitright> [Accessed Aug 26 2012]

Education Scotland. *Count us in: meeting the needs of children and young people newly arrived in Scotland* [online]. Available at:

[http://www.educationscotland.gov.uk/images/cuimnnus\\_tcm4-618947.pdf](http://www.educationscotland.gov.uk/images/cuimnnus_tcm4-618947.pdf) [Accessed Aug 26 2012]

Ofsted. 2012. *Music in schools: wider still, and wider* [online]. Available at :

<http://www.ofsted.gov.uk/resources/music-schools-wider-still-and-wider> [Accessed Sep 09 2012].

The Journey to Excellence. *Partnership: Working with partners to meet the needs of children and young people* [online]. Available at:

<http://www.journeytoexcellence.org.uk/partnership/improvementguides/workingwithpartnerstomeettheneedsofchildrenandyoungpeople.asp> [Accessed Aug 26 2012]

The Scottish Government. 2010. *Education and the Arts, Culture and Creativity: An Action Plan* [online]. Available at:

<http://www.scotland.gov.uk/Topics/Education/Schools/curriculum/ACE/expactionplan>. [Accessed August 24 2012].

The Scottish Government. *A guide to 'Getting it right for every child'* [online]. Available at:

<http://www.scotland.gov.uk/Resource/Doc/1141/0065063.pdf>. [Accessed August 26 2012].

The Scottish Government. *Getting it right: Well being: A guide to measuring meaningful outcomes* [online]. Available at: <http://www.scotland.gov.uk/Topics/People/Young-People/gettingitright/background/wellbeing>

[Accessed August 26 2012].

The Scottish Government. *National Performance Framework* [online]. Available from:

<http://www.scotland.gov.uk/Resource/0038/00387872.pdf>. [Accessed August 26 2012]

SROI Author: Jo Easingwood, Charity Fundamentals

SCO Connect Officer: Kirsten Hunter

Photographs © Kirsten Hunter