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# **RADICAL CARE EVALUATION**

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November 2023

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# SUMMARY REPORT

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# Headlines

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Radical Care was an action research project funded by Creative Scotland which aimed to enable organisations in the arts, screen and creative industries to try solutions to help support those working the creative community with caring responsibilities to be able to better balance professional and personal life. Six projects were supported, delivered by:

- Barrowland Ballet
- Hospitalfield
- Moniack Mhor
- Manipulate Arts (previously Puppet Animation Scotland)
- Scottish Sculpture Workshop
- The Work Room

The projects included residencies and those with an employment and organisational focus.

The aim of this evaluation is to identify the overall impact of Radical Care including learnings that others can draw on to reduce the barriers for those with caregiving responsibilities working in the creative industries.

Intended outcomes were developed for Radical Care for both the participating organisations and the arts workers who took part in each project. The vast majority of the outcomes were met.

Organisations developed new relationships, increased their knowledge and were more proactive about caring responsibilities. They have grown in confidence in working with people with caring responsibilities and are better able to design programmes to meet needs.

Participants had their care needs understood and met and were satisfied with the Radical Care projects; their support of the Radical Care organisation increased. Participants were less isolated. They developed skills and achieved specific outcomes. They increased their networks and their confidence grew. They believe that their participation in Radical Care made a positive difference to their work. Participants have increased confidence they can have a successful career in the arts and creative industries. Some participants found Radical Care to have had a positive benefit not only on their work but their fundamental identity which in turn will impact their practice going forward.

Despite the strong positive response to Radical Care both from participants and organisations, there are questions concerning sustainability. For participants, the opportunities were one off interventions and while the benefits may be ongoing, the barriers that existed for their careers in the arts and creative industries remain after Radical Care.

Organisations identify the additional resources that Radical Care required particularly in terms of time input but also related to the operational consequences of flexibility. Organisations expressed that the projects could not be delivered within existing resources and operating models.

The learnings for other arts organisations and recommendations for Creative Scotland are identified on the following pages:

# Radical Care Projects

<b>Barrowland Ballet</b>	<b>Manipulate Arts (previously Puppet Animation Scotland)</b>
<p>The Radical Care project tested the implementation of Care Riders to support those with caring responsibilities. The idea was to build on the models of rider/ access rider which are both understood within the sector. The project intended to test the extent to which the rider model could be used to empower those with caring responsibilities to identify and communicate their needs and receive the provision they require to work (and care) effectively.</p> <p>The project was designed to take an expansive and holistic approach to provision and structures of support, with bespoke riders built from a menu of potential provision including adjustments to working roles/ schedules, childcare support or domestic support.</p> <p>The project involved both designing the process and tools as well as testing these in delivery during one of the organisation's tours.</p>	<p>The aim of the Radical Care project was to create a model for international festival programming and female leadership which brings in new voices in the context of a small team.</p> <p>The model was to employ freelance artistic consultants who would form a collaborative team focused on programming the Manipulate festival. The team worked together to attend UK and international events to consider work for the programme. This aimed to overcome the barrier that multiple overnight stays creates for small teams and particularly people with caring responsibilities.</p> <p>For the artistic consultants the intention was that they would have the opportunity to develop skills in curation and programming whilst balancing other obligations and enable them to consider an artistic leadership role in future.</p>
<b>Moniack Mhor</b>	<b>Hospitalfield</b>
<p>Moniack Mhor provided two residential retreats with integrated childcare. The first retreat was open to established Scottish (UK based) writers and the second was a tutored retreat which was open to emerging Scottish (UK based) writers. Both were for writers with caring responsibilities.</p> <p>For both retreats childcare was provided by Abriachan Forest School from 10am – 3pm. Additional activities were provided by Moniack Mhor after children returned from Forest School.</p>	<p>Hospitalfield provided a flexible residency for full-time carers living in Scotland. The residency was tailored to their needs and designed to be up to 21 days split into shorter visits based on the artists' requirements.</p> <p>The residency programme was developed with Anna McLauchlan who had experience of an informal flexible residency as an artist and carer; she also acted as a mentor. Hospitalfield was also supported by Angus Carers Network particularly in the development of the residency.</p>
<b>Scottish Sculpture Workshop</b>	<b>The Work Room</b>
<p>The Caregivers Residency was delivered with Counterflows Festival. The residency was co-created with artist-caregivers to offer funding, flexibility, respite and space for self care, to focus on their own needs and support continued learning and development.</p> <p>In this residency, the people being cared for stayed at SSW along with the resident artists.</p> <p>The residency was grounded in the principle that the support for the artist and those they care for needs to be flexible, bespoke and carefully co-designed with the artist in order to meet their needs.</p>	<p>The Work Room's Radical Care project was Re-Emerging. It was a peer support group for freelance dance artists moving back into an active working practice after taking time away to care for children. The key aim of Re-Emerging was to support participants in raising confidence, contacts and developing strategies of how to approach a working practice while balancing caring responsibilities.</p> <p>Participants worked together (over Zoom) over a 9 month period. The project was co-created with the participants and focused on peer learning/ support. The output of the process was a <a href="#">Choreography of Parenting</a> resource pack.</p>

# Learnings

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## Ongoing access and opportunities

Participants are clear about the impact that caring responsibilities have had on their practice and careers. They identify that residencies and other opportunities are often out of their reach. Models which require travel and time away from children are often not considered. There are multiple issues related to childcare with subsidising the cost of this not resolving the lack of ad hoc or evening childcare.

Carers are aware of the individual nature of their care responsibilities and the additional complexities this presents. They perceive that these would be an insurmountable barrier for many opportunities. The cost of respite care is only one factor with the lack of available of appropriate and trusted care being a more significant factor.

The interventions offered by Radical Care are required by artists/ arts workers with caring responsibilities and were able to meet the needs (at least temporarily) of the participants. They are however limited and not sustained and this is a concern for participants in terms of the sustainability of their careers. This also relates to being able to track the long-term impacts of participation, for some this was not yet clear.

## Impacts achieved

Participants report significant impacts from their engagement with Radical Care. This was individual, however key themes include the ability to have sustained time and sustained thought which has a significant impact on making creative breakthroughs in practice. Participants identify new skills both technical and professional that allow them to continue their practice in a different way going forward.

In addition to specific outputs (words written, sculptures fabricated) there were wider impacts in terms of renewed confidence. Some of this confidence was achieved from the point of selection, as being selected provided the endorsement and CV boost. Other confidence arises from the feeling that a practice is feasible. This comes from achieving specific outputs, from the nurturing from the Radical Care organisations with their investment in each individual participant and from the network of other artist parents and carers in terms of solidarity and role models for success.

This demonstrates the importance of creating a community. The network was most impactful when it was a shared community (writers with children; artist care-givers) which provided the opportunity to share experience and to see alternate models of practice. It is a learning for some of the projects that, when operating outwith their typical model, this community needs to be more purposefully established.

## Identity

One of the impacts frequently mentioned by participants related to a change in their perception of their identity. Typically, this was their dual identity as parent or carer and an artist. There were numerous changes, but these included: reconnecting with their identity as an artist or reconciling their identity as a carer. For some their dual roles were integral to their work and Radical Care offered the opportunity to explore parenting/caring and create a more holistic practice. For others it was about being able to recognise their separate identities and how to develop a practice that can work effectively within this context. While this was a very individual experience, it typically had significant impacts in terms of work/practice.

## Paid opportunities

It was important that opportunities were financially supported. This had a significant impact on whether people were able to participate. It also impacted how they perceived Radical Care in terms of their career and the sustainability of their practice. Flexibility within budgets for care and access were also important in being able to accommodate specific needs (eg travel to familial care rather than paid for care) and make participation possible. Removing barriers to opportunity allowed people to continue their career. Supporting care costs made work more feasible.

## Planning and flexibility

The importance of planning and the provision of comprehensive information was identified as being crucial for several projects. This allowed the organisation to understand the (sometimes complex) needs of the participants and the participants to feel confident their needs would be met. Despite the success of organisations in their planning, there remained trepidation for some people prior to their participation.

A key learning for many of the projects was the need to be able to be responsive and accommodate change. For those providing for carers, there was a learning that care needs and timescales can change at short notice. For those providing care for children, there was an understanding that the reality may not match the planning and change may need to be made midstream to meet actual need.

In some cases, it was identified that change in working practice may be required to accommodate the needs of participants in these specific projects.

## More time

The projects all required more time input than typical models and than anticipated. This relates to the additional planning and liaison with participants. This reflects the importance placed on the organisation accommodating extra administration, rather than push this towards participants. Additional time impact can be mitigated to a degree by building in care requirements from inception and therefore reducing the requirement for trouble-shooting at a later point.

Additional time is also an impact of the different models used – e.g. residencies conducted over a longer period of time than typical.

One factor in the time input is the care and nurture that participants felt. Participants were able to identify when the organisation was fully committed and living the values of the project. It takes time to plan for (e.g. in understanding an artists' practice) and time in the moment to have conversations, make connections and provide support.

Based on both the aspects of more time and greater flexibility, it was clear that the residencies in particular could not be delivered whilst being at full capacity or as a bolt on to usual activity. This has an impact on sustainability for all the projects.

## Emotional impact

One consequence of a lack of wider opportunities for artists with caring responsibilities was that each opportunity felt very precious to both participants and the delivering organisation. There was a greater emotional toll to selection and a greater requirement to make the participation both successful and meaningful/impactful for participants. This also relates to the ongoing care and support that participants are looking for (beyond the life of the project) and how organisations manage this. The more opportunities that exist for people with care responsibilities the less the pressure on an individual organisation.

## Working with partners

Several projects identified the importance and benefit of working with established partners who had specific expertise in childcare, disability, being a carer or the benefits system. One benefit was getting useful advice in terms of promoting or delivering the project (e.g. within the benefits system). The partner also allowed the organisation to focus on their core skill of artistic practice. There are examples within the Radical Care programme of how the projects positively intersect with each other.

## **Intersectionality**

While Radical Care was for parents and care givers there is clearly an intersectionality with other marginalised groups. Disabled and neurodiverse participants reported additional challenges with these needs not always being fully met. Understanding how the access needs of different groups intersect again emphasises the importance of planning and clarity of communication.

More women participated than men. While this reflects the statistical findings about care responsibilities, it should be considered why more men did not apply and whether there were any barriers.

## **Practical**

There were practical learnings about the benefits system, about planning around care and child protection. These learnings were often specific and contextual but demonstrate the importance of shared learnings and continued practice. The more an organisation delivers for people with care responsibilities the more they accrue knowledge and best practice. This was demonstrated by Moniack Mhor who learned and adapted between residencies. For Manipulate Arts there was a need for a longer individual project to support the delivery of the outcomes.

## **Long term impacts and sustainability**

Participants and organisations all identified that the long-term impacts of the project were yet to be fully established. Some had an immediate impact in terms of words written or work created but it was yet to be seen how this contributed to the success and ongoing sustainability of their practice. Some participants had identified changes in their working practice but were yet to see whether this could be sustained and whether the infrastructure existed to support this. Radical Care did not change the wider environment in terms of the provision or cost of childcare. There are no obvious next steps for some participants without further opportunities which support caring responsibilities.

Each organisation identified that they have benefited from Radical Care however, all report the additional impact on the organisation which has a direct or indirect financial implication. There are different approaches to how the organisations will continue to support people with caring responsibilities. Some plan to continue to offer their Radical Care approach (with some adaptations); others are developing approaches which integrate care responsibilities into wider practice based on the learning from Radical Care. Others identify that they need to focus on core operation and sustainability and that activity such as Radical Care, which requires more time input, is not sustainable for organisations which are financially and operationally stretched.



# Recommendations for Creative Scotland

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Based on the learnings from the participants and Radical Care participating organisations, the recommendations for Creative Scotland concerning people working in the creative community with caring responsibilities would be:

1. **Creative Scotland should continue to take a lead in this area.** Radical Care evidenced a need within the sector and there was a clear benefit to individual participants. The fact that Radical Care was a Creative Scotland initiative was an important signifier to participating organisations providing validation that the focus on people with caring responsibilities was legitimate. The barriers identified in the desk research and Radical Care consultation still exist and this remains an equalities issue within the sector.
2. **Creative Scotland should facilitate mainstreaming support for people with caring responsibilities within working practice in the sector.** Appropriate opportunities for people with caring responsibilities need to exist on an ongoing basis allowing the potential for progression and growing confidence that a career can be sustained. Radical Care findings indicate mainstreamed support would include:
  - Extending access budgets to meet the needs of people with caring responsibilities. Participants evidence the impact of their caring responsibilities on their career. As more widely evidenced by the desk research, there is the risk that artists leave the profession because of the barriers they experience. Creative Scotland should explicitly support organisations to use access budgets to meet the needs of those with caring responsibilities (with sufficient allocation made to access budgets to not negatively impact D/deaf, disabled or neurodivergent artists)
  - Supporting organisations to focus on quality over quantity. Given the learning from Radical Care that investment in people with caring responsibilities can take additional time for an organisation, Creative Scotland should make it explicit (for organisations applying for funding) that reducing volume of activity to support quality within a process and delivering to meet the needs of a targeted group, such as parents or carers, is valid and supported.
3. **Creative Scotland should work with sector support organisations to explore opportunities to build and support wider communities for people with caring responsibilities.** Networks of shared community were important and beneficial to Radical Care participants. They had practical impacts (in sharing tools and approaches) and helped reduce isolation and thereby generate positivity about a sustained career.
4. **Creative Scotland should be an active stakeholder in policy development in childcare and care services.** Issues around childcare and care services (both cost and availability) were fundamental barriers which prevented people with caring responsibilities from taking advantage of opportunities and being able to progress their careers. The specific requirements of the arts and creative industries should be represented within policy development.
5. **Creative Scotland should be a model of good practice.** Practical examples of this from Radical Care would be: being flexible in timing/scheduling including avoiding school holidays (eg for events and funding application deadlines) and providing childcare (or allowances for childcare) where relevant particularly to enable people with care giving responsibilities to sustain their professional networks.

# Outcomes

<b>ORGANISATIONS</b>	<b>Met Outcomes</b>	<b>Number of Organisations</b>
Participating organisations have created new relationships with the creative industries workforce	✓ Yes	6/6
Participating organisations are more proactive about caring responsibilities with participants and employees	✓ Yes	5/6
Participating organisations better understand the needs of people with caring responsibilities	✓ Yes	6/6
Participating organisations better understand what is required to meet the needs of people with caring responsibilities	✓ Yes	6/6
Participating organisations are better able to identify what makes a model successful	✓ Yes	5/6
Participating employers increase their confidence in working with people with caring responsibilities	✓ Yes	5/6
More people apply for roles/places (employer measure)	X No	0/4
More diversity in applicants (employer measure)	X No	2/5
Participating organisations are better able to design models for people with caring responsibilities	✓ Yes	6/6
Participating organisations test more models	✓ Yes	6/6
Organisations implement a change in their employment practices	✓ Yes	3/3
Organisations implement a change in their service delivery	✓ Yes	4/6

<b>PARTICIPANTS</b>	<b>Met Outcomes</b>	<b>Number of Participants</b>
Participants feel that provision is tailored to the specific barriers they experience	✓ Yes	32/35 needs fully understood
Participants feel that provision met needs associated with caring responsibilities	✓ Yes	32/35 needs fully met
Participants believe a high quality of care has been provided (where relevant)	✓ Yes	19/19 rate quality of care as good/very good
Participants have increased satisfaction with providing organisation	✓ Yes	34/35 satisfied with Radical Care
Participants are more likely to recommend organisation	✓ Yes	35/35 would recommend working with organisation  35/35 more likely to recommend the organisation as a result of participation
Participants have a better balance of their professional and personal life	✓ Yes	26/34 agree
Participants feel less isolated	✓ Yes	32/35 agree
Participants feel less stressed	✓ Yes	29/34 agree
Participants feel less stigma as a person with caring responsibilities	✓ Yes	25/35 agree  11/18 participants who identified as experiencing stigma in the baseline agree

PARTICIPANTS	Met Outcomes	Number of Organisations
Increased skill/career development by Participants	✓ Yes	21/35 gained experience (13/15 who wanted to gain experience achieved this)
		20/35 developed skills (17/23 who wanted to develop skills achieved this)
		20/35 achieved a specific outcome (16/23 who wanted to achieve a specific outcome achieved this)
		23/35 increased confidence (17/19 who wanted to increase confidence achieved this)
		27/35 grew networks (22/23 who wanted to grow networks achieved this)
	✓ Yes	35/35 achieved one or more skill/career development outcome
Increased participation in workforce by Participants	✓ Yes	26/37 would not have participated if care provision had not been provided (baseline measure)
Participants feel that the provision has made a positive difference to their work	✓ Yes	35/35 agree
Participants have increased confidence they can have a successful career in the arts and creative industries	✓ Yes	30/35 agree

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# FULL REPORT

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# Introduction

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## About Creative Scotland

Creative Scotland is the public body that supports the arts, screen and creative industries across all parts of Scotland distributing funding provided by the Scottish Government and The National Lottery. Screen Scotland is part of Creative Scotland and drives development of all aspects of Scotland's film and TV industry, through funding and strategic support. Creative Scotland's purpose is: to support the arts, screen and creative industries across all parts of Scotland on behalf of everyone who lives, works or visits here.

## About Radical Care

Research undertaken by Creative Scotland identified that childcare and caring responsibilities are a barrier to working in the screen industries, arts and culture, especially for women. To address this Creative Scotland launched Radical Care as an action research project to enable organisations in the arts, screen and creative industries to try solutions to help support those working the creative community with caring responsibilities to be able to better balance professional and personal life. Radical Care was delivered as a pilot in 2019.

In 2021 organisations were invited to apply for funding for demonstration projects to help organisations address some of the structural inequalities which are embedded in traditional working practices and leave a positive long-term legacy in working structures and practices that others can learn from. The aim was that the sector would learn from these experiments, so that the impact could be extended to a wider range of people and organisations in the future. Radical Care aligns with Creative Scotland's strategic focus on Fair Work and Equality, Diversity and Inclusion.

There were 3 overarching goals for Radical Care:

- Collaboratively exploring new care models which address gendered barriers for full participation in the creative industries workforce;
- Sharing good practice, offering inspiration and provoking discussion about the possibilities and opportunities of flexible solutions for caregivers as part of creative workspaces in Scotland;
- Helping to engender, over the longer term, networks of practice and care focused projects/solutions in Scotland that will be sustainable.

Six projects were funded as demonstration projects. They cover a range of different aspects of the arts and creative sector:

- Hospitalfield, Scottish Sculpture Workshop (SSW) and Moniack Mhor (MM) provided residencies for artists/writers with care-giving responsibilities
- Manipulate Arts\* and Barrowland Ballet (BB) delivered projects that focus on care-giving in the context of the cultural sector workforce
- The Work Room (TWR) delivered a programme of peer support for artist-parents who are at the stage of 're-emerging' into their working practice as freelance dance artists, after taking time away to care for children.

The total funding available for Radical Care was £75,000. It was expected that the projects would run over a 12 month period (Jan-Dec 2022). This was extended into 2023 with final completion in September 2023.

# Evaluation brief and methodology

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## Evaluation Brief

The brief for the evaluation was to identify the overall impact of Phase Two of the Radical Care project and the participating demonstration projects and within this to:

Identify learnings and recommendations for Creative Scotland to consider for related strategic work in future;

Identify learnings for creative industries organisations' demonstration projects that they can draw on in order to develop their own fairer working practices that can begin to reduce some of the barriers for those with caregiving responsibilities working in the creative industries.

## Evaluation methodology

The evaluation methodology started with the development of a logic model identifying the collective outcomes for the Radical Care project overall (Appendix 1). These outcomes informed the measures to be used during the evaluation. As a time limited project, the logic model identified outcomes that could be achieved within the scope of the project as well as longer term ambitions.

The evaluation methodology included for participants in Radical Care projects:

- Baseline survey of participants to understand the impact of care-giving responsibilities on their careers within the arts and creative industries and establish their expectations for the Radical Care project (37 responses)
- Post participation survey to understand the impact and satisfaction with Radical Care (35 responses)
- Post participation interview to explore the impact in more depth and focus on the learnings - what worked, what worked less well, what was unexpected (33 interviews)

For the participating organisations, the evaluation included:

- Pre-delivery conversation to explore the project and think about the measures of success, any concerns and implications for evaluation
- A collective mid-project review
- Individual conversations after delivery with one or more members of the team to reflect on how the project went and what the organisation has learned and would recommend for the wider sector.

Findings and learnings were shared with the sector at an event in September 2023.

There were 42 participants in total in completed Radical Care projects which breaks down as:

- Barrowland Ballet - 12
- Hospitalfield - 3
- Moniack Mhor - 15
- Manipulate Arts - 2
- Scottish Sculpture Workshop - 2
- The Work Room - 8

# Desk Research

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## Strategic context

Fair Work First is the Scottish Government's key policy for driving high quality and fair work across the labour market in Scotland. It defines Fair Work as work that provides workers with an effective voice, opportunity, security, respect and fulfilment - in ways that balance the rights and responsibilities of employers and workers.

Fair Work criteria are applied to grants, other funding and contracts. The aim of Fair Work is to see progressive workplace policies which:

- improve productivity and innovation
- promote greater workplace democracy
- deliver opportunities and best practice
- see adoption of the Real Living Wage and fair remuneration through its implementation.

Fair Work working practices identified by the government include:

- offering flexible and family friendly working practices for all workers from day one of employment;
- action to tackle the gender pay gap and create a more diverse and inclusive workplace.

The Culture Strategy for Scotland includes supporting the cultural workforce through advocating for fair work practices and a living wage for the cultural and creative workforce. There is an expectation that Creative Scotland will take a leadership role in promoting and modelling fair working practices. Fair Work and equalities are two of the priorities for Creative Scotland (2022-23):

- Fair Work: Promoting fair pay, conditions, and employment opportunities across the creative sector
- Equalities, Diversity and Inclusion: Supporting a diverse range of creative people, communities, and activity, promoting an equality of opportunity to create, participate and engage.

## Population data

The model in the [UK Labour Market \(ONS\)](#) is of working families, with three quarters of couple families having both parents in employment and the most common model being both parents working full-time. Nearly 7 in 10 lone parents are employed with over half of these employed full-time. Only a third of mothers reported having a special working arrangement in their job. There is a gendered element to care; with mothers typically leading lone parent families; women with dependent children spending more time on unpaid and household work than men and a higher proportion of women providing unpaid care for another adult than men.

## Impact of care-giving

The Analytical Annex (which supports [the Scottish Government's Gender Pay Gap Action Plan](#)) identifies the three main factors which determine how much people earn: the type of jobs that people do, how much those jobs pay, and whether people move into higher paid jobs. Within each of these factors it identifies that women face barriers which lead them to be paid less than men on average with women with caring responsibilities experiencing additional barriers. The document states that women often have to limit their career options because they traditionally spend more time than men taking care of children and other family members. For example, they may have to work part time or close to home or take time out of paid work. It also highlights the impact on progression if a woman can only work part time because she is responsible for taking care of children, she may not be able to take on a senior job with greater responsibility or longer working hours.

It has been identified that the 'motherhood penalty' is now the most significant driver of the gender pay gap and with net childcare costs representing almost a third of the income of a family on the average UK wage. ([Women in Work Index 2023 - PwC UK](#)). This is confirmed by research by the [British Chamber of Commerce](#) which found that 67% of women felt childcare responsibilities had cost them progress at work – including pay rises, promotions, or career development. =

## Creative industries data

[Understanding Diversity in the Arts](#) was commissioned by Creative Scotland to investigate the extent to which Scotland's arts sector reflects the diversity of Scottish society. The report found that while there were pockets of good practice, the arts sector as a whole was not representative of Scotland's diverse population. The report found that there was a higher proportion of women in the sector than in the population. A third of people had care responsibilities with women being significantly more likely to be the primary/sole caregiver. Potentially related to this, women were more likely to work part-time and were less likely to be in levels of senior management. On average they earned less. Women were more likely to identify lack of connections/contacts as a barrier. Of all people with parental responsibilities, the majority of women in particular (87%) identified this as being a barrier with a quarter saying it was a significant barrier. Other caring responsibilities were also identified as a barrier although to a lesser extent (54%).

[Equality Matters A Review of Equalities, Diversity and Inclusion in Scotland's Screen Sector](#) found that there is an under representation of women in key creative and leadership roles which is broadly consistent with UK wide statistics. The research found that women are more likely to identify gender as a barrier (39% vs 7%) and women with children 75% more likely than men to identify parental responsibility as a barrier. It reports that for people with parental/care responsibilities there is ongoing systemic intolerance and inflexibility, meaning that many are forced to step out of the industry. The report cites networks and word-of-mouth as common methods of recruitment which are reliant on pre-existing networks. Such processes can perpetuate nepotistic systems of recruitment which excludes those who are not 'connected in'.



## Issues impacting the arts and creative industries

Work such as Creative Majority and research studies by Parents in the Performing Arts (PiPA) have evidenced the impact of caring responsibilities on those working in the arts and creative industries. The research highlights how these issues tend to be gendered. Broad issues for care-givers are:

- As with the population as a whole, women are doing the majority of childcare in their domestic lives
- Working hours and working patterns in the creative sector can be particularly challenging with an expectation of long hours and a culture of 'devotion to the job at the expense of any other commitment' (Creative Majority). There is a pattern of involuntary overtime and late schedule changes. Many arts roles require working at evenings and weekends including networking and seeing work, making it difficult for individuals with caring responsibilities to work those hours
- The arts and creative industries are often characterised by freelance, project-based work, which can make it challenging for people with caring responsibilities to plan for and manage their finances and childcare.
- There is a lack of flexible and ad hoc childcare. The cost of childcare can be a significant barrier especially for those in low-paid or freelance positions
- Social capital is a key enabler. PiPA identifies that parents and carers depend on various forms of social capital in order to mitigate the impact of caring responsibilities on career development. Bittersweet Symphony finds that for those who face additional barriers due to protected characteristics or who come from socio-economically disadvantaged backgrounds, the compounded impact of these obstacles to career progression is likely insurmountable
- Time poverty results in an inability to prepare or practise for work for those professions where there is a need to maintain skills, which can lead to a loss of confidence and self-selecting out of opportunities. There is an identified emotional/ cognitive/ physical impact without the time or resources for 'self-care'.

These factors result in turning down work because of care responsibilities with this higher for women and freelancers. Women are significantly more likely than men to be uncertain about their future in the sector. While gender is a key variable, there are also intersectional factors: Creative Majority recommends that reporting of the gender pay gap should also explore the intersectionality of gender.

# Baseline survey: Impact of caring responsibilities

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The findings of the desk research are confirmed by the personal experience of the Radical Care participants. The Radical Care baseline survey sought to establish the impact that caring responsibilities had on the careers of the participants within the arts and creative industries. All participants identified at the start of each Radical Care project completed the baseline survey (n 37)<sup>1</sup>.

## Lost opportunities and career confidence

Participants confirmed the impact of caring responsibilities identified in the desk research:

- 100% of Radical Care participants said they had not taken opportunities within the arts and creative industries because of their care responsibilities (100% agree with 57% agreeing strongly).
- A minority were confident they can have a successful career in the arts and creative industries as a person with care responsibilities (44% agree with 3% agreeing strongly).
- 70% of participants would not have applied for Radical Care if care provision had not been provided.

## Identified barriers to work and development

Time and care provision were the main factors that were mentioned by Radical Care participants in terms of their ability to develop their skills, take advantage of opportunities and progress their career.

Chiming with wider research about the provision of childcare which is compounded by the working practices in the sector,

- 8% of Radical Care participants have been able to access care provision that meet their needs as a person working in the arts and creative industries (8% agree with 0% agreeing strongly).

Participants identified that the availability and cost of care and childcare were a particular issue. Costs are out of proportion to income particularly when care providers ask for a minimum commitment and income can be irregular. The lack of care available after 6pm makes many performances and events inaccessible along with the networking opportunities that go along with them. The lack of ad hoc childcare was also a factor when looking to take advantage of opportunities. Challenges of care are more significant for solo parents and those caring for disabled children or adults.

Being unable to take opportunities for development was also a core theme – there were several factors to this – firstly these opportunities are often unpaid (or to be paid for) and require paid childcare which means they are either financially unachievable or a lower priority than income generation. Often development opportunities are inaccessible due to strict care related timings which limit the ability to travel or attend events which would cross over school pick up times for example. People who are time poor are unable to continue to do the type of development activity they would previously have done outside working hours which reflects the long hours expected in the sector.

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<sup>1</sup> \* Additional participants were introduced during the project who did not complete the baseline. In addition some participants who completed the baseline survey did not complete the Radical Care project.

Missing work and development opportunities leads to a sense of isolation and has a negative impact on relationship building. There is a sense of not being visible within the sector which is believed to be a significant factor in developing a career. The desk research highlighted the tendency in the arts and creative industries sector for networks to be pivotal to career development. The baseline survey reveals that people with care responsibilities feel more isolated which impacts both their professional practice and emotional state:

- 87% feel more isolated working in the arts and creative industries as a person with care responsibilities (87% agree with 56% agreeing strongly).

### Identified personal impacts

Looking at the impact of caring responsibilities (within the context of working life) on the Radical Care participants as individuals, the key aspects that were reported were stress, confidence and identity.

The balance of responsibility for managing work and care has fallen to the Radical Care participant:

- 84% agreeing that managing their care responsibilities around their working life has been solely their responsibility (not employer or workshop/residency provider) (84% agree with 54% agreeing strongly).

In addition to a direct impact on employment, the Radical Care baseline survey also indicates that care responsibilities cause more stress and have a wider impact:

- 97% agreed that managing care responsibilities around their working life causes them stress (97% agree with 78% agreeing strongly)
- 89% found it difficult to achieve a good work/life balance (89% agree with 59% agreeing strongly).

In additional comments, stress was the most commonly identified factor. This related to needing to generate income within the windows allowed by care responsibilities as well as the stress in accessing care provision. Participants talked about being burned out and some about experiencing poor mental health.

Participants expressed a loss of confidence – this relates to the challenges they experience in conducting their professional life and their limited opportunities for development.

Participants also identified feeling excluded within the sector, having lost their place in their community and not feeling valued. Participants whose identity was related to their professional practice felt a loss of that identity. This compounds the loss of confidence and perception of ability to have a successful career.

The baseline survey identified that more than half of the Radical Care participants had experienced stigma, this again ties into other studies about working practices within the sector:

- 55% had experienced stigma in their working life as a person with care responsibilities (55% agree with 19% agreeing strongly).

At a lower level there is some guilt and concern about the impact on the family – this relates to the stress of juggling and time taken away from the family. Several participants highlighted that the process of incorporating care responsibilities into their working lives had taken a long time to achieve.

# Baseline Survey: Radical Care

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## Applying for Radical Care

A minority of participants had experienced a barrier (related to their care responsibilities) in making an application to a Radical Care project:

- 8% experienced a barrier

This primarily related to having the time to complete the application. This is the figure for successful applicants and therefore the extent of this barrier for the wider sector is not captured.

Prior to participation, the majority of participants were confident about their needs being met. The baseline was conducted after selection and once the organisation was in contact with information about the upcoming opportunity.

- 87% were confident that the Radical Care project would meet their needs (87% were confident overall with 30% being very confident).

## Radical Care intended outcomes for participants

The biggest outcomes that participants wanted to achieve from Radical Care relate to the barriers evidenced in the desk research around isolation, barriers to progress and confidence:

- Grow my networks: 73%
- Achieve a specific outcome in my practice: 70%
- Develop my skills: 70%
- Increase my confidence: 62%

In the follow up open question there were additional themes:

- Connecting with a community, this fits with growing networks but has a wider perspective of support and solidarity rather than career networking
- Being involved in finding solutions for the sector and bringing their specific experience to the Radical Care models including intersectionality. There is a recognition of the challenges experienced by those with caring responsibilities and a desire to achieve change in the sector.

## Demographic profile of Radical Care participants

89% of participants care for a child aged under 18 with 11% caring for a disabled child. 22% care for a parent/older person and 11% care for another adult. Those caring for an older person were also caring for a child which shows that care-giving can encompass more than one relationship with each having different requirements. 71% of those providing care for children had children aged under 5 and 56% the 7-11 age group. 16% identify as a sole carer and 11% share care with someone who does not live in their household.

In terms of the profile of participants:

- 81% identified as a woman, 14% as a man, 3% as non-binary and 3% chose not to respond
- 76% were aged 35-44 with 20% aged 45+
- 77% identified as not being a D/deaf or disabled person. 11% identified as being autistic or neurodivergent and 11% as having a mental health condition
- 19% identified as being at an early stage in their career; 50% identified their career status as developing and 31% as established.

# Post participation survey and interviews: Impact of Radical Care

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## Satisfaction with care provided

One of the core outcomes for Radical Care was that needs of people with care-giving responsibilities were understood and solutions were specific and met need. It was also important for organisations to consider the process of determining care needs with this not creating significant work for participants.

- 91% of participants identified that their care needs were fully understood with 9% saying they were partially understood
- 91% participants identified that their care needs were fully met with 9% saying they were partially met

For participants supporting carers, meeting need was more complex. Participants struggled to find appropriate care. There are two aspects to this – care that meets specific need/can be trusted and which is affordable. Typically, the care was not available and therefore alternative familial care was provided. However, had formal care been available it would not have been affordable within the Radical Care budgets.

For carers the key dimension was flexibility. Carers reported that their circumstances had the potential to change at very short notice. Organisations needed to be able to accommodate these changes and work with the participants on an ongoing basis to plan and adjust as required. This has a significant impact on organisations both in the time input and scheduling physical space.

Where care was directly provided within a project (MM, H) 100% of participants rated the care as good with 94% rating as very good (base 19)

Moniack Mhor was the only organisation providing formal childcare as part of the project. This was very well rated by participants. It was important that an established provider was used as this gave participants confidence in advance. The additional activity provided by MM (after the formal Forest School) was also appreciated however this needed to be adjusted in terms of scheduling. This required MM to be flexible and able to change mid-stream.

## Impact of provision of care

Participants responded positively to care being provided or explicitly supported through Radical Care:

- 85% of participants found the Radical Care project reduced the stress they typically feel in managing their work and care responsibilities with 47% agreeing strongly
- 76% of participants agreed that the Radical Care project improved the balance of their professional and personal life.

It was important that budgets were flexible, for example where formal care could not be provided the budget for care could be reallocated to increased travel costs (to access familial care) or to pay family members to take time off work to provide care.

All participants achieved one or more of the listed impacts from Radical Care. The highest achieved were growing networks and increasing confidence. The majority achieved what they hoped from their participation in Radical Care with additional positive unintended outcomes.

## Skills, specific outcomes and experience

All participants identified as having gained one or more skill or career development outcome.

- 57% of participants developed skills (74% who wanted to develop skills (base 23))
- 57% achieved a specific outcome (70% who wanted to achieve this (base 23))
- 60% gained experience (87% who were seeking to gain experience (base 15))

The Radical Care projects were very different and therefore the outcomes and skills achieved varied. For those taking part in residencies, one of the biggest factors was in being able to dedicate time to their work. The biggest benefit was sustained thought uninterrupted by care requirements. This allowed participants to work through bigger challenges and approaches to their work. Radical Care also allowed artists to work through new skills and techniques with low risk and support. This creative freedom helped participants explore new aspects of their practice which they often intend to take forward. One participant identified:

- I had the space and time to experiment, I took risks and did not feel pressured to produce successful outcomes. However, I feel that this resulted in interesting work. I also developed a new range of work that opens up many possibilities.

Participants identified the barriers to their practice/career related to their caring responsibilities. The feedback was that Radical Care provided opportunities that people would not otherwise have been able to access.

## Income

- 46% earned income (82% who were hoping to generate income (base 11))

For some earning income allowed them to participate in the Radical Care project. For others it had the wider benefit of re-establishing their identity as an artist and re-thinking the sustainability of their practice.

Removing the barriers created by caring responsibilities allowed participants the opportunity to earn an income which might be otherwise not be available to them. Supporting care costs or providing flexibility around care also increased the retained income for participants which again makes work more feasible for people with caring responsibilities.

## Networks

- 77% of all participants grew networks; 96% who wanted to grow networks achieved this (base 23).

Networks allowed participants the opportunity to share experience with other artist parents or carers. This was a space where people could talk freely about their experience without concern about being judged. It gave participants the sense that their practice could be possible because they could see other people facing the same challenges with models of success. It also allowed participants to re-engage with the sector having often been isolated from industry networks by their caring responsibilities. This was an important factor in terms of identity which has a knock-on impact on confidence and practice. One participant said:

- “ Through connecting with other artist parents, I feel less isolated. I feel encouraged by the fact that there are others facing similar challenges who still keep trying to pursue their practice even though it's difficult. Acknowledging the hardship, but that we still have a right to be in this industry, has been very empowering.

## Stigma

- 71% of participants feel less stigma as a person with caring responsibilities as a result of Radical Care, with 43% agreeing strongly with this statement.

This relates to the benefits of the network and the proactive approach taken by the Radical Care organisations. The network showed participants that they were not alone in the challenges they experienced. The Radical Care organisations were described as supportive and nurturing. Flexibility was a core aspect of the Radical Care programme and this shifted the dial from the impacts of care being a problem or the responsibility solely of the participant. One participant commented:

“ It is very difficult to accept residency opportunities as a someone with caring responsibilities. The flexible nature of this residency enabled me to achieve this. I so much wish all residencies could be in this format. Then the stigma for carer artists would be much less in the industry.

## Confidence

- 66% of all participants increased confidence; 89% who wanted to increase confidence achieved this (base 19).

Confidence was generated through many different aspects of Radical Care. For some, that confidence started with being selected for a Radical Care project and receiving the endorsement of not only the specific organisation itself but also from a Creative Scotland funded project. Increased confidence was also generated by the network with other artist/carers, by the support of the Radical Care organisations and by changing attitudes to practice in terms of its achievability. One participant commented:

“ Too often parenting is very isolating. I can't take up opportunities due to my caring responsibilities and I lose faith in whether I matter as an artist. Radical Care gave me that belief, which is a massive gift.

## Positive impact to career

There was positivity about the ongoing impact of Radical Care:

100% of participants agreed that participating in Radical Care had made a positive difference to their work/career with 66% agreeing strongly.

When participants talk about the impacts, they are multi-faceted and often relate to networks and confidence as well as the specific outcomes they have achieved in their practice. Participants said that:

“ I don't think I can express how incredible I found this experience - it made me feel like so much more was now within my reach as an artist who is also a parent. It feels like a lifeline and something so important

“ Before the Radical Care project, I felt my career was over, due to my lack of confidence and experiencing too many difficulties in trying to fit my practice around my caring responsibilities. Now I feel confident to take on new challenges and have opportunities opening up for me

“ Taking part in this project has given me confidence in continuing as an artist even as a new parent. It gave me an opportunity to see what might be possible with working flexibly/non typical ways.

## Ongoing career

There is an increased confidence in participants' perception of their career in the sector:

- 86% of participants agreed that as a result of the Radical Care project, they were more confident they could have a successful career in the arts and creative industries. 34% of participants agreed strongly.

Participants reflected the positive benefit that they had received from Radical Care. They did however identify a concern about the long-term impact from time limited projects. Time and energy were significant challenges for artist parent/carers and limit the opportunities to continue the networks established or maintain the momentum in their practice. Participants reflected that the barriers that existed prior to their Radical Care participation were still there and would continue to impact their work:

- “ If I knew I could have a week of Radical Care every summer I would agree strongly that it makes me more confident. But without that knowledge of care provided I would be unsure I could have such a successful summer in terms of both my work improving and developing, and my children being fully cared for and nourished
- “ Radical Care gave me that belief, which is a massive gift. Of course, I have to return to my usual busy life and responsibilities without support, which is a little heart-breaking
- “ I think it acted as a guide to prove what I am capable of when not trying to juggle my caring responsibilities. It improved my confidence by proving when given time and space I can produce good work
- “ The Radical Care project was wonderful BUT - stigma is broader and wider reaching - isolation is an ongoing time/money/energy triangle - the stress - a childcare allowance is nice but it's a drop in the ocean of the enormous juggle and admin of care - the stress is on going. What happens next?

## Overall satisfaction

There was a very high level of satisfaction with Radical Care from participants:

- 97% of participants were satisfied with the Radical Care project they participated in with 91% being very satisfied.
- All participants would recommend others to work with/engage with their Radical Care organisation.
- Having participated in Radical Care, all participants are more likely to recommend the respective organisation to others.

There were many very positive quotes from participants about their experience of Radical Care and its impact.

- “ It was totally fabulous – the most productive, nourishing & inspiring professional development opportunity I have ever had
- “ It may not sound convincing, but this residency was everything to me. It has been completely positive – I have no negative points to make. It was amazing.



# Learnings

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## Provision

One of the learnings was the benefit of the concept of Radical Care existing. This legitimised looking at caring responsibilities as an access need and gave confidence to participants to express their requirements. Some participants reflected on the sector awareness of Radical Care and how it had changed the conversations they were having.

“ Even knowing Radical Care is in place increases my confidence that my needs would be met and I would be supported

There was also a link between the projects. One participant gained confidence from their experience of applying (unsuccessfully) for one residency and used this to apply (successfully) for a second Radical Care opportunity. They would not have been able to apply for an opportunity that did not include specific provision for care. Participants in the Barrowland Ballet project reflected on the difficulty in expressing your requirements if you have never been asked, which links to the resource created by The Work Room. This demonstrates that having more than one opportunity can magnify the impact as well as growing confidence within the sector.

## Emotional Impact

The Radical Care opportunities were rare for people with caring responsibilities and therefore perceived as precious for participants. This put an extra responsibility on the providing organisations to support participants in achieving a long term impact from Radical Care. While this would always be a feature of development opportunities, participating organisations reflected that this was increased for Radical Care. This applied to the emotional impact of the selection process as well:

“ We were asking artists to open up about their lives and we were able to see – its really humbling and very clear to see the barriers people have to professional life – to be an artist was clearly unviable at times.

## Partnerships

Participating organisations identified the benefit of working with partners to design and deliver the Radical Care opportunities. Hospitalfield worked with both a mentor and Angus Carers who provided expertise from the perspective of carers; Moniack Mhor worked with Abriachan Forest School who were an experienced and trusted care provider. The Work Room undertook a process of co-creation with the participants shaping the project with them in recognition of their needs and expertise. Barrowland Ballet reflected that opening out the conversations about care to partners had a positive result which supported delivery. This shows the benefit of both gaining the input of expert partners as well as bringing more partners into the project to support delivery:

“ The fact is that most partners are really understanding – it's like you just had to ask!

# Learnings from the organisations' perspective

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## Planning/ flexibility

Participants reflected that they benefited from the exhaustive planning undertaken. This also enabled the participating organisations to effectively anticipate requirements and organisational impact. Such careful planning (which also respects the capacity of participants) requires greater time input.

“ They asked about every aspect of the day-to-day requirements my children might need: food, sleeping, extra activities. They followed that up by giving time and space for pre-retreat communications where I could ask about additional elements

Despite the importance of planning being a key learning, there was also a significant finding that flexibility and the ability to accommodate change were also required. For organisations working with care givers this related to changing health requirements with significant change happening at short notice. For those working with parents, this related to children's needs not being as anticipated as well as changing over time which requires regular review and reappraisal.

Another key learning was that not all solutions had a direct cost implication. Flexibility and adjustments could achieve solutions without additional cost.

## Time input

All organisations identified that the Radical Care projects took more staff time than other comparable activity. This reflected the commitment to shifting responsibility for administration away from participants as much as possible.

Barrowland Ballet reflected increases in efficiency gained from mainstreaming care within project planning and management which to a degree counter balanced additional time requirements.

Additional time also came from investing in relationships and seeking to have a positive impact for participants:

“ It takes time to be a fulfilling experience rather than a transactional one.

One learning was that it was not possible to accommodate a Radical Care activity within the typical model – this meant additional staff resources and programming less around the Radical Care activity to make sure the organisation could adequately support it.

“ If you are working with artists with caregivers needs you can't programme 100% we need to programme at 60% if you actually want to be able to support the people otherwise you will be painting yourself into a corner – institutions are so pressed for money, resources, time , staffing – we take on these things in a good willed way – if you are supporting a caregiver/disabled artist things will change and if you aren't flexible and change you will be adding to their stresses.

## Long term impacts and sustainability

The organisations identify that they had learned through the process of delivering Radical Care projects. This had some significant impacts. It caused a deep consideration of models of practice with Radical Care not only informing ongoing work with people with care responsibilities but also other minoritised and under represented groups. Participating organisations identify that long-term impacts for both participants and them as organisations have yet to be fully identified. They also stress the importance of sustained practice rather than single projects/interventions and the challenge of ongoing focus on people with caring responsibilities outwith the funding provided by Radical Care.

“ It is still kind of impossible. This is not a one-off intervention – it only has impact where there is resource to continue.

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# CASE STUDIES

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# Barrowland Ballet Case Study

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## Background

Barrowland Ballet is a contemporary dance company built around the artistic work of choreographer Natasha Gilmore. The company produces high quality, accessible dance theatre performance, installation and film which are presented nationally and internationally. Barrowland Ballet's work has gained critical international acclaim performing in festivals and venues across the world.

Barrowland Ballet has been recognised for its developing practice in contemporary dance work with and for neurodiverse audiences and children with complex needs. Alongside the company's professional work, it produces high quality participatory performance projects; the two are inter-dependent with one inspiring the other. The company also runs Wolf Pack a free, intergenerational company in Glasgow with participants aged 7-80 years old.

## The Radical Care project

The project was to test the implementation of Care Riders to support those with caring responsibilities to identify and articulate their needs. The project covered both freelance staff working on specific projects/productions and permanent staff. The idea was to build on the model of a rider and access rider which are both understood within the sector and to test the extent to which this model can be used to empower those with caring responsibilities to identify, communicate and receive the provision they require to work (and care) effectively.

The project was designed to take an expansive and holistic approach to provision and structures of support, with bespoke riders built from a menu of potential provision which may include adjustments to working roles (e.g. flexible schedules, or job sharing), and childcare support (e.g. provision for another carer, or transport costs to bring children to rehearsals). The project also aimed to actively explore the impact of domestic support (e.g. a laundry service or meal delivery).

Eight participants benefited financially from the Radical Care project, and four in non-financial ways. This represented 17% of the people working with BB during the period. Four were core staff and four freelancers. The main budget items related to childcare and touring with children. Other spend was made for peak-time travel, meal and laundry service and wellness massage.

The project ran from June 2022 to September 2023. During the period covered by the Radical Care project Barrowland Ballet was developing new work and touring work in Scotland, the UK and Internationally. Productions included Family Portrait, The Gift and Poggle and Me. Overall, there were 3 works in development and 8 tours including 5 international tours. The first stage of the project was to devise the framework; this included a statement of principle, a menu of support, a care rider form and a policy/process including decision making process. At the start of each project, alongside their contract, job description and schedule; all team members would be provided with the care rider form detailing the menu of support on offer and encouraged at this point to submit (or update) their rider.

## Impact of care prior to Radical Care

Freelance staff reflected how having care responsibilities had impacted their career decisions with the cost of childcare impacting what work was sustainable. The lack of proactive flexibility also meant that job offers would be turned down:

“ Other organisations have not asked what I need, I haven’t had the confidence to ask and because I can’t imagine how it would work, I just have to say no instead.

Prior to Radical Care, Barrowland Ballet had provided informal support for people with caring responsibilities. This was described as being ad hoc and responsive rather than proactive. Barrowland Ballet would support people where it was seen that there was an issue, or where the person identified a challenge but the principle of support did not ‘fuel’ Barrowland Ballet processes and was not consistently applied.

“ There might well be people that would have been amazing had we worked with them, but they weren’t aware that we were a family friendly organisation or could make adaptation.

There was a perception that people working with Barrowland Ballet were put under pressure due to caring responsibilities which would impact on their ability to do their best work. For example, international touring is a core part of Barrowland Ballet’s activity, however the artistic director reflected:

“ I had got to the point of not wanting to tour internationally anymore, despite this being central to the company because I felt it was not good for the kids.

While the artistic director was financially supported to take her children on tour (prior to Radical Care) she was responsible for making international childcare arrangements and this was both a logistic challenge as well as impacting the ability to work at the highest level:

“ She should have been prepping for a talk or workshop, but instead she was running around because we hadn’t properly put childcare in place for her.

Barrowland Ballet did support the artistic director to take her children on tour but she reflects that this was a battle that had to be fought. The board (in performing due diligence) questioned whether the spend was a legitimate use of public funds. The process of resolving this was described as being exhausting and left the artistic director feeling unsupported. Another participant had the perception that they were being ‘judged’ in requiring greater flexibility which in turn impacted the effectiveness of their work. There was also a question about whether the accommodations put in place to support the artistic director could also be applied to other people working with Barrowland Ballet.

## Impact of Radical Care for participants and Barrowland Ballet

The biggest change was that a universal policy and practice was created which covered the whole organisation and which was consistent.

- “ Potentially the most significant impact is that Radical Care has taken what was already happening in an ad hoc and specific way and made it core to the organisation, available to all members of staff and something which BB can celebrate as a core value and working practice.

This changed the perspective for both the organisation and the staff:

- “ Understanding of caring needs became part of the framework enabling me to grow as an artist and not be held back or feel like I had to fight my corner as an artist.

The majority of people who worked with Barrowland Ballet during this period had previous experience of working with the company, however this new approach created standardisation and created a process that was accessible for everyone:

- “ I felt really awkward and uncomfortable asking for those adaptations pre Radical Care and I feel a lot more confident now. It's something that's accepted for everyone
- “ Because I know this can be done and I know this isn't a big deal and this is what I need
- “ It made me feel like it's not outrageous to ask...I'd only ever really asked for the absolute bare minimum before.

One participant had not worked with BB before and reported that the approach from BB was straightforward and proactive. They benefited from working with a new company and widening their professional network.

- “ It was very straightforward and understood. I didn't really have to ask for the support, it was offered to me when I flagged up a potential issue.

Participants were able to identify the benefits that Radical Care has had on their work for Barrowland Ballet. This covers a range of roles and activities but reflects a shift in openness to opportunities because there was less conflict with caring responsibilities. Examples include being able to make business decisions about which meetings or events to attend because it was possible to access peak time travel (and be able to get back for childcare) or have children accompany them to international events (which would otherwise not be possible to attend).

The benefit for Barrowland Ballet was that, for example, the International Producer could attend industry events (because she could travel with her children). This allowed her to represent BB and make deeper connections with potential partners.

- “ Talking about BB's work; understanding the partner's programming, listening to them talk about what their ambitions are or how they are changing - all of that is super important. And they remember you.

There is a benefit of the artistic director touring with the company, in the quality of the work being staged, particularly where it requires specialist knowledge for example with work for neurodivergent audiences. Being present on tour also helps build relationships and allows cross promotion of other BB work. This benefit is evidenced by the level of repeated engagement by international partners and continued levels of demand. International touring provides employment for the dancers and supports the international reputation for Scotland in dance for young people.

While the artistic director had toured with her children prior to Radical Care, the change was a shift towards BB taking on more responsibility for organisation of the logistics of touring as a family. Radical Care also allowed BB to test taking an additional adult to provide childcare. Both of these solutions put the focus on the experience of the children, which was a holistic improvement and allowed the artistic director to continue to tour.

- “ I was able to ensure quality in my work. I was able to tour internationally where I had previously felt jaded and struggling to continue due to the experience for my children. I feel my career can continue to grow if my care responsibilities are considered by Barrowland Ballet. Without this my artistic practice will deteriorate and I will be less ambitious.

The change in practice as a result of Radical Care allowed the artistic director to re-establish leadership of the Wolf Pack intergenerational company. This meets on a weekday evening and logistically it had 'felt impossible' for the artistic director to organise childcare for this period. Barrowland Ballet took on the responsibility to secure childcare which supported her children to continue with their after school activities. The benefit of this for Barrowland Ballet is that it re-integrates the Wolf Pack with BB and allows the cross fertilisation between the professional productions and the Wolf Pack and maintains intergenerational practice as core.

There were also wider impacts, with improved work life balance came improved mental health:

“ I wasn't feeling the mum guilt. So it meant work was a bit more comfortable too. There's a mental health aspect as well as a better caring responsibilities.

Another participant expressed that Radical Care had increased their perception of the possibility of their career:

“ Taking part in this project has given me confidence in continuing as a freelance dance artist even as a new parent. It gave me an opportunity to see what might be possible with working flexibly/non typical ways.

### **What made a positive difference?**

The existence of Radical Care as a formal project was an important signifier:

“ Even knowing Radical Care is in place increases my confidence that my needs would be met and I would be supported.

A key factor was the 'legitimacy' that accompanies a Creative Scotland funded project. The previous informal approach had included a concern about 'extra' spending (for example a peak time train ticket) related to due diligence in spending public funding despite being able to identify business benefits.

“ What made a big difference with this was that it felt like it legitimised it and made it become someone else's opinion that you should be able to support people with caring responsibilities.

As a female led company, with members of the core team potentially benefiting from the initiative, the feeling of legitimacy and being part of a robust project was also important in the shift from care being a personal issue to become a company wide value.

“ This is part of a legitimate, robust project because of Creative Scotland. It's not something that we've just done as an ad hoc project. It's something that's been demonstrated in quite a robust way and that gives confidence.

Flexibility and understanding were identified as important qualities when working with Barrowland Ballet and making work compatible with caring responsibilities. This was identified by some as being unusual within the sector.

Trust was another core factor. In the process BB understood that not all expenditure would be a direct cost. Examples were given of being able to provide a thank-you gift for childcare provided by a friend or recompensing a self-employed partner. This also applied to the allowance for wellness services such as a massage. It was recognised that these were relatively small budget items and trust was important in this context. This also relates to not creating more administrative requirements or restrictions for participants.

One of the shifts in Barrowland Ballet's practice as a result of Radical Care was to put children at the centre of the focus. This had a positive benefit with participants reflecting that their children were well considered and therefore had a positive experience. This makes travelling with children (as an essential part of the job) more sustainable.

Radical Care formalised the approach that Barrowland Ballet was taking. One aspect of this was including care as an integral part of planning a project. This included being 'more bold' in talking to partners about aspects of childcare. Mainstreaming this was compared to how the company would approach ensuring a ramp was available for a wheelchair user. This approach has been received positively by partners.

“ The fact is that most partners are really understanding – it's like you just had to ask!

### **What learnings are there for Barrowland Ballet and others considering this model?**

One of the key learnings was that the documentation alone was not enough. It was required to have individual conversations which could be more nuanced. These conversations needed to be built into the period where BB was developing a project with a new team – especially as accommodations requested by one participant could have knock on implications for the wider team.

The conversations focused on talking through the contract and what might need to be in place/ change to support the person to deliver the contract rather than a standard set of terms for an individual. Talking through was quicker and allowed the person to think about what would be useful. This related to the fact that people have not been used to expressing their needs and did not necessarily know about the options available to them. The individual conversations both increased and decreased the impact on the organisation: they generated more demand as people were more aware of the options but at the same time allowed solutions to be identified that would be more effective (without being more costly).

“ But if you've never been asked before, if you've never thought about it, if you've never given yourself permission...

“ And I think it's also about knowing what your needs are and how do you know what your needs are?

“ We shifted from the idea of a rider to a conversation about supporting you to deliver your best work with us.

While it was identified that it was the conversation that made the process meaningful and that the form did not work on its own, it was important that there was a formal process and documentation. This supported the legitimacy and the process for decision making and accountability. It should be noted that there was never a point during the Radical Care project where BB was not able to meet the budget requests therefore the process of assessing and judging applications within a finite resource has not been tested.

“ The documentation is important for legitimacy and the policy. We can make quicker and easier decisions. There's a more robust process in place. So it takes out any individual error.

Having a menu of options was an important aspect of the process. This allowed people to see what could be possible. One participant reflected that the menu was useful because while some options might not be required at that time it was good to be aware of for the future and to have an open mind about what support might make the difference down the line. In this process of identifying needs, the BB project links to The Work Room resource.

The concept of the 'rider' proved to not be particularly meaningful in the process. The idea had been that a rider could be created once for each individual and used from that point without further administrative requirement (unless a participant wanted to review). This proved to not be a suitable model. BB found that the care needs were very specific to the project. For example, re-scheduling an event from school holidays to school term would change the support required. There is also a recognition that the care needs will change along with children's ages. This relates to the requirement for the process to be administratively light but individual and specific to each project. In mainstreaming the new approach, as a result of Radical Care, BB has shifted the language away from a rider towards a more embedded approach and value system which incorporates care responsibilities as an access need.



The addition of individual conversations into the process also links to the fundamental concept of not adding to the administrative burden for participants. This leads to BB taking on more responsibility for administration and logistics. While this creates more work, BB comments that there would be additional time required to find another solution where care responsibilities would prevent an action (e.g. to appoint a tour director). BB has found that by building the logistics of care into the project at the outset has reduced some of the previous work to find solutions for problems.

Another key learning was that not all solutions had a direct cost implication. Often the solutions related to adjusting schedules and identifying pressure points.

One of the aspects that the project had expected to test was providing domestic services (laundry, meal package services) at particular pressure points – however there was less demand for this. This may be because adjusting schedules alleviated some of these pressures. In addition, it was noted that by BB recompensing additional evening/weekend childcare (which would previously be paid from a fee/salary) increased the retained income and allowed individuals to pay for required domestic support.

Some of the administrative challenges relate to the individuality and bespoke nature of the budget requirements. These will change depending on the nature of the project and the team engaged. This makes it hard to make predictions about budget allocations. The solution that BB has identified is to create an access allowance within every project budget (as a proportion of the overall project budget) and to also have a central fund to support additional access requirements (including care) that cannot be met from project budgets.

Other aspects which remain to be further explored as the policy becomes established is how the support provided by BB relates to freelancers. This particularly relates to aspects such as wellness massages or domestic services. If BB is their sole employer at the time (and creating the pressure point) this is straightforward within the process created, however if the freelancer is undertaking multiple jobs which in combination create pressure and stress, the responsibility is less clear.

It was noted that there can be a conflict between different priorities. Making an international tour a single, longer tour has a lower environmental impact (than repeated shorter engagements) however this created the need to tour with children which increased the number of flights. Using a taxi (rather than public transport) may allow an artist to attend rehearsals around care provision but would work against net zero targets. BB highlights the importance of the policy framework and the assessment of options within the context of the benefit to Barrowland Ballet to help assess these conflicts. This again relates to the benefit of the formal documentation which includes the rationale for the request and decision.

The fact that the artistic director of BB had children was mentioned by participants frequently within the evaluation. This provided participants with a role model or ‘informal mentor’ for managing creative work and family responsibilities. The artistic director identifies a risk that this creates in causing artists to feel guilty if they want, or need, to take longer to come back to work.

“ I get asked all the time, how do you do it? ...I feel sometimes like I’m a really bad example for other people. It’s not easy and I am often exhausted. I don’t want to create this idea that you just need to be able to pay for a bit of childcare and carry on working no matter what. These are my needs, they might be the same as yours or totally different, I guess I want my needs to be just examples and like, there’s options and flexibility.

# Hospitalfield Case Study

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## Background

Situated just to the south of the rural coastal town of Arbroath, Hospitalfield is an artists' house; a place of ideas combining the conventions of the museum and the academy and interpreting these models for this moment in time. It has an international reputation in the visual arts for artist development programmes through residencies and commissioning. Its residencies give time and space to artists to develop new work at a pivotal time in the development of their careers. The Radical Care residency took place during a period of capital development which included the studios and accommodation at Hospitalfield.

## The Radical Care project

The residency was open to contemporary artists who are full-time carers living in Scotland. They were invited to take part in a Hospitalfield residency that was tailored to their needs. The residency was designed to be up to 21 days split into shorter visits (depending on the artist's requirements) over a period July 2022 to March 2023. Carers were defined as people that look after someone who cannot manage on their own without help because of being frail, having an illness or disability; it was identified that there are many different kinds of caring roles and people being cared for can be any age. The residency was for practicing artists working in visual arts, dance, literature, music or theatre. The residency included a fee, travel costs and funds towards respite care. The residency programme was developed with Anna McLauchlan who also acted as a mentor. Anna negotiated an informal flexible residency at Hospitalfield in 2021 to meet her requirements as a carer. Hospitalfield was supported by Angus Carers Network particularly in the development stage..

It was expected that the programme would be designed collaboratively with the selected artists to tailor a programme to support their development of practice. Peer support between the selected artists was one of the intended elements of the residency with the outcome that the artists would share learning which would extend beyond the timescale of the residency. There were intended learning outcomes for Hospitalfield about how to financially support artists with caring responsibilities including the provision of respite care.

The open call out was initially for two artists. Owing to an underspend in specific budgets, there was additional resource which allowed a third residency to be supported. The residency was advertised through carers networks including Angus Carers Network which increased the number of applications particularly from people living in Angus and Tayside.

Twenty-five expressions of interest were received where applicants submitted a CV, images of work, and outline of how their caring responsibilities impacted their day-to-day practice. Five people were invited to submit a proposal and each was offered a £60 access bursary to enable them to make their submission. The proposal was for the artistic work that the practitioners would develop while in residence, an outline for how they proposed to structure their time in terms of coming to Hospitalfield and an indication of whether they receive other funds or respite from the Council/Government to support their care work. The proposals were assessed by a panel which included a Hospitalfield representative, Anna McLauchlan and Angus Carers. The selection criteria were:

- quality of practice
- timing for the individual (applicants who were unable to participate in the 2-4 week residencies that Hospitalfield normally offers were prioritised)
- impact on their practice (this was a key factor in the assessment)
- geographic location.

## Impact of care and disability prior to Radical Care

Each of the participants described how their practice had been impacted by their caring responsibilities. One participant described this as ‘cutting and pasting’ their practice around their caring role. Participants described periods when it was impossible to practice and having to change and refocus their practice to what was possible. They described opportunities that they had to turn down and how their practice could be ‘squeezed and narrowed’ by their experience. They also described how being a carer can be isolating and that they can ‘feel that you are outside the conversations’. Participants also reflected on how their care responsibilities had led to an erosion of their identity and their practice had become more limited.

Residencies were not feasible as a result of care responsibilities. This included not being able to plan ahead and anticipate care requirements and being unable to leave the cared for person overnight. This relates to a lack of appropriate care provision and the anxiety involved in leaving the person cared for. The normal residency model of an extensive period of time away would not be possible.

While there remained some concerns about the logistics of the residency, the way the residency was advertised appealed to the participants and communicated that it would be possible for them to participate within their caring responsibilities:

“ My god this is tailored for me – in the best possible way it could be – it was possible for me to do it!

“ I was looking for something that would fit into my circumstances and – this is it! It really is it!

## Impact of Radical Care

There were immediate impacts in terms of practice. The factors were:

- Having the space to create work
- Being given permission to create work that did not need to be commercially viable

“ ‘it was a really good opportunity for me to reconnect with that – play around – see what works – adapt and change’

There were also longer-term impacts in terms of skills development which could start to be put into practice. The work that was done by one artist at the residency informed a funding application and can now continue to the next stage of producing outputs.

There was a purposeful focus on the legacy of the residency in terms of practice. The participants reported looking at their routines and approaches to start to develop new ways of working that could be taken forward beyond the residency.

“ People can be having what is a difficult time in their lives – my orientation now is to think about what we can do that will make things work better at this moment – not to take away the problems but to make things work better. ...There are ways to make changes so it doesn't have to overwhelm you

This included identifying the aspects which were challenging (such as having time for deep thought and sustained concentration) and allocating those to time at Hospitalfield and using time between the residency days to progress work materially at home.

“ I realised I could make at home around the children – as long as the research and design are done my hands are like a factory – so I could use my home time as part of the residency. Without the residency I would not be able to see this at all – it came to me from the experience.

Hospitalfield identifies that the longer-term impact of sustained practice cannot yet be identified and plans to follow up with the participants next year to explore this further.

The participants talked about how the benefits related both to their artistic practice and their identity as a carer. Conversations with Anna as a mentor explored the idea of self-care and identifying changes to make practice more sustainable. Despite the participants identifying the challenges and the impact on their practice it was important to them not to present care as a burden. The residency allowed the participants to consider their dual identities and explore these:

- “ It allowed me to find my identify as an artist again but also recognise my identity as a carer – feel so much more confident
- “ Some people externally might think I am a part time carer and part time artist but no I am a full time carer and full time artist.

### **What made a positive difference?**

The flexibility in the design of the residency made a positive difference and made it possible for the participants.

- One participant was not able to stay overnight and wanted to do their residency in 28 shorter days. The fact that Hospitalfield was local to them made this possible
- Two participants arranged their residency at points when their partner was available to meet their care requirements. For one this meant accessing Hospitalfield at weekends and for the other their partner (self-employed) was paid from the access budget to deliver the care that the artist would normally do. This meant the residency was planned around this schedule.

Participants all identified that the level of flexibility offered make the residency achievable. They acknowledged how accommodating Hospitalfield was when plans had to change at short notice.

The fact that a fee was provided was important. The care budget was a factor for one participant who was able to use this to replace the household income lost by their partner taking time off to provide care. One participant used the access budget for the additional travel that was involved in accessing familial care – this relates to a lack of formal care being available.

Having access to a group of peers was important. The artist who visited for 28 days was able to interact with other artists who were on residency including attending dinners. They appreciated being able to share practice and get feedback and reaction to their work. This helped build the habit of thinking about and framing their work. It was perceived that this can be helpful to articulate practice in future applications. Forging the relationship with Hospitalfield and peers was described as being “part of something that I can then build on so [the residency] doesn’t stand in isolation”.

One downside of not engaging in the typical residency model was that there was not a continuous community. One of the residents talked about joining into a formed community which was nearing the end of the residency and that this was overwhelming.

In addition to talking about practice with peers there was discussion between the Radical Care participants about a shared experience as artists who are also carers. One participant talked about this being cathartic and special. They had not had these discussions prior to the residency. This had been a purposeful aspect of the project to bring the residents together to form a peer group and share experiences.

The model was different to a typical residency with gaps in between periods working at Hospitalfield. This was felt to be a positive structure that allowed people to research, apply and reflect. One participant identified an evolution in their work which was different to their previous residency experience.

## What learnings are there for Hospitalfield and others considering this model?

Despite the acknowledged flexibility and support provided by Hospitalfield participants remained concerned that they would not be able to make the residency work for them. This included a lack of access to care, a reliance on familial support and the inability to confidently plan for the future when you care for a disabled person.

Situations can change at short notice for carers which mean that people may want to visit sooner (because care becomes available) or cancel at short notice (when carers are not available or there is a change in the health of the person cared for).

One of the participants had a significant change in their care circumstances which meant that the plan that had been agreed for their residency changed. Supporting this change was an aspect of the flexibility that was integral to the model. Anna McLauchlan talked about the experience of change as a carer and how working with change can be positive:

“ It requires you to radically rethink your approach to doing things – you are here and we are here as an organisation – how can we make things work for both of us . Sometimes doing things a little differently is not more onerous...It can be an opportunity – when things don't work out – they can work better. That might not work out – there can be a whole other richness. See where the chaos takes you rather than try and control it too tight and let it debilitate you. It's about figuring it out on an individual basis.

This requires considerable flexibility for the organisation. For Hospitalfield there was a recognition that through working with commissioned artists on short residencies as well as its activity through its trading arm (catering and running events, running a café) means it has an operational model which supports flexibility.

There is a lack of specialist or trusted reliable care provision which means that despite having a care budget available this was not always utilised as people relied on family members to provide care. If this familial care was not available the budget would not have been sufficient to cover the costs of specialist care – which were estimated at £550 for an overnight carer. Depending on familial support creates a barrier for people without a supporting network. Both disabled adults and children requiring care may not feel comfortable engaging with new and temporary carers and this would add to the stress for the participants in leaving the person they provide care for.

Some applicants identified that they would not be able to claim money because they would impact their ability to claim carer's allowance. Angus Carers Network was able to provide up to date advice and anticipate what the issues might be. The range of circumstances of the participants identifies how individualised care can be and this has a significant impact on creating a standardised model.

Hospitalfield chose to monitor the care budget to identify how it was spent in order to learn for the future. The budget was specifically for caregiving but could be reallocated to support care (for example in extra travel) where appropriate. It was identified as an honest and transparent conversation about using the budget effectively.

Many people do not identify as being carers (despite often providing full time care) – this can be true of parents of disabled children where care is part of their role as parent; it can also be the case for people providing care for adults where the identification of the care relationship has an impact on the person receiving care. Naming the residency as a specific care-givers residency can make it more complex to publicise the selected artists and provide ongoing information about the residency. More sensitivity is required in this than a typical residency.

Hospitalfield's open call residencies are not designed around outcomes which result in exhibitions or events at Hospitalfield and are instead about offering artists time and space to develop their practice. Participants identified the importance of documenting their work and some would have liked to share their work. Hospitalfield was undertaking a capital programme during the residency which impacted on the space available including the original studios not being available for some of the time.

The model of the residency was different to a typical residency. This was part of the learning for Hospitalfield in supporting artists to develop their practice in this different model where the periods at Hospitalfield are shorter but the length of the residency is longer. Hospitalfield identifies the benefits for project development and evolution (of both skills and ideas), it is a model that Hospitalfield is familiar with from its commissioning projects.

One disbenefit of the flexible residency model is that there is not the same development of community within a shared space nor the same transformative aspect of the residency from full immersion over a longer period of time. Community is identified as important by the participants and they identified the benefits they gained from this. Hospitalfield reflects that the community was wider than the intended three Radical Care residents and included other development groups on site, the staff team at Hospitalfield and the Radical Care mentor. Hospitalfield reflects that the model doesn't necessarily allow for community as easily as other residency models and that it could in future find more ways of coordinating ways for the flexible residents to be in communication, especially where there is shared experience.

The residency took more staff time than a conventional residency. There were several reasons for this, some of the residencies took place over a longer period of time which meant a different programme of supported development than a typical residency. There was a strong commitment from Hospitalfield which made team members inclined to go the extra mile to support the programme. This meant being more available and more accommodating than might be typical. This partly reflects the fact that carers have very limited time and therefore conversations are more likely to happen based around their availability than Hospitalfield's. Knowing the lack of other appropriate residencies made it more important that the residency was a success for the participants.

Having a mentor (Anna McLauchlan) as part of the team made a difference to the conversations. Hospitalfield reflects that residency can be a vulnerable space with artists' lives coming into the conversation. With experience of being an artist and carer Anna could engage with the participants about the intersection of their care and practice. Anna was also independent from Hospitalfield so was not the institutional voice which opened up a different space.

The application process had an emotional impact on the panel. The application specifically asked for information about people's care relationship to understand the historic impact on their practice, how the residency might look and how that would work for Hospitalfield. Having the window into the challenges that applicants' experience in developing their practice heightened the always hard task of selecting and turning down artists.

“ We were asking artists to open up about their lives and we were able to see – its really humbling and very clear to see the barriers people have to professional life – to be an artist was clearly unviable at times

It was also harder to make comparisons of stage and progress than a typical selection process for people whose practice have been impacted by care – e.g. an older artist who has been providing care for 35 years. Hospitalfield considers it important that this information was included as part of the application to enable it to learn as an organisation, however going forward it may be more focused in the questions to minimise the emotional impact for both the applicant and panel.

Participants talked about the care provided at Hospitalfield. This was more than the flexibility to accommodate needs; it was described as being 'parental'. This included cooking meals, listening and giving advice and proactive checking in. While being very flexible itself within the project, Hospitalfield reports that they were met with flexibility and generosity from participants which had a positive reciprocal impact.

Thinking about the sustainability of the residency, Hospitalfield are interested in continuing with the flexible residency model, it is likely that the scope of the residency would be expanded to support people who experience other barriers to residency including disability.

# Manipulate Arts Case Study

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## Background

The mission of Manipulate Arts is to champion, develop and present brilliant visual theatre puppetry and animated film in Scotland and internationally.

Manipulate Arts produces the annual Manipulate festival in Edinburgh in January and February. Manipulate celebrates and promotes innovative, dynamic Scottish and international puppetry, visual theatre and animated film. The Festival aims to engage and challenge audiences with high-quality visually led work which pushes boundaries, plays with form and challenges perceptions. By bringing together leading puppetry, visual theatre and animated film from across the globe with work developed in Scotland, Manipulate aims to spark opportunities for artistic exchange and to offer audiences a diverse palette of rich visually led work. The Festival has operated for over 15 years bringing artists from over 40 countries and nurturing Scottish visual theatre makers. It has presented work to over 40,000 people.

Manipulate Arts has a small team of typically 3 permanent members of staff. In 2020 Dawn Taylor took over as Artistic Director & CEO, the first change in leadership since Manipulate Arts started. The AD/CEO was on maternity leave from February until August 2022. During this period, the role was split with the CEO function, delivered by a permanent member of staff and a new fixed term role delivering the festival direction including programming.

One of the development areas in the Manipulate Arts 2022-2027 business plan is wellbeing, empowerment and fair pay. This recognises the historic problem in the sector with over-work and under-pay and identifies an aim to work against this.

## The Radical Care project

The aim of the Manipulate Arts Radical Care project was to create a model for international festival programming and female leadership which brings in new voices in the context of a small team. The model was to employ freelance artistic consultants who would form a collaborative team focused on programming Manipulate.

Manipulate Arts identified that roughly 3-4 international trips and 4-6 UK trips were required annually to make the programme selection. International exchange is seen as a critical component of Manipulate and therefore it is important to attend international festivals and events to consider work for inclusion in the programme and to network with the sector. Traditionally, an artistic director will personally attend a large volume of work to make the programme selection.

Attending multiple events involving overnight stays poses an acute challenge for those with caring responsibilities, and particular pressure for small organisations. Manipulate Arts identifies that this barrier risks locking out people with children (and particularly younger women) from programming roles. It cites conversations with mid-career female directors and producers who identify that long hours away from home are the reason they have not applied for senior programming roles.

Other disbenefits of the programming role being held by a single person are:

- Lack of opportunities for skills development in programming
- Having a single voice in programming which contrasts with Manipulate Arts' aim to deliver a diverse programme which is reflective of society

The role of Artistic Consultant was advertised with the remit being to go and see work internationally and in Scotland and feed back to Manipulate Arts to inform future programming particularly for Manipulate.

For the post holder the intention was that they would have the opportunity to develop skills in curation and programming whilst balancing other obligations and enable them to consider an artistic leadership role in future.

There were 14 applicants for the roles and 2 people were appointed. It was not a requirement that applicants had caring responsibilities however the 2 people appointed both care for children.

## Impact of caring responsibilities prior to Radical Care

The two artistic consultants identified that roles in theatre direction and programming were incompatible with caring responsibilities because of the travel and long hours associated with the roles. Particularly this relates to a lack of childcare outside traditional working hours and the cost of any childcare available. Both artistic consultants talked about their caring responsibilities leading to limiting the scope of their work and turning down opportunities which involved long hours and travel. They expressed a perception that being a parent made you less valued within the sector. There were perceived to be institutional barriers for parents within the sector:

“ We are not allowed to talk openly about the challenges caused by caring responsibilities – we just need to absorb them.

Manipulate Arts’ artistic director identified the challenges of being an artistic leader when you have children. Seeing work is a primary aspect of the role and the same issues apply in terms of shows taking place outside conventional working/childcare hours. She highlights that there are few role models for her of people who are juggling leadership roles while being a primary carer for children.

“ When talking about my experience as an arts leader with small children, it’s tempting to try and encourage others by only talking about the positives, suggesting that I in some way have it all worked out – but it’s important to balance this with honesty about how challenging it actually is. Rather than live in the reality that the sector provides I wanted to look at new models that might work for people other than myself in the future.

One intended benefit of the model was to lessen the weight on the single artistic director and therefore make it easier for people with caring responsibilities to take on leadership roles.

## Why the specific Radical Care opportunity appealed

Both of the people appointed as artistic consultants identified that they were interested in developing their programming skills but could not see avenues for full time roles that fitted with their caring responsibilities. There are few roles which provide this training full stop which makes it a harder context for people to ask for flexible working around their care-giving responsibilities.

“ I could not see an avenue in to programming without loads of travel and being away from my child and which would support good mental health.

The primary motivation for applying to the role was to develop programming skills however both people applied for this specific opportunity because they said it was clear that it would be a flexible role that would work around caring responsibilities. They felt it could be shaped through dialogue.

Another important factor was that this would be a source of income within the sector.

“ To achieve my ambition, it is crucial to not stay out of the industry for the next five years [while I have young children]. I trust that the project will offer me the emotional and financial support to continue working.

## What was the impact for the artistic consultants?

Both participants report positive benefits to their skills and career. There was an increase in confidence and a change in thinking about what they ‘could bring to the table’.

“ It validated what I thought I could do with programming and that I could not see a way into practically. It gave me a route in which I could pair up with my role in my family.

“ It has definitely helped me broaden my perspective in festival programming – it is a level of exposure that I would not have had otherwise.

One benefit was shifting external perceptions about the participants skills and capabilities and therefore opening up new conversations with the potential for longer term opportunities.



## What was the impact for Manipulate Arts?

In output terms the model allowed Manipulate Arts to see more work than a typical year. The aim was to attend five festivals and the team attended 10. All target shows/festivals were achieved.

Practically two of the shows seen by the consultants are in consideration for future Manipulate programming (out of 3-5 typical international shows in each festival) and the process has also identified other artists to follow. It is satisfying for the artistic consultants to know the work they recommended is being seriously considered.

It was considered a positive benefit by the core Manipulate Arts team that the responsibility for travelling was split up across more people. This had a twofold benefit in that it 'took the load off' individuals and time was freed up which is important for multi-function roles within small teams. One of the aspects to test in the model was the concept of a collective and 'can we fill the gaps in each other's capacity by working together' and this was considered to be a success.

Manipulate Arts has a small team. The artistic consultants added experience and expertise to a new team. Across the two consultants there was a good knowledge of Manipulate and Scottish and international visually led theatre. This was a very positive addition to the skills of the team. It was felt to be beneficial to have artists inside the programming team. The core Manipulate Arts team identified that the artistic consultants provided a 'support network' for them providing more opportunities for discussion and different perspectives. Manipulate Arts identified that an objective was to diversify the programming team and dismantle the 'one man auteur model' and felt that this model was a useful progression in achieving this by increasing the plurality of voice.

- “ It is clear that having a bigger team of people who understand the organisation takes some pressure off delivering the artistic aims of the organisation
- “ Another shift that is very positive in this way of working – we are obsessed with director as god model. It does not serve audiences or artists or sector and it definitely does not serve the individual director. I had conversations with the artistic consultants and they were so passionate and informed and had ideas that were totally different from mine. When I present something next year it will have had so much collective thought in it - together we have had conversations all over Scotland and the world and decided. It is our festival – it is not my festival.

One of the measures of success for Manipulate Arts was how many shows seen by the artistic consultants would be programmed. It is felt that the real test of the model will be the 2024 programme and both whether the shows do get selected and whether they have the same level of artistic success and resonance. Manipulate Arts has recently initiated a wellbeing based economic model which looks at measures of wellbeing alongside financial and activity measures. Within this model a factor will be whether the development of the 2024 programme was achieved better wellbeing measures than the baseline. The feedback from the team from the Radical Care period is that it felt much less stressful with a bigger team to attend the work and share the artistic load.

## What made a positive difference to success?

The team worked together at the outset to identify the shows and festivals to attend. Individuals were able to identify, in a shared calendar, when they would be available. The year was therefore mapped out at the inception as a collaborative process.

“ I was able to plan the international travel around my responsibilities and travel when my partner was available to cover childcare.

One of the factors that contributed towards success was having clarity from the outset about the role, objective and timescale both for the artistic consultants and the Manipulate Arts team.

The artistic consultants identified that the collective model gave them reassurance that the flexibility was in place should they have an unexpected childcare responsibility.

The artistic consultants identified that Manipulate Arts were ‘very supportive and embraced what the project was about’. They mentioned that there were check-ins throughout the project, they were included as part of the team and their options were valued.

For Manipulate Arts a factor that contributed to the success of the project was the strength of the artistic consultants in their understanding of visually led work and their ability to have a clear opinion and effectively share their insight. They were able to see beyond their own artistic tastes to identify a successful visually led work.

We all brought a different skillset to the table – combining our voices and our experiences and professional backgrounds made a fruitful collaboration.

A positive factor as the project developed was being able to learn about each other in terms of taste and expertise. Over time a relationship of trust was built by the collective team. It was noted that the longer the relationship existed the more benefits would be reaped.

## What learnings are there for Manipulate Arts and others considering this model?

There was a consensus that the model would have benefited from a longer approach. It took time to learn the artistic language and skills of colleagues, to develop confidence within the team, to develop a knowledge of the specific programming context and to see the impact. All participants agreed that a two-year engagement would be the best model.

One factor for a longer engagement is the programming cycle of an annual and international festival. The work that the artistic consultants were seeing will not be programmed until 2024 (or later) which means the consultants will not be in post. They would not be able to input into decisions about programming the show (which venue, what time). They also will not benefit from seeing the work at Manipulate and being able to reflect (with Manipulate Arts) on how the show worked in that context. They also would not get the positive benefit of seeing the impact of their work.

This not only applies to the programming of specific work but also to the time it takes to develop relationships with artists and companies and the artistic consultants not being able to follow these through.

There is a particular cycle of an annual festival in terms of periods of planning and delivery. It was felt important that the consultants should be in place for the whole cycle so there is time for ‘speculative, slow chats, travelling to festivals and reflecting on the work’ which is not possible during the busier delivery period. The proposed model would be to have a more intense period of work at the development point in the cycle and then a lighter (retainer) involvement which allows the consultants to be involved during the Festival and have an ongoing feedback.

Programming is specific and contextual, Manipulate Arts benefited from the knowledge of the appointed artistic consultants and their previous association with Manipulate however should consultants without this previous knowledge have been appointed it would have taken time to build this. A practical example of this was an artistic consultant seeing a show and knowing it was a good fit for Manipulate because of having being part in relevant conversations about the artform and specific topic (not as part of this project).

“ Relating the show back to that previous conversation made it more important and relevant.

The more intense period is considered important to develop understanding of each individual programming voice and build trust. The Manipulate Arts Artistic Director is ultimately responsible for the programme and identified that it 'remains an act of trust to programme a work I have not seen live'. She identified that it took different lengths of time to 'understand each other artistically' and learn how to best use the talents of the artistic consultants. In the case of the appointed artistic consultants the factors were: previous association, conversations about specific work and engagement during Manipulate

“ if we were about to go into another season, I would know how I was going to direct them knowing what they would bring back.

One challenge for a small team is the impact of staff change or absence. The intention was that the artistic consultants would have an induction process which would provide them with contextual briefing including a deep understanding of the remit of Manipulate and conversely to allow Manipulate Arts to understand the tastes and artistic experience of the consultants. Owing to a change in circumstance it was not possible to have this induction process with the artistic director as planned. In this case the artistic consultants had a level of knowledge of Manipulate and the sector which made this not a problem which impacted success but is a risk factor.

“ Ideally to enable the best experience for the consultants we would have spent more time in the early stages developing a shared artistic language, but this was challenging due to my maternity leave. However, at the end of the process I felt that the artistic consultants deeply understood the remit of the festival.

One of the positive factors was the flexible scheduling and planning. There was some feedback that it would have been good to have been able to input into the choices about which festivals to attend especially international festivals. There was also feedback that where there were tasks which had not been mapped out, and had a condensed time frame, this was a challenge for the artistic consultants. The design of the model focused around caring for children and incorporated flexibility around this. One artistic consultant identified the wider flexibility required around scheduled events in the context of disability.

One factor that was a risk was that by providing flexibility to the artistic consultants would create a greater burden to members of the core team. This was not the case, with Manipulate Arts reporting that:

“ My experience was that facilitating people with caring responsibilities provided the context to reflect back on my own working practices; it is a positive for everyone. I feel we facilitated a positive atmosphere – that encouraged you to think about your own practice.

One of the artistic consultants identified that they would have liked to have gained a more rounded understanding of programming in terms of the wider considerations of budget and programme design. This would have further developed their skills and progress.

One factor for consideration is administration of travel and ticket booking and where the responsibility of this should lie. It was considered that you want the artistic consultants to focus their input on the core role (seeing work) rather than in booking travel or tickets – however taking this responsibility (and still meeting the requirements of the artistic consultants) would require additional time input by the core organisation.

The Manipulate Arts team was new, there was a question about whether the collaborative programming model was particularly beneficial to a new team and this benefit might reduce over time. However, the challenge to this was that the benefit to the sector about plurality of voice in programming would remain and potentially increase.

There was a question about the most effective tools for the role thinking both about the immediate and long-term contribution. Each artistic consultant provided their feedback on a show in a template form. Some conversations also took place. There was feedback that the conversations between the colleagues were more useful in providing effective feedback on the show. These conversations also helped to build up trust between colleagues and understand the task of programming better. It was also useful when the colleagues watched a show together and could provide feedback on the same show and therefore understand the different perspectives.

- “ You don't look at shows in isolation. The conversation was better to share knowledge and generate richness
- “ What is the best use of time for the artistic consultants and the team, is it about completing the form or is it better to schedule a conversation? How can the legacy of the feedback best be achieved?

The longer-term impacts of the models of feedback are harder to identify and it is possible that this is where the forms will have value. It remains to be seen how the feedback and the knowledge generated by the artistic consultants can be retained and utilised.

Manipulate Arts had an expectation that the applicants would be aspiring artistic directors but found this not to be the case. This may be a consequence of a lack of roles in the sector which are compatible with caring responsibilities and therefore aspirations. There is also a question about responsibility in equipping people with skills for routes that do not exist. What Manipulate Arts found was that the roles provided the opportunity to continue to have an input into the sector while having caring responsibilities:

- “ Before the project I had thought of these roles as a stepping stone to being an Artistic Director, but maybe it's more interesting than that – perhaps it can be the end in and of itself - a way of having caring responsibilities/barriers while contributing to the artistic conversation.

As a developmental model there is an intention that the artistic consultants will increase their skills and career opportunities. This also requires more time input from Manipulate Arts to explore these development areas.

- “ If you are being selfish about it and thinking of them as people to go and scout shows for us – then no impact but if you are thinking about it as a developmental process – with mutual benefit, we need monthly conversations and team meetings – it takes time to be a fulfilling experience rather than a transactional one.

In addition to the benefits already identified one artistic consultant identified that they had greater confidence in talking about their childcare requirements before committing to a project. This relates to a greater sense (from the experience with Manipulate Arts) of what is possible as well as wider awareness within the sector as a result of Radical Care. It should be noted that this is in the context of someone who is established within the sector. The other artistic consultant identified that to have an ongoing impact change needed to be made on a wider scale in mindset and funding levels so that there are more flexible models. They reflected:

- “ Implementing a different model in a more EDI focused perspective will take time – it is great that the conversation has started because 5 years ago it was not even part of the agenda.

There were questions around the sustainability of the model with Manipulate Arts identifying that it could not be delivered without specific funding or an increase in core funding.

- “ It is still kind of impossible. This is not a one-off intervention – it only has impact where there is resource to continue. The invitations to festivals are pouring in for next year including to amazing places like Iran - I am very aware of how much richer the festival would be with the Radical Care model. For 2024 we have so much to choose from because we have this huge palette of work to look at and I am so aware that I won't have that next year.

It was noted that the financial landscape and standstill budgets had reduced the capacity of organisations and that typically bids for increased funding are based on additionality (activity, income) which this model does not achieve.

# Moniack Mhor Case Study

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## Background

Moniack Mhor is Scotland's National Writing Centre. Based in the Highlands, it runs tutored courses in a range of genres offering workshops and one to one tutorials and the opportunity to for full immersion in writing. The centre also offers writing retreats providing time and space, free from distractions, where writers can be part of a nurturing writing community. Other support offered by Moniack Mhor includes awards, bursaries, professional residencies to develop works in progress and a programme for young writers.

The team at Moniack Mhor were aware that participants and tutors with caring responsibilities faced significant barriers to engaging with the MM programme. This was both the cost and availability of childcare as well as the separation of their work as a writer with their family. Many writers expressed an interest in bringing their children, or young people that they care for, to reduce the barriers between providing care and work. There were also applications to the discretionary fund for childcare (at home) to allow people to attend.

MM ran a pilot residency with childcare provided in 2019 and attended the Radical Care research trip in Birmingham that year.

## The Radical Care project

MM provided two retreats with integral childcare in August 2022 and October 2022. Each retreat ran from Monday to Saturday. The first was during the Scottish school summer holidays and the second in the October break for many local authorities in Scotland.

The first retreat was open to established Scottish (UK based) writers with caring responsibilities working in fiction, poetry, non-fiction or playwriting. To be eligible, applicants were required to have at least one major piece of work published by a UK publishing house or equivalent (for example, one novel, one short-story collection, one poetry pamphlet or had one professional production of their work staged). There was an application and selection process with the application including a covering letter explaining what the residency would mean for the applicant and a sample of their work.

The second retreat was a tutored retreat which was open to emerging Scottish (UK based) writers with caring responsibilities, working in poetry, fiction or non-fiction, with a writing project in development. Applicants may have had excerpts or articles published in the past, but not have published any major body of work. Applications were encouraged from those who had experienced barriers to the writing process. The application included a CV including showing writing experience, a summary of work in progress and a sample of work. The tutors for the retreat were Hannah Lavery, Alan Bissett and Cynthia Rogerson.

At both retreats there was a dedicated evening (with childcare provided by MM) at the end of the week where participants shared their work.

For both retreats childcare was provided by Abriachan Forest School from 10am – 3pm. Childcare was offered to children aged 3+ (with no upper age limit specified) with people with younger children encouraged to contact MM before applying. Bus transport was provided from Moniack Mhor to the forest school using a local school taxi provider. Additional activities were provided by MM after children returned from Forest School. As with a typical MM residency, accommodation and catering was provided including packed lunches for children. In a difference from the usual model, participants were not required to cook any meals. Children tended to be accommodated within their parent's room with an additional room provided for writing.

There were 28 applications. Applications were assessed by the MM team. There were 8 participants for the first retreat and 7 for the second. 23 children attended. 14 successful applicants were female and 1 was non-binary (Only 1 male applied and was offered a place but had to turn it down.)

## Impact of care responsibilities prior to Radical Care

The majority of writers do not receive advances for their work and therefore the writing time is not paid until the work is complete and accepted by a publisher. Emergent writers need to invest their time in creating a body of work that they can submit for prizes, funding or residency programmes in order to further develop their careers. This means that the initial creation time is unpaid and undertaken at financial risk. For writers with caring responsibilities to have time to write means paying for childcare. Participants reflected on the lack of availability of ad hoc childcare which is compounded in rural areas.

This means that without financial or family support, writers lack access to regular childcare until they can access free childcare (aged 3). Lack of childcare also impacts on their ability to engage in wider activity such as networking and evening performers. One participant reflected that this:

“ Makes it a difficult time to maintain your career; you stop being an active member of the community and that makes it hard to have a high profile and be visible.

The other solution for writers is to write in the evenings and weekends, for writers with caring responsibilities this comes with guilt.

“ I often feel I am not doing well at either role (as a writer or a parent)

“ When you are not being paid, it is hard to justify coming away from your time as a parent – there is real parent guilt.

Writers talked about the challenge writing at home in terms of the distractions (Lego, clutter, noise, the emotional care for children) and how that is a barrier to their work

“ The other thing that is harder to explain, I have a lot of stuff in my head – there is a lot of life admin. One of my problems in writing is getting that all out of my head and being able to concentrate and focus.

The biggest issue that the writers with caring responsibilities identified was about sustained time to write. Others highlighted the need for time where they could just have ‘open ended thinking’ and the ‘space to let my subconscious start doing the work’. Those writing novels talked about it being a ‘marathon run’ requiring ‘gigantic amounts of head space’.

“ Writing gets squeezed to the corners. I never really get to make writing my focus. It is really hard to good work that way.

## The appeal of the Radical Care residency

The writers identified the importance of retreats in writers’ practice but that they are typically inaccessible for those with caring responsibilities.

“ When you see a residency advertised you are immediately looking through to see when it might be and what the parameters are –most of the time I just assume that you are not going to be able to do it because you have got kids or other caring responsibilities – it’s just not possible – you go oh wouldn’t that be nice and move on.

The provision of childcare was identified as being essential in the ability to participate in the Radical Care residency. Having the childcare provided meant that the participant could make the decision to apply (not work out how they could manage the childcare gap) and this was empowering. It was beneficial to have children also being resident as it lessened the concern the participants would have about leaving them for an extended period.

An alternative model was discussed with participants of a bursary for childcare at home and accessing MM in a standard retreat which would allow more time for writing. Participants identified the barriers this alternate model would present:

“ Being able to access ad-hoc childcare, in particular in rural areas

“ The labour involved in managing logistics and the concern whilst away which would impact their work

“ Children being too young to leave for the week of a typical residency.

## Impact from participation

Participants were very positive about what they had been able to achieve in terms of output with participants meeting the targets they had set themselves and saying that it would not have been possible without Radical Care.

“ I achieved what I set out to do – would have taken months at home. I did it – I really did! Not just achieved the word count – it was better quality than I could do at home!

“ Both the direction and quality was good– it’s not words that are not going in the bin!

One of the biggest factors was having a longer period of time for sustained thought and momentum:

“ I had a massive breakthrough in something I had been worrying about – having the sustained focus gave me a better understanding of the work which makes future writing easier

“ I don’t usually get consecutive days to work – I was able to get into a rhythm and push through a block

In the tutored retreat there was a positive impact from the discussion with tutors. This impacted what people were working on, their writing technique, their direction of travel and their confidence. Participants mentioned that the tutors had different perspectives and there was value in this not least in showing that there was not one single ‘way’:

“ Chatting with the tutors was phenomenal – so helpful to get feedback from respected people who know what they are talking about

“ Having a conversation with someone who had actually done it & understood the importance [of being a writer with a child] was really key for my confidence building

“ I knew it was a good idea – hearing others say it was validating - I feel I am on the right track.

## What make a positive difference to success?

As identified by participants, having to make their own care arrangements would have been additional work and mental load which would have put them off applying. There was a positive response to the care provision.

One of the factors that influenced confidence in advance was information and planning. Participants generally felt that MM had planned the residency well and taken a consultative approach. Information was gathered through a detailed questionnaire with follow up emails and conversations. The planning was recognised as having gone into an appropriate level detail including travel arrangements, lunch, snacks, games and welcome gifts. Participants generally felt well informed in advance of arriving.

“ The communication beforehand was good. They had considered care needs well, from timetabling to food. The most important thing was their warmth and can-do attitude. Nothing was too much trouble.

“ The staff were very keen to express how they would adapt during the retreat to any further needs that may arise. Beyond that, the thoughtfulness of provision of games, activities, food, and the attention spent on my children was consistently incredible.

There were some issues (particularly in the first residency) but that did not relate to an oversight in planning. Some participants observed that their child had not behaved in the way they had anticipated.

They had thought carefully – they had a plan – I never felt there was stuff they had not thought about. That being said it was a bunch of kids with different personalities and age groups – certain things would suit some and not others – that can’t be helped.

Most participants were reassured because Abriachan Forest School was an established childcare provider which they could scope out in advance. The forest school model was also a recognised one with some of the children already having experience of this.

“ I was a little trepidatious about my child but reassured by Forest School, I looked up before coming and saw they were an experienced provider with a good ethos.

Despite this there was still a residual concern about how individual children would behave when in the new environment of MM and whether they would attend Forest School. Participants talked about having a plan for this eventuality.

“ I was anxious on the first day that it might not work –but the minute he got there he had a ball.

There was positive feedback about the experience of forest school with many saying their children thought about as their time at MM as a holiday. The majority of parents felt that they had good information from their child’s day at forest school and reported the stories that their children shared about their time. One parent said they would have liked more information on each day including photographs.

“ The quality of care was excellent - my child was happy, confident and settled from the very first day at Abriachan Forest School, despite it being a new place with new staff and children. The activities were stimulating, age-appropriate and varied, and made the most of the forest location. My child came back keen to share her new skills and experiences, as she learned how to pollinate sweetcorn, use plants to dye cotton fabric, rest in a hammock, and saw both a mouse and a snake!

The wider care for children was also important in terms of activities and food. Some change was required in the scheduling and nature of activities (see learnings) but there was other positive feedback. The environment of MM was a positive aspect of the experience with parents talking about the freedom their children had and how they formed good friendships. The MM team were considered to have put effort into the care for children and thinking about this holistically:

“ MM really thought about what the children would like & would be beneficial & enriching – thought about for their benefit as well as mine.

The ability to focus while children were on site was discussed with participants to understand how this impacted their writing work. Participants identified the importance of the forest school and the children being off site for an extended period. Having the children looked after on site for the full day would have been ‘more disruptive’.

“ Having him there was reassuring – I was not thinking about him & phoning home. My time was more focused because I knew my child was away being happy & then coming back.

“ I did concentrate better than usual - it felt so amazing that no-one was going to put their head around the door and bother you.

Participants identified that they would have achieved more output and had more opportunity for networking if they had attended without their children. Despite understanding this, there was a general acceptance that this was not an option open to them.

In addition to the direct impact on the participants’ work, there was also a wider impact associated with being cared for with words such as nourishing, nurtured and care being repeatedly used. Being cooked for personally and having the children’s needs met was one aspect of this – this was summed up as a relief from the general ‘mental load’.

“ I was not having to solve all the problems – food, shopping, tidy up – the wider parental burden not just the childcare was all taken in hand –someone else worrying about.

One of the factors that participants mentioned was the fact that they had allocated both a bedroom and a writing room. This added to the efficiency of their time meaning they did not need to clear their writing away at the end of the day or tidy-up in the morning to be able to focus on their work.

“ Having my own writing room – this was my own time which was understood in every way.



Some participants talked about how they felt isolated as writers with caring responsibilities so creating a shared community was valuable. Both residencies continue to have active WhatsApp groups and there were plans to meet up following the residency,

- “ I met writers from different fields that encouraged me to consider new avenues. The sharing night brought me together with people I wouldn't normally share with and this was crucial, validating, supportive, and reassuring.

There was an importance to the retreat being specifically for parents with this being relevant to participants' experience of being a writer in terms of the 'shared struggles'. People learned practical tips about how to write with caring responsibilities:

- “ It was helpful listening to people talk about their routines – makes me think about what works best for me
- “ I got the advice that you will always find time to edit so just get stuff down, don't finesse. Before then I was agonising over every sentence, so I never got the flow. Now I making more chunky progress and am able to use my time in a more efficient way.

Participants talked about how quickly the community was generated based on mutual understanding.

- “ There was an understanding between us, a shared guilt, there was no need to explain. To be around others and be understood and not be judged. I've not had that before. Understanding & empathy is precious.
- “ They get it - about the impossibility of the thread of concentration you need to do any kind of creative work and how it feels when that is disrupted
- “ I feel part of a community of writing mothers; it was so good to be allowed space to have both of those parts of my identity, which are usually in conflict, co-exist
- “ It made me feel like I could be a good writer and a good mother, and that keeping the voices of working parents in the creative industries is not only desirable but essential.

### **What learnings are there for Moniack Mhor and others considering this model?**

Both participants and Moniack Mhor identified areas where change was required and where there was learning. Participants provided feedback that MM was responsive and quick to implement change within the residency. MM also reflected on the feedback after the first residency and made changes for the second.

- “ Everything was beautifully child-centred, and approached with openness, enthusiasm and a willingness to learn. Where there were tiny issues, they listened and made immediate changes.

There were practical learnings about how the typical model for MM needed to be adapted. An example was food choices with alternative options provided following feedback from children. The use of space was another learning. MM understood the value of having a separate writing room from the first residency and wanted to provide this for the second residency. This put pressure on the accommodation at MM (especially with tutors also in residence) which meant one fewer place could be offered. In addition to the main house the cottage was used to provide accommodation. This made it harder for people with rooms in the cottage to participate in activities after their children were in bed. Having a writing room and bedroom in separate sites was more difficult for participants.

Neurodiverse participants and children found some aspects of the residency more challenging. Having a group of people and all space being shared (family bedrooms) can create an overstimulating environment. There can be tensions where people have different requirements and expectations for example for bedtime or quietness. Some children were over programmed and there was a need to provide quiet space and screen time for some children as a calming activity with some children not wanting to participate in group activities after forest school.

The biggest issue from the first residency was a need to change the planned structure of the day. This had a twofold motivation: children were too tired to enjoy the activity provided and it made them too 'hyper' before bedtime; participants also wanted extra writing time after forest school to wrap up their work for the day. This meant moving dinner earlier and having the activity (provided by MM) between forest school and dinner time (rather than after dinner). Clearing up after dinner is a typical responsibility of participants in a MM residency – this was hard to achieve for parents of younger children who needed to have a hands-on bedtime routine immediately after dinner. For the second residency MM provided additional staff to clear up after dinner to remove this issue.

There was another learning related to the activity provided in having a greater clarity about who is responsible for childcare outside the forest school period. MM provided additional activities in the evening, but this was not the same designated childcare as the period of forest school.

On discussion with parents of the first residency, it was decided to control the amount of publicity around the residencies to ensure safeguarding of the children. The children who attended the residencies ranged in age from 23mths to 9 years old. The group dynamics of the children seemed to benefit from the difference in ages, with some of the older children enjoying taking a leading role with the younger children.

There were also learnings about networking and sharing. Some participants would have liked more opportunity to network in the evening. This was not the case for all people with some preferring to write and others to be with their children. To support social time, additional childcare would need to be provided as it was on the 'sharing evening'. Timing was a factor for the sharing evening which was held on the final night. It was felt that this left no opportunity to follow up. It was suggested that the first evening could have a light touch introduction to what people would be working on during the week so that this could be used as a prompt for individual conversations. This was planned for the second residency but delays to arrivals changed the schedule. One member of staff was present throughout the residency which provided a constant for participants and allowed the MM team to identify and address issues. The first residency was draining for staff, the second less so; indicating that as the learning builds and changes are made to the model it becomes more effective. This indicates the importance of continuing to deliver and developing staff experience. The Radical Care residencies were resource intensive with additional staff added for the second residency. This model, particularly the staff time, would make it impossible to provide the residencies without additional funding.

There were fewer applications for the tutored residency which may relate to this not being fully funded or the focus being on emergent writers. It is important to note that the Radical Care residency was subsidised which was important for the participants. Several mentioned that they would not have been able to afford a typical MM residency.

A full week and ideally an extra hour in the day after forest school was requested by participants. Leaving was defined as a 'grief', 'heartbreak' and 'feeling bereft' with not being able to envisage attending again particularly as a family.

- “ The ongoing work of being a creative parent is one that continues to be a challenge. I hope that this work expands, so that people can at last see how the voices of predominantly mothers are lost for years, but this does not need to be the case.

# SSW Case Study

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## Background

Scottish Sculpture Workshop is a unique site of collective learning and inquiry set up to support artists in the research and realisation of their ideas. Its activity includes group residencies and open access use. It is set in a rural location in Lumsden, Aberdeenshire. SSW has a range of facilities for artists, makers and individuals to use, including a foundry, wood workshop, metal workshop, ceramics studio, studio with library and a community making space. Use of these facilities is supported by technicians and arts workers, who are skilled in supporting visitors of all levels and abilities to learn new skills, make work, develop projects and experiment with making in all forms.

Scottish Sculpture Workshop is a site of possibility, where artists and communities have the tools, skills, opportunity, and networks to collectively imagine, make and live in ways that are resistant and multiple.

Group residency is a typical model at SSW with up to 6 artists living and working alongside each other for four weeks at a time. It offers artists dedicated time and support for the development of their practice. The scope of residency activity is wide-ranging and category defying, but often includes; making, researching, experimenting, learning, drawing, resting, scheming, collaborating, walking, writing, facilitating, reflecting, listening, imagining, questioning and caring, among many other possibilities. The group residency includes optional group activity to build connection and conversations between the group. The cost to the participant is £480. SSW also offers funded partnership residencies which the SSW x Counterflows Caregivers Residency is one of.

## The Radical Care project

The motivation for the Radical Care project, which was delivered with Counterflows Festival, was the recognition that caring can 'form and create artistic practices as well as disrupt them. Resulting in artists with caring responsibilities having difficulty in grasping the time, energy, resources and focus for their practice.'

The Radical Care project followed a pilot in 2021 also delivered with Counterflows Festival. The Caregivers Residency was co-created with artist-caregivers to offer funding, flexibility, respite and space for self-care, to focus on their own needs and support continued learning and development. The residency was grounded in the principle that the support for the artist and those they care for needs to be flexible, bespoke and carefully co-designed with the artist in order to meet their needs.

### Each residency included:

- £1500 artist fee
- £300 travel budget
- £300 materials budget
- Use of studio, workshops and technical support.
- Accommodation at SSW
- A budget of £1000 to support access and care costs.

## The Radical Care project – Caregivers Residency

The SSW Radical Care project aimed to build organisational knowledge and invest in resources and practices of care across SSW and the wider community in Lumsden. Other intended aspects of the residency were:

- Systems lab to build networks of care and build a holistic, multi skilled approach to meeting care needs in Lumsden
- Bespoke training to strengthen knowledge in paying artists who are in receipt of disability benefits to improve support
- Developing accessible AV resources to communicate what it is like to visit SSW and what adjustments can be made.

It was identified in the application briefing that caregiving can be self-defined by the artist. It

could include (but was not limited to), artists with children, artists who support someone with a disability, artists who care for relatives, friends or chosen family on a regular basis, artists who offer care within a professional capacity such as medical, mental health or spiritual care, artists who are caregivers to a wider community such as movement organisers, or artists who care for other kin, among many other definitions of caregiving.

Applicants were asked to have experience making experimental sound or performance-based work, be resident in Scotland and able to travel to SSW and participate in the residency with the support and timeline outlined. Collaborative applications (up to 2 people) were welcomed.

There were 20 applications and two residencies were provided. This is lower than the typical level of applicants for a group residency (70). However, the number of applications per available residency was higher for the Caregivers Residency (10 applications per place compared to 5 applications per place for a typical group residency).

One residency was a sole artist who visited with her husband who she provides care for. This residency was split over 10 weeks attending SSW for shorter periods of 2-3 days each week. The other was a collaborative residency for two artists who are mutual caregivers this was undertaken as a four-week residency and a pre-residency visit.

Changes were made to the wider project; it had been intended to have a systems lab to consider SSW's role in meeting care needs in Lumsden. As the project developed, this aspect intersected with wider consultation about the community making space and was incorporated into this wider process. Instead, SSW commissioned Claire Sawyers, also a caregiver, to write about the residency programme as well as reflect on her own caregiving work.

### **What has been the impact of caregiving prior to Radical Care?**

Participants talked about how their practice had been limited by their circumstances in terms of caring responsibilities and access/healthcare challenges. This was described as being too difficult to practice and being on the verge of giving up or shutting down practice to what was possible in the 'moments between'. One of the impacts of this was not having access to a consistent period of work which impacts on deep research and continued train of thought which itself negatively influences practice.

- “ I thought I was coping well until I was given an opportunity and then suddenly realised how much confidence I had lost in my own abilities and in just being able to be able to physically attend. Until you are in the situation of having to support another person with complex needs it is difficult to understand just how much it impacts on your own working life, social life and emotional and mental health.
- “ Having care work to do as well as all the other types of work we need to do as creative professionals and responsible adults can be quite strenuous, which can be affecting to mental health and feelings of isolation from your peers.

Participants described being excluded from residencies. The normal model was based on:

- “ Someone who can travel freely, put their life on hold for a month and who does not have many responsibilities - it makes my heart sink because I can't do those things.

Not being able to fit this model means turning down residencies, losing opportunities to network and not being able to evidence the career ladder expected of a developing practice. There are additional barriers for disabled artists with access plans and access budgets not always being clearly communicated in residency advertising.

## What was the impact of the residency for participants?

One participant described the outcome of the residency as being 'a big material outburst!'. Having previously had a material practice, access barriers and disability had curtailed that practice. They described:

“ It was shocking to find that my body was capable of doing it – I just needed things to be in place that were lacking in other spaces. The residency had an ignition back into working practice – it is not that I can't make work – I am operating in a world that is not designed for me

The long-term impacts of this change in practice were harder to identify at this point:

“ My practice has changed a lot, I feel at a delicate point because the change was so monumental and the parameters of that change are no longer with me, there are tiny shoots of growth and not necessarily a way to sustain it or help it grow from this point.

Another participant equally enjoyed working in the ceramics studio and working with new materials:

“ It was lovely to get lost in that...to get lost and to find myself and just think about creating – to start something and getting all excited – and all these different processes, having no expectation, no pressure. This was not a project where there was an end result – that was hugely positive.

The focus for another participant was on research and the development of 'a pool of ideas' to take forward. This was in the context of their principal challenge being time to 'develop deep reserves of research that you can draw upon when you are doing exhibitions/performances'.

“ I feel more confident, I had lost confidence which I had not noticed – I have that deeper research behind me

Both residencies involved sharing moments at the end of the residency. This was an aspect of the residency that had not been anticipated by the artists in their initial proposals but emerged as an important aspect of the residency: "I would not have seen myself doing that at the beginning of the residency – I would have said that was not possible and there I was – I got such a boost from getting such good feedback"

The concept of care and the intersection of a care relationship and work practice was central to both residencies.

“ It provided an ignition point for both of us and allowed us to develop a new framework for working and caring in a more integrated way which has become a necessity for us to move forward as creative practitioners

“ It has given me more freedom – it has given me my life back in a big way – I realised that help was available and have taken advantage of the support I can have to restart my practice.

There were longer term benefits for all participants:

- “ The impact of applying and getting the residency sustained me for a whole year - to have the team excited for us to come
- “ I feel more balanced, less overwhelmed and have more clarity and commitment to my practice. My confidence has increased as a result of the residency
- “ I have moved to be independent as an artist – to be confident to work on my own and see the way to do it from my own home. It has been very much the ignition to restart the fire of my practice. I am delighted with the transformation – I will always be hugely grateful for the opportunity
- “ I have the strength restored to take on both roles [artist and carer] – and acknowledging when I need help and support and to go and get that which I would never have admitted before. That’s been a huge learning. An acknowledgement that I am important too –if you are broken you can’t care and to be whole I need to be working.

One participant has taken up a year long part time residency which they identify as a direct impact of Radical Care: I attribute my ability to do this work as a direct result of the Care givers residency.

What was the impact for SSW?

SSW has an ongoing resource as a result of Radical Care which communicates what it is like to visit SSW as a disabled artist including what adjustments can be made. The resources were made by previous caregivers residents and therefore are imbued with their experience. This is identified as an important resource because there is a perception that prospective residents do not know what adjustments are possible and what to ask for.

Another ongoing impact is the training SSW received (delivered by Laura Luilika) which provided SSW with greater knowledge about the intersection of artistic practice, care-giving and disability in terms of the hosting and supporting artists.

### **What made a positive difference to success?**

The fact that the residency was explicitly named as a Caregivers residency was important to participants. It enabled them to see that it was specifically for them and gave an indication that their needs could be accommodated:

- “ Having access at the forefront of the residency was so appealing to me – at the time I was thinking – this is the only thing I can do that I have seen
- “ Without a shadow of a doubt, it was the fact that it was for carers and flexibility was built in
- “ I think when I applied for the Caregiver’s residency it was because I identified as a carer not as an artist. I wondered could I still be an artist, could I even remember how to make work?

Each participant had different requirements in terms of care and attending as/with a disabled person.

One participant identified that their care situation could change daily which made it more challenging to set and follow a schedule. They also highlighted a significant risk factor from joint activity in infection risk. The participant wondered if SSW ‘realised what they had taken on’. They highlighted how the residency was built around their specific requirements with flexibility built in and understanding when a schedule needed to be changed including with late notice.

The collaborative participants described how the conversation about requirements began early on and was ‘actively taken up by SSW as an exciting negotiation’. They identified how SSW took the time to consider their requests and ‘make them a reality’ despite some initial reservations.

In terms about the responsibility for designing the requirements the feedback was that:

- “ SSW didn't put too much pressure on us to have a certain conversation or do admin...there was a willingness and desire to engage with our access needs but not push us to do things we did not have the capacity for
- “ All of the staff went out of their way to consider what my needs would be and never failed to meet them, spreading out my residency time, breaking it into manageable chunks of heavily supported time.

All participants talked positively about how their needs were met with the care and services described as being 'red carpet' and 'luxurious'. The needs for the residencies were not the same and likewise the specific things that made a positive difference would not be the same. For one person this was a warm space, comfortable sofa and clearing the paths in snowy weather. For another participant it was quiet working space and having sole use of the accommodation. Being able to attend with a cat was also an aspect that made a positive difference. What is common is that needs were anticipated and met wherever possible.

For all participants it was important that their care relationship was integral to the residency. This was not only about provision of facilities and services but considering the impact on the residency itself. This included factoring time away from making whether it was about resting on site during the residency or using time away from SSW productively in order to continue to progress. All participants highlighted the difference that this made in making them feel that their practice was possible. In addition, the ability to access making space independently and work flexibly was also important.

- “ Having an organisation willing to work with all that – with our complex care relationship and partnership way we navigate our practices – it was a real boost of maybe this is possible – we can both sustain a practice and still do all the things we need to do and be ourselves.

Being paid for the residency and the provision of an additional access budget was also important and meant that money did not need to be reallocated from the fee or other budgets to meet care costs. The fact that the access budget could be spent to meet need rather than be agreed and accounted for was also important as it meant that informal care could be utilised.

Another factor that made a positive difference particularly for one participant was the level of knowledge SSW had of their previous work and practice. It was a supportive environment and SSW was perceived to have proactively reconnected the artist with their practice.

- “ As a socially engaged artist I was well used to working with groups of people when I first began the residency I couldn't think of facing people and just wanted to make for myself. However, I finished the residency by facilitating a workshop sharing my work. Something I doubted I would ever do again
- “ That level of – making the effort to know about my practice – that gentle coaxing towards something that was going to be very beneficial to my practice [the workshop] I don't think it was co-incidence for a minute. That was skilfully supported – I was impressed with that.

For one participant there was a benefit in having conversations with other artists in residence. This demonstrated that they were still relevant and had something to contribute which was lacking after a period of limited practice. This was achieved through sharing experiences and engaging with peers in a mutually beneficial way.

All participants mentioned the dynamic check ins that the SSW team conducted on a regular basis.

- “ The atmosphere was very relaxed, considerate and gently paced. Regular check ins with me to see if I had everything I needed whilst at the workshops ensured that gradually I felt I could be an artist again.

## What learnings are there for SSW and others considering this model?

One participant had applied to the Hospitalfield Radical Care residency before SSW. This was the stepping stone for them to the SSW residency both in the process of devising the application and more importantly also the boost to confidence which enabled the application to SSW. This demonstrates the importance of having multiple opportunities for care-givers.

“ The process of developing that application inspired me to plod on and try to revive my career.

The lack of other similar residencies was an issue for SSW in the selection process. There was no other residency for SSW to signpost unsuccessful applicants to which heightened the importance of the selection process. The impact of caregiving on the applicant's practice was an important aspect of the selection process with SSW wanting to prioritise applicants who would not be able to access a more traditionally formatted residency or whose needs could not be met in other ways. The selection process had an 'emotional toll' as the selectors understood the positive impact that the residency could provide (and the negative impact for those they did not select). While the 2021 Caregivers Residents were involved in the selection process, the final selection was made by SSW owing to the emotional impact of the decision making.

SSW reported lots of questions being asked during the application process. There was a strong intersection between care-giving and disability with a higher level of disabled applicants than for a typical residency. The project therefore explored wider contexts of fees and disability benefits and access for disabled artists.

The collaborative nature of the residency design was informed by training undertaken by SSW as part of Radical Care. The Director reported:

“ What I took from it was that caregivers/disabled artists just want to be included in the decision-making process – a lot of people with caring responsibilities or who are disabled are often just told what is going to happen – previously I would try and work out all the eventualities and then propose say 3 options, but these residencies were far more negotiated together. That is part of the learning that we are working through it together rather than the institution replicating a model – that we work it out together.

There were changes in staffing which impacted on delivery of the Radical Care project. The programme manager who had previously supported many aspects of the Caregivers residency left the organisation. Thereafter, the Director managed the residencies directly, the benefit of this was that they had both the holistic knowledge for the organisation and the ability to make decisions quickly. An example of this managing changes to the residency schedule.

“ It meant that I could make the bigger calls directly – I could just say yes/or no – you can take the call on what can be moved and the impacts.

The disbenefit was that the Director has a very busy role particularly in this period with a reduced staff team. Despite the in-depth planning, some participants remained anxious in advance of their residency which speaks to the higher level of support and communication required:

“ We knew it was physically possible and we would probably be fine, but we did have conversations about what if we have to leave and that would be okay – and we had an exit plan.



SSW was undergoing a period of capital development there were changes in the staff team. As such freelance staff were brought in to cover the residencies. There was some feedback from participants about the facilitation of practice for disabled artists and caregivers within the workshop with this having a negative impact on the residency. This relates to expectations about timings which is more complex in a caregiving context when you cannot anticipate whether you will be able to access the studio to a specified timescale. It also relates to mainstreaming accessible working practice. These concerns were not raised to SSW during the residency which relates to the vulnerability of the participants in this context.

- “ It would have been nice to not feel a wee bit rushed which had added stress when can't be sure when you can be back in the studio
- “ There was an expectation of a particular rhythm for ceramics – this is when you have to turn it and you can't afford to take a day off
- “ I thought this can't be fixed in this moment – this is people coming from two different worlds; an able-bodied approach was baked into the ceramics technical support, there was no experience of those working practices.

SSW recognises the challenges of staffing at the specific time; training in working with disabled artists and caregivers has since been undertaken and will take place with new staff members. There is a wider context of the culture of workshops here.

It was noted by SSW that the Caregivers residency had a greater impact on the organisation than a typical residency model. It was identified that a maximum of 2 Caregivers Residencies could be offered at any time (rather than the typical 6 residents) owing to the requirement for more accommodation, 1:1 technical support and private workspaces. The learning relates to both the capacity of the organisation as well as the impact on the residents.

- “ If you are working with artists with caregivers needs you can't programme 100% we need to programme at 60% if you actually want to be able to support the people otherwise you will be painting yourself into a corner – institutions are so pressed for money, resources, time, staffing – we take on these things in a good willed way – if you are supporting a caregiver/disabled artist things will change and if you aren't flexible and change you will be adding to their stresses.

The context of the residency led staff to put in extra work to ensure that the residency was a success for the artists knowing the importance of it for them. One of the residencies took place over a much longer period than a typical residency leading to a longer period of support and a different relationship to the typical one. It was felt that the support required within the Caregivers Residency in general questioned normal role descriptions and working hours. This leads to considerations about ways of working with SSW identifying the benefits of this approach. SSW was quieter during this period because of the capital programme and this allowed the team 'to give the residencies the time and energy they needed'.

Flexibility was at the core of the residencies. This creates a challenge in terms of operation. The nature of the care requirement for one of the residencies meant that it was subject to last minute changes to the schedule. This required SSW to think creatively about the residency and wider options to find solutions. Given that the residency model at SSW is about process and exploration not outputs this meant the artist spending some of their residency time at home. The benefit to the resident was that it allowed them to set up a working environment at home which they would be able to sustain after the residency.

SSW had made changes following the Caregivers residency pilot which made a positive difference such as having a comfortable sofa in the studio as well as developing a new wellbeing area. SSW has recently put in an application to improve access to the Bothy and develop an accessible bedroom and kitchen. This would meet suggestions identified by participants.

SSW identifies that it is not a specialist in care-giving and stresses the importance of connecting with local services to provide expert input and support.

The sustainability of the model is linked to the fact that the Caregivers residency cannot be delivered in the same way as a typical residency. It requires more time from the organisation and therefore the number of residencies would be lower.

- “ You can't do as an add on to everything else. We can't do this model of 100% capacity and then add on. If were on back-to-back residency and project delivery the check-ins and conversations would not have happened in the same way. It is like programming 3 residencies in one. You can't be expected to do this and everything else - that is caregiving.

The Radical Care residency has contributed to bigger questions being asked at SSW in terms of recognising the privilege associated with working with materials and the question of who gets to make. This calls into question what the model for a residency should be like and what the measures of success are:

- “ I would like to take forward the model - I want to adapt the whole model! How it will work financially is the question - we need to speak to funders about what the models of success are - is it about 100 people doing a workshop or a residency or having 10 people doing a residency who would never have access having a transformational moment? We have to change the measure.

# The Work Room Case Study

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## Background

The Work Room (TWR) is an artist-led membership organisation. Its members are artists who work in dance, movement and choreography. Its mission is to empower artists to lead in their practice, enabling them to make high quality, pioneering dance for diverse contexts at home and internationally.

Programme areas for The Work Room include:

- Supporting the development of choreographic research through a programme of supported, flexible and independent studio residencies
- Fostering an active, independent dance community through the facilitation of networking and professional development opportunities
- Developing the sustainability and international capacity of artist members through advice and practical support
- Being a powerful advocate for the independent dance sector.

## The Radical Care project

The Work Room's Radical Care project was Re-Emerging. It was a peer support group for freelance dance artists moving back into an active working practice after taking time away to care for children. The moment of Re-Emerging was purposefully broad potentially ranging from the end of maternity/ adoption/ parental leave, or at a later stage in life such as children starting school. The key aim of Re-Emerging was to support participants in raising confidence, contacts and developing strategies of how to approach a working practice while balancing caring responsibilities. It was identified that for freelancers the return to work was not a single moment but an ongoing process with new conversations required for each new project.

The context identified by The Work Room was that dance is a precarious career with financial insecurity, characterised by short-term contracts and poor remuneration. Independent dance practice, outwith the structures of full-time companies, can be demanding physically and mentally. Unpredictable and inconsistent work patterns bring challenges to well-being and mental health.

People interested in being part of the project were asked to note their interest saying why Re-Emerging resonated with their circumstances. This was an informal expression of interest which could be submitted by email, video or audio format. There were 16 applicants with participants selected based on their situation of re-emerging, what they would get from the programme and with the aim of having a breadth of perspectives within the group. The participants covered a range in terms of geography and different experiences of parenting. The number of selected participants was greater than planned. Of the 8 participants 2 were male.

### Participants received:

- £1000 bursary for time invested in the project
- An allowance for childcare for two performances, workshops or industry events across
- Travel expenses
- Access to resources through the PIPA (Parents in the Performing Arts) Foundations Programme
- Childcare was provided for in-person sessions
- There was an access budget.

Participants worked together over a 9-month period. Sessions were conducted online with meetings recorded to be accessible for people who were unable to attend live. Sessions were typically monthly although frequency increased towards the end of the project. The Work Room Director organised and facilitated the online sessions. The project was co-created with the participants and differed from the initial inception by focusing more on peer learning/ support and less on workshops. The output of the process was a Choreography of Parenting resource pack: this is a printed resource for organisations and those who work with parent artists, and for other artists who are - or are becoming - parents. The resource was launched at an event for The Work Room members and dance sector stakeholders. This concluding event also provided the opportunity for the 8 Re-Emerging participants to meet in-person.

## Impact of care prior to Radical Care

Dance is a physical artform with some participants reflecting on the impact of pregnancy and birth on their bodies. This creates an additional impact (compared to other sectors) with potentially a change in dance practice to be navigated. Barriers to workshop and training opportunities compounded this.

Participants identified the challenges involved with continuing their practice when this included morning/evening class, residencies and evening performances – aspects which were described as being ‘out of bounds’ and ‘unattainable for a lot of folk who cannot travel freely’. This left some participants feeling ‘useless’ while others were reluctant to identify their needs as they perceived that ‘pegged as needing more support’ leads to not being selected for opportunities.

- “ I am trying to hide my situation; people will look down on you and think you are not professional – they will know it will be more difficult to be involved with you and will not consider you.

Childcare availability and costs were barriers to career development opportunities and training. Participants identified that professional class was not viable with the cost of both the class and the childcare. Many opportunities are ad hoc with no availability of ad hoc childcare. This impacts on professional skills as well as networking and opportunities:

- “ I have missed out on the networking opportunities that come with attending workshops/ classes, which I am sure has led to missing out on work opportunities. I feel perceptions shift among gatekeepers. I am often unable to participate in the more social side of the arts, which is where a lot of opportunities, connections and collaborations are developed.
- “ I often feel isolated within the wider ‘scene’. I felt very different to my colleagues who didn’t have children and excluded from most activities, conversations and events. I felt I was suddenly unwelcome in my own community. I felt irrelevant. I felt invisible to my arts community, because I wasn’t physically there I felt forgotten about. This affected my mental health and my sense of identity.

This leads to an impact on confidence and identity. Participants talked about a shift in their identity as an artist. Some people’s motivation to participate in Re-Emerging was to reconnect with their identity as an artist and identify ways to balance their dual identities as an artist and a parent:

- “ A lack of participation in the dance world has left me feeling like I do not have a community within dance. I am questioning my place in the dance world and my professional identity. This leaves me feeling like a whole part of me is being slowly erased.
- “ I felt alone in my identity as an artist which felt decimated by maternity leave and the pandemic. I needed a framework for how to get back. To give me a sense of identity back as being an artist.

## Impact of Radical Care

One of the significant impacts from the project came from connecting with other parents. This was in networking with others from the dance sector to build professional connections as well as ‘solidarity’ with other parents in the same situation. Participants had talked about hiding their parenting responsibilities and this provided the opportunity to share openly about their experiences. Participants frequently mentioned that they felt less ‘alone’ as a result of their participation.

I felt empowered – everyone looked like they were doing an amazing job and I could ask them how and they could give me some tips – or they would say I am not managing but it looks like I am managing and it makes me feel less guilty that I am not the only one who is a failure. It is nice to be able to talk openly – there was a lot of practical help and advice.

- “ I feel like being part of this group has helped me look at my own career constraints as a parent in the movement arts with more compassion and optimism. Feeling the warm support of the group and connecting over similarities in our situations has helped me accept more where I am with my practice/career

- “ It is never going to be easy and that essentially is the answer – realising that everyone in that space was finding it so hard – that in a way for me was quite enlightening. It felt like I was the only one struggling. A sense of solidarity across the board was really supportive.

In addition to the positive benefits on people's isolation, participants also remarked that there were practical benefits:

- “ I think I've gained practical tools/exercises which are helpful for reflection, self-compassion and self-care.
- “ I met a lot of new people that brought new perspective and ways of working that I would not have thought of
- “ I have gained so much clarity about what I should be doing with my limited time to focus on what I really want to do – more confidence and awareness of my priorities
- “ For me it is building myself up again – I'll take step by step to build up. I have more confidence to do it – a better foundation.

The resource A Choreography of Parenting had a positive impact on the participants in two ways. Firstly, there was pride in the creation of the resource as a tangible manifestation of the project and their experience as a group.

- “ Our shared common experience was all in there. I hope it will have a ripple effect for individuals and organisations. It brought some air into the experience that many people are having in silence.

Secondly, the Choreography of Parenting resource was useful to participants in their professional practice. The resource itself created a tool that people could use to support their conversations with potential employers. It made the focus less about them as an individual with the weight of the wider working group and sector behind them. It provided clarity and gave tools that they could use to prepare for conversations.

- “ You don't have to explain anymore – you just put it in front of people
- “ I think there is something that this was a CS funded initiative, what we are saying has some weight – that it did not have before. I can see the value in having the physical thing.
- “ We realised we did not know our own rights – that's why we made the card so you can be clear with the person in front of you.

Three participants talked about using the resource and the associated tools in their practice:

- “ I got a job offer so I was using some of the techniques – it helped me calm myself and get into the mode. It gave me more courage
- “ Without RE I would not have known how to ask or the confidence to ask for everything I needed – I always thought it was not okay to ask for certain things. I was bold about it. It has been a confidence booster for sure
- “ I am so much more confident about saying if you want me, these are my rules.

One of the challenges participants had identified for their reasons for participating in Re-Emerging was a loss of identity on becoming a parent. The project helped some participants grow their confidence as artists and work through how to combine their dual identities.

- “ We asked the question why would anyone employ you rather than a young person with no responsibilities – we have more to give in experience, time management, people management, sensitivity – a different feeling we can bring. About thinking about how parenting can enhance your dance rather how it can take away. That's what I thought before that the parenting was taking away from the dance all the time – now I am thinking about what it gives to you. That's what we need to persuade people who are hiring.
- “ I got more courage – a lot of the time I am operating in a space where I am hiding my responsibilities rather than be up front and not see as something to hide – This has given me more courage and confidence; more equipped to be up front, more confident to say this is where I am now and not hide it

- “ It has felt like the identity of parent has been so present that my identity as artist has been amorphous and out of reach. I feel like I have remembered my artistic voice – I do have insight, worth and value in these discussions.

### **What made a positive difference?**

The biggest factor that was identified by participants was the kindness within the project particularly in the facilitation. The project’s ethos was described as patience, support, sensitivity, empathy and sympathy. The project facilitation was crucial to creating this ethos, with the Director of TWR being described as ‘holding the project together her patience and trust’. This is identified as allowing the relationships to build within the project:

- “ Everyone left space for everyone else. Through the act of conversation, supporting each other and listening we slowly and steadily built common ground.
- “ The Director’s leadership was stellar. There was never judgment about being late or having kids there. There was a real human understanding – no shame – no pretence. She set the tone and everyone there was up for that. There was an implicit understanding. There was a depth of shared honesty and understanding. We were able to dive deeply with each other. Time allowed for that – building up over the months – a different depth of connection.

The ethos had a positive impact on one participant:

- “ That ethos became a bit internalised, and I became more patient with myself about what I could and could not do. I was holding myself up to an impossible standard and by that standard I was failing – I am not an artist because I am not able to do these things but if you have more compassion and patience (which TWR Director modelled so beautifully) – I am an artist, but I have to do things at a pace around my other commitments – on a psychological level that was really helpful.

Another significant factor was the bursary for participation. This had two main impacts, firstly it was a factor in participants attending sessions when it would be easy to skip them (particularly before the benefits started to accrue); secondly it was an important factor in participants in re-engaging with professional practice. A lack of financial support would have been a barrier for many who would not have been able to commit the time without payment.

- “ I think if it was just a support group it would not have given so much value. The bursary contributed to me feeling more strongly in my identify as an artist. When you get paid you feel more valued as an artist. What we were doing was valued.

### **What learnings are there for The Work Room and others considering this model?**

Co-design was an integral aspect of the project design. Committing to co-design meant that the project did not develop as initially planned. This included

- Only online sessions (not a mix as anticipated)
- Peer to peer focus (not experts sharing their insight)
- A printed resource as an output (an event was planned).

Some of these changes had an impact on the budget particularly in the resource with TWR subsidising aspects of the project. The resource reflects the desire by the participants to have their experience heard by other organisations and shared beyond the project. This had not been an anticipated outcome.

TWR identifies that what was important to the participants was the peer support and peer learning. This ties with TWR values about valuing the expertise in the room. The project has informed TWR thinking about its networks and how to think about issues and practice in terms of peer-to-peer networks for different coalitions of interest.

TWR identifies that the project took more time than anticipated, particularly in facilitation. TWR reflects that the organisation needs to be committed and not approaching the project in a piecemeal or tokenistic fashion. For TWR this means taking a bit more thought and effort to achieve the benefit.

There was a mixed view about the sessions being held online. For several participants this was a significant barrier which impacted on the 'connection' and created 'exhaustion'. All participants were positive about being able to meet in-person at the end of the project. The benefits of Zoom were also acknowledged in that it allowed a wider geographic range of participants and allowed people to participate when their children were present or when they were away working. Zoom also allowed people to catch up if they were unable to attend the session. One suggestion was that an initial meeting in-person would have been beneficial, and another key point might have been meeting in person to develop the Choreography of Parenting resource.

One person reflected that they had expected that the project would focus more on their individual practice and give them more specific tools to support their next steps. One participant reflected on wider issues which had not been explored in terms of budgeting for childcare within project budgets and wider sustainability within the sector:

“ How to make it sustainable for parents in the arts so you don't lose 7 years out of your practice; how to make arts careers more accessible. Otherwise, it will be privileged young people in the arts always.

One key aspect for participants was the wider impact of the programme. The resource a Choreography of Parenting was designed to share the learning the group had generated and stimulate change within the sector. Participants were concerned about how the resource would achieve this change without a proactive approach behind it. There was concern that the resource might 'sit on a shelf' and that initial response might be 'tokenistic' and 'performative' rather than generate a change in behaviour.

“ I've been in this industry long enough to know you have to chase organisations. It needs to be visible and re-visited to achieve change. The people we invited to the event were only a snapshot of the ecology – that alone won't make an impact but staff training around it...pay us to go and talk through the pack with organisations.

“ It's not just about parents; non-parents need to understand too. What would make them pick it up and care? I worry that it is buzzwords – organisations saying in call outs that they will support - but are you ready to understand what support really means because this is us laying it out for you.

Participants also talked about the long-term impact for them as individuals, in having the confidence to put into action the tools from the resource.

“ I think it is going to take some consistent reminders and going back to it – it is all too easy to do something if you are empowered by it for a week or two but then get so absorbed in how hard it is – I consistently need a ritual to come back to the pack. In a way I need to use that pack as much the sector – it needs to be something I am picking up regularly.

TWR is an employer and a service provider – Re-Emergence has informed its working practice in terms of factoring in access and parenting responsibilities within residencies.

“ It is more complicated with resource implications and has organisational challenges – but it feels really critical and important

“ What we would say to other organisations is – it's about the questions that you ask – being able to then respond.

# APPENDIX

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# Logic Model

Goal	Outputs	Outcomes Lifetime of project	Outcomes Possibly within project lifetime more likely beyond	Long-term Ambition
Provide new care models which address gendered barriers for full participation in the creative industries workforce	Deliver 6 different programmes	Participating organisations have created new relationships with the creative industries workforce	Participants are more confident that they can have a career in the creative industries workforce in Scotland	People with caring responsibility do not experience additional barriers to their careers
	Engage the target number of participants	Participating organisations are more proactive about caring responsibilities with participants and employees	Participants have a better balance of their professional and personal life	
	Number of participant sessions against plan	Participating organisations better understand the needs of people with caring responsibilities	Participating organisations are better able to design models for people with caring responsibilities	
		Participating organisations better understand what is required to meet the needs of people with caring responsibilities	Participating organisations test more models	
		Participating organisations are better able to identify what makes a model successful	Organisations implement a change in their employment practices	
		Participating employers increase their confidence in working with people with caring responsibilities	Organisations implement a change in their service delivery	
		More people apply for roles/ places		
		More diversity in applicants		
		Participants feel included in but not responsible for the design of the solutions.		
		Participants feel that provision is tailored to the specific barriers they experience		
		Participants feel that provision met needs associated with caring responsibilities		
		Participants feel that the provision has made a positive difference to their work		
		Increased skill/career development by Participants		

**(Structural inequalities that create barriers to full participation to the creative industries workforce in Scotland for those with caring responsibilities will be removed)**

Goal	Outputs	Outcomes Lifetime of project	Outcomes Possibly within project lifetime more likely beyond	Long-term Ambition
Create long-term legacy in working structures and practices that others can learn from	Deliver resources	Creative Scotland has increased its understanding of the models available for the creative industries workforce with caring responsibilities	Other organisations are more proactive about caring responsibilities with participants and employees	Employers have employment practices which are more equitable for people with caring responsibilities
	Delivery end of project sharing event	Creative Scotland better understands how to most effectively deliver similar programmes	Other organisations better understand the needs of people with caring responsibilities	Providers of services are better able to meet the requirements of people with caring responsibilities
	Project evaluations	Participating organisations identify practical learnings about their model to make it better	Other organisations better understand what is required to meet the needs of people with caring responsibilities	
	Create new models and templates for sector	Participating organisations identify practical learnings about their model to make it better	Other organisations are more confident in working with people with caring responsibilities	
		Participating organisations identify practical learnings about their model to make it better	Other organisations are more likely to implement models	
		Participating organisations independently share learnings with their peer networks	Sector networks are established to provide support and share learning	
		Participating organisations provide leadership in the sector		

**(Structural inequalities that create barriers to full participation to the creative industries workforce in Scotland for those with caring responsibilities will be removed)**

**CG RESEARCH**

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