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Evaluation of Road Safety Scotland's Theatre in Education Performances

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1 Introduction

Background

Road Safety Scotland (RSS)¹ is the national organisation that works to promote awareness of road safety issues in Scotland. This includes responsibility for promoting the development of Scottish road safety educational materials.

Each year, RSS commissions educational theatre performances, carried out for the benefit of primary and secondary pupils across all of Scotland's 32 local authorities, as well as a number of community audiences around the country². The theatre programme is part of a wider approach to present important road safety messages to as wide an audience as possible and to protect some of Scotland's most vulnerable road users.

Four performances are currently included within the programme, these being:

- The Journey (for Primary 6 or 7 pupils) - which explores developing relationships between a group of young friends as they journey through primary school towards secondary school and looks at different influences on their behaviour
- School Daze (for Secondary 1 pupils) - which focusses on peer influence and personal choice in relationships and risk-taking at the point of transition to secondary school
- Friends Disunited (for Secondary 5/6 pupils) - which deals with the enjoyment and responsibilities involved in becoming a driver and getting your first car. It follows the lives of four friends at secondary school and into adulthood
- Better Late than Dead on Time (for community audiences) - an inter-generational performance that looks at the impact of driver and pedestrian behaviour on one family

The touring schedule of the four plays runs from August to April over the school year with the secondary performance offered in the first school term (August to November), the primary performance in the second term (February to May) and community performances in the spring (February to April). The plays tour annually throughout the 29 mainland local authorities and the Western Isles. The Orkney and Shetland Isles are included every second year.

The contract for delivery is awarded on a three yearly basis and, for the previous three years, performances were offered by the Baldy Bane Theatre company.

¹ More information can be found at: <https://roadsafety.scot/>

² ibid

This report presents the findings from an independent evaluation of the Theatre in Education (TiE) programme, commissioned by Transport Scotland. The evaluation sought to explore if the current TiE programme is fit for purpose in helping to protect children and young people. It also sought to explore value for money of the programme and provide recommendations about how the programme and performances can be improved.

Methodology

As an impact evaluation, the project focussed on the impact that the performances have on their audience's attitudes towards road safety, as well as capturing any self-reported change in behaviour that may result.

School performances

The school-based evaluation ran in five case study areas³, which were selected based on willingness to take part in the work⁴ and the desire to capture a reasonable geographical spread in views. Individual schools were sampled on the basis that they were located in different Scottish Index of Multiple Deprivation (SIMD) zones, to try and ensure a mix in the socio-demographics of audience members⁵. To neutralise bias, each performance was evaluated in four different schools (i.e. a total of 16 schools/performances from across five different authorities).

Although each school performance was separately evaluated, (to reflect that each has a different road safety message and is aimed at audiences of a different age and stage in the curriculum), a common approach to data collection was used, as follows:

- baseline survey of pupils - a short paper-based questionnaire which captured pupils' self-reported propensity for engaging in a range of dangerous road safety behaviours, as well as attitudes about how risky those behaviours were (tailored to the content of each show). Questions on susceptibility to peer pressure and willingness to challenge unsafe behaviour among peers were also included. Surveys were posted to schools two weeks prior to performances and were collected on the day of the shows. Response rates for each school are shown in Appendix A
- follow-up survey of pupils - a short paper-based survey administered to all pupils in participating schools roughly 2-3 months after they had watched the performances. Pupils were again asked to self-report frequency of engaging in different road safety behaviours and attitudes to risk and peer pressure, the same as the baseline survey. Pupils were also asked what they could recall from the performance, and if they had changed any of their road safety attitudes or behaviours in the period since completing the baseline survey

³ Participating local authorities were Fife, Glasgow City, Renfrewshire, South Lanarkshire and Stirling.

⁴ Determined by invitations sent to local authority Directors of Education.

⁵ It is recognised, however, that pupils attending each school may live in SIMD zones which differ from that of the school itself.

questionnaires were distributed by post and were returned securely by courier. Again, response rates for each school are shown in Appendix A

- pupil focus groups - short focus groups/workshops to gather feedback on the day performances were delivered, including verbal feedback and the preparation of group posters to illustrate what pupils had taken from the shows. Visual methods were chosen to encourage collaborative thinking and offer a way for participants to express things that they may have been reluctant to verbalise. Sessions lasted 30-60 minutes and took place in schools. Teachers recruited pupils to the groups and were asked to provide a mixed gender group, which was achieved (see Appendix B). Teachers were not present during the groups
- teacher interviews - at least one teacher in each school provided feedback on the performances in the weeks immediately following delivery. This included feedback on how the theatre performances fitted alongside other road safety education delivered within the school. Views on likely impact of the performances were sought as well as perceived barriers to delivery of road safety education in schools more generally. Interviews were carried out using a mix of on-site, in person interviews on the day that researchers visited schools, and by telephone. All lasted around 15 minutes

Importantly, all questionnaires were completed anonymously to encourage honest responses, especially as pupils were being asked to disclose risk taking behaviours. Parents were advised of the work and provided the opportunity to opt-out in advance, and consent from pupils was also gathered for all stages of the work. Although online versions of the baseline and follow-up surveys were made available to participating schools, all opted to complete the paper-based tools.

Community performances

For Better Late Than Dead on Time (BLTDOT), it was not possible to sample four sites in the same case study areas as used for the school-based performances. This was due to a number of factors, including that not all case study areas received a performance of BLTDOT during the fieldwork period. A more opportunistic approach was required, based on willingness of organisers and audiences to take part and practicalities of gathering feedback on the day (e.g. some audiences were quite transient and varied week-to-week, and others accommodate vulnerable adults or young people who would not be able to give the required consent to take part).

Given the diversity of different audiences who received this performance, feedback was also collected in different ways, to fit with the needs/preferences of the different audiences and the organisers, as follows:

- Police Scotland Youth Volunteers (PSYV) - a group of young people aged 13-17 who meet regularly, working towards becoming volunteers in their communities. A large focus group session was held, with participants

producing posters to summarise learning from the performance. A total of 16 people took part with most under the age of 18

- integrated day service - a service providing therapeutic activities and social care to adults aged 18+ who are considered to have complex needs. Several concurrent mini-groups were held immediately after the show, facilitated by the researchers and other adult helpers/carers who were accompanying audience members. A total of 12 service users and 8 staff provided feedback. Most were between the ages of 18-40 with some older adults aged 65+
- community centre - city based and catering for ages 0-60+. Audiences were asked to complete feedback 'post it notes' as well as a feedback task co-ordinated by the organiser (covering around 15 people). Five people also took part in a short 'vox pops' style exit interview. One school audience who attended provided collated feedback to the organiser the following day (roughly 30 school children were in attendance). Across the two performances at this site, the age of participants ranged from under 5 to 65+
- resource centre - based in an area with high levels of deprivation, the organisers hosted 'tea and cakes' for an hour following the show. Eight tables were set up and the researcher moved between each of the groups to conduct mini-group discussions. A total of 38 people gave feedback on the day. Audience members represented a wide demographic, including young people aged 18-25 (attending a youth employment project within the centre), adults from a nearby nursing home and many other older adults aged 65+

Overall, four sites were visited to observe performances of Better Late than Dead on Time, with one site accommodating two audiences in quick succession, meaning that five performances were observed in total.

Local authority interviews

Finally, all Scottish local authorities were invited to contribute to the evaluation, with initial contact made either by email to known contacts often Road Safety Officers (RSOs) or via telephone calls to education departments. A total of 16 local authorities took part in the research⁶. Questions focussed on awareness of the RSS TiE programme, perceptions of its usefulness and impact and local delivery models for road safety education.

⁶ Participating local authorities were Aberdeen City, Aberdeenshire, Argyll and Bute, Dundee, East Ayrshire, East Lothian, Edinburgh, Fife, Glasgow, Inverclyde, North Lanarkshire, Scottish Borders, Shetland, South Ayrshire, South Lanarkshire, West Dunbartonshire.

Analytical conventions

All interviews and focus group sessions were digitally voice recorded with permission. The main themes from the qualitative data were extracted and are presented below, with accompanying verbatim quotes used throughout to highlight the main sentiments raised.

All quantitative data were analysed using software to produce descriptive accounts of the main trends, i.e. frequency counts and analysis of mean scores for all of the main survey measures. Quantitative data analysis was undertaken for the whole sample (separately for each performance) as well as disaggregate analysis by school and by gender. Where questions were consistent between audiences, a comparison of findings between the year groups is offered.

Most quantitative data were generated using rating scales from 1 to 10 as it was felt that this wider range would allow for greater sensitivity of measurement as well as allowing for any subtle differences between pre and post-performance scores to be picked up. Only where there was a difference or shift in scores of one full rating point or more was this reported as meaningful, either between pre and post-performance surveys or between sub-groups of the sample.

It is important to stress that pre and post-performance samples were not identical and were not matched - this would have been logistically challenging and would also have reduced the anonymity offered to participants. It does mean, however, that there may be some very small differences in the overall profile of those who provided pre and post-performance scores, although this is likely to be negligible.

Report presentation and caveats

The remainder of this report presents the findings from the evaluation, exploring each performance in turn.

While steps were taken to try and ensure an equal gender mix in the school-based research, it should also be noted that females provided more feedback than males, *per se*. This was especially true in the written questionnaires where the volume and detail of feedback provided by females was much greater. This may reflect better recall of the performances and/or stronger impact for this group but may equally simply reflect a greater willingness among females to share their learning in writing. Therefore, although relatively equal numbers of girls and boys took part in the evaluation, the voices and views of female pupils may be slightly over-represented in the research findings presented below.

On a similar note, there was also some notable variation in the quantity and level of written feedback that was provided by age. Pupils at primary school provided generally lengthier responses than those in S1 who, in turn, provided more narrative feedback than the older S5/6 pupils. Again, this may reflect more learning having taken place across the different age groups or may simply be a reflection of enthusiasm for the research at different stages. The level of detail may also have

been a product of time allocated to the task by class teachers i.e. primary schools may have had more free time within the curriculum to allocate to the work whereas secondary schools may have placed time constraints on completing the survey exercise due to other competing commitments. This is however, speculative.

Importantly, it should also be noted that, while the main measure of impact in schools was comparison of pre and post-performance road safety attitudes and behaviours, there was no way to control for exposure to other road safety messages that may have been received by individuals in the period between surveys (e.g. exposure to other road safety education, or personal involvement in road traffic incidents). Other events and activities such as these may quite plausibly have impacted on the data captured as part of this research.

Finally, although consent to participate was gained from all who took part, all feedback was given with a guarantee of anonymity and this is reflected below. All schools have been anonymised for qualitative reporting purposes, as well as organisations and individuals. This offer of anonymity was important in ensuring that audience feedback was honest and given without fear of prejudice or discrimination.

2 The Journey

The Journey is delivered to Primary 6 or 7 pupils using a forum theatre approach with four actors (two male and two female) presenting a series of short pieces of drama interspersed with questioning of the audience and active participation of pupils in developing the ideas presented in the show. The show lasts for around one and a half hours (the longest of all of the TiE performances). During the evaluation period, the main themes covered by the performance were:

- general safety
- safe cycling (including giving 'backies')
- safe pedestrian behaviour, including appropriate use of crossing patrols
- not using phones/earphones when crossing roads
- car speeds and risk of pedestrian accidents
- safe behaviour on busses

Fieldwork for The Journey took place between February and March, with dates dictated by the scheduling of the tour by the theatre company.

Observations on the day

Pupils in all schools seemed well aware that the show was about road safety when they arrived and all were well prepared in advance to know what to expect.

All pupils remained engaged from start to end and there was lots of laughter at appropriate times, and silence where relevant. Although there was always a core of pupils in each school who initially answered all questions asked by the actors, the groups usually became more relaxed as the performances went on, and more children joined in.

In all schools, there was no gender bias in terms of who was answering questions posed by the actors or who was volunteering to take part in the acting/directing.

There was little interruption to primary school performances (compared to secondary performance discussed below), and the performance for all sessions which were sampled for the evaluation were held in the main school hall. Actors adapted the show in different schools to fit around class schedules, reducing the length of the performance by shortening or removing some scenes, as appropriate.

All performances were well attended by teachers - at least two teachers accompanied each show and teachers often joined in by encouraging pupils to raise their hands to questions, or to reflect more on what was being asked. Primary

teachers were also more likely to watch the performance compared to secondary school staff, i.e. there were no cases of teachers marking work, using laptops, etc. during performances.

Observation of sessions

Unlike secondary schools, the forum theatre approach to The Journey meant that questions were asked of audience members during the show. By having a researcher present to observe, it was possible to capture the responses from pupils as part of the research and this was useful in highlighting pupils' current understanding of potential road safety dangers as well as their wider thinking around peer pressure and strategies for avoiding harm.

Potential dangers

When asked by the actors what kinds of things pupils currently do which might be considered as dangerous, audiences typically cited things such as talking to strangers, playing inappropriate video games, some sports, home safety/fire risks, going to dangerous places, and spending time with dangerous people or others who may be a bad influence. In all audiences, several pupils also volunteered that behaving badly on the roads was dangerous.

Current dangerous behaviours

Pupils reported that it was not uncommon for their peer groups to travel on bikes/scooters without wearing helmets, and they also reported that friends would give rides to others (i.e. 'backies'), would use bikes without lights/reflectors and not wear reflective clothing.

Pupils were reluctant to report any unsafe behaviours that they themselves currently engaged in as part of the forum theatre, and few actively volunteered that they did anything unsafe (perhaps due to fear of teacher presence, getting into trouble, etc.) In the small number of cases where pupils did report that they themselves did not wear a helmet, this was because it was "uncool", "would ruin my hair", "can't be bothered", "I don't like the colour" or because they didn't have one.

Why people act dangerously

When asked by the actors what could be done to change dangerous road safety behaviours, pupils demonstrated a clear awareness of safe strategies, including not using mobile phones when walking/riding bikes, etc., always wearing helmets and reflective clothing, not 'messaging around' and paying attention. A number of common-sense solutions were posited by pupils in response to actors' questions around how to make travel safer:

"It's easy - you should just walk if your bike isn't safe or you don't have the right clothes and helmet." [female pupil, P7]

"If you don't like your helmet, just get a new one, or paint your old one." [male pupil, P7]

Some pupils described older pupils at secondary school as "*they think they are invincible*" and "*they think because they are older that they know it all*" and the young audiences knew that both attitudes were wrong/dangerous. Again, bowing to peer pressure was seen to result from a desire to "*look cool*", "*trying to make friends*" and "*being worried not to*". Other suggestions included that people had not paid attention to the road safety lessons given at school, that some people didn't think safety was important or just liked "*living on the edge*." Pupils nonetheless knew this was foolish:

"It's not cool to hurt yourself either though, is it?" [female pupil, P7]

Pupils in all schools also demonstrated a clear awareness of potential dangers in other scenarios (apart from road safety) in response to the 'den' scene of the play, e.g. not going to places that are unsafe, isolated or hidden from public view. Again, several responsible solutions were posited by pupils for avoiding harm.

Overall, primary audiences seemed to express that "*people do silly things because they are silly*" [male pupil, P7] and most felt that they were not in this category.

Feedback from pupil focus groups

A total of 36 pupils took part in focus group sessions immediately after the performances. There was a mix across the groups of pupils in both P6 and P7 and a good gender mix in all schools (see Appendix B).

What pupils liked

Pupils engaged well with the forum style and many commented that they enjoyed theatre as a way of learning:

"It's a fun way to remember things and there's not usually a lot of things like that in school." [female pupil, P6]

"It was very funny but it was educational as well because it shows you what can happen to you and makes you remember things." [female pupil, P7]

One group said that they had previously seen a road safety magic show which they had enjoyed, but felt that The Journey performance was better for their age group. Another had watched road safety YouTube videos, which they described as "*too childish*". The fact that questions were asked also demonstrated that the actors were interested in the pupils' own views and experiences, it was felt. One group of pupils compared this approach to online resources they had used before which they felt were less interactive, less personalised and so less appealing.

Several pupils also recalled using the Go Safe with Ziggy resources, but said that it had been a while since they had received any specific lessons around road safety.

Most pupils enjoyed the forum approach and the mix of acting and audience participation:

"I thought it was a good way to tell us about road safety, because if you just tell us, we get bored. But actually, like, acting it out and getting us to do it was better. Being able to see it, rather than just a PowerPoint. And, when you act it out, you get the information and you actually take it in. With them acting it out, you can see how it might actually happen in real life situations too."
[female pupil, P6]

Across the schools, pupils especially enjoyed having the opportunity to direct the show. When pupils were separated into smaller groups to advise the actors on how to change the scenes and make them safer, pupils were enthusiastic, there was lots of discussion and everyone seemed to get involved. Pupils also commented that they welcomed the chance to 'move about' during this section of the show. Indeed, in one school where space prevented the group from breaking into smaller groups, and the directing scene was approached as a 'whole group' task, it seemed to work less well with fewer ideas being put forward and pupils seeming less enthusiastic.

Although pupils enjoyed the interactive nature of the performance, many said they wished there had been even more audience participation or opportunities to volunteer to take part:

"I wish there had been even more acting, because there was a lot of asking questions, and so that even more people could have got involved." [female pupil, P6]

Several specifically expressed that they wished they had been able to join in with the stopping distance activity.

What pupils disliked

Most pupils felt that the length of the show overall was okay, but some commented that it had been a long time to sit on the floor. Specifically, there was some comment that the section on bikes/helmets had been quite long compared to other content (and, indeed, some restlessness was observed across audiences during this scene which did take up a noticeably larger proportion of the performance time compared to other sections). This was a particular problem in one school where they had not received Bikeability training and felt (perhaps paradoxically) that much of the content was therefore not relevant.

There were mixed views on pupil inclusion. Across all sessions, the actors made clear and repeated attempts to involve all pupils in answering questions, using prompts such as "There are no right or wrong answers", "Everyone should have something to say", "You all know the answers", etc. Actors also explicitly said that they would not keep asking the same pupils to respond, and wanted to hear from everyone. Some groups expressed that it was good that all pupils had been encouraged to answer questions, while others felt this was a little intimidating:

"I liked how they made everyone put their hand up, and they said that there were no right or wrong answers - it was just opinion." [female pupil, P6]

"They tried to get at least one question out of everybody. I didn't like that because I don't like speaking, and I thought it was a bit mean. And, every now and then, he [the actor] would shout." [female pupil, P6]

While the actors used this as a strategy to try and encourage all pupils to feel included, it did not necessarily have the intended result in all schools, and this was also picked up by the teacher in one school (discussed below).

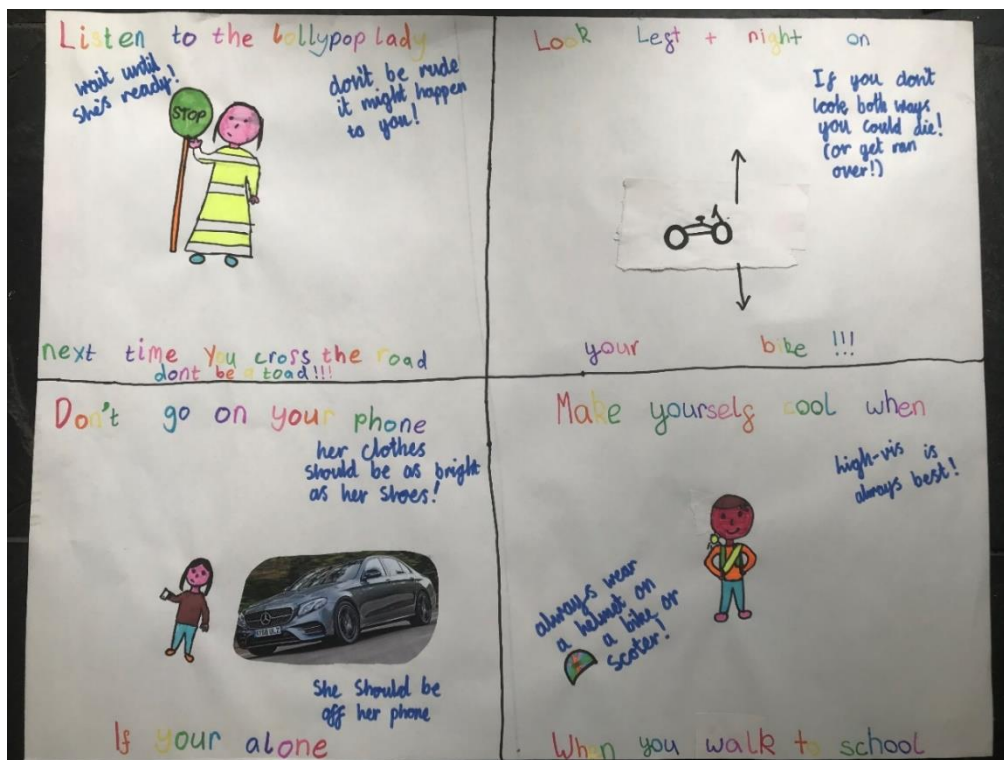
Main messages

On the day, pupils appear to have taken on board the multiple messages presented, with a particular focus on pedestrian safety. One group developed their own rhyming 'slogans' while making a poster which they felt summarised the main learning, e.g. "Next time you cross the road, don't be a toad", "Don't go on your phone, if you're alone", "Make yourself cool, when you walk to school", etc.

Pupils also seemed to like the use of short scenes/different sections to convey different messages, as this kept their attention:

"I liked how each scene included a different bit of information but the scene that came next also tied in with the last one." [female pupil, P7]

There was less recall of messages related to wearing seatbelts on buses, messing around near roads and on buses, taking shortcuts, peer pressure, etc. It should, however, be noted that in two of the performances observed, the section on bus travel had to be cut from the show due to time restrictions.



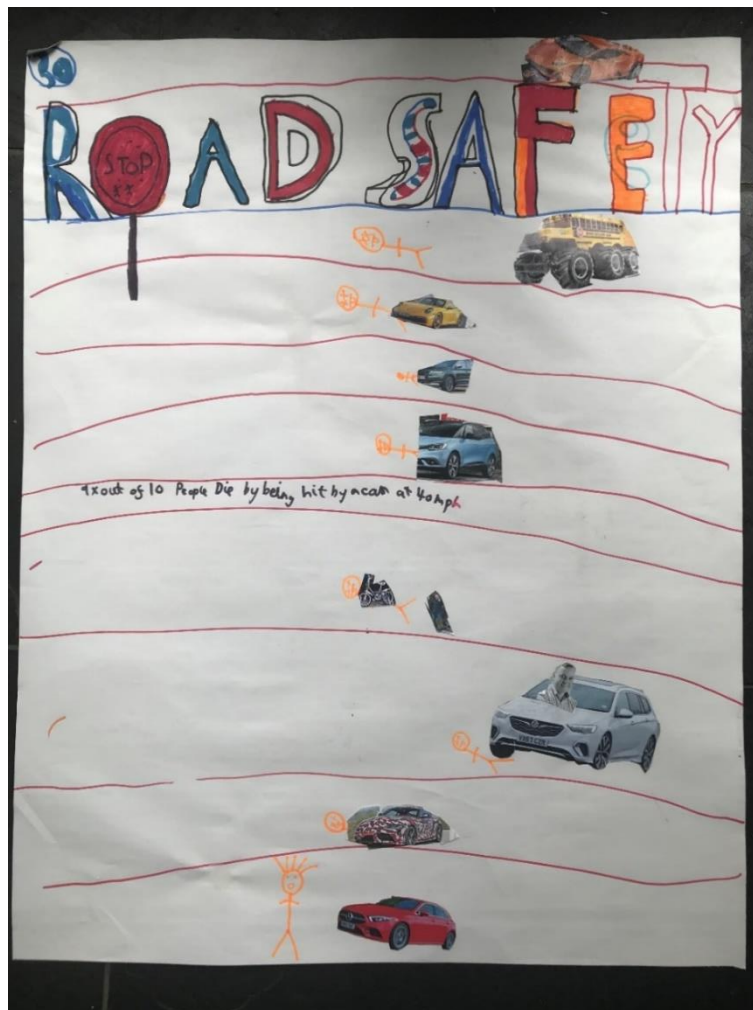
Primary school poster: 'The Journey'

Peer pressure

Only one school spoke explicitly about peer pressure in the focus group feedback. Pupils at this school spontaneously recalled the messages about not being pressured to do dangerous things more than pupils elsewhere and several pupils said that they thought this was realistic and they too would feel worried and not know what to do if placed in this situation. Pupils here also spoke of the importance of not doing things just because you want to be included or because you want to "be cool".

New knowledge and learning

Some pupils commented that they had been surprised by the section on stopping distances, and had not realised how far a car could travel when trying to stop, even when travelling slowly and in good conditions (i.e. 23m). Indeed, a common theme in posters was the stopping distance detail, including statistics around the likelihood of death if hit by a vehicle travelling at differing speeds.



Primary school poster: 'The Journey'

Observation of sessions also revealed that many pupils wrongly thought that a car would stop at a shorter distance and many thought that a car travelling at 30mph would not hit a child standing up to 10m away. Only around one third of pupils across all sites correctly identified that stopping distances would be further than this:

"I can't believe it takes 23 meters for a car to stop. I find that quite shocking, so I do. That is scary!" [male pupil, P7]

Some reported that they had been shocked by statistics presented by the actors regarding their own likelihood of risk from road traffic accidents. It is important to note, however, that some statistics were inaccurately presented by actors during shows meaning that pupils were recalling false information. The fact that pupils showed strong attention to statistics highlights the importance of this information being factually correct and up-to-date in performance scripts, to avoid any false or sensational material being retained (and possibly repeated) by young people.

Pupils learned little about bicycle safety, and most already knew it was unsafe to travel without helmets and with an unsafe/un-roadworthy bike (even at the two schools where Bikeability⁷ had not been delivered/received):

"You should wear a helmet because your head has your brain in it." [male pupil, P7]

In one show where the 'M check'⁸ was mentioned, this had been new to pupils, although the other schools showed an existing awareness of bike maintenance concerns.

Overall, most pupils felt that they already knew most of the messages that had been shared, but it was still a good reminder to hear them again, especially when delivered in such a fun way:

"I think we already knew it, but it was good to be reminded. Because, we get PowerPoints, we get the Junior Road Safety Officers (JRSOs) and stuff, but this was fun too." [female pupil, P7]

Understanding of the performance

All pupils said that the performance had been easy to understand, easy to follow and had reiterated messages that they already knew. All also found the actors and scenarios presented relatable:

"They [the actors] were all really good and, they're not that old, so they can really relate to us. That was good." [male pupil, P6]

"They made it really understandable which was good because, we're still quite young, even though we are Primary 6, but they made it so that we could understand." [female pupil, P6]

Only one group said that they did not understand the more general 'safety' scenes (e.g. the den scene) as they could not see how this related to road safety. They felt this could have been skipped as it had no educational content, they perceived.

Another group felt that some of the peer pressure scenes were a bit unclear, because they were not sure how they related to road safety.

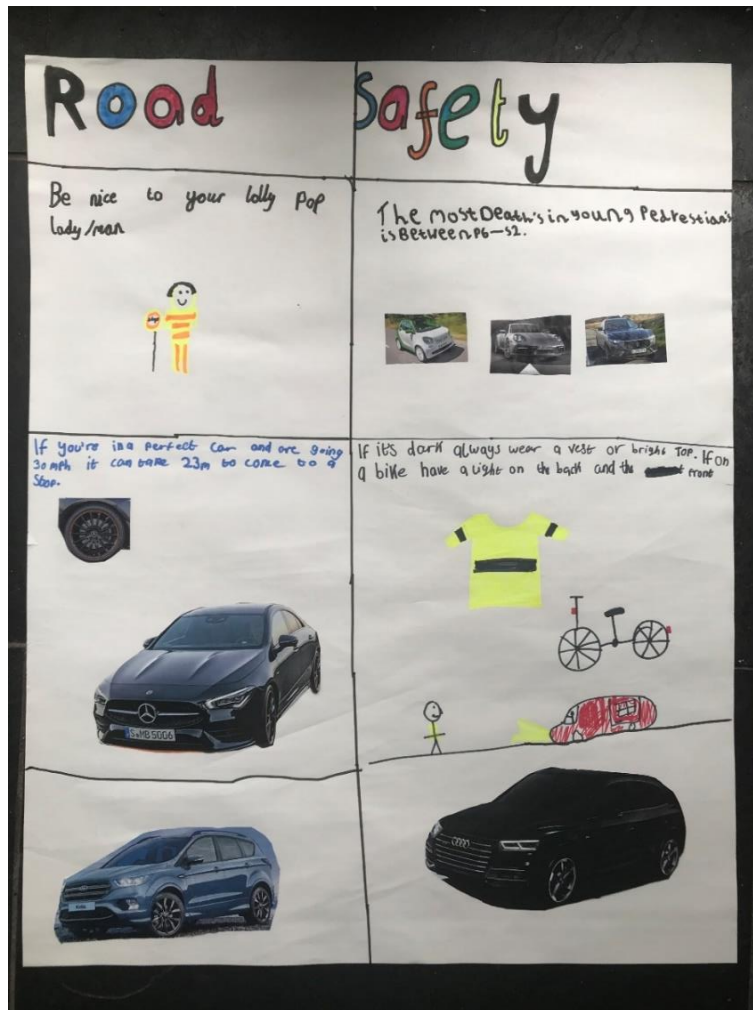
One group of pupils said that they found it confusing when people spoke about "Stop, Look, Think" because they had previously been taught to "Stop, Look, Listen and Look again". They felt that there was some inconsistency in the message being

⁷ Bikeability is a national cycling proficiency scheme designed for children within the school setting. More information can be found at: <https://www.cycling.scot/bikeability-scotland>

⁸ The 'M check' is a way to identify if a bike is safe to ride. See, for example: <https://www.sustrans.org.uk/what-you-can-do/cycling/your-bike/bicycle-maintenance-made-easy/m-check-your-bike-11-steps>

conveyed and were unsure which message was correct. The departing message given by actors was "All that we ask is that you think!"

None of the pupils felt that there had been 'too much' content and, indeed, the posters produced demonstrated that pupils had taken on board the multiple messages delivered during the play, e.g. use of crossing patrollers, pedestrian safety, stopping distances, the need to wear bright clothing, etc.



Primary school poster: 'The Journey'

Anything unbelievable/not persuasive

Interestingly, some pupils were not persuaded by the need for reflective clothing or bike lights when travelling at night - this was mainly because they perceived it unlikely that they would be allowed to travel at night/in the dark alone:

"I just wouldn't be allowed out walking or on my bike if it was dark." [female pupils, P6]

This may suggest that some pupils failed to see the significance of learning 'best practice' for the longer term. Others, however, countered this view and commented

that it was important to be seen if you travelled through tunnels/underpasses, if the light changed quickly or if traveling in areas with no street lights. These views were all expressed by pupils in the most urban school visited.

Some pupils felt that the actors were too "silly" at times, and suggested that the serious side of the play could have come across more clearly. One group also commented that they did not believe the crossing patroller scene, as they felt pupils would never be so rude to an adult in real life and would never shout/be abusive, as the scene conveyed.

Overall, however, pupils had found the performances relatable and said that much of the acting reflected real life.

Likely impacts

Most pupils felt that they would not change their behaviours following the performance because they were already safe, although this may be more of a reflection that pupils did not want to self-disclose for fear of being in trouble:

"I wasn't doing anything wrong in the first place." [male pupil, P7]

It is also possible that teachers (who were tasked with selecting volunteers for the focus group sessions) selected pupils who were most responsible and, therefore, perhaps also most likely to be the ones to wear helmets, be sensible on roads, etc.

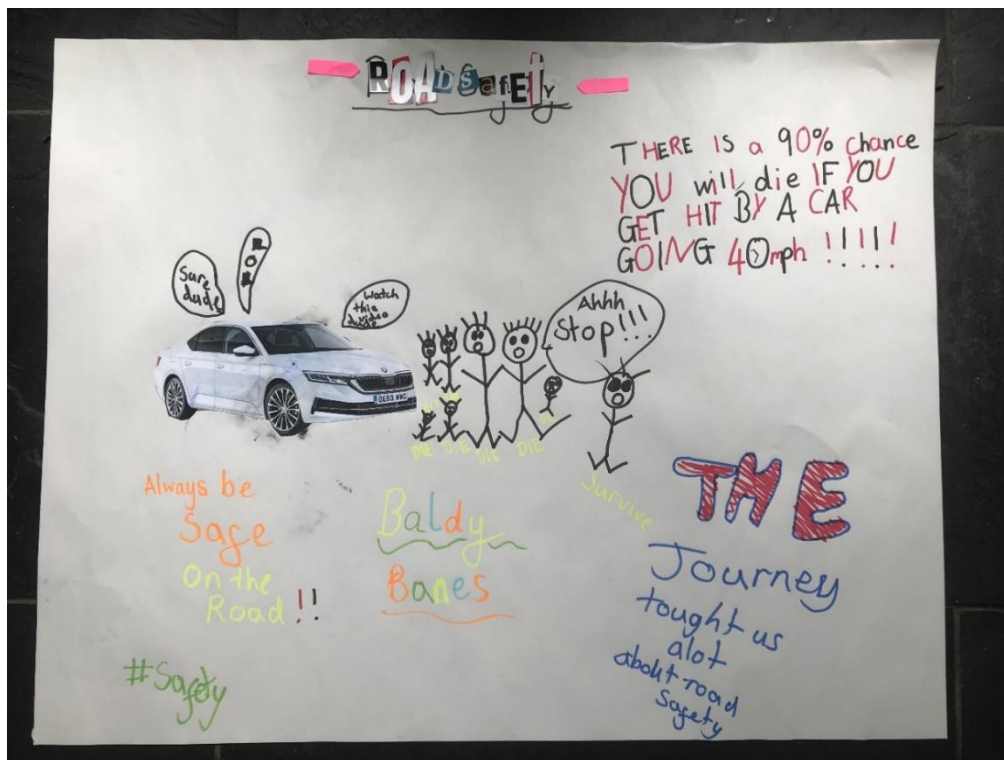
Only a small number said that they felt they would now be 'safer', and one group said that they would specifically encourage younger peers/siblings to be safer, having watched the show:

"I quite often go out with my wee brother, so I'll make sure that he's safe now. I have to tell him to wait and wear his helmet, and stuff. And I'll wear mine too." [female pupil, P6]

As with the survey responses (detailed below), pupils showed a clear awareness during focus groups that their own actions could impact on others, but this was largely viewed in the context of them being role models to younger pupils/siblings. One group suggested that they thought this type of show would be particularly useful for young pupils to watch too.

Interestingly, while the performance did cover the importance of pupils' behaviour on others, there was perhaps some indication that pupils still perceived themselves to always be the likely victim of an offence rather than the cause of an accident. One poster prepared by a group of boys focussed on driver distraction and the risks to pedestrians, despite the performance not explicitly covering this theme. In fact, the show had focussed on pupils needing to be careful when using the road so as not to cause drivers to need to stop quickly and unexpectedly, although the pupils interpreted that the driver would be at fault in such a scenario.

One group of female pupils again expressed shock that they would be most at risk as pedestrians when at high school and said that they would therefore be “*especially safe when we start high school now.*”



Primary school poster: 'The Journey'

Impact data

For all school performances, the main measure of impact of the performance was the feedback given by pupils as part of the baseline and follow-up questionnaires.

Response rates

There was a strong response from primary schools, with 229 surveys returned pre-performance (representing an 87% response rate) and 211 surveys returned post-performance (representing an 84% response rate). Appendix A shows response rates by school.

Non-responses were largely accounted for by pupil absences on the day that questionnaires were filled in. The response rates are also only indicative, as the number of surveys sent was based on an estimate of pupil numbers provided by the lead contact in schools, rather than accurately reflecting the school roll.

There was a good gender mix across all schools and no bias by school or in the overall sample (see Appendix A).

Confidence in road safety awareness

Pupils were asked, pre-performance, how confident they were that they were 'road safety aware' (on a scale of 1 to 10 where 1 was 'not confident at all' and 10 was 'very confident'). Most pupils rated themselves as either 8, 9 or 10 out of 10 for confidence and the average for the whole sample was 8.3. There were no differences by gender or school.

Awareness

Overwhelmingly, the main road safety messages that pupils felt they needed to know at their age was how to cross the road safely (including not using phones when crossing, using pedestrian crossings, waiting for the 'green man' and not being distracted). Many mentioned they felt they should "always look twice before crossing" and several quoted the "Stop, Look and Listen" slogan.

There were very few other suggestions for main road safety messages that pupils should know, and no-one mentioned cycling, scootering, helmets, seatbelts or driver distraction as being the main concern for pupils at this age before watching the performance.

Parents/carers, teachers and school were the most frequently cited sources of road safety knowledge. Television, online resources and personal experience were mentioned less frequently and friends were the least often cited means of learning about road safety. Most pupils reported multiple sources of learning.

Sources of road safety knowledge/awareness (P6/7 pupils)

Source	Number of pupils	% of pupils
Parents/carers/other family members	211	92%
Teachers	194	85%
Primary school	188	82%
Online	86	38%
Television	61	27%
Personal experience	58	25%
Friends	49	21%
Other	15	7%

Some of the 'other' sources that were mentioned included Brownies, Bikeability, nursery and the police/fire services.

What pupils remembered

When asked 2-3 months after the performance what they could remember, the primary pupils showed excellent recall. Three components of the play were recalled by significant numbers of pupils, these being:

- the den/hideout scene (where the actors made a camp in a dangerous/disused building beside a busy road)
- the lollipop lady scene (where an older pupil was disrespectful to the crossing patroller)
- the car stopping distance activity (where a small number of pupil volunteers were selected from the audience to demonstrate their awareness of car stopping distances)

A large number also recalled discussions about the need to wear helmets/high visibility clothing when cycling, the importance of not giving backies/incorrectly using stunt bikes and taking 'safe' routes (i.e. instead of shortcuts). Some comments were made about not bowing to peer pressure from older children and several also reflected that it had reminded them not to use their phone when crossing the road.

There was no recall of the bus scene and the need to act responsibly as bus passengers. Just a very small number said that they could not recall anything and, among this group, comments were still made that the acting had been good, that they had enjoyed it, and that they remembered it had been interactive, funny as well as being educational at the same time.

While recall was strong among this group, there was some evidence of a primacy recency effect with many pupils remembering the first scene (i.e. the den scene) or the last (i.e. car stopping distances). This may reflect that the sessions were long (around 1.5 hours each) and that there was a lot of content, which some pupils may have found overwhelming and thus difficult to recall. Alternatively, it may reflect that these two scenes were most shocking or surprising to pupils and, indeed, this certainly seems to have been true with regards to stopping distances.

Importantly, two of the most remembered scenes were also 'interactive' (i.e. pupils were invited to direct or recreate the crossing patroller scene and to volunteer to be 'cars' in the stopping distance activity). The audience participation may also have accounted for some of the strong levels of recall of these particular scenes.

Risk taking behaviours

Both pre and post-performance, pupils were asked to self-report the frequency with which they engaged in a range of unsafe behaviours.

On a scale of 1 to 10, where 1 is 'never' and 10 is 'always', how often do you do each of the following? (P6/P7 pupils)

Behaviours	Pre-average	Post-average	Difference
Mess around on pavements near traffic	2.3	2.3	-
Not look before crossing the road	2.5	2.4	-0.1
Use your mobile phone (to speak, text or message, etc.) when crossing the road	1.8	1.9	0.1
Distract the driver when you are a passenger	2.2	2.2	-
Do things that your friends suggest, even if you think they might be dangerous	1.8	1.9	0.1
Wear headphones when crossing the road	1.6	1.8	0.2
Walk in the road instead of on the pavement	1.9	2.1	0.2
Distract others when they are crossing the road	1.7	1.7	-
Cycle or scooter without wearing a helmet	4.5	4.1	-0.4
Travel in a car without wearing a seatbelt	1.5	1.7	0.2
Travel on a bus without wearing a seatbelt (if a seatbelt is available)	2.4	2.9	0.5

On the whole, most pupils rated themselves as being 'safe' in their existing road safety behaviours. Both pre and post-performance, the only risk-taking behaviour that was reported with any notable frequency was cycling or scootering without wearing a helmet.

The rating data show that there were no self-reported changes in behaviour 2-3 months after watching the performance.

Pupils were, however, also asked qualitatively what, if anything, they had changed about their road safety behaviours after watching the performance. While around a third of pupils said that nothing had changed, other common responses included:

- acting more responsibly on or around roads more generally
- always looking before crossing roads (and not using phones when crossing the road)
- always waiting for the 'green man'

- wearing a helmet when cycling

When asked what had made them change their behaviour, several who said that they were more careful on the roads commented that the car stopping activity had been particularly impactful:

"I changed because it scared me how long it took for a car to stop." [male pupil, P6]

Interestingly, a small number indicated that the inferred messages of the play (rather than anything that was acted out or displayed in actuality) had impacted on their behaviour:

"Seeing the impact of a car when it hit a person." [female pupil, P6]

Indeed, there was a greater demonstration of 'fear' of accidents among the youngest age audience (compared to secondary and community audiences) with several comments made that pupils had tried to change their attitudes or behaviour to avoid death or injury (most notably among the female pupils):

"The thing that made me change was that if you fall off [your bike] you could die." [female pupil, P7]

"The thing that made me change was...when you hear people getting hit by cars. I don't want that to happen to me." [female pupil, P7]

Again, several primary pupils recalled statistics around the risk of being involved in an accident as they approached their teenage years and said that this had motivated them to change (although, again, some had incorrectly recalled the statistics). Others simply commented that the performance and having the risks of unsafe behaviours reinforced had made them change.

Risk taking attitudes

All pupils were also asked to indicate how risky they perceived a range of road safety behaviours to be, on a scale of 1 to 10, where 1 was 'not risky at all' and 10 was 'extremely risky'.

The table below shows that pupils had a clear awareness that all behaviours were risky and gave all of the road safety dangers ratings of 7 or more, on average, both pre and post-performance. Consistent with self-reported behaviours, pupils rated cycling or scootering without a helmet as the least risky (which may be why they were more inclined to engage in this type of behaviour). While travelling on buses without a seatbelt and crossing roads when wearing headphones were seen as marginally less risk overall, self-reported frequency of these behaviours was low (as shown in the previous table).

On a scale of 1 to 10, where 1 is 'not risky at all' and 10 is 'extremely risky', how risky do you think each of the following are? (P6/P7 pupils)

Attitudes	Pre-performance average	Post-performance average	Difference
Messing around on pavements near traffic	8.1	7.7	-0.4
Not looking before crossing the road	9	8.6	-0.4
Using your mobile phone (to speak, text or message, etc.) when crossing the road	8.3	8.1	-0.2
Distracting the driver when you are a passenger	8.6	8.3	-0.3
Doing things that your friends suggest, even if you think they might be dangerous	8.4	8.1	-0.3
Wearing headphones when crossing the road	7.5	7.5	-
Walking in the road instead of on the pavement	8.2	8.1	-0.1
Distracting others when they are crossing the road	8	7.7	-0.3
Cycling or scootering without wearing a helmet	7	6.7	-0.3
Travelling in a car without wearing a seatbelt	9	8.5	-0.5
Travelling on a bus without wearing a seatbelt (if a seatbelt is available)	7.2	7.2	-

Overall, the ratings data showed no changes in self-reported attitudes towards road safety risks pre and post-performance. There was also less evidence from the qualitative component of surveys that primary pupils had changed their attitudes, with only a small number commenting that they had become 'more aware', 'more confident', 'more cautious', 'safer' and 'more responsible' in general.

A small handful also reported that they were more scared of cars/crossing when cars were approaching and attributed this to the performance:

"I do this because I didn't know that it can take cars about a mile to stop at only 30mph." [female pupil, P7]

The most common response was that attitudes had not changed because pupils perceived they were already road safety aware before having watched The Journey.

Importantly, several of the younger audience members seemed not to have understood the question about attitude change and simply left this question blank on their post-performance questionnaires, or indicated that they did not understand.

Peer pressure and considering others

All pupils were asked, both pre and post-performance, to what extent they felt they were influenced in a bad way by friends and others (on a scale of 1 to 10, where 1 was 'not at all' and 10 was 'very much'). Pupils indicated that they were unlikely to be negatively influenced, with an average pre-performance rating of 2.7 and a post-performance rating of 2.6. There were no differences by gender or by school.

Pupils were also asked to what extent they felt confident about standing up to/challenging friends and others if they needed to, rather than just ignoring them (on a scale of 1 to 10, where 1 was 'not confident at all' and 10 was 'very confident'). Again, primary pupils showed strong confidence in challenging others with an average pre-performance rating of 7.3 and a post-performance rating of 7.2. Again, there were no differences by gender, however, one primary school showed slightly higher ratings for confidence post performance than the total population average, with a rating of 8.2 (consistent with feedback during focus groups where only pupils at this school commented on the peer pressure scenes). Again, this school was the most urban school sampled.

Finally, pupils were asked how often they thought about the effect that their behaviour may have on other people (on a scale of 1 to 10 where 1 was never and 10 was always). Pupils showed only moderate levels of consideration with average pre-performance ratings of 5.6 and post-performance ratings of 5.0.

Although there were no differences by gender, there were some notable differences by school for this question. One school showed a much lower than average rating post-performance as well as a negative shift post-performance (i.e. after the performance pupils were less likely to consider the effect of their behaviour on others). A similar post-performance negative shift was also noted in two other schools with only the most rural school showing no change in pupils' consideration of others.

Considering effect of behaviour on others by school (P6/P7 pupils)

School	Average rating (pre)	Average rating (post)	Difference
Biggar	4.5	5.0	0.5
Dunblane	4.7	3.7	-1.0
Kirkcaldy	6.7	5.7	-1.0
Ralston	6.7	5.4	-1.3
All	5.6	5.0	-0.6

There is no obvious explanation for this shift except, perhaps, that pupils in these schools may have misunderstood the question being asked. There was certainly nothing in the performance to encourage pupils against considering others, however, other influences at the schools may have had an impact. This seems especially likely since the qualitative comments provided by some pupils at these schools suggested that they were very aware of how their own behaviour could impact on others and of their responsibility towards others (including being a positive role model for younger peers/siblings):

"I have been teaching my sister how to cross the road so she could go to the park." [P6 pupil, gender unspecified]

"If one of my friends come to school on their bike without a helmet, I will ask them why they don't have one." [female pupil, P7]

"Yeah - I think I have changed about not distracting your friends." [P7 pupil, gender unspecified]

Overall, the data suggest that there was no impact on pupils' risk-taking behaviours, attitudes or susceptibility to peer pressure and the negative difference in consideration of others appears to be an anomaly of the data.

Feedback from learning professionals

Interviews were carried out with teachers who had watched the performances at three of the participating schools. In one school, an interview was not achieved but informal feedback was given on the day.

Context

All schools said that road safety learning was currently delivered as part of health and wellbeing in schools.

In one school, they used the 'Road Sense' resource which was described as very good for the lower primary school, but potentially a bit boring for older primary pupils. As a worksheet-based resource, this is often adapted by teachers to create scenarios for them to act out, etc. The Journey was seen as good supplementary learning and not in any way contradictory or conflicting.

Another school said that they offered Bikeability, a Citizenship Group that focussed on road safety and delivered assemblies to the school and tried to involve the community, Park and Stride and Safe Routes to School initiatives. All learning is tied to Experiences and Outcomes as part of CfE, one of which is knowing how to travel safely, schools explained.

Another school said that they offered less formal education at the older end of primary school and felt that this was covered more in the junior years - a trend that had developed over recent years:

"It's part of health and wellbeing but it is covered more down the school. We have so many other things to do in P7 so, up the school, we do miss it. When I was at school, I feel we got road safety all the time, and it was quite a big thing. And now it's kind of gone out of fashion. We don't say as much as we used to, maybe because we feel the roads are safer, but I'm not sure that they actually are." [teacher]

Overall, teachers felt that children had good grounding in road safety, despite it not receiving much attention as part of the formal curriculum:

"Although the children know a lot about road safety, they don't really do any formal learning about it." [teacher]

Pupil engagement

Again, teachers provided mainly positive feedback on The Journey, and all felt that the performance had been engaging to pupils, and welcomed the forum theatre approach which they thought was relatable and fun:

"I thought they [the actors] captivated them [the pupils] well and tapped into a lot of common interests. I don't think there was any child sitting there and thinking it was babyish. I think the children appreciated the silliness of it, and I even enjoyed that myself. And, I thought the children could relate to that silliness." [teacher]

All teachers felt that pupils had liked the humour, the scenarios presented, the interaction and the topics discussed. The quality of delivery was also praised:

"You could see that the children really enjoyed it. The humour was just right for them. The contextual side of things was real situations that will arise for them now and in the next few years." [teacher]

"The content was well delivered, clearly linked to research and the formula they have is clearly structured. They are well rehearsed and have good enthusiasm and the kids clearly relate to the individuals delivering it. They are definitely enthusiastic and relatable." [teacher]

One teacher commented that they felt this type of learning approach was particularly useful for boys:

"They liked the silliness of the boys - that really appealed to the boys. I think girls can sometimes be a bit more sensible than boys, and my experience at school would certainly indicate that, so I think the silliness really hooked the boys. It was right up their street!" [teacher]

Groups that had been a mixed audience of P6 and P7 pupils were seen to work well and teachers felt this was not a problem, going forward. Children in both year groups had joined in the question and answer sessions and had

volunteered to take part in the performances, with the younger children showing no signs of being intimidated by sharing the sessions with older pupils.

Content and learning

Three separate teachers mentioned that they felt there was a lot of content (which they liked) but were unsure how much the pupils would retain. Making the main messages more accessible was suggested by all three independently:

"Maybe after each performance they could have stopped and said to the children, "What are the main messages here?" I thought at the end there would have been some sort of plenary to summarise what we have learned today." [teacher]

One teacher also felt that more emphasis could have been placed on the dangers of using mobile phones when crossing roads, etc.:

"Mobile phones were mentioned, but maybe that could have had a bit more focus, because it seems that so many children are using them now at a younger age." [teacher]

Potential impacts

Teachers felt it was difficult to predict if the learning would impact directly on pupils' behaviour and, in two cases where interviews were carried out in the weeks following the show, only small changes had been observed:

"I have seen a couple of kids wearing helmets to school that I hadn't noticed before and I actually commented to them about it. I don't know if that's a direct relation, but I have definitely noticed more children wearing helmets to school." [teacher]

Teachers reported that pupils had spoken positively about the performance when leaving and they had not heard any complaints or comments that children had found it unenjoyable:

"The way they spoke about it was positive. Sometimes, if they've not enjoyed something, they come away and you overhear them saying "Oh, that was rubbish or boring" and you think they'll just forget about it the minute they step out." [teacher]

Again, there was a perception that most children already had good road safety awareness and the main challenge was trying to encourage them to put it into practice.

Follow-up work

No specific follow-up activity was planned in any of the schools and none were aware of wider RSS resources to support learning. That being said, teachers were keen to carry out follow-up work if resources could be made available, as this would provide an opportunity to test what children had learned, it was felt:

“Follow-up stuff would be good - something digital rather than paper-based, like a link to a website or a PowerPoint that we could use to assess the children on what they'd learnt would be good. I haven't really had time to speak to them about what they watched, but if I had a resource like that, it would maybe prompt me to go and ask them, “What actually did you learn from it?” “What are you doing differently?” [teacher]

“A quiz that makes pupils think about it later, about what went on, or a chance to win a badge if they can think about the show again and try and recall the main messages.” [teacher]

Barriers to delivering more road safety learning

While not specifically related to The Journey, time and competing areas of the curriculum were cited as the main barriers to covering more road safety learning in schools.

One teacher raised a concern that the road safety messages were often not reinforced at home, and this presented a challenge. Finding an effective way of reaching parents to offer road safety education was something that the school would welcome:

“We find it hard even to get the message across to parents about keeping kids safe and responsible parking in the schools. You would think that would be a fairly easy thing, but it's not!” [teacher]

Teachers felt that sufficient external supports were already in place to assist with road safety education (e.g. from the local authority, Police Scotland, Scottish Fire and Rescue Service, etc.), and always appreciated outside visits from partners to offer road safety support.

Other comments

Only one teacher suggested that the performance may have been slightly too long for their class (all P7 pupils):

“Most year groups I would expect to be able to sit for that amount of time, but for my group it was maybe just a bit too long. No more than an hour, maybe.” [teacher]

The same teacher commented that, although they enjoyed the forum theatre approach, they felt the audience size would need to be carefully managed to ensure it had maximum impact, and maybe their group of 30 pupils had been too large.

One other teacher at a different school commented that the only negative aspect of the performance had been a slight perceived pressure to ensure that all children answered questions. It was felt that many pupils who were reluctant to put up their hands/join in would have done so had they been given longer to consider the questions, or a chance to confer with friends:

“One thing I felt would have been really beneficial is if we had given the children some time, just even seconds, to think and peer share. To say to the children “Speak to the person next to you about what you think” and then that couple of seconds gives children affirmation that they don’t have a really silly idea. Because, at that age, even in class, they don’t like to put their hand up and take the risk.” [teacher]

This mirrors some of the comments made by children who had not enjoyed being ‘put on the spot’ to join in. Overall, however, feedback from teachers was overwhelmingly positive, the same as for pupils.

Key points summary - The Journey

- pupils and teachers alike responded well to The Journey performance and it seems to supplement what is already being offered in primary schools
- most pupils already considered themselves to be road safety aware and confident in their road safety knowledge, which is received from multiple sources. This was evidenced in their ratings of risk for different behaviours as well as in their low frequency of self-reported risky behaviours
- there were no measurable impacts of the performances on pupils’ self-reported attitudes or behaviours with regards to road safety
- more could be done to reinforce the importance of wearing a helmet when cycling/scootering as pupils rated this as being only moderately risky
- pupils were particularly surprised by information around car stopping distances and this seems to have been the main learning point for many
- fear of death/accidents was strong among this group and there may be some exaggerated recall of accident statistics as a result (noting that some of the inaccurate information presented may have confounded this)
- pupils showed good awareness of themselves as road safety role models for younger pupils/siblings

- primary pupils also seem strong in their resistance to peer pressure and willingness to challenge negative influence from others. Only the most urban school showed a positive shift post-performance with pupils feeling even more confident to challenge negative influence by others
- recall of some parts of the play were stronger than others, with some evidence of a primacy recency effect
- the length and complexity of the performance could perhaps be reduced to ensure that the most important messages are accurately retained
- adding even more voluntary interactive elements to the performance may maximise engagement and impact even further for this age group

3 School Daze

The School Daze performance involves four actors (two male and two female) and covers the transition period from primary to secondary school, by presenting a range of different scenarios faced by the pupils over time. It is offered to S1 pupils and explores changing relationships and willingness to take risks among the friendship group. The performance concludes with the death of one of the male actors as a result of unsafe pedestrian behaviour. The main themes are:

- safe pedestrian behaviour, including road crossing
- not using phones/earphones when crossing roads
- peer pressure (including pressure to drink alcohol)

The performance lasts just under one hour and does not involve audience participation. During the evaluation, all performances were delivered either in school halls or dining areas. All performances ran to time, and there was little change to any of the content, except in one school where one scene was cut due to time restrictions.

Observations on the day

From independent observations carried out during performances, all pupils who attended seemed to engage well for the full performance. There was a lot of laughter at appropriate points, and pupils seemed genuinely shocked by the accident and death presented at the end of the script. All appeared to listen to the final messages presented by the actors with no disruptions caused by pupils to any of the performances.

There were several teachers present at each performance, ranging from 4 to 8 accompanying teachers. Most seemed to watch the performance at least in part, although some were marking pupils work and using laptops during performances at some sites.

At one school, the teacher who introduced the performance seemed to have misunderstood what was being delivered and introduced the performance as being about “the importance of relationships and being nice to each other”, not road safety. Some other teachers also seemed unsure when entering the hall as to what the performance was about.

In two schools, there was some disruption to the performance due to a change in periods. In one school this meant supervising teachers left and new teachers came in, while in the other, the play was temporarily halted for five minutes while other pupils passed through the dining hall/performance area.

Overall, however, performances went as planned with few changes to the script and good engagement from all audiences.

Feedback from pupil focus groups

A total of 36 pupils took part in feedback sessions on the day, with a good gender mix in each school (see Appendix B).

What pupils liked

The main things that pupils liked about the School Daze performance included what they perceived to be the high quality of acting and the comedy and humour that had been built in throughout the performance:

"The performance was really funny, so that made people pay attention, rather than fall asleep!" [female pupil, S1]

"The acting was really good." [male pupil, S1]

Other pupils commented that they liked how the serious messages had been mixed with the comedy and all felt that the correct balance had been achieved. Only one group of pupils said that they had felt slightly distracted by the humour:

"I think that the humour was crucial to the storyline, but it also threw us off the fact that they were trying to spread the message of road safety." [male pupil, S1]

Several comments were made that the length of the performance was appropriate and had not been either too long or too short to keep pupils engaged.

Several comments were also made by pupils that they felt that drama was a more interesting and memorable way of learning than a classroom-based lesson. The intensity of the show was also seen to be greater than similar things they had seen before:

"At primary [school], we saw road safety plays, but this was more serious, so it kind of gets into your head a bit more." [female pupil, S1]

What pupils disliked

There were mixed views by some regarding the age specific jokes and references that had been used. While some teachers and older pupils perceived the content of the Friends Disunited performance may have been a little 'awkward' (discussed more below), most of the lower school pupils who watched School Daze seemed to engage with it well:

"I liked it when he did that cringey floss [dance]." [male pupil, S1]

Only a small number commented that they found this unnecessary:

"I didn't like that they kept trying to include loads of references to try and make it relatable... It just made it weird, a bit cringy." [female pupil, S1]

The main other thing that pupils did not like about the performance was that they perceived it had been the most 'likable' character who died, and this was something that they had found uncomfortable. An alternative story-line may have also been more unpredictable, they suggested, and reinforced the message that accidents can happen to anyone (not just jokers):

"I didn't like that Robbie died at the end. It should have been someone else." [male pupil, S1]

"I think if it was Emma [who had the accident], it shows you that sensible people can mess up too. The one who was always 'hand up first', maybe she could have an accident too if she doesn't concentrate." [female pupil, S1]

When pushed to explain why, pupils noted that it seemed 'unfair' but did seem to understand that the message being conveyed was that accidents could happen to anyone.

In relation to the aesthetics of the performance, it was suggested by some pupils that more or better props could have been used.

Main messages

Pupils were all asked what the main messages were that they had taken from the performance. The main responses included:

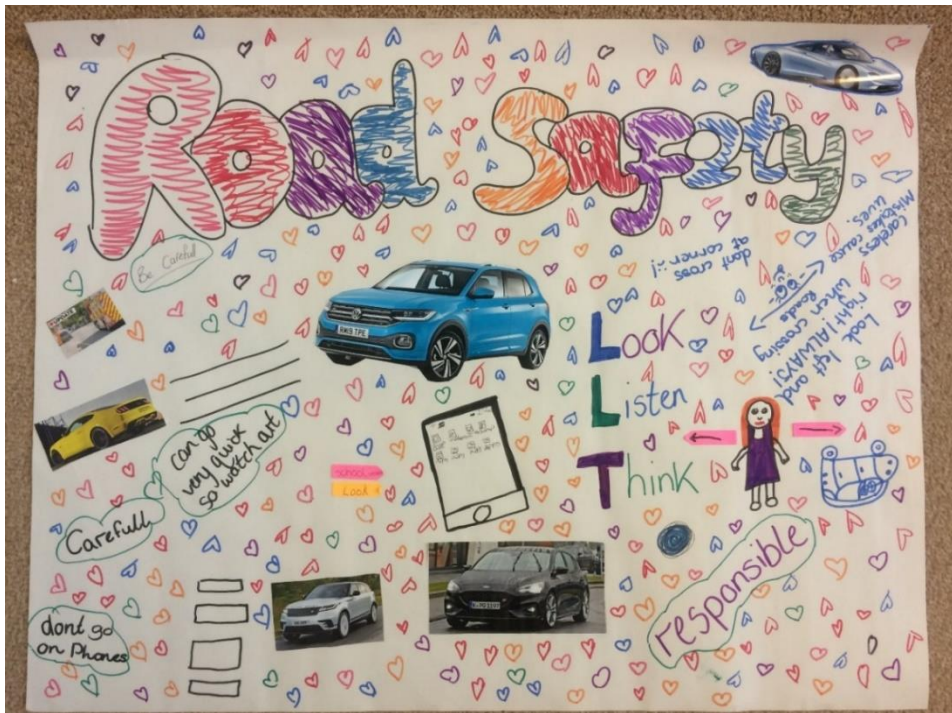
"Don't mess around near the roads, and just behave!" [female pupil, S1]

"...wait before the cars come, and don't run straight across the road, or if you are going to run across the road, which you probably will, then at least look for cars. Because we've all done it." [male pupil, S1]

"Definitely don't be stupid and push each other on the pavement." [male pupil, S1]

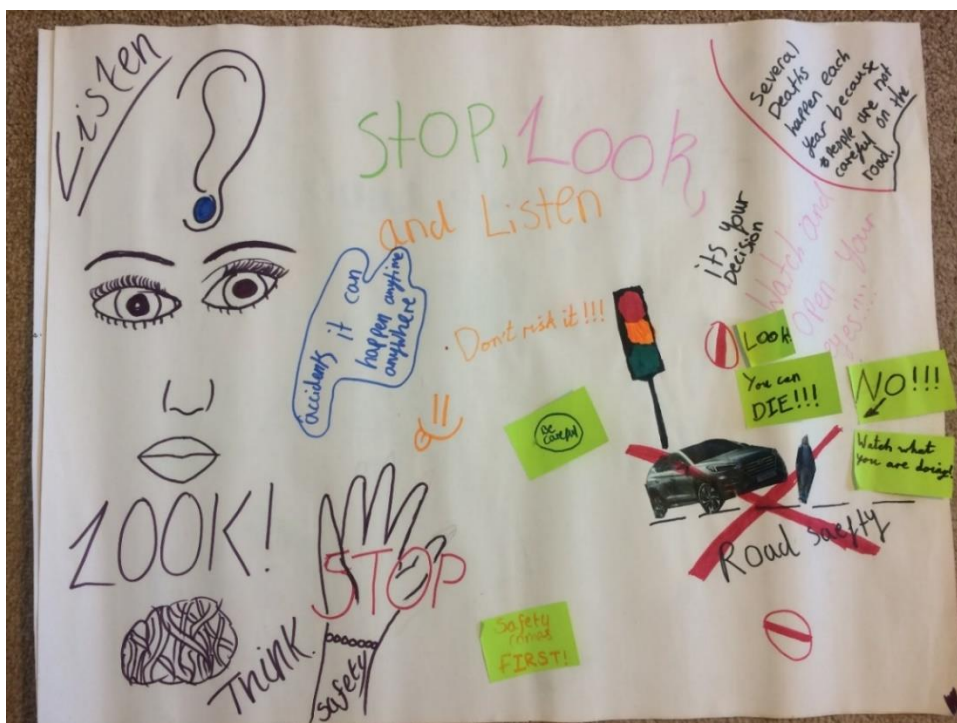
The fact that accidents could happen at any time and were unintentional was also a strong feature of feedback in focus groups and posters.

Several focus group participants also spent time discussing use of mobile phones when crossing the roads and commented that this was something that was common in their peer group. All knew that this was unsafe (as well as wearing headphones while crossing), but felt that phone use was a defining part of modern youth culture and that it would be very difficult to persuade people not to use phones when walking to/from school, or when crossing roads.



Secondary school poster: 'School Daze'

Although the main slogan and one of the main recurrent messages of the script was for pupils to “Stop, Look and Think”, several pupils reported afterwards that they perceived the message to be “Stop, Look and Listen”, similar to the confusion displayed by the primary school audience (discussed above). Only a small number of pupils seemed to clearly take away the message of the need to ‘think’. Again, several of the posters also reflected this view:



Secondary school poster: 'School Daze'

Peer pressure

There was less evidence from the focus groups that pupils had picked up the subtler messages around peer pressure or anti-social behaviour, compared to younger pupils. Some did comment on the alcohol/drinking reference in the play, but mostly in the context that they had not understood its relevance to the overall performance, or that they did not think it was age appropriate or relevant to their age group (i.e. they were too young and not likely to experience peer pressure to drink alcohol yet):

"I didn't really think that S1s would be drinking by now, or would be left alone without a baby-sitter and it's also hard at this age to get your hands on alcohol. So, perhaps that was unbelievable." [female pupil, S1]

Others commented more generally that the performance had highlighted that young people just want to have fun, and maybe did not always think about their actions:

"They're having some fun, they know they're on the road but they just don't want to stop, because they're young they don't understand what's going on." [female pupil, S1]

New knowledge and learning

Pupils noted they had learned a lot about road safety in primary school and so had not really learned anything new from the performance itself. However, some did feel it was important to be reminded of road safety messages:

"We have heard it all before but it was a great reminder for us to make sure we are safe." [female pupil, S1]

Some pupils did reflect that 'overconfidence' may exist in their peer group and noted that this may be dangerous, i.e. *"A lot of people think they know everything." [female pupil, S1]*

Interestingly, several comments were also made to suggest that pupils had noted from the performance that their own actions could impact on other road users and that they shared responsibility for being safe, rather than viewing themselves only as potential victims who could not control their own exposure to risk:

"I think a lot of people think it's the driver's responsibility, but it's not, you have to open your eyes and look." [female pupil, S1]

"The main dangers are that you're going to get hit by a car. And, other people could get hurt as well - like if you step out in front of a cyclist, you could hurt them too." [female pupil, S1]

There was little evidence from the S1 pupils who took part that they had retained any of the more 'factual' content of the performance, although some did make reference

to statistics regarding the number of young people killed or serious injured on the roads as part of their posters.

Understanding of the performance

Most pupils found the content easy to follow and felt that there was nothing substantive that they did not understand.

Some pupils said they wouldn't have any questions to ask the performers, even if given the chance, except, perhaps, to ask why one character was killed and not another.

One pupil thought they would like to know more about the accident - it happened behind the curtain and was just noises, so they thought this could have been shown to the audience:

"So you could see what the reaction was when he got knocked down, so you can see the reality of what happens." [female pupil, S1]

This was also noted by some of the teachers who watched the performance (explained below). One other group also discussed how they initially thought that all the characters had died, then the four actors walking on stage made them think that someone else had died. This, however, was the only area of ambiguity.

Anything unbelievable/not persuasive

When asked if there was anything that they were not persuaded by, the main feedback related to some of the sub-story lines or less significant parts of the scripts.

One comment was made that the performance may have been more impactful or relatable if delivered in a different context, however, this was caveated by the pupils who felt that the overall message had still been well conveyed:

"It wasn't very realistic seeing as they were performing on a stage in a school... but I don't think that really matters when you successfully spread the message." [male pupil, S1]

However, overall, the performances were considered to be very believable and relatable and to reflect the experiences of young people:

"I actually believed everything that happened because I've seen it happen before [people pushing and messing around near roads and not paying attention]. Like, I really wish that this kind of thing wouldn't happen again, because it's so dangerous." [female pupil, S1]

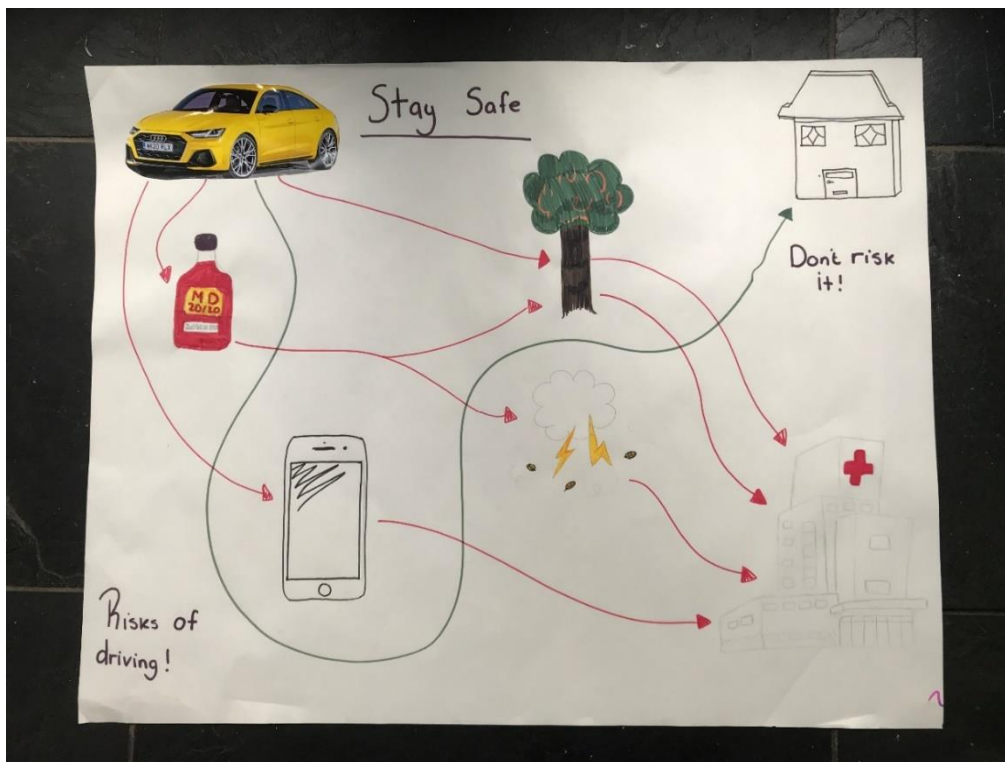
Others also commented that the performance was sufficiently shocking to make an impact, while being believable and relatable:

"It was shocking enough because this actually happens to other people in life, and there's no reason to keep it from happening to anyone." [female pupil, S1]
"I think it was good that they showed that Robbie had died, because it kind of scares kids to not mess about, and to see what actually will happen if you don't pay attention to the road." [female pupil, S1]

Across all groups, there were no suggestions for change, other than to make some of the less important story lines more explicit or to relate them more to the main messages being conveyed.

Likely impacts

On the whole, pupils seemed unsure if the performance would influence either their own or others' behaviours. Some thought that it might make a small difference, and noted that they intended to be more careful (but made no promises!).



Secondary school poster: 'School Daze'

Impact data

As with primary schools, the main measure of impact was a comparison of self-reported behaviours and attitudes to road safety among pupils, captured both before and after watching the performances.

Response rates

A total of 436 pre-performance surveys were received (representing a 65% response rate) and 363 post-performance surveys (representing a 54% response rate). Appendix A shows the total number of surveys distributed and returned for each school, and for each performance, collectively.

Again, response rates should be interpreted with caution as schools provided only a rough estimate of the number of pupils in each year group to allow sufficient numbers of surveys to be sent (with some spares), and so the actual number of in scope pupils who could have returned questionnaires will have been lower than the numbers specified.

A number of secondary schools reported difficulties in co-ordinating the distribution of questionnaires, mostly linked to different classes across the year groups being physically spread across the school (and rarely meeting as a whole year group). This may have accounted for some of the low levels of response in some schools.

There was also a slight gender bias with more females than males completing the School Daze questionnaires both pre and post-performance (attributable mainly to one of the schools in the sample being a female only school). Appendix A shows the gender breakdown, by school.

Confidence in road safety awareness

Pupils were asked, pre-performance, how confident they were that they were 'road safety aware'. On average, pupils rated themselves as 8.2 on a scale where 1 was 'not confident at all' and 10 was 'very confident'.

There was no gender difference in confidence, however, there was some slight variation in confidence by school. Although none had an average rating that was notably different from the total population average, the two schools that were both based in large urban areas had different average scores compared to one another (i.e. 7.8 and 9.0 respectively). There is no clear explanation for this divergence.

Confidence by school SIMD location

School	Area type	Average confidence
Notre Dame	large urban	7.8
Balfron	remote rural	8.6
Paisley Grammar	large urban	9.0
Larkhall	other urban area	7.9

Awareness

The main messages that pupils felt they needed to know about road safety at their age/stage included:

- always looking before crossing the road (stop, look and listen)
- crossing at lights or pedestrian crossings (and waiting for the 'green man')
- not messing around near roads
- wearing seatbelts in cars
- not using phones/texting while crossing the road

Several pupils said that they needed to 'know everything' about road safety and this was mainly because of the perceived increased independence at this age i.e. *"Because we are in high school now and we are allowed out on our own"* (female pupil, S1]. Most comments related to pupils as pedestrians or car passengers and only a handful of comments were made about driver distraction with no comments related to bikes or bus travel.

When asked through what channels they were made aware of road safety knowledge/messages, pupils reported that parents/carers or other family members, as well as schools and teachers were the main sources of knowledge (the same as for primary pupils).

Sources of road safety knowledge/awareness (S1 pupils)

Source	Number of pupils	% of pupils
Parents/carers/other family members	385	88%
Primary school	373	86%
Teachers	362	83%
Current school	293	67%
Online	183	42%
Television	177	38%
Friends	117	27%
Personal experience	91	21%
Other	30	7%

Where people cited 'other' sources of awareness, these typically included out of school organisations such as Scouts/Brownies, books or posters (including Go Safe with Ziggy books) and police or other outside visitors. Several pupils also reported near miss experiences that they had been involved in themselves, or recounted incidents involving friends or family which had made them more road safety aware.

What pupils remembered

Recall was quite strong for around two thirds of respondents. The two most common responses, when asked what they could remember from the performance were:

- that a boy got killed by a car (many also remembered the character's name)
- that the play was 'funny' and/or sad

Only a handful of pupils commented that they remembered the play as being about drinking, peer pressure and/or relationships and the transition to high school.

Some correctly recalled that the characters had been messing around near the roads and perceived that this had caused the accident. Others suggested that the character had died because he was listening to music while crossing the road (the actual crash scene was unseen).

Many commented that they had particularly liked and remembered the character of 'Robbie' and this had made them remember the performance overall:

"The "Robbie" character because he was very funny and the performance would've been worse without him in my opinion. I like how the performance was constantly funny and then it hits you in the face with a character dying." [male pupil, S1]

Around a third said that they could recall 'nothing'. There were no obvious trends among those who gave this response, with equal numbers of male and female pupils and no explanations as to why nothing was recalled.

Risk taking behaviours

As with primary schools, pupils were asked to self-report the frequency with which they engaged in a range of unsafe behaviours both before and after watching School Daze.

On a scale of 1 to 10, where 1 is 'never' and 10 is 'always,' how often do you do each of the following? (S1 pupils)

Behaviours	Pre-average	Post-average	Difference
Mess around on pavements near traffic	2.5	2.8	0.3
Not look before crossing the road	2.9	2.8	-0.1
Use your mobile phone (to speak, text or message, etc.) when crossing the road	2.7	3.0	0.3
Do things that your friends suggest, even if you think they might be dangerous	2.1	2.2	0.1
Wear headphones when crossing the road	2.8	3.1	0.3
Walk in the road instead of on the pavement	2.3	2.5	0.2
Distract others when they are crossing the road	1.9	1.9	-
Distract the driver when you are a passenger in their car	2.0	2.0	-
Travel in a car without wearing a seatbelt	2.0	2.0	-

Data show that pupils reported generally safe behaviours both pre and post-performance with all individual behaviours reported with similarly low levels of frequency. Comparison of pre and post-survey results suggests that there was no notable increase nor decrease in frequency for any of the self-reported behaviours.

A large number of pupils gave no response when asked qualitatively if they had changed anything about their behaviour as a result of watching the performance. Around a third specifically said that nothing had changed and several commented that this was because they were already careful, safe or 'street smart'.

Those who said that they had changed typically reported that they were generally 'safer', took more care when crossing roads or did not mess around near roads, and a small number said that they were careful not to use phones/earphones when crossing the road:

"I try to look up more when I am crossing and I don't listen to music while crossing." [male pupil, S1]

Some indicated that, even if they had not changed, they were more aware:

"I'm more aware of the dangers of messing around near a road." [S1 pupil, gender unspecified]

Risk taking attitudes

All pupils were also asked to indicate how risky they perceived a range of road safety behaviours to be, on a scale of 1 to 10, where 1 was 'not risky at all' and 10 was 'extremely risky'.

On a scale of 1 to 10, where 1 is 'not risky at all' and 10 is 'extremely risky', how risky do you think each of the following are? (S1 pupils)

Attitudes	Pre-performance average	Post-performance average	Difference
Messing around on pavements near traffic	7.5	7.3	-0.2
Not looking before you cross the road	8.2	8.0	-0.2
Using your mobile phone (to speak, text or message, etc.) when crossing the road	7.5	7.1	-0.4
Doing things that your friends suggest, even if you think they might be dangerous	7.7	7.6	-0.1
Wearing headphones when crossing the road	6.5	6.4	-0.1
Walking in the road instead of on the pavement	7.5	7.3	-0.2
Distracting others when they are crossing the road	7.6	7.4	-0.2
Distracting the driver when you are a passenger in their car	8.4	8.0	-0.4
Travelling in a car without wearing a seatbelt	8.2	7.8	-0.4

Similar to the risk-taking behaviour data, pupils' attitudes to risk show that they rated all behaviours as high risk both pre and post-performance, with similar ratings for all behaviours. Again, comparison of pre and post-survey attitudes shows that there was no notable increase nor decrease in attitudes regarding the riskiness of different behaviours. Perhaps the only finding of interest was that pupils perceived wearing headphones while crossing the road as being notably less risky than driver distraction or travelling in a car without a seatbelt.

Again, around a third of pupils gave no response when asked qualitatively if their attitudes to risk had changed as a result of watching the performance. Around half

specifically said that nothing had changed and, again, this was mainly because they were already aware of the risks/already road safe aware.

A small number said that they were generally more cautious, careful or aware when travelling and especially when crossing roads. Fear of death/dying like the character from the play was cited as the main reason for any such change:

"The fact that a boy got run over during the play has made me see things around the road differently." [female, S1]

Again, there was comment that pupils had heard of others who had also been involved in road traffic accidents, and this also influenced their behaviour.

Peer pressure and considering others

Pre-performance, pupils showed very little susceptibility to peer pressure. When asked if they felt they were negatively affected/influenced by peer pressure (on a scale of 1 to 10, where 1 was 'not at all' and 10 was 'very much'), the average pupil rating was 3.1. Post-performance ratings remained the same, with an average of 2.6 (only a marginal decrease). There were no differences by gender or school.

Similarly, when asked how confident they felt about standing up to/challenging peer pressure, rather than just ignoring it, pupils reported strong levels of confidence, with an average pre-performance rating of 7.1 out of 10 (where 1 was 'not confident at all' and 10 was 'very confident'). Post-performance there was no change with an average rating of 7. Again, there were no differences by gender or by school.

Finally, pupils showed moderate levels of consideration for others in their behaviours. Again, when asked how often they thought about the effect that their behaviour may have on other people, the average rating pre-performance was 5.5 (on a scale of 1 to 10, where 1 was 'never' and 10 was 'always'). Post-performance this remained unchanged at 5.6. Again, there were no differences by gender or school.

Overall, feedback regarding peer pressure and consideration of others was similar to that reported by primary school pupils.

Feedback from learning professionals

As with pupils, all teachers reported that they had enjoyed the School Daze performance and had found it relevant, relatable and age appropriate:

"It was appropriate to the age and stage of the pupils. It kind of hooked them in with the humour, but then the serious message of road safety wasn't lost on them." [teacher]

"The fact that it is set in a school anyway means that they relate to it straight away. They relate to the actors because they sound like them, they look like

them, they are very relatable. They are realistic and could be school pupils.”
[teacher]

Teachers again commented on the appropriate balance of comedy and seriousness and that the use of ‘shock’ had been effective in grabbing pupils’ attention:

“They all got a shock. There were a few jokes beforehand, and they were all laughing and joking, and then that [the accident] happened and they all got the shock. They all got the impact of it, without having to see anything. I think hearing the sounds and seeing the actors talk about it, and the actor who was killed not coming back on stage, was quite impactful.” [teacher]

Only one teacher commented that they had found the performance ‘slow starting’ but said that the overall performance had still been effective, on reflection:

“I suppose at first, I was wondering, “Where is this going?” and there did seem to be quite a lot of ‘horn blowing’ and not much made of it, but it did all come together at the end.” [teacher]

Similarly, only one teacher commented that they had been unsure if the performance tried to cover “too much”.

The timing of the visit to the school was also praised by one teacher who commented that it was appropriately gauged to ensure that pupils were most receptive to the messages being conveyed:

“The time that the performance comes into the school is also great, because when they first come to high school, and are quite immature in their thoughts, you can still influence them. They’re more independent than in primary school, but even by the end of S1, they are more confident and might not listen as much.” [teacher]

The only suggestion for changes or improvements was that the props could have been more sophisticated and there was a suggestion (from just one teacher) that some of the subtleties of the props may have been misunderstood or overlooked by the younger pupils (i.e. the use of blocks to represent changing of the seasons, use of indoor and outdoor space, etc.) - *“It was maybe just a little bit too abstract for some of the pupils.”* [teacher]

One teacher also echoed pupils’ responses regarding the nature of the ending to the School Daze performance, but also commented that the direction of the ending was well chosen:

“I think the way they did the ending could have been a bit more ‘on stage’ because there were a few pupils who weren’t quite sure what happened. I thought it was good too that they chose that character to die, because he was the one that they all really liked.” [teacher]

Pupil engagement

Teachers confirmed the independent evaluation observations that pupils had appeared engaged throughout, and some commented that this was unusual for a drama performance or activity of this kind:

"I was keeping my eye on the ones who usually don't pay attention...It was obviously very relatable for them. I didn't notice them losing attention - they quickly got involved and they were really, really watching and really enjoying it." [teacher]

All teachers said that it compared favourably to other theatre or drama performances that had visited the school and put this down to the structure of the script, the humour and age/relatability of the actors/characters. The quality of the performances had meant that they were enjoyable for teachers too.

Potential impacts

Despite offering high praise for the production, teachers felt less able to comment reliably on whether it had, or would likely have, any impact on pupils' attitudes and behaviours. Two teachers said that there had been some discussion in the corridors by pupils immediately after the show, but the others said that it was difficult to evidence impacts:

"I haven't seen any real impact, and haven't had a chance to ask the pupils, but would like to know. Certainly, they did seem to be enjoying it, and I have tried to ask some of them if they just perceived it as a 'get out of class free' card, but I think they genuinely enjoy it. I'd be curious to know in a week what they can remember though." [teacher]

Despite not being able to evidence any clear impacts in the short term, there was consensus among teachers that having outside visitors to the school (including the theatre company), was a more impactful form of road safety learning compared to teachers delivering classroom-based activities:

"Having a theatre company makes a much bigger impact. Having a teacher stand in front of the class and tell them all the dangers of it just makes them react like, "Yeah, we know, we know, we know." I think actually seeing it live on stage helps to bring it home and has a more lasting impression as well." [teacher]

There was some disagreement about what format outside input should take and at what level it should be pitched, but a shared view that people, other than teachers, were better able to communicate these messages to pupils:

"I think talking to someone who has been in a crash is always impactful. I think, when you have a drugs talk, or an alcohol talk, when you have somebody who has experienced it and they come and talk, you remember it..."

I mean, I'm not sure that we need to see graphic pictures of crash scenes and things, because some people have had that in their life, and it's not necessarily something that they want to revisit. I mean, there are bound to be people in the school who have lost people through road accidents, so it could be uncomfortable. But, overall, a personal story I think is always most impactful." [teacher]

"I think it could maybe have been even harder hitting, to be honest. I think the pupils could take that. Maybe bringing out some parents with experience of a child in a road accident, could have shocked the pupils even more and made it seem more like a true story." [teacher]

"I think it was pitched appropriately because some people are fearful of their shadow, and so getting the balance is good, when they've been laughing all the way through. The fact that the actors brought the mood back up at the end was also good rather than leaving pupils on a negative." [teacher]

Follow-up work

None of the schools had carried out any specific follow-up work related to the performance at the point they were interviewed. One said that they had received a list of questions from Baldy Bane to allow them to carry out follow-up activities with pupils and they had shared this with pupils in their PSE time, and one school reported that they had spoken with pupils shortly before the company came into the school, as there had been a specific issue outside of the school. Others reiterated that they would usually only do road safety work if they had "a cause for concern."

One teacher confirmed that, as road safety was not in the formal PSE curriculum, it was unlikely that it would be revisited during the school year. The same teacher also questioned if follow-up activity would engage the pupils as well as the performance had done, and suggested that alternative ways of reinforcing the performance and its messages might work better:

"As it's not in the PSE curriculum, we are unlikely to follow it up. Many S1 and S2 pupils also think that they know it already, so follow up lessons might not really be that engaging. I'm not sure that repeating the message would make it any stronger - perhaps some kind of social media presence after the performance might make the memory last, though." [teacher]

Barriers to delivering more road safety learning

The absence of road safety in the formal PSE curriculum was cited as a barrier to delivering more road safety learning in schools, alongside competing priorities, cost and disruption to timetables:

"Pulling people out of classes can mean that we have a really disrupted timetable, and teachers and pupils both don't like that." [teacher]

"There is so much in the curriculum that we have to cover, that you need to be mindful of that, and we're looking for our juniors to get a taster of all sorts of things." [teacher]

None of the teachers felt that more resources were needed to support road safety education as the main barrier was time to fit it in, rather than a lack of available materials. One teacher suggested that the only way that road safety would achieve more prominence at secondary level would be if it was delivered 'out of hours':

"I think there maybe should be more of it, but not in lesson time. Maybe out of hours, or during an assembly? I think someone coming in and giving out small things like reflective bands, or showing the difference between wearing reflective clothing and not, etc. that kind of thing as part of an assembly might work." [teacher]

Other comments

There were mixed views on whether there was already sufficient road safety education delivery in schools, with some teachers suggesting that they would like to see more time dedicated to road safety for pupils and others suggesting that the current exposure was proportionate, given all of the other areas of PSE that they needed to cover. One commented that they would like to see more for S3/S4 pupils.

Two simply commented more generally that road safety was an ever-present concern in the school and so the performance (including references to peer pressure) had been welcomed, as a result:

"I think there are potentially so many different scenarios where children can walk out into the road, headphones on, being silly, etc. And, I think that was quite clear that it can be with your friends or just on your own. That was played out really well, actually." [teacher]

Overall, the School Daze performance was praised by teachers and seen as being a more positive experience than anticipated by some, as well as being a useful reminder for teachers and pupils alike of the importance of road safety.

Key points summary - School Daze

- all pupils and teachers found the performance entertaining, engaging and interesting throughout
- the relatability of the School Daze characters was seen as a particular strength of the performance
- recall of the main messages of the performance was reasonably strong but there was less recall of factual content post-performance
- despite not learning anything 'new', it appears that the performance provided a useful reminder to many, consolidating messages learned at primary school (and from other sources)
- audiences showed a good awareness of road safety risks both before and after watching the show, with no impacts linked to the performance
- further challenging views around wearing headphones while crossing the road seems key for this group, as this was seen as only moderately risky
- there was evidence throughout the School Daze fieldwork that pupils may be more likely to remember events if they happen to someone they know (learning from vicarious experience) or like (e.g. the Robbie character)
- schools particularly welcomed the timing of the performance at the start of the new school year with pupils transitioning to high school, but there was an identified need for older pupils at S2/3/4

4 Friends Disunited

Friends Disunited runs in a similar way to School Daze with minimal on-stage props and four actors (two male and two female) telling the story of a group of teenagers, one of whom learns to drive and gets their first car. The storyline covers a serious injury caused to one of the characters and looks at the negative effects of this on the friendships as well the negative impacts on future life opportunities of the victim. The performance is offered to S5/6, and the main themes covered are:

- safe driver behaviour
- driver distraction
- peer pressure to speed/race/drive dangerously

Four separate performances of Friends Disunited were observed, and all ran to time with no substantive changes to the script. All shows were again hosted in school halls, theatres or dining areas.

Observations on the day

As with the lower secondary school performances, some of the Friends Disunited sessions were held in combined assembly and lunch areas, with the stage at one end and the cafeterias nearby. This created some minor distractions but, on the whole, pupils remained focussed for all shows. Similarly, some schools scheduled performances in areas where there were corridors to get from one part of the school to another, so teachers and other pupils walked past from time to time. In one school, the performance had to temporarily stop for five minutes to allow a change-over of classes through the school. Despite this, pupils largely paid attention to the performances throughout, although there was maybe a few more instances of chatting and distraction among older pupils compared to the S1 and P7 shows. Similarly, there was perhaps less audience feedback at the older level, with less obvious overt laughter from pupils, at the appropriate times.

Older pupils were again often accompanied by several teachers who mostly watched the performances, although some came and went throughout the sessions.

For Friends Disunited, the actors conducted a brief discussion after the performance (in three cases) and, while some pupils got involved in putting up their hands in response to the questions asked, most of the schools experienced reluctance from pupils to engage with the post-performance workshops run by Baldy Bane. Informal discussions with the performers suggested that this may have been unique to the schools visited as part of the evaluation fieldwork, and that there was much better (but still variable) feedback from other schools.

Feedback from pupil focus groups

Again, focus groups were held in each of the four schools, with a total of 38 pupils taking part, and a good gender mix in each school (See Appendix B).

What pupils liked

As with School Daze, pupils responded well to Friends Disunited with the quality of the acting and the use of humour being much appreciated. Pupils in the upper school also commented that they found the balance of humour and 'fact' to be appropriate. It had been both entertaining and informative.

Again, it was felt the actors' age helped to make them relatable/believable and, while some indicated that they did not personally relate to the characters, they recognised others' traits in them.

Pupils said that they found Friends Disunited funny which kept it interesting, but not too silly. They felt it had been kept up-to-date with the references provided, and got the messages across well. Pupils liked the references to local places/communities and the need to make things 'local' in order to be relatable was also picked up by teachers (discussed more below):

"I enjoyed the light-hearted elements to the play and how it served as a reminder to always be cautious when driving." [male, S5]

"We liked how the play's characters were relatable and their story related to very common everyday happenings. The humour didn't feel 'forced' and softly broke down the barrier between real and the story. The flow seamlessly moved through the performance." [female pupil, S5]

Most respondents indicated that they felt that the length of the performance was appropriate. Again, pupils in all schools liked the theatre medium for learning about road safety:

"That is probably the first performance we've had in this school. It's usually PowerPoint and it's difficult to imagine things that way. Seeing a performance is definitely better." [female pupil, S5]

"I liked how they were acting and not just telling you loads of information, because it gets to you more. I just felt it was more effective. A new way to try and get a reaction out of us." [male pupil, S5]

A few respondents noted that they had seen performances related to rape, drugs and alcohol in the past, but they felt that the Friends Disunited performance was better - because it was more realistic and had more humour:

"Every other one was ridiculous, it was like, you drink you're going to die, there was no question about it." [male pupil, S5/6]

"It was more realistic because the school just say that the second you touch drugs your life is over." [male pupil, S5/6]

Comments were made that the theme of road safety was something 'different' and that pupils in the upper school were more likely to have been exposed to other theatre performances or PSE activities linked to health and drug or alcohol related safety, and so they welcomed hearing something new.

Pupils in two of the schools visited commented that they had previously attended Safe Drive Stay Alive⁹, or were planning to. Many commented that they had found that to be particularly impactful, memorable and shocking and suggested that Friends Disunited may be less memorable in comparison. That being said, they felt that the 'lighter touch' may have been preferred by some, and was a good complementary resource to have alongside more harder hitting activities.

The link to online resources given at the end of the performance was also considered good and pupils in the older year groups clearly took more note of this compared to the lower school performance (where the web-link had been largely overlooked). This may have been because the actors alerted pupils to this resource during their summing up session at the end of the performance.

What pupils disliked

There was not anything that pupils particularly disliked about the performance, however, as with their S1 peers, many commented that they did not learn anything new and so it may, as a result, have been a little repetitive:

"Most points made weren't new, and already covered in the past." [S5/6 pupil, unspecified gender]

"I already knew all of the dangers associated with driving." [S5/6 pupil, unspecified gender]

"Assumes we are unaware of basic knowledge like "don't crash the car with your friend in it." [S5/6 pupil, unspecified gender]

As with the lower school performance, there were also some comments that the performance may have been "slightly cringey", although this was a minority view.

⁹ Safe Drive Stay Alive (SDSA) is a driving intervention intended to deliver thought provoking messages to young people, who are predominantly pre-drivers, or learning to drive, through a video reconstruction of a driving collision that has happened in the area, interjected with live statements from emergency services, parents, and victims of road collisions about their own experiences of Road Traffic Collisions (RTCs).

Main messages

Most focus group participants had retained some of the factual content of the performances, as well as taking away the messages about the need not to become distracted when driving. Other messages that they had been reminded of included not feeling pressure to race or show off, to be mindful of your insurance status and to pay attention at all times:

"Don't drive without a licence or enough experience." [S5/6 pupil, unspecified gender]

"Looking away can be disastrous." [S5/6 pupil, unspecified gender]

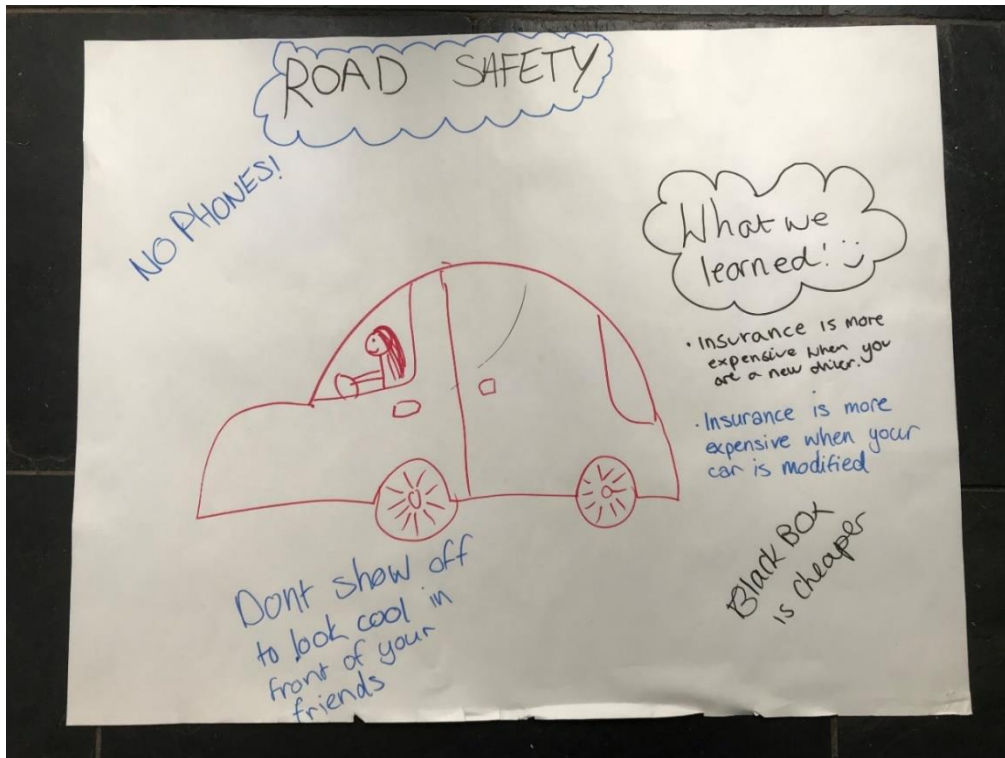
"Don't let other people affect your driving." [S5/6 Pupil, unspecified gender]

Comments were also made that the performance reinforced the need for new drivers to *"always know your limits"*. Attention had also been paid to the need to drive to different road conditions, although this was something that was covered in the post-performance talk by the actors, rather than during the performance itself:

"Turn off your phone and don't race people. Never underestimate any road and check potential bad weather and roadworks." [female pupil, S5]

"Just because you pass your driving test doesn't mean you're a good driver." [female pupil, S5]

In focus group discussions, several of the older pupils made reference to insurance and the costs of having accidents, suggesting that cost was an incentive for safe driving. This was also evidenced in some of the posters produced:

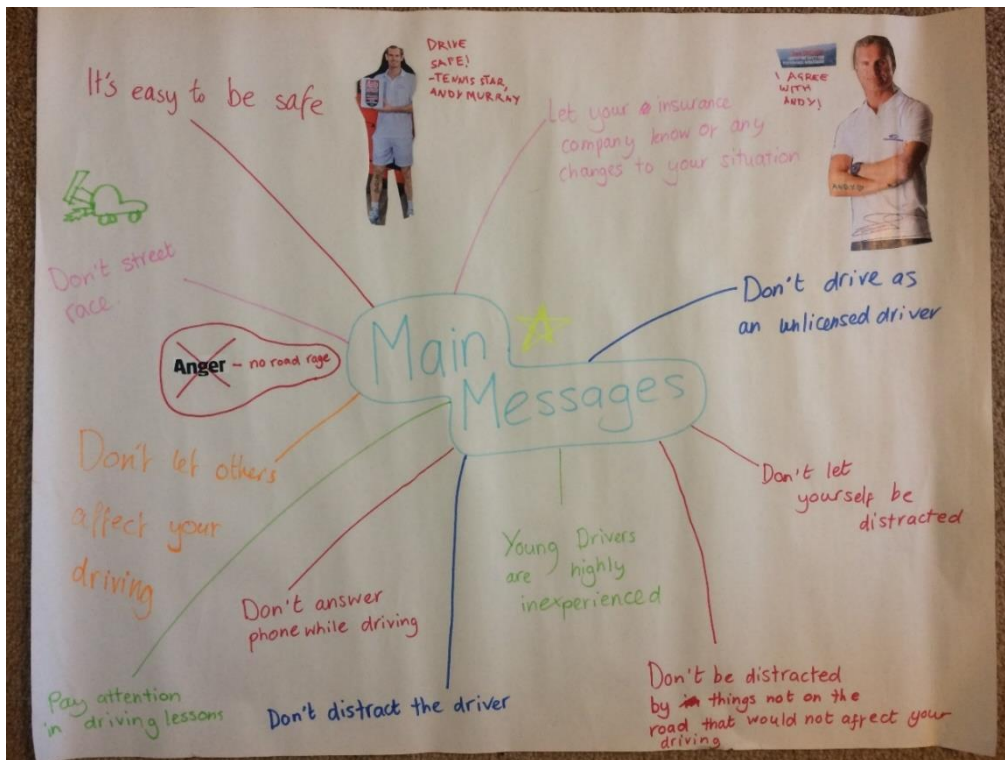


Secondary school poster: ' Friends Disunited'

Pupils in the older age group also seemed to have paid more attention to the peer pressure messages being conveyed:

"Your responsibility not to show off behind the wheel. Always follow the speed limit. Don't race people for personal games and don't show off." [male pupil, S5]

"Don't let yourself be distracted by anyone else in the car. Don't be a show-off." [female pupil, S5]



Secondary school poster: ' Friends Disunited'

As with the lower school pupils, who noted their shared responsibility for safety on the roads, the older pupils often made reference to being aware of the safety of passengers in their car, noting that they were responsible for others, as well as their own safety:

"Friendships and family are very important to you and you need to think about other people when you're on the road, not just yourself." [female pupil, S5]

"I learned that, when you get a new car, you are basically taking your life, and the life of others in your hands. And, that's a huge responsibility." [male pupil, S5]

New knowledge and learning

Again, many respondents felt that they had not learned anything new. They felt they already knew most of the points conveyed and felt that the performance confirmed what they knew rather than introducing new ideas. As with the lower school, however, some suggested it was still useful to repeat the messages at their stage in life (especially as they were about to become young drivers).

The main 'new' messages that older pupils took away from the performance related to insurance, costs, phone use when driving and legalities of safe driving:

"I learnt that your insurance is more expensive if your car is all modified and stuff, and I thought that was interesting." [female pupil, S5]

"I also learned that it was cheaper if you get a black box and that [having a black box] takes points off your licence." [female pupil, S5]

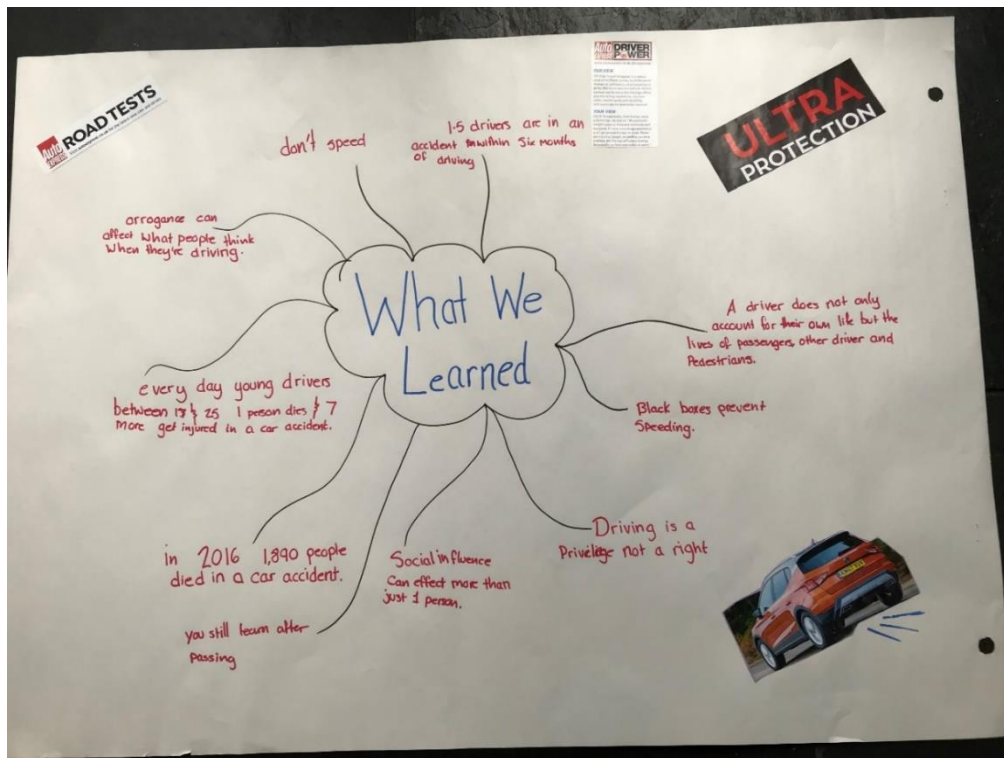
Several of the older pupils were shocked or commented on the statistics presented, and had retained these during focus group discussions:

"That one in five young people crash within six months and are more likely to crash when they are young and inexperienced." [female pupil, S5]

"The amount of people who die or get seriously injured each week from dangerous driving. And, you're more likely to crash when you're younger." [female pupil, S5]

"I learned how many people died, and I didn't really expect that many people to have died though crashes." [male pupil, S6]

Some of the posters produced also reflected that pupils had listened closely to the statistics presented by the performers in their summing up comments. In the poster below, the figure around the numbers of young people killed and seriously injured is recalled accurately, albeit not fully labelled to include those seriously injured.



Secondary school poster: ' Friends Disunited'

A small number of pupils in one school also commented that they had found the information about driving on country roads interesting and perhaps something 'new'.

Not being distracted by mobile phones again featured heavily in discussions about what messages pupils had taken from the performance.

Understanding of the performance

All pupils in the older age group said that they had fully understood the performance, and that there was nothing substantive they did not understand. Some were slightly confused by the side-stories and also questioned if the performances tried to cover too much in places (e.g. relationships between friends, trust, reliability, etc.).

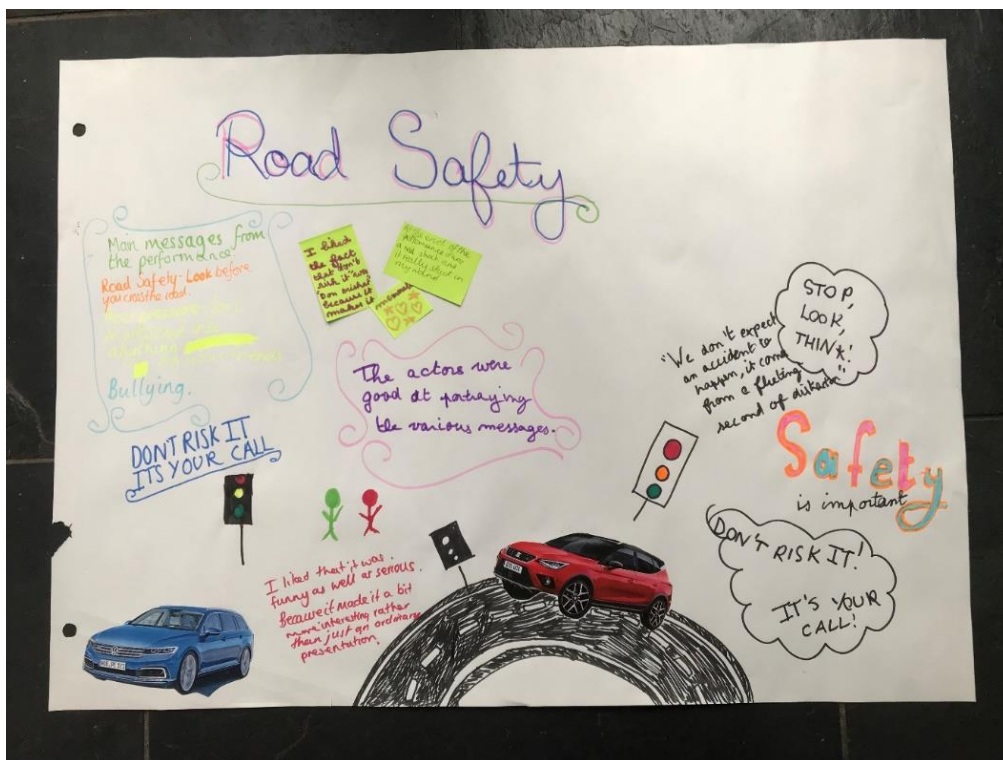
Anything unbelievable/not persuasive

As with The Journey and School Daze, most pupils said there was nothing unbelievable or not persuasive about the performance and several commented that it seemed "true to life". One pupil suggested that the actors could have talked more about other drivers for the situation to be more realistic and one other male pupil commented that there could have been more reference to the importance of seatbelt use in the performance, to stress how important seatbelts are in saving lives.

Likely impacts

Some pupils noted that they would be more conscious of safety when learning to drive because of the performance. The timing of the performance was considered as good by some pupils. It was felt it was helpful to review this before starting driving lessons and was also likely to be most impactful at this time. Learning to drive was also seen as a new form of independence, and so again the timing of the performance was seen as apt:

"Conveys themes of adulthood - a chance to live your life without your parents, to begin your life of independence." [male pupil, S5]



Secondary school poster: ' Friends Disunited'

Impact data

Again, pre and post-performance survey data were used to more independently measure impacts of the performance on pupils, to balance their qualitative feedback.

Response rates

Response rates for this performance were slightly lower than for the others, with 463 pre-performance questionnaires returned (representing a 57% response rate) and 215 post-performance questionnaires (representing a 27% response rate). Appendix A shows the total number of surveys distributed and returned for each school.

Again, response rates are only indicative as accurate school roll figures were not provided. Low response rates were again attributed to competing commitments for pupils at secondary school, with preparation for exams meaning that some students were unavailable to complete baseline or follow-up surveys.

There was a relatively even split in the gender profile of the Friends Disunited sample, both pre and post-performance (see Appendix A).

Overall, despite low response rates, the numbers of questionnaire returned still allowed a reasonable comparison of pre and post-performance data.

Confidence in road safety awareness

Pupils' confidence in their road safety knowledge/awareness before the performance was again very high, with an average rating of 7.9 out of 10 (where 1 was 'not confident at all' and 10 was 'very confident'). This was very similar to ratings given by both the younger S1 pupils and the primary pupils. There was no difference in confidence by gender for the older pupils, nor any difference by school.

Awareness

The main messages that pupils in the older age group felt that they needed to know about road safety were:

- not to drive under the influence of drink or drugs
- not using phones when driving or when crossing the road
- sticking to speed limits/following the law

Others mentioned 'driving safely' and 'staying safe' in more general terms. Overwhelmingly, most of the responses from older secondary pupils related to safe driver behaviour, instead of pedestrian behaviour. Although a small number named 'looking before you cross the road' as a key message for their age group to be aware of, this was far less characteristic of responses compared to younger pupils.

As with the younger pupils, the main sources of road safety knowledge/awareness for older pupils came from parents/carers and other family members followed by school and teachers.

Sources of road safety knowledge/awareness

Source	Number of pupils	% of pupils
Parents/carers/other family members	390	84%
Primary school	319	69%
Teachers	266	57%
Current school	259	56%
Online	180	39%
Television	218	47%
Friends	113	24%
Personal experience	92	20%
Other	14	3%

Again, as with younger pupils, one fifth cited personal experience as a source for their road safety knowledge. Other sources cited included attendance at a road safety event (i.e. Safe Drive Stay Alive), driving instructors, online resources and knowing someone who had been involved in a serious road traffic accident.

What pupils remembered

Pupils showed reasonably good recall again, and when asked what they could remember the most popular responses were:

- someone being badly injured/disabled as a result of a car crash
- driver distraction resulting in a serious accident

Several others felt that it had been about the importance of wearing seatbelts and not speeding. A few comments were made about peer pressure, racing and respecting friendships, as well as the potential to ruin personal futures.

Most of the more subtle messages were not recalled 2-3 months after watching, e.g. the importance of insurance and being a named driver, despite these being some of the things that pupils had been most interested to learn about on the day of performances/during focus group sessions.

Similar to The Journey, comments were made that Friends Disunited had been informative as well as entertaining and that the actors had been good at conveying the messages. That being said, this was the only school performance which attracted negative feedback in the post-performance questionnaires for being 'unrealistic' and the actors not being believable.

Risk taking behaviours

Pupils were again asked to self-report frequency of unsafe behaviours, pre and post-performance.

On a scale of 1 to 10, where 1 is 'never' and 10 is 'always', how often do you do each of the following? (S5/S6 pupils)

Behaviours	Pre-average	Post-average	Difference
Distract the driver when you are a passenger in their car	3	2.6	-0.4
Encourage the driver to drive fast when you are a passenger in the car	2.5	2.3	-0.2
Use your mobile phone (to speak, text or message, etc.) when crossing the road	4.4	4.5	0.1
Do things that your friends suggest, even if you think they might be dangerous	3.3	3.0	-0.3
Get in a car with a driver who has had a drink	1.5	1.4	-0.1
Wear headphones when crossing the road	5.5	5.7	0.2
Walk in the road instead of on the pavement	2.9	3.1	0.2
Distract others when they are crossing the road	2.4	2.6	0.2
Get in a car with a driver who has taken drugs	1.3	1.4	0.1
Travel in a car without wearing a seatbelt	2.4	2.2	-0.2
Knowingly get into a car with an unlicensed driver	1.4	1.4	-
Drive too fast because your friends put pressure on you/encourage you to	1.5	1.5	-
Drive your car without tax, insurance or a current MOT	1.3	1.4	0.1

There was considerably more variation in pupils' self-reported risk-taking behaviours among the Friends Disunited audience. Behaviours which may be classified as illegal were reported with the least frequency¹⁰ (e.g. getting into a car with someone who has taken drugs, who has had a drink, is unlicensed, etc.) compared to risky-pedestrian behaviours which pupils reported with moderate frequency (e.g. wearing headphones and using mobile phones when crossing the road). Pupils also reported higher frequency of these dangerous road crossing behaviours compared to the School Daze and The Journey audiences.

¹⁰ The illegal implications of engagement in such behaviours may have been a confounding factor in pupils' willingness to self-disclose.

Similar to the younger pupil groups, there was no change in self-reported risk-taking behaviours pre and post-performance.

This was also evidenced in the qualitative feedback from questionnaires with the majority of pupils saying that they had not changed any of their road safety behaviours since watching the show. In many cases, this was because pupils did not drive/own a car and so felt that the main messages of the play were not relevant to their own situation.

Among the small number who did express changes, this was mainly an increased awareness of the importance of not distracting drivers when travelling as a passenger, and was linked directly back to the show:

"I will make sure not to muck about in cars. Don't distract the driver!" [male S5/6]

Risk taking attitudes

Again, pre and post-performance perceptions of risk were captured.

On a scale of 1 to 10, where 1 is 'not risky at all' and 10 is 'extremely risky', how risky do you think each of the following are? (S5/S6 pupils)

Attitudes	Pre-performance average	Post-performance average	Difference
Distracting the driver when you are a passenger in their car	7.6	7.1	-0.5
Encouraging the driver to drive fast when you are a passenger in the car	7.7	7.6	-0.1
Using your mobile phone (to speak, text or message, etc.) when crossing the road	6.5	6.4	-0.1
Doing things that your friends suggest, even if you think they might be dangerous	7.2	6.7	-0.5
Getting in a car with a driver who has had a drink	8.9	8.2	-0.7
Wearing headphones when crossing the road	5.6	5.5	-0.1
Walking in the road instead of on the pavement	6.4	6	-0.4
Distracting others when they are crossing the road	6.4	6	-0.4
Getting in a car with a driver who has taken drugs	9.0	8.5	-0.5
Travelling in a car without wearing a seatbelt	7.8	7.4	-0.4
Knowingly getting into a car with an unlicensed driver	7.9	7.6	-0.3
Driving too fast because your friends put pressure on you/encourage you to	8.1	7.6	-0.5
Driving your car without tax, insurance or a current MOT	7.6	7.4	-0.2

As with the younger pupils, the Friends Disunited audience showed good awareness of road safety risks both pre and post-performance and rated most unsafe behaviours as 7 or more on a scale of 10 (where 1 was 'not risky at all' and 10 was 'extremely risky'). Only road crossing behaviours received moderately risky ratings pre and post-performance. Again, speeding under pressure from friends and getting into a car with someone who was intoxicated were seen as the riskiest behaviours.

There were no significant changes in risk ratings for any of the behaviours when comparing pre and post-performance rating data. The qualitative questionnaire data also supported this, with very few audience members reporting any change in attitudes (indeed, most left this question blank or said 'nothing' when asked if their attitudes had changed).

Among those who did offer substantive answers, the main comments were that pupils were more 'cautious', more 'wary' or more 'aware':

"It has made me even more aware to the risks than I already was." [male S5/6]

Self-awareness and awareness of the impact of dangerous behaviours on others were also cited by a very small number:

"Opened my eyes to how one accident can change/affect so many lives." [female S5/6]

There was less evidence of 'fear' of what might happen if pupils acted in unsafe ways (e.g. death, injury or harm to others), and this seems to be something that was far more characteristic of the younger audiences' post-performance feedback.

Peer pressure

The average rating for susceptibility to peer pressure among the older audience was 3.3 both pre and post-performance (on a scale of 1 to 10, where 1 was 'not at all' and 10 was 'very much'). This was broadly the same as the School Daze audience and only marginally higher than the primary school audience. Indeed, susceptibility to peer pressure was consistently low across all year groups.

There were no differences by gender, however, one school showed a shift in self-reported susceptibility to peer pressure post performance, with a drop of 1.1 rating points. This was the most rural school sampled.

Challenging others

When asked how confident they felt standing up to/challenging peer pressure, rather than just ignoring it, the average rating pre-performance for the whole sample was 6.9 (on a scale of 1 to 10, where 1 was 'not confident at all' and 10 was 'very confident'). Post-performance, there was no change, with an average rating of 6.5. There were no differences by gender or school (either pre or post performance).

The older pupils were also asked specifically, (on a scale of 1 to 10, where 1 was 'never' and 10 was 'always'), if they were travelling as a passenger in a car and the driver was using a hand-held mobile device or smart device, how likely there were to ask them to turn it off/put it away. Pupils gave ratings of 6.6 and 6.3 pre and post-performance. Again, there were no variations by gender or school.

Similarly, pupils were asked (on a scale of 1 to 10, where 1 was 'never' and 10 was 'always'), if they were travelling as a passenger in a car and the driver was driving too fast, how likely they were to ask them to slow down. Average ratings for the total sample were 5.6 and 5.7 pre and post-performance.

Interestingly, this was the only measure across all surveys for all audiences which showed a difference by gender with females giving a rating of 4.1 pre-performance (compared to a total sample average of 5.6). The average post-performance rating among females was 6.2 - a change of 2.1 rating points (and more closely aligned to the total sample post-performance average of 5.7).

This finding is particularly interesting given that the performance focused on two female characters and two male characters with one trying hard to dissuade the male driver from speeding and acting irresponsibly as a driver. The difference in ratings both pre and post-performance suggest that females felt less confident to tackle driver speeding before watching the show, compared to their male peers, but were more likely to challenge this behaviour having received messages to do so from the play. Indeed, post-performance, females were more likely to say that they would challenge this behaviour than their male peers (with ratings of 6.2 and 5.2 respectively).

Challenging speeding by gender (S5/S6 pupils)

Gender	Average Rating (pre-performance)	Average Rating (post-performance)	Difference
Male	4.9	5.2	0.3
Female	4.1	6.2	2.1
Total sample	5.6	5.7	0.1

Finally, older pupils were asked (on a scale of 1 to 10, where 1 was 'very unlikely' and 10 was 'very likely'), how likely they were to get into a car if they knew the driver took risks while driving. While there were no differences by gender, one school showed a shift in ratings post-performance from 4.6 to 3.2, suggesting that they were less likely, after watching the show, to get into the car if they knew the driver took risks while driving. This was the most rural of the four schools sampled.

Getting into cars with unsafe drivers by school (S5/S6 pupils)

Gender	Average Rating (pre-performance)	Average Rating (post-performance)	Difference
Auchmuty	4.6	3.2	-1.4
Smithycroft	4.1	4.3	0.2
St Andrews	4.1	3.6	-0.5
Stirling	4.2	3.6	-0.6
Total sample	4.2	3.6	0.6

Collectively, these ratings suggest some reluctance to challenge the unsafe behaviour of peers, even when pupils know that they are unsafe or illegal. For female pupils, there is some evidence that the performance helped to increase their confidence to challenge unsafe behaviours, but there was no impact on the predicted future behaviour of young males.

Considering others

When asked how often they thought about the effect their behaviour might have on other people (on a scale of 1 to 10, where 1 was 'never' and 10 was 'always') the average pre-performance rating was 5.9 compared to 5.6 post-performance. There were no differences by gender or school either pre or post-performance. Ratings were again consistent with those provided by the younger audiences.

Feedback from learning professionals

The Friends Disunited performance also received positive feedback from teachers:

"I thought the performance was excellent and I really enjoyed it. It was dynamic and the pupils enjoyed it too." [teacher]

"I think as a teacher sometimes, you fall into that trap of being a bit 'prudish'. Sometimes S5 and S6 pupils are young adults and they are hearing things and watching things that are far beyond the level that we would feel comfortable teaching them in school. So, sometimes, a wee bit of innuendo and a wee bit of adult humour is good for them. So, on that level, it was pitched just about perfectly." [teacher]

There was perhaps just a little more reservation about whether it was enjoyed by all pupils and some mixed views on the appropriateness and use of humour:

"I thought it was a good performance. Maybe not great. I know that some of the jokes were maybe a bit 'cheesy'. I know they are just trying to engage the audience, but it's a tricky one with the sixth years." [teacher]

Interestingly, one local authority representative who took part in the research reported that the schools in their area no longer used the Friends Disunited performance. They noted feedback from the schools saying this was "very cheesy", stereotyped the characters based on gender, and was too long. It should be noted this feedback was based on historic performances, however, and may not be relevant to the current performance - the last time Friends Disunited was used in this area was 2016.

Pupil engagement

Despite some teachers feeling unsure about the content, they all agreed that they had been pleasantly surprised by the level of pupil engagement with the performance:

"You could hear a pin drop and I think that says it all. I think they engaged really well. I was fortunate enough to be there for the whole performance, sitting at the front, half looking at the performance and half looking at the audience, and I think the pupils were nodding and laughing at the appropriate bits, but also the serious faces at the serious bits So, I think they completely were tuned in and nobody had to be spoken to or moved away, which, to be fair, is quite good for a whole fifth year audience. They are often quite a hard sell! But you could hear a pin drop." [teacher]

Other comments were made that the length of the performance was suitable for the year group:

"It was what I might call short and sweet. I think sometimes we drag things out for the sake of dragging them out." [teacher]

The only direct suggestion for improvement was to include more audience participation, similar to some other shows which one school had received. Although this had been offered via the post-performance discussions with the Baldy Bane actors, the time allocated to it at the end had not been sufficient in one school and received little engagement in the other three sampled schools:

"The pupils thoroughly enjoyed that because they could see themselves up on stage. That element of participation helped them to engage even further - seeing your own peers up on stage. What was a shame about the RSS performance was that we were quite pressed for time. We had underestimated the time it would take to put the seats out and get the pupils from their classes, which meant we were a bit late in starting which impacted on the question and answer session that they had at the end." [teacher]

Potential impacts

As with the School Daze performance, teachers felt it was difficult to evidence any immediate impacts on pupils' attitudes or road safety behaviours. One teacher said that there had been no differences in behaviour around the school gates, based on their own observations. Again, however, this teacher was keen to stress that the performance had nonetheless engaged the attention of even some harder to reach pupils, and so may have longer term or less obvious impacts:

"No, but I did notice during the show that even some of the pupils who are less engaged in school and with education weren't sitting laughing and talking with each other, it seemed to engage them too. But, I haven't honestly seen any difference on the roads." [teacher]

One teacher did also note that they had been approached by a small group of pupils who had requested information on the website links shown in the performance, to allow them to follow-up in their own time.

The main thing for the older year group was that some had also been exposed to Safe Drive Stay Alive, and in two cases the teachers commented that this type of alternative road safety event may be more 'impactful.' Having both was seen as beneficial, however:

"We take all of the 4th, 5th and 6th years to Safe Drive Stay Alive, and that is definitely a lot more hard-hitting. You've got people who have been involved in actual accidents coming out and telling their stories, and that really is quite captivating." [teacher]

"The main thing is that young people are thinking about these things...and then they get the hard-hitting stuff in a couple of weeks [Safe Drive Stay Alive]. This [TiE] gives them the fun, young side of it, and then they see the real stuff, the ambulance crew and things." [teacher]

Indeed, the other teachers also commented that something hands-on and practical may be even more beneficial for pupils, (despite having had no exposure to Safe Drive Stay Alive) and again agreed that outside visitors to the school would capture pupils' attention the most:

"I think certainly, for me, having a person who brings things to life really hits home, rather than a teacher talking about the science or the theory behind it. Having someone sit in front of the pupils and saying, for example, "I'm in a wheelchair because of an accident", that would be memorable. I think the theatre is memorable, because of the humour, and some kids will remember some of the stuff, but it maybe won't engage everyone." [teacher]

Follow-up work

None of the Friends Disunited audiences had follow-up work planned except one school who were about to visit Safe Drive Stay Alive, which the teacher perceived would reinforce the messages further. One school did suggest that a video resource to accompany the performance may be appealing to pupils as well as interactive workshops to reinforce what they had been told.

Barriers to delivering more road safety learning

Again, the main barriers to delivering road safety learning in schools were seen to be lack of time in the curriculum, lack of an obvious entry point in the curriculum and a focus on the attainment agenda:

"The difficulty too, is that we want to be doing it all, and all messages are valid, but for S5 and S6, is the road safety message more important than the attainment agenda, or university applications, or closing the gap for college access? It is difficult to weight things appropriately." [teacher]

Again, a suggestion was made that road safety may have to be an 'extra-curricular' activity in order to be fitted in:

"...with senior school, there is no natural fit with the timetable because we actually don't deliver PSE, so in terms of where it would go, it would be difficult. I could maybe see it being done after school, as part of a PSE course, specifically." [teacher]

Teachers again commented that no further resources were needed except, perhaps, something clearly accessible for young people regarding driving theory which they could access in their own time:

"Certainly, for this age group, they are very interested in learning about the theory behind learning to drive and going through simulations of learning to drive, so something that could maybe be delivered by someone separate from teaching staff. I think that would be really useful for them, because they are all at that point where they're getting interested, and applying for their provisional [driving licence], etc." [teacher]

Other comments

One teacher commented that the performance should be restricted to only S5s, as it was too distracting for older pupils, who were already young adults and quite attainment focussed:

"And, with that particular year group, some of them maybe resent being pulled out from a learning class to something that they maybe feel 'they know it all' and they would never behave irresponsibly. I think it is maybe better aimed at the year group below - the fifth years, rather than the year where some of them already have cars. That was a feeling that I got from some of the older ones." [teacher]

One other also commented that, apart from the Baldy Bane performances, it was likely that all road safety learning within the school would continue to be reactive:

"We do sometimes have people calling the school and saying that pupils are behaving dangerously, or walking in the road, and things. So, we are quite often dealing with road safety issues, but we respond as it happens and try to identify the individual pupils and let their parents know, etc., etc." [teacher]

Overall however, feedback on Friends Disunited was positive. Teachers perceived that it had contained useful messages for them as drivers too and would welcome it back to the school in future years:

"I thought it was a very upbeat, reassuring performance in that most of us are car drivers, and most of the audience are going to be car drivers eventually because they are S5s, but I think it had the really serious message that there are so many distractions, that you are actually driving a potentially lethal weapon... I think the serious consequences of just a momentary lapse in judgement or concentration, whether be it talking to friends, or music, answering a phone, texting, how devastating it can be. And all age groups. I

think it showed that it's not just targeted at teenagers, because they get a bit of a hard time sometimes, and I know that statistically they are the issue, but any of us could have that lapse of concentration. That was good, really good, that it had messages for everyone." [teacher]

Key points summary - Friends Disunited

- again, the performance was enjoyed by pupils and teachers alike, and received very little negative feedback overall
- there was considerably more variation in pupils' self-reported risk-taking behaviours among the Friends Disunited audience compared to younger peers. Specifically, risky pedestrian behaviours were more evident and there was also some indication that older pupils failed to recognise the risks attached to unsafe pedestrian behaviours (with less expressed fear of consequences too)
- messages around practical and cost implications of safe/unsafe behaviours seemed to resonate most and the greatest perceived risks were those linked to illegal behaviours (such as driving while drunk or intoxicated)
- similar to the younger pupil groups, there was no change in self-reported risk-taking behaviours pre and post-performance
- there was also some evidence that pupils found this performance the least relatable overall and more could perhaps be done to engage young males, in particular. Learning professionals indicated that more interactive content may assist with this
- there was some evidence that this performance impacted slightly more on female audience members - specifically their willingness to challenge unsafe behaviours in others. This may be linked to the specific content of the performance which had a focus on females in this same role
- recall of the main messages was reasonable, although some of the factual content which had been of interest to pupils at the time of the performance had been forgotten over time (e.g. car insurance costs). This may indicate a need for reinforcement or follow-up resources to ensure that pupils retain information which may be particularly helpful to them as they actually learn to drive or become car owners

5 Better Late than Dead on Time

Better Late Than Dead on Time is delivered by a team of four actors to community groups. The performance focusses on the ways in which road traffic accidents can impact on the daily lives of different family members. It explores impacts on older generations (i.e. grandparents) as well as younger generations (teenage children) and explores family dynamics in the aftermath of road traffic fatalities.

Observations on the day

Observations suggest that the resource was reaching a wide audience group in terms of age, ethnicity and socio-economic status. At one session, a family including grandparents, parents and children, including a nursing mother, all attended together to watch the piece. There was perhaps a slight gender bias in two of the community audiences, with noticeably more women compared to men attending the shows (both held in the daytime). While audience numbers had been smaller than hoped for in some sites, others had exceeded expectations. It was accepted that attendance would always be variable since many of the groups did not meet regularly and community members could be fickle in deciding whether or not to turn up on the day, even where events were ticketed.

All performances ran to time with no substantive changes to the script. All were hosted in community accessible halls or other recreational areas within community centres with no disruptions to the shows.

Feedback from audiences

What audiences liked

There was unanimous positive feedback on the performance from all audiences:

"Very well performed and well thought out." [female, 30+]

"I thought it was good. It touched on really important topics - it was fun but at the same time it made you think twice." [female, 50+]

"Very well put over. The actors were quite convincing and it was topics that we all do." [male, 40+]

Several people commented that the theatre approach to road safety education was excellent and felt that this was better than alternative mediums:

"Everything nowadays is online, Facebook, Twitter or YouTube, so it's nice to see something in real life. You're also much more likely to remember it." [male, 40+]

"I don't like learning stuff but that actually made it enjoyable, so I think I got more out of that than if they had just sat down and said 'this is the facts'."
[male, Under 18]

One group that worked with adults with profound learning disabilities and mental health problems supplemented the feedback session by distributing a 'Tops and Pants' audience feedback form to their audience members. Eight forms were returned, and all rated the performance as 'Tops', giving it 10 out of 10 (or even 15 or 20 out of 10) with no one providing any negative feedback).

Perceived strengths were that the performance was funny, short, relatable, informal, local and fast-paced:

"It was funny as well - a good Scottish thing - humour really gets the message over and a wee bit of audience participation, so that was all good. Not too formal. I enjoyed it because it was informal." [female, 40+]

"I thought it was quite accessible humour - local Scottish chat. It made it easy to watch." [male, 25+]

Several people commented that the show evoked strong emotions and empathy, and felt that most people would have been touched by some of the issues discussed in the play:

"Everyone will have lost someone, if not through a road traffic accident, then through something. So, you can relate to what the characters are feeling in the show." [female, 50+]

"I thought that everything that was covered was really good - just the sadness of losing somebody through drunkenness and stupidity." [female, 60+]

The fact that there was a range of characters of different ages was also seen to make it appropriate to a wide audience, and the fact that it covered social trends, such as inappropriate use of Facebook, etc. meant that it would also be seen as current, especially among younger viewers.

The younger audiences in particular appeared to like the humour in the performance, indicating that this made it more enjoyable and interesting. They also commented favourably about the rhymes/rapping at the start and end of the performance. Several younger audience members also suggested that they recognised some of the behaviours in the performance either within themselves or others (both related to pedestrians and drivers).

Again, the humorous nature of the show was mentioned by all audiences as being a strength. One person said that they really felt the sadness of the story and felt emotional after the show but nonetheless said they had enjoyed it.

Organisers commented that the inter-generational dimension of the performance had been particularly attractive to them in booking the show, often because they work with quite diverse communities, and there is a need for events that are accommodating to parents with small children, grandparents, those with disabilities, etc.

Indeed, three of the audiences who were included in the fieldwork had members with complex mental health needs, and/or learning disabilities. In two such cases, the organisers commented that they had been pleased at the level of engagement from audience members and were particularly pleased by the emotional engagement with the piece. One organiser commented that they were pleased to have seen lots of laughter throughout but with complete silence at the appropriate times. The sessions were described by the organiser as being *“Very powerful - the whole room was silent”*.

Another commented that the sessions had been interactive, allowing the audience to vocalise their thoughts/feelings as the show progressed, and this was important for adults with complex and profound learning disabilities, who may otherwise struggle to hold in emotions during a more ‘formal’ piece.

Organisers also appreciated that the actors had tailored the show to different audiences e.g. cuttings scenes to shorten the show where time was restricted or changing the script to adapt to younger audiences, if required.

For organisers, the fact that the show was offered at no charge was seen as important, although some stressed that there were still costs associated with room hire, advertising posters, etc. and this may be prohibitive to them booking performances in the future (unless there was sufficient interest/likely uptake to merit the cost).

What audiences disliked

There was little negative feedback from any of the audiences. The main negative comments were that it may not have been suitable for some of the very young children who attended with parents (e.g. under 5s) who maybe struggled to understand the content:

“Kids watched it well but I thought it was a wee bit old for them. Great acting! Fun for adults.” [female, 25+]

It is important to note that the commissioning literature is clear that the performance is not suitable for children under the age of 10 and should not be advertised as such to audiences and this is something that the theatre company always tries to uphold. In some cases, however, to ensure that the performance is accessible to as wide an audience as possible, including those with caring responsibilities, performances are inevitably watched by young children. The actors in such cases will adjust the script accordingly to ensure that it is ‘child friendly’ and age appropriate.

One other comment was made by several respondents that the subtle messages may have been lost on some audiences, including use of the shopping trolley as a car, the same actor playing multiple different characters, change of context in some scenes, etc.:

"I think it's amazing what they do with minimal props, but a few more props may make it a bit clearer for some of our audience/users." [organiser]

Other comments were made that the performance was quite 'sad' (i.e. because of the death involved) and this had not been expected by some. Indeed, one child who attended rated the performance negatively on that basis.



Feedback: 'Better Late than Dead on Time'

Feedback from the group of adults with learning disabilities suggested that the speed of the first section of the show was potentially too confusing, although the organisers agreed that it helped to create a 'buzz' for the performance that followed.

There was little else that audiences or organisers did not like. The only perceived weakness of the resource that was reported by one was that it was difficult to book performances in the evening and at weekends, since it was harder to find available space for hire at these times, (regular events were always prioritised over one-off bookings). Earlier awareness of the opportunity to book may allow some groups to better plan ahead. Offering sessions in the evenings and at weekends, especially for groups/communities who do not usually convene, would also help attract an even wider and harder to reach audience, it was suggested.

Main messages

Comments about the show suggested that many older adults had taken away the importance of wearing seatbelts in the car. Some commented that this, alongside not drinking and driving, was still a relatively new social norm which it was good to see reinforced. Indeed, some commented that the main messages were interesting because they were different from things that would have been acceptable when audience members were younger, and reflected changing social norms:

*"I'd be lying if I said I'd never done anything dangerous. I remember when you would get in a car with someone who'd had a drink. Everyone just did it."
[female, 65+]*

Others, including younger viewers, felt that it was helpful to see the play reinforce messages about not drinking alcohol or being incapacitated as a pedestrian and not to use the phone or wear headphones while crossing roads. These messages were picked up more by young people who attended as well as by older adults who were drivers and had direct experience of 'younger' people stepping out in front of their cars when driving:

"The pedestrian thing was quite new I think, that's not really promoted that it's dangerous for pedestrians as well on the road." [female, under 18]

"Drinking, if you're a pedestrian or a driver, it doesn't matter it's still dangerous." [female, under 18]

"Don't wear headphones while you're walking down the street - I made that mistake today." [male, under 18]

Although not explicitly covered by the play, others commented that it reminded them not to walk out in between cars when crossing the road and reminded them to always pay attention when crossing roads.

Interestingly, some older adults commented that all of the messages were important and even just being reminded to 'be safe on the roads' was something that they felt had fallen out of fashion over time:

"Road safety just doesn't seem to be on the awareness agenda. When I was growing up, you had a lot more education and the roads are even more dangerous now." [female, 50+]

Others (especially men) were perhaps more blasé:

"Road safety is just common sense though, isn't it?" [male, 60+]

New knowledge and learning

Most adults who attended the show reported that they had learned nothing new, but this was because they already felt that they had good road safety awareness. Nonetheless, many felt that it was a useful reminder:

"I should know better, but sometimes even I'm on the phone when I cross the road, and this will act as a useful reminder." [female, 40+]

Some felt that even more could have been made about the importance of not using mobile phones or earphones when crossing the road, as they felt this was increasingly common among young people and was placing many young people at risk.

The 'Dutch Reach'¹¹ was new to several audience members, including many younger participants.

As with the school shows, audiences had been surprised and shocked by some of the statistics cited during shows:

"The percentage of people killed each day - that was quite shocking. That's quite horrible, actually." [female, 18+]

"I knew the risks, but I think getting some actual figures was good - quite shocking actually." [female, 30+]

Younger respondents also suggested that the statistics cited in the performance had been new information, as was the different survival rates based on the speed of the car:

"That if you drive at 20 you give someone a 90% chance of surviving." [female, under 18]

Among older adults, people confirmed that their existing road safety knowledge came either from school, from learning the Highway Code when learning to drive, or from direct experience. One audience member recalled 'PC Shiny Buttons' (a historic road safety mascot) and another recalled having been involved in road safety competitions at school over 50 years earlier, but said that she had received no form of road safety education since. Road safety education was perceived as something which used to be considered important and be taken seriously, but was less so nowadays:

"I got a road safety certificate at school for some road safety artwork and I've still got the certificate!" [female, 65+]

¹¹ The Dutch Reach is a practice for drivers and passengers where, rather than using your hand closest to the door to open it, you use your far hand. See: <https://www.rospa.com/road-safety/advice/pedal-cyclists/sharing-the-road-together-drivers-cyclists/dutch-reach/>

Understanding of the performance

All audiences said that the show had been very clear and relatable. Even when audiences had impairments or were very young or old, it was felt that at least some parts of the performance would have resonated with everyone. Again, a real strength of the performance was the relatability of characters and the fact that all generations were covered.

While most respondents stated there was nothing that they felt was unbelievable or not persuasive, some younger participants did identify the need to tackle parents' anger/attitude while driving as perhaps being unrealistic. Some felt they would be confident enough/had the type of relationship with their parent to ask them not to drive whilst angry, while others would only feel able to do this with one parent, and others felt this was not an option at all. It was felt that this type of intervention from a child could make some parents angrier.

Feedback from organisers

Feedback from local organisers were similarly very positive, with all reporting that the performances had been a valuable opportunity for their respective audiences.

One of the organisers explained that they had been made aware of the show via a newsletter and that they had contacted the theatre company to arrange for them to visit. Existing networks, as well as word of mouth, were seen as the best ways to make local organisers aware of the offer as well as being the best way to advertise to community audiences. Having community champions to promote attendance was also suggested in two groups as a way of increasing audience uptake in the future.

Organisers had developed their own posters/advertising for events which some felt was important to get regular members to take notice and attend, while others suggested that a Road Safety Scotland branded poster may make it clearer to audiences what was being covered and may attract attention. The production of posters and marketing materials may also be more cost-effective for the theatre company compared to local groups, it was suggested i.e. printing larger volumes at lower cost to cover the multiple different shows around the country.



Advert: 'Better Late than Dead on Time'

That being said, the topic of 'road safety' was seen as off-putting to some, and so advertising events under a general 'community safety' banner was seen as potentially more appealing:

"I'm not sure that adults necessarily see road safety as an adult issue. So, when we were handing out leaflets and speaking to people at other events, they were immediately looking at it from a child's perspective and saying that the kids couldn't make it because they would be at school. They weren't looking at it as an opportunity, with the kids at school, for them to come along and learn something." [organiser]

Indeed, several audience members also commented that they originally perceived the show would be about children or would involve children and only after watching the show had they appreciated the relevance to themselves:

"I expected children to be in it, when I heard it was road safety. Which is daft, because we all need to be aware of road safety all our life - I see that now." [female, 50+]

Some groups had accompanied the performance with other social activities, e.g. tea and cakes and a chance to meet with friends, etc. as a way of making them less daunting/more of a social event. This seemed to work well in attracting high numbers:

"This has been a real community effort. And that helps to make people want to get involved and come along." [organiser]



Advert: 'Better Late than Dead on Time'

Having theatre delivered in the community was also seen as a strength i.e. bringing opportunities to people:

"It's quite a dry topic, and so something like this is more engaging than a stall at a fayre or a presentation. Especially in an area of deprivation like this, where theatre is not accessible. Having it come to our space is fantastic." [organiser]

Interestingly, similar challenges were also identified by some of the local authority representatives who were interviewed with some suggesting that it had been hard to identify the right audience for the performance and that it had generated low audience numbers historically. Despite this, respondents said the performance itself was still very good.

Some local groups had also contacted their local media to advertise the events and this was potentially added value for RSS in raising awareness of the road safety resources *per se*, they suggested.

Several suggested it should be taken into schools or targeted at younger audiences. The service working with adults with learning disabilities also commented that it would be an excellent show for young people with special needs transitioning towards independence, i.e. when leaving school and learning about independent travel for the first times, etc.

Overall, all organisers said that they would recommend the show to others and all agreed that the show had been successful in delivering “*a serious message delivered in a fun way.*”

Assessing impacts

Given the transient nature of service users/audiences attending each of the organised groups where performances were delivered, it was not possible to attempt a comparison of pre and post-performance attitudes and behaviours, as it had been for the schools. Instead, evidence of impacts was limited to self-reported likelihood of change among audience members, captured on the day.

Some of the younger audiences reported that the show had been a useful reminder to them to cross roads more safely and not take risks including, most often, not using mobile phones or listening to music on headphones when crossing. The majority of participants, however, reported that they did not expect to change their behaviours as a result of watching the show, except, perhaps to try and be ‘safer’ *per se*. Most adults felt that they were already very safe, and that the messages were better targeted at others:

“Not really. Because we already know this stuff. We’re more likely to be the victim of someone else’s bad driving, rather than causing an accident, I think.”
[male, 40+]

This was similar to feedback from primary pupils, who were more likely to consider themselves victims of road traffic accidents, rather than the cause. It perhaps suggests that those at the opposite ends of the age spectrum both perceive that it is others, in the middle, who are most likely to be in need of road safety education.

Key points summary - BLTDOT

- feedback from all audiences was very positive with the theme of the performance being welcomed and characters seen as being very relatable to a diverse audience group i.e. 'something for everyone'
- although audiences did not learn anything new around general road safety, factual/advisory content such as the Dutch Reach, survival rates, etc. were perceived as interesting
- older audiences perceived that they were unlikely to engage in risky behaviours themselves, and mainly deflected responsibility of the need for improved road safety to others. There may be scope to emphasise more to this audience group that accidents can happen to even the most experienced and aware drivers/pedestrians, as some perceived that they were immune to causing injury to self or others (seeing themselves only as potential victims of others' unsafe behaviours)
- perhaps the biggest challenge for this tour is ensuring that it reaches a sufficiently diverse audience, and this may mean making the performance available at different times and on different days. This would entail closer working with a range of partners to try and identify suitable audiences, and a longer lead time seems necessary to implement such changes
- BLTDOT was seen as a useful refresher of road safety messages and a chance to revisit road safety, which most adults had not done in years

6 Value for Money

A final strand of the evaluation was to assess the value for money of the TiE programme. The assessment sought to establish if the programme, as currently delivered, maximises value.

Assessing value with a traditional model

The table below summarises the main variables against which value for money was assessed.

Assessment Component	Measure
Context	A desire to minimise the risk and incidents of Road Traffic Accidents (RTAs) among audience members, especially children and young people as some of Scotland's most vulnerable road users
Inputs	Annual funding from RSS road safety budget as well as community resource contributions in kind to support delivery
Outputs	Measured by the number of performances delivered and the size of audiences reached each year (including audience diversity)
Outcomes (short to medium term)	Audiences demonstrate increased road safety awareness and reduced risk-taking behaviours and attitudes as a result
Impacts (long term)	Long term reduction in RTAs among audiences and their peers

Context

Any value for money assessment seeks to establish if resources are being utilised in such a way that they maximise value. Value, in this context, relates mainly to social well-being (i.e. the safety of the audiences who engage with TiE, primarily children and young people).

Inputs

All of the theatre company costs relating to the Road Safety TiE programme are covered by the RSS funding. This includes:

- core staff wages
- actor and director fees (including rehearsals), writers fees for developing new and existing scripts
- communications (telephone, IT equipment and maintenance)

- travel and subsistence (including fuel, vehicle maintenance, tax, mot, insurance, etc.) as well as ferries to islands, accommodation, subsistence allowance
- insurance contributions (public liability, etc.)
- office space rental and costs
- rehearsal space rental and costs
- set, costumes and props

Costs to others are minimal and include:

- **For the school tours**
 - bus and ferry travel between schools for joint performances held in rural areas
 - costs associated with any joint hosting of Young Driver road safety events at which performances are delivered (during the current contract this has included events in East Lothian, Midlothian & West Lothian)
 - postage for return of evaluation forms to the theatre company (although schools are encouraged to scan and email back evaluation forms wherever possible to reduce costs. Pre-show evaluations can also be collected by the visiting actors.)
- **For the community tours**
 - community venue hire
 - advertising costs (although the theatre company provides a digital copy of a poster that community venues can use, some opt to print this or create their own flyers to print and distribute)

While the theatre company may face unexpected, one-off additional costs in some years, these are again minimal (e.g. costumes may need to be replaced, ferries and accommodation could be more expensive in certain rural areas, updates may be required to the scripts, etc). While this means that delivery costs may vary slightly from year to year, there are no substantive additional costs/inputs other than the core RSS funding.

Outputs

Road Safety Scotland provides the commissioned theatre company with a pro-rata allocation of days for each tour in every local authority. Each year, the RSS productions take place over the same time period, however, the number of actual shows delivered in this period vary each year due to public holidays, ferry timetables, travel days, inclusion of Orkney and Shetland Isles every second year, last minute school/venue cancellations, etc. The table below shows the number of performances and the estimated audience sizes for each of the school-based shows for the last three years (although figures for Year 1 include the Roddy Hogg performance which was delivered at that time instead of School Daze).

Total number of schools reached each year, by performance (and approximate pupil numbers)

Performance	Year 1		Year 2		Year 3	
	Schools	Pupils	Schools	Pupils	Schools	Pupils
The Journey	216	11,737	226	12,982	244	13,360
School Daze/Roddy Hogg	125	17,932	127	15,700	136	19,354
Friends Disunited	92	16,722	82	8,740	74	10,433
Total	433	46,391	435	37,422	454	43,147

The data show that the programme reaches a significant number of pupils, around 35,000-45,000 each year. Over the previous three years of the TiE contract, over 125,000 children and young people have been reached.

The table below shows the number of performances and the estimated audience size for the community tour.

Total number of venues reached each year, by performance (and approximate audience numbers)

Performance	2017		2018		2019	
	Venues	Audience	Venues	Audience	Venues	Audience
Better Late Than Dead on Time	41	1,600	40	1,355	41	1,150

Although audience numbers have decreased slightly over time, more than 4,100 community members have been reached over the last three years.

Outcomes

Using a traditional model, assessing value for money of a resource such as the TiE programme is challenging, not least because it is not possible to say with any reliability how effective the programme has been at influencing attitudes or behaviours in the short to medium term (i.e. outcomes). The desired outcomes of the TiE programme are that audience members and others exposed to the TiE content will be less likely to take risks on the roads and be less likely to cause or become victim of a road traffic accident (RTA). While there is some evidence of these from the research, the baseline scores for pupils showed that they were already road safety aware and unlikely to take risks. Only the qualitative data suggests that pupils were more aware and less likely to take risks in the short and medium term. There was no objective, measurable change in either attitudes or behaviours. Even where changes have taken place, it is impossible to attribute this directly to any single programme as other external factors may also have had an impact.

Impacts

There is also no way to accurately quantify how many lives may potentially be saved or accidents avoided as a direct result of audience exposure to the TiE performances in the long term (i.e. impacts). While national data on RTAs (including the number of people killed and seriously injured) may provide an indicative insight into how road safety awareness translates to actual incidence of injury and death, these statistics can never be directly correlated to road safety education, as there will be a number of confounding variables that impact on individuals' behaviour in any given scenario. It is also not possible to match accident victims to those who have/have not seen the road safety TiE productions.

Given the absence of reliable outcome and impact data, it was not possible to assess value for money using a traditional model.

Assessing spend and additionality

While a gap in objective data makes it difficult to conclude if the programme offers the value that it seeks to achieve, it is possible to consider value and efficiency of the programme in other ways, including:

- spend against allocation
- comparison of costs to other similar programmes
- additionally

Allocated spend

The table below shows that the TiE programme accounts for roughly one third of RSS's allocated budget for road safety education each year.

Proportionate allocated spend for TiE and other RSS learning resources

Stream	2017/18 % of budget	2018/19 % of budget
Early years resources	55%	52%
JRSO, Streetsense 2, Klang App, Your Call, Crash Magnets, Get in Lane and Get into Gear	14%	11%
Theatre in education	29%	33%
Curriculum for excellence guide	2%	4%
Total	100%	100%

Each year since the programme has begun, there has been no overspend on the TiE programme and budget efficiency has always been achieved, with the specified number of commissioned performances always being delivered. Spend on TiE has also risen only marginally over time and there has been a corresponding increase in audience numbers during the same period. In this respect, economic efficiency has always been achieved.

Comparison of costs

While publication of actual costs is not possible to protect commercial confidentiality, the current contractor reported as part of the evaluation that the cost of the TiE programme was broadly similar to other school-based programmes with a similar length and format to those funded by RSS.

Indeed, as the road safety tour is longer than other similar productions that they produce and tour, the cost of the rehearsal period and pre-production costs are spread across more performances. This means that each performance is more cost effective overall in a longer tour than it would be in a similar shorter tour. The only cost incurred by the RSS tour which is not required for more local projects is the cost of travel and accommodation costs associated with a national tour.

For comparison purposes, an early review of Safe Drive Stay Alive, the other main road safety education resource mentioned by S5/6 pupils as part of this evaluation, suggests that the project costs around £30,000 each year for one local authority area and reaches around 4,000 young people¹². Funding is secured from sponsors and the project is also supported in-kind by victims and their families, Fife Council, Police Scotland, the Scottish Fire and Rescue Service and NHS Fife (the health board area where it is delivered). Again, while it is not possible to publish the actual costs of the TiE programme, it reaches a significantly higher audience and the *pro rata* cost per attendee is much lower compared to Safe Drive Stay Alive.

¹² Available at: <http://www.safercommunitiesscotland.org/wp-content/uploads/safe-drive-stay-alive.pdf>

Looking at the proportionate spend on RSS's wider suite of learning resources, TiE perhaps compares slightly less favourably on value for money than other streams of the budget. Although the resources are very different in nature and cannot be considered on a like-for-like basis, some indicative observations can be made:

- the early years resources accounts for the largest proportion of RSS learning based spend, accounting for 52% in the last reporting year. This covers printing and distribution of a series of books that are gifted to children in the pre-school years and at Primary 1 level. An evaluation of RSS early years resource published in 2016¹³ showed that just over 180,000 copies of the early years resource are delivered each year, and it is assumed that this represents a similar number of individual recipients. The annual reach for this resource is significantly wider compared to the TiE programme and yet the allocated spend was only 19% less for the last reporting year (i.e. 33% was allocated to TiE).
- an evaluation of the RSS online learning resources published in 2017¹⁴ showed that the annual number of sessions/total visits to JRSO, Streetsense 2, Your Call and Crash Magnets was approximately 40,000 (with around 30,000 unique users). This is similar to the annual estimated reach of the TiE programme yet the allocated budget is significantly less (at 11% in the last reporting year).

Again, while these figures provide some indicative insights into potential value for money, it is stressed that each of these resources is very different in nature and none offer the same face-to-face delivery mechanism that TiE offers. Indeed, both of the above-mentioned evaluations of the Early Years Resource and the wider RSS Learning Resources showed that pupils, teachers and other stakeholders expressed a preference for face-to-face and interactive modes of learning wherever possible, including external visitors into schools to deliver road safety messages.

One of the main strengths of the TiE programme is that the numbers of individuals reached is a reliable figure, based on actual attendance at sessions. While online and printed resources may be accessed by individuals, there is no way to know the extent to which the audience engage, i.e. books may be gifted/received but not read and online resources may be accessed but the main content/messages not properly explored. This is one of the biggest risks or uncertainties of alternative approaches.

There is also no comparable data to show if learning from the other RSS resources is retained to the same degree as that delivered via TiE or the impacts that the different resources have, set against the cost.

¹³ Available at: <https://www.transport.gov.scot/media/33134/413905.pdf>

¹⁴ Available at: <https://www.transport.gov.scot/media/39512/evaluationofrssllearningresourcesjuly2017.pdf>

Assessing non-monetised value

As a value can never be placed on safety itself, the main outcomes and impacts in this case are non-monetised. Any value for money assessment also needs to take into account the wider, non-quantifiable outcomes that the programme achieves.

Additionality

While it is difficult to evidence any longer-term impacts from this research, it is clear that the performances offer additionality. Pupils and teachers reported very little 'other' road safety activity within schools, especially at more senior levels, the exception being the Safe Drive Stay Alive initiative offered to some.

A wider range of road safety education provision was described by local authority representatives who took part in this research, including:

- Go Safe Scotland website
- Think! Website
- Alan's Magic Theatre
- RSO visits to schools
- pedestrian training
- parking charters
- road safety school plans and travel plans
- road safety weeks
- walking routes to school
- WOW Travel Tracker
- Junior Road Safety Officers (JRSOs)
- road safety calendar competitions
- eco-councils or groups incorporating road safety into their agenda
- Play on Pedals, bikeability/cycle training, and cycling groups
- AMPED (Aberdeen Motorcycle Project for Educational Development)
- 'Time Traveller' (to encourage inter-generational travel)

- 'Break Reactor'
- pre-driver programmes, Driving Ambition, Tomorrow's Driver, safe driving awareness, and a Virtual Reality (VR) resource
- Safe Drive Stay Alive (SDSA)
- Reckless Driving Wrecks Lives
- Crash Live
- Get into Gear
- A Lord Provost award (where road safety activities contribute to the Award)
- wider community events and subject specific campaigns, as required

Despite appearing *prima facie* to be quite a lengthy and diverse list, typically it appears that most resources and work are targeted at the primary level. Road safety work at the secondary school levels appears to focus largely on young drivers.

Local authorities also reported that uptake of TiE by the schools was very high, with most indicating that they use their full allocation every year. Several local authorities noted that they try to rotate the delivery of the performances between their schools so that all schools receive the performances on a rolling basis. It was also felt that any refusals or drop-out from schools were largely due to timetabling issues or sensitive local issues (e.g. the death of a pupil in the days/weeks before a performance), but that it was typically easy to replace the slot with another school. One local authority indicated that they also purchase/contribute towards the costs so that they can receive additional performances:

"With regards to our schools, as soon as you mention Theatre in Education the schools are very, very keen to have it... obviously it's something they like, they like the style of it... it works well and it's always good to get the road safety message over." [local authority]

Indeed, the only complaint from schools/local authorities was that not enough coverage was provided, meaning that not all schools who want the performances can be accommodated in any given year.

In considering value for money, the scenario of what would happen if TiE were removed should therefore be considered i.e. the 'without-scheme' case. The qualitative evidence clearly suggests that, without the RSS theatre programme, the alternative would be that most pupils would receive no road safety education. In this respect, the TiE programme offers clear additionality.

Teachable moments

Unlike alternative models of road safety education delivery, TiE provides an opportunity to speak directly with pupils and engage them in discussions, i.e. captive audiences. Teachers as well as local authority representatives who took part in the work felt that the theatre approach was impactful because it was different and more engaging/interactive for the audience than more traditional methods and provided a 'teachable moment' that might otherwise be missing if it were to be removed.

It was considered important, in road safety education generally, to make learning interactive, 'hands-on' and practical where possible, and to make it engaging and fun. Further, it was highlighted that some pupils will learn better from different teaching methods, and so it was important to provide a range of different techniques to deliver important messages.

In this respect, TiE compared favourably in terms of mode of message delivery and offers a more guaranteed way of meeting outcomes than alternative models.

A protected resource

The main barriers identified for road safety education by local authorities were shrinking local authority staff and resources to support schools in this respect. The number of RSOs around the country has reduced over the years, with some RSO roles also having become diluted. As such, there is often not sufficient time/availability in order to visit all schools in any given area or support them in delivery of specific road safety projects or events. Similarly, it was noted that it can be challenging to match up diary space between local authority staff and schools, especially for secondary schools.

Despite these challenges and pressures, local authorities report that their schools were engaging well with the RSS TiE resources and noted that they felt they did not have any difficulties in promoting the programme. Indeed, local authority representatives who took part in the research were typically well aware of RSS Theatre performances and felt that the programme was well advertised and promoted, including promotion by Education Scotland. Overall, local authorities stressed that they would like to see the TiE programme continue and would be disappointed if it were withdrawn. Indeed, some were keen to see greater funding and increased coverage for the performances.

Again, while not an intended outcome of the performances *per se*, the TiE programme seems to offer an opportunity for local authorities to remain engaged with their schools around road safety education, especially secondary schools. This represents 'added value' insofar as it presents an opportunity to strengthen ties and reinforce relationships locally as well as with Road Safety Scotland. Having long standing, respected and well understood resources which are protected from local authority cuts was seen as crucial.

Key points summary - value for money

- the programme has always been delivered on budget and on time with no overspend. Resources are used efficiently to reach a wide audience each year with outputs matching commissioning expectations
- while a traditional value for money assessment is not possible due to a lack of reliable, objective outcome and impact data, there is evidence that spend has always been efficient and there are minimal additional costs incurred beyond the core RSS funding
- based on limited evidence, the TiE programme seems to compare favourably to other similar school-based tours, but perhaps represents slightly less value for money when compared to other elements of the suite of RSS learning resources. Direct comparison between different resource types is, however, problematic
- while other modes of delivery may be more economical in costs terms, the TiE programme offers more guaranteed reach that alternative, cheaper models may not
- a range of other non-monetised benefits are reported by local authorities and the programme seems to offer significant additionality. It seems highly likely that, in the absence of the TiE programme, there would be no alternative road safety education provision, especially at secondary level
- cost savings could only be achieved by reducing the reach of the programme, it seems

7 Discussion

The research sought to evaluate the impact that RSS's theatre in education programme has on audiences' attitudes towards road safety. The research has shown that the programme overall generates a very positive response from all audiences and the programme provides a valuable means of guaranteeing that road safety messages are shared with a captive and diverse demographic.

Main findings

Audiences

By capturing attitudes and self-reported frequency of a number of age appropriate risky road safety behaviours, the research was successful in providing a measure of impact for each of the school-based tours (i.e. The Journey, School Daze and Friends Disunited). Overall, feedback for each was very positive, and audiences appear to have engaged well with the performances, commenting positively on both content and mode of delivery. There was very little that audiences suggested could be done to improve the performances themselves except perhaps some streamlining of messages and making shows even more interactive. Despite very positive feedback, however, the data show that there was no measurable impact on attitudes to road safety risks or on self-reported frequency of engaging in risky road safety behaviours. This was largely because audiences were already confident in their road safety awareness and felt that they were 'safe' in their current behaviours. There was perhaps some evidence of increased willingness to challenge the unsafe behaviours of others, as a direct result of watching the performances. The qualitative feedback and posters produced also clearly showed that pupils had paid attention, and had extracted core messages around risk. In sum, it seems that the performances help to consolidate children and young people's existing road safety knowledge and awareness, rather than substantively adding to it.

For the community performance, although it was not possible to evaluate impact *per se*, a broad demographic of audience members took part in the research and again, provided positive feedback. BLTDOT was seen as having 'something for everyone' and thus meeting its objective as an inter-generational resource with wide appeal.

Learning professionals

Learning professionals also reported positively on the programme at all levels of the curriculum, and it seems that delivery of road safety messages by a touring theatre company is particularly welcomed. Teachers indicated that pupils preferred this particular mode of delivery and especially welcomed the relatability of the performances for pupils (which was reiterated by pupils themselves). Learning professionals confirmed that there was little other road safety education delivery at any of the stages targeted by the performances, especially at secondary level. If the programme were removed, it seems that other competing priorities, as well as a lack of space in the curriculum *per se* would mean that road safety messages would not be delivered to the older children. This stakeholder group indicated that it may be

preferable for pupils to have access to resources which they could access in their own time, when opportunity permitted.

Again, while learning professionals were perhaps unsure that directly measurable outcomes or impacts would result, they welcomed that the programme provided useful reminders for children and young people to help keep them safe, especially at the points of transition from primary to secondary school, and at the point of increased independence entering adulthood.

Local authorities

Local authority representatives, including Road Safety Teams and education contacts, also provided unanimous support for the theatre programme. They endorsed many of the views of learning professionals regarding the quality of the programme and the positive engagement demonstrated by pupils. They also reiterated that, without the programme, schools were unlikely to receive alternative provision, due to budget cuts and competing priorities for local authority staff.

Community group organisers

Organisations working in the community to accommodate the BLTDOT performance also reported very positively and saw this type of production as something that could be promoted even further in the future to reach an even wider audience. Improving accessibility by giving communities more advanced warning of the tour, to allow them to plan suitable spaces and advertise the performance to their communities was seen as the best way to maximise reach and impact going forward.

Cross-cutting themes

Understanding and relatability

Understanding of the content of performances was clear, with no ambiguity about the road safety themes being conveyed. Relatability was seen as a real strength of all tours and the use of humour, empathy and emotional impact to draw people into the performances seem to work well. All plays resonated with their target audiences, giving age appropriate messages.

Recall and mode of delivery

Recall was also strong in the short term and both school and community audiences alike welcomed theatre as a mode of delivery. This was especially true for older school pupils and communities where exposure to educational drama of this kind is limited. The performances provided 'something new' which made them more appealing than alternative road safety resources. The fact that performances were seen as relevant and credible also possibly aided recall. All performances were considered to be dynamic and the length of time was also appropriate to keep audiences engaged (the exception, perhaps, being *The Journey*).

There was particularly good immediate recall of hard-hitting statistics presented in the performances, but some of the material presented was, perhaps, misleading. While it is useful to know that presentation of factual content engages audience interest, it seems there is scope to ensure that this is presented more accurately and in a way that people can clearly understand, otherwise there is a risk of causing unnecessary alarm. The theatre approach is certainly useful for this as it allows complex messages to be conveyed face-to-face with an opportunity for audiences to ask questions, and for actors to communicate the context of some of the statistics which, if taken at face value, can easily be misinterpreted, it seems.

Impacts

There were no measurable impacts on road safety attitudes, or self-reported frequency of engaging in risky road safety behaviours, largely because audiences felt that they were already safe in their road safety behaviours. This was especially true for adult audiences although all age groups expressed confidence in their existing road safety awareness. Despite this, the programme provides a useful reminder to all and reinforces what audiences already know. There were no clear gender differences observed in findings across any of the audience groups. This is encouraging as it indicates that all tours have equal resonance for all gender-groups. The only difference, that was noted for Friends Disunited, suggests that this performance may have been particularly relatable, impacting upon females' confidence to challenge risky behaviour.

The youngest audiences perhaps showed the greatest awareness of the need to be a positive role model for others, especially younger peers. This was less evident for older groups. What does seem clear, however, is that children, young people and adults are more likely to see themselves as victims of others' unsafe behaviour rather than as perpetrators of risk themselves. This is something which could perhaps be challenged further in the future to make clear that positive intentionality does not necessarily link to immunity to accidents.

The findings in context

It is important to stress that the research carried out here builds on existing in-house evaluations of the TiE programme that are run each year by the commissioned theatre company. These annual evaluations gather on-the-day questionnaire feedback from a small sample of audience members at each show as well as from adults present at the school performances.

Analysis of data from the year immediately preceding the current evaluation show that many of the findings from the in-house evaluation are consistent with those reported here, i.e. pupils and adults provide positive feedback regarding the educational content and relatability of shows and they are in high demand. The main difference, however, is that in-house evaluations show more of a shift in self-reported attitude change compared to this independent evaluation (where change was negligible). Indeed, some significant changes have been observed over time from the in-house data for perceived riskiness of different behaviours as well as

susceptibility to peer pressure, willingness to challenge peer pressure and likely impact of the performance on individuals' behaviour.

The main difference in approach between the ongoing and one-off evaluations is the time at which pupils complete the surveys, with in-house follow-up evaluations completed on the day or very shortly after watching the performance. This may suggest, therefore, that while change in attitudes and intention to change behaviour are present early on, this diminishes over time. Indeed, at the 2-3-month follow-up period used for the current research, these changes could not be seen. This is also consistent with the fact that focus group feedback on the day showed strong intention to change among pupils, and a heightened awareness of risks that was not measurable in follow-up questionnaires. This provides important insight into what might be needed to ensure that learning is maximised including, for example, following up TiE delivery at suitable intervals to ensure that road safety messages are retained amongst the plethora of other new knowledge that pupils receive. This is not unique to the RSS TiE programme. Indeed, a previous evaluation of Safe Drive Stay Alive (SDSA)¹⁵ showed that it too has effects on intention, attitude, and perceived behavioural control, however, effects are short term and fade several months after delivery (i.e. are small and transient). There is no persistent effect on improving students' attitudes to road safety.

A review of pre-driver interventions published in 2017¹⁶ also highlighted that it is unreasonable to expect that pre-driver interventions can improve road safety in isolation. The research set out that the typical time that participants are exposed to interventions is typically insufficient for any meaningful effect to be realised. The same is true for the TiE programme resources, and points to the need to manage expectations accordingly. Despite a lack of normative change in attitudes or behaviours, the individual instances of behaviour change that were reported (and those that will have occurred but which went unreported to the evaluation) should not be underestimated.

An evaluation of a road safety theatre piece *Dummy Run* delivered in England¹⁷ also concluded that TiE is welcomed by pupils of younger ages (i.e. at Primary 7) and impacted on audiences' awareness of the consequences of road collisions on family and friends, as well as influencing attitudes and commitments for future safe behaviours, specifically around driver distraction. It also showed, however, that measuring knowledge pre and post-performance (rather than measuring attitudes or intended behaviour change) may provide a better indicator of impact. To be reliable, and evidence true impact, evaluation should also be run over a period of six to twelve months, it concludes, to confirm if improvements are sustainable.

¹⁵ Symons D, Low R, Pugh G, McKenna F, Poulter D, (2008) An evaluation of the Safe Drive Stay Alive (SDSA) road safety presentation for pre-drivers, Havering, 2007, prepared for London Road Safety Unit and available at: <http://content.tfl.gov.uk/evaluation-safe-drive-stay-alive-presentation-pre-drivers-havering-2007.pdf>

¹⁶ N Kinnear, A Pressley, R Posner, R Jenkins (2017), Review and assessment of pre-driver interventions in Scotland, TRL available at: <https://www.transport.gov.scot/media/41989/pre-driver-review-and-assessment-trl-final-report.pdf>

¹⁷ Available at: <https://www.roadsafetyevaluation.com/reports/e-valuation>

Collectively, a review of other types of road safety interventions delivered in the same or similar way to the TiE programme, and to similar audiences suggests that theatre is a very popular way of delivering important health and safety messages but that it is extremely challenging for such resources to change attitudes or behaviours at the measurable level. This inevitably means a reliance on more individualised qualitative feedback which, in the case of RSS resources, was unanimously positive.

Value for money

RSS is committed to evaluating its activities to ensure the efficient and effective use of resources. Other than reducing the reach of the TiE programme, there appears to be little scope for cost savings - money is already spent efficiently, and there are few costs incurred beyond the core RSS allocation. Added value is achieved from guaranteed reach and there is a strong probability, based on learning from the research, that if TiE was removed or reduced, it would not be replaced with alternative provision by schools or local authorities themselves. Indeed, there was nothing to suggest that local authorities or individual schools would proactively explore options to fill a gap left by TiE if this occurred, as competing priorities in the curriculum alongside cuts in local authority budgets means that other activities are prioritised. The value in retaining TiE, although not measurable, is that this situation of 'no provision' is avoided.

Acting on the research

A final aim of the research was to provide recommendations about how the programme and performances can be improved. Given the positive feedback and additionality that the TiE programme clearly provides, it seems that little change is needed to ensure the continued engagement of audiences with TiE and to maximise value for money in the future. Only four improvement recommendations are posited, based on the learning, these being:

Recommendation 1:

To reduce the volume of different messages covered by The Journey, to maximise engagement, recall and impact of the most important road safety themes for this audience. Specifically, retaining the focus on pedestrian behaviour but strengthening this further to reflect new and changing social pressures which might influence child pedestrians seems appropriate. Exploring opportunities to make this performance even more interactive may also be appropriate.

Recommendation 2:

To consider expanding the School Daze performance to include S2 pupils, as this performance seems to be particularly well received. This would also make performances more staggered across the P7 to S5 range meaning that there are no significant gaps in road safety education during this phase.

Recommendation 3:

Reducing delivery of Friends Disunited to younger pupils only, (i.e. those in S5) and to reconsider the content to make it more interactive. Pupils generally seemed receptive to receiving new road safety messages but, given the crowded curriculum at this particular stage, it may be that following up S5 face-to-face delivery with a complementary 'take away' resource at S6 is a more effective way of consolidating learning for this group, i.e. something that reminds pupils of the key messages but can be read in pupils' own time and at the time of their choice.

Recommendation 4:

More advanced planning of the community performances to ensure that diversity in audiences is achieved and audience numbers are maximised. This may need to involve local authorities or RSS being more proactive in identifying and recruiting suitable audiences and more lead time being made available to the theatre company to facilitate bookings. Identification and recruitment of suitable community audiences needs to be something that occurs on a continuous basis, rather than occurring only late in the calendar at the point that the tour is ready to commence, it seems.

Future research and evaluation

A fifth recommendation is posited that relates not to the TiE performances directly but rather to the onward consolidation and measurement of impact going forward:

Recommendation 5:

To explore ways of more robustly measuring impacts of the performances on pupil attitudes to risk and risk-taking behaviour as well as incorporating measures of increased knowledge in the short, medium and long term.

One way to achieve this may be working to promote follow-up lesson plans and online resources that schools can access to record and report what they remember from performances and any changes in road safety awareness or knowledge. This type of follow-up activity could also be used as an opportunity to revisit and reinforce the messages learned during performances. Local authority contacts could usefully be involved in directly implementing or promoting this task to strengthen their direct involvement with the programme and make sure that they follow-up delivery in schools. At present, no such reinforcement activity appears to be offered and doing so would potentially maximise the overall value and impact of the programme.

Although ongoing evaluation by the commissioned theatre company helps to capture this to some degree, introducing a more robust and independent benefits management system seems appropriate. This should include accurately identifying, quantifying and analysing audience feedback and planning ongoing changes in response. This, in turn, would enable value for money to be assessed more reliably in the future and optimisation of the benefits that the programme seeks to deliver.

Conclusions

Road Safety Scotland's theatre in education programme was universally welcomed and praised by all who took part in the current evaluation. The findings from the research are all very positive and suggest that there is a strong appetite for the continued delivery of TiE among learning professionals, pupils and local authorities alike.

There was little by way of criticism of the organisation or co-ordination of the programme and only minor suggestions for changes to the content to make it even more accessible. While there may be some scope to refine targeting of different audiences, especially community audiences, the biggest challenge appears to be around getting key partners more involved in consolidating the messages that the programme delivers, especially learning professionals and local authorities.

Ongoing monitoring and evaluation also seem key. It is recognised that measuring impacts of this type of resource is challenging, and is not unique to the TiE programme, but more reliable and independent means of assessing impact on an ongoing basis will help to inform the assessment of value in the longer term.

That being said, it is clear that the programme as it currently stands is enjoyed by audiences and provides a valuable opportunity to reach large numbers of children, young people and adults to reinforce the importance of staying safe on Scotland's roads.

Appendix A - School survey response rates

The Journey

Response rates by school

School	Questionnaires sent	Pre-performance returns	Post-performance returns
Biggar Primary	71	62 (87%)	45 (63%)
Dunblane Primary	65	57 (88%)	55 (85%)
Kirkcaldy North Primary	61	53 (87%)	52 (85%)
Ralston Primary	65	57 (88%)	59 (91%)
Total	262	229 (87%)	211 (84%)

Gender profile of respondents

Gender	Pre-performance	Post-performance	Total
Male	96 (42%)	89 (42%)	185 (42%)
Female	93 (41%)	81 (39%)	174 (40%)
I identify differently	10 (4%)	9 (4%)	19 (4%)
Prefer not to say	30 (13%)	32 (15%)	62 (14%)
Total	229	211	440

School Daze

Response rates by school

School	Questionnaires sent	Pre-performance returns	Post-performance returns
Balfron High	150	143 (95%)	134 (89%)
Larkhall Academy	225	138 (61%)	102 (45%)
Notre Dame High	120	112 (93%)	64 (53%)
Paisley Grammar	180	43 (24%)	63 (35%)
Total	675	436 (65%)	363 (54%)

Gender profile of respondents

Gender	Pre-performance	Post-performance	Total
Male	152 (35%)	125 (34%)	277 (34%)
Female	239 (55%)	191 (53%)	430 (54%)
I identify differently	17 (4%)	12 (3%)	29 (4%)
Prefer not to say	28 (6%)	35 (10%)	63 (8%)
Total	436	363	799

Friends Disunited

Response rates by school

School	Questionnaires sent	Pre-performance returns	Post-performance returns
Auchmuty High	180	97 (54%)	44 (24%)
Smithycroft High	150	40 (27%)	31 (21%)
St Andrew's Academy	250	174 (70%)	79 (32%)
Stirling High	230	152 (66%)	61 (27%)
Total	810	463 (57%)	215 (27%)

Gender profile of respondents

Gender	Pre-performance (number and %)	Post-performance (number and %)	Total
Male	186 (40%)	91 (42%)	277 (41%)
Female	221(48%)	94 (44%)	315 (46%)
I identify differently	21 (4%)	13 (6%)	34 (5%)
Prefer not to say	35 (8%)	17 (8%)	52 (8%)
Total	463	215	678

Appendix B - Focus group participation profiles

The Journey

School	Participants
School A	3 boys, 4 girls = 7 in total
School B	4 boys, 5 girls = 9 in total
School C	5 boys, 5 girls = 10 in total
School D	5 boys, 5 girls = 10 in total
Total	17 boys, 19 girls = 36 in total

School Daze

School	Participants
School E	4 females, 3 males = 7 in total
School F	5 females, 5 males = 10 in total
School G	9 females = 10 in total
School H	4 females, 6 males = 10 in total
Total	22 females, 14 males = 36 in total

Friends Disunited

School	Participants
School J	5 females, 3 males = 8 in total
School K	8 females, 2 males = 10 in total
School L	4 females, 5 males = 9 in total
School M	5 females, 6 males = 11 in total
Total	22 females, 16 males = 38 in total



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