
Cashback for Creativity

Evaluation of phase 2 of the Programme

June 2015



Arrivo | Consulting

Contents

EXECUTIVE SUMMARY	3
1. Introduction to the evaluation	18
1.1 Purpose of the evaluation.....	18
1.2 Methodology	18
1.3 Structure of the report.....	19
2. Background to the Programme	21
2.1 Introduction to the Programme.....	21
2.2 Context for the delivery of the Cashback for Creativity Programme	22
2.3 Challenges in programme delivery	25
2.4 Other issues influencing the delivery of the Programme	25
3. What did the Cashback for Creativity Programme deliver?	28
3.1 Programme investment.....	29
3.2 Outputs	35
4. Outcomes and impact of the Programme	41
4.1 Outcomes for young people.....	41
4.2 Outcomes for organisations.....	56
4.3 Outcomes for communities.....	59
5. Learning from the projects.....	63
5.1 Engaging excluded young people in arts activity	63
5.2 Sustaining engagement with excluded groups.....	64
5.3 Delivering progression outcomes.....	66
5.4 Measuring soft outcomes	68
5.5 Award Schemes	69
6. Learning from the Programme.....	71
6.1 Strengths in Programme design and delivery	71
6.2 Weaknesses in the Programme design and delivery	74
6.3 Lessons and recommendations for programme management.....	76
Appendix 1: Case studies	78
Appendix 2: Allocations of Programme funding in Year 2 and Year 3	136
Appendix 3: Dance Open Fund	139
Appendix 4: Logic model for Cashback for Communities Programme.....	141

EXECUTIVE SUMMARY

1. Introduction

Cashback for Communities is a Scottish Government programme which takes funds recovered from the proceeds of crime and invests them in free activities and programmes for young people in Scotland.

In 2011, Creative Scotland was awarded £2.25 million from the Cashback for Communities Programme to deliver a three-year programme of dance, film and music activities for young people in communities of need across Scotland. This programme of activity is known as Cashback for Creativity. Creative Scotland manages this funding but does not itself deliver Cashback for Creativity activities; it devolves funding to a number of partners to deliver activities across Scotland.

The objectives of the Cashback for Creativity Programme, as set out in the funding application to the Scottish Government were:

'Through working with delivery partners via our open and strategic investment routes Creative Identities [Cashback for Creativity] will make the following differences and impacts on the lives of young people participating in the Programme:

- *Increase the numbers of young people participating in high quality dance, film and music programmes who would not normally have access, or who are considered to be vulnerable or at risk of offending;*
- *Increase the number of opportunities for young people who are from areas which demonstrate need e.g. geographic isolation; lack of cultural opportunities; areas within the top 15% on the SIMD index;*
- *Support and develop young people's confidence, self-esteem, problem solving skills, group working, and capacity to move onto other learning opportunities through engaging with high quality creative activities;*
- *Assist young people to achieve recognition of their learning e.g. Young Scot Rewards scheme, Youth Achievement Awards; and*
- *Promote a positive image of young people.'*

Arrivo Consulting Ltd was commissioned to carry out the programme level evaluation of the Cashback for Creativity Programme over the period January 2012 to December 2014. This is the final evaluation report.

2. Background to the Programme

This section summarises the issues which influenced the design and delivery of the Cashback for Creativity Programme.

2.1 Programme design

The Programme was designed during the period of the merger when the Scottish Arts Council and Scottish Screen became Creative Scotland. The new organisation was in the process of moving from a management and funding structure based on bespoke art form silos (such as dance, theatre and visual arts) toward a structure which focused on portfolios of related creative areas, and broader funding programmes which were non-art form specific and ran across all creative areas (such as touring, festivals and arts programming or professional development).

The Programme was developed as a result of three separate negotiations with the Scottish Government by different sectoral specialists in Creative Scotland. The resulting Programme brought the three strands together into one single programme which had distinct strands based on art forms: dance, film and music.

The Programme therefore reflected the interests and priorities of these art forms and was less clearly focused on the mission and objectives of the Cashback for Communities Programme.

However, over the life of the Cashback for Creativity Programme, Creative Scotland has continued to improve the design of the Programme in the following ways:

- The focus of the Programme has shifted from the delivery of art form focused activities to the delivery of outcomes for young people.
- The strategic focus of the Programme is more clearly aligned to the mission and objectives of the wider Cashback for Communities Programme.

By Year 2, Creative Scotland had developed an outcome-focused programme, and in Years 2 and 3, developed a portfolio of projects which were directed towards the delivery of the four Programme outcomes.

Over the same period, the Scottish Government also developed a more outcome-focused approach to the Cashback for Communities Programme, but prior to spring 2013 when the Scottish Government published the programme logic model (see Appendix 4), there was no clear guidance on the strategic objectives or outcomes for the Cashback for Communities Programme.

The development of this logic model provided a framework which has enabled Creative Scotland to demonstrate clearly the alignment of the Cashback for Creativity Programme with the strategic objectives of the Cashback for Communities Programme.

2.2 Programme delivery

The delivery of the Programme was affected by a delay in finalising the budget with the Scottish Government. This delayed the start date for projects and pushed the delivery of activities approved in the first year of the Programme into Year 2. The delay also setback the start of the Year 2 Programme. In response, Creative Scotland re-engineered the Programme budgets by transferring funding of £345,619 from the Year 3 budget (2013/14) to fund additional projects in the Year 2 programme. This ensured that the budget could be fully allocated and projects would be able to complete delivery within the Programme timeframe.

3. What did the Cashback for Creativity Programme deliver?

In 2011, Creative Scotland was awarded £2.25 million from the Cashback for Communities Programme to deliver a three-year programme of activities for young people in communities of need across Scotland.

- The Programme had a budget of £750,000 in each of the three years.

- In addition, in the first year of the Programme, the budget was augmented by a further £280,000 of Youth Music Initiative¹ (YMI) funding, transferred to the Cashback for Creativity Programme to further support the delivery of Cashback outcomes.
- This resulted in a total fund of £2.53 million of which £2.47 million was invested in projects.

Delivery of the Programme was supported by one part-time Development Officer. However, Creative Scotland appointed a full time Development Officer to manage the Programme from June 2013 in recognition of the scale of the programme administration and management task.

3.1 Programme investment

This section describes the levels of funding and the focus for investment in each of the three years of the Programme.

In the first year of the Programme funds were distributed to the three art form focused strands. Within each strand, funding was allocated through:

- a managed portfolio to which Creative Scotland invited bids from organisations with a track record in delivering outcomes for young people, and
- an open fund which was open to all organisations through a competitive application process.

This resulted in a complex fund structure with seven discrete strands (including the YMI funded strand).

Following a review of the Programme after the first year of operation, Creative Scotland introduced changes to improve the strategic impact of the Programme and to simplify the fund structure. The key changes were:

- Removal of the specific art form focused funds and development of a single unified fund. Within the unified fund, the Programme retained the managed and open routes.
- An increased focus on the delivery of outcomes for young people.

Creative Scotland developed four clear outcomes for the Programme. In Year 2 and 3, applicants to the Programme had to demonstrate that they could deliver the following outcomes.

Objective: Access and Participation

- Outcome 1: Young people, who would not normally participate, or who are considered to be vulnerable or at risk of offending, are engaged in positive activities.
- Outcome 2: Young people build their confidence and self-esteem, and develop positive behaviours.

¹ Creative Scotland administers the Scottish Government's Youth Music Initiative (YMI) which aims to create access to high quality music making opportunities for young people, offer young people the chance to achieve their potential in or through music making, and support the development of the youth music sector for the benefit of young people.

Objective: Learning and Progression

- Outcome 3: Young people develop confidence in their skills and develop aspirations for further learning and development.
- Outcome 4: Young people progress onto further learning, training and personal development opportunities.

3.1.1 Programme investment - Key Facts

Year 1

- In 2011/2012 the Cashback for Creativity programme invested a total of £1,006,999 in 71 organisations to deliver new and additional youth arts. The level of investment was achieved through the allocation of £726,999 from the Cashback for Creativity (Year 1 budget) augmented by a further £280,000 of YMI funding transferred to the Cashback for Creativity programme to further support the delivery of Cashback outcomes.
- The projects levered additional funding of £410,194 in partnership funding (funding from partners' own resources and funding raised from other sources).
- This resulted in the investment of a total of £1,417,193 in the delivery of new and additional youth arts activities in Year 1 of the Programme.

Year 2

- The Cashback for Creativity Programme invested a total £1,042,249 in 55 organisations to deliver outcomes for young people in 2012/13. This level of investment was achieved through the allocation of £696,630 from the Year 2 Cashback for Creativity budget (2012/13) and augmented by £345,619 which was re-allocated from the 2013/14 programme budget to address the slippage to the Programme timetable (resulting from the late approval of funds from the Scottish Government).
- The projects levered additional funding of £376,851 in partnership funding (funding from partners' own resources and other funders).
- This resulted in the investment of a total of £1,419,100 in the delivery of new and additional youth arts activities in Year 2 of the Cashback for Creativity programme.

Year 3

- The Cashback for Creativity Programme invested a total of £428,655.
- £312,252 was allocated to eight delivery partners in the managed programme, plus £10,403 allocated to Kibble Care and Education.
- £106,000 was disbursed in small grants to 29 organisations through the Dance Open Fund. This fund is managed by Youthlink Scotland on behalf of Creative Scotland and aims to provide increased opportunities for young people to participate in dance.
- This programme investment levered an additional £120,451 through partnership funding raised by projects.

- This resulted in the investment of a total of £549,106 in the delivery of new and additional youth arts activities in Year 3 of the Programme.

3.2 Outputs

The Programme investment has provided over 21,000 opportunities for young people to engage in youth arts activities over the three-year period.

Table 1: Total number of participants

	Male	Female	Unknown	Total
Year 1: 2011/12	3,502	4,177	917	8,596
Year 2: 2012/13	2040	3658	261	5,959
Year 3: 2013/14	2651	4392	-	7,043
Total	8,193	12,227	1178	21,598

Cashback for Creativity has delivered activity in each of the 32 local authority areas in Scotland.

The pattern of spend shows concentrations of investment and activity in Glasgow, Edinburgh, Dundee, Highland and to a lesser extent Aberdeen. This reflects the investment of the managed fund in key providers in these locations, and responds to levels of deprivation and need in those areas. However, the Programme has made investments in projects across Scotland through the Open Programme (in Years 1 and 2) and through the Dance Open Fund.

4. Outcomes and impact of the Programme

4.1 Outcomes for young people

The Cashback for Creativity Programme can demonstrate that it has contributed to each of its four desired outcomes.

Outcome 1: Young people, who would not normally participate, or who are considered to be vulnerable or at risk of offending, are engaged in positive activities.

Cashback for Creativity has engaged over 21,000 young people in positive activities over the life of the Programme. Although the monitoring data does not provide a breakdown of the number of those who would not normally participate (those young people who are excluded as a result of poverty, rurality or other disadvantage) or who could be considered to be vulnerable or at risk of offending, this evaluation has identified that projects have been successful in engaging this target client group through:

- Outreach – providing direct access to the target client group by delivering activities in rural/remote areas and in areas of deprivation where there were gaps in provision.

- Effective targeting – promoting services and developing referral routes through organisations that engage the target client.
- Developing bespoke projects with youth providers who work with the target client group – such as youth criminal justice teams, young carers’ services, off-site education services, social work teams, looked after accommodation services, services for young people not in education, training or employment etc.
- Funding youth services providers and other organisations that engage the target client group to deliver high quality arts activities.

Outcome 2: Young people build their confidence and self-esteem, and develop positive behaviours

Self-evaluation evidence provided by projects and evidence from our own evaluation interviews with referral partners, key workers and with participants demonstrate that young people are building their confidence, self-esteem and developing positive behaviours through sustained engagement in activity.

While the evaluation data does not quantify the number of young people who have achieved this outcome, all projects can demonstrate progress toward this outcome through qualitative evidence.

One of the main ways that projects have demonstrated improved confidence is through the performances and showcase opportunities that young people participate in. For many of the participants, this was the first time they had ever performed in public. Many projects have also collected feedback from participants who report that they felt more confident about their skills but also that they had more confidence outside the group/activity. Some provided examples such as ‘ability to speak to people’, ‘better at making friends’ and ‘better at getting involved in other things’. (See case studies in Appendix 1.)

Projects have also provided evidence to demonstrate that young people have developed positive behaviours. These behaviours include:

- improved capacity to focus, willingness to take instruction, ability to work in teams and to take responsibility within the group;
- increased motivation, sustained participation and progression into other activities.

Outcome 3: Young people develop confidence in their skills and develop aspirations for further learning and development

Some projects introduced accreditation (award schemes such as Youth Arts Awards and Youth Achievement Awards) to recognise the skills and achievements that young people developed through their involvement in informal learning. Table 2 shows the numbers of young people achieving a qualification or accreditation through their participation.

Table 2: Number of participants gaining accreditation for learning

Accreditation/Qualification	
Year 1: 2011/12	203
Year 2: 2012/13	107
Year 3: 2013/14	71

However, this indicator (the number of young people gaining accreditation) significantly underestimates the impact of the Programme on this outcome. Projects have gathered other evidence to demonstrate the development of young peoples' confidence in their skills and on their aspirations for further learning.

This includes:

- Post-completion surveys and interviews in which young people report that they are more confident about their skills and abilities.
- Evidence that young people have gained the confidence in their skills to move into mainstream activities and learning opportunities.
- Evidence that young people have gained the confidence to move onto volunteering roles or taking on other responsibilities.

Outcome 4: Young people progress onto further learning, training and personal development opportunities

A number of projects have been successful in building progression pathways which have supported young people to move on to training, further and higher education and employment. Table 3 below shows the number of young people progressing into positive destinations.

Table 3: Number of young people progressing into positive destinations

	Further Education	Training	Employment
Year 1: 2011/12	69	80	18
Year 2: 2012/13	15	3	22
Year 3: 2013/14	17	16	4

4.3 Outcomes for organisations

By investing in youth arts organisations, Cashback for Creativity has built the capacity of the youth arts sector. One of the key strengths of the Programme has been the use of the managed programme to make strategic investments in organisations over a three-year period. The longer-term investment in organisations has been critical to building trust-based relationships between arts organisations and youth providers who engage with the harder to reach groups. This has built:

- understanding of the role and impact of the arts among mainstream youth providers,

- the capacity of the youth sector to mainstream arts activity, leading to sustainable arts provision in areas where there have been gaps, and
- the capacity of the arts sector to engage hard to reach groups.

4.3 Outcomes for communities

Although the investment through the Programme is focused on the delivery of the objectives and outcomes of the Cashback for Creativity Programme, a number of projects have also delivered outcomes for communities which contribute to the wider objectives of the Cashback for Communities Programme.

Case studies (see Appendix 1) highlight examples of projects which, by creating new provision for young people and have been successful in increasing levels of participation in community-based activity and in improving the perception of the community as a place to live. There are also examples of projects which have delivered diversionary activities which contribute to reducing levels of crime and anti-social behaviour.

5. Learning from the projects

This section highlights some of the key lessons from the projects. These lessons have relevance for future phases of Cashback for Creativity, but also have wider relevance to other Creative Scotland funds.

5.1 Engaging excluded young people in arts activity

Cashback for Creativity has been successful in engaging young people from the target client group in positive activities through the arts. The projects which have been most successful in engaging the target client group were:

- Delivery organisations that have robust partnerships with organisations which engage with the target client group.
- Projects which have been delivered directly by organisations that provide services for excluded/vulnerable groups or by organisations which have already gained the trust of excluded young people and the wider community.

Projects which were less successful at engaging with excluded young people were:

- Projects that did not have existing relationships in the communities in which they worked.
- Projects that did not have strong relationships with other organisations that engage with young people in the area.
- National projects which did not have links to the local organisations in the communities in which they delivered.

5.1.2 Lessons for Creative Scotland

Access and participation are key objectives of the Cashback for Creativity programme, but also key strategic objectives of the National Youth Arts Strategy, Time to Shine, and Creative Scotland's 10-year strategy.

Cashback for Creativity has demonstrated that it is possible to increase access and participation for young people from the hardest to reach groups. This has been achieved through:

- longer-term investment in arts organisations which allows them to build their relationships with the organisations that engage hard to reach groups, and
- funding youth services providers (non-arts organisations) to deliver arts activities to their client groups.

Future investment aimed at increasing access and participation should target:

- organisations which can demonstrate robust partnerships with youth services that engage the target client group,
- non-arts organisations that directly engage the target group, and
- delivery organisations which are rooted at the local level (rather than in national projects which impose a top down model of engagement).

5.2 Sustaining engagement with excluded groups

Cashback for Creativity projects have been successful not only in engaging excluded groups but also in sustaining engagement with young people who are vulnerable and at-risk.

Sustaining engagement with excluded groups has been resource intensive. Smaller groups and higher levels of staff support are required to enable young people to participate and learn, in comparison to mainstream groups.

Success factors in sustaining engagement with vulnerable groups have been:

- Robust partnerships with referral agencies that buy into the project.
- Referral agencies providing practical and emotional support to enable young people to participate.
- Good communication between delivery partners and referral agencies and ongoing involvement of referral agencies in delivery to address challenges and barriers to sustaining participation.
- Long term investment to enable delivery partners to provide longer-term opportunities for participation of vulnerable young people and to provide progression routes.
- Longer-term engagement which has resulted in the development of relationships between young people and staff.
- The development of peer relationships among participants. The social connections that young people made through the project were a significant factor in sustaining their participation.

5.2.1 Lessons for Creative Scotland

Sustaining engagement with vulnerable young people is resource intensive. It requires investment over a longer time period to develop strong partnerships with referral agencies/partners and to provide longer-term opportunities for young people.

Funding decisions should also recognise that it takes time to deliver outcomes for vulnerable young people:

- Projects which provide opportunities for sustained engagement are more likely to deliver outcomes.
- Projects which offer 'light touch' opportunities are less likely to deliver outcomes for this group.

Longer-term engagement in projects has also enabled vulnerable young people to build trust-based relationships with staff and to develop positive peer relationships. These relationships have been critical to sustaining young people's engagement in positive activities, and contributed to building supportive social networks for vulnerable young people.

5.3 Delivering progression outcomes

Another success of Cashback for Creativity has been in providing pathways towards employment for young people. This has been achieved through:

Raising aspirations

The quality of the provision and, in particular, the delivery by professional artists has been a critical factor in the success of the projects in building aspirations of young people and supporting progression. The opportunity to work with professional artists has inspired young people to strive to produce high quality work. The production of high quality work has raised their aspirations about what they can accomplish and built their confidence to progress.

Raising awareness

Many young people are unaware of the opportunities to work in the arts and creative industries or do not have the confidence to consider the arts as a viable career option. Participation in Cashback for Creativity projects has introduced young people to professional artists, and raised their awareness of career options and of the industry.

'I knew nothing about the film industry before- I didn't really see it as a career. Now I realise that there is an industry and a career structure. I've been looking at courses at University - I definitely want to go into the film industry.'

Creating progression opportunities

Project partners such as GMAC, Screen Education Edinburgh, Jumpcut, VOMO and Scottish Chamber Orchestra have created paid and unpaid internships which have allowed young people to build their skills and experience to progress into further education and training. Many other partners have provided volunteering opportunities and work experience for young people that have built their skills, experience and confidence to progress into other destinations.

5.3.1 Lessons for Creative Scotland

While the progression outcomes from the Programme have been impressive, it is important to recognise that many of the projects in the portfolio engage younger children and more vulnerable people who may not progress into a positive outcome until much later, and not within the lifetime of the Cashback for Creativity programme. While the outcomes that the projects deliver for these young people are softer outcomes such as increased confidence, self-esteem and

increased social capital, these are important intermediate outcomes in the young person's journey toward positive destinations. Creative Scotland should ensure that future investment is not solely targeted at projects delivering progression outcomes and should continue to recognise the value of projects which deliver softer outcomes.

5.4 Measuring soft outcomes

The evaluation has highlighted the success of Cashback for Creativity projects in delivering soft outcomes such as confidence and self-esteem and the development of social capital.

5.4.1 Lesson for Creative Scotland

Creative Scotland should continue to support projects to develop their capacity for self-evaluation, particularly around these softer outcomes.

5.5 Award Schemes

One of Creative Scotland's aspirations for the Cashback for Creativity Programme was that the Programme would encourage the use of award schemes such as Youth Achievement Awards and Youth Arts Awards, to assist young people to achieve recognition of their learning.

Projects identified some challenges in delivering the award schemes:

- Relevance of the awards
 - Projects aimed at engaging the most excluded groups reported that many young people were not motivated by award schemes and the 'work' towards awards was a disincentive to participation.

- Capacity of projects to deliver
 - The delivery of award schemes is time-intensive (in staff time).
 - There are additional costs to projects for staff training and for the cost of award packs and resources.

While the experience of introducing award schemes has not always been positive for partners, the Programme has helped to promote the use of award schemes and to identify the challenges in implementation. As a result of the process, a number of Cashback for Creativity partners are better placed to deliver award schemes in future.

5.5.1 Lessons for Creative Scotland

Award schemes are not relevant to all youth arts provision and use of award schemes should be discretionary rather than mandatory.

However, to embed the delivery of award schemes into relevant youth arts programmes, Creative Scotland will have to invest in building the capacity of delivery organisations.

6. Learning from the Programme

6.1 Strengths in programme design and delivery

6.1.1 Strategic impact

Creative Scotland designed a programme which not only delivers outcomes which contribute to the wider objectives of the Cashback for Communities Programme, but which also delivers outcomes that contribute to the three strategic objectives of the Youth Arts Strategy and to Creative Scotland's Corporate Plan.

The Programme has therefore delivered a strategic impact within the framework of the Cashback for Communities Programme, but also more broadly to the achievement of national strategies relating to young people and the arts.

6.1.2 Funding mechanisms

One of the strengths in programme design has been the dispersal of funds both through a managed programme of investment and through an open application process.

The managed programme resulted in a more strategic approach to the engagement and progression of young people.

The longer-term funding has given arts organisations time to develop relationships with youth providers. The development of relationships with the organisations that engage harder to reach groups has been critical to the success in improving access and participation of the target groups.

The managed investment programme has provided longer-term investment in delivery partners, which has enabled partners to deliver longer-term opportunities for young people. These long term opportunities have been critical to the achievement of progression outcomes.

The managed investment has also served to build the capacity of delivery organisations and of the sector.

The open application process has been successful in creating a diverse programme across Scotland, through a wide range of partner organisations, increasing the diversity of the Cashback for Creativity programme and increasing the geographic reach of the Programme.

The Dance Open Fund, managed by Youthlink Scotland, is an excellent example of how the Open Funds have been used to ensure a good geographic dispersal of Cashback for Creativity investment. The Dance Open Fund has supported activity in 27 of the 32 local authority areas in Scotland over the duration of the Programme.

The open programme has also enabled new providers to develop and test approaches to engaging and supporting young people.

While the focus of the Open Funds has been on increasing access and participation, many of the projects in the open programme have also provided

informal learning opportunities and created pathways to further opportunities for young people.

6.1.3 Quality of provision

Creative Scotland invested in strong delivery organisations which have created high quality opportunities for young people. This is evidenced by the quality of the outputs they have produced and by the outcomes which they have delivered for young people.

6.1.4 Developing an outcome focus

Although the original design for the Cashback for Creativity programme focused on the activities in three distinct art form focused strands, Creative Scotland has worked to develop a more strategic programme which is focused on delivering outcomes for young people which will contribute to the wider Cashback for Communities Programme, and on developing a clearer, simplified programme structure.

The process has pushed projects to develop a more outcome focused approach and resulted in a portfolio which has demonstrated a clear contribution to the overall objectives of the Cashback for Communities Programme.

6.1.5 Developing capacity for self-evaluation

Creative Scotland has built the capacity for self-evaluation among delivery organisations by providing external support to assist partners to develop self-evaluation frameworks and to develop tools to collect evidence of outcomes.

A number of projects are now using these tools to report to Creative Scotland on the achievement of project outcomes.

6.1.6 Developing monitoring and reporting systems

Creative Scotland developed a monitoring and reporting system for projects based on its own need for programme management information and its understanding of the Scottish Government's reporting requirements. This has supported programme management and evaluation of the Programme.

6.2 Weaknesses in the Programme design and delivery

Delivery partners identified three issues in programme management which had impacted on the capacity of the Programme to deliver outcomes.

- The delay in the time taken to get formal approval of funds in Year 1 which impacted on project delivery in that year and on the timeframe for the entire Programme. The delay was outside Creative Scotland's control and was a result of delayed approval from the Scottish Government.
- The annual funding cycle for managed partners resulted in a 'stop-start' programme. A three-year allocation would have enabled them to design more strategic programmes of activity.
- Many delivery organisations did not have administrative support and the burden of reporting fell to delivery staff which impacted on time available for delivery.

6.2.1 Programme management resources

The scale of programme administration reduced the amount of time available to the Creative Scotland Development Officer for active management of the funded projects in Year 1.

Creative Scotland addressed the issue through increasing the staff resource – a full time Development Officer was appointed in June 2013 to manage the Programme.

6.2.2 Weakness in the reporting framework

Although Creative Scotland developed a reporting framework, the quality of data collected from projects was not always consistent with the requirements of programme management and evaluation.

This reflects a lack of experience/capacity in data management and in self-evaluation among some projects, but also highlights some weaknesses in the reporting framework for the Programme.

The reporting framework was developed before Creative Scotland refocused the Programme around the current outcomes. Consequently, the reporting templates were designed with a stronger focus on the collection of activity and output data, and do not encourage projects to report outcome data around the four Programme outcomes.

6.2.3 Demonstrating impact at the programme level

Although many projects have developed self-evaluation tools to demonstrate the outcomes they deliver at the project level, there is still a challenge in identifying the impact of Cashback for Creativity at the programme level.

This reflects the challenges faced by most funders in assessing the impact of programmes which deliver softer outcomes.

Even where projects can demonstrate outcomes, there are challenges in aggregating that information at a programme level.

- There are challenges in defining progression:
 - projects within the Programme defined progression differently.
- There are challenges with attribution:
 - it is difficult to attribute the impact of involvement on a young person's progression without further information on the other support that a young person is receiving, and
 - it is difficult to attribute impact when the starting point is different for different young people (for example, to what extent did participation in a Cashback for Creativity project influence a young person's progression into further or higher education?)
- There are also challenges in tracking young people's progress post-involvement as most projects do not have the resources to do follow-up monitoring.

6.3 Lessons and recommendations for programme management

6.3.1 Programme design

One of the strengths in programme design has been the dispersal of funds both through a managed programme of investment and through an open application process. This funding mechanism has supported the delivery of outcomes and contributed to building the capacity of the sector.

6.3.2 Monitoring and evaluation

Although Creative Scotland has supported delivery partners to build their capacity for self-evaluation, there is a need to continuously develop the capacity of projects to identify and measure outcomes.

- Clarity of outcomes
 - Funded projects must have clear and measurable outcomes (which contribute to the Cashback for Creativity programme outcomes).
 - Projects should have a clear theory of change² which demonstrates how the activities contribute to the delivery of outcomes.
- Measuring outcomes
 - Projects should have an evaluation plan which identifies their outcomes, indicators and how they will gather evidence.
 - Projects must have tools to enable them to measure progress toward outcomes.
 - Projects should integrate evaluation into the delivery of programmes to ensure that evaluation is embedded into activity, rather than tacked on at the end of programmes.
- Quality of monitoring data
 - All projects need to collect appropriate activity data and develop systems which enable them to provide performance management data to Creative Scotland and to meet data requirements for the Scottish Government monitoring database.
- Creative Scotland should ensure that projects have clear outcomes and monitoring and evaluation plans prior to finalising funding.

For the next phase of Cashback for Creativity, Creative Scotland should review the monitoring and reporting framework to improve the quality of reporting on outputs and outcomes and improve the frequency of reporting to provide robust data to enable effective management of the Programme.

The reporting templates should be redesigned to:

- ensure data sets and timeframes for reporting are aligned with the current Scottish Government database requirements,
- collect data on levels of engagement of participants, not just on numbers of participants, and
- report directly on achievement of outcomes, not just outputs.

Creative Scotland should consider linking payments to the delivery of reports to encourage compliance with reporting requirements.

² A theory of change explains the process of delivering change by outlining the logical relationship between activities and their short, intermediate and longer term outcomes.

1. Introduction to the evaluation

1.1 Purpose of the evaluation

Arrivo Consulting Ltd was commissioned to carry out the programme level evaluation of the Cashback for Creativity Programme – focussing on the Programme which was delivered between the period January 2012 to December 2014.

The commission included the development of an interim report (developmental evaluation) and a final report. The interim report was delivered in August 2013.

This is the final evaluation report. The purpose of this stage of the evaluation is to:

- Identify the outcomes delivered by the Cashback for Creativity Programme for young people, communities and organisations.
- Identify the extent to which the projects have delivered outcomes which contribute to the programme level outcomes of the Cashback for Creativity programme.
- Assess the contribution of the Programme to the wider Cashback for Communities Programme and the contribution that the outcomes make to other key national agendas.
- Explore the strengths and weaknesses in the design and delivery of the Programme and comment on the issues which impacted on the delivery of outcomes.
- Deliver practical recommendations to Creative Scotland which will improve the design and delivery of the Programme and improve outcomes for young people, organisations and communities.
- Identify examples of good practice which can inform future programmes which seek to increase engagement/participation of young people and those who seek to deliver learning and progression for young people.

1.2 Methodology

The evaluation involved a review of the design of the Programme model, a review of programme management processes and a review of the activities and outcomes delivered by the Programme.

Review of the Programme model

This involved desk research to review the approved project applications for each year of the Programme to review the extent to which the approved projects had the capacity to deliver the outcomes which would contribute to the programme level outcomes of Cashback for Creativity.

Review of programme management

- Interviews with staff of Creative Scotland to identify the strengths and weaknesses in the application process and the processes for assessment and management of the fund.
- A review of a sample of the application assessments.
- Interviews with Youthlink Scotland to review the process for management of the Dance Open Fund.
- Interviews with a sample of organisations to identify the strengths and weaknesses of the application process and fund management processes.

Developing evaluation framework and tools

- Support to Creative Scotland to develop an evaluation framework for the Programme.
- Support to projects to develop self-evaluation frameworks and tools to measure soft-outcomes etc.

Review of outputs and outcomes

This involved:

- Desk research to assess and analyse the monitoring and evaluation data provided by projects in their End of Year Reports.
- Interviews with young people (and their carers, key workers, youth workers) to collect evidence of outcomes and impacts of participation.
- Interviews with delivery partners and other stakeholders to assess the outcomes to date on young people, the organisations and communities.
- Collation of feedback from participants and stakeholders to develop case studies which highlight the impact of the projects on young people.

Exploring good practice

We have also reviewed the design and delivery of a sample of projects to explore how projects have delivered outcomes. A number of case studies are attached at Appendix 1.

1.3 Structure of the report

The structure of the report is as follows:

Chapter 1 Introduction to the evaluation

This chapter introduces the purpose of the evaluation and the methodology.

Chapter 2 Background to the Programme

This chapter outlines the context in which the Cashback for Creativity Programme was designed and delivered. It summarises the issues which impacted on the original programme design and the changes in design and delivery over the course of the programme life

Chapter 3 What did the Cashback for Creativity programme deliver?

The Cashback for Creativity programme invested £2.25 million over a period of three years. Over that period, the Programme focus shifted from an art form focused programme to an outcome focused programme. This chapter describes how the fund was invested over the three years, and the activities and outputs that

it delivered.

Chapter 4 Outcomes and impact of the Programme

This chapter reviews the outcomes that the projects have delivered and the extent to which these have contributed to the achievement of the Cashback for Creativity Programme outcomes. It provides evidence of the outcomes for young people, but also highlights how Cashback for Creativity projects have delivered outcomes for organisations and communities.

Chapter 5 Learning from the projects

This chapter highlights some of the key lessons from the projects. These lessons have relevance for future phases of the Cashback for Creativity Programme, but also have wider relevance to other Creative Scotland funding.

Chapter 6 Learning from the Programme

This chapter identifies strengths and weaknesses in the design and delivery of the Programme and provides lessons which should inform future phases of the Cashback for Creativity Programme.

Appendix 1 Case studies

There are twelve case studies which represent a mixture of projects from the managed fund and the open fund. The case studies explore the project design and explain how projects deliver outcomes. Case studies also provide 'individual' case studies which describe the journey and outcomes for individuals who participated.

2. Background to the Programme

2.1 Introduction to the Programme

Cashback for Communities is a Scottish Government programme which takes funds recovered from the proceeds of crime and invests them in free activities and programmes for young people in Scotland.

In 2011, Creative Scotland was awarded £2.25 million from the Cashback for Communities Programme to deliver a three-year programme of dance, film and music activities for young people in communities of need across Scotland. This programme of activity is known as 'Cashback for Creativity'.

The Cashback for Creativity programme was the second phase of activity delivered by Creative Scotland through the Cashback for Communities Programme. The first programme, known as the Creative Identities Programme, was delivered from July 2009 to December 2010.

The aim of the Cashback for Creativity Programme, as set out in the application to the Scottish Government was:

'To provide access to high quality experiential opportunities for young people in dance, film and music within communities where there is an identified and demonstrated need'

The objectives of the Programme were:

'Through working with delivery partners via our open and strategic investment routes Creative Identities [Cashback for Creativity] will make the following differences and impacts on the lives of young people participating in the Programme:

- Increase the numbers of young people participating in high quality dance, film and music programmes who would not normally have access, or who are considered to be vulnerable or at risk of offending;*
- Increase the number of opportunities for young people who are from areas which demonstrate need e.g. geographic isolation; lack of cultural opportunities; areas within the top 15% on the SIMD index;*
- Support and develop young people's confidence, self-esteem, problem solving skills, group working, and capacity to move onto other learning opportunities through engaging with high quality creative activities;*
- Assist young people to achieve recognition of their learning e.g. Young Scot Rewards scheme, Youth Achievement Awards; and*
- Promote a positive image of young people.'*

Creative Scotland does not itself deliver the Cashback for Creativity activities but devolves funding to a number of delivery partners to deliver the activities across Scotland.

2.2 Context for the delivery of the Cashback for Creativity Programme

This section summarises the context in which the Cashback for Creativity Programme was designed and delivered.

Understanding the external context (and the internal context within Creative Scotland) is critical to an understanding of the original programme design and to the changes in design and delivery over the course of the Programme life.

2.2.1 Lack of strategic focus in original design

The Programme was designed during the period of the merger when the Scottish Arts Council and Scottish Screen became Creative Scotland. The new organisation was in the process of moving from a management and funding structure based on bespoke art form silos (such as dance, theatre and visual arts) toward a structure which focused on portfolios of related creative areas, and broader funding programmes which were non-art form specific and ran across all creative areas (such as touring, festivals and arts programming or professional development).

There was a less streamlined process for engagement with Scottish Government and different departments of Creative Scotland were involved in different discussions with Scottish Government staff over the Cashback programme. These discussions reflected:

- an interest in building on the earlier pilot phase of the Cashback-funded Creative Identities programme;
- an interest in developing a dance related project which would link young people from more disadvantaged areas into national dance initiatives; and
- an interest in developing the music strand of the Programme, and a recognition of the complementarity of some of the YMI funded initiatives to the Cashback outcomes.

The resulting programme had three distinct strands based on art form: dance, film and music. The fund was split between the three strands, providing £250,000 per annum for investment in each art form.

In the first year of the Programme (Year1: 2011/12) funds were distributed within the three strands. Each strand consisted of a managed portfolio (invited bids) and an open fund (competitive application process).

The Programme therefore reflected sectoral interests and priorities and was less clearly focused on the mission and objectives of the wider Cashback for Communities Programme.

Creative Scotland reviewed the fund-management arrangements and developed a more strategic approach for the Programme in Year 2 and onwards.

2.2.2 Lack of outcome focus of the Cashback for Communities Programme

It is important to note that the Cashback for Creativity Programme (Phase 2) was designed before the Scottish Government had set out the current outcome framework for the Cashback for Communities Programme.

At the point of creating the Cashback for Creativity Programme, there was little guidance from the Scottish Government on the programme level outcomes which were expected from the wider Cashback for Communities Programme. The logic model for the Cashback for Communities Programme which outlines the expected outcomes of that Programme was not developed until Spring 2013.

However, Creative Scotland designed the Cashback for Creativity Programme around two clear aims and objectives which corresponded to the broad objectives of the wider Cashback for Communities Programme.

The Cashback for Creativity Programme objectives were:

- *Access and Participation*
Objective: creating high quality experiences for the hardest to reach young people and breaking down barriers to participation
- *Learning and Progression*
Objective: Creating pathways for further learning and development, including nurturing excellence.

2.2.3 Developing an outcome focus for the Cashback for Creativity Programme

Over the life of the Programme, Creative Scotland has continued to refine the Programme outcomes and to develop a more outcome focused approach to the Cashback for Creativity programme.

In recognition of the need to better demonstrate the impact of the Cashback for Creativity programme in relation to the Cashback for Communities Programme aims, Creative Scotland developed an evaluation framework for Cashback for Creativity in April 2012. The evaluation framework set out the outcomes (against each objective) that it would expect from the project activities.

It must be recognised that this framework was developed after projects had applied/been selected for the Cashback for Creativity programme. Applicants had applied to deliver the objectives, but had not specified the outcomes they would deliver.

Creative Scotland commissioned an 'Evaluation Learning Day' in May 2012 to increase awareness among fund-holders of the Cashback for Creativity outcomes and to build the capacity of projects to self-evaluate.

The outcomes identified in the initial evaluation framework were:

Access and Participation

Objective: creating high quality experiences for the hardest to reach young people and breaking down barriers to participation

The expected outcomes were:

- Young people, who would not normally participate, or who are considered to be vulnerable or at risk of offending, are engaged in high quality arts activities
- Young people have improved confidence and self-esteem, and develop positive behaviours
- Young people diverted from at-risk behaviours
- Safer communities
- Vibrant communities
 - new activities
 - volunteers

Learning and Progression

Objective: Creating pathways for further learning and development, including nurturing excellence.

The expected outcomes were:

- Young people are engaged in informal learning
- Young people have improved skills
- Young people have confidence in their skills and have aspirations for further learning
- Young people progress onto positive destinations
 - other arts activities, further learning, volunteering, college, training or employment

Following a review at the end of Year 1, Creative Scotland further refined the Programme outcomes. Applications to the Programme in subsequent years had to be able to demonstrate how their activities would contribute to the following programme outcomes.

Access and Participation

- Outcome 1: Young people, who would not normally participate, or who are considered to be vulnerable or at risk of offending, are engaged in positive activities.
- Outcome 2: Young people build their confidence and self-esteem, and develop positive behaviours.

Learning and Progression

- Outcome 3: Young people develop confidence in their skills and develop aspirations for further learning and development.
- Outcome 4: Young people progress onto further learning, training and personal development opportunities.

Over the life of the Programme, Creative Scotland has worked to develop a more strategic programme which is focused on delivering outcomes for young people which will contribute to the Cashback for Communities Programme, and on developing a clearer, simplified programme structure.

2.3 Challenges in programme delivery

2.3.1 Delays in the approval of the Programme

Although the Scottish Government had approved the Programme in principle and Creative Scotland had operationalised the Programme (the funding opportunity had been advertised and the projects had been assessed and approved in principle) the timescale involved in finalising the details of the Programme with the Scottish Government resulted in a later than expected approval date for the Programme budget.

Creative Scotland could not allocate funding until the Programme had been formally approved by the Scottish Government. This had a considerable effect on the delivery programme.

- The final approvals for projects were delayed and many of the projects approved in the Year 1(2011/12) portfolio had delayed start dates with delivery programmes pushed into financial year 2012/13.
- The Year 2 programme (2012/13) was delayed. It was not announced until June 2012 with a closing application date of November 2012. Much of the delivery of the 2012/13 programme was consequently delivered in 2013/2014.

Creative Scotland re-engineered the Programme budgets and delivery programme in response to the shortened timeframe.

With Scottish Government approval, Creative Scotland transferred funding (£345,619) from the Year 3 budget (2013/14) and funded additional projects from the Year 2 (2012/13) open application process. This responded to the number of high quality applications to the Year 2 open programme which exceeded the supply of funds, and recognition that the slippage in timescales meant that it would be impossible to run an open programme in Year 3 and still complete delivery of those projects by March 2014.

2.4 Other issues influencing the delivery of the Programme

2.4.1 Development of clear outcomes for Cashback for Communities Programme

In July 2012 the Scottish Government appointed Inspiring Scotland as the delivery partner for the Cashback for Communities Programme. The delivery partner has helped to establish more coherent programme management processes and has regularised reporting back to Scottish Government.

One of the most significant improvements has been the development of a logic model for the Cashback for Communities Programme.³ The logic model articulates the strategic objectives of the Cashback for Communities Programme and for the first time, identifies the outcomes that the Programme seeks to deliver.

³ The logic model for the Cashback for Communities Programme is attached at Appendix 4

The logic model also provides a framework which has enabled Creative Scotland to demonstrate the extent to which the Cashback for Creativity Programme is clearly aligned to the goals of the Cashback for Communities Programme.

2.4.2 Changing policy landscape

There have been a number of significant policy developments which have served to highlight the importance of participation in the arts and the transformative impact it can have on young people's lives.

Scotland's Creative Learning Plan was published by Creative Scotland in September 2013. It is important in recognising the value of creativity in learning and sets out an ambitious vision for creativity in education over the next 10 years, working across a range of partner organisations.

In November 2013 Scotland's Youth Arts Strategy, *Time to Shine*, was launched by Creative Scotland. It sets out a vision and key recommendations to enable Scotland's children and young people to flourish and achieve, in and through the arts and creativity. The strategy reinforced the wider benefits and positive impacts of culture to the development of young people and their communities. It also made explicit the links between participation in the arts and the impact on personal development, learning and employability. The strategy also seeks to provide enhanced access opportunities for Scotland's young people to participate in the arts, and seeks to create career pathways into the creative industries. The three objectives of *Time to Shine* are:

- Participation – addressing inequalities and creating access for all,
- Progression – nurturing talent, and
- Provision – developing the infrastructure.

The objectives of the Cashback for Creativity Programme contribute directly to the three key strategic objectives of *Time to Shine*.

In April 2014, Creative Scotland then launched its new 10-year plan. The Cashback for Creativity outcomes contribute directly to two of the five ambitions (access to the arts and culture for all, and places and quality of life are transformed) and to two of the connecting themes (promoting creative learning and equality and diversity), demonstrating that Cashback for Creativity is central to the delivery of Creative Scotland's strategic objectives.

In April 2014, Scotland's Youth Work Strategy was published. The strategy was developed by the Scottish Government in partnership with Education Scotland and Youthlink Scotland, and reinforces the impact of youth work on young people's learning and development, and the contribution of youth work to key national objectives.

In December 2014, the Scottish Government launched 'Developing the Young Workforce - Scotland's Youth Employment Strategy' which recognises the importance of ensuring a work relevant educational experience for young people, and in particular addressing the challenge of engaging disadvantaged young people in learning for work.

The Cashback for Creativity programme is now embedded within a strategic framework for youth arts and learning within Creative Scotland, delivering

outcomes which contribute to Creative Scotland's core strategic objectives and to the Scottish Government's Youth Work and Youth Employment Strategy.

2.4.3 Internal issues influencing the delivery of Cashback for Creativity

The Cashback for Creativity Programme has been delivered during a period of organisational change within Creative Scotland. Since the programme commenced in 2011, Creative Scotland has moved into a new operating structure which has seen the development of the Creative Learning and Young People Team. The management of Cashback for Creativity now sits within this team, which is responsible for delivering the Youth Arts Strategy, the Creative Learning Plan and other programmes.

The new management structure brings together a range of projects which were previously separately managed and enables a focus on the connectivity and synergy between all of the projects managed by Creative Scotland which collectively contribute to the core outcomes of Participation, Progression and Provision.

As a result, Cashback for Creativity has become embedded at the strategic and operational level in the programme of activities delivered by Creative Scotland for youth arts and learning.

3. What did the Cashback for Creativity Programme deliver?

The previous section outlined the issues which shaped the initial design and the evolution of the programme. This section provides a summary of the programme investment and the activities and outputs which the Cashback for Creativity programme has delivered.

In 2011, Creative Scotland was awarded £2.25 million from the Cashback for Communities Programme to deliver a three-year programme of dance, film and music activities for young people in communities of need across Scotland. This provided a budget of £750,000 in each of the three years. In addition, in the first year of the programme, the fund was augmented by a further £280,000 invested in Cashback for Creativity projects through the Youth Music Initiative (YMI). This resulted in a total fund of £2.53 million of which £2.477 million was directly invested in projects.

The table below summarises the total investment in projects over the three-year programme, and the level of partnership funding which that investment levered.

Table 4: Total investment over three years of the Programme

	Cashback investment	Partnership funding	Total investment in projects	Leverage: Partnership funding as % of Cashback
Year 1: 2011/12	£1,006,999*	£410,194	£1,417,193	41%
Year 2: 2012/13	£1,042,249	£376,851	£1,419,100	36%
Year 3: 2013/14	£428,655	£120,451	£549,106	28%
Total	£2,477,903	£907,496	£3,385,399	37%

* Includes £280,000 invested through the Youth Music Initiative.

3.1 Programme investment

The scope and focus of the programme has changed over the three-year period. This section describes the levels of investment and the focus for investment in each of the three years of the programme.

Year 1: 2011/2012

Key facts

- The Cashback for Creativity Programme invested a total £1,006,999 in 71 organisations to deliver new and additional youth arts in 2011/2012.
- This level of investment was achieved through allocation of £726,999 from the Cashback for Creativity (Year 1 budget) augmented by a further £280,000 of Youth Music Initiative (YMI) funding transferred to the Cashback for Creativity programme to further support the delivery of Cashback outcomes.
- The projects levered additional funding of £410,194 in partnership funding (funding from partners' own resources and from other funders).
- This resulted in the investment of a total of £1,417,193 in the delivery of new and additional youth arts activities in Year 1 of the programme.

In the first year of the Programme, funds were distributed within the three strands which were art form focused (music, film and dance). Within each strand, funding was allocated through:

- a managed programme to which Creative Scotland invited bids from organisations who had a track record in delivering outcomes for young people, and
- an open fund which was open to all organisations through a competitive application process.

The funding was allocated as follows:

Dance

The managed fund invested £145,000 in six dance organisations to create new opportunities for young people to engage in dance. Additionally, the dance strand included an Open Fund of £100,000 which was managed by Youthlink Scotland. This fund provided small grants of up to £5,000 to organisations across Scotland to increase opportunities for participation in dance in communities where there was a lack of provision.

Film and Digital Media

The managed strand invested a total of £89,000 in three organisations to provide opportunities for young people to engage in film and video activities. The open strand enabled film and media organisations to bid for up to of £20,000. This strand attracted 20 applications of which 10 were successful. The total sum invested through this route was £154,436.

Music

In the first year of the Cashback for Creativity Programme, the music strand was augmented by investment through the Youth Music Initiative (YMI). The YMI is a Scottish Government programme (delivered through Creative Scotland). Creative Scotland had been developing the Independent Music Making sector through the YMI, and recognised the complementary outcomes that both funds delivered. Creative Scotland therefore injected a further £280,000 of YMI funding into the Cashback programme to enhance the delivery of Cashback outcomes.

As a result, the total funding for the music strand of the Cashback for Creativity programme was £530,000 in year 2011/2012. This created three sub strands within the Independent Music Making sector:

- Gateway and Touring (funded from Cashback resources)
- Mentoring (funded from the YMI resources) and
- Demo/Rehearsal (funded from the YMI resources)

The investment through the Gateway and Touring strand (£226,000) was dispersed through a managed process.

- Scottish Music Centre (Hit the Road) £93,000
- Young Scot (Pathways to Music) £133,100

The mentoring element was the subject of a managed investment delivered by the Scottish Music Centre. The investment in this project was £98,100.

The Demo and Rehearsal strand was dispersed through an open competitive process. This resulted in 20 investments in Demo/Rehearsal studios across Scotland to provide opportunities for young people to develop their music skills. The total awarded in this strand was £189,158 (individual grants ranging from £4,500 to £12,000).

This resulted in a complex fund structure. The Programme strands, the allocation of Cashback funds to each strand and the number of projects funded in each strand are summarised in Table 5 below.

Table 5: Year 1 (2011/2012) Programme investment

Programme strand	Number of projects funded	Funding allocated
Dance Managed Fund	6	£145,000
Dance Open Fund	29	£106,000
Film and Digital Media Managed	3	£89,205
Film and Digital Media Open	10	£153,436
Independent Music Making Managed Fund (funded from Cashback for Creativity)	2	£226,100
Independent Music Making Managed Fund (funded from the Youth Music Initiative)	1	£98,100
Independent Music Making Open Fund (funded from the Youth Music Initiative)	20	£189,158
TOTAL	71	£1,006,999

The investment of Cashback for Creativity funding of £1,066,999 in Year 1 of the Programme (Cashback programme investment augmented by funding transferred from the YMI) levered a further £410,194 in partnership funding which resulted in a total investment of £1,417,193 in new youth arts activities.

Table 6: Year1 (2011/12) Total investment in projects

Programme strand	Cashback investment	Partnership funding	Total investment	Partnership funding as % of Cashback
Dance Managed	£145,000	£69,221	£214,221	48%
Dance Open	£106,000	£47,241	£153,241	45%
Film and Digital Media - Managed	£89,205	£40,451	£129,656	45%
Film and Digital Media - Open	£153,436	£67,113	£200,549	44%
Independent Music Making - Managed (Cashback)	£226,100	£67,350	£293,450	30%
Independent Music Making - YMI (managed and open)	£287,258	£118,818	£406,076	41%
TOTAL	£1,006,999	£410,194	£1,417,193	41%

Year 2: 2012/13

Key facts

- The Cashback for Creativity Programme invested a total £1,042,249 in 55 organisations to deliver outcomes for young people in 2012/2013.
- This level of investment was achieved through allocation of £696,630 from the Year 2 (2012/13) Cashback for Creativity budget and augmented by £345,619 which was re-allocated from the Year 3 (2013/14) Programme budget.
- The projects levered additional funding of £376,851 in partnership funding (funding from partners' own resources and from other funders).
- This resulted in the investment of a total of £1,419,100 in the delivery of new and additional youth arts activities in Year 2 of the Cashback for Creativity programme.

Following a review of the Programme after the first year of operation, Creative Scotland introduced changes to improve the strategic impact of the Programme and to simplify the fund structure. The key changes were:

- Improved outcome focus:
 - Development of four clear outcomes for the Programme (as described in section 2.2)
 - Development of new guidance and a new application form which directed applicants to consider the outcomes they would deliver, not just the activities.
- A simplified programme structure which removed the focus on specific art forms:
 - This allowed a greater flexibility in project design and the introduction of multi art form activity
 - The Programme operated a unified fund (instead of three sub-programmes based on art form as in the previous year)
 - Within the unified structure, the Programme retained the managed and open funds.

The time required to re-engineer the Programme and to develop new guidance meant that the 2012/13 programme did not go live until the end of May/June 2012, with a closing date for applications of November 2012.

The budget available in 2012/13 was £700,000. (In this financial year, there was no further investment from YMI.)

The call for applications to the Open Fund resulted in a massive demand: funding requests totalling over £1.5 million were received. The quality of the applications was high with many applicants demonstrating the capacity to deliver Cashback outcomes.

Creative Scotland attempted to address the huge demand, and the slippage to the Programme timetable through a re-engineering of the remaining time/funding available for the Programme.

Creative Scotland sought approval from the Scottish Government to transfer budget from the Year 3 (2013/14) allocation of funding to support more of the high quality applications received during Year 2.

With the approval of the Scottish Government, Creative Scotland approved allocations of £1,042,249 in Year 2 (using a budget re-allocation of £345,619 from 2013/14 budget).

- The Programme invested £506,800 through nine delivery partners in a managed programme (see Appendix 2 for details of the fund allocations).
- The Programme invested £429,449 in 18 projects through the open competitive process (see Appendix 2 for allocations through the open programme).
- The Programme invested £106,000 in the Dance Open Fund which was managed by Youthlink Scotland (£6,000 of which is the management fee). This fund supported 28 projects in 2012/13.

Table 7: Year 2 (2012/13) Programme investment

Investment route	No. of funded orgs	Cashback investment	Partnership funding	Total investment
Managed	9	£506,800	£198,327	£705,127
Open	18	£429,449	£178,524	£607,973
Dance Open Fund	28	£106,000	Not available	£106,000
All	55	£1,042,249	£376,851	£1,419,100

Year 3: 2013/2014

Key facts

In Year 3, the Cashback for Creativity programme invested a total of £428,655:

- £312,252 allocated to eight delivery partners through the managed programme and an additional £10,403 to Kibble Care and Education.
- £106,000 in the Dance Open Funds managed by Youthlink Scotland which supported 29 organisations through small grants
- This programme investment levered an additional £120,451 through partnership funding raised by projects
- This resulted in the investment of a total of £549,106 in the delivery of new and additional youth arts activities in Year 3 of the Programme.

The remaining funding in the Cashback for Creativity budget in Year 3 was just over £400,000.

Due to the relatively small amount of funding, and the lack of time to process an open call for applications, Creative Scotland decided to allocate the remaining funding to the existing managed partners to enable them to sustain delivery of their programmes. The allocations were:

- £312,252 allocated to eight organisations in the managed portfolio. The remaining £10,403 was allocated to Kibble Care and Education.
- £106,000 allocated to the Dance Open Fund. £100,000 supported 29 organisations through small grants of under £5,000 (plus £6,000 management fee to Youthlink Scotland for administration of the fund).

Table 8: Year 3 (2013/14) Programme investment

Investment route	No. of funded orgs	Cashback investment	Partnership funding	Total investment
Managed	9	£322,655	£120,451	£443,106
Dance Open	28	£106,000	Not available	£106,000
All	37	£428,655	£120,451	£549,106

3.2 Outputs

3.2.1 Opportunities for participation

The Programme investment has provided over 21,000 opportunities for young people to engage in youth arts activities over the three-year period.

Table 9 shows the number of young people who have participated in arts activities as a result of the Cashback for Creativity programme.

Table 9: Total number of participants

	Male	Female	Unknown	Total
Year 1: 2011/12	3,502	4,177	917	8,596
Year 2: 2012/13	2040	3658	261	5,959
Year 3: 2012/14	2651	4392	-	7,043
Total	8,193	12,227	1178	21,598

Qualifications on data: Based on End of Year Reports submitted by projects. A small number of projects failed to deliver End of Year Reports or the reports were incomplete.

3.2.2 Demographic reach of the Programme

Table 10 shows the age breakdown and gender breakdown of young people who participated in the Programme over each of the three years.

The breakdown shows that the Programme engaged more girls than boys – in total girls represented 57% of the total participants.

Table 10: Age and gender of participants

Age	Year 1: 2011/12			Year 2: 2012/13			Year 3: 2013/14		
	Male	Female	Total	Male	Female	Total	Male	Female	Total
0-4	0	0	0	0	1	1	15	13	28
5-9	0	0	0	139	211	350	153	73	226
10-14	1430	2038	3468	1263	2297	3560	1942	3071	5013
15-19	1674	1772	3446	557	1125	1682	482	1159	1641
20-24	373	349	722	68	24	92	59	76	135
25+	29	27	56	13	0	13	0	0	0
Total	3506	4186	7692+	2040	3658	5698*	2651	4392	7043

*Excludes 261 for whom age/gender is unknown.

+ Excludes 917 from Dance Open for whom gender is unknown

3.2.3 Geographic reach of the Programme

Table 11 demonstrates that Cashback for Creativity has achieved spend in each of the 32 local authority areas in Scotland.

The pattern of spend shows concentrations of investment in Glasgow, Edinburgh, Dundee, Highland and, to a lesser extent, Aberdeen. This reflects the investment of the managed fund in key providers in these locations, and responds to levels of deprivation and need in those areas.

However, it should also be noted that the concentrations of spend in these areas under-represent the levels of activity in some other areas. For example:

- Eden Court has delivered activity in Moray, but this is recorded as Highland as Eden Court is based in Inverness.
- Screen Education Edinburgh has engaged young people across the Lothians, but the spend is recorded in Edinburgh city only.
- Citymoves has engaged young people from Aberdeenshire, but the spend is recorded as Aberdeen only (as this is where Citymoves is located).

Also, in Year 1 and 2 of the Programme, there was a significant level of investment in national projects. Investment in national projects in Year 1 of the programme was £348,840 representing 35% of programme expenditure. While these projects delivered activity across Scotland, it is not possible to breakdown the allocations to show levels of spend in specific local authority areas.

However, the Programme has achieved spend and activity across the 32 local authority areas by investing in projects through the open programme and through the Dance Open Fund (which has achieved spend in 27 of the 32 local authority areas in Scotland).

See Appendix 2 for details of projects funded through the open programme. Details of the investment and activity delivered through the Dance Open Fund are provided in Appendix 3.

Table 11: Breakdown of Programme allocation by local authority area

	Year 1: 2011/12	Year 2: 2012/13	Year 3: 2013/14	Total
National	£348,840	£230,000	£29,250	£608,090
Aberdeen	£40,000	£25,000	£28,300	£93,300
Aberdeenshire	£12,000	£0	£2,368	£14,368
Angus	£3,600	£5,000	£0	£8,600
Argyll and Bute	£4,995	£5,000	£4,252	£14,247
Clackmannanshire	£0	£0	£4,692	£4,692
Dumfries & Galloway	£3,200	£0	£0	£3,200
Dundee	£71,356	£50,000	£50,000	£171,356
East Ayrshire	£9,040	£11,508	£6,883	£27,431
East Dunbartonshire	£19,600	£6,715	£4,455	£30,770
East Lothian	£7,000	£20,760	£0	£27,760
East Renfrewshire	£18,000	£0	£0	£18,000
Edinburgh	£112,435	£208,891	£67,679	£389,005
Falkirk	£0	£9,670	£11,157	£20,827
Fife	£15,717	£8,758	£7,055	£31,530
Glasgow	£119,567	£214,045	£105,492	£439,104
Highland	£64,206	£52,000	£55,678	£171,884
Inverclyde	£17,000	£28,248	£0	£45,248
Midlothian	£12,000	£0	£0	£12,000
Moray	£922	£2,662	£0	£3,584
Na h-Eileanan Siar	£27,784	£7,800	£5,028	£40,612
North Ayrshire	£2,571	£0	£0	£2,571
North Lanarkshire	£31,349	£2,030	£0	£33,379
Orkney	£0	£2,572	£2,644	£5,216
Perth and Kinross	£2,024	£2,000	£6,585	£10,609
Renfrewshire	£19,494	£1,428	£10,403	£31,325
Scottish Borders	£19,419	£36,721	£0	£56,140
Shetland	£0	£17,276	£3,560	£20,836
South Ayrshire	£0	£0	£4,670	£4,670
South Lanarkshire	£8,000	£55,840	£0	£63,840
Stirling	£10,000	£0	£0	£10,000
West Dunbartonshire	£0	£0	£2,338	£2,338
West Lothian	£0	£29,700	£5,087	£34,787
*Dance Open Fund unallocated.	£6,880	£8,625	£11,079	£26,584
Total	£1,006,999	£1,042,249	£428,655	£2,477,903

*This is the sum of the annual management fee for the Dance Open Fund (£6,000 p.a.) which is not allocated to a local authority area and small amounts of funding which were unallocated or underspent and returned by award holders at the end of the grant period.

3.3.3.1 Engagement of young people

Table 12 below records the number of young people from each local authority area who participated in the Programme.

Cashback for Creativity has engaged young people from each of the 32 local authority areas in Scotland.

Table 12: Breakdown of participant numbers in each local authority area

	Year 1 2011/12	Year 2 2012/13	Year 3 2013/14
National	4607	245	485
Aberdeen	152	119	259
Aberdeenshire	*	0	8
Angus	68	140	0
Argyll and Bute	9	19	21
Clackmannanshire	0	0	49
Dumfries and Galloway	212	0	0
Dundee	306	0	2024
East Ayrshire	245	181	670
East Dunbartonshire	107	0	0
East Lothian	*	337	85
East Renfrewshire	0	0	0
Edinburgh	729	1188	624
Falkirk	0	0	118
Fife	350	170	144
Glasgow	704	1773	511
Highland	584	1064	1224
Inverclyde	20	0	0
Midlothian	38	33	0
Moray	*	0	0
Na h-Eileanan Siar	76	143	576
North Ayrshire	16	18	0
North Lanarkshire	142	0	0
Orkney	37	0	62
Perth and Kinross	0	20	47
Renfrewshire	129	81	16
Scottish Borders	65	95	0
Shetland	0	57	45
South Ayrshire	0	12	25
South Lanarkshire	0	18	0
Stirling	*	0	0
West Dunbartonshire	0	154	21
West Lothian	0	92	29
Total	8596	5959	7043

*Activity has been funded but actual number of participants is not available.

There are two important things to note:

- The Year 1 programme funded three large national projects which represented £348,000 of investment. These programmes collectively engaged 4,597 young people, more than half (53%) of the total number of young people who participated in Year 1. It is not possible to identify the location of these young people, so we cannot allocate to specific local authorities, although we know that the Pathways to Music project delivered by Young Scot delivered in 27 local authority areas.
- As stated in the previous section, the Dance Open Fund has played a significant part in achieving activity across Scotland by funding small projects in 27 local authority areas in Scotland.

4. Outcomes and impact of the Programme

This chapter reviews the outcomes and impact of the Cashback for Creativity programme. It considers: outcomes for young people, outcomes for organisations and outcomes for communities.

4.1 Outcomes for young people

Projects within the Cashback for Creativity Programme delivered against two key objectives:

- Access and Participation
- Learning and Progression

Since Year 2 of the Programme (2012/13), projects were also asked to identify which outcomes they would deliver. It was not expected that all projects would deliver all outcomes, but that a portfolio of projects would be created which would deliver against each of the Programme level outcomes.

Creative Scotland developed a portfolio of projects in Year 2 and 3 which successfully addressed the four programme level outcomes.

In Year 2 (2012/13), of the 27 projects approved in the funding allocation for that year:

- 21 projects aimed to deliver Access and Participation (outcomes 1 and 2) and Learning and Progression (outcomes 3 and 4)
- Five projects aimed to deliver Access and Participation only (outcomes 1 and 2)
- Additionally the Dance Open Fund (managed by Youthlink Scotland) aimed to deliver Access and Participation only (outcomes 1 and 2)
- One project aimed to deliver Learning and Progression only (outcomes 3 and 4)

In the Year 3 (2013/14) Programme:

- Of the nine projects in the managed portfolio
 - Seven aimed to deliver both Access and Participation (outcomes 1 and 2) and Learning and Progression (outcomes 3 and 4)
 - Two aimed to deliver Access and Participation only (outcomes 1 and 2)
- The Dance Open Fund aimed to deliver Access and Participation only (outcomes 1 and 2)

This section provides a summary of the evidence and examples from individual projects which demonstrate the achievement of outcomes. Further evidence of outcomes is supplied in the case studies at Appendix 1.

4.1.1 Outcome 1

Young people, who would not normally participate, or who are considered to be vulnerable or at risk of offending, are engaged in positive activities.

Cashback for Creativity has engaged over 21,000 young people in positive activities over the life of the Programme.

	Year 1	Year 2	Year 3	Total
Numbers of young people engaged	8596	5959	7043	21,598

Although the monitoring data does not provide a breakdown of the number of those who would not normally participate (those young people who are excluded as a result of poverty, rurality or other disadvantage), or who could be considered to be vulnerable or at risk of offending, this evaluation has identified that projects have been successful in engaging this target client group through:

- Outreach
- Effective targeting
- Developing bespoke projects with youth providers who work with the target client group
- Investing directly in organisations that engage the target client group.

4.1.1.1 Outreach

Delivery partners have targeted young people who would not normally participate in arts activities through outreach activities.

- Eden Court has delivered dance activities across the rural and remote areas of Highland Region over the three years of the Programme, providing opportunities for participation for young people who are excluded from participation by rurality.
- Dundee Dance Partnership (DDP) has engaged young people from the most deprived areas of the city by taking their services out to the communities. DDP delivered taster sessions in local schools to build up interest and relationships and then delivered activities in local venues such as community centres.

4.1.1.2 Effective targeting

Projects (in both the managed and open portfolio) have demonstrated effective targeting and selection processes which ensured that the opportunities were accessible to young people from the target client groups.

The case studies below highlight two projects which were delivered in city-centre locations, but which successfully targeted young people from the more deprived areas of the city (as measured by the SIMD index) through effective outreach and recruitment.

Effective targeting - GMAC: Mad about Movies

(See case study 11 in Appendix 1 for full details of the project and outcomes)

GMAC operates from a city-centre location, but by using a community development approach, has been exceptionally successful in engaging young people from the more deprived areas of Glasgow and other vulnerable young people.

Recruitment process

GMAC already has a large network of young people who regularly access their programmes, but GMAC recognised that to engage the young people who do not normally participate in arts would require a targeted engagement strategy. GMAC set a target to recruit 75% of participants from the target group which included:

- Young people from the most deprived areas of Glasgow (as measured the SIMD index)
- Young people who were vulnerable including young carers, looked after young people, asylum seekers and other equalities groups.

The key elements of the engagement strategy involved:

- GMAC identified a range of strategic recruitment partners to promote their Summer School. The strategic recruitment partners' agencies worked with the target client group, or had links into the target groups. This included organisations that engaged/provided services to young people from equalities groups.
- GMAC developed a list of all schools in the target areas and visited every school to raise awareness of the opportunity.
- GMAC also visited all youth groups and libraries in the target areas and asked each of them to display the posters/handouts.
- GMAC promoted the Summer School to young people who were already attending the Movie Club.

GMAC achieved 73 applicants for 39 places at the Summer School.

Assessing participants

GMAC assessed the applications using their target that 75% of participants would be from the target group as one of the criteria for assessment.

Of the 39 successful applicants, 27 or 69% were from the target client groups for Cashback. Of these,

- 20 were from the 20% most deprived SIMD postcodes
- 6 were BME
- 4 were registered disabled
- 5 were looked after young people (in care)
- 2 were young carers

(NB: some young people were in more than one category)

Critical success factors:

- GMAC set clear criteria and targets for recruitment - this ensured that 'targeting' was central to the recruitment and selection process for every programme.
- GMAC already had strong relationships with strategic partners who engaged with young people from target groups.
- GMAC has continued to develop relationships with existing partners and build relationships with new partners as their programme has developed.

Effective targeting - Scottish Chamber Orchestra: VIBE

(See case study 3 in Appendix 1 for full details of the project and outcomes)

Scottish Chamber Orchestra (SCO) delivered VIBE - an alternative orchestra aimed at increasing access to music-making and learning for young people who do not normally participate in orchestral music opportunities.

Many young people from more deprived backgrounds are denied the opportunity of joining orchestras and other formal music-making opportunities because they do not always have access to private music lessons which support them to achieve the music standards required to join the traditional orchestras.

By including a non-traditional range of instruments (drums, guitar and voice) the project widened its appeal to young people who did not identify with orchestral music, and to young people who were self-taught in these instruments. It was also aimed at young people who played orchestral instruments, but who had not achieved the standard required to gain access to the traditional youth orchestras. As a result, the project encouraged young people who otherwise would not get the experience of playing in an orchestra or training with the SCO, to develop their skills and to sustain their engagement in music-making.

The project targeted young people from the most deprived 15% of data zones - **72% of participants were from this demographic.**

To achieve this, SCO delivered recruitment programmes that accessed schools in the most deprived areas of Edinburgh. Two separate recruitment programmes were delivered (in June 2013 and January 2014) reaching 500 young people in the target areas. SCO VIBE courses were held in central areas of Edinburgh which were accessible to all students from across the city.

A key project partner was the Arts and Learning Manager of Edinburgh City Council who promoted the opportunity through schools and youth centres, and through the City of Edinburgh Council Learning Network.

Through SCO VIBE, the SCO also developed and strengthened their relationships with primary and secondary schools and music teachers across the city.

4.1.1.3 Developing bespoke projects with youth providers who work with the target client group

Delivery partners (in the managed programme) have been successful in developing relationships with organisations that engage/provide services for the target client group. The delivery partners have designed and delivered bespoke projects to engage young people from the target client group.

Eden Court (see case study in Appendix 1) engages vulnerable and at-risk young people through its relationships with a range of specialist youth services providers. Eden Court has developed strategic partnerships with Action for Children (vulnerable children), Connecting Carers (young carers), Moray Social Work Team (young people in care and homeless young people) and with the Bridge (young people not in mainstream education) and provides bespoke projects to meet the needs of these diverse client groups. This has involved:

- Documentary filmmaking with a group of young people who are already in the criminal justice system or have been identified as at risk of offending – in partnership with Highland Youth Action Team.
- Filmmaking for small groups of young people who attend the Bridge (off-site education provision for young people who are vulnerable and at-risk). Young people worked toward Youth Achievement Awards.
- Making good HeART - A group developed for girls with the Additional Support Needs Officer at Highland Council to provide access to arts activity for a group of girls with additional support needs.
- Delivering filmmaking for young carers during outward-bound adventure breaks in partnership with Connecting Young Carers (who support young carers across Highland).
- Filmmaking workshops for young people in care and other vulnerable groups through a partnership with Moray Social Work Team.

Dundee Dance Partnership engaged with vulnerable and at-risk young people through partnerships with off-site education facilities (which provide facilities for young people who do not engage with mainstream education) and with schools which provide specialist services to children with additional support needs and physical disabilities.

Citymoves Dance Agency engaged with vulnerable young people in Aberdeen and Aberdeenshire through partnerships with agencies which engage young people not in education, employment or training. These included:

- Aberdeen Foyer
- Peterhead Foyer
- Transition Extreme
- Aberdeen City Council 16+ Activity Agreements.

4.1.1.4 Investing directly in organisations that engage the target client group

Through the Open Programme, Cashback for Creativity invested directly in organisations that provide services for excluded/vulnerable groups to enable these organisations to deliver high quality arts experiences to young people.

The examples below are projects that were funded through the Open Programme which have engaged vulnerable young people, disabled young people and young people at risk of offending.

Investing in youth services providers: Kibble Education and Care

(See case study 10 in Appendix 1 for full details of the project and outcomes)

Kibble Education and Care is a specialist provider for young people who are at-risk.

It provides a range of specialist services for young people at-risk including residential care for looked after young people from across Scotland and tailored education services for young people who struggle to stay engaged in mainstream education and learning. This project provided opportunities for 16 young people who receive care and education at Kibble to engage in a filmmaking project.

Young people engaged on a voluntary basis. For most, this was the first time they had engaged in any arts activity, or sustained engagement in a positive activity.

Young people also visited the Royal Conservatoire of Scotland and Scottish Ballet through the project. For most of them, this was the first time they had experienced the arts as an audience member or visited a cultural venue.

Engaging the target client group - South Lanarkshire Council, Cultural Services Team

(See case study 8 in Appendix 1 for full details of the project and outcomes)

South Lanarkshire Council Cultural Services Team engaged a group of young carers and young people who were cared for by the local authority. SLC (Cultural Services Team) has provided long-term support to this group of very vulnerable young people over a five year period. This project built on earlier investment through Cashback (Creative Identities 2008-2011) and provided opportunities for young people to sustain their involvement in music-making.

The project addressed practical barriers to participation such as transport, but also provided youth work staff to provide practical/emotional support to young people so that they could engage in music-making. It is a resource intensive model, but the high level of staff support is necessary to sustain the young people's engagement.

Engaging young disabled people: Project Ability

Project Ability is a leading visual arts organisation which enables people with disabilities to discover their artistic expression, develop their artistic practice and achieve their creative potential. The organisation works with over 2,500 adults and children each year.

Project Ability recognises that many young disabled people find it difficult to access mainstream arts opportunities and to integrate into mainstream workshops. It provides a range of arts activities which are fully inclusive and tailored to the needs of participants.

The professional artists who deliver the programme are highly experienced in working with young people with a wide range of support needs.

Project ability delivered two projects:

Year 1: 2011/2012:

A programme of filmmaking activities for two groups, one for 14-18 year olds, and one for 18-25 year olds. All the participants were disabled, many with autistic spectrum disorders.

13 of the 17 young people who started the programme sustained their engagement for the full 18 weeks. Of these, 12 also achieved their Bronze Arts Award.

Year 2: 2012/13

Although Project Ability has engaged over 2500 disabled people in Glasgow, the organisation is aware that many more young disabled people have no access to the arts. This project was aimed at increasing Access and Participation. Project Ability targeted participants by engaging with ASN schools in Glasgow.

It engaged 35 young disabled people. None of the young people had previously accessed arts/filmmaking activity in the past, and none had previously engaged with Project Ability.

4.1.2 Outcome 2

Young people build their confidence and self-esteem, and develop positive behaviours

Self-evaluation evidence provided by projects and evidence from our own evaluation interviews with partners, key workers and with participants demonstrate that young people are building their confidence, self-esteem and developing positive behaviours through sustained engagement in activity. While the evaluation data does not quantify the number of young people who have achieved this outcome, all projects can demonstrate impact against this outcome.

4.1.2.1 Confidence and self-esteem

One of the main ways that projects have demonstrated improved confidence is through the performances and showcase opportunities that young people participate in. The majority of projects provided young people with opportunities to perform their work. For many of the participants, this was the first time they had ever performed in public and the impact on their confidence and self-esteem was evident.

Dundee Dance Partnership

Dundee Dance Partnership worked with young people with behavioural difficulties in a pupil support unit in Dundee. The head teacher provided the following feedback.

"The majority, if not all of my boys have never been able to take part in any display/performance at school due to their behavioural difficulties. They were often excluded/sat on the side or at home. Therefore not many of the parents have ever seen their child involved in a school performance, so how wonderful that is for the boys and parents. I am so proud of them and so grateful to the project for bringing this to the boys."

The group of boys was also involved in a performance alongside professional dancers at Dundee Rep Theatre. For most of the boys (and their families) it was the first time they had ever been in a professional performing venue.

Some projects collected qualitative feedback in post-completion surveys to identify changes in confidence. The examples below reflect the significant improvements in confidence, self-esteem and, for some young people, the transformational impact of their involvement.

"I'm a lot more confident now – I would never have imagined that I could do that"

"I can speak up in the group now"

"For six months I didn't leave the house at all, so that wasn't the best....even now I struggle day to day....it's a constant push to get out the door." (Female, 18, with mental health issues who sustained engagement in a filmmaking project. She progressed into other filmmaking activity and is considering returning to education)

Other projects provided examples of changes in behaviours (based on observation) which demonstrated that participation has improved confidence and self-esteem of participants. Examples included:

- Young people who had agreed only to be involved 'behind the scenes' becoming confident enough to act on screen.
- Young people who were the least confident in groups taking their authority and directing other young people in films and performances.
- Young people who initially lacked confidence to participate developing enough confidence to participate and to be filmed while doing so.

"At the very first session, some of the group were just sitting there. At the end, they were all dancing, some were willing to be filmed" (Key Worker supporting young people not in education, training or employment)

Key workers, teachers and youth workers in partner organisations reported that the critical factors in the success of these projects in building confidence were:

- the qualities of the staff, and
- the projects had given the children and young people an experience that 'everyone can succeed in'.

"These two girls had very poor attendance at school. They had never achieved anything before. The sense of achievement was palpable. They were really excited to go back to school and to show the DVD of the performance. It's done so much for their confidence. They both know that they can achieve." (Key worker, responsible for supporting young people who have dropped out of education.)

4.1.2.2 Developing positive behaviours

It is important to recognise that the definition of 'developing positive behaviours' is different for different projects and client groups.

- In projects working with the most disengaged young people, the ability to sustain participation in the project was often used as an indicator of developing positive behaviour.
- Other projects have measured positive behaviour through changes in basic skills/behaviours such as ability to focus, willingness to take instruction, ability to co-operate in classes, ability to work in teams etc.

- For other projects which are not directly addressing behaviour issues, the indicator for developing positive behaviours is that young people sustain their participation in positive activities/progress onto further activities.

The only hard indicator which provides evidence for achievement of this outcome is the number of young people who progress into other positive activities.

While we have presented the figures for progression into other activities below, it should be noted that this figure is not robust due to inconsistencies in the way the projects have defined participation in further/other activities.

- Some projects have assumed that all participants will sustain their engagement in the following year.
- Some projects have only counted the very small numbers of participants who have a verified pathway.
- Some projects provided text describing the continued engagement of young people in a variety of projects.

Table 13: Number of participants progressing into other activities

Number of participants progressing into other activities	
Year 1: 2011/12	947
Year 2: 2012/13	No reliable figure available
Year 3: 2013/14	439

Most of the evidence to demonstrate achievement of this outcome has been gathered through interviews with teachers, key workers, youth workers and carers of the young people.

Examples of developing positive behaviours include:

"The progress we've seen is fantastic. The young people have learned so much and their behaviour has improved."

"This has improved their motivation and focus - They've been willing to try new things, and to practice new moves over and over again."
(Teachers in a pupil support unit reporting on the impact of dance on children aged 7-11 with behavioural issues)

"They were very engaged in the work. They were all joining-in, even the ones who don't normally participate well. It's very difficult to get the kids to do homework, but they started doing work at home for the project"
(Teacher in special needs school on pupils engaged in filmmaking project with Screen Education Edinburgh)

Projects also provided very tangible evidence of improved behaviours.

- Dundee Dance Partnership reported that young people from one of the off-site education facilities (young people excluded from mainstream

education) started volunteering with Dundee Dance Partnership to support younger disabled children to participate in dance.

4.1.3 Outcome 3

Young people develop confidence in their skills and develop aspirations for further learning and development

This outcome recognises that progression is a journey, and that in order for young people to progress towards positive outcomes, young people must first recognise that they have developed skills, and have confidence in those skills.

Some projects introduced accreditation (award schemes such as Youth Arts Awards and Youth Achievement Awards) to recognise the skills and achievements that young people developed through their involvement in informal learning. The table below shows the numbers of young people achieving accreditation through their participation.

Table 14: Number of participants achieving accreditation

Number of participants achieving accreditation	
Year 1: 2011/12	203
Year 2: 2012/13	107
Year 3: 2013/14	71

Examples of projects that have supported young people to achieve accreditation for their learning:

- In year 2011/12, Project Ability supported 12 young disabled people to achieve Bronze Arts Awards.
- Media Education supported 12 young people to achieve Youth Achievement Awards.
- Screen Education Edinburgh supported 61 young people to achieve Explore Arts Awards (2014). A further four young people are using their participation towards the achievement of the Duke of Edinburgh Award.
- Dance Base has supported 5 young people to achieve Dance Leadership Awards.
- GMAC has supported 25 young people to achieve Dynamic Youth Awards.
- Eden Court has supported 2 young people from The Bridge (an off-site education provider) to achieve Youth Achievement Awards.
- Eden Court has also supported young people to achieve Dance Leadership (Level 1 and Level 2) qualifications.

There are some limitations in the reporting of the data:

- It is not always clear from monitoring if young people have achieved their qualification as a result of their participation in the project, or whether

they have used their participation as evidence towards another qualification (e.g. Duke of Edinburgh Award).

- This figure for accreditation in Year 1(2011/12) includes 115 young people who achieved Dance Leadership qualifications in Year 1 through the Dance Open Fund. We do not have numbers of young people who achieved qualification/accreditation in later years through this fund due to changes in the reporting format. However, projects report that participants have been supported to achieve Duke of Edinburgh Awards, Dance Leadership Awards, and Youth Achievement Awards.

While accreditation is a useful vehicle to recognise the development of new skills, this indicator significantly underestimates the impact of the Programme on the development of young peoples' confidence in their skills and on their aspirations for further learning.

Projects used a range of tools to gather evidence of impact on young peoples' confidence in their skills and on their aspirations for further learning.

- Scottish Chamber Orchestra surveyed young people at the end of the VIBE project. 81% of participants reported that they had increased their confidence in playing or improvising.
- GMAC carries out a skills survey before and after their Summer School. The survey results demonstrate increased confidence in technical skills and provide evidence that young people are motivated to progress into further learning.

The qualitative evidence which we collected through interviews with partners, stakeholders and young people also provides rich evidence of the impact on confidence and aspirations for further learning.

- Young people consistently reported that they had improved their skills and confidence through their participation, and as a result, had aspirations to do more.
- As a result of their participation, young people were more aware of what they could achieve (individually) but were also more aware of the opportunities open to them.
- There are numerous examples of young people having the confidence to move into mainstream activities and learning opportunities.
- There are also numerous examples of young people having the confidence to move onto volunteering roles or taking on other responsibilities.

4.1.4 Outcome 4

Young people progress onto further learning, training and personal development opportunities

A number of projects have been successful in building progression pathways for young people which have assisted them to move on to training, further and higher education and to employment.

This has been achieved by raising young people’s awareness of career opportunities in the arts and creative industries, by their raising aspirations, but also by providing practical support through work experience placements, volunteering opportunities and internships which have helped young people to develop their skills and experience.

Table 12: Number of participants progressing into positive destinations

	Further Education	Training	Employment
Year 1: 2011/12	69	80	18
Year 2: 2012/13	15	3	22
Year 3: 2013/14	17	16	4

Table 12 uses data from the monitoring reports to show the number of young people who have progressed into education, training or employment as a result of their involvement in the Programme.

However, the data has limitations. A key limitation is that many projects have not counted the number of young people whom they train or support through project delivery (i.e. interns and volunteers). Other limitations of the data result from:

- Definitions
 - The categories do not fully reflect the different mechanisms that projects use to support employability (internships, mentoring, work experience) so many projects do not report the number of people they have supported.
 - Projects use different definitions for training – the 80 recorded in Year 1 includes some young people who progressed into other training which was linked to their creative interests but was not directly linked to developing their employability.

- Attribution: to what extent can the outcome be attributed to the influence of the project?

While all of the projects can demonstrate that they have supported progression pathways for young people - for example by providing volunteering opportunities and work experience opportunities – a number of Cashback for Creativity projects designed progression routes into their project models which have created pathways towards employment for young people.

This is particularly evident among the filmmaking projects, many of which are creating pathways into the industry through:

- Access to further training and development opportunities. GMAC and Screen Education Edinburgh also deliver BFI Film Academy training which has provided progression for young people from Cashback for Creativity to further develop their skills and confidence. This has also led to further progression into national training opportunities.
 - Three participants from Screen Education Edinburgh's BFI Film Academy progressed onto the National Film and Television School BFI Film Academy Residential, and another participant on to the BFI Film Academy Screenwriting course in Newcastle.
- Real work experience/internships/volunteering/trainee roles which developed skills and work experience which helped towards building young people's CVs.
- Paid employment opportunities – two of the projects (SEE and VOMO) created paid training/employment opportunities for young people through the Programme.
- Access to contacts in the industry/networks of professional filmmakers. The film industry is one where networks and contacts are important routes into employment: jobs in the industry are rarely advertised through traditional routes and are more likely to be accessed through networks and contacts. Examples include:

Screen Education Edinburgh (SEE)

Screen Education Edinburgh has designed their project to include trainee tutor posts. These posts provided paid work opportunities for young people interested in moving into the film industry as a career.

Four young people, each of whom was a participant in a previous Cashback project, have progressed into trainee tutor roles. The traineeship builds their skills in filmmaking and provides them with work experience which has assisted trainees to progress into college courses, and has provided pathways into paid work in the film industry.

Voice of My Own (VOMO)

(See case study 5 in Appendix 1 for full details of the project and outcomes)

The VOMO project was designed to provide pathways into the film industry for young people who would be unlikely to have the skills/personal attributes to access further education or the industry directly.

The project design included four trainee producer posts. The trainee producers were employed by VOMO to support the delivery of their Cashback funded filmmaking project (which contributed to the objective of increasing access and participation).

These posts were filled by young people who had an interest and some previous experience in filmmaking (the majority were participants of previous VOMO projects) but who required some additional skills and personal development to achieve their ambitions.

The trainee producers learned from the professional staff, but also got real work experience which contributed to building their CVs and supported their applications to enter college/work in the film industry.

Jumpcut

(See case study 2 in Appendix 1 for full details of the project and outcomes)

Jumpcut is a project which provides learning and work experience for young filmmakers, but also provides mentoring from industry professionals. The project aims to provide young people with the experience of working on a professional film set and to build the personal and technical skills to work in the industry. The links with the industry are a critical success factor in the project design – young people learn directly from industry professionals, but also increase their contacts/networks with the industry.

A survey of Jumpcut participants showed that:

- 97% of participants indicated that they had developed their technical skills,
- 89% indicated that their organisational skills had improved,
- 97% indicated that their networking skills had improved.

GMAC

(See case study 11 in Appendix 1 for full details of the project and outcomes)

GMAC has been successful in engaging young people in filmmaking, but one of the critical success factors in the model which produces learning and progression outcomes is that GMAC has designed progression routes into its programmes through volunteering, internships and work experience placements.

- GMAC built five intern posts into the Summer School programme which provides opportunities for young people (usually past participants in Cashback for Creativity programmes) to progress into a tutoring role.
- Interns are encouraged to volunteer their skills on other youth projects (four interns from the Summer School supported the October Filmmaking School aimed at younger children). This experience builds their skills, experience and CVs.
- GMAC has also provided work experience placements for young people, building their experience and CVs.

GMAC also supports young people to develop their portfolios for college. As a result a number of young people have been supported into further learning opportunities in further and higher education.

4.2 Outcomes for organisations

By investing in youth arts organisations, Cashback for Creativity has built the capacity of the youth arts sector.

One of the key strengths of the Cashback for Creativity programme has been the use of the managed programme to make strategic investments in organisations over a three-year period.

The longer-term investment in organisations has been critical to building trust-based relationships between arts organisations and youth providers who engage with the harder to reach groups.

This has built:

- understanding of the role and impact of the arts among mainstream youth providers,
- the capacity of the youth sector to mainstream arts activity, leading to sustainable arts provision in areas where there have been gaps, and
- the capacity of the arts sector to engage with hard to reach groups.

The case study below identifies how the commitment of a three-year programme has allowed Citymoves to take a strategic approach to targeting and engagement of the hardest to reach young people and building capacity of the sector.

Citymoves Dance Agency - Developing partnerships among organisations working with disengaged young people in Aberdeen

Citymoves Dance Agency is the regional dance agency for North East Scotland. It is part of Aberdeen City Council and is funded by Creative Scotland.

Citymoves is one of the managed programme partners for the Cashback for Creativity programme. Citymoves has received Cashback for Creativity funding over the three years of the Programme. It has developed a strategic programme aimed at embedding dance in local community activity and in developing the capacity of the dance sector to work with marginalised young people.

The longer-term investment through Cashback for Creativity enabled Citymoves to develop relationships with some key youth providers in the city. Agencies working with young people are now much more aware of the impact of dance. Providers have referred young people onto intensive dance programmes and some have now integrated dance into their programmes:

- Providers are now building dance into their mainstream programmes for disadvantaged young people, such as Princes Trust Programmes at Aberdeen and Peterhead Foyers;
- Other partners are embedding dance into mainstream activities. Two organisations have been supported by Citymoves to make applications to the Cashback Dance Open Fund and other local funds.

This is evidence of:

- a growing understanding among youth providers of the role and impact of dance for young people, and

- development of trust-based relationships with Citymoves.

Developing the capacity of the dance sector

Citymoves brokered a training programme for dance tutors which focused on working with disengaged young people. It was delivered by Dance United, a dance organisation that specialises in working with marginalised young people. In Year 1, Dance United delivered level 1 training to 32 participants from the dance sector in Scotland. Senior staff attended from a range of dance organisations including the key national dance agencies in Scotland (some of whom also deliver Cashback programmes). It has therefore had an impact on the dance sector, and directly on other Cashback funded dance projects.

"I use it daily in my own practice. I've also shared it with our tutors"
Participant, Education Manager of a national dance organisation

In Year 2, four tutors from Citymoves participated in level 2 training.

In Year 3, Citymoves brokered a further level 1 training course which provided further opportunities for tutors from across the dance sector in Scotland to learn skills in working with disengaged young people.

This case study shows how Cashback for Creativity funding has supported the development of the dance sector in Scotland.

YDance Routes - Developing skills and capacity of the dance sector

YDance is the national dance organisation in Scotland for young people aged 3 to 21.

YDance has delivered a three-year programme through Cashback for Creativity funding which increased opportunities for young people to participate in dance, and has also built the capacity of the dance sector in Scotland.

Routes is an annual programme of events for the national youth dance network in Scotland. It provides skills development for young dancers and progression opportunities by establishing a national performance platform for local dance groups.

However, the Routes programme also takes a structured approach to developing the skills and capacity of the sector through training and development for youth dance leaders to enable them to set up and run new groups in areas where there is currently no provision.

Additionally, the programme includes a bursary scheme for areas without a youth dance company, offering funding for taster sessions and start-up costs. These groups provide high quality free provision for young people and create a pathway for young people to be involved in future national dance opportunities.

The case study below highlights an example of how Eden Court has worked in partnership with a local youth providers to develop sustainable arts activities in communities across the Highlands.

Eden Court - Developing sustainable activities in communities of need

(See case study 9 in Appendix 1 for full details of the range of projects and outcomes delivered by Eden Court)

Background to the project

This project was delivered by Eden Court in partnership with the Cameron Youth Centre, a youth centre in Inverness which tried to provide a wider range of positive activities for the young people who used the club. The centre is run by a partnership between High Life Highland and a voluntary management committee.

Purpose of the project: Access and participation

The purpose of the project was to provide access to opportunities for young people who otherwise would not participate in arts activities.

Project delivery

Eden Court worked with Cameron Youth Centre on two projects to introduce young people to a variety of arts activities.

- The first project introduced young people to a programme of music and dance activities which resulted in the production of a dance video in late autumn 2012.
- A second project provided dance, music and filmmaking activities. This resulted in the young people making their own film.

Outcomes for young people

This project displayed a very high level of additionality. The majority of young people who attended had not had any involvement in arts activities prior to their involvement in this project.

The young people learned lots of new skills: camera skills, editing, creating script for film, some were also involved in music production, and also gained in confidence from the experience.

The work also provided opportunities for sustaining engagement - three of the young people on the original dance/music/video project progressed onto the second project.

What has happened as a result

The success of the project has resulted in the development of sustainable arts activities for young people at the Cameron Youth Centre. In partnership with the Youth Development Team at Highlife Highland, the Centre now delivers the Create Youth Club for young people. The Centre has also employed a dance instructor (on a sessional basis) to run a weekly dance class at the Centre.

The project has also built an interest and demand for creative activity among the young people (most of whom attend Inverness Academy). Previously, there was no dance club or drama club at the school, but as a result of the success of the music/dance/video projects, the Cameron Centre has persuaded the school to enter The Rock Challenge. This is a performing arts competition for secondary

schools. The focus of this friendly and vibrant competition is on young people leading healthy lifestyles and being their best without the need for tobacco, alcohol and illegal substances.

Inverness Academy performed for the first time in Rock Challenge in Feb 2014 at Eden Court and many of the young people from the project have become the core of the Rock Challenge group.

4.3 Outcomes for communities

Although the Programme investment has been focused on the delivery of Cashback for Creativity objectives and outcomes, a number of projects in the portfolio have also delivered other outcomes which also contribute to the wider Cashback for Communities Programme.

This has been achieved through:

- strategic investment (through the managed programme) in partners who have developed approaches to embed arts activities in local communities
- investment in community-based arts organisations.

The Cashback for Communities Programme is now underpinned by a logic model (see Appendix 4) which identifies the Programme goal and the outcomes that it expects to deliver. The logic model identifies 27 individual outcomes in total.

These are grouped by type of change that the Programme seeks to deliver:

- Increased participation
- Diversion/protection
- Progression pathways
- Engagement
- Confident communities

The following case study highlights Eden Court, working in partnership with Action for Children to deliver diversionary activities, and to develop sustainable services for young people in a remote area. The project has contributed to the following Cashback for Communities Programme outcomes:

Diversion/protection

- Outcome 6: Increased involvement in structured pro-social and healthy activities

Confident Communities

- Outcome 23: Sustained participation in community-based activity
- Outcome 24: Reduced levels of crime and anti-social behaviour
- Outcome 25: Improved perception of the community as a place to live

Eden Court: Delivering the wider outcomes of the Cashback for Communities Programme

Eden Court has developed a partnership with Action for Children which delivers street football across Inverness and the surrounding areas. The service is aimed at engaging young people in positive activities (diversionary), and providing

access to other youth services. The partners recognised that street football was not attractive to all young people and that by expanding the type of activities on offer, the programme had greater potential to engage a wider cross-section of young people.

In the current model, Action for Children delivers street football and Eden Court delivers music and dance activities from a mobile unit. Police Scotland is also involved in the partnership. The police identify hotspots where there has been, or there is a risk of, youth disorder and the delivery team targets these areas on a rolling basis.

Recently, the police identified the community of Ardersier, a small former fishing village which sits between Inverness and Nairn, as a 'hotspot'. There are no youth facilities in the area, and young people were congregating in public spaces.

The outreach team started to deliver services in Ardersier and after a short time, 50-60 children and young people were turning up regularly to participate in street activities.

The overwhelming demand for the service and the lack of any other local youth facilities highlighted the need in the area for positive activities for children and young people. Eden Court responded by setting up a 12-week programme of dance and music activities in the local village hall (funded by Cashback for Creativity).

As funding for the intervention in Ardersier was time-limited, Eden Court is now working with local youth services to attempt to develop some sustainable youth activities in the area. They are in discussion with Highlife Highlands and Youth Services to try to establish some parent-led activities for young people in the area.

Plantation Productions: Clydeside Story

Clydeside Story was delivered by Plantation Productions which is a community-based arts and media organisation based in Govan, Glasgow.

Govan is an area which has long ranked among the most socially deprived areas of Scotland. It has also seen a recent influx of people of other races and cultures through the programme of re-settlement of asylum seekers.

There is a full case study on Clydeside Story in Appendix 1 (case study 7) which provides greater detail on how the project has delivered Cashback for Creativity outcomes. However, this case study focuses on the outcomes for the community, and the contribution that these outcomes make to Cashback for Communities Programme⁴ outcomes.

⁴ The numbered outcomes relate to the 27 outcomes in Cashback for Communities Programme logic model which can be viewed at Appendix 4 .

Plantation Productions: Clydeside Story

The project was delivered over a period of nine months, from July 2013 to March 2014. It engaged over 70 children and young people from Govan and Craigton over the entire nine month period, and a further 70 young people from the wider Glasgow South West area who were supported for a period of three months to participate in the final performance.

The project culminated in a performance event in a high-profile venue in Govan involving over 100 young people. The performance built the confidence of the children, and also improved the perception of young people and the community for the audience.

Delivering the wider outcomes of the Cashback for Communities Programme

The unique design of the project meant that it also delivered outcomes which contributed to the wider Cashback programme outcome framework. (See Appendix 4 for the Cashback for Communities logic model). The project has contributed to the Cashback for Communities objectives/outcomes for Engagement and Confident Communities.

Engagement

- Outcome 12: Participants are more involved in community-based activities
- Outcome 14: There is increased community-based interaction

The project was designed to develop interaction between different groups in the community (cultural and non-cultural groups) and has been successful in engaging young people in other community-based activity and in increasing interaction between different groups in the community.

Confident Communities (Cashback outcomes 23, 25 and 27)

Outcome 23: Sustained participation in community-based activity

Outcome 25: Improved perception of the community as a place to live

Outcome 27: Better community integration and cohesion

The project has also been successful in sustaining young people's involvement in community activity (70 young people engaged over a period of nine months) and as a result contributes to the Confident Communities outcomes.

The project was successful in engaging children (and parents) from the community of asylum seekers and refugees who now live in Govan. The project has therefore contributed to improved community integration and cohesion. (Outcome 27).

The project also contributed to improving perceptions of Govan as a place to live. The mother of one of the participants (who is not indigenous to Glasgow) commented that her daughter's involvement in Clydeside Story has helped her daughter to make friends and integrate into the community. She also commented that involvement in the project had given her (the mother) a better understanding of the issues and the positive aspects of the area and had helped her to feel part of the community.

"It gave me an insight into Govan that I never had before. When I came here [Glasgow] at first, people said to me that Govan was not a good place, that it was dangerous for a black woman. The show [performance] made me realise that it's the same for everyone in Govan [not just black people]. The police and the residents are all trying to make it a better place and that's really good. It made me feel better about where I live - it made me feel part of the community"

5. Learning from the projects

This chapter highlights some of the key lessons from the projects. These lessons have relevance for future phases of Cashback for Creativity, but also have wider relevance to other Creative Scotland funding.

5.1 Engaging excluded young people in arts activity

Cashback for Creativity has been successful in engaging young people from the target client group in positive activities through the arts.

The projects which have been successful in engaging the target client group have been:

- Those delivery organisations that have robust partnerships with other organisations/agencies that engage with the target client group.
- Projects delivered directly by organisations that provide services for excluded/vulnerable groups or by organisations which have already gained the trust of excluded young people and the wider community.

Projects which were less successful at engaging with excluded young people were:

- Projects that did not have existing relationships in the communities in which they worked.
- Projects that did not have strong relationships with other organisations that engage with young people in the area.
- National projects which did not have links to the local organisations in the communities in which they delivered.

Delivering national projects - The challenge of replication

A case study on Music Box (case study 12) is included Appendix 1.

Music Box aimed to take a successful pilot project which had engaged young people in informal music-making through the 'hook' of football, and replicate the model across the country in 14 Scottish Premier League football clubs.

It is important to recognise that Music Box is not a single project, but in fact 14 projects delivered by different partners in 14 different locations.

While the issues, challenges and successes of the projects have been different in each area, a universal challenge has been that of engaging young people.

It was anticipated that the project would engage 3,500 young people nationally. It achieved engagement with 245 young people.

A key lesson from the project is that success in replication of the project was not

dependent on the project design, but on the connections of the delivery organisations at the local level.

Where Music Box has been successful in engaging young people, the critical success factors have been that the organisation contracted to deliver the music-making activities had existing relationships with young people or had robust partnerships with other organisations that engaged with young people.

5.1.1 Lessons for Creative Scotland

Cashback for Creativity has demonstrated that it is possible to increase access and participation for young people from the hardest to reach groups. This has been achieved through:

- longer-term investment in arts organisations which allows them to build their relationships with the organisations that engage hard to reach groups, and
- investment in youth services providers (non-arts organisations) to deliver arts activities to their client groups.

Access and participation are key objectives of the Cashback for Creativity programme, but also key strategic objectives of the Youth Arts Strategy and Creative Scotland's 10 year strategy.

Future investment aimed at increasing access and participation should target:

- organisations which can demonstrate robust partnerships with youth services which engage the target client group,
- non-arts organisations that directly engage the target group, and
- delivery organisations which are rooted at the local level (rather than in national projects which impose a top-down model of engagement).

5.2 Sustaining engagement with excluded groups

Cashback for Creativity projects have been successful not only in engaging excluded groups but also in sustaining engagement with young people who are deemed vulnerable and at-risk.

Sustaining engagement with excluded groups has been resource intensive. Smaller groups and higher levels of staff support are required to enable young people to participate and learn in comparison to mainstream groups.

- Some projects have deployed youth work staff to provide practical and emotional support to young people to facilitate their engagement in arts activities.
- Some projects were delivered in partnership with youth providers whose staff supported the young people to participate and sustain their involvement.

- Eden Court developed a number of bespoke projects for vulnerable young people. In most cases, the partnership arrangement includes in-kind support from the youth provider who provided staff to support the young people.

The critical success factors in sustaining engagement with vulnerable groups have been:

- Robust partnerships with referral agencies who buy into the project.
- Referral agencies providing practical and emotional support to enable young people to participate.
- Good communication between delivery partners and referral agencies and ongoing involvement of referral agencies in delivery to address challenges and barriers to sustaining participation.
- Longer-term investment to enable delivery partners to provide longer-term opportunities for participation of vulnerable young people and to provide progression routes.
- Longer-term engagement which has resulted in the development of relationships between young people and staff.
- The development of peer relationships among participants. The comments provided by young people and parents highlight the value of the social connections that young people made through the projects.

'I've made a few connections and found a place where I really fit in'

'I made new friends and managed to socialise'

'It's fantastic. I've found other people my own age, who share my passion. It makes me realise that I'm not alone'

'He struggles at school to find a place for himself – he has very few friends and was becoming depressed. He's found a place where he can be - he has friends.' (Parent of participant with Asperger's syndrome.)

5.2.1 Lessons for Creative Scotland

Sustaining engagement with vulnerable young people is resource intensive. It requires investment over a longer time period to develop strong partnerships with referral agencies/partners and to provide longer-term opportunities for young people.

- Organisations that support disadvantaged young people act as gatekeepers – youth arts organisation have to develop trust-based relationships with them over time.

- Longer-term funding enables delivery partners to build relationships with key referral organisations.

Outcomes for vulnerable young people take time.

- Projects which provide opportunities for sustained engagement are more likely to deliver outcomes.
- Projects which deliver 'light touch' opportunities are less likely to deliver outcomes for this group.

Relationships are key to sustaining engagement - relationships between partners, relationships between the delivery partner and the young person, and relationships between young people.

The evaluation has found that the development of a network of friends (peer relationships) was an important factor in sustaining young people's involvement and progression. This highlights an important hidden outcome of the Programme - building the social capital of vulnerable young people.

Social capital can be described as the links, shared values and understandings in society that enable individuals and groups to trust each other and so work together. Social capital is important because research has shown that higher levels of social capital are associated with better health, higher educational achievement, better employment outcomes, and lower crime rates⁵. It is defined by the OECD⁶ as 'networks together with shared norms, values and understandings that facilitate co-operation within or among groups' Social capital is an important outcome for Cashback for Creativity as it contributes to the longer-term outcomes that Cashback for Communities aims to achieve.

It is therefore critical to continue to invest in projects which deliver the softer outcomes - building social capital among the more excluded young people - alongside those which are more focused on progression outcomes.

5.3 Delivering progression outcomes

Another success of Cashback for Creativity has been in providing pathways towards employment for young people. A number of projects have been successful in building young people's aspirations, raising their awareness of career opportunities in the arts and creative industries and in creating progression opportunities which build skills and experience for employment. It has achieved this in the following ways.

Raising aspirations

⁵ Measuring Social Capital: Veronique Sieglar, Office for National Statistics, November 2012

⁶ OECD Insights: Human Capital, Office for Economic Co-operation and Development (OECD), <http://www.oecd.org/insights/37966934.pdf>

The opportunity to work with professional artists has inspired young people to strive to produce high quality work. The production of high quality work has raised their aspirations about what they can accomplish and built their confidence to progress.

'Getting the chance to work with a professional choreographer – we really had to work hard to show him what we could do. It has really 'upped my game.' (Female, 15, participant in Imagine's Dansen project)

'The set-up at GMAC is like a professional film set. So you feel like you're working on a professional film. You learn so much, but it's fun too.' (Male 15, Participant in GMAC Summer School)

Raising awareness

Many young people are unaware of the opportunities to work in the arts and creative industries or do not have the confidence to consider the arts as a viable career option. Participation in Cashback for Creativity projects has introduced young people to professional artists, and raised their awareness of career options and of the industry.

'I knew nothing about the film industry before– I didn't really see it as a career. Now I realise that there is an industry and a career structure. I've been looking at courses at University – I definitely want to go into the film industry.' (Male, 16, Participant, GMAC summer school)

'I wouldn't be where I am today if not for GMAC. I probably would have gone to uni, but going to GMAC has completely changed my career path. It made me realise that you could have a career in film in Glasgow.'
(Female, 18, studying at the Royal Conservatoire of Scotland for a degree in digital film and television)

Creating progression opportunities

Projects have developed opportunities to directly support young people to develop their technical skills and work experience. Projects have created internships, volunteer opportunities, and work experience opportunities. They have also given young people access to their professional networks, providing critical links to the industry.

5.3.1 Lessons for Creative Scotland

While the progression outcomes from the Programme have been impressive, it is important to recognise that many of the projects in the portfolio engage younger children and more vulnerable people who may not progress into a positive outcome until much later, and not within in the lifetime of the Cashback for Creativity programme. While the outcomes that the projects deliver for these young people are softer outcomes such as increased confidence, self-esteem and increased social capital, these are important intermediate outcomes in the young person's journey. Creative Scotland should ensure that future investment is not solely targeted at projects delivering progression outcomes and continue to recognise the value of projects which deliver softer outcomes.

5.4 Measuring soft outcomes

The evaluation has highlighted the success of the Cashback for Creativity projects in delivering soft outcomes which contribute to the development of social capital. Research tells us that building social capital is critical to achieving positive outcomes. However, measuring soft outcomes is challenging and many of the projects struggle to demonstrate outcomes effectively.

However, it is critical that Cashback for Creativity projects can evidence softer outcomes (and impact on building social capital) as many of the participants will not achieve a hard outcome within the life of the projects.

While some projects have struggled with self-evaluation, there are examples of exemplary practice where projects have embedded evaluation into their activities.

GMAC uses a survey tool to measure changes in young peoples' skills and confidence. Young people complete a very short skills assessment before and after the Summer School. The tool demonstrates clear evidence that young people are gaining technical skills, but also improving soft skills.

Many of the projects provided evidence of increased confidence through evaluation evidence gathered using video or voice recordings.

- Reeltime Music got young people to make a podcast which contained young people's evaluation feedback. As a result, the process of evaluation was embedded into the project activity - but also provided another learning opportunity as young people also learned how to make a podcast and were responsible for the production of the podcast.

Some of the projects who had less experience in evaluation have used the support offered through Cashback for Creativity to build their capacity for self-evaluation. The Programme has provided projects with tools such as evaluation wheels to help them measure soft outcomes such as changes in confidence but also evidence positive changes in behaviours.

Demonstrating soft outcomes

Dundee Dance Partnership engages with vulnerable and at-risk young people through partnerships with off-site education facilities in Dundee (young people who do not engage with mainstream education).

Dundee Dance Partnership used evaluation wheels very successfully to measure changes in confidence, motivation and behaviours. Through observation, tutors score young people's confidence to participate, their motivation (willingness to practice between sessions) and changes in behaviours (willingness to take instruction, ability to focus, ability to work with others).

The evaluation wheel is a simple tool which is quick and easy to use. It is also useful in demonstrating change to young people as the wheel provides a visual map of their development.

5.4.1 Lessons for Creative Scotland

The Cashback for Creativity programme has been successful in delivering soft outcomes and building social capital among participants. However, soft outcomes are harder to measure than hard outcomes. Creative Scotland should continue to support projects to develop their capacity for self-evaluation. Creative Scotland could support this by facilitating sharing of good practice.

5.5 Award Schemes

One of the Creative Scotland's aspirations for the Cashback for Creativity programme was that the Programme would encourage the use of award schemes to give young people recognition of their learning.

A review of project applications showed that a large number of projects anticipated delivering Youth Achievement Awards (and other award programmes) in Year 1 of the Programme but only a minority of those actually delivered the award programmes in Year 1.

5.5.1 Challenges in delivering Award Schemes

Projects identified the challenges in delivering the award schemes as:

- Relevance of the awards
 - The award schemes are not appropriate for all of the Cashback for Creativity projects. Projects aimed at engaging the most excluded groups reported that many young people were not motivated by award schemes – and the work towards awards was potentially a disincentive to participation.
- Capacity of projects to deliver
 - The delivery of award schemes is time-intensive (in staff time). There is a huge time commitment required of staff to manage the process and support the young people to document their progress. For projects to be able to deliver awards, they need additional time/resources above and beyond those resources required for project delivery.
 - There are additional costs to projects for staff training, and for the cost of award packs and resources.

While the experience of introducing award schemes has not always been positive for partners, the Programme has helped to promote the use of award schemes and to identify the challenges in implementation.

As a result of the process, a number of Cashback for Creativity delivery partners have built their capacity to deliver awards. Screen Education Edinburgh is now an Arts Award Centre and has now embedded the award across all of its projects. The award scheme now forms the spine of Screen Education Edinburgh's unique approach and curriculum. Screen Education Edinburgh expects to deliver up to 20 Bronze Level and 80 Explore Level Arts Awards in 2014.

5.5.2 Lessons for Creative Scotland

There are capacity issues and costs which will impact on the ability of youth arts

organisations to deliver award schemes. Investment in building capacity will help organisations to embed the awards into delivery.

The experience also suggests that award schemes are not relevant to all projects (in particular those aimed at engaging the hardest to reach groups) so the introduction of award schemes should be discretionary rather than mandatory.

6. Learning from the Programme

This chapter identifies strengths and weaknesses in the design and delivery of the Programme and provides lessons which should inform future phases of the Cashback for Creativity Programme.

6.1 Strengths in Programme design and delivery

The design of the Programme is strong and has delivered a diverse range of projects which have supported the delivery of the two key objectives and four outcomes. Delivery of the Programme has achieved investment and activity in all of the 32 local authorities in Scotland.

6.1.1 Strategic impact

Creative Scotland designed a programme which not only delivers outcomes which contribute to the wider objectives of the Cashback for Communities Programme, but which also delivers outcomes that contribute to the three strategic objectives of the Youth Arts Strategy and to Creative Scotland's 10-year Plan.

Cashback for Creativity has therefore made a strategic impact within the framework of the Cashback for Communities Programme, but also more broadly to the achievement of national strategies relating to young people and the arts.

- Cashback for Creativity has been successful in engaging young people from the target client group. It has created increased access and participation among young people who have not previously engaged in the arts contributing directly to the strategic objectives of the Youth Arts Strategy and to Creative Scotland's Corporate Plan.
- Cashback for Creativity has been successful in building young peoples' skills and confidence through informal learning opportunities, but has also created opportunities to support young people to develop their skills and talents and provided pathways towards employment in the creative industries. As such, the Programme directly supports the Youth Arts Strategy's theme of Nurturing Talent.
- Cashback for Creativity has supported the development of the youth arts sector directly through investment infrastructure, but also through the development of partnerships between arts and youth providers. This also supports the Youth Arts Strategy objective of developing the infrastructure.

6.1.2 Funding mechanisms

One of the strengths in programme design has been the dispersal of funds both through a managed programme of investment and through an open application process.

6.1.2.1 The importance of the Managed Programme

Through the managed investment programme, Creative Scotland has been able to invest strategically in partners who have a track record in delivering outcomes for young people.

The managed programme has enabled organisations to deliver strategic interventions which have contributed to the delivery of key outcomes in the Cashback for Creativity programme.

- The longer-term funding has given arts organisations time to develop relationships with youth providers. The development of relationships with the organisations that engage the harder to reach groups has been critical to the success in improving access and participation of the target groups.
- The managed investment programme has provided longer-term investment in delivery partners, which has enabled partners to deliver longer-term opportunities for young people. These long term opportunities have been critical to the achievement of progression outcomes.
- It has also enabled strategic investments in particular geographic areas (for example Highlands) where the delivery infrastructure is less developed.

6.1.2.2 The importance of the Open Fund

The open application process has been successful in creating a diverse programme across Scotland through a wide range of partner organisations, increasing the diversity of the Cashback for Creativity programme and increasing the geographic reach of the Programme.

The open programme has been successful at increasing access and participation to young people who otherwise would not have the opportunity to participate. It has also provided opportunities for particular client groups (targeting equalities groups such as disabled young people), and created new and additional opportunities in particular geographic areas of need. The open programme has also enabled new providers to develop test approaches to engaging and supporting young people.

The Dance Open Fund, managed by Youthlink is an excellent example of how the Open Funds have been used to ensure a good geographic dispersal of Cashback for Creativity investment. The Dance Open Fund has supported activity in 27 of the 32 local authority areas in Scotland over the duration of the Programme.

While the focus of the Open Funds has been on increasing access and participation, many of the projects in the open programme have also provided informal learning opportunities and created pathways to further opportunities for young people.

6.1.3 Quality of provision

Creative Scotland invested in strong delivery organisations which have created high quality opportunities for young people. This is evidenced by the quality of the outputs they have produced and the outcomes which they have delivered for young people.

- Delivery partners have allowed young people to come into contact with professional artists who have inspired and motivated young people. Young people consistently report that working with professional artists had inspired them to raise their game.

- Delivery partners have supported young people to create high quality performances and films which have achieved awards and accolades for the young people (reinforcing positive self-esteem).
 - Jumpcut
 - A young person supported through Jumpcut has been nominated for a Newcomers Award at the Scottish BAFTAs.
 - Screen Education Edinburgh
 - A film made by young people from Screen Education Edinburgh won an award at the Brighton Youth Film Festival in 2013, and another film was nominated for an award at the National Youth Film Festival.
 - A young actor/filmmaker from the Screen Education Edinburgh won an acting scholarship at the National Film Youth Academy in London after picking up Best Actor at the Chris Anderson Award screening at the Berwick Film and Media Festival.
 - GMAC
 - A film produced by young people at GMAC was screened at a film festival in the USA.

6.1.4 Developing an outcome focus

Although the original design of the Cashback for Creativity Programme funded activities in three distinct art form focused strands, Creative Scotland has worked to develop a more strategic programme which is focused on delivering outcomes for young people which will contribute to the Cashback for Communities Programme, and on developing a clearer, simplified programme structure.

This has broadened the types of activities and art forms that the Programme supports but, more importantly, has shifted the focus from the delivery of activities to the delivery of outcomes. The process has pushed projects to develop a more outcome-focused approach and has produced a programme which can demonstrate a clear contribution to the overall objectives Cashback for Communities Programme.

The development of the outcome-focused approach for Cashback for Creativity has also had a wider influence within Creative Scotland and on partners.

- Youthlink Scotland reported that the increased clarity around the expected outcomes had improved decision-making in the Dance Open Fund.
- Creative Scotland has developed a more outcome-focused approach to the Youth Music Initiative as a result of the learning through the Cashback for Creativity programme. The outcome-focused approach has now become embedded in the Youth Arts and Learning Programmes.

6.1.5 Developing capacity for self-evaluation

Creative Scotland recognised that many of the delivery partners had little experience of evaluation and were unlikely to have the skills or knowledge to measure outcomes.

To increase the capacity of the Programme to report on outcomes, Creative Scotland commissioned external evaluation but also commissioned external support to build the capacity of delivery partners to self-evaluate.

- The commission for the external evaluation of the Programme included an element of support to projects to develop their capacity for self-evaluation by providing advice/support to clarify project outcomes and by developing tools to gather evidence of outcomes.
- Creative Scotland also delivered an evaluation learning day to projects to explain the Cashback for Communities Programme outcomes, the Cashback for Creativity outcomes, and to provide examples of tools to measure outcomes.

As a result a number of projects adopted self-evaluation tools and were able to gather evidence of outcomes.

6.1.6 Developing monitoring and reporting systems

Creative Scotland developed a monitoring and reporting system for projects which has produced information to support programme management and evaluation.

The implementation of this monitoring and reporting framework pre-dates the development of the current database which has been developed by the Scottish Government to gather data from the Cashback for Communities Programme.

6.2 Weaknesses in the Programme design and delivery

Section 2.2 of the report, **Context for the Delivery of the Cashback for Creativity Programme**, highlights a number of issues in the external environment which impacted on the design and delivery of the Programme.

This section explores other challenges in the design and delivery of the Programme.

6.2.1 Programme management

Delivery partners identified three issues in programme management which had impacted on the delivery of outcomes.

- The delay in the time taken to get formal approval of funds in Year 1 meant that projects had to reschedule delivery, often missing key dates for engaging young people (i.e. school holidays) and impacting on the resourcing/delivery of other activities. The delay was outside Creative Scotland's control and was a result of delayed approval from the Scottish Government.
- Partners who delivered activity under the managed programme had to apply each year to the Programme, resulting in a 'stop-start' programme. A three-year allocation would have enabled them to design a more strategic programme of activities.

- Many delivery organisations had very little administrative back-up. The burden of the reporting requirements fell to delivery staff which impacted on time available for delivery (and the quality of the reporting).

6.2.2 Programme management resources

Creative Scotland has provided strong strategic management of the Programme, resulting in robust programme design and a strongly outcome focused approach.

However, one of the key challenges in the Programme management in the early stage of the Programme was the mismatch between the scale of the Programme administration and the time resource available - the Cashback Programme was only one of the workload commitments of the Development Officer. As a result the time available to the Development Officer to provide active management of the funded projects was less than anticipated.

Creative Scotland has recognised that the Programme was under-resourced and a full time Development Officer was appointed in June 2013 to manage the Programme. The Officer is located within the new Creative Learning and Young People Team which has embedded the management of Cashback for Creativity into the Youth Arts management structure.

6.2.3 Weakness in the reporting framework

While Creative Scotland has made significant strides to make the Programme more outcome-focused, and to build the capacity of delivery partners for self-evaluation, the quality of data collected from projects is not always consistent with the requirements of programme management and evaluation.

This is due in some part to a lack of experience/capacity in data management and in self-evaluation among some projects, but also highlights some weaknesses in the reporting framework for the Programme.

It should be noted that the reporting framework and the templates on which projects report (End of Project Reports) were developed before Creative Scotland refocused the Programme around the current outcomes. Consequently, the reporting templates were designed with a stronger focus on the collection of activity and output data, and do not encourage projects to report outcome data around the four programme outcomes.

A further weakness of the reporting template is that it only collects data on the total number of young people who have engaged in a project: the data does not distinguish between young people who participated in a single event from those who have engaged over a significant period of time. As a result, the data does not tell us much about patterns of participation and engagement and obscures the relationship between outputs and outcomes.

6.2.3.1 Future challenges for the reporting framework

The Scottish Government has developed a new database to collect monitoring data from the entire Cashback for Communities Programme. The database went live in 2014, and Scottish Government required that Programme Managers input historic data for the last 2 years of programme activity.

Creative Scotland has delivered the retrospective data input, but the process has highlighted some discontinuities between the data sets currently collected in Creative Scotland's report templates and the data sets required for the Scottish Government database.

6.2.4 Demonstrating impact at the programme level

Although there is evidence that many projects have developed their capacity for self-evaluation and can demonstrate the outcomes they deliver at the project level, there is still a challenge in identifying the impact of Cashback for Creativity at the programme level.

This is not a criticism of the management of the Programme, but a reflection of the challenges faced by most funders in assessing the impact of programmes which deliver softer outcomes.

At the project level, many of the partners now have tools in place to demonstrate that young people are progressing along a pathway, but there are challenges in aggregating that information at a programme level.

- There are challenges in defining progression – different projects define progression differently so even where projects can provide a hard measure (a number) for people who are progressing along the pathway, they do not always measure the same thing.

There are challenges with attribution:

- It is difficult to attribute the impact of involvement on a young person's progression without further information on the other support that a young person is receiving.
- It is difficult to attribute impact when the starting point is different for different young people (for example, to what extent did participation in a Cashback for Creativity project influence a young person's progression into further and higher education?).

There are also challenges in tracking young people's progress post-involvement as most projects do not have the resources to do follow-up monitoring.

6.3 Lessons and recommendations for programme management

6.3.1 Programme design

One of the strengths in programme design has been the allocation of funds both through a managed programme of investment and through an open application process.

This funding mechanism has supported the delivery of outcomes and contributed to building the capacity of the sector.

Future phases of Cashback for Creativity should retain the managed and open programmes to maximise the delivery of outcomes.

6.3.2 Monitoring and evaluation

Although Creative Scotland has developed a clear outcome-focus, and has supported delivery partners to build their capacity for self-evaluation, the evaluation of the Programme has highlighted some lessons for projects and for Creative Scotland.

There is a need to continuously develop the capacity of projects to identify and to measure outcomes.

- Clarity of outcomes:
 - Funded projects must have clear and measurable outcomes (which contribute to the Cashback for Creativity programme outcomes).
 - Projects should have a clear theory of change which demonstrates how their activities contribute to the delivery of outcomes.
- Measuring outcomes:
 - Projects should have an evaluation plan which identifies their outcomes, indicators and how they will gather evidence.
 - Projects must have tools to enable them to measure progress toward outcomes.
 - Projects should integrate evaluation into the delivery of programmes to ensure that evaluation is embedded into activity, rather than tacked on at the end of programmes
- Quality of monitoring data:
 - All projects need to collect appropriate activity data and develop systems which enable them to provide performance management data to Creative Scotland and to meet data requirements for the Scottish Government monitoring database.
- Creative Scotland should ensure that all projects have clear outcomes and have developed monitoring and evaluation plans prior to finalising funding.

For the next phase of Cashback for Creativity, Creative Scotland should review the monitoring and reporting framework.

- Creative Scotland needs more frequent reports from projects to enable effective management of the programme.
- The reporting templates should be redesigned to ensure that data sets are consistent with the data collected for the Scottish Government database, and that the timeframes for reporting are aligned.
- The reporting formats should also collect data on levels of engagement of participants, not just on numbers of participants.
- Reporting formats should be designed to report directly on achievement of outcomes, not just outputs.
- Creative Scotland should consider linking payments to the delivery of reports to encourage compliance with reporting requirements.

Appendix 1: Case studies

Introduction

This appendix contains 12 case studies of the following organisations/projects:

1. Reeltime Music: The Young Sound
2. Jumpcut
3. Scottish Chamber Orchestra: SCO VIBE
4. Citymoves Dance Agency (Managed Programme Partner)
5. Voice Of My Own (VOMO)
6. Dance Base: Great Feats (Managed Programme Partner)
7. Plantation Productions: Clydeside Story
8. South Lanarkshire Council: Sold on Song
9. Eden Court (Managed Programme Partner)
10. Kibble Education and Care Centre: Moviemaker Project
11. GMAC: Mad About Movies (Managed Programme Partner)
12. SPL Trust: Music Box (Managed Programme Partner)

Programme outcomes

The case studies have been selected to illustrate the range of project models and to demonstrate the outcomes that projects have delivered.

The case studies demonstrate how projects have contributed to the following programme outcomes:

Access and participation

- **Outcome 1** Young people, who would not normally participate, or who are considered to be vulnerable or at risk of offending, are engaged in positive activities
- **Outcome 2** Young people build their confidence and self-esteem, and develop positive behaviours.

Learning and progression

- **Outcome 3** Young people develop confidence in their skills and develop aspirations for further learning and development
- **Outcome 4** Young people progress onto further learning, training and personal development opportunities.

Case Study 1

Reeltime Music: The Young Sound

Financial Information

Managed Fund Project Year	Cashback Funding	Project Cost	Funding from other sources
Year 2	£25,840	£44,740	£18,900

About the project

Reeltime Music is a community-based music project in North Lanarkshire which exists to provide opportunities for disadvantaged young people in the creative industries. It aims to develop their personal, social and career skills. The Young Sound is a project which provides opportunities for young people to participate in informal music-making activities.

How did the project work?

Reeltime designed the project based on consultation with young people who had attended other Reeltime programmes. They wanted longer-term engagement with the project and the opportunity to develop their skills and interests, so Reeltime created a structured programme which supported learning and progression, and allowed for longer-term engagement.

Reeltime match-funded Cashback funding with Young Start funding (Big Lottery) and a contribution from UK Steel Enterprise.

The project has three distinct stages.

Level 1 – This is a six-week programme. Young people get the opportunity to try out different elements of music-making/production and find out what they are interested in. Young people must be able to demonstrate a commitment to the project in order to progress to the next level.

Level 2 – This is a nine-month period of skills development. Young people get the opportunity to develop their skills in music-making, and also music production. Although the format is informal young people participate in projects with outputs (for example a radio production, a specific performance) and specific learning outcomes. The format splits time between 'learning' and 'creating' and young people are encouraged to take responsibility for the production of their own work and also to work towards performance.

Level 3 – This is a period of building skills, but is also about giving back. Young people volunteer in a variety of roles in Reeltime – some volunteer as workshop

assistants providing support to other groups, some assist in the studio and some carry out admin roles. They also commit to involvement in a community band which performs at community events in North Lanarkshire.

Young people are supported by a volunteer co-ordinator in their progression and development. There is a clear framework for support and supervision of volunteers and also for evaluation against personal goals. The volunteer co-ordinator meets with young people to develop their personal goals and workplan. This is reviewed bi-monthly with the young person.

The approach provides a structure for young people's engagement and development. Individuals have clear goals and are supported to achieve these goals.

While Reeltime is a music project, the methodology is a youthwork methodology.

The focus of the activity is on building the skills and confidence of young people through music. The methodology focuses on the needs of the individual rather than the task - simply put this means that the development of the young person is paramount rather than the development of musical skills. Young people are rewarded on the basis of their commitment to their personal development (and to the project) - they are not rewarded on the basis of their musical skills.

How did the project deliver against the outcomes of Cashback for Creativity?

Outcome 1: Young people, who would not normally participate, or who are considered to be vulnerable or at risk of offending, are engaged in positive activities

Reeltime has a good network of referral agencies which refers young people who are vulnerable or at risk. Young people access the project through referrals from schools, the Learning Hubs, Social Work and other voluntary sector organisations. Young people can also self-refer.

Outcome 2: Young people build their confidence and self-esteem, and develop positive behaviours.

Reeltime's structured programme offers opportunities for learning and development. Young people who progress into Level 3 with Reeltime volunteer as assistant tutors, in the studio and in the administration of the organisation. They can also participate in the community band, which performs free at community events. Most young people also work towards Saltire Awards to recognise their volunteering input.

B was referred by her social worker. She sustained her engagement at Level 1 and has recently progressed onto Level 2.

"It's really brilliant here. You can just be yourself. It's really creative. I'm learning so much - I'm doing guitar and bass. It's like a school only it's brilliant"

Outcome 3: Young people develop confidence in their skills and develop aspirations for further learning and development

M dropped out of school at 16, had very low confidence and was socially isolated.

She came into contact with Reeltime through the Hub which provides learning opportunities for 16-19 year olds who are NEET in North Lanarkshire. The youth employability services in North Lanarkshire refer young people to Reeltime to develop their confidence and self-esteem. Although she didn't have much experience in music, she enjoyed participating in Reeltime, and through her involvement developed confidence and an interest in music-making.

As a result of her continued involvement in employability services at the Hub, she was successful in finding a job. Although this ended her formal involvement with Reeltime (through employability services), she got involved in another music project in a voluntary capacity.

She continued to develop her interest in music-making and re-engaged with Reeltime on a voluntary basis. After participating in Reeltime for a second time, and further building her confidence and her music skills, M then started volunteering with Reeltime.

She has been supported to develop her skills as a volunteer and now acts as a volunteer tutor to younger participants and also provides volunteer admin support to the organisation. She also plays in the community band. She also has another band in which she plays.

As a result of working directly with young people in her volunteer capacity, M has decided that she wants to be a Youth Worker and has applied for college to study for a youth work qualification.

"Being at Reeltime has made a huge difference in my confidence. I used to sit at home in my bedroom, night after night. Now I'm never in. I've got friends here. I've learned three instruments, I've got a band and I play in the community band."

Outcome 4: Young people progress onto further learning, training and personal development opportunities.

A is 17. She had always loved music, and although she has had no formal lessons, had taught herself guitar, bass and drums. However, she had never performed and only ever played on her own at home.

She dropped out of school and first found out about Reeltime through the Hub (which provides learning opportunities for 16-19 year olds who are NEET in North Lanarkshire). She attended Reeltime through a Princes Trust course, but dropped out of the programme due to personal problems.

However, she was keen to maintain contact with Reeltime and asked to come back as part of the Young Sound Project.

She successfully completed Level 1, and is now a Level 2 participant. She has performed with the Young Sound – the first time she has ever performed in public.

Initially, she was only interested in performance, but as a result of attending Reeltime has become interested in music recording and production, and has

recently been accepted for a college course in music production.

“Being at Reeltime hasn’t just helped me get into college, it’s literally changed my life. I got a reference from Reeltime and I had videos and CDs that I could show at my interview. I’m also a lot more confident – not just in my music – now I’ve got confidence to speak to people and to perform”.

“My mum was really worried when I dropped out of school, but now she’s really proud of me getting into college. “This time last year, I was sitting on my own in my room – I didn’t have any friends. I’ve met people here that I can talk to about music and exchange ideas. Since I’ve been here I’ve learned so much new stuff, I’ve performed and I’ve got into college. It has literally changed my life.”

Case study 2

Jumpcut

Financial Information

Managed Fund Project Year	Cashback Funding	Project Cost	Funding from other sources
Year 2	£30,000	£44,000	£14,000

About the project

Jumpcut provides opportunities in the screen industries for young people aged 16 – 25 living in Scotland. It aims to boost their confidence and skills, and help develop new generations of skilled professionals to support the continuing growth and evolution of the screen industries in Scotland.

Jumpcut recognises that talent is not always found, or best developed, through formal education settings, therefore it seeks to engage with harder to reach young people in practical learning.

How did the project work?

The project had two distinct strands:

- Talent Development – identifying and nurturing talent; bridging the gap between education and a career in the screen industries through training, managed and supported work placements, and careers advice.
- Access and Inspiration - encouraging creativity and vision in young people by making film and television accessible to all through; developing partnerships with a range of organisations that work with young people who may be faced with barriers to participating; and focusing on developing core skills such as leadership, working with others and communication.

What were the key challenges, and how did you overcome them?

Jumpcut found it challenging to engage the most vulnerable/excluded young people in its mainstream programmes. But by developing partnerships with other organisations who were already working with this group, Jumpcut were much more successful in engaging young people who are vulnerable, at risk, and who otherwise would not have had the opportunity to participate in filmmaking activities.

It has been equally challenging to identify screen industry professionals who have both the track record in industry, as well as the necessary skills in mentoring and facilitating workshops. This was overcome by delivering a day's training for all participating industry professionals on how they can mentor and work with vulnerable groups, and by providing ongoing supervision and guidance to the mentors.

One of the unique elements of Jumpcut is the level of industry involvement. The young people involved particularly valued their experience because they recognised that they were working with recognised industry professionals (rather than professional trainers).

Every young person in the Summer Production Crew had a mentor who was a professional in the film industry in the UK. Networks and contacts are critical in the film industry, where it is recognised that personal contacts and recommendations are as important as qualifications.

Through the mentors and mentors networks, the young people involved have increased their own networks and as a result a number of them have found work in the film industry.

How did the project deliver against the outcomes of Cashback for Creativity?

Outcome 1: Young people, who would not normally participate, or who are considered to be vulnerable or at risk of offending, are engaged in positive activities

Screenwriting workshops

Jumpcut delivered screenwriting workshops throughout the year. These workshops have engaged a range of young people, many of whom have never previously engaged in other filmmaking activities.

Filmmaking with vulnerable/excluded groups

Jumpcut recognised that it did not have the contacts/resources to engage directly with the most vulnerable/excluded young people, so had to develop new partnerships to reach this group. Consequently Jumpcut delivered three filmmaking projects with excluded groups during the project:

- Young people who are young carers or who are in care (in partnership with South Lanarkshire Council)
- A group of women from Engender have been engaged making a film about sectarianism
- A group of vulnerable young mothers and their children.

A unique partnership with South Lanarkshire Council

Jumpcut developed a partnership with another Cashback funded music project (managed by South Lanarkshire Council). That project had worked with a group of young carers and looked-after young people, and those young people had no previous experience of filmmaking. The partnership led to a project to deliver every stage of the production of a music video from planning through to

production (the songs had been written and recorded by the young people as part of the music project.)

The music video project was a unique collaboration between Cashback for Creativity projects, creating new opportunities for disadvantaged young people to experience filmmaking, and creating new opportunities for progression for some members of the South Lanarkshire group.

Those taking part had the opportunity to learn new skills - from developing the script through to acting, assisting with filming and post-production. One member of the group - who normally lacked confidence and was difficult to engage, developed an interest in camera work. The filmmakers encouraged his interest and gave him a range of tasks as an assistant. The support workers commented that it was unusual to see him so focused on a task.

One of the critical success factors in the collaboration is that Jumpcut exposed young people not only to filmmaking activities, but to the filmmaking industry - the young people worked with professional filmmakers to make their music video, and Jumpcut also brought a renowned music video producer who delivered a workshop to the young people. They also filmed at Film City Glasgow, providing young people with a real experience and exposure to professional facilities. Young people recognised the value of working with professionals, respected the individuals, and were inspired to 'raise the bar' of their own achievements.

Outcome 2: Young people build their confidence and self-esteem, and develop positive behaviours.

One young person (C) developed an interest in editing and, as a result, was supported by the filmmakers to learn to use editing software. A critical success factor in his engagement was the level of responsibility that he was given in the editing process. He commented that the filmmakers treated him "like a colleague". As a result, he felt a great sense of achievement from "actually doing the editing independently rather than the professionals leading and trying to involve me". He reported feeling proud of his achievements.

Outcome 3: Young people develop confidence in their skills and develop aspirations for further learning and development

As a result of his involvement (both in front of the camera and in the editing process), C developed an interest in film and increased confidence in his abilities. In summer of 2014, C attended BBC Radio 1's Academy acting workshop. The Academy is a week of free workshops aimed at inspiring and informing young people about the industry. He has also auditioned for acting parts in the film produced by Summer Production Crew 2014, and has been invited to castings with Kathleen Crawford Casting (an independent casting company which casts feature films, television, short films, commercials and music promos).

These experiences have developed C's confidence and self-esteem, and also his maturity. The critical success factors in his personal development have been the high levels of individual support, but also the judicious handing-over of responsibility to C which has built his self-efficacy and his self-esteem.

The chance to participate in the filmmaking project provided a range of new learning opportunities which built his skills and confidence. The experience of working with industry professionals also developed his sense of responsibility and achievement. The film project also opened up a new pathway into further participation and learning which would otherwise not have been open to C.

Another of the young people involved in the filmmaking project also progressed into other filmmaking activities as a result of their participation. Neither of these young people had any previous experience or opportunity for involvement in filmmaking, so the Jumpcut collaboration resulted in progression routes which otherwise would not have been available to the South Lanarkshire young people.

Outcome 4: Young people progress onto further learning, training and personal development opportunities.

Summer Production Crew (SPC):

This project provided opportunities for 20 young people to get professional experience of filmmaking. The young people benefited from practical experience (making a film from start to finish) but each trainee also had a mentor who is a professional in the film industry. A number of the young people have now moved from Summer Production Company into work.

The development of real experience and the development of industry contacts were critical success factors in providing pathways into jobs for young people on Summer Production Company. In some cases, young people got jobs with mentors or through other industry contacts that they got through their mentors (who have extensive links in the industry).

Jumpcut is based in Film City Glasgow – one of the main hubs of professional filmmaking and program making in Scotland, and its unique structure and location means that young people get access to professional support and professional networks.

Young people also benefited from peer learning and developed a peer network of filmmakers - some of whom have gone on to collaborate on other filmmaking projects.

Three of the young people who trained on the SPC programme also volunteered as assistant filmmakers/mentors to young people involved in the South Lanarkshire music video project.

Jumpcut commissioned an external evaluation to assess the process and impact of the SPC. The evaluation, carried out by University of the West of Scotland commended the professionalism of the programme, and highlighted the key strengths of the project in providing participants with real hands-on experience of working in film. The evaluation also highlighted the strong links with industry and the role of the mentors, not only in bringing industry-standard support to the young people, but also in providing the young people with a network of contacts within their chosen industry.

- 97% of participants indicated that they had developed their technical skills,
- 89% indicated that their organisational skills had improved,
- 97% indicated that their networking skills had improved.

Documentary Crew

Alongside the Summer Production Crew, there was a Documentary Crew which provided opportunities for four young people (who had less experience and were not quite ready for the Production Crew) to develop their skills and experience through production of a documentary film.

Of the four young people in the Summer Documentary Crew, one has now moved into college to study media studies. One continues to engage in the development of the documentary, and is also involved in the screenwriting workshops. He was recently successful in his application to the BFI Screenwriting School in Newcastle. As a result, he has further developed his skills and confidence. He is now studying film at university.

Summer Production Company – a springboard into the film industry

J is a young man from the Springburn area of Glasgow who is passionate about filmmaking but has no formal training or qualifications in filmmaking. Prior to Jumpcut he struggled to find a 'way in' to the film industry.

He joined Summer Production Company in 2013 and worked as 3rd Assistant Director and on the Locations team.

"One of the great things about Summer Production Crew is that I found out so much more about the film industry – they told you about all the different roles in filmmaking which I wouldn't have known about. Also, because it was a small team, each person did multiple roles, so you got the opportunity to try out different roles that you wouldn't even have known existed."

The experience of working on a professional film set, with professional mentors has been important in building J's experience, but also his confidence and self-esteem.

"Summer Production Crew is an opportunity to work on a professional set - we worked to a budget, worked with real actors and a professional casting director – it's been an incredible experience."

"The mentors are professionals, and the fact they believed in me has really built my self-esteem".

Following on from Summer Production Crew, J volunteered with Jumpcut, acting as a filmmaking assistant on another project with young people from South Lanarkshire.

He also participates in the Stories for Screen writing workshops. He has also volunteered his time to work on the Jumpcut documentary.

Later in the year (2013), J submitted a script to a competitive call - and won

funding to make his short film.

J had made a huge number of contacts (and friends) on Summer Production Crew. This meant that he had a peer group of skilled filmmakers at his disposal who were keen to support him in making his film. A group of Summer Production Crew graduates worked with J to make his short film, and Jumpcut provided support with script development and provided J with a professional mentor for the shoot.

The following year, J won another competitive call out - this time to provide a script for the 2014 Summer Production Company.

J has gone from making films at home with his mobile phone, to getting two of his own scripts made into short films. He recognises the immense impact that Jumpcut has had on his journey. "There's no way I would have achieved any of that if I hadn't been on Jumpcut".

J was recently nominated for a BAFTA new writers award (March 2015) for the film script that won the Summer Production Crew call out.

Case Study 3

Scottish Chamber Orchestra: SCO VIBE

Financial Information

Open Fund Project Year	Cashback Funding	Project Cost	Funding from other sources
Year 2	£30,000	£68,274	£38,274

About the project

The Scottish Chamber Orchestra

The Scottish Chamber Orchestra is one of Scotland's National Performing Arts Companies. The orchestra performs regularly in Scotland and overseas. In addition to this performing role, the SCO has an education programme. SCO Connect works to provide opportunities for schools, families, communities, and young people to engage with music. The SCO VIBE project is delivered by SCO Connect.

SCO Vibe

SCO VIBE is a new music opportunity which has been developed by the Scottish Chamber Orchestra in partnership with the City of Edinburgh Council. SCO VIBE offers the opportunity for young people with some musical ability to come together in the holidays and work with professional musicians and tutors to write and perform music. SCO VIBE is aimed at young people who would not traditionally engage with the work of the Scottish Chamber Orchestra or the ensembles currently being offered by the City of Edinburgh Council.

How did the project work?

Recruitment for VIBE was focused on areas of multiple deprivation. SCO worked with schools, music teachers, and the council's community education department to ensure that the programme targeted young people who may not otherwise have taken part in this type of activity. To increase the pool of young people coming forward, workshops were organised in schools in some of the more deprived areas to encourage participation of the target groups.

The project was designed to offer music development opportunities for young people, particularly young people who may not otherwise take part in this type of music activity (orchestral music). VIBE was also designed to be open to a broader spectrum of young musicians than other music programmes. The band includes non-orchestral instruments (guitars, voice, drums), and teaches music aurally, so there is no requirement for young people to be able to read music. This opens up

participation to more ability ranges and types of instrument. Young people not only learn to play in ensembles, but also compose the music that they play.

The project also provides opportunities for some of the more advanced participants to develop their skills in composition through an additional weekend workshop. These young people then support the younger members in composition.

The programme also offers volunteering opportunities for music students from Edinburgh Napier University and Edinburgh College. Students who take part as volunteers support the instrument groups within workshop sessions, and gain skills and experience in delivering music support at this level. The volunteers also benefit from working alongside professional musicians from the Scottish Chamber Orchestra and the City of Edinburgh Council Music Service, learning new skills in teaching but also broadening their knowledge about possible career paths in the industry.

Project delivery

The project delivered four SCO VIBE events. Two were delivered in week-long programmes during school holiday periods – in April and July 2013. A third project took place over two consecutive weekends in October 2013. The fourth was during school holidays in April 2014.

The project also delivered two Advanced SCO VIBE + weekends for older students to support them to develop composition and improvisation skills.

While some participants are new to each event, others have attended throughout the project.

How did the project deliver against the outcomes of Cashback for Creativity?

Outcome 1: Young people, who would not normally participate or who are considered to be vulnerable or at risk of offending, are engaged in positive activities

72% of participants came from the 15% most socially deprived areas in Edinburgh.

Outcome 2: Young people build their confidence and self-esteem, and develop positive behaviours

SCO VIBE's survey demonstrates that young people have developed confidence in their skills.

Has being part of SCO VIBE made you more confident in playing (or singing) or in improvising?

Yes – 81%; No – 19%

"Yes, because I understand now that it doesn't matter if I don't play it perfectly because as long as I enjoy it and gain experience, it doesn't matter"

"Playing trickier parts helps my confidence in playing."

"Yes, it has made me more confident in playing out, communication, and composing."

"Yes, it pushed me out of my comfort zone."

"Yes, I am more confident about improvising on the spot."

Did taking part in SCO VIBE stretch you musically?

Yes – 78%; No – 22%

"It does feel professional here. This is how people come up with music when they're in a real band."

Young people reported that they learned new techniques in playing by ear, improvising, and composing music with others.

"playing by ear – I was already trying to do that, but this has really forced me to practice. I'm so much better now"

"being able to listen to what's happening, and adapt what you're doing."

There has also been an impact on young people's more general musical skills:

"Last time I came, I couldn't do a flutter tongue. After the week, I could. You learn here just from being around other players, you learn from the air."

"It's really helping me with Higher music – lots of the terms I've been trying to learn, you just pick them up here, everyone is using them".

The project has been successful in sustaining their interest and participation in music.

Outcome 3: Young people develop confidence in their skills and develop aspirations for further learning and development.

Survey evidence demonstrates that participation in SCO VIBE has developed young people's aspirations for further learning and development.

Has being in SCO Vibe made you want to do any of the following?

Listen to more music – 65%

Compose – 54%

Attend concerts of the SCO – 37%

Go to concerts of other kinds of music – 37%

Join other ensembles – 36%

Make music with friends – 70%

"It's allowed me to play a lot more music"

"I want to play a lot more. Maybe join more ensembles or bands – it's reminded me that music is fun and not just what we do for Higher."

Additional evidence includes:

- Two 18 year old participants asked to come back as volunteers.
- One SCO VIBE participant undertook work experience at the SCO.

- Some of the older students are interested in taking music forward to college or university level. Some have told us they have been directly influenced by their experience of taking part in SCO VIBE.

Outcome 4: Young people progress onto further learning, training and personal development opportunities

Over the course of VIBE, there were 8 student music volunteers who attended different SCO VIBE courses. The student music volunteers were recruited through information presented and sent to Universities and Colleges across Edinburgh. These included Edinburgh Napier University, Edinburgh University and Edinburgh College. The placements offer an opportunity for young and emerging professionals to work in a community education setting and experience a different way of teaching and supporting young musicians. The student volunteers were involved in all aspects of training for the professional music team and were supported by the professional music team on each course.

Volunteers reported that they had learned more about how to teach music in a different way and had also gained confidence in their own ability to teach and to support young musicians:

"This is a unique opportunity to learn. There aren't any big ensembles like this anywhere else "

"Working here, helping to keep the group together and working in the right direction – it's a great feeling to see it working well"

"I've really picked up a lot of teaching ideas from this. Different ways to do warm-up exercises, more ways to integrate improvisation into teaching... This will make me a better teacher."

"Seeing the growth in the group since Easter – young people moving forward, becoming more confident about taking part in compositions and playing more forcefully - it's fantastic"

"Even though I'm one of the youngest workers here, the other adults listen to me and treat me as a professional – that's been a boost for me."

The additional benefit for volunteers was that they had made contacts and connections with other musicians and professionals which had built their professional networks.

"I've made connections here with people who work at the Scottish Chamber Orchestra and people who work in music tuition at Edinburgh City Council. It's been good to develop professional relationships with other musicians."

"I've made connections here which might help me find work – spoken to people involved in other music projects I could volunteer in, met people who are involved in teaching instruments."

One of the SCO VIBE volunteers has also had the opportunity to work on another SCO Connect projects as a result of their engagement through SCO VIBE.

Impact on the organisation

The SCO made the following comment about the impact of VIBE

"The impact on the Scottish Chamber Orchestra has been extremely positive with an entirely new audience of young musicians, parents and friends engaging with our musicians and work within and outwith the concert hall. The project has also provided a new forum for our SCO musicians to develop their education and creative skills. This, in turn, has had a positive impact on our work in other parts of the country. Through SCO VIBE we have also been able to work with other young student musicians and workshop leaders who are trained through our projects. These people are now a resource that we can draw upon to employ in our other work within Scotland and beyond."

Case Study 4

Citymoves Dance Agency

Financial Information

Managed Fund Project Year	Cashback Funding	Project Cost	Funding from other sources
Year 1	£25,000	£33,228	£8,228
Year 2	£25,000	£32,050	£7,050
Year 3	£25,000	£33,265	£8,265

About the project

Cashback for Creativity made a three-year commitment to Citymoves through the managed programme. This has enabled Citymoves to deliver a strategic intervention aimed at engaging some of the most disadvantaged young people and providing an intensive personal development programme through dance. The project also sought to build the capacity of the dance sector in Scotland to engage and work effectively with harder to reach groups.

How did the project deliver against the outcomes of Cashback for Creativity?

Year 1

Outcome 1: Young people, who would not normally participate or who are considered to be vulnerable or at risk of offending, are engaged in positive activities

In the first year of operation, the project aimed to build relationships with organisations that engage hard to reach young people, and with young people themselves. Citymoves developed relationships with four key providers in and around the city:

- Aberdeen Foyer
- Peterhead Foyer
- Transition Extreme
- Aberdeen Activity agreements.

The purpose of building these relationships was to engage young people who otherwise would be unlikely to participate in dance, and to build motivation and confidence through development of new skills.

Comments from young people confirm that they enjoyed participating, and some reported that they were motivated to take up other dance opportunities.

"Want to get into more classes

Loving it!!! Get into dance more! Be a better dancer!

Fab, want to do more dancing!

Would like to take lessons and get better"

Partner agencies recognised that dance provided something new for the young people on their programmes, but some were initially sceptical about the willingness of the young people to engage. However, they have seen incredible success in engaging young people who have never danced before.

Outcome 2: Young people build their confidence and self-esteem, and develop positive behaviours

Staff from partner agencies also reported that the dance session offered had been successful in engaging young people in positive activity, and in building confidence and motivation:

"At the very first session, some of the group were just sitting there. At the end, they were all dancing, and some were willing to be filmed."

Partners have recognised the skill of Citymoves staff in engaging the young people, reporting that the staff have a good attitude and make efforts to connect with the individuals in the group. They also adapt the content to different groups

"Very professional. They are a great partner to work with"

Partners quickly began to see the benefits of dance and the dance activity has since been incorporated into the Princes Trust programmes at Aberdeen and Peterhead Foyers.

Sectoral development

In Year 1, Citymoves commissioned Dance United to deliver training to its staff in working with hard to reach groups. Dance United is a specialist dance organisation which has expertise in working with young people who are disengaged and has developed training programmes for dance tutors to develop skills in working effectively with this client group. Citymoves opened up the training to other dance organisations, and as a result 32 dance tutors from across the dance sector in Scotland have been upskilled.

Year 2

In Year 2, Citymoves continued to build its relationships with organisation in the youth sector and continued to deliver outreach to engage young people in dance.

Outcome 3: Young people develop confidence in their skills and develop aspirations for further learning and development.

Year 2 also included an intensive course delivered by Dance United. Young people were engaged through the partner organisations to attend the five week course, which ended in a performance. This provided progression opportunities for some young people who had initially engaged through the outreach programme.

As a result, 16 young people took part in the programme, with 14 completing and 12 participating in the final performance. Additionally, four dance tutors who had received Dance United Level 1 training in Year 1, have now completed Level 2 training with Dance United.

Year 3

Outcome 4: Young people progress onto further learning, training and personal development opportunities

Citymoves continued to engage young people through partner agencies and through outreach. A repeat of the planned intensive five week dance programme did not go ahead as the provider organisation went into liquidation. Citymoves focused on providing progression opportunities for individuals and a legacy for the Cashback programme. Citymoves provided bursary places for young people to integrate into their programme of mainstream classes and performances throughout the year, and worked with youth provider agencies to support them to build dance into their mainstream programmes.

- Six young people received bursaries from Citymoves to sustain their involvement, three others have been funded by their support agencies to sustain their involvement.

Developing the capacity of the youth sector to deliver arts activity

Citymoves' partnership with the youth sector in Aberdeen has inspired youth organisations to change their practice and to include dance within mainstream youth work activities.

- Two of the youth providers who have worked with Citymoves over the last three years recently applied to the Cashback Dance Open Fund to embed dance activity into their programmes.
- Other youth providers have applied to local funds to integrate dance into their activities.

Developing the capacity of the dance sector

There is also evidence that the Programme has built the capacity of the dance sector in Aberdeen and in Scotland.

- Citymoves brokered another training course in Year 3 which provided further opportunities for tutors from across the dance sector in Scotland to develop skills in working with disengaged young people. This has increased the capacity of other Cashback for Creativity projects and also increased the capacity of the wider dance sector to engage effectively with young people who are marginalised and would not normally participate in dance.

Case study 5

Voice Of My Own (VOMO)

Financial Information

Open Fund Project Year	Cashback Funding	Project Cost	Funding from other sources
Year 1	£29,540	£58,294	£28,754

About the project

Voice Of My Own (VOMO) is a filmmaking youth project which works to empower young people in the Borders to make high quality films about issues that are relevant to them.

How did the project work?

The project had two elements - Access and Participation, and Learning and Progression:

Access and participation:

- Six local youth groups were supported to write, develop, and create a short film which will form part of a larger single film.

Learning and progression:

- Four young people, who have an interest and some previous experience in filmmaking (usually as participants of previous VOMO projects), will be employed by VOMO as trainee producers to support the development of the above films. The trainee producers will learn from the professional staff, but also get real work experience which will build their CVs and support their aspirations to work in the film industry.

VOMO identified groups of young people in six locations across the Borders. Workshops were held with each group to develop a concept and script for each group's contribution to the film. This element of the programme was aimed at developing access and participation.

Filming took place throughout the summer in locations across the Borders and the final feature-length film was screened in 2013.

The trainee producers each took a role in supporting one or more youth groups to develop their film. They also worked as assistants on all film shoots, supporting the production of the film. They were learning through supporting the young

people, but also by working alongside industry professionals in the making of the film.

How did the project deliver against the outcomes of Cashback for Creativity?

Outcome 1: Young people, who would not normally participate, or who are considered to be vulnerable or at risk of offending, are engaged in positive activities

Outcome 2: Young people build their confidence and self-esteem, and develop positive behaviours.

The work with youth groups has provided opportunities for young people from rural areas of the Borders to access and participate in high quality film projects. This project provided new opportunities for participation in areas with a dearth of activities for young people, but also provides opportunities for young people to learn new skills, to develop confidence and their creativity.

The project also created opportunities for young people who are often excluded from mainstream activity. One young person taking part in the project has cerebral palsy and uses a wheelchair. The young people worked to identify a role in the film which he could play, allowing him to take part fully in the project.

"This is a great opportunity for X, a chance to take part in something which is accessible for him. The script has been adapted to allow him to have a full part."

Some participants had previous experience of drama and theatre projects, but recognised that they had learned new skills and confidence through their involvement in acting for film.

"This is a chance to do more acting, in a different way."

"I'll maybe do both, film and drama."

Young people also reported that they had learned about the various roles available in filmmaking.

"Filming is so much better for people who don't want to be on stage – there's so much more you can do behind the scenes in a film."

"you don't have to do everything, but there's lots of interesting things you can do in film that I didn't know about."

Some participants also reported that they had learned more about the technical aspects of working in film:

"I've learned how to work in film. I've learned how to use the camera, how to use the equipment. I've definitely come away with lots of new knowledge."

Some reported feeling more motivated and had changed their career goals as a result of taking part in the filmmaking programme:

"After next year, I want to do a college course in filmmaking."

Outcome 3: Young people develop confidence in their skills and develop aspirations for further learning and development.

Outcome 4: Young people progress onto further learning, training and personal development opportunities

Each of the young persons selected to be trainee producers was identified as having skills and potential, but was also recognised as requiring some additional support to enable them to move into the film industry.

The trainee producers have received a wealth of support and have developed their skills in filmmaking, but have also developed their employability skills.

The trainee producer role includes supporting the larger youth groups to create their films. This has been quite challenging, as the producers are required to take control of a group of young people and ensure that the group work towards the completion of their film. As a result, they have gained confidence and self-esteem.

"I'm much more confident now. I can speak to a group of young people. I'd never have been able to do that before"

"I've got better at speaking up and joining in the discussions when we plan what we're going to do"

The trainee producers are responsible for the administration of the film projects, which involves arranging permission to film, liaising with local groups and business owners. This has increased their planning skills and their communication skills.

"I had never done anything like that before. I was quite nervous about calling people, and tried to put it off when I could – but after you do it a few times, you can just do it"

Staff also reported that the trainee producers had developed better self-management (time-keeping, planning, time-management etc.)

"One has got much better at managing her own day – turning up on time, eating at mealtimes to make sure she doesn't 'slump' – she's learned how to do that on her own."

Finally, the producers had also significantly improved their technical skills in working with cameras, sound equipment, and editing software:

"I've learned so much about different aspects of filmmaking, that you need to do it over and over again"

"I'm finding that I know how to use all of the equipment now, and I didn't before"

"I'm getting better at doing stuff automatically. I suddenly realise that I've been adjusting the settings for the best image, without even thinking about it."

The work experience also helped the trainees to develop new ideas about what they would like to do next. In some cases, the real-life experience of working with VOMO staff members had helped them to identify the specific areas they found interesting about film:

"I was always interested in the technology. That's what made me apply for this opportunity. But now I'm really thinking about doing an audio technician course at college – and VOMO has helped me get there."

"I wasn't sure what I wanted to do. But it's been really interesting, seeing the kind of options that there are. Working with adult filmmakers"

The producers were all young people with little or no work experience. Being employed by VOMO has given them a chance to build their CVs and work history, demonstrating to future employers that they have experience of working full time. All the trainee producers felt that they had improved their employability through being a trainee producer.

Case study 6

Dance Base: Great Feats

Financial Information

Managed Fund Project Year	Cashback Funding	Project Cost	Funding from other sources
Year 1	£25,000	£53,296	£28,296
Year 2	£25,000	£54,640	£29,640
Year 3	£28,000	£55,771	£27,771

About the project

Great Feats works with at risk young people (15 – 20 years) who are not in education, employment or training (NEET). The project aims to engage young people through dance; to inspire them to adopt a creative, healthy and active lifestyle; and to build their confidence and motivation to progress onto mainstream training or education.

The programme offers a range of high quality dance activity involving classes, watching and making performance. A core element of the programme is to encourage and develop participation in public dance classes through the Dance Base community programme (sustaining engagement and progression).

The programme also recognises the other barriers which affect young people's capacity to progress. The programme has a dedicated youth worker who supports the young people individually and engages with numerous specialist partners to support young people to address specific issues.

The programme offers opportunity for learning and progression – young people can work towards Dance Leadership qualifications – and Dancebase is working with other providers to develop further training opportunities (such as Sport and Outdoor Education to enable young people to participate in the Duke of Edinburgh Award). In-house staff are also undertaking training to deliver Youth Achievement Awards.

How did the project work?

Engagement

The participants are referred to the programme through a network of youth agencies (ranging from formal youth employability agencies such as Skills Development Scotland, Social Work, Council Youth Services through to a wide variety of voluntary and community-based organisations that engage young people). Dancebase has been delivering outreach work for many years and has built up relationships with youth providers, schools and youth agencies in the city of Edinburgh. Young people can start by attending drop-in classes, after which they can decide to join the programme.

Individual action planning

The Youth Worker worked with each young person to develop a personal action plan to meet their personal aspirations and address their challenges. This ensured that the programme was bespoke and the young people were involved/engaged in their own development and planning for progressions.

Young people also signed up to a contract which set out the terms of their involvement (outlining expectations in terms of attendance, timekeeping, etc.)

Although the programme was flexible and tailored to meet the individual, there were strict rules. For example, if young people were late, they were not allowed into the dance classes; if they did not have the appropriate kit, supplied by Dance Base, they were not allowed into the classes. The rules and the contract aimed to encourage young people to take responsibility and to value themselves.

Programme content

Young people attended Dance Base for two days per week and participated in dance classes. These provided experiences and outcomes of the Curriculum for Learning Expressive Arts in dance. Participants had the opportunity to achieve Levels 3 and 4 in performance and presentation and display knowledge of:

- Choreographic Form
- Dance Motif
- Dance Sequences
- Theatre Arts Technology.

Sessions developed the participant's technique further, introducing them to other styles of dance and music, increasing fitness levels, introducing creative tasks, encouraging their choreographic ideas and beginning to build leadership skills within the class structure.

The young people were introduced to the professional world of dance through Dance Base (they attended rehearsals of resident companies in Dance Base) to inspire them and develop their understanding of the profession.

They attended professional dance shows and were encouraged to review work for the Dance Base d-mail/website as either a mini-magazine, a radio programme or through video (developing their understanding of dance, but also their written and verbal communication skills). Additionally all young people work towards a public performance.

Young people were encouraged and supported towards participation in the Dance Base mainstream programme of classes. A Healthy Eating Programme encouraged participants towards healthier life choices and formed part of an ongoing strategy for improved, physical, emotional and social well-being. Partner agencies were brought into classes to provide educational and awareness raising inputs on issues such as sexual health, positive relationships, drugs etc.

Supporting Progressions

The Youth Worker worked with the young people throughout the programme to assist them in addressing personal barriers and planning their progression towards mainstream training or employment.

This included referrals to specialist support agencies to address personal barriers (this has involved support to access housing services, benefits, addictions services etc).

Those who wished to train in dance were supported in their preparation for auditions. Those who wished to continue dancing for pleasure would remain in contact with the Youth Worker and tutors and receive free classes to support their continued participation.

Young people were also supported to sustain their involvement and progress into other progression opportunities such as YDance (which is also funded by Cashback).

Recognising progression

Young people could gain recognition of their learning and progression through the Dance Leadership Awards. In Year 1, six young people participated in the award scheme and four successfully completed it.

How did the project deliver against the outcomes of Cashback for Creativity?

Outcome 1: Young people, who would not normally participate or who are considered to be vulnerable or at risk of offending, are engaged in positive activities

X is 19 and is a care leaver. Most recently she had been in a secure unit. She had never attended mainstream school and has no formal qualifications.

She was introduced to dance when Dance Base did some outreach work in the secure unit. When she left care, she was referred to Great Feats.

Outcome 2: Young people build their confidence and self-esteem, and develop positive behaviours

Initially she was very under-confident and found it difficult to participate in groups, but the small group size and the one-to-one relationship with the tutors helped to maintain her engagement.

"There's a good atmosphere here – they look after you."

Through participation in the programme, she started to develop her dance skills but also became more reliable in terms of turning up on time and being prepared for the sessions. Her confidence was also increasing, and with support from

Dance Base and partner agencies she managed to secure a job.

After about six months, X was made redundant and felt unclear about her next steps. After a period of unemployment, she returned to Great Feats and resumed dance classes. She continued to participate and continued to improve her skills and confidence. She also performed with Great Feats.

Outcome 3: Young people develop confidence in their skills and develop aspirations for further learning and development.

Although she really enjoyed dance, she had no idea (or confidence) to pursue dance as a career option. However, the staff supported her to work toward her Dance Leadership qualification. Although she found it challenging - especially the element of the programme which required her to lead a class of peers - X persevered and achieved her Dance Leadership Award.

"it gives you confidence"

However, despite her ability she had no aspirations for further education or training, and, in fact, felt intimidated by the idea of college.

"I never went to mainstream school, and I never wanted to go to college - I hate groups, I hate places with so many people"

However, as part of Great Feats she attended a Y Dance event which was held at Edinburgh College (she attended with other young people from Great Feats and was accompanied by the tutor).

"Now that I've seen it, I'm thinking I could do it".

She recognises that she still has to build her skills before applying to college, so has committed to working harder next term and applying to college after that. In order to push herself harder in her dance practice, she has signed up for some of Dance Base's mainstream dance classes (as well as the Great Feats classes)

X has also found another job.

Case study 7

Plantation Productions: Clydeside Story

Financial Information

Open Fund Project Year	Cashback Funding	Project Cost	Funding from other sources
Year 2	£28,000	£51,333	£23,333

About the project

Clydeside Story was delivered by Plantation Productions, a community-based arts and media organisation based in Govan, Glasgow. Govan is an area which has long ranked among the most socially deprived areas of Scotland. It has also more recently seen an influx of people of other races and cultures through the programme of re-settlement of asylum seekers.

How did the project work?

Activity

The project was delivered over a period of nine months from July 2013 to March 2014. It engaged over 70 children and young people from Govan and Craigton over the entire nine month period of the project, and a further 70 young people from the wider Glasgow South West area who were supported for a period of three months to participate in the final performance.

How did the project deliver against the outcomes of Cashback for Creativity?

The project culminated in a performance event in a high profile venue in Govan, involving over 100 young people in the performance. The performance built the confidence of the children, but also improved the perception of young people and the community for the audience.

Outcome 1: Young people, who would not normally participate, or who are considered to be vulnerable or at risk of offending, are engaged in positive activities.

The project was successful in engaging young people, many of whom had little previous access to arts and cultural provision. The project engaged over 70 children and young people from Govan and Craigton over a period of nine months. In addition the project engaged young men from the drop-in club in song writing and rapping. Many of the boys who use the drop-in had been involved in anti-social behaviour and were barred from other clubs and facilities in

the area. The project engaged 24 (over 20% of participants) young people from ethnic minorities. In an area with a new population of asylum seekers/refugees, the capacity to engage this community aids community cohesion. Finally the project provided opportunities for engagement for a further 70 young people from the wider South West area through its outreach programme.

Outcome 2: Young people build their confidence and self-esteem, and develop positive behaviours

The participants in the project reported (through self-evaluation) that they had built their confidence and self-esteem through their involvement.

Outcome 3: Young people develop confidence in their skills and develop aspirations for further learning and development

Young people learned new skills (guitar, drama, dance, beatboxing) but also grew in confidence. The majority of young people who participated in the project had never engaged in arts/performance before, but, at the end of the project, performed in a large-scale professionally-produced event in front of an audience of hundreds. The success of the performance further increased confidence and self-esteem. As a result, many children and young people wanted to continue to participate in arts activities.

The Kidz Club

- The children engaged through Kidz Club have continued their engagement in arts activities. Plantation delivered a Pantomime Project in September-December 2014 which allowed the young people to sustain their engagement in the arts.

The Create Crew

- 16 young people progressed onto a 12 week radio drama project. They worked with a professional drama group to write, produce, perform and record their own radio drama.

The project also had an impact on a wider group of young people. By engaging other young people through the outreach project, Plantation Productions enabled a wider group of young people to develop skills and confidence, and supported aspirations for further development.

- 12 young people from South West Glasgow were engaged (through outreach partner SWAMP) in the performance. The young people wanted to continue the group, and SWAMP is now employing the singing tutor on an ongoing basis to sustain the young people's engagement in the arts.
- Brightnights International (Commonwealth Youth Circus). Young people from CYC choreographed their own piece and performed at the Clydeside Story, providing their first performance opportunity. This performance opportunity built their skills and confidence for future performances. Young people went on to perform at a number of events throughout the year.

Outcome 4: Young people progress onto further learning, training and personal development opportunities

The project has been successful in supporting young people to progress into other learning and personal development opportunities. Progressions for The Create Crew include:

- Six young people from Create Crew progressed into a filmmaking project, developing new skills and confidence in their skills. ("BBC Lab" filmmaking project where they made a short featuring Sir Chris Hoy).
- Four of the young people involved in Create Crew have progressed into volunteering with the Kidz Club offering their time and skills to support the younger group.
- One young person developed an ambition to become a voice-over artist. The young person was given the opportunity to 'trail' for the voice over of the Clydeside Story film, providing them with 'real' experience to add to their CV.

The project has also delivered progression outcomes for volunteers.

- The Creative Intern who was engaged to support the development of Clydeside Story has progressed into work as a researcher at the BBC.

Delivering other Cashback for Communities outcomes

The unique design of the project means that it has also delivered outcomes which contribute to the wider Cashback for Communities programme (see Appendix 4 – Logic Model for Cashback for Communities Programme)

Engagement (Cashback outcomes 12 and 14)

The project was designed to develop interaction between different groups in the community (cultural and non-cultural). It was also designed to involve community groups from the wider South West area. As a result, the project has been successful in engaging individuals from other community groups, and promoting interaction between community-based organisations. As a result it contributes to Cashback engagement outcomes:

- Outcome 12: Participants are more involved in community-based activities
- Outcome 14: There is increased community-based interaction

Confident Communities (Cashback outcomes 23, 25 and 27)

- The project has also been successful in sustaining young people's involvement in community activity (see above) and, as a result, contributes to the Confident Communities outcomes. (Outcome 23: Sustained participation in community-based activity)
- By engaging people from different groups in the community, the project has improved community integration and cohesion, and contributed to improving perception of Govan as a place to live (see *case study*). This contributes to Outcome 25: Improved perception of the community as a place to live, and Outcome 27: Better community integration and cohesion .

S is eight years old. She has been living in Govan for 8 months. Her mother reported that S had been an active child and always involved in 'all sorts of things' in the community in the past, but since moving to Glasgow, S was isolated and didn't really know anyone in the area. S spent most of her time at home alone. Her mother found out about Kidz Club and brought her along to try to get her involved with other children in the area.

S started coming along to Kidz Club and soon began to enjoy participating in the various arts activities. She now attends every Friday evening and won't make other arrangements for that evening because she enjoys the Club so much.

Her mother reports that S has made lots of friends, feels much more involved and accepted in the community and that her confidence has increased.

"She loves drama and all the other activities. She's a lot more confident than before and she's getting involved in other things in the community – It's lovely to see her involved in things again".

S's mother is delighted at the impact of the project on her child, but reported that her daughter's involvement in the project had also changed her own perceptions of the community. Until that point she had often felt fearful of her community and felt that that she was the target of abuse.

"When I came in [to the venue] I was really surprised – I wasn't expecting that. I thought it was going to be something like a school show – but then I realised that this was a really big project." S's mother was so impressed that she invited more friends to come along to the second showing of the performance. The scale and professionalism of the performance made her realise that there were good things happening in Govan, and that there were lots of people in the community who wanted to make it a better place to live.

"It gave me an insight into Govan that I never had before. When I came here [Glasgow] at first, people said to me that Govan was not a good place, that it was dangerous for a black woman. The show made me realise that it's the same for everyone in Govan [not just black people]. The police and the residents are all trying to make it a better place and that's really good. It made me feel better about where I live - it made me feel part of the community"

S's involvement in the Clydeside Story has not only been successful in helping S to build her confidence, make friends and integrate into the community, it has also been instrumental in assisting her family's understanding of their community and in their transition to life in Govan.

Case study 8

South Lanarkshire Council: Sold on Song

Financial Information

Open Fund Project Year	Cashback Funding	Project Cost	Funding from other sources
Year 2	£30,000	£33,045	£3,045

About the project

This was a creative music project which engaged a range of young people who were vulnerable and, due to circumstances, would not normally be able to participate in this type of activity. These included young people who were looked after and also young carers. Those taking part are referred to the project by social work or from youth work services.

How did the project work?

The project provided high-quality creative experiences working with professional artists, inspiring young people to develop confidence and creativity and to gain practical music skills. The key activities were:

- Instrumental instruction
- Songwriting
- Recording of music (professionally)
- Music video – planning & production
- Showcase/performance

The project was successful in maintaining engagement with young people. It started with 15 young people, and 13 young people subsequently sustained regular engagement in the project. This high level of engagement was achieved through:

- SLC providing long-term and consistent support (there has been a commitment to this group of young people for a five year period).
- The project has built trust-based relationships with young people.
- There is a strong sense of ownership of the project by young people. The young people participated in a consultation and identified for themselves what they wanted to do, and identified the tutors that they wanted to use.
- It is resource intensive – the level of staff support is high. The project deploys youth work staff to provide practical/emotional support to young people so that they can engage in music-making.
- Although the project is flexible and responds to individuals' needs, there is clear focus on delivering a final product. The programme is structured

(four x 10 week blocks of activity) which all build toward a single goal of a performance.

- Although levels of individual support are high, the young people are supported over time to take increasing levels of responsibility within the project, building confidence and self-efficacy.
- Young people sign up to a contract which includes the behaviours and attendance expected of them, and can be excluded from the project if they fail to comply. There is a traffic light system of warnings.
- The project also addresses practical barriers to participation such as transport.

How did the project deliver against the outcomes of Cashback for Creativity?

Outcome 1: Young people, who would not normally participate, or who are considered to be vulnerable or at risk of offending, are engaged in positive activities

Outcome 2: Young people build their confidence and self-esteem, and develop positive behaviours.

Outcome 3: Young people develop confidence in their skills and develop aspirations for further learning and development

Outcome 4: Young people progress onto further learning, training and personal development opportunities.

The purpose of the programme provided an opportunity to participate in cultural activities which would otherwise not be available to this client group. It also aimed to build confidence and self-esteem among participants.

South Lanarkshire Council (Cultural Services Team) recognised the importance of long-term support for vulnerable young people. The project has been very successful at engaging vulnerable young people and in sustaining their engagement.

- Some of the young people engaged on this project have been involved with SLC's cultural projects since Phase 1 of Cashback for Creativity (Creative Identities 2008-2011). This project has provided opportunities for young people to sustain their engagement in music-making.
- A critical success factor in the project design is intensive staff support for the young people and the partnership between the various staff and agencies involved. The project provides practical support such as taxis to ensure that young people can access the project, but also provides a high level of individual personal support to support young people to sustain their participation. This support takes many forms: additional support for young people to build their confidence to engage in music-making, and to provide practical and emotional support to assist young people through transitions in their lives. (When one of the young people who had been living in homeless accommodation secured a tenancy, the project staff took him shopping to buy essential items for his flat – he had no-one else

to help him).

- The project has also built participants' personal skills and confidence through encouraging their involvement in the planning of the project and in performance. Young people are fully involved in developing the programme and content.
- As an additional benefit, the project developed a partnership with Jumpcut (another Cashback for Creativity project – see Case Study 2) to provide the young people with the opportunity to work with a professional video company to plan and produce a music video. This was additional to the original plan and developed as a result of networking between Cashback for Creativity projects. This has provided new opportunities for participants to engage in filmmaking. It provided progression opportunities for some of the young people (two young people progressed into further filmmaking activity as a result of the project)
- The young people have been working with professionals in the music and filmmaking industries. (Jumpcut introduced a famous music video producer who did workshop with the group on how to develop a music video.) This has engendered pride but also made young people want to 'step-up' their own performance. The value which young people placed on the professional input also meant that they valued their own involvement (leading to increased self-esteem).

The key objective of the project is to provide access to opportunities in the arts for young people who are vulnerable or excluded. However, the case studies show how long term support and engagement can build the skills and confidence to enable young people to progress into positive outcomes.

Female: 18 years of age.

X is 18. She was referred to the project last year as she had a chaotic lifestyle. She had gone to college but dropped out. She was initially "very difficult" in the group, creating conflict and dealing badly with conflict. After two years in the project, S has changed completely.

She is more confident - she had never sung before but is now doing lead vocals in the group – but her increased confidence has also influenced her behaviour. As her confidence has grown, she has learned to deal with issues and conflicts more constructively, and now she is a leader in the group. She has developed relationships with other young people in the group, and as one of the oldest in the group, also supports some of the younger members.

S can speak confidently about the impact of the project on her life – she says that in the past, she had no confidence and just stayed at home all the time. She could never have spoken out in a group. She feels that the project has built her confidence and her ability to work with other people. She is now a member of the youth council in her local area, something she couldn't have imagined doing in the past.

Now that she is 18, she wants to come back to the project next year as a volunteer. Her experiences in the group have also raised her career aspirations.

She has decided that she wants to work in youth work and is currently applying to college to do a youthwork qualification.

One year on from the end of the Project :

- X is at college studying towards an NC in Working With Communities
- She is a member of South Lanarkshire Youth Council, and Vice Chair for her area
- X stood as a candidate for the Scottish Youth Parliament.

Y is an 18 year old boy who first engaged in the first phase of the Cashback Creative Identities project five years ago. At that time Y was in the care system (he was looked after at home) but subsequently became homeless and was living in a hostel. The Cultural Co-ordinator (South Lanarkshire Council) has attempted to maintain engagement with Y over the years as she knew that this was the only activity that he engaged with.

During his time in homeless accommodation, he was also dealing with addictions. He had little contact with other agencies during that time, but continued to engage with the music project, although he was often disruptive and difficult. The staff worked to maintain his engagement despite his behavioural difficulties, as they were aware that the project gave Y "something to hang onto".

Last year, Y moved out of the homeless hostel when he got his own flat, and the staff supported him to move in (taking him to buy equipment for his flat) as he did not engage with other support.

"The staff are great. You really know that they're there for you"

When the current project began, Y was keen to engage again. The project used his motivation to engage as an opportunity to 'work with' Y in a constructive way and developed a contract with him that established boundaries for his behaviours, and a 5 point improvement plan.

The staff also decided that, as part of Y's development plan, he should assume some responsibilities within the project – as part of his contract, he had to take on more responsibilities for leading one of the groups, which also involved mentoring some of the young members.

Y has responded to the mantle of responsibility. His attitude to the project has changed and he now feels responsible for the outputs. He is now trying to motivate and encourage the younger members to attend regularly, to practice at home and to "buckle down" during rehearsals.

"It's clicked with me that if we want to make it good on the night [the performance] that we need to work hard."

Y also engaged with the filmmaking project through Jumpcut and developed an interest in filmmaking. He got involved in the editing of the film, working alongside the professional filmmakers to learn editing skills.

He has engaged in other filmmaking activities as a result of his involvement, progressing into mainstream activities.

Case study 9

Eden Court

Financial Information

Managed Fund Project Year	Cashback Funding	Project Cost	Funding from other sources
Year 1	£50,000	£55,000	£5,000
Year 2	£50,000	£67,498	£17,498
Year 3	£50,000	£61,156	£11,156

About the project

Eden Court is one of Creative Scotland's Regularly Funded Organisations. It is based in Inverness but delivers arts activities across the Highland region.

Eden Court received investment over the three years of Cashback for Creativity as part of the managed portfolio. Creative Scotland invested in Eden Court to provide reach across the Highland area and Moray.

Much of Eden Court's programme of work through Cashback for Creativity has focused on improving access and participation, although it has also offered opportunities for learning and progression.

How did the project work?

Access and Participation

Eden Court engaged vulnerable and at-risk young people through its relationships with a range of specialist youth services providers. Eden Court has developed strategic partnerships with Action for Children (vulnerable children), Barnardos (vulnerable children and young people) Connecting Carers (young carers), Moray Social Work Team (young people in care and homeless young people) and with The Bridge (young people not in mainstream education). It also provides bespoke projects to meet the needs of these diverse client groups. Eden Court also works in partnership with Highland Council Pupil Support Services, Highland Council Youth Action Team, Youth Highland, and Police Scotland.

The model of delivery was to work in partnership with the youth providers in both the planning, delivery and review of services. Partner agencies were involved in supporting the delivery of creative projects through providing staff to provide the

youth-work support, while the Eden Court staff provide the creative learning input.

As part of the commitment to provide access to arts for young people where there is a gap in provision, Eden Court also delivered a programme of dance/film/music to communities across Highland where young people are excluded from access due to rurality. In 2014 new opportunities were provided for young people to participate in dance in communities across Highland (Durness, Maryburgh, Dingwall, Cromarty).

Learning and Progression

Eden Court also offered opportunities for learning and progression.

- We successfully support young people who are not in education to get accreditation for their informal learning.
- We also provide opportunities for young people to gain Dance Leadership Awards, (Level 1 and Level 2).
- We have supported individuals to progress into mainstream activity by offering bursaries or by providing supported places in Eden Court's mainstream classes.
- We have supported individuals to build their employability skills and experience by providing volunteering placements and work experience placements.

Case studies in the body of the report (see Section 4.2) also show how Eden Court worked in partnership with local youth providers to develop sustainable arts activities in communities across the Highlands.

How did the project deliver against the outcomes of Cashback for Creativity?

Outcome 1: Young people, who would not normally participate, or who are considered to be vulnerable or at risk of offending, are engaged in positive activities.

Outcome 2: Young people build their confidence and self-esteem, and develop positive behaviours

Eden Court works with a range of partner organisations to access vulnerable or excluded individuals and break down barriers to participation.

Make Good HeART

This group has been developed in partnership with the Additional support Needs Officer at Highland Council. It provides access to arts activities for a small group of four girls who have complex needs.

The girls are excluded from mainstream school due to their high level of needs, and are socially excluded. The support required means that the group has to be small, and the programme is very bespoke to respond to individual need.

Initially the girls attended with their parents and support workers as each of them has difficulty engaging with new people. Although progress has been slow – it was important to give the individual time to feel safe at the classes – the group and the individuals have made significant progress.

The initial proposal was that Eden Court would provide some dance/movement classes and film classes, but the programme has been adapted over time to meet the needs and interests of the individuals. From the initial session with four individuals who had to be accompanied by parents/support workers, it is now a group that goes out on trips (visiting museums and galleries to collect content for a film project) and attending performances at Eden Court.

Critical outcomes for the young people have been the development of relationships (the girls now see each other outside the group and for the first time have friends). They have grown in confidence and independence (they can come to the classes without parents/support workers and can go out on trips to museums and galleries).

A parent of one of the participants wrote

"I'd like to take the opportunity to convey my sincere thanks to all those involved in this wonderful activity - my daughter has round the clock complex needs and finds social situations unbearable, yet, during and after this group she 'comes to life' she is engaged, motivated and most of all supported, it has a dramatic impact on sleep, mood, mental and physical wellbeing - all for the better! the group allows her to feel of worth and has allowed her to make two very positive and ongoing friendships which have grown beyond the activity and provide my daughter with a peer group that previously she never had."

Outcome 3: Young people develop confidence in their skills and develop aspirations for further learning and development

Eden Court has been successful in engaging young people in informal learning which has built their confidence, skills and their motivation and supported them to progress towards positive outcomes.

Eden Court has developed a partnership with The Bridge, which is an offsite education facility in Inverness which provides educational support to young people who are not in mainstream education.

All of the young people have intensive support needs. The Bridge operates a flexible timetable, allowing young people to attend as much as is possible for them, given individual circumstances. Some only participate in educational activity for a few hours a week.

The Cashback for Creativity project delivered by Eden Court provided a digital media option for young people from the Bridge.

Groups of four or five young people are selected by The Bridge staff to attend sessions which are held in Eden Court. The sessions cover technical skills in filming and animation, green screens, acting for film, editing software, and sound skills.

Young people then work together to develop a script and make a film. The film was screened at Eden Court, which allowed young people to invite friends and family to see their work.

Young people from the Bridge are now using their filmmaking experience to work towards Dynamic Youth Awards.

The outcomes for the young people are summarised by the head teacher of the Bridge.

"This group are students who have not been able to maintain full time mainstream education placements, even with intensive support.

They have completed a range of new activities and built new technical skills [in filmmaking] but more important has been the evidence of change within these pupils' social and personal interaction. They were chosen as a group of individuals who had issues with their self-esteem and social interactions.

..... They are all meeting the individual targets they set for their Dynamic Youth Awards. From a group of individuals who within the first two weeks could not even relate well enough together to decide on a group name we have now a group who, when supported by the adults involved, have reviewed what skills they acquired last term and have planned a project for this term. They are now working together, allocating roles and taking on individual responsibilities.

For me more importantly is the progress I've seen that cannot be measured. We now have girls who will volunteer to be filmed, a real breakthrough. One lad, who was very withdrawn initially, was observed in the café at break time "holding court" with the others.

The workshops have enabled these pupils to succeed in a way that they have not been able to do in a formal education setting."

As part of the Dynamic Youth Award, young people peer assess each other. The peer-assessment comments also evidence the outcomes for young people.

"B has become much more confident working with us in the group"

"By the end of the course S was helping everyone; he was more talkative and very funny"

"K gained confidence and worked hard at getting involved in the group"

"L became more confident with other people. She even directed the group while filming"

The other significant factor in this project is that through participation, young people are increasing their engagement in education. One of the girls who only previously attended the Bridge for two hours per week, increased her engagement to four hours per week.

P first started attending Eden Court filmmaking classes through the Bridge.

P attended digital media classes as a pupil of the Bridge over a period of two

years, and although it was not always evident to staff what he was achieving, P sustained his engagement and was a regular attender.

When the classes through the Bridge finished, P had gained sufficient confidence to attend the mainstream classes at Eden Court (teenagers film-making club). While he was not always the most engaged member of the group, he sustained his involvement, regularly turning up early for the club sessions and hanging out with the staff. It became obvious that the relationships he had built with the Eden Court staff were important to him and were the critical factor in sustaining his engagement.

When P left education, he struggled to find work, but was engaging positively with employability services. He had an activity agreement, and as part of his agreement he asked for work experience with Eden Court. The team has been able to provide him with work experience, and he has recently secured a job at McDonalds.

However, P is continuing to engage with Eden Court and has recently asked to volunteer with the younger class, as he has recognised that he enjoys working with young people and is considering youth work as a future career option.

Outcome 4: Young people progress onto further learning, training and personal development opportunities

SACRO's Moray Young Persons' Supported Accommodation is in Elgin. The project provides supported accommodation and advice and support to vulnerable young homeless people between the ages of 16 - 24. SACRO approached Eden Court to provide film and music workshops for the young people to help to engage them in a positive activity which would build their confidence, self-esteem and motivation.

Sessions ran over a period of six weeks. During the sessions, one young woman, C, was particularly enthusiastic, and the Eden Court staff suggested that she get involved in some further arts activities. The young woman expressed an interest in musical theatre, but could not afford to pay for mainstream classes.

Eden Court has enabled C to attend the mainstream musical theatre classes (through Cashback funding) which lead to London Academy of Music & Dramatic Art Qualifications.

As a result of attending, C has developed her skills, confidence and motivation. She is now hoping to go to college to study drama. In the meantime she is developing her skills through volunteering – she now volunteers at Eden Court as a support worker at the children's musical theatre classes.

Case study 10

Kibble Education and Care Centre - MovieMaker Project

Financial Information

Open Fund Project Year	Cashback Funding	Project Cost	Funding from other sources
Year 3	£10,403	£12,753	£2, 350

About the project

Kibble Education and Care is a specialist provider for young people who are at risk. It provides a range of specialist services including residential care for looked after young people from across Scotland and tailored education services for young people who struggle to stay engaged in mainstream education and learning.

This project provided opportunities to a group of young people who receive care and education at Kibble. They are young people who are:

- Looked after at Kibble's Residential Services
- Looked after in Kibble's Secure Services
- Looked after at home
- Receiving support from the Day Services

How did the project work?

The young people worked on a filmmaking project with a range of creative artists and staff from the Royal Conservatoire to develop a film script which reflected their experiences of being in care. All young people involved in this stage then had the opportunity to choose which element of filmmaking they wanted to be involved in (music, camera, on screen, editing etc). Professional staff were brought in to support each stage of the film, but the young people were given freedom and encouraged to take responsibility for the finished product.

Through the project, young people also visited the Royal Conservatoire, and a group also visited the Royal Ballet. This was a 'first time' experience for all of the young people, many of whom have had no opportunity to experience the arts or cultural organisations.

How did the project deliver against the outcomes of Cashback for Creativity?

Outcome 1: Young people, who would not normally participate or who are considered to be vulnerable or at risk of offending, are engaged in positive activities

16 young people participated in the project. All of the young people are in care - some are residential pupils at Kibble, some attend Kibble day school and one was a care leaver (who had been a residential pupil at Kibble and now lives in supported accommodation).

Many of the young people who attend Kibble display a range of challenging behaviours, including aggressive and self-harming behaviours. Many have a history of offending and are at risk of re-offending. This often means that they lack motivation, have low self-esteem or poor social skills, making them reluctant to take part in activities of this nature.

The Creative Arts Development Officer at Kibble recruited young people to the project. He targeted young people who had shown some interest in drama or young people whom he thought would particularly benefit from the experience.

The movie-making project ran over a 16 week period and was delivered at evenings and weekends, providing opportunities for young people to engage in an out-of-hours activity. All young people participated voluntarily and had to make a commitment to participation. For those who are residential, the project provided a positive and stimulating activity to do out-of-hours, but in some cases the commitment meant that young people had to give up weekend home visits to participate. Others chose to forego other activities with their friends to participate. For those who live at home, they had to make the commitment to staying behind after 'school' to participate and coming along at weekends to participate.

As a result the project has been successful in engaging young people who otherwise would not engage in arts activities, but also in providing activity at times which has potentially diverted young people from anti-social behaviours.

Outcome 2: Young people build their confidence and self-esteem, and develop positive behaviours

Staff identified that all of the young people were very proud of their achievement but that, for some young people, the project had had a profound effect. Although many of the young people have behavioural issues, there was evidence that participation in the project provided a focus for positive behaviours:

- Young people choosing to stay behind after school to participate on a voluntary basis
- Young people staying focused for a whole day of filming (many do not stick at anything)
- Some young people (many of whom do not have positive relationships with adults) developing enough confidence and trust to build relationships with the drama staff

- Young people making the decision to film very early on a Saturday morning to get the best light, even although that meant getting up really early to do so
- Young people resolving conflicts – in situations which would normally result in an argument, fights or young people absconding, a number of young people were seen to resolve conflict in order to continue with the project.

Outcome 3: Young people develop confidence in their skills and develop aspirations for further learning and development.

As a result of the project, one young person has joined a local drama group in Paisley (PACE) and one young person has joined the drama group in Kibble. Two young people applied to college (one for music and one for drama). While this outcome is not wholly attributable to the project, the project provided the young people with purpose and focus in their lives which supported them to apply to college. The project also provided them with valuable experience for their auditions.

X is 16 years old and has been in care for many years. She is vulnerable, has a history of offending and has spent some of her time in care in secure units. She dropped out of formal education at age 14.

X is in residential care and got involved in the project to give her something to do in the evenings. She had done a bit of drama in the past, and had enjoyed it but had never followed it through.

X ended up playing the lead role in the film and showed incredible commitment to the project. As a result of the project, she has had to make decisions and take responsibility for herself in a way that is often difficult for her. She committed to turning up in the evening and at weekends - some weekends she had to cancel home visits because of filming commitments.

She also had to learn to deal with disagreements with other participants. Her usual pattern is to storm out of any situation where she finds herself in conflict or faced with a problem, but during the project she resolved a conflict with another participant which would have led to one or both of them walking away from the project.

X reports that her focus has come from the fact that she has found something that she values and wants to do

"This is the first time that I really wanted to do something "

"If I hadn't been doing this, I'd be out doing crazy stuff, getting into trouble, getting drunk....."

As a result of the project, X decided to apply to college to study drama.

X's key worker reported that this was the first time in her life that she had achieved something (she has no formal qualifications). The project had been "great for her". It has provided her with a focus – in the past she would last about

20 minutes in a class then she'd walk out. Because the project became important to X, and she wanted to sustain her involvement, which also provided a mechanism to help her to consider her behaviours.

"We've been using the project as an opportunity to get her to focus on her behaviours. She has found something she likes and she's good at, and that has provided a focus for her. (Previously, she was very chaotic.) She's been practicing for her college audition and has started to plan – for example planning not to go out on Friday nights when she had filming on a Saturday morning."

Case Study 11

GMAC: Mad About Movies

Financial Information

Managed Fund Project Year	Cashback Funding	Project Cost	Funding from other sources
Year 1	£39,204	£60,000	£20,796
Year 2	£50,000	£84,775	£34,775
Year 3	£50,000	£59,700	£9,700

About the project

Mad About Movies is a unique creative programme of filmmaking and film watching activities aimed at hard to reach young people aged 10–24 years.

How did the project work?

Core to the Mad About Movies programme were:

- Senior Movie club – A film club offering monthly screenings and film appreciation for young people over 14.
- Junior Movie Club - A film-club offering monthly screenings and film appreciation for young people under 14.
- Summer School – two week long summer school for young people to make a film from scratch.

In Year 1, GMAC also delivered 'No Budget' filmmaking which trained teachers & youth workers in basic filmmaking skills so that they could make films with young people in school, youth clubs and other settings.

In Year 2, the GMAC delivered senior and junior film clubs, the Summer School (36 young people and 5 interns) and also an Easter filmmaking school for younger children (8-11 year olds) which was delivered to children from Fuse Café in Shettleston (a children and young people's project in the East End of Glasgow). This is a new partnership for GMAC which resulted from contact that was made during the previous Cashback for Creativity project (No Budget filmmaking) as the youth worker from Fuse had participated in the training. GMAC also piloted the development of Dynamic Youth Awards.

In Year 3, GMAC continued to develop the film clubs. The clubs were well attended and vibrant monthly clubs which play a critical role in engagement and retention in the Mad About Movies programme. (GMAC continues to target young people from the more disadvantaged groups and supports access by paying for travel). GMAC also delivered the popular Summer School in 2013/14 with 38 young people, six interns and volunteer mentors.

GMAC also developed a Youth Forum. This is a further progression opportunity for young people to volunteer in management and development of the programme.

Outwith the Cashback funded activity, GMAC also delivers BFI Film Academy training. This provides another learning opportunity for young people and a progression route for many of the young people who have engaged through the Cashback for Creativity programme.

How did the project deliver against the outcomes of Cashback for Creativity?

Outcome 1: Young people, who would not normally participate, or who are considered to be vulnerable or at risk of offending, are engaged in positive activities.

Outcome 2: Young people build their confidence and self-esteem, and develop positive behaviours

GMAC has been very successful in engaging young people in informal learning through filmmaking. GMAC has been particularly successful at targeting opportunities at young people from the more disadvantaged areas of the city, and at other young people who are vulnerable or at risk (see section 4.1.1.2). However, one of the key strengths of the programme has been the success in delivering learning and progression outcomes - one of the critical success factors in the model is that GMAC has designed progression routes into its programmes:

- The monthly film club acts as both an engagement tool (young people who have participated in the film club progress on to the Summer School)
- The monthly film club allows young people (from the Summer School) to sustain their engagement in film appreciation, and to sustain the peer relationships developed at the Summer School.
- GMAC has built intern posts into the Summer School programme which provide opportunities for young people (usually past participants) to use their skills/develop new skills in a tutoring role.
- Interns are encouraged to volunteer their skills on other youth projects (4 interns supported the Younger Children's Filmmaking School). This builds their experience and CV.
- GMAC also provides work experience opportunities for young people.
- GMAC supports young people to develop their portfolios for college and provides reference for college applications.

As a result, a number of young people have been supported into further learning opportunities, volunteering, training and education. Young people have also progressed into employment:

- The young person who volunteered as an intern at the Junior Filmmaking with Fuse Café went on to get a job as a trainee youth worker as a result of his involvement.
- One of the Summer School Interns went on to get a job with Urban Croft (a film production company). The experience he gained at GMAC was a critical factor in his success.

Outcome 3: Young people develop confidence in their skills and develop aspirations for further learning and development

Background: Male 16 years

X is a 16 year old boy who first came to GMAC Summer School in summer 2012. X suffers from Asperger's syndrome, which means he has difficulties with social interaction which affects his ability to make friends. His parents were concerned about his lack of social contact - through his teenage years, social connections were becoming more difficult, and he was spending more time on his own. He was becoming isolated and beginning to get depressed. His parents were trying to find new activities which would help to engage him with other young people.

Activities

Since engaging in GMAC Summer School in 2012, he continued to engage enthusiastically with GMAC (and the other young people he met at Summer School) by attending the monthly Film Club. He successfully applied to attend Summer School again in summer 2013.

Following on from his success at Summer School, he applied to join the BFI Film Academy, a 15 week programme delivered through GMAC at the Royal Conservatoire Scotland which aims to develop both the practical and theoretical knowledge and skills to help young people make a career in film a reality.

X's experiences through GMAC have confirmed his future career aspirations and he wants to apply to a filmmaking course at college when he leaves school.

The journey

X has always had an interest in films and had tried filmmaking clubs/activities in the past, but hadn't got much from them. In contrast, the Summer School at GMAC was the start of something for him.

"It's been fantastic. When I discovered GMAC, it confirmed what I want to do with my life."

What made GMAC work for X was *'the atmosphere and the support from the staff'*.

"Summer school at GMAC was like getting a professional filmmaking experience - other film things I've been to in the past just didn't give the same experience, didn't feel 'professional' - the set up at GMAC is like a professional film set. So you feel like you're working on a professional film. You learn so much, but it's fun too."

X's parents have been amazed at the transformation in X.

"GMAC has been absolutely brilliant for him. I can't say how important this has been. He's found a place where he can be - he's got people he can be with. It's literally been a life-saver"

"They have brought him on incredibly. My jaw dropped when I went to the presentation and saw what the kids had done. The kids had really pushed themselves. It provides a place where they can really focus [on film/media]"

[the film was shown at a Red carpet event at the GFT, and all the young people spoke about their involvement]

X also commented that he felt very proud of his achievements. "When we completed the film and got it shown at the GFT.....I felt very proud that I'd been a part of it".

X feels he has learned a lot about the technical side of filmmaking which will help him in his future career aspirations. During the first Summer School he worked in the production department and was particularly interested in learning about editing (and learning to use editing software). On his second Summer School, he wanted to develop his skills in using the camera, and was appointed as the main camera operator for the film which they made.

Another key outcome is his growth in confidence. His confidence has grown through developing new skills, and his self-esteem has grown through recognition of his own achievements, but a further factor in his personal growth has resulted from his reduced isolation and improved social relationships. GMAC has provided him with a peer group who is interested in film. X commented:

"at school, I get quite lonesomethere aren't many people who like the things I like."

However, at GMAC he has found a group of young people with similar interests and has been able to develop relationships with a new peer group.

"It's fantastic. I've found other people my own age, who share my passion. It makes me realise that I'm not alone"

X has recently been invited to join GMAC's Youth Forum. The Youth Forum is a consultative panel which will develop ideas on how to improve 'Mad about Movies' but the Forum also take responsibility for helping to deliver the programme for the younger age group. X was delighted to have been invited to join the Youth Panel and is keen to volunteer his time to develop GMAC's youth services.

The Future

X continues to engage in GMAC through the Film Club and Youth Forum. He also continues to make films at home. He is convinced that he wants to work in the film industry and now has a goal to go to a college to study filmmaking.

Outcome 4: Young people progress onto further learning, training and personal development opportunities.

Overview: Male 18 (progression into full time education)

Y was always interested in film – he got his first camera at age 8 and has been making home movies since then.

He first found out about GMAC through a drama club that he attended. He applied to the GMAC Summer School in 2012, and since then has done work experience at GMAC, and has progressed into a position as an intern on the Summer School in 2013.

Y wants to work in the film industry and now attends college where he is studying HNC in Film and TV. He has also set up his own production company with two friends and they regularly make short films which they post on You-Tube.

Activity

Y attended the Summer School in 2012 where he was involved in the production team. Although he was a participant, he had lots of skills and knowledge (in using the editing software) and enjoyed passing on his skills to other participants.

Y was also looking for more experience in filmmaking to build his portfolio for college, so approached GMAC to get some work experience. Y recognises that his work experience was an important step in both his skill development and his attitude to his work.

In Summer 2013, Y got the opportunity to go back to the Summer School as an intern (a voluntary position), where he supported the Summer School participants in the editing process. Again, his involvement as an intern has been critical to the development of his skills and attitude.

"At GMAC, they view the interns as doing proper work – so you have to step up"

Outcomes

Although Y had been making films on his own and has a range of skills, the skills he learned on the Summer School have been invaluable to him.

"The main thing I've got out of it is my technical skills - my skills have definitely advanced each time" [each summer school].

"I did the titles at last year's Summer School. I did them again this year, and I can really see the difference, you can see how much I've learned – it's visible"

Y has now progressed into college. He is studying for an HND in Film and Television, but is very clear about the impact that GMAC has had on his progression to date.

"I applied to college, but I didn't meet the qualification requirements. But I showed them my show reel and I got in on the basis of my work. So I wouldn't have got in if I didn't have that – and I'd done most of that at GMAC.

He also feels that his work at GMAC has set him up well for college:

"I've found that my experience means I can pick things up more quickly than some of the other students – I've done a lot of this already"

Future

Y continues to make films in his own time – he and friends have started a production company, and he is already making short films and putting them on You-Tube. He hopes to focus more on this when he finishes at college.

"I wouldn't be where I am without GMAC. The skills I've learned there have absolutely brought me to this point.

Also, they've been helping me learn more about running a production company – so that will help with the next steps too."

Outcome 4: Young people progress onto further learning, training and personal development opportunities.

Female: 18 years of age

Z initially got involved in GMAC when she applied for the BFI Film Academy (in 2013). Following on from BFI Film Academy, she started attending Mad about Movies and then also applied to attend GMAC Summer School in 2014.

As a result of the contacts she has made with other young people, Z set up an independent film production company (with a group of young people she met through GMAC). Supported by GMAC staff (and equipment) the group raised funding and made an independent short film.

She also volunteers as a member of the Youth Team at GMAC and is involved in planning and developing youth activities for GMAC.

She is also a volunteer member of the Youth Team for the Glasgow Youth Film Festival which is involved in programming the Glasgow Youth Film Festival in February 2015.

Her involvement in GMAC has had a profound impact on her career aspirations and further education options.

Z is now studying at the Royal Conservatoire of Scotland for a degree in Digital Film and Television. She said

"I wouldn't be where I am today if not for GMAC. I probably would have gone to Uni, but going to GMAC has completely changed my career path. It made me realise that you could have a career in film in Glasgow. It's an industry that's about contacts – and that's what GMAC has given me – I've got lots of contact in film in Glasgow – I've got a foot in the door"

Outcome 4: Young people progress onto further learning, training and personal development opportunities.

Male: 18 years old (engaged in GMAC from 2012-2014)

X attended a GMAC Summer School in summer 2012. He was 15 years old. It was the first time he had ever taken part in any youth/arts project. Before he attended film school, he was just making 'point and shoot' films at home.

At film school, he learned lots of new skills in filmmaking but also gained confidence - he had to give direction to people on set and had to learn to take his authority as a director. But film school opened his eyes to the film industry and the possibility of a career in film.

"I knew nothing about the film industry before - I didn't really see it as a career - I thought filmmaking was like being a painter - that you just did it in your attic till you got famous (or not) but meeting professionals like Clair - she told me about the industry and advised me about courses. Now I realise that there is an industry and a career structure. I've been looking at courses at University - I definitely want to go into the film industry."

Since then, X started to participate regularly in Mad about Movies. Through his involvement in GMAC he found out about other learning opportunities, and developed his skills and confidence through further training (e.g. BFI Film School also delivered by GMAC).

His involvement in GMAC has also resulted in him taking on volunteering roles. He is a member of GMAC's Youth Forum which plans and develops the Mad about Movies Programme, and he has volunteered to mentor younger participants on more recent GMAC Summer Schools. He also volunteered to set up a new film club at his school, and volunteered as a mentor in a school filmmaking project. He is now (2014) a volunteer on the National Youth Advisory Board for the Time to Shine strategy. X said that his reason for volunteering was that he wanted every young person in Scotland to have the chances he had had through GMAC.

He has also progressed in his filmmaking: he recently set up an independent production company with other young filmmakers and used crowd-sourcing to finance an independent film.

He has progressed into work experience positions: he successfully applied for an internship on the 2014 GMAC summer School and the 2014 BFI Film academy.

After leaving school in summer 2013, X successfully applied to Glasgow College to study Film and Television (HND).

He is also studying part time on a programme at the Royal Conservatoire called 20/40 transitions. The programme provides mentoring and a bespoke programme of training to support young people from the more deprived area of Scotland to access higher education.

X hopes to be accepted for a full time degree course in film at the Royal Conservatoire in 2015.

Case study 12

SPL Trust: Music Box

Financial Information

Managed Fund Project Year	Cashback Funding	Project Cost	Funding from other sources
Year 2	£189,000	£227,984	£38,984

About the project

Music Box aimed to take a successful pilot project which had engaged young people in informal music-making through the 'hook' of football, and replicate the model across the country in 14 Scottish Premier League Football Clubs.

The project was predominantly an Access and Participation project. It aimed to engage young people who otherwise would not access music-making opportunities. Young people were engaged in songwriting and in learning musical instruments. Young people developed confidence and self-esteem through development of new skills, and also got a sense of pride and recognition through performances and through recording their work.

How did the project work?

The project aimed to build on a model which was developed by Big Hearts which is the charitable foundation attached to Hearts Football Club in Edinburgh.

The project, managed by the SPL Trust (the charitable foundation associated with the Scottish Premier League Clubs) aimed to roll out this model at 14 football clubs, using the power, brand and pull of major Scottish Football Clubs to engage young people in high quality informal music making. The 14 participating clubs were:

- Aberdeen FC
- Celtic FC
- Dundee FC
- Dundee United FC
- Dunfermline FC
- Heart of Midlothian FC (Edinburgh)
- Hibernian FC (Edinburgh)
- Inverness Caledonian Thistle FC
- Kilmarnock FC
- Motherwell FC
- Rangers FC: Glasgow
- Ross County FC (Dingwall)

- St Johnstone FC (Paisley)
- St Mirren FC (Paisley)

what were the key challenges, and how did you overcome them?

It is important to recognise that Music Box was not a single project, but in fact 14 projects delivered by different partners in 14 different locations. While issues, challenges and successes have been different in each area, there have been a number of universal issues, principally the challenge of engaging young people.

Challenges in engaging young people

- Many of the Music Box projects have experienced difficulties in engaging young people in weekly music-making activities – numbers have been significantly lower than anticipated in most clubs.
- The number of young people who have engaged in the projects through the central website or directly through the football clubs has been minimal.
- Some Music Box projects have attempted to carry out local promotion and engagement work but without great success.
- Music Box seeks to use the draw of football to engage young people in music making. However, a number of Music Box projects have identified that the use of stadia is a barrier rather than an enabler. Some of the stadia are in inaccessible locations, and on any day other than match day, are big empty imposing buildings which are not very welcoming.

BIG HEARTS (Hearts Football Club in Edinburgh)

Activities

Music Box at Big Hearts offered both instrumental tuition and songwriting classes, with approximately half the session dedicated to learning instrumental parts and half on songwriting. However, Music Box also offered opportunities for young people to find out about the music industry - Big Hearts brought in music industry experts to talk about other aspects of the industry, and has brought in new-start bands to talk to the young people about their own experiences of setting up a band and breaking into the music industry.

Outcomes

For those who attend Music Box, there is a clear impact. Young people have developed their skills in playing instruments, and there is evidence of increased confidence among participants.

Issues

A key issue for Big Hearts, as for many of the Music Box projects has been in engaging young people in the project. There is currently a small group of young people who attend regularly, but the numbers are well below capacity.

Examples of engagement activity

There are few examples of young people joining Music Box as a result of their involvement with the Football Club but the Music Box website has not generated significant numbers of enquiries.

Big Hearts wanted to provide opportunities for young people who were most

disadvantaged, and initially made contact with a number of Edinburgh based youth organisations who provide services to young people in an attempt to engage this client group. Although there was some interest from the organisations in the offer, the timing of the offer (during the summer period) was a barrier as many of the organisations have less engagement with young people over the summer period.

Music Box has tried to offer taster events to the youth organisations to try to encourage young people to participate, but this has met with little success. Issues of timing of the sessions and accessibility of the stadium have been identified as issues.

Big Hearts has also carried out promotional work in the local community to try to engage young people from the local area. Over a four week period, Big Hearts did outreach in four different local organisations/venues (a primary school, a secondary school, a library and a youth centre). The outreach work yielded a small number of enquiries, but the majority were from young people who were already engaged in a range of other activities (and for whom finding the problem was finding the time to 'fit in' another activity).

Learning: It takes time to build relationships with youth providers and to design and develop programmes which meet their needs.

How did the project deliver against the outcomes of Cashback for Creativity?

Outcome 1: Young people, who would not normally participate, or who are considered to be vulnerable or at risk of offending, are engaged in positive activities.

Outcome 2: Young people build their confidence and self-esteem, and develop positive behaviours

Although many of the Music Box projects have struggled to engage young people in weekly music-making sessions, there are also examples of very successful Music Box projects. Where Music Box has been successful in engaging young people, the critical success factors have been:

- the organisation contracted to deliver the music-making activities has existing relationships with young people or has robust partnerships with other organisations that engage with young people
- the football club has strong links with the community and is fully engaged in the promotion and support of Music Box.

An example of a very successful Music Box is at **Inverness Caledonian Thistle Football Club.**

Inverness Caledonian Thistle Football Club

The Music Box activity at Inverness Caledonian Thistle Football Club is delivered by Feis Ross. There is a group of 25 young people who attend the weekly sessions regularly, but on occasions there have been more than 40 young people at sessions. The age group is predominantly 11-13 year olds.

The critical success factors in engaging young people:

- Fèis Rois is well known in the area and work in local schools so young people know them
- Fèis Rois carried out outreach activity, focused on promoting Music Box to young people who might not otherwise get access to music making. Fèis Rois did this through lunchtime taster sessions in local primary and secondary schools, etc)
- A critical element of the engagement has been the provision of transport to bring young people to the stadium – the Community Coach from the Club uses the Club’s mini-bus to collect children from the residential estates and outlying areas and brings them to and from the stadium.

The success of Music Box at Caledonian Thistle is due to the strengths of the delivery partner (Fèis Rois) and the high level of input from the football club.

- Fèis Rois is well known in the area, and has good links with schools and youth providers in the area so can engage with young people through its existing networks.
- The Football Club has shown an incredible commitment to the success of Music Box through the input from the Community Coach who attends the sessions, but also drives the mini-bus to collect the young people from their communities and brings them to Music Box at the football stadium.

Another example of where the project has worked well is Aberdeen.

Aberdeen Football Club

The key partner that delivers the music-making activity at this Music Box club is Aberdeen Foyer. Music Box regularly attracts over 25 young people ranging from 12 - 25 years.

Uniquely, Music Box is not delivered at the stadium like the other Music Box clubs, but at Aberdeen Foyer (which has a recording studio, DJ booth and lots of flexible space for groupwork and practice), so it is possible to have different groups working on different things, providing for different interests and abilities within the group. The move to the Foyer from the football stadium happened by chance, when the Music Box group wanted to start recording, but it ended up staying there because the facilities are better.

This does not mean that the football club is not involved – again the success of the Aberdeen Music Box is down to a strong partnership between the music provider and the Club. The club is good at promoting Music Box at the stadium and through its own marketing. The community coach has also provided opportunities for the Music Box group to perform at family fund days that the club delivers, and uses the football clubs other networks in the city to get performance opportunities for Music Box at other events.

The strength of the relationship between the Foyer and club has had wider outcomes for young people in Aberdeen. As a result of the relationship developed through Music Box, the football club has started to sponsor the Foyer’s Football Club (which was originally an organised kick-about to provide positive activity for

young people recovering from addictions). Aberdeen Football Club has provided strips, footballs, and other equipment for the Foyer's football club. It also raised money (through a bucket collection on match day) to enable the Foyer Football club to hire a proper training ground - previously they just trained in the public park.

Outcome 3: Young people develop confidence in their skills and develop aspirations for further learning and development

Outcome 4: Young people progress onto further learning, training and personal development opportunities

Dundee

Other successful Music Box projects have been delivered in Dundee where there are two SPL football clubs. The local delivery partner is The Shore, a well-established youth provider which has extensive links in the community and is well-used by young people. The Shore also has strong links with other agencies in the city who engage with disadvantaged young people and with statutory services such as social work and police.

The Music Box Club at Dens Park aims to engage young people who are vulnerable and at risk of offending, and therefore the outcomes it seeks to deliver are:

- increasing engagement in positive activities, and
- building confidence and self-esteem, and develop positive behaviours

Young people are referred through youth services and social work. The age group is 11-14. Outcomes include:

- 13 Young people reported that they have gained in confidence by being part of Music Box.
- 13 young people reported that they are involved in less anti-social behaviour and crime because of Music Box.
- 13 of the participants have said that they feel more positive about their future since attending Music Box.
- 10 young people have said that they would like to pursue a career in music
- 10 young people have gained a Dynamic Youth Award.

The Music Box at Tannadice aims to engage a different target group - young people who have an interest in music - and seeks to deliver learning and progression outcomes:

The activities and outcomes have been designed to enhance the participants' learning and push their abilities towards a possible career in music. The outcomes are impressive:

- 15 young people reported that they have gained in confidence after performing at large scale musical events.
- 12 people said they are less likely to take alcohol or drugs due to them wanting to focus on practicing and performing.
- Four young people have gained Saltire Volunteering Awards.
- 15 people have gained a Youth Achievement Award.

- Eight participants have been supported to build portfolios for music college.
- Nine people have moved into volunteering in other provision to help them gain more experience.
- Seven people reported that Music Box has helped them gain employment in the music business.
- Six people have stated that Music Box has helped them gain employment in other professions.

Appendix 2: Allocations of Programme funding in Year 2 and Year 3

Year 2 Programme Managed Funds

Organisation	Programme	Cashback investment	Art form	Expected No. of young people
GMAC	Managed	£50,000	Film	536
Eden Court	Managed	£50,000	Dance / Film / Music	453
Screen Education Edinburgh	Managed	£26,800	Film / Music	90
Scottish Youth Dance (Y-Dance)	Managed	£20,000	Dance	340
Dance Base	Managed	£25,000	Dance	40
Citymoves	Managed	£25,000	Dance	120
SPL Trust	Managed	£210,000	Music	3,500
Dance House	Managed	£50,000	Dance / Film / Music	53
Dundee Dance Partnership	Managed	£50,000	Dance	668

Open Funds

Organisation	Programme	Cashback investment	Art form	Expected No. of young people
Project Ability	Open	£15,450	Film / Visual arts	50
Media Education	Open	£26,232	Film	16
Inverclyde Council	Open	£28,248	Dance / Film / Music	80
Citadel Youth Centre	Open	£13,900	Film / Music	20
VOMO	Open	£29,540	Film	60
South Lanarkshire Council	Open	£30,000	Film / Music	20
Reeltime Music	Open	£25,840	Music	50
An Lanntair	Open	£12,276	Dance / Film	70
West Lothian Council	Open	£29,700	Film	70
Jumpcut	Open	£30,000	Film	300
Dance Ihayami	Open	£19,600	Dance	60
Scottish Chamber Orchestra	Open	£30,000	Music	120
Imaginate	Open	£27,900	Dance	60
Plantation Films	Open	£28,000	Dance / Film / Music	107
Muirhouse Youth Development	Open	£25,318	Film	40
Rural Nations	Open	£7,800	Film	26
New Rhythms for Glasgow	Open	£26,645	Music	40
Edinburgh Mela	Open	£23,000	Dance / Circus	18

Organisation	Programme	Cashback investment	Art form	Expected No. of young people
Youth Link Scotland	Dance Open Fund	£106,000	Dance	2,475

Year 3 Programme.

Managed Funds

Organisation	Programme	Cashback investment	Art form	Expected No. of young people
GMAC	Managed	50,000	Film & Digital	203
Eden Court	Managed	£50,000	Dance	257
Screen Education Edinburgh	Managed	£30,000	Film & Digital	90
Scottish Youth Dance (Y-Dance)	Managed	£29,250	Dance	450
Dance Base	Managed	£28,002	Dance	20
Citymoves	Managed	£25,000	Dance	150
Dance House	Managed	£50,000	Dance	61
Dundee Dance Partnership	Managed	£50,000	Dance	2655
Kibble Education & Care Centre	Managed	£10,403	Film & Digital	13

Open Funds

Organisation	Programme	Cashback investment	Art form	Expected No. of young people
YouthLink Scotland	Dance Open Programme	106,000.00	Dance	3624

Appendix 3: Dance Open Fund

The Dance Open Fund

Cashback for Creativities allocated £100,000 in each year of the programme to the Dance Open Fund which provided small grants (up to £5,000) to increase the numbers of young people participating in high quality dance activities.

The Dance Open Fund was managed by Youthlink Scotland. Note that the annual allocation to the Dance Open Fund is £106,000 as this includes a management fee of £6,000 to Youthlink Scotland.

Youthlink set up a national assessment panel with representatives from community safety partnerships, the youth sector, the dance sector and the Cashback for Creativity programme to assess applications to the fund. The Panel had clear terms of reference and a clear set of criteria against which to assess applications. The fund focus was on:

- Increasing access to dance programmes for young people who would not normally have access, or who are considered to be vulnerable or at risk of offending.
- Increasing the number of opportunities for young people who are from areas which demonstrate need (e.g. geographic isolation, lack of cultural opportunities, and/or areas within the top 15% on the SIMD).

The Dance Open Fund has invested a total of £291,325 over the three years of the programme and provided 8,507 new opportunities for young people to participate in dance across 27 local authorities.

- The fund supported a total of 86 organisations.
- There were 29 awards in Year 1, 28 in Year 2 and 29 in Year 3.
- Awards ranged from £480 to £5,000, with an average of award level of £3,387.

The table below details the actual level of spend in each local authority area and the numbers of young people who have been engaged through the Dance Open Fund.

	2011/12 Programme		2012/13 Programme		2013/14 Programme		Total over 3 years	
	Funding	No.	Funding	No.	Funding	No.	Total funding	Total no.
Aberdeen					3,300	140	3,300	140
Aberdeenshire					2,368	8	2,368	8
Angus	3,600	70	5,000	140			8,600	210
Argyll and Bute	4,995	9	5,000	19	4,252	21	14,247	49
Clacks					4,692	49	4,692	49
Dumfries and Galloway	3,200	175					3,200	175
Dundee	6,356	205					6,356	205
East Ayrshire	9,040	240	11,508	181	6,883	670	27,431	1,091
East Lothian			6,715	337	4,455	85	11,170	422
Edinburgh	16,514	351	20,760	617	9,677	482	46,951	1,450
Falkirk					11,157	118	11,157	118
Fife	5,000	300	5,000	170	7,055	144	17,055	614
Glasgow	11,567	121	9,670	254	5,492	146	26,729	521
Highland	8,206	218	8,758	612	5,678	990	22,642	1,820
Inverclyde	5,000	14					5,000	14
Midlothian			2,000	33			2,000	33
Moray	922	74					922	74
Na h-Eileanan Siar	2,284	69			5,028	576	7,312	645
North Ayrshire	2,571	16	2,662	18			5,233	34
North Lanarkshire	8,573	150					8,573	150
Orkney					2,644	62	2,644	62
Perth and Kinross	2,024	24	2,030	20	6,585	47	10,639	91
Renfrewshire	4,628	61	2,572	81			7,200	142
Shetland Islands			2,000	57	3,560	45	5,560	102
South Ayrshire			1,428	12	4,670	25	6,098	37
West Dunbartonshire			7,181	154	2,338	21	9,519	175
West Lothian			5,000	32	5,087	29	10,087	61
National	4,640	15					4,640	15
	£99,120	2,112	£ 97,284	2,737	£94,920	3,658	£291,325	8,507

Appendix 4: Logic model for Cashback for Communities Programme

ISSUE STATEMENT: Children, young people, families and other community members can benefit from engagement in positive activities that develop their interests and skills. Those living in challenging and difficult circumstances may have limited opportunities to be involved in positive activities in their communities. They may be at a higher risk of becoming involved in the criminal justice system. Anti-social behaviour, violence and crime particularly affects the life chances of those living in the most deprived communities. It is expected that such behaviours and their wider effects can be both prevented and tackled through the provision of various sporting, cultural, educational, developmental and social activities.

PROGRAMME GOAL(S): To expand the horizons of participants including children, young people, families and other community members and increase opportunities to develop interests and skills in enjoyable, fulfilling and supportive ways, through sporting, cultural, educational, developmental and social activities.

Activities <i>What happens in our organisation?</i>	Outputs <i>What are the tangible products of our activities?</i>	Short-term Outcomes <i>What changes do we <u>expect</u> to occur within the short term? (Up to 1 year)</i>	Intermediate Outcomes <i>What changes do we <u>want</u> to see occur after that? (1-2 years)</i>	Long-term and national Impact <i>What changes do we <u>hope</u> to see in Scotland over time? (3 years or more)</i>
Activity Category A range of sporting, cultural, educational, developmental and social activities	<ul style="list-style-type: none"> • Establishment of more opportunities to take part in a range of activities • An increase in the number of volunteers • An increase the number of trained coaches or others in support roles • More activities for 	PARTICIPATION <ol style="list-style-type: none"> 1. Increased participation in positive activity 2. Increased participation by difficult to engage and equalities groups 3. Increased opportunities for new experiences or activities for participants 	CONFIDENT COMMUNITIES <ol style="list-style-type: none"> 15. Sustained participation in positive activities 16. Sustained improvements in health and well-being 17. Sustained improvements in self-esteem and confidence 18. Sustained improvements in awareness of the benefits of 	Our young people are successful learners, confident individuals, effective contributors and responsible citizens We live longer, healthier lives We have improved the life chances for children, young people

Activities <i>What happens in our organisation?</i>	Outputs <i>What are the tangible products of our activities?</i>	Short-term Outcomes <i>What changes do we <u>expect</u> to occur within the short term? (Up to 1 year)</i>	Intermediate Outcomes <i>What changes do we <u>want</u> to see occur after that? (1-2 years)</i>	Long-term and national Impact <i>What changes do we <u>hope</u> to see in Scotland over time? (3 years or more)</i>
	children, young people and other community members within communities	4. Increased opportunities to develop interests and skills 5. Increased opportunities for continued participation by linking up and signposting to other provision DIVERSION/PROTECTION 6. Increased involvement in structured pro-social and healthy activities 7. Participants have places to go where they feel safe and comfortable	play, interactive, physical and social activities 19. Increased supportive social networks and feelings of belonging 20. More participants progress onto further learning, training, and personal development opportunities 21. Increased horizons and improved outlook amongst participants 22. Participants have influenced the opportunities available to them in their community 23. Sustained participation in community-based activity 24. Reduced levels of crime and anti-social behaviour	and families at risk We live our lives free from crime, disorder and danger We have strong resilient communities where people take responsibility for their own actions We live in well-designed, sustainable places where we are able to access the amenities and services we need

Activities <i>What happens in our organisation?</i>	Outputs <i>What are the tangible products of our activities?</i>	Short-term Outcomes <i>What changes do we <u>expect</u> to occur within the short term? (Up to 1 year)</i>	Intermediate Outcomes <i>What changes do we <u>want</u> to see occur after that? (1-2 years)</i>	Long-term and national Impact <i>What changes do we <u>hope</u> to see in Scotland over time? (3 years or more)</i>
		<p>PROGRESSION PATHWAYS</p> <ul style="list-style-type: none"> 8. Greater confidence and self-esteem among participants 9. Participants demonstrate new skills and positive changes in behaviours 10. More participants have achieved accreditation for their learning 11. Participants develop confidence in their skills and develop aspirations for further learning and development <p>ENGAGEMENT</p> <ul style="list-style-type: none"> 12. Participants are more involved in community-based activities 	<ul style="list-style-type: none"> 25. Improved perception of the community as a place to live 26. Increased community esteem and capacity to shape local development 27. Better community integration and cohesion 	

Activities <i>What happens in our organisation?</i>	Outputs <i>What are the tangible products of our activities?</i>	Short-term Outcomes <i>What changes do we <u>expect</u> to occur within the short term? (Up to 1 year)</i>	Intermediate Outcomes <i>What changes do we <u>want</u> to see occur after that? (1-2 years)</i>	Long-term and national Impact <i>What changes do we <u>hope</u> to see in Scotland over time? (3 years or more)</i>
		13. Participants develop positive peer networks and relationships 14. There is increased community-based interaction		