

Creative Scotland

# CashBack for Creativity

Phase 4

Year 2 Evaluation

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**BOP**  
Consulting



# Credits

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Citymoves

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# Executive Summary

CashBack for Creativity offers young people across Scotland the opportunity to engage in creative and cultural activity. Funded by the Scottish Government's CashBack for Communities programme, it provides high quality learning and developmental activities across all art forms.

In Year 2 of CashBack for Creativity Phase 4 a total of 5,926 young people participated in the activities of 47 projects.

This included 2,652 young people across the 15 projects within the Targeted Fund, and 3,274 young people across the 32 projects of the Open Fund.

CashBack for Creativity is reaching those living in some of Scotland's poorest areas:

51% of participants came from or took part in the 0-20% most deprived areas of Scotland, and just 18% from within the 50-100% least deprived areas of Scotland.

High numbers of participants were recorded as achieving positive outcomes as a result of taking part, including:

- 4,012 Young people reported their confidence increased
- 4,044 Young people reported they are able to do new things
- 3,820 Young people reported their (creative and technical) skills were increased
- 989 Young people gained accreditations (e.g. Arts Award)
- 3,565 Young people reported a positive impact on their wellbeing

The outcomes that scored particularly highly against what was expected in Year 2 were those related to taking part in positive activities or progressing to positive destinations. These included:

- Number of young people progressing into further opportunities

- Number of young people gaining accreditation
- Number of young people undertaking coaching, mentoring, or in supporting roles

These numbers indicate strong relationships between the grant holding organisations and local schools and colleges; a strong emphasis in the projects' designs for participants to mentor or coach their peers; and the fact that most organisations have long-term relationships with participants and their communities, leading to strong commitment to projects.

The outcome areas that scored lower than expected include:

- Participants reporting increased aspirations
- Participants reporting a positive change in their behaviour

However, as discussed in the report these should be considered alongside the recognition that not all participants were presenting deficits in aspirations or poor behaviour before or during activities.

## Year 2 overarching observations and recommendations

**Observation 1:** Projects who struggled to meet their target numbers were often those whose who lack strong partnerships, or their planned partners were unable to deliver once the CashBack programme had started. This meant the projects were unable to gain access to the anticipated number of young people, as well as gain from added resources they needed during and after the delivery.

**Recommendation:** Keep existing and potential partners closely updated to the delivery and impact it is having, 'making the ask' of how they can further support participants once they complete their time on the project. This could also help build resilience when other public support is withdrawn (e.g. local authority funding cuts), or when additional hours are required for delivery than anticipated.

**Observation 2:** The adopted evaluation methodology can make it hard for some participants to recognise their own progress against their own baseline, rather than compared to their peers or how they felt on that specific day.

**Recommendation:** Where possible provide clear guidance and in person support when participants are filling in their self-assessment questionnaires, where terms are clearly explained, and testimonial evidence is provided when relevant / required

**Observation 3:** Change in staff causing strains on project delivery, as well as reduction in evaluation buy-in and understanding (including monitoring outcomes). Common disparities and underreporting for individual Targeted Fund projects were the result of new members of staff misusing the datasheet used for recording outcomes

**Recommendation:** Ensure that all delivery staff are familiar and understand the evaluation process at point of delivery, given opportunities to (re)shape where possible. When staff move on, ensure their knowledge is included in handover notes, as well as including evaluation in job specifications during recruitment of their replacement. This will help build ownership of evaluation processes over time

**Observation 4:** Financial demands for sustained engagement continue to be felt more acutely for those in remote, more deprived areas. Cost implications of getting to the workshops mean some participants can miss out on follow up support, as well as taking part in the evaluation

**Recommendation:** Ensure additional resources are always available to cover transport and food costs where necessary. Participant evaluation questionnaires can be undertaken during provided lunches, to ensure maximum participation rates

# 1. Background

## 1.1 CashBack for Creativity

CashBack for Creativity (Phase 4; 2017-20) offers young people (10 - 24 years) across Scotland the opportunity to engage in creative and cultural activity. Funded by the Scottish Government's CashBack for Communities programme, it provides high quality learning and developmental activities across all art forms.

The key focus areas for the programme include improving the skills and confidence of young people, raising attainment and aspirations, and providing pathways for further learning, training, education and employment.

The programme operates across two funds:

- **The CashBack for Creativity Open Fund (£750k over three years)** - creates opportunities for a range of organisations, working in collaboration with artists and practitioners across the country. Applicants can apply for funding of up to £10k to deliver high quality arts activities for up to 12 months. This fund is administered by Youthlink Scotland, working on behalf of Creative Scotland. In year 2, a total of 32 organisations were provided funding (full breakdown in Appendix)
- **The CashBack for Creativity Targeted Fund (£1.5m over three years)** delivers a programme of engagement, learning, development and progression activities for targeted young people. In year 2, the Fund was delivered through 15 organisations across a broad portfolio of projects and programmes. These organisations could apply for up to £120k to support work for up to three years in duration, from 2017 (full breakdown in Appendix)

## 1.2 Evaluation approach and CashBack for Creativity

In June 2017, BOP Consulting was commissioned by Creative Scotland to evaluate Phase 4 of the CashBack for Creativity programme. Extending over both the Open Fund and the Targeted Fund, the Year Two evaluation built from the methodological approach from Year One. This included:

- Support and data gathering at a learning event in October 2018 in Dundee
- Support calls with each Targeted Fund beneficiary organisations to
  - Discuss both general and organisation specific themes and issues arising from Year 1 evaluation
  - Discuss and resolve any notable discrepancies arising across quarterly reporting
  - Discuss and resolve any issues with use of datasheets when recording the data
  - Discuss overall methods at a project level and provide additional advice and guidance where necessary
- In-depth 'case study' visits to four organisations in Year 2 (Reeltime, YTAS, Citymoves and Lyra)
- Review of all submitted end of year/end of project report forms and supporting evidence (Open and Targeted Funds)

The overall CashBack programme outcomes framework outlines a number of outcomes for projects to work towards (set by the Scottish Government). Those selected as most relevant for, and therefore guiding the intended impact for the projects funded in CashBack for Creativity are:

- Building capacity and confidence
- Developing physical and personal skills
- Having a positive change on behaviour and aspiration



- Improving wellbeing
- Improving learning, employability and employment options (positive destinations) (Targeted Fund only)
- Participating in positive activity
- Contributing positively to their communities (Open Fund only)

By considering each outcome area in turn, as well as the overall impact of the programme on the organisations themselves and the communities they operated in, this Year 2 report looks to both critically review progress but also understand what lessons can be learned from the experiences of projects.

### 1.3 Interpretation of evaluation findings

Throughout this report we have provided the total number of participants reported by projects as achieving a particular outcome. The methods for assessing whether a participant has achieved an outcome vary from project to project (i.e. in some projects questionnaires are used, in others progress is based on interviews with practitioners). There are significant differences in the numbers of participants taking part in different projects with some seeking to achieve bigger impacts with a smaller number, and others seeking to achieve more modest impacts with a larger cohort. The quantitative record of the number of individuals achieving different outcomes should therefore be considered alongside the qualitative accounts provided by projects that demonstrate how outcomes overlap and how participants experience progression journeys differently.

Another lesson from Phase 4 is that organisations across both funds have likely been underreporting outcomes due to the additional resources required for evaluation methods to be applied consistently and at scale. This lack of confidence in evaluation at the project level also means that some positive outcomes that are being achieved within projects are likely being underreported.

### 1.4 Profile of programme participants

The CashBack for Creativity programme is focused on young people between the ages of 10 and 24 years across Scotland. It was particularly targeted at those living in areas experiencing acute deprivation (i.e. on the ‘higher’ end of the Scottish Index of Multiple Deprivation (SIMD)), as well as those excluded or at risk of exclusion from school, not in education, employment or training, or those engaging in offending or anti-social behaviour (or at risk of doing so).

Across the two funds, in Year 2, a total of 5,926 young people participated in the activities of the 47 projects (Figure 1). This included 2,652 young people across the 15<sup>1</sup> projects within the Targeted Fund, and 3,274 young people across the 32 projects of the Open Fund.

**Figure 1 Total programme participant numbers**

	Grant offer letter target	Actual	Variance
Targeted	3,116	2,652	- 464
Open	3,333	3,274	-59
<b>Total</b>	<b>6,449</b>	<b>5,926</b>	<b>-523</b>

Source: Creative Scotland / BOP Consulting (2019)

Across the programme there was a slight female bias in participation (59%) (Figure 2). Around 2% of participants in the Targeted Fund projects did not identify as male or female or preferred not to disclose their gender in these terms.

<sup>1</sup> 14 projects fully completed Year 2, with Dancebase being removed after Y2 Q1

**Figure 2 Gender breakdown**

Gender	Targeted Fund	%	Open Fund	%	Programme Total	%
Male	1,073	40.5%	1,317	40.2%	2,390	40%
Female	1,518	57.2%	1,957	59.8%	3,475	59%
Prefer not to say	46	1.7%	0	0%	46	1%
Happy to say	8	0.3%	0	0%	8	0.1%
Not collected data	7	0.3%	0	0%	7	0.1%
<b>Total</b>	<b>2,652</b>	<b>100%</b>	<b>3,274</b>	<b>100%</b>	<b>5,926</b>	<b>100%</b>

Source: Creative Scotland / BOP Consulting (2019)

Across the Targeted Fund projects, of the 2,537 participants who provided their postcode and therefore were able to calculate their SIMD ranking, 49% of participants lived within the 0-20% most deprived areas of Scotland. 41% of the Open Fund projects were delivered within the 0-20% SIMD range<sup>2</sup>. Across the programme, this **averaged at 51% of participants coming from or taking part in the 0-20% most deprived areas of Scotland**, and just 18% from within the 50-100% least deprived areas of Scotland (Figure 3).

**Figure 3 SIMD breakdown (cumulative proportions)**

SIMD breakdown	Targeted Fund Participants	%	Open Fund Participants	%	Programme Total %
0-20%	1,286	49%	1,739	53%	51%
0-30%	1,675	63%	1,987	61%	62%
0-40%	1,847	71%	2,518	77%	74%
0-50%	2,046	77%	2,686	82%	80%
50-100%	491	19%	588	18%	18%
Unknown	115	4%	0	0%	2%
<b>Total</b>	<b>2,652</b>	<b>100%</b>	<b>3,274</b>	<b>100%</b>	<b>100%</b>

Source: Creative Scotland / BOP Consulting (2019)

<sup>2</sup> NB: In order to be proportionate in reporting and data management, the Targeted Fund SIMD data is based on participant postcode, and the Open Fund is based on the location of where the activity was provided.



## 2. Building capacity and confidence

One of the core outcomes that projects are seeking to achieve for participants is an increase in their self-confidence and awareness of further opportunities. Capacity and confidence in this sense can include the confidence to take part in the first place, as well as the capacity developed through acquiring new skills and trying new things. This section presents overall progress towards the targets and a discussion of the evidence provided by projects in relation to this outcome in Year 2.

**Figure 4 Progress towards targets in building capacity and confidence - based on grant offer letter**

	Targeted Fund		Open Fund		Programme Total		Variance
	Grant offer letter target	Actual	Grant offer letter target	Actual	Grant offer letter target	Actual	
Young people report their confidence increasing	2,388	2,070	2,500	1,942	4,888	4,012	-876
Young people feel able to do new things	2,387	2,154	2,500	1,890	4,887	4,044	-843
Young people go on to do new things after their initial CashBack involvement	N/A	1,043	N/A	N/A	N/A	1,043	N/A

Stakeholders report on increasing confidence/capacity of young people	N/A	85%	N/A	100%	75%	96%	+21%
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### Key findings

#### Targeted fund

- Increased levels of capacity and confidence were reported across all the projects. Standout examples included Findhorn Bay Arts, where 90% of participants reported increased confidence, as well as feeling able to do new things. Furthermore, 100% of participants in Oasis' Urban Arts programme reported a confidence increase
- Young people highlighted the creative process itself as a key way of building this confidence; being allowed to make mistakes and take ownership of their work. One young person involved in the Hot Chocolate project stated that they learned “art doesn't need to be perfect [...] you can make it your own”; they were able to play and improvise freely. This increased confidence was recognised as being a valuable life skill they could apply beyond the project, where they were able to see what they can achieve when they have the confidence to try something new
- Positive outcomes relating to confidence were gained through participants sharing their work and receiving feedback, gaining confidence through completing tasks that they didn't think they could. Staff at New Territory highlighted completing a production or project, coming up with ideas and demonstrating creative ambitions as key indicators of growing confidence among their participants.

“ I felt more confident expressing my ideas for my art work and learned that I'm a lot better at socialising with people. It was a great experience!

- Young person, Young Glasgow Talent, MCR Pathways (Targeted Fund)

### **Open Fund**

- The key sources of where confidence and capacity were built was through the opportunity for young people to step out of their comfort zones in a safe and relaxed environment, free from judgement.
- The repetition and consistency of the sessions gave participants the confidence to develop social relationships, both inside and outside of the sessions. Ignite Theatre described how they saw their participants grow from shy and introverted to outgoing and comfortable with project leaders over the course of the project
- The opportunity to create physical work which could then be exhibited or performed inspired the young people to believe in themselves and view themselves as valuable. Gaada participants' final exhibition was covered in local newspapers, as well as on BBC Radio Shetland, validating their efforts through public engagement.

# Case study 1: Access to Music, Reeltime Music

## What is Access to Music?

Access to Music is a music and podcast production programme delivered by Reeltime Music. It is split into two projects; a college access course in collaboration with New College Lanarkshire (formerly one day a week, now two including one college-based day) and a weekly course for younger participants.

## Added value of being part of Cashback for Creativity

Being part of Cashback enabled the doubling of contact time to two full days, one at Reeltime and one at New College Lanarkshire. This increased time meant that students now have more time to familiarise themselves with the college environment and access college equipment. This also enhances value for money by affording college and Reeltime staff to forge deeper, more productive and trusting relationships with students which give better insights into their individual needs.

Building on their Cashback partnership, New College Lanarkshire is currently considering establishing another course to bridge between Reeltime and full-time college. While many students progress well from the college access course, others aren't ready to move to new groups, a new environment and full-time commitment, with both partners recognising that further support is sometimes necessary. Evaluation is being undertaken to establish why some struggle, where emerging issues relate to deadline stress, organising work and completing written work.

“ I'm not ready to move onto a big new group with new people and college. Might struggle on written tasks too

- Jamie, 16, college access course

## Impact on participants

Prior to their involvement with Reeltime many of the young people had not been attending school or were classed as not in education, employment or training (NEET). Despite this, following their participation many Reeltime students have progressed to New College Lanarkshire music courses, as well as alternative colleges and courses, including volunteering opportunities with Reeltime Music and other organisations in the area.

An increase in confidence and an ability to engage with others marked participants' progression through the project – at Reeltime and at college.

“ Confidence, my confidence kind of dropped as I got into high school but since I came here it just got better and better

- Christopher, 17, college access course

This progression is a result of the informal approach taken by Reeltime Music. Young people work together on self-directed creative projects, with support from Reeltime and college staff. They also have a wide range of industry standard equipment and instruments at their disposal.

Reeltime's module-based approach has worked well with informal guidelines and flexible assessment to maximise accessibility. Verbal reporting such as podcasting has proven an accessible way of providing evidence for the evaluation. Reeltime work with participants to map out their next steps, music related or not. For those that have found working with authority figures difficult at school, the Reeltime informal approach to relationship building is well received and successful. This in turn has deepened relationships with parents and offers understanding into child development for them.

“ If I didn't go through Reeltime I don't know what I would have done because obviously stress was too much for me at school and I had to leave. I wouldn't have any

friends, or skills or music. I'd be sitting in the house alone. Because it is all so fun it takes my mind off my worries and makes it a lot easier to cope. I don't get into fights really at all with my mum or brother now. Not in years

- Jamie, 16, college access course

Similarly, the projects have provided evidence of work which can be useful in interviews for jobs or college. Groups have performed, recorded and made albums which are then uploaded to iTunes or Spotify.

### **Challenges and learning to date**

The step up to 6 contact hours daily has been challenging for some participants, many of whom have not attended school regularly. However, it also offers the opportunity to work closely with Reeltime and its tutors which in turn develops understanding in how to share with lecturers, especially if having difficulties.

For the first-year transport costs were an issue but now that students enrol at college they access travel expenses. This simple change has enabled attendance and removed a substantial barrier.

“ Going into a room here, a class full of people, with teachers and feeling comfortable, actually feeling accepted. Rather than being forced into something you're not comfortable for the sake of education. This is education for my skills rather than something forced on me

- Stewart, 17, college access course

### 3. Developing physical and personal skills

Clearly with such a broad range of project designs and participant cohorts, the range of physical and personal skills that could be developed are broad. Most projects funded by CashBack for Creativity have focused on nurturing creativity (e.g. song writing, choreography) and the technical skills that enable creative expression (e.g. music production).

**Figure 5 Progress towards targets in developing physical and personal skills – based on grant offer letter**

	Targeted Fund		Open Fund		Programme Total		Variance
	Grant offer letter target	Actual	Grant offer letter target	Actual	Grant offer letter target	Actual	
Young people gain accreditation for learning and skills development	561	335	N/A	654	561	989	428
Young people report their skills are increasing	2,364	1,930	2,500	1,701	4,864	3,631	-1,233
Stakeholders report on increased skills in young people	N/A	85%	N/A	100%	75%	96%	+21%

Source: Creative Scotland / BOP Consulting (2019)

### Key findings

#### Targeted fund

- Many young people were able to identify that they had an expanding skillset because of participation in the projects. Projects reported that they would often outline the specific skills that participants wanted to develop in advance of their participation, and where possible offer bespoke content and support to target these skills gaps
- Practical skills in music and film production, arts and crafts, dance, drama and public speaking were most commonly reported as being developed within the Targeted Fund
- Social and soft skills were also developed, including team building, communication, as well as being able to better regulate emotions and expression. Findhorn Bay noted that these individual soft skills contributed positively overall to the social development of participants as they also started to work better together as a group.

#### Open Fund

- The variety of projects in the Open Fund meant young people were able to build skills across music, drama, arts and crafts, dance and photography
- Soft skills were also developed across most Open Fund projects, including teamwork, collaboration, respectful listening and mutual support, as well as learning how to creatively process ideas and feelings. Some of these were developed unexpectedly; Gaada projects for example noticed that social skills evolved from sharing and discussing artwork (i.e. through critical engagement with the work, rather than in making it)
- Older participants had the chance to develop leadership skills, as well as designing and developing their own projects, as seen in the Music Workshop (Getting Better Together). The young people involved in this project felt that being given greater responsibility made them see they could take control of other things in their life, such as school performance.

“ I feel I have a greater appreciation for things around me and I learnt how to record my thoughts easily.

- Young Person, Journeys into the Literary Landscape, Falkland Stewardship Trust (Open Fund)

“ During the project the children started working more as a team, motivating and advising each other, and coordinating together to achieve ambitious things they could not do alone. Ideas and successful methods have cross pollinated. Instead of seeing this as copying and being possessive, they have all become more able to see the art project as an evolving, shared thing they are all contributing towards. This ability to let go of their artist ego is a great achievement towards successful creativity and lives.

- Leader, Philiphaugh Community Centre (Open Fund)



## Case study 2: Young Artists, Lyra

### What is Young Artists?

Lyra is based in Edinburgh's Craigmillar, a peripheral estate which can feel very separate to Edinburgh's festival city; often isolated and at a distance from the city's rich cultural mix.

The Young Artist programme engages multiple-disadvantaged young people and children (10-18 years) with weekly arts, dance and music workshops. In a safe and supportive environment, they create original work with the support of specialist tutors. One-to-one support is available, as well as a pick up/drop off service is provided for those who might otherwise not be able to attend.

The programme is structured around a "watch, learn, create" model.

Participants "watch" at least two professional shows a year, linking them to role models and a diverse range of work. They "learn" through skills development sessions, focusing on ideas generated by the group. And they "create" their own shows, putting skills into practice in either large showcases or smaller pieces for family and friends.

The project is young person led and foregrounds young people as decision makers. The establishment of their Culture Crew, based on Danish model Teatercentrum, supports young people to program and host three incoming productions, developing skills in front of house, technical theatre management and marketing. This approach is designed to ensure those engaged but not interested in performance have positive destinations and skills development.

### Added value of being part of Cashback for Creativity

Cashback for Creativity's support has enabled Lyra to increase and intensify its work with local schools, working closely with staff to identify those with interest and talent for performing arts, but who are less likely to access services of their own accord.

Having additional resource to work with schools has particularly benefited the most vulnerable in the community, enabling taster workshops to take place in schools. Similarly, older participants are able to meet and work with those from

other schools in their final year. In an area where there are gang and geographic tensions this is unusual, where genuine friendships are formed across schools.

Communication with participants via text and school pickups are now part of Lyra's offer and the artist team collect participants and bring them to their main hub, Artspace, where they are fed. This eases pressure on the children and takes care of barriers that might otherwise be in place; they find Lyra as a "chill place" with a "family atmosphere".

“ I have noticed a very positive atmosphere at Lyra and I'm very happy we joined

- Parent / carer

This is also a chance for the artists to work with youth workers and develop their own skills and portfolios. They were able to feed into the development process, the selection of participants, as well as the physical delivery.

### Impacts on the participants

Feedback from partnered schools reports that Lyra's involvement has impacted positively on the participants' resilience and concentration, relationships, as well as creative skills; a mixture of technical and transferrable life skills. Specific examples included improved ability to receive criticism and praise when completed a task, having a sense of humour when minor things go wrong and remaining positive, sustaining friendships even through conflict, as well as persevering with a brand-new skill which they may have to 'fail' at many times before they see progress (e.g. learning an instrument). Similar feedback comes from parents, particularly in confidence and self-belief.

The stability and support Lyra were able to provide had a wide impact on participant development and significant improvement in behaviour, ability to manage social situations and expression of their own sense of self and self-worth is the result.

“ [Why do you want Lyra sessions to continue?] Because I could dance more, and be more confident as well as making new friends.

- Participant

Over Autumn/Winter in 2018, Young Company created a new piece of work alongside professional artists, which was performed 15 times and reached over 200 audience members.

### **Challenges and learning to date**

A key lesson for Lyra from taking part in Cashback is to have a clear understanding of the staffing requirements to deliver high quality support to a group with individual personal challenges.

Each child potentially requires significant levels of support, individually or within a group, and adequate staffing has reaped significant rewards; enabling children whose environment is challenging to be supported and given space to achieve and spend quality time with adults. They've found Creative Scotland Revenue Funding has ensured a more stable core team to enable Lyra to continue this work, though continued high levels of staffing remains a challenge.

## 4. Having a positive change on behaviour and aspiration

While some behavioural changes were reported in projects, it is also important to remember that many, if not most, of the participants are not being targeted because they have behavioural difficulties. It was also reported by some projects that it was difficult to measure a clear increase in changed aspirations due to the short-term nature of some projects, or that young people found it difficult to explain their development on these terms. Stakeholders clearly reported improved aspirations among participants.

**Figure 6 Progress towards targets having positive change on behaviour and aspiration – based on grant offer letter**

	Targeted Fund		Open Fund		Programme Total		Variance
	Grant offer letter target	Actual	Grant offer letter target	Actual	Grant offer letter target	Actual	
Young people report increased aspirations	2,380	1,739	2,500	1,391	4,880	3,130	-1,750
Young people report positive changes in their behaviour	2,338	1,590	2,500	1,417	4,838	3,007	-1,831
Stakeholders report on perceived increased aspirations in young people	N/A	69%	N/A	100%	75%	91%	+16%

Source: Creative Scotland / BOP Consulting (2019)

### Key findings

#### Targeted fund

- Participants felt able to express their feelings through art, giving them a positive medium for expression as opposed to resorting to negative behaviours when they felt they couldn't express themselves in other ways. According to one participant: "[art] has helped me with my coping skills [...] if I get angry I've learned to walk away and it doesn't bother me as much anymore"
- Young people have been given the tools and space to be able to discover and discuss what further development opportunities are available to them to get them to the next stage of their personal or career development
- Some participants have had issues with formal educational systems, such as poor attendance and antisocial behaviour. Practitioners noted that the informal environment facilitated openness, allowing participants to speak more freely and discuss their concerns more than they may in formal education environments, which had a positive impact on their interpersonal behaviour.

“ At the Music Hall Community re-opening, and at our Spring Showcase, the young participants from Project Strive demonstrated excellent behaviour and a very professional approach to their performance. They were courteous to the other performance groups and sat and watched the others' pieces with patience and respect.

- Citymoves (Targeted Fund)

## Open Fund

- The opportunity to work with artists and creative industry professionals helped participants be more open minded to the arts and believe that they could forge a (viable) career for themselves in the sector. This was reported across many projects, including An Lantair, Urban Arts, Falkland Stewardship Trust and Impact Arts
- Many young people initially had low self-esteem and talked negatively about themselves, which sometimes led to disruption. Young Artists (Lyra) recognised that the safe and supported atmosphere allowed for many to discover unexpected strengths, with staff noting a marked difference in the behaviour of the participants as they became more engaged and focused in the sessions as time went on
- Creative expression allowed for the young people to make mistakes, and through this they were enabled to talk about and explore their goals and aspirations. Young people were given clear leadership and decision-making positions in the Paisley YMCA project, which they noted empowered them to feel capable to go on and achieve other things beyond the project itself.

“ A lot of the young people have low self-esteem and lack confidence in their skills and abilities. Being involved in positive activities and hearing positive reinforcement from the artist and from the other young people in the group built their confidence and self-esteem and increased their sense of self-worth

- An Lantair local youth worker (Open Fund)

# Case Study 3: Project Strive, Citymoves

## What is Project Strive?

In addition to projects delivered on their own, Citymoves work with Streetsport, Aberdeen Football Club (AFC) and HMP Peterhead to deliver Project Strive. Groups are largely male, though are open to all, and recruit from the younger end of the 10-25 age group. Participants often come from other Citymoves courses and all have SIMD postcodes.

The project delivered at AFC is a weekly class, with an attendance of approximately 10 participants, supported by two apprentices, Michael from Citymoves and Jenna through AFC. In addition, Kyle, one of AFC's youth team, volunteers. The project is delivered within a footballing setting (the team's ground) and begins each session with playing football before transitioning into dance. This sport/dance link is also present at the Northfield community project delivered with Streetsport where basketball introduces the class.

“ Football and dance are the hook to draw participants in but often chatting to workers is when the real work is done

- Ross, AFC Trust

## Added value of being part of Cashback for Creativity

Taking part in Cashback has contributed significantly to Citymoves defining its model of targeting and stimulating dance related activity among those not normally able to access such activity, on a consistent and regular basis. The regularity of contact, which the funding is able to facilitate through enhanced resources is critical for those leading difficult and often chaotic lives. It also provides an outlet to allow absorption in a pursuit; encouraging focus as well as developing coping techniques including conflict resolution.

## Impact on participants

Internal progression is encouraged, with participants moving to volunteer roles and apprenticeships. Citymoves has had great success with its apprentice scheme. For example, a previous participant, Shaun has now moved into solo performance, whereas another participant in the mixed ability group Step Forward, Michael has developed into a great dancer, joining Bring It Boys and now a paid apprentice at Citymoves. At Citymoves, Michael provides one-to-one support, as well as assisting in group work on Cashback and other projects while still performing in dance group Bring It Boys. Michael believes his engagement in both enhances his creativity as well as teaching him perseverance and increasing his confidence by participating in the progression of the young participants, as they gain resilience and develop a sense of pride (which often accompanies improved school performance).

Michael has particular learning needs and tutors have developed skills to enhance their own understanding of the best coaching routes for him. Another participant, Jenna has been employed by AFC Trust as a part time youth support worker after volunteering with them. Similarly another participant, Kyle is one of their youth squad who volunteers at the Cashback group. The involvement of this young star footballer lends star appeal, and for Kyle, his involvement has helped him gain confidence by visiting schools and talking to groups.

MC (aka Millenium Child) is a Hip-Hop artist delivering activity with Citymoves on their Cashback projects. He was particularly interested in incorporating football into this dance project collaboration with AFC, drawing on the parallels between football and dance. In Northfields estate, MC and Citymoves run a weekly drop in session which has had 50 participants attend over the first nine months. MC reports an evident rise in confidence levels and a move from being “all attitude” to “participating fully”. He reports that some now choreograph routines and have formed performance groups..

Amy, a dance artist working for Citymoves, delivers projects with MC and they have learned from each other and developed new links and contacts. Some sessions are delivered outside, and these particularly require good tutor coordination and constant vigilance and have added skills to their portfolio.

“ Some people, even at schools, are always being shouted at and here they are taught differently

- Amy, Citymoves

Bring It Boys were invited to perform at the official opening of the Aberdeen Music Halls and working with a professional dance artist to prepare was a big affirmation and gave them confidence.

“ It has brought my confidence up to another level and made me feel happier than I've been

- John, Bring It Boys

“ When you dance you're not thinking about anything else. It's taught me a lot of life lessons as well. Responsibility and being persistent

- Jake, Bring It Boys

### **Challenges and learning to date**

Transport remains a challenge for many participants – parents often aren't able to fund it, so getting to the city centre for performances or visit opportunities can be tricky to secure. This ties into concerns that the outreach programme is vulnerable following local funding cuts and demonstrates the potential issues around city centre only working.

The 3-year funding from Cashback has allowed planning in a way hitherto unprecedented. However, matched with 50% cuts in local council funding the future is still extremely challenging and threatens the large and successful outreach programme.



## 5. Improving wellbeing

The outcome relating to wellbeing is informed by work that has gone into the SHANARRI indicators. The acronym SHANARRI relates to people feeling Safe; Healthy; Achieving; Nurtured; Active; Respected; Responsible; and Included. The research which led to the SHANARRI indicators has shown that different dimensions of wellbeing overlap and are both intrinsic, extrinsic, time-limited and contextual. This can make recording and reporting wellbeing according to SHANARRI indicators problematic. As with the other outcomes, discussions with projects indicated that it is likely these were underrepresented in the quantitative reports, but the qualitative accounts of participants' development more clearly represented outcomes across the different SHANARRI dimensions.

**Figure 7 Progress towards targets in improving participants' wellbeing – based on grant offer letter**

	Targeted Fund		Open Fund		Programme Total		Variance
	Grant offer letter target	Actual	Grant offer letter target	Actual	Grant offer letter target	Actual	
Young people report increases in feelings against SHANARRI indicators	2,417	1,822	2,500	1,743	4,917	3,565	-1,352

Stakeholders report on perceived increases in SHANARRI indicators among young people	N/A	77%	N/A	100%	75%	93%	+18%
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Source: Creative Scotland / BOP Consulting (2019)

### Key findings

#### Targeted fund

- In the projects which had elements of physicality, such as dance and drama (e.g. Citymove), participants reported feeling healthier, both physically and mentally.
- Some projects reported achievements against 'clusters' of SHANARRI indicators, based on interviews with participants about ways the project had contributed to their experience on these terms
- Wellbeing benefits were reported as a result the escapism of creativity and being able "to get lost in art", as one Hot Chocolate participant put it. This role of creative activities as a distraction from negative or overthinking is well documented in other evaluations of arts-based interventions.

#### Open Fund

- Throughout the sessions, many participants established a peer network for each other, being able to freely discuss and work through their personal concerns and worries independent of their home environment which may be challenging. Ignite Theatre commented that "[participants] all feel equal and supported and have a chance to just be young people". These networks had a positive impact on their personal wellbeing, as members were seen to share and reflect their own personal challenges and therefore have higher levels of empathy

- The young people gained an increased sense of responsibility and respect through working in groups and being a part of creative decision-making, such as through performances at Lyra Arts and working together to build a group exhibition at An Lantair.

“ We have created a safe space for young people to express their creativity and make healthy lifestyle choices. They have achieved more than they thought possible through gentle encouragement and support. The field trips in particular have allowed them to make active choices, take responsibility for themselves and the wider group

- Leader, Creative Collaborations project by Neighbourhood Watch Scotland (Open Fund)

“ The chance to chat openly makes the difference, like that's different from school, here I feel like we can chat, you know? and it's cool, no one's going to attack us, it's safe we can get things of our chest, we can disagree with each other, work together and do some really cool things and yeah I'd say the workshops have helped me sort out a lot of stuff, the time to play music do constructive things but also chat yeah my confidence is well up because of it and talking about college and that made me get round to applying which yeah I don't know if I would have otherwise

- Young Person, Music Workshop by Getting Better Together (Open Fund)

“ For one young person, the 12-week workshop has been quite a journey of personal growth. "A" started off the group quite wary and unsure if he really wanted to take part. He would pop in near the end of the session and see what had been happening [...] He then was helped to understand that his ideas could be transferred into art (via screen-printing) and he completely came to life and embraced the weekly creative sessions. Once his artwork was made into t-shirts and tote bags he took so much pride in his work. He got completely involved in sharing his produce online and through social media. He helped with advertising the exhibition, he was motivated to be part of setting the exhibition up and in communicating with the media to promote it. He gained so much confidence and was so positive about himself and his skills and abilities. This has been a huge area of personal development for "A" who in the past has really been quite low and depressed with a negative opinion on himself and his skills.

- Team Leader, Disability Shetland (Open Fund)

## Case study 4: New Territory, YTAS, Toonspeak, Ignite Theatre

### What is New Territory

New Territory is a partnership project between Youth Theatre Arts Scotland (YTAS), Toonspeak Young People's Theatre and Ignite Theatre, delivered across Glasgow, Inverclyde, North Lanarkshire, West Lothian, Stirling, and Ayrshire. It incorporates new and existing weekly classes, summer projects and training for Young Arts Leaders. It is a unique collaboration for YTAS and while some elements (weekly classes, holiday courses) are delivered locally, the three partners come together to deliver residential training for Young Leaders from all areas to develop skills and share understanding.

As of the end of March 2019 New Territory youth classes, courses and training has engaged 610 participants.

### Added value of being part of Cashback for Creativity

**YTAS** has improved its knowledge and support of groups which engage young theatre makers in the 20% most deprived areas, utilising and improving its existing events and services.

**Ignite** has improved the sustainability of its organisation by securing multi-year support and development for their organisation, as well as progression opportunities for their senior participants.

**Toonspeak** has established new weekly provision in Barmulloch, developed its ability to support and evidence progression, and shared its experience of working with young theatre makers from deprived areas.

The New Territory partnership capitalises on the grassroots work of Toonspeak and Ignite, working with YTAS, to strategically plan and deliver a multi-agency approach to developing access to youth theatre. For YTAS, working with delivery organisations and sharing resources, ideas and understanding, has developed a common agenda that works locally and offers potential benefit through learning from other member organisations. Banding together has

assured value for money, by enabling pooled reporting and planning resource, as well as targeting individuals who may not otherwise be offered quality experience in their area.

YTAS report that success has impacted on mainstream activity, not just organisationally (such as Ignite developing a longer-term funding base) but also in expanding activity undertaken. Planning and delivering residential courses necessitates collaboration and has had ripple effects on types of training needed and how to deliver across all activity.

Longitudinal activity has allowed partners to see real participant progression - starting with a glimmer of ambition and ending as they present themselves as artists, able to articulate and make use of their development. Cognitively and in confidence levels the gain is enormous, and participants are then ready to develop as practitioners with transferable skills:

“ I've become a much more confident person because of this. The skills we learned were like very adaptable and helpful in everyday life

- Male young leader

“ Although I might not become an arts leader in the future I've developed skills that are transferrable

- Female young leader

## Impact on participants

Participants on the New Territory project are often young carers, asylum seekers, looked after children and young people with mental health issues. Joining Toonspeak and Ignite weekly groups is often a first experience of communal activity outside the school environment. Yet within these groups 81% report increased confidence and 79% feel able to do new things.

“ I never knew I would like theatre until Toonspeak. The area I live in Milton is not great, someone was murdered there recently. Theatre is away from all this. It gives me a break from my house and my responsibilities, but it has also made me more confident and helped me to make more friends

- Young carer, aged 16

YTAS leads in the Young Leaders activity which brings together, at residential level, those recruited to year-long training with their counterparts from Toonspeak and Ignite:

“ It's really interesting to meet people from all across the project, from different areas and to see different ways to lead

- Female young leader

Participants gain the skills and character development they need to be creative leaders and are mentored throughout to support their decision making. Participants report quantifiable increase in confidence and skills:

“ I was told last week I'd become more natural in my facilitation and development. It's great to see how

quantifiable the change is between when you start and when the project is concluding

- Male young leader

“ I was quite nervous and my mentor recommended breathing exercises and things to calm me down and ways to get control of the group, helpful little tips

- Female young leader

## Challenges and learning to date

Whilst providing strategic and programmatic benefits, the multi-agency approach also brings challenges, especially around additional levels of programme coordination. However, this process has helped YTAS understand where resource need to be focused to support local agencies. Similarly, having multi-year funding has enabled strategic planning and a planned response to challenges during delivery.

At this stage, two thirds through delivery, YTAS are reflecting on and assessing their approaches to multi-agency work at a national and strategic, partner and participant level – planning to share with members their reflections on the longer-term impact that can accrue through this approach.

## 6. Improving learning, employability and employment options (positive destinations) [Targeted Fund only]

At the core of the CashBack for Creativity programme is the intention for participants to progress into positive destinations, which may include further training and learning, as well as progressing into formal or non-formal learning opportunities within or beyond the delivery organisations. The Targeted Fund therefore has a range of targets for engaging young people in learning, training and employment, as well as enabling them to move into positive destinations once completing their participation. It was anticipated that Open Fund projects would be less likely to achieve clear progression into positive destinations based on their lower grant amounts and generally shorter time spans, however some did report data on positive destinations (with some reported observations included below). It is important to note that the positive destinations expected for participants is highly contingent on their specific circumstances and needs and should also be set being mindful of project design and duration.

The total number of participants in training or learning as part of the programme in Year 2 was 2,506, this was 140 more than intended in the grant offer letter target.

There was a target for 1,361 participants progressing into an informal learning opportunity within the organisations, which was not met. However, 2,256 participants overall were reported as progressing into other opportunities as detailed in the following table.

**Figure 8 Where Targeted Fund participants have progressed to after completion of the programme (positive destinations) Year 2**

Indicator	Grant offer letter target	Total achieved	Proportion of participants achieving this outcome
# progressing into a further informal learning opportunity in your organisation		386	6.5%
# progressing into a further informal learning opportunity in another organisation		231	3.9%
# remaining at or returning to school		1,317	22.2%
# taking a course of further or higher education		78	1.3%
# undertaking a Skills Development Scotland-funded training programme		49	0.8%
# engaging in an Activity Agreement		69	1.2%
# participating in learning or training offered by Third Sector providers / Social Enterprises / Community Learning and Development		56	0.9%
# volunteering work experience, where it is part of a recognised course or programme		29	0.5%
# engaged with Community Jobs Scotland		13	0.2%
# being employed / a Modern Apprenticeship		28	0.5%
<b>Total</b>	<b>1,361</b>	<b>2,256</b>	<b>100%</b>

Source: Creative Scotland / BOP Consulting (2019)

## Key findings

### Targeted fund

- Older participants, including alumni, were encouraged to mentor or assist with younger ones. As well as gaining leadership skills, it showed the current participants that they could move into a mentoring or teaching role following the programme. In Citymoves, for example, older participants would assist the younger ones by making them feel comfortable and guiding through some of the dance moves and routines
- Many projects promoted and brokered local training opportunities across adjacent organisations and colleges, although it was also reported that these opportunities had to be made bespoke to individual participants to be most successful
- The participants generally reported gaining a more proactive approach to seeking new opportunities (e.g. YTAS), with some achieving or aiming towards formal skills accreditations. One young person involved with Reeltime (Access to Music) said if it had not been for the project, he would not have applied for the college course that he has now.

### Open Fund

- Future partnerships and connections were enabled and developed; partner organisations of some projects requested that artists return and do more work, such as in Front Lounge's JAMD project
- Barriers to attainment, such as lack of skills development and lack of focus, were reduced by providing opportunities to young people to develop at a pace that suited them and encouraging accreditation that can be adapted easily across art forms (e.g. Arts Award)
- The most effective progression approaches were those which identified clear skills gaps with young people, encouraged them to develop them as far as possible within project delivery and also signposted them individually to other opportunities to pursue this further. However, it was also acknowledged that this wasn't always achievable when working with very large cohorts.

“ Some have secured funding for their own community projects with the digital fabrication studio, such as Cameron aged 14, who is building his own virtual reality 3D game through LEAP technology [...] he is one of our young leaders and peer mentors to other young people at the studio

- Paisley YMCA local youth worker (Open Fund)



## 7. Participating in positive activity

One of the key elements of the CashBack for Creativity fund is to enable young people who are less likely to have the opportunity to engage in, and sustain their engagement in, positive activities. This relates to providing access opportunities as a fundamental right for all children and young people in Scotland, particularly those with less access to cultural and creative resources. It is important to consider the total numbers of participants taking part in something new and sustaining their participation, before progress is measured in relation to developmental outcomes or progression pathways.

**Figure 9 Progress towards targets in participants participating in positive activity – based on grant offer letter**

	Targeted Fund		Open Fund		Programme Total		Variance
	Grant offer letter target	Actual	Grant offer letter target	Actual	Grant offer letter target	Actual	
Number participating in the activity	3,125	2,482	3,333	2,993	6,458	5,475	-983
Number who were new to this type of activity	1,936	1,939	2,000	1,744	3,936	3,683	-253
Number sustaining participation	2,370	2,110	2,500	2,461	4,870	4,571	-299

Source: Creative Scotland / BOP Consulting (2019)

### Key findings

#### Targeted fund

- The ease of accessibility meant many participants benefitted from positive activity, which they would not have otherwise (e.g. due to financial constraints). In this sense, the focus of Phase 4 on specific target groups and particularly those living in the most deprived areas has been a positive development
- Many projects had success in retaining participants over the long term and reported that positive and trusting relationships between practitioners and young people were often core to sustained participation
- Many projects reported how it was important that the sessions were fun and created positive energy for those taking part. Making the point that many participants had to feel a positive response to their experience to commit, although this could come from the right level of challenge.

“ Several of our more socially shy young people were positively buzzing after the workshop and were really animated and excited

- Tutor, Findhorn Bay Arts (Targeted Fund)

## Open Fund

- Activities gave focus and direction, providing something that participants could come back to work on and improve. This created a positive connection between creativity and their own self-worth; Journeys into the Literary Landscape (Falkland Stewardship Trust) noted that every group responded positively when it came to overcoming shyness and a lack of confidence and reporting a positive overall experience.
- For older participants, it was noted that being involved in regular sessions helped steer them away from negative activities, providing them with a positive outlet instead. One organisation commented that some participants may otherwise “be socialising in the streets and experimenting with drugs or alcohol under peer pressure”.
- Open Fund projects also reported that it was important to establish the correct level of challenge for participants for them to have a positive experience and sustain participation. Many participants hadn’t realised that creative work would be challenging in the way they expected (e.g. when compared to more traditionally ‘academic’ subjects).

“ (The young people) found it really challenging but so worthwhile in the end, they spoke about it for months after and it seems to have really made a difference to how open they are to more creative activities

- Front Lounge JAMD local youth worker (Open Fund)

## 8. Impact on communities

In addition to the outcomes already discussed, Open Fund grant holders were expected to achieve impact within their communities. This was not an explicit requirement for Targeted Fund grant holders, although many reported this as a broader impact of their work.

**Figure 10 Progress towards targets in having impacts on local communities – based on grant offer letter**

	Targeted Fund		Open Fund		Programme Total		Variance
	Grant offer letter target	Actual	Grant offer letter target	Actual	Grant offer letter target	Actual	
Number of young people are undertaking coaching, mentoring or supporting roles	N/A	N/A	0	207	0	207	207
Number who feel their links with communities are improving	N/A	N/A	1,666	1,499	1,666	1,499	-167

Source: Creative Scotland / BOP Consulting (2019)

### Key findings

#### Targeted fund

- Through their engagement with the local projects, young people felt that they could reconnect with and make worthy contributions to their communities, where before they felt excluded. Screen Education Edinburgh said that the screenings are a big part of their programmes, due to the positive responses from both the wider community and the young filmmakers, who both feel more connected to each other
- The tools provided in the projects have facilitated young people to feel inspired and capable to go on and develop arts and culture-based experiences for other local citizens. Some participants involved with the Hot Chocolate Trust project in Dundee, for example, went on to deliver screen printing workshops at youth projects elsewhere in the city
- Discussions arising from project content have resulted in changes at the organisational level. For example, gender identity was a point of discussion throughout the Platform pARTicipation project; leading to the organisation working with Glasgow Life to introduce gender neutral toilets in their venue to benefit all visitors.

#### Open Fund

- Sharing their creative work and new skills, whether through exhibitions, drama or dance performances meant that participants felt more connected to the wider community. Many projects reported how this also led to the participants being viewed in a more positive light by their local communities as a result of their achievements
- Some participants also felt more inspired to be involved with their communities, realising that they have a voice and value within it. After JAMD (Front Lounge) project ended, a small community of artists began to emerge, which they are now looking to sustain independently from the project
- Increasing civic responsibility was also reported with some of the young people involved in Shaper Caper going on to request possibilities to engage with the charity's Governance.

# Appendices

**Figure 11 CashBack for Creativity Open Fund organisations**

<b>Organisation Name</b>	<b>Local Authority</b>	<b>Actual Amount</b>
An Lanntair Ltd	Comhairle nan Eilean Siar	£8,798
Capall Dorcha Theatre Company	North Ayrshire	£3,289
conFAB	Glasgow	£5,610
Dumfries and Galloway Council - Young Peoples Services	Dumfries and Galloway	£6,000
Falkland Stewardship Trust	Fife	£10,000
Front Lounge	Dundee City	£8,475
GAADA	Shetland Islands	£9,800
Gallatown Bike Hub	Fife	£4,890
Getting Better Together Ltd	North Lanarkshire	£10,000
Granton Youth Centre	Edinburgh	£5,796
High Life Highland	Highlands	£4,765
Ignite Theatre	Glasgow	£9,800
Impact Arts (Projects) Ltd	Glasgow	£9,808
Lyra	Edinburgh	£9,960
Macrobert Arts Centre	Clackmannanshire	£10,000
Neighbourhood Watch Scotland SCIO	Glasgow	£10,000
North Edinburgh Arts	Edinburgh	£8,150
Paisley YMCA	Renfrewshire	£8,947
PEEK - Possibilities for Each and Every Kid	Glasgow	£9,242
Philiphaugh Community School	Scottish Borders	£6,365
Reeltime Music	North Lanarkshire	£3,542
Scottish Youth Film Festival (SYFF)	Edinburgh	£4,800
Shaper Caper Ltd	Dundee	£9,080

The BIG Project	Edinburgh	£3,315
The Sound Lab	Glasgow	£9,820
Tinderbox Project	Edinburgh	£6,336
WHALE Arts	Edinburgh	£10,000
Wigtown Festival Company Limited	Dumfries and Galloway	£6,706
yipworld	East Ayrshire	£10,000
Youth Community Support Agency	Glasgow	£8,525
YouthBorders	Scottish Borders	£9,689
Ysort it	West Dunbartonshire	£9,898
	<b>TOTAL</b>	<b>£251,406</b>

Source: Creative Scotland

**Figure 12 CashBack for Creativity Targeted Fund organisations**

<b>Organisations</b>	<b>Project</b>	<b>Local authority</b>	<b>Actual Amount</b>
Citymoves	Project Strives	Aberdeen City	£31,821
Eden Court	Eden Court Creative - CashBack	Highland / Moray	£40,000 <sup>3</sup>
Findhorn Bay Arts	In The Mix	Moray	£39,875
Firefly	PILOT	West Lothian	£38,666
Hot Chocolate	Stretch	Dundee City	£38,830
MCR Pathways	Young Glasgow Talent	Glasgow	£27,448
Oasis Youth Centre (Dumfries & Galloway Council)	Urban Arts Project	Dumfries & Galloway	£34,182
Platform	pARTicipation	Glasgow	£33,333
Quarriers	Oh Yellow	Glasgow	£14,404
Reeltime	Access to Music	North Lanarkshire	£22,274
SEE	CashBack for Creativity	Edinburgh	£40,000
SHMU	Youth Media Project	Aberdeen City	£40,000 <sup>4</sup>
YDance	Take the Lead	Falkirk/North Ayrshire	£35,900
YTAS	New Territory	Glasgow / Inverclyde / West Lothian / North Lanarkshire	£40,000 <sup>5</sup>
Ysort it	CreActive Street Art	West Dunbartonshire	£40,012
Dancebase		Edinburgh	-£7129
		<b>TOTAL</b>	<b>£509,616</b>

Source: Creative Scotland

<sup>3</sup> Across two local authorities, which received £20,000 each

<sup>4</sup> Shared with Citymoves

<sup>5</sup> Across three delivery partners in three local authorities, which received £10,000 each



# **BOP** Consulting

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