

---

# CashBack for Creativity

Phase 4  
Year 1 Evaluation

Creative Scotland

September 2018

---

**BOP**  
Consulting



# Credits

## Written and prepared by

Joshua Dedman, Douglas Lonie, and Barbara McKissack, BOP Consulting

## Photo Credits

Courtesy of and all rights reserved by WHALE Arts (cover image and p15), Screen Education Edinburgh (p34), Station House Media Unit (p24)

## Acknowledgments

We would like to thank all the projects and young people who have contributed to this evaluation in Year 1 of the programme, particularly those making time for visits and interviews. We recognise the hard work and resource that goes into collecting monitoring and evaluation data and appreciate everyone's efforts in doing so.

# Contents

<b>Executive summary</b> .....	<b>3</b>
<b>1. Background</b> .....	<b>5</b>
CashBack for Creativity .....	5
Evaluation approach and CashBack for Creativity outcomes .....	5
Interpretation of evaluation findings.....	6
Issues and observations on reporting.....	6
Profile of the programme participants.....	7
Budget per local authority .....	9
<b>2. Building capacity and confidence</b> .....	<b>11</b>
Key findings .....	11
Challenges .....	13
Conclusions and relevant recommendations.....	14
<b>Focus on... Recruitment and Retention</b> .....	<b>15</b>
<b>4. Developing physical and personal skills</b> .....	<b>16</b>
Challenges .....	19
Conclusions and relevant recommendations.....	19
<b>5. Having a positive change on behaviour and aspiration</b> .....	<b>20</b>
Challenges .....	23
Conclusions and relevant recommendations.....	23
<b>Focus on... Progression</b> .....	<b>24</b>
<b>6. Improving wellbeing</b> .....	<b>25</b>
Challenges .....	27
Conclusions and relevant recommendations.....	27
<b>7. Improving learning, employability and employment options (positive destinations)</b> .....	<b>28</b>

Challenges .....	30
Conclusions and relevant recommendations .....	30
<b>8. Participating in positive activity</b> .....	<b>31</b>
Challenges .....	33
Conclusions and relevant recommendations .....	33
<b>Focus on... Collaboration</b> .....	<b>34</b>
<b>9. Impact on communities</b> .....	<b>35</b>
<b>10. Impact on the organisations themselves</b> .....	<b>37</b>
<b>Appendices</b> .....	<b>39</b>

# Executive summary

## Accurately evaluating performance

Overall performance of Year 1 of the CashBack for Creativity programme is complicated by the fact that the targets set by Creative Scotland and agreed by Scottish Government were not sustained in the applications received by organisations delivering projects.

The agreed grant with Scottish Government had an overall target of 5,484 participants in year one, whereas, the successful applicants to the fund indicated that they could achievably work with 3,593 young people. The discrepancy between these numbers means that if evaluating the programme against the estimates provided to the Scottish Government before individual project applications were received, there are significant deficits in the numbers being reported. However, when evaluating the programme based on the targets set by each of the 49 projects funded through the programme, a much more accurate assessment of performance emerges; with higher numbers reported against some indicators and lower numbers against others.

## Key outputs

Overall the number of participants forecast to be engaged in Year 1 by the successful applicants to the fund is being met (3,620 in total, 1,898 in the Targeted Fund and 1,722 in the Open Fund), although, as indicated above, this is significantly lower than the number estimated prior to receipt of those applications and as outlined in Creative Scotland's Grant Offer Letter.

Those in the most deprived areas of Scotland are being strongly targeted (59% from the most deprived 20% of neighbourhoods, and 87% from the 50% most deprived neighbourhoods).

## Progress against CashBack Outcomes

When based on proportions of those actually engaged in programme activity there is strong evidence that participants are developing confidence and capacities. This is linked to acquiring new skills and being provided with access

to new opportunities. Linked to this are the high proportions of participants for whom this is a new activity (66%) and the high rate of young people sustaining their participation (83%).

There is a significant amount of data being submitted by projects showing how participants' wellbeing is improving, although this does not always seem to be recorded alongside the submitted quantitative figures for SHANARRI indicators, possibly because these indicators are so broad. This will require further attention in Year 2 to ensure that the full range of ways in which projects are affecting participants' wellbeing can be accurately recorded.

Emerging data shows that significant proportions of Open Fund participants are gaining accreditation (21%) and that across the Targeted Fund, accreditations are being achieved for 9% of participants; with many participants just beginning involvement or still taking part in activities. The disparity here is likely down to the fact that most Targeted Fund participants are continuing their participation at the time of reporting as opposed to Open Fund statistics which are summative.

There are a broad range of positive destinations being described for those completing participation (46% of all Targeted Fund participants). However, this is also currently under-representative given that the majority of Targeted Fund participants are still taking part in activities.

Although not a core CashBack Outcome for the Targeted Fund, projects across both funds are reporting strong impacts on their communities and organisations are reporting that the fund is having a positive impact in their ability to stabilise their offers and grow networks.

## Challenges

Overall there are some issues in how outcomes are being recorded quantitatively. Some organisations have taken the opportunity to refresh surveys and monitoring systems and can accurately track CashBack and broader outcomes. Others are submitting strong qualitative evidence that suggests they may be underrepresenting their quantitative outcome figures.

This is made more complex by the fact that positive outcomes tend to take place (and are therefore recorded) outside of the Quarter in which a participant

began activities, and in the case of the Annual Report, into Year 2 of CashBack funding. The outcomes figures reported here should therefore be considered as emergent rather than summative, for the Targeted Fund at least.

## **Recommendations for Year 2**

Projects should review their monitoring and evaluation approaches to ensure that they are capturing the full range of developmental outcomes being sought by the CashBack fund.

Creative Scotland and Scottish Government should consider how they can more effectively explore the 'contribution chain' of outcomes (i.e. how beginning participation leads to sustaining, leads to confidence, leads to skills, leads to progression), as this is currently underrepresented and difficult to articulate within project reporting.

External evaluation activity in Year 2 will focus on supporting organisations to implement stronger self-evaluation techniques, as well as calculating summative outcome data more accurately at a programme level (i.e. focusing on progression and outcome data for those who have completed engagement in project activities separately from those still participating).

# 1. Background

## 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 (a full list of those awarded and completing in year one is provided in the appendices). This fund is administered by Youthlink Scotland, working on behalf of Creative Scotland
- **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. The Fund is currently being delivered through 15 organisations, with a wide portfolio of projects and programmes (full list in appendices). These applicant organisations could apply for up to £120k to support work for up to three years in duration, from 2017-20.

## Evaluation approach and CashBack for Creativity outcomes

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 one evaluation has been conducted using various methods:

- Design of a self-evaluation framework shared with Targeted Fund projects in August 2017
- Production of datasheets to assist in collection of participant monitoring and outcomes data
- Support and data gathering at two learning events in August 2017 and March 2018
- In-depth 'case study' visits to four organisations in Year 1 (these were Findhorn Bay Arts, MCR Pathways, Reeltime Music and Articulate Cultural Trust)
- Review of all submitted end of year/end of project report forms and supporting evidence (Open and Targeted Funds)
- Development of a programme-level dashboard for sharing across project and programme partners and summarising monitoring data

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 (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 1 report looks to both critically review progress but also understand what early lessons can be learned.

Within the CashBack for Communities outcomes framework, targets have been set for the proportion of ‘stakeholders reporting’ a particular indicator. Within this year’s reporting we have been unable to quantify this information as most of the active projects have reported qualitative information from stakeholders, which it would be misleading to present quantitatively. We are exploring ways to better represent stakeholder views meaningfully across the projects in the future.

## Interpretation of evaluation findings

There are two main challenges that have emerged in year one in relation to the evaluation:

- Evaluation against Grant Offer Letter (GOL) targets – The evaluation framework for the Cashback for Communities programme is based on a set of agreed numerical targets linked to the number of young people estimated to be taking part across the CashBack for Creativity programme. Due to the fact that both the Open and Targeted Funds are based on an application and assessment process, which took place after the grant offer was made to Creative Scotland, this has led to a considerable difference in the number of young people being targeted by projects from that originally estimated.
- Ongoing failure to meet agreed targets - The Grant Offer Letter targets were set based on numbers of individual participants in previous years of the CashBack for Creativity programme, which were less targeted than those anticipated to take part in this phase (i.e. this year’s young people are harder to reach, engage and sustain). The revised project-level targets, which were set

once the applications had been approved, therefore give a closer indication of what the projects themselves feel is achievable within the resources available.

The effect of this overall is that the CashBack for Creativity programme is likely to consistently fail to meet its targets as agreed in the Grant Offer Letter from the Scottish Government.

Throughout the findings sections we have therefore provided tables and charts indicating progress towards outcomes at both levels. The ‘Target Lines’ that are shown within the charts represent two different levels. One (orange line) represents the percentage targets in the Grant Offer Letter (GOL) to Creative Scotland which was agreed before the individual projects had applied. The other (grey line) represents the targets that were set by individual projects in their applications and subsequent individual grant offer letters.

## Issues and observations on reporting

A core focus in year one has been supporting projects to make reliable judgements as to whether individual outcomes have been achieved based on the range of indicators provided in the CashBack for Communities outcomes framework. Projects have been supplied with a range of tools (quantitative and qualitative) to use with participants in order to judge whether an individual outcome has been achieved. Each indicator is then assessed against each participant at a project level upon submission of each quarterly report. In reality this means each participant is assessed against 16 indicators every three months across their participation. In supporting projects to use reliable data to make these assessments we are also aware that some outcomes overlap (e.g. confidence, behaviour and wellbeing) and others can be defined very broadly (e.g. aspiration). Ensuring that reliable data is being used across such a large portfolio of organisations remains a challenge looking to future years.

It is also important to note this is an interim report of a three-year programme, which has only really been active for two quarters in the first year, therefore evidence of impact against programme-level targets should not be expected in the same way as it would in a summative evaluation after all activity has taken

place (i.e. many participants beginning in Year 1 will continue to achieve outcomes into Year 2).

Also, in many cases the percentage outcomes findings from the Open Fund are higher than those from the Targeted Fund because these projects have finished and summative impact data can be collected, whereas the majority of Targeted Fund projects are in process, or in some cases have not yet begun delivery.

It should also be noted that the reporting stipulations (five reports per year for the Targeted Fund) could be considered quite burdensome for the size of grants. Although we have been working with Creative Scotland to enable this to be as straightforward as possible, some projects have indicated that they are expending significant resources on monitoring and reporting. It is hoped that this begins to feel more proportionate in Year 2 of the programme as processes have become more normalised. Creative Scotland need to review the current report process and apply any learning from Year 1.

Some reflections from grant-holders include:

“ We feel that the reporting process is too cumbersome, and it has the potential to impact on the time/budget which we would prefer to dedicate towards activity... It would be worth considering combining the Q4 report and the Annual Report into one process next year as the work to complete both has been considerable.

“ The CashBack reporting process doesn't ask about quality, relationships or integrity which are key factors for successful projects.

“ The Cashback team at Creative Scotland have been exceptionally supportive and flexible. They are actively listening to any issues and work closely to ensure that positive solutions are reached with any issues that arrive. the support with the reporting process has been exceptionally good.

## Profile of the programme participants

The CashBack for Creativity programme was specifically targeted at working with 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).

In Year 1, 13 of the 15 Targeted Fund projects began working with children and young people, and 34 Open Fund projects started and ended (and are therefore considered in this report). A full list of organisations and their grant sizes is included in the Appendix.

Across the two funds, in Year 1, a total of 3,620 young people participated in the activities of the 47 active projects (Figure 1). This included 1,898 young people within the Targeted Fund and 1,722 young people across the 34 projects of the Open Fund. Within the Grant Offer Letter there is a target of engaging 18,000 young people over the three years of the programme (8,000 in the Targeted Fund and 10,000 in the Open Fund), although this is lower when based on what the projects themselves felt they could achieve. Also, given that this is the first year of the programme we would expect there to be a lower number of participants taking part than in subsequent years as delivery becomes more embedded.



**Figure 1 Total programme participant numbers**

	Grant offer letter target	Actual	Variance	Project set targets	Actual	Variance
Targeted	2,151	1,898	-253	1,895	1,898	3
Open	3,333	1,722	-1,611	1,689	1,722	33
<b>Total</b>	<b>5,484</b>	<b>3,620</b>	<b>-1,864</b>	<b>3,593</b>	<b>3,620</b>	<b>27</b>

Source: Creative Scotland / BOP Consulting (2018)

Across the programme, the majority (60.7%) were female, with a slightly larger representation of males in the Targeted Fund compared to the Open Fund<sup>1</sup> (Figure 2).

**Figure 2 Gender breakdown**

Gender	Targeted Fund	%	Open Fund	%	Programme % Total	%
Male	791	41.7%	602	35%	1,393	38.5%
Female	1,079	56.8%	1,120	65%	2,199	60.7%
Prefer not to say	7	0.4%	0	0%	7	0.2%
Happy to say	10	0.5%	0	0%	10	0.3%
Not collected data	11	0.6%	0	0%	11	0.3%
<b>Total</b>	<b>1,898</b>	<b>100%</b>	<b>1,722</b>	<b>100%</b>	<b>3,620</b>	<b>100%</b>

<sup>1</sup> Where gender data is not collected this is likely due to restrictions in collecting personal data (e.g. street-based work where monitoring data is not collected until further into participation or at a point where it is considered safe and appropriate to do so).

Source: Creative Scotland / BOP Consulting (2018)

Across the Targeted Fund projects, of the 1,709 participants who provided their postcode and therefore were able to calculate their SIMD ranking, just under half (46%) of the participants lived within the 0-20% most deprived areas of Scotland. 74% of the Open Fund participants were within the 0-20% SIMD range<sup>2</sup>. Across the programme, this averaged at 59% of participants coming from or taking part in the 0-20% most deprived areas of Scotland, and just 8% from within the 50-100% least deprived areas of Scotland. (Figure 3 and 4)

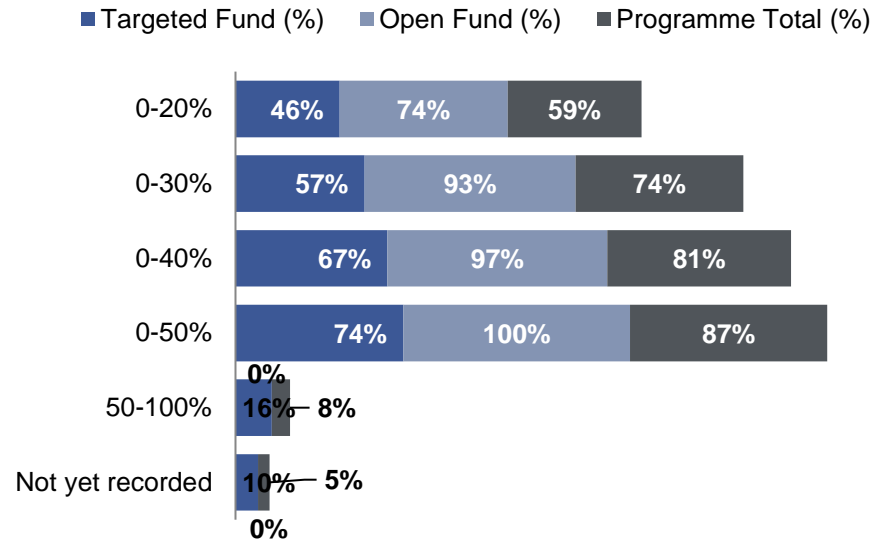
**Figure 3 SIMD breakdown (cumulative proportions)**

SIMD breakdown	Targeted Fund	%	Open Fund	%	Programme % Total	%
0-20%	878	46%	1,267	74%	2,145	59%
0-30%	1,082	57%	1,603	93%	2,685	74%
0-40%	1,268	67%	1,669	97%	2,937	81%
0-50%	1,411	74%	1,772	100%	3,133	87%
50-100%	298	16%	0	0%	298	8%
Not yet recorded	189	10%	0	0%	189	5%
<b>Total</b>	<b>1,898</b>	<b>100%</b>	<b>1,722</b>	<b>100%</b>	<b>3,620</b>	<b>100%</b>

Source: Creative Scotland / BOP Consulting (2018)

<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 based on where delivery has taken place, which may also explain some of the difference between these two observations.

**Figure 4 SIMD breakdown for the programme (cumulative proportions)**

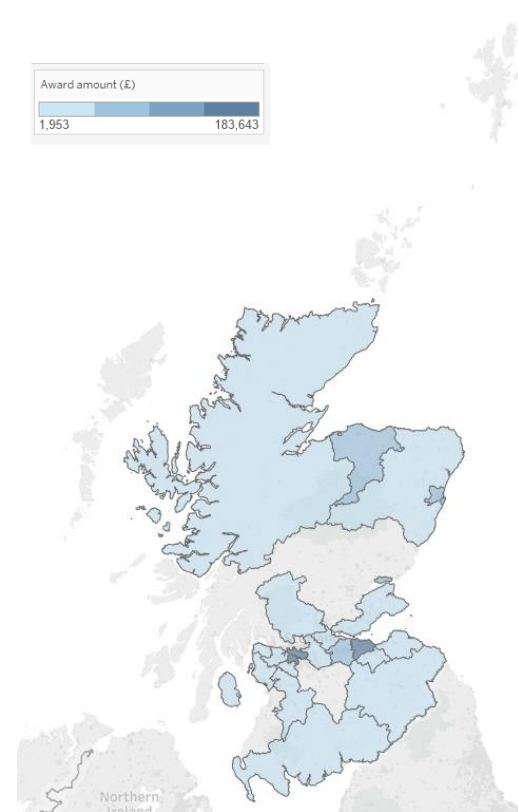


Source: Creative Scotland / BOP Consulting (2018)

## Budget per local authority

When looking at the total awards made in Year 1 across both funds there is good geographical spread of funding across Scotland, broadly in line with population density and concentration of deprivation across the country (Figure 5).

**Figure 5 Budget per local authority**



Source: Creative Scotland / BOP Consulting (2018)

<b>Local Authority</b>	<b>Total award amount (Year 1)</b>
Aberdeen City	£71,750
Aberdeenshire	£10,100
Dumfries and Galloway	£34,148
Dundee City	£60,336
East Ayrshire	£7,155
East Lothian	£5,700
East Renfrewshire	£9,100
Edinburgh	£183,643
Falkirk	£17,932
Fife	£36,300
Glasgow	£169,672
Highland	£29,380
Inverclyde	£9,990
Midlothian	£1,953
Moray	£67,825
North Ayrshire	£21,650
North Lanarkshire	£27,402
Renfrewshire	£15,485
Scottish Borders	£9,590
Stirling	£6,597
West Lothian	£58,618
<b>TOTAL</b>	<b>£854,326</b>

## 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 self-understanding. 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. This section presents overall progress towards the targets and a discussion of the evidence provided by projects in relation to this outcome.

### Key findings

**Figure 6 Progress towards targets in building capacity and confidence – based on grant offer letter**

	Targeted Fund		Open Fund		Programme Total		Actual	Variance
	Grant offer letter target	Actual	Grant offer letter target	Actual	Grant offer letter target	Actual		
Young people report their confidence increasing	1,566	1,335	2,500	1,359	4,066	2,694	-1,372	
Young people feel able to do new things	1,558	1,325	2,500	1,391	4,058	2,716	-1,342	
Young people go on to do new things after their initial CashBack involvement	0	735	0	0	0	735	735	

**Figure 7 Progress towards targets in building capacity and confidence – based on project set targets**

	Targeted Fund		Open Fund		Programme Total		Variance
	Project set targets	Actual	Project set targets	Actual	Project set targets	Actual	
Young people report their confidence increasing	1,437	1,335	1,343	1,359	2,780	2,694	-86
Young people feel able to do new things	1,392	1,325	1,418	1,391	2,810	2,716	-94
Young people go on to do new things after their initial CashBack involvement	890	735	0	0	890	735	-155

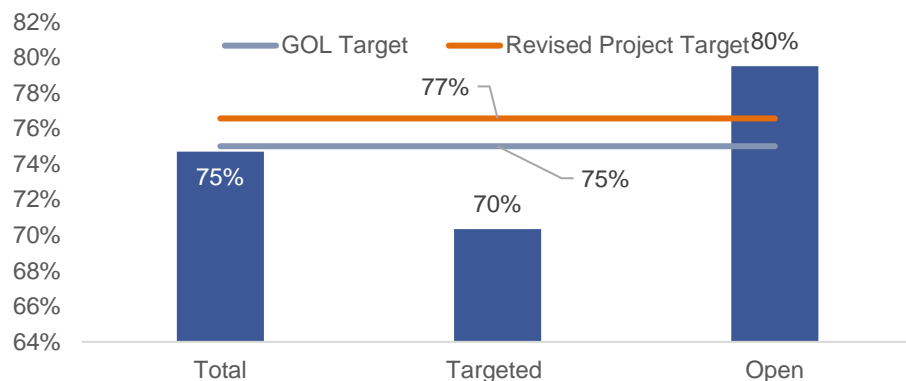
Source: Creative Scotland / BOP Consulting (2018)

As anticipated, the actual number of young people recorded as achieving the indicators is significantly below the target in the grant offer letter (Figure 6). The exception is for the number of young people going on to do new things after their initial CashBack involvement, for which no target was set in the grant offer letter.

When assessed based on the targets set by the projects themselves in their applications, programme level performance remains slightly below the numbers hoped for (Figure 7).

The Open Fund projects on average reported a higher level of confidence increasing than the Targeted Fund projects (although this is also likely due to the summative nature of the data being reported in the Open Fund).

**Figure 8 Proportion of participants reporting their confidence has increased across the two funds against GOL and revised targets**



Source: Creative Scotland / BOP Consulting (2018)

When exploring participants achieving the indicator as a proportion of all those taking part, as seen in Figure 8, across the Targeted and Open Funds, 75% reported that their confidence had increased as a result of taking part in their CashBack for Creativity project.

The link between project activities and building capacity and confidence was evident in numerous examples; e.g. where a young person has expressed a new skill, be it in dance or filmmaking, or from trying something new. This was reported as a particularly important activity for young people from more deprived

backgrounds and areas where access to cultural infrastructure and opportunities can be more limited<sup>3</sup>.

Projects reported that individual capacity and confidence was boosted when participants recognised their own achievements (i.e. developed self-efficacy). It was commonly reported that confidence developed through acquiring new skills and meeting new challenges. These were most potent when these were achievements that participants didn't think they were capable of before giving it a go. It was often reported that there was a shift in identity and participants could recognise that they were capable of things they hadn't previously considered.

“ From the very beginning, just stepping in front of a video camera, my confidence shot up. (participant)

#### 'Everyday confidence'

Alongside developing confidence around creative practice (an essential aspect of CashBack for Creativity projects), for some participants it was important to note confidence being developed in everyday activities, such as in the case of a participant from Dance Base being able to get the bus alone to take part, and the capacity to actually attend something different that they hadn't done before.

#### Confidence to contribute to the full creative process

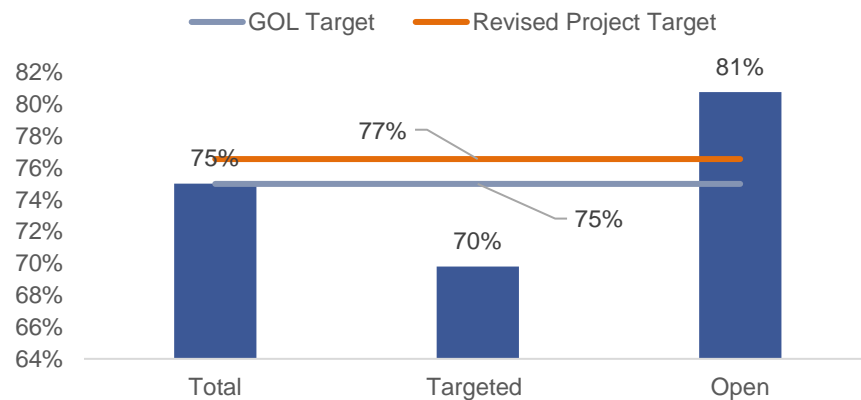
In the case of a participant of Impact Arts, being able to contribute more to the group performance process over time gave him the confidence that within a few weeks of attending workshops he had also begun taking part in film and performance workshops; contributing fully to the creative process and developing holistically.

<sup>3</sup> This is a regular finding from the Scottish Household Survey, and persisted in the findings from the 2016 annual report <http://www.gov.scot/Resource/0052/00525088.pdf>

“ I felt really proud. Normally I am quite quiet, and it was hard at the start, but it got easier. (Participant)

These examples also indicate that for some young people, and particularly those experiencing the multiple challenges of acute deprivation, the way in which capacity and confidence is measured should consider their ‘baseline’ in relation to attending or participating in activities in the first place. This also highlights the potentially longer-term work that is necessary to support these young people on meaningful progression journeys. The ‘long-tail’ impact of three-year funding for Targeted Fund projects should therefore begin to demonstrate progress *through* outcomes as time goes on.

**Figure 9 Proportion of participants reporting they feel able to do new things across the two funds against GOL and revised targets**



Source: Creative Scotland / BOP Consulting (2018)

As with the confidence indicator, a large proportion of total participants across both funds have reported that they feel able to do new things as a result of taking part; 75% of all participants across both programmes (Figure 9).

Another key aspect of impact reported in relation to Outcome 1 is the increasing confidence of staff and stakeholders in understanding how arts and creativity can help participants to develop.

At Articulate Cultural Trust, staff reported new awareness, knowledge of and confidence in using the arts, creativity and creative learning to boost the choices and chances of care experienced young people. This new ownership and belief in the value of the arts for young people was reported as invaluable for sustaining momentum for projects of these kinds, when successes aren't always apparent in the short-term or explicitly.

“ I think they are all making progress in these areas. I did not know them all before so it's not easy to gauge but from the first week of the first course up until now, they have certainly learned a lot of practical arts skills and are comfortable in participating together as a team. They are also more confident in their interactions with the artists. The practical skills are informing their sense of accomplishment and increasing their confidence when interacting with others of all ages. (Articulate Cultural Trust Stakeholder)

## Challenges

### Staff scepticism

In contrast to the reports above of increasing staff confidence, staff scepticism, though unusual, was also evident in some reports, ‘where the biggest challenge was fostering staff buy in’. In some examples, several staff were sceptical that young people would participate in creative sessions. A response was commonly

to conduct a pre-project session with setting-staff in order to bring them on board with the process, rationale and content of projects.

### **Confidence ‘spikes’**

It was noted in some reports that scores for confidence can be significantly higher in evaluations that take place immediately after a performance. For example, SHMU reported how it’s likely that higher scores can be a direct result of the excitement around a live radio broadcast and may be artificially high. For this reason, SHMU are in discussions with their partner schools to determine if it is worth considering waiting until the participants are back at school, or perhaps at the start of the next term before asking participants to undertake evaluation of effects on their confidence overall. They described how with the evaluations of their Youth Media participants, they indicate an increase in confidence, however this tends to be over a longer period of engagement and continues to grow steadily as the young person continues their journey through the programme.

### **Existing levels of confidence**

Another caveat for these figures on improved confidence is how confident participants may be before they engage with the programme. In the case of YTAS they commented that ‘many of the youth theatre participants already feel naturally confident to try new things prior to their involvement’. This means that for some participants (e.g. those already engaging in performing arts or creative activities) baseline confidence levels can be high and there may not be significant gains to be measured.

Linked to this, many participants will report confidence gains in relation to a specific skill or artform, which may not be transferable to other aspects of their lives (e.g. increased confidence in dance may not extend to increased confidence to participate more in civic engagement). This could potentially be explored further as the evaluation continues into later years.

## **Conclusions and relevant recommendations**

Across the two funds, there was a clear link between project activities and building capacity and confidence; with evidence of each of these increasing for

75% of participants. Developing confidence was most commonly reported through acquiring new skills and meeting new challenges, which could be creative and specific (e.g. choreographing a dance show, directing a short film) or non-creative and everyday (e.g. catching a bus by themselves to the weekly workshops). These were most powerful when these were achievements they didn’t think they were capable of before giving it a go; with 75% of all participants across both programmes reporting that they now feel able to do new things, as a result of taking part in the CashBack programme.

Key challenges largely surrounded the quantification of this outcome and baselining its success. It was noted in both funds that ‘confidence spikes’ immediately after a performance or finishing a key task, before trailing away over time if not followed-up (e.g. a second workshop). Similarly, there needs to be a better contextualised understanding of existing levels of confidence, where changes in confidence and capacity are related to a baseline for that individual participant. For example, noting if the confidence and capacity they need to develop is related to specific creative skills, or something more general.

## Focus on... Recruitment and Retention

We know that getting young people involved in projects can be challenging for a number of reasons. It is also important to keep them interested and engaged when they have started attending. We therefore asked our four case-study organisations to tell us a bit more about their approaches to recruitment and retention.

Projects can consider the following enabling and disabling factors and see if they apply to their context, or if it's necessary to review approaches to recruitment and retention to ensure projects are being mindful of how these factors can affect things.

### Enabling factors:

- Good partnerships with third-sector organisations and schools
- Flexibility in where projects can be delivered
- Strong and visible progression routes within and beyond projects
- Peer encouragement where possible – young people being encouraged to recruit their peers and friends where appropriate

### Disabling factors:

- Transport
- Usual adults in young people's lives not recognizing their creative capacity and encouraging them to get involved
- Complex and quickly changing life situations
- Lack of confidence in young people or coming into a completely new activity

Beyond Year 1 individual projects may wish to consider what their own enabling and disabling factors are and share their techniques with each other and their partners.





## 4. Developing physical and personal skills

As highlighted in BOP's 2017 report<sup>4</sup> for Creative Scotland, exploring young people's development in creative activities, it is important to consider the development of skills and knowledge within particular artforms, as well as the development of young people's creativities in general. This is to say, the range of ways in which they consider themselves to be creative and to act creatively.

Beyond developing skills and knowledge across particular creative fields, it's important to consider participants' creative identities; i.e. how they think of themselves as creative individuals, the ways in which they use their creative capacity to understand themselves and the people and the world around them.

Within the CashBack for Creativity projects organisations are therefore quite clear about how they are aiming to develop personal skills (such as literacy, numeracy and critical thinking skills; skills for working with others and leadership skills), as well as physical skills (e.g. physical co-ordination and movement skills in some projects), although these will always be specific to the needs of particular participants and the opportunities provided by projects.

**Figure 10 Progress towards targets in developing physical and personal skills – based on grant offer letter**

	Targeted Fund		Open Fund		Programme Total		
	Grant offer letter target	Actual	Grant offer letter target	Actual	Grant offer letter target	Actual	Variance
Young people gain accreditation	274	174	0	358	274	532	258

	Targeted Fund		Open Fund		Programme Total		
	Project set targets	Actual	Project set targets	Actual	Project set targets	Actual	Variance
Young people report their skills are increasing	1676	1239	2500	1176	4176	2415	-1761

**Figure 11 Progress towards targets in developing physical and personal skills – based on project set targets**

	Targeted Fund		Open Fund		Programme Total		
	Project set targets	Actual	Project set targets	Actual	Project set targets	Actual	Variance
Young people gain accreditation for learning and skills development	405	174	525	358	930	532	-398
Young people report their skills are increasing	1,362	1,239	1,139	1,176	2,501	2,415	-86

Source: Creative Scotland / BOP Consulting (2018)

<sup>4</sup> <http://bop.co.uk/assets/others/Creative-Scotland-CashBack-Research-Report.pdf>

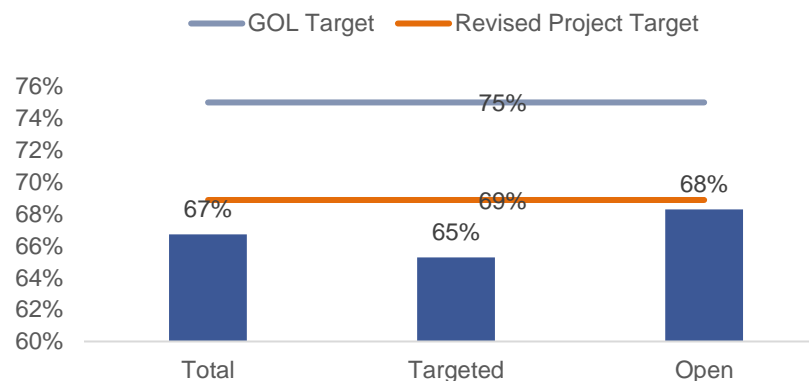
The number of young people gaining accreditation in the Targeted Fund is lower than the target set for Year 1, although this is offset slightly by the higher number gaining accreditation in the Open Fund (a full list of accreditations achieved is provided in the Appendix) (Figure 10 and 11). The number of accreditations achieved is also lower than the targets set by the projects themselves.

As with the other indicators, some of this variance can be attributed to the fact that many of those participating were still developing their confidence and skills and working towards an accreditation when their Year 1 reports were submitted. It is therefore likely that the proportion of those achieving an accreditation will increase in subsequent reporting periods.

These findings are repeated for those participants reporting an increase in skills. The actual numbers are below those set out in the grant offer letter and the project-set targets.

As with some of the other indicators this may also be the result of projects embedding robust evaluation and data collection methods by which to assess a change in skills. The extent to which projects are able to measure changes in skills will remain a focus in Year 2 to ensure this indicator is being fairly represented.

**Figure 12 Proportion of participants reporting their skills are increasing across the two funds against GOL and revised targets**



Source: Creative Scotland / BOP Consulting (2018)

Figure 12 indicates that across the Open and Targeted Fund, 67% of participants reported that their skills had increased because of taking part in their CashBack for Creativity projects. This is within 2% of the revised project target, although falls below the target set in the Grant Offer Letter. As has been stated elsewhere, it is also likely a consequence of the fact that many of the Targeted Fund projects are still working with participants and have not reported summative data.

In terms of broader data submitted we could see a range of ways that physical and personal skills were being developed in projects:

**Both ‘hard’ and ‘soft’ skills were recognised as important for participants**

Although the distinction between these definitions was regularly called into question. For example, group-working opportunities provide moments for participants to learn to depend on each other, and understand each other’s’

contributions to make a performance or output. This helps to develop the participant's personal skills in terms of working together, discussing matters, negotiating and compromising, which could be viewed as either 'soft' (given that it relates to psycho-social development), or 'hard' as the skills and the output (e.g. the performance) could be listed and represented on a CV and used to seek employment.

It should be remembered that a full range of personal skill development can be included in how progression in this outcome is being measured, not just skills which are specific to a particular artform.

### Practical skills providing spill over effects

When asked what their biggest personal achievement was, 74% of the young people taking part in Screen Education Edinburgh's programme noted it was in filmmaking. When this is unpacked further through looking at individual feedback, it was clear that in the process of creating a film, there is a spill over effect into skills demanded in other areas. Examples ranged from the very practical, such as 'camera work' and 'learning to edit', to more creative and interpersonal, such as 'being able to work with others', 'coming up with ideas and working behind the camera' and 'being able to properly write a script'.

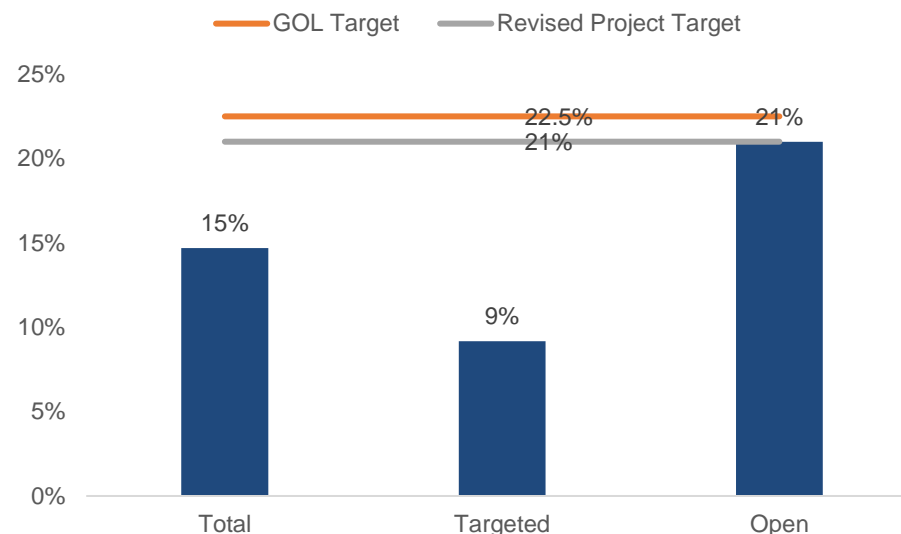
“ I have gained so much more than I thought I would. As well as gaining academic skills and widening our knowledge of the media...we widened our network and collaborated with people we didn't know. (Participant)

### The development of skills leading to increased motivation and social skills

In the case of YDance, the main feedback from participants was that they felt their fitness levels were getting better and their flexibility was improving, which in turn made them feel good about themselves. Project Managers reported visible improvement in the stamina and coordination levels of a lot of the participants, especially those who were new to this type of physical activity. As the participants fitness levels increased, the young people asked that they

extend the length of warm up activities. This meant that they not only were more capable in taking part in the sessions, they developed the desire to achieve more.

**Figure 13 Proportion of participants gaining accreditation against GOL and revised targets (NB: Only Targeted Fund has a GOL Target)**



Source: Creative Scotland / BOP Consulting (2018)

As shown in Figure 13, the total proportion of participants gaining accreditation in Year 1 is 15%, this includes 9% of Targeted Fund participants and 21% of Open Fund participants. This represents 532 accreditations being gained across both programmes in Year 1 (Targeted = 174, Open = 358; a table of accreditations achieved is included in the appendices). Clearly the proportion of accreditations achieved in the Targeted Fund is lower than intended, but again, this is likely due to the fact that many participants were still in the process of taking accreditations when the end of year reporting was required.

There were also some challenges reported in achieving the levels of accreditation intended.

## Challenges

### **Recognising the additional challenges faced by some participants and the resource implications for accreditation**

Arts Award was one of the most popular accreditations awarded across the two funds, with a total of 126 awarded in Year 1. However, this also demanded some key considerations and impacts on the organisations. These were largely around two areas. Firstly, for some organisations, a financial need to put young people forward in groups rather than individually because of the cost implications. Though beneficial in helping to build interpersonal and social skills between a cohort, it also hindered important 1:1 support, which was essential for those with learning or social engagement difficulties (e.g. dyslexia or ADHD).

### **More work than anticipated**

One organisation reported that they currently have six young people who are still working on their arts award at Bronze Level, so are therefore not yet recorded in end of year monitoring. They hadn't realised that to put participants through the Arts Award is a bigger job than they originally anticipated and have trained an additional two members of staff to help deliver it. This was a valuable addition to their team's skills base, as they will have additional support for their youth worker with delivery and assessment of the award, though demanded additional resources that weren't initially anticipated and therefore took longer than planned.

## Conclusions and relevant recommendations

Across the two funds, 67% of participants reported that their skills had increased because of taking part in CashBack for Creativity activities. While these were both 'hard' and 'soft' skills, the clear distinction between these were questioned, and it was recognised that the order in which skills are acquired is very important to consider. In developing the participants' personal skills in

terms of working together, discussing matters, negotiating and compromising, this could be viewed as both 'soft' (given that it relates to psycho-social development), and 'hard' (as necessary skills and outputs (e.g. Arts Award) that could be listed on a CV).

Key challenges around providing skills and accreditation to participants focused on the required resourcing – both in terms of finance and time. Arts Award is a popular accreditation provided to CashBack for Creativity participants, but for a number of organisations this meant training additional staff with resources they didn't initially forecast. Similarly, with the nature of the Arts Award programme, some participants were still in the process of gaining their accreditation at the time of this interim evaluation – and therefore not reflected in their initial outputs, but should be evidenced in later reporting.

Overall it is recommended that projects are encouraged to think about how they are measuring changes in participant's skills, and to encourage participants to engage in accreditation wherever possible, recognising their individual needs and the extra support this may entail.

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

This outcome relates to two quite complex areas of human development (i.e. behaviour change and aspiration change). It also assumes that participants are either displaying poor or harmful behaviour (in order for there to be an improvement), or experiencing low aspirations, which, while potentially higher among certain populations, is not a universal feature of those participants targeted by CashBack for Creativity funding.

It is therefore suggested that the indicator targets set for this outcome are considered with this in mind; i.e. significant proportions of participants do not need to change their behaviour or aspirations.

**Figure 14 Progress towards targets having positive change on behaviour and aspiration – based on grant offer letter**

	Targeted Fund		Open Fund		Programme Total		
	Grant offer letter target	Actual	Grant offer letter target	Actual	Grant offer letter target	Actual	Variance
Young people report increased aspirations	1,492	1,043	2,500	1,267	3,992	2,310	-1,682
Young people report positive changes in their behaviour	1,405	970	2,500	1,209	3,905	2,179	-1,726

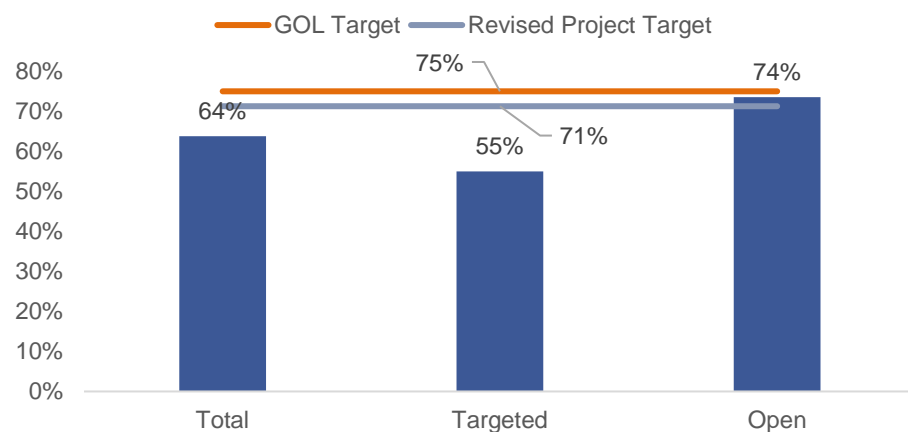
**Figure 15 Progress towards targets having positive change on behaviour and aspiration – based on project set targets**

	Targeted Fund		Open Fund		Programme Total		
	Project set targets	Actual	Project set targets	Actual	Project set targets	Actual	Variance
Young people report increased aspirations	1,312	1043	1,276	1,267	2,588	2,310	-278
Young people report positive changes in their behaviour	1,157	970	1,209	1,209	2,366	2,179	-187

Source: Creative Scotland / BOP Consulting (2018)

As with other indicators, the total number of participants who have reported a change in aspirations or behaviour is significantly lower than the targets set in the grant offer letter (Figure 14). This is repeated when based on the project-set targets across both indicators although the caveats around the Open Fund reporting summative and the Targeted fund reporting interim data likely also explains some of the difference, as can be seen in Figure 16.

**Figure 16 Proportion of participants reporting increased aspirations across the two funds against GOL and revised targets**



Source: Creative Scotland / BOP Consulting (2018)

As with all the CashBack for Communities Outcomes there is a clear overlap between confidence, skills, and the indicators included in this outcome; aspiration and behaviour. It could be assumed that aspirations increase as participants gain skills and understand the different progression routes available to them. To that end, a total of 64% of participants across the programme were recorded as having increased their aspirations in Year 1 (Figure 16). This was more evident in the Open Fund (74%), in contrast to the Targeted Fund (55%), with the same caveat included about how the summative data from closed Open Fund projects is more likely to indicate this change than the ongoing projects of the Targeted Fund.

Similarly, outcomes relating to confidence and skills are arguably pre-emptive of outcomes relating to aspiration, and we would expect this outcome to increase (closer to the summative figure reported for Open Fund projects) once participants have completed their engagement.

In the project reports there were a variety of examples of how increased aspirations were being demonstrated in projects. An example was with Screen Education Edinburgh, where feedback from young people regarding aspirations included: 95% of young people aspire to go on to something positive after completing the course, and only 5% unsure of what they want to do. In addition, 88% reported that they would like to continue making films and 91% would like to continue to work in a project within Screen Education Edinburgh. This indicates a clear aspiration to continue their learning journey, but also has implications for how this can be resourced for all participants.

### Aspiring to apply to Further Education

Dance Base reported that the majority of their young people have reported increased aspirations, with four participants currently looking into or applying to college. SHMU reported that several Youth Media participants have moved on to study media at college, explaining that their time on the Youth Media Project had encouraged them to pursue their interests as a career. It should also be remembered that CashBack for Creativity funding tends to focus on access and engaging young people into progression pathways, rather than being a programme exclusively focused on end points for the participants taking part.

### Pride building self-worth and ambition

SHMU also reported that the pride their participants felt after having completed a live radio broadcast, appearing in front of a camera, publishing an article they have written, or witnessing what they have managed to produce as part of a team, has had a powerful impact on their self-worth and ambitions for the future. This also indicates how a change in behaviour or aspiration is likely a second stage outcome after shifts in self-perception and acquiring new and useful skills.

### Discipline and persistence

Developing both personal and creative discipline was an outcome reported across several projects. This was developed both within the cohort through working within groups to complete a project, or instilled through the tutors, where participants would be unable to participate in other elements of the

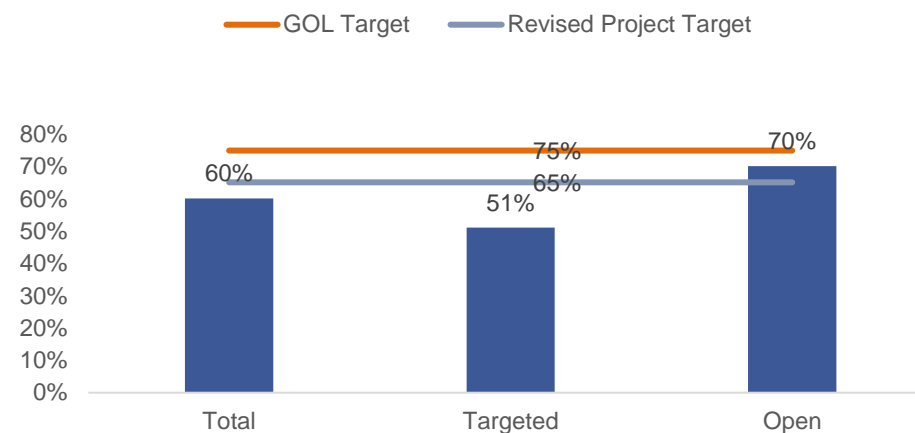
project if their behaviour was problematic, leading them to be more self-aware and consider how their behaviour can affect others.

### Positive role models

For A&M Scotland and Quarriers, positive role models in the form of youth workers and coaches leading sessions were central in reinforcing positive lifestyle choices to participants. These organisations gave young people the opportunity to meet and work with individuals who inspired them to do creative things, allowing them to realise they do have worth and talents, building their self-belief and confidence – which in turn enabled them to raise their aspirations and hopes.

“ My aspirations have certainly grown because of my involvement in these projects, just being able to work with other people and really explore creativity in both simple and complex ways, and how both can be hugely impacting. The trip and exhibition alone showed me that creativity doesn’t have a limit, that it can be whatever you want it to be and will tell stories that you would never have thought would be told. It’s all about exploration, adventure and testing all kinds of different waters... or should I say paints!  
(Participant)

**Figure 17 Proportion of participants reporting positive changes in their behaviour across the two funds against GOL and revised targets**



Source: Creative Scotland / BOP Consulting (2018)

As with the indicator relating to aspiration, the implication that all or many of the participants taking part should be improving their behaviour is not entirely appropriate for the inclusive model of practice adopted by the organisations delivering work – i.e. most of whom take an asset-based approach to the young people they work with rather than a deficit-based approach, and this is a core aspect of why projects are successful.

That said, in line with the monitoring requirements of the fund, overall it was reported that 60% of participants had positively changed their behaviour as a result of taking part (Figure 17). This was more evident in the Open Fund, in contrast the Targeted Fund, likely for the reasons already stated.

## Challenges

### Definition of indicator

Some organisations reported that young people did not understand what 'aspirations' meant when they were being asked to evaluate their involvement, which indicates a need to review any evaluation material and ensure it is understood by all those expected to engage with it.

As noted above, projects also reported that there was not always a need for behaviour change among participants. Future reporting on this outcome could perhaps focus more specifically on those populations where behaviour change is deemed to be a priority. Or projects can be supported to explore and report on behaviour change in a broader sense (e.g. how learning something new has meant that they are doing things differently than previously, although not that the previous behaviour was necessarily negative).

## Conclusions and relevant recommendations

Across the two funds, there is a clear overlap between confidence and skills, with increasing aspiration and behaviour change. To this end, a total of 64% of participants across the programme were recorded as having increased their aspirations in Year 1, but this may increase in the future as 'first stage' outcomes are achieved and reported.

Key examples of increased aspiration included: aspiring to applying to further education, encouraging individual discipline and persistence and thinking through future career options. These were achieved through providing a 'safe space' for participants to develop their experiences and creative identity with like-minded individuals, as well as exposing them to positive role models who reinforced positive lifestyle choices.

Overall it was reported that 60% of participants had positively changed their behaviour as a result of taking part. This comes with the understanding that the programmes takes an asset-based approach to the young people they work with rather than a deficit-based approach – and that not all or many of the

participants should necessarily be improving their behaviour based on how the outcome is currently interpreted.



## Focus on... Progression

We understand that progression can mean different things for different young people, and, depending on their starting point can take different forms. Across all the CashBack outcomes there is a clear intention for young people to develop positively, but our case-study organisations helped us to explore the concept of progression in greater detail.

**Self-efficacy as a first step** – it was recognized that in order to progress their own learning and potentially move on to further specialization, courses, or accreditation, it was necessary for young people to develop their self-efficacy. This relates to their own self-belief and understanding that they are capable of doing the skill they are involved in (e.g. music, drama, dance), or at least capable of seeing their own learning pathway towards mastering that skill.

**Identity and understanding creative development** – It was also suggested that an early step in progression is that young people understand they have an identity as a creative person (whether as a musician, dancer, artist or something else). In accepting this, often new, identity, they have to learn the steps they have to follow to continually develop and hone their crafts and skills.

**Working with different venues and providers** – project providers can work with interesting and novel partners and venues, particularly those that participants may be less likely to approach themselves. It was often described how visits to venues and discussions with venue staff can act as a catalyst for young people moving things up a level or committing to a course of action.

**Understanding trajectories as separate from school** – for some young people it was important that their progression pathway felt separate from school in order for them to commit fully, for others, continuing to engage or reengaging with school was the main progression outcome. It was important that an individual's relationship with school was considered and understood in order that the most effective approach could be established.

**Working with partners to design bespoke routes** – a 'behind the scenes' approach working with project partners (e.g. schools, colleges, other education providers or employers) was often cited as successful, so that when it is known

that a young person is likely to be ready for the next step, there are clear opportunities for them to move into something.

**Enabling young people to be in control of their progression journeys** – It was also suggested that, despite the need for this 'behind the scenes' work, young people need to be in control of their progression pathways. For young people to really commit to their development they have to recognize their own agency in moving things forward. This requires projects to provide the frameworks, but also the freedom for young people to have a genuine choice about how they develop their talents and skills.

**Progression frameworks across projects and programmes** – many organisations enable progression by having strategic approaches to how they align different projects and programmes within the organisation. This means that everyone working with a young person, and the young person themselves, understands what opportunities there are for next steps from access to specialization. This often includes volunteering or work opportunities within the provider organisations, as well as routes into and through accreditation or further skill development.



## 6. 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<sup>5</sup>. This makes measuring and demonstrating wellbeing somewhat problematic, despite efforts to simplify the process (e.g. should projects include a measurable change in wellbeing if it relates to just one of the SHANARRI indicators, or the effect is only measurable during the course of an activity, but not afterwards?).

**Figure 18 Progress towards targets in improving participants' wellbeing – based on grant offer letter**

	Targeted Fund		Open Fund		Programme Total		
	Grant offer letter target	Actual	Grant offer letter target	Actual	Grant offer letter target	Actual	Variance
Young people report increases in feelings against SHANARRI indicators	1,458	1,058	2,500	1,303	3,958	2,361	-1,597

**Figure 19 Progress towards targets in improving participants' wellbeing – based on project set targets**

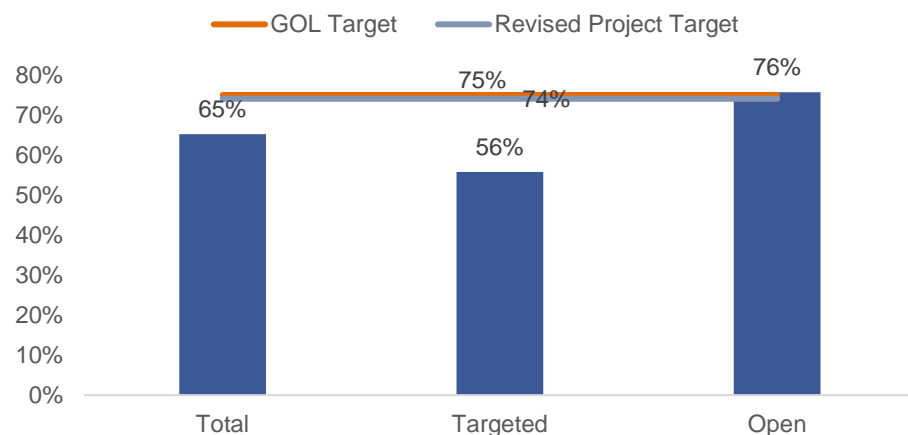
	Targeted Fund		Open Fund		Programme Total		
	Project set targets	Actual	Project set targets	Actual	Project set targets	Actual	Variance
Young people report increases in feelings against SHANARRI indicators	1,356	1,058	1,333	1,303	2,689	2,361	-328

Source: Creative Scotland / BOP Consulting (2018)

As expected, the numbers of those reporting a change in wellbeing against the grant offer letter targets are significantly lower across both funds. This is also the case for the project-set targets (Figure 18 and 19).

<sup>5</sup> <http://www.gov.scot/Topics/People/Young-People/gettingitright/wellbeing>

**Figure 20 Proportion of participants reporting increases in wellbeing against SHANARRI indicators across the two funds against GOL and revised targets**



Source: Creative Scotland / BOP Consulting (2018)

Figure 20 shows that across both funds 65% of participants reported improved wellbeing as a result of taking part in their CashBack for Creativity project, based on SHANARRI indicators. This was more evident in the Open Fund (76%) compared to the Targeted Fund (56%). However, given the broad scope of the SHANARRI indicators this actual number is likely far higher than what was reported. Many projects likely also require further support in assessing whether a participant has displayed a change in wellbeing according to the SHANARRI indicators.

While the SHANARRI indicators cover eight different dimensions of wellbeing, within the reports there were four main aspects of wellbeing that were represented more than others, including:

**Being more involved in new activities**

Meeting more people and being involved in something creative and meaningful, attending new spaces and getting out of the house more often. This is closely linked to the ‘A’ in SHANARRI of ‘Active’

**Reflecting on themselves**

Many organisations use exercises that can help participants to reflect on their participation, but in some cases can also be used to help with broader wellbeing techniques. Dance Base for example use meditation, making calming jars, autobiographical writing and yoga. These activities are presented in a way that participants can also replicate or use them in their home lives. This relates to the SHANARRI indicators relating to feeling Safe and Nurtured.

**Having a safe space**

For MCR Pathways, one of the most relevant SHANARRI indicators for its cohort of young people is to ensure that activity takes place in a safe environment allowing participants to feel included and actively achieve to the best of their ability. This was taken into consideration when planning venues for all their activities and indicates how something as straightforward as where activity takes place can be linked to participants’ wellbeing.

**A sense of belonging**

Doune and Deanston Youth Project reported that in addition to increased confidence and self-esteem amongst the group, the shared experiences also created a sense of belonging and supported the development of positive relationships and a sense of trust – feeding into a positive sense of wellbeing. Furthermore, MCR Pathways discussed how the content of workshops had to be flexible so that it met the needs of diverse young people and was responsive to the differing levels of ability ensuring that every young person felt included. Similarly, Findhorn Bay Arts highlighted the importance of gaining new friends through the project. This was a huge part of inclusion (the ‘I’ in SHANARRI) – and enabling participants to feel part of something and make new friends.

A quote from the stakeholder and partner of Eden Court shows how the SHANARRI indicators are all linked together, and how improved wellbeing is also the consequence of a range of other outcomes being achieved in advance:

“ This project has and will continue to support the educational aspirations and development of care experienced young people as we help support them in developing and applying the skills they are learning. The film and sound production and the other methodologies/ sessions can and do have a great impact on the group as they learn how they are developing and growing in themselves and as a group together. We can show the importance that learning happens in all ranges of environments and how this leads back to, hopefully, empowering them to recognise the importance that both formal and non-formal education has on them so that they are more inspired/confident to engage with their education. Socially this project is fun, vibrant and exciting and for us as an organisation, having skilled and enthusiastic artists and professionals who can engage with care experienced young people through creative arts is fantastic and elevates not only participation and engagement but contributes to their positive mental health and wellbeing (Eden Court Stakeholder)

## Challenges

### **Holistic engagement and recognising multiple impacts on wellbeing**

YTAS highlighted how regular contact with participants, but also their care network (parents and carers) is central to gain a rich insight into their ongoing wellbeing, behaviour, challenges and personal developments participants are experiencing. However, it was also highlighted by other projects that seeking to influence these broader aspects of influence on a young person's life can be challenging and therefore it is important to acknowledge the limits of projects as much as their achievements.

## Conclusions and relevant recommendations

Across the two funds, 65% of participants reported improved wellbeing because of taking part in their CashBack for Creativity project, based on SHANARRI indicators. Improved wellbeing chiefly came from being more active, reflecting on themselves and their journey travelled, having a safe space to express themselves, and linked to this, having a strong sense of belonging that they don't have elsewhere.

While these are encouraging findings, it was argued that more could be done to develop a holistic engagement that recognises the multiple impacts on wellbeing. Recommendations made including engaging stronger with the young people's social network to see large impacts in their lives outside the workshops, as well as improving the accessibility of the SHANARRI indicators language and ways of measuring wellbeing, which was a challenge for some participants and organisations.

## 7. Improving learning, employability and employment options (positive destinations)

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.

**Figure 21 Progress towards targets in improving learning, employability and employment options (positive destinations) – based on grant offer letter**

	Targeted Fund		Open Fund		Programme Total		
	Grant offer letter target	Actual	Grant offer letter target	Actual	Grant offer letter target	Actual	Variance
# in training and learning as part of the programme	1,976	2,029	0	0	1,976	2,029	53
(See Figure 23 for breakdown of positive destinations)	509	884	0	0	509	884	375

**Figure 22 Progress towards targets in improving learning, employability and employment options (positive destinations) – based on project set targets**

	Targeted Fund		Open Fund		Programme Total		
	Project set targets	Actual	Project set targets	Actual	Project set targets	Actual	Variance
# in training and learning as part of the programme	1,689	2,029	0	0	1,689	2,029	340
(See Figure 23 for breakdown of positive destinations)	946	884	0	0	946	884	-62

Source: Creative Scotland / BOP Consulting (2018)

The number of young people in training or learning as part of the programme has exceeded the targets set by both the grant offer letter and the projects themselves (Figure 21 and 22). However, this indicator is relatively broad, as most of those sustaining participation can be said to be 'in learning'.

The positive destinations targets are more strongly met when compared with the grant offer letter (Targeted Fund only), with 884 positive destinations recorded for participants in Year 1. These results are positive in terms of onward impact for the young people taking part, even though they fall slightly below the higher targets set by the projects themselves.

**Figure 23 Where Targeted Fund participants have progressed to after completion of the programme (positive destinations) Year 1**

<b>Indicator</b>	<b>Total application target</b>	<b>Total achieved</b>	<b>Proportion of participants achieving this outcome</b>
# progressing into a further informal learning opportunity in your organisation	187	350	18.4%
# progressing into a further informal learning opportunity in another organisation	191	123	6.5%
# remaining at or returning to school	348	212	11.2%
# taking a course of further or higher education	105	49	2.6%
# undertaking a Skills Development Scotland-funded training programme	3	47	2.5%
# engaging in an Activity Agreement	33	53	2.8%
# participating in learning or training offered by Third Sector providers/ Social Enterprises / Community Learning and Development	23	9	0.5%
# volunteering work experience, where it is part of a recognised course or programme	2	15	1%
# engaged with Community Jobs Scotland	1	13	1%
# being employed/ a Modern Apprenticeship	53	13	1%

Source: Creative Scotland / BOP Consulting (2018)

As has been discussed elsewhere we will expect to see far greater progression into positive destinations further in to project delivery. The Grant Offer Letter target from is for 40% of Targeted Fund participants to progress to positive destinations. Based on data for year one we can see that 46% of participants have progressed into positive destinations, with the likelihood that this proportion will increase once those still engaging have completed their involvement. The most common positive destination is into further informal learning opportunities within delivery organisations, many of whom have developed sophisticated development frameworks to ensure this can take place.

An example of this is Reeltime Music, who offer volunteering places or places in other regular Reeltime groups to further informal learning opportunities. However, these opportunities would not have shown up in their annual report as the classes are not being run until the summer holidays (they will therefore be shown in next years' indicators). Further examples of this were provided by projects.

### **Increase participation in school**

Citymoves reported that their activities helped their young people to engage with schools and Youth Ambassador programmes, encouraging learning progression and opportunity. They have encouraged children to increase participation at school, which is not a clear onward trajectory, but likely to be very significant in establishing one.

### **Signposting**

Beyond tutors providing focused training for participants, a key role was signposting them to other specialist training opportunities at other organisations. For example YTAS are working with the Royal Conservatoire of Scotland to establish progression pathways. Hot Chocolate Trust helped their participants better understand the career options available to them by working with other local provider, Creative Dundee, on an information session:

“ Going to Creative Dundee let me see what creative things go on in Dundee - there's a lot more than I thought there would be. We're told that there's no jobs in art and creativity, but it shows that there are so many possibilities. I saw that everyone [at the REP] seemed to really enjoy what they do. It seemed really fun, and I spoke to them about the chance of an apprenticeship. I'd need to wait til I'm 16, but it's totally possible. I always liked the idea of doing special effects, but this makes it more real. (Participant)

#### **Future approach to evaluation**

SHMU plan to assess the programme on how it had an impact on young people in terms of re-engaging with education, by working closely with the schools and tracking participants after their engagement with the programme ends. Other organisations may wish to consider how they are tracking the full range of positive destinations that young people may be progressing into, as well as how to track these over time.

#### **Challenges**

Other than the challenge acknowledged above about how it is difficult to measure onward progression when activity is still taking place, more broadly challenges can be experienced in ensuring that the other organisations and individuals that may support onward progression understand the journeys and backgrounds of the young people and know how to support them further (see also the 'Focus on... Progression' section of this report).

#### **Conclusions and relevant recommendations**

As has been discussed elsewhere, we will expect to see far greater progression into positive destinations further in to project delivery, with this stage being an initial snapshot of early positive destinations – rather than reflective of the ability of the programme to broker follow-up opportunities for their participants. That said, it is reassuring that 46% of participants are currently being recorded as progressing in this way.

Where progression has already been achieved, this has been through recruiting internally or enrolling in additional courses at their host organisation, as well as increasing participation in schools (e.g. through Citymoves Youth Ambassador programme).

Key challenges for this outcome surrounded timing, where late starts meant that there hasn't been time for the participants to move to positive destinations by the time of reporting, as well as ensuring that all those involved in supporting young people's progression understand each other's' and the young person's needs.

## 8. 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 least 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 24 Progress towards targets in participants participating in positive activity – based on grant offer letter**

	Targeted Fund		Open Fund		Programme Total		
	Grant offer letter target	Actual	Grant offer letter target	Actual	Grant offer letter target	Actual	Variance
Number participating in the activity	2,113	1,895	3,333	1,713	5,446	3,608	-1,838
Number who were new to this type of activity	1,226	1,198	2,500	1,245	3,726	2,443	-1,283
Number sustaining participation	1,615	1,668	2,000	1,320	3,615	2,988	-627

**Figure 25 Progress towards targets in participants participating in positive activity – based on project set targets**

	Targeted Fund		Open Fund		Programme Total		
	Project set targets	Actual	Project set targets	Actual	Project set targets	Actual	Variance
Number participating in the activity	1,895	1,824	1,736	1,713	3,560	3,608	48
Number who were new to this type of activity	1,200	1,198	1,304	1,245	2,504	2,443	-61
Number sustaining participation	1,498	1,668	1,247	1,320	2,745	2,988	243

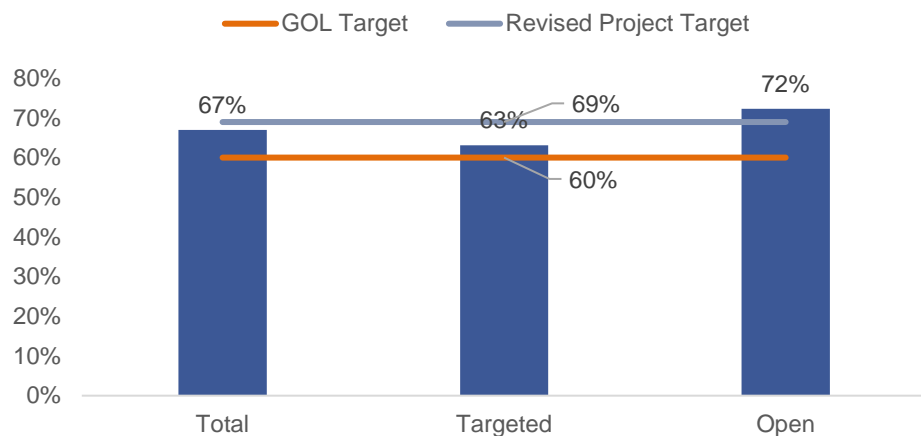
Source: Creative Scotland / BOP Consulting (2018)

The basic grant offer letter targets relating to the number of children and young people taking part in project activity were not met for the reasons outlined throughout this report (Figure 24).

The targets set by the projects themselves were narrowly missed, however the number of young people sustaining their participation was higher across both funds (Figure 25). This is positive as it will likely lead to further outcomes being achieved with these young people as their participation is sustained beyond this reporting period.



**Figure 26 Proportion of participants reporting this was a new type of activity for them across the two funds against GOL and revised targets**



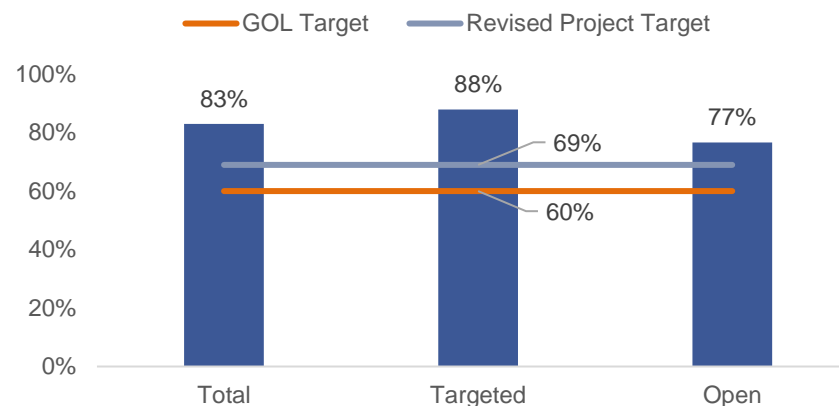
Source: Creative Scotland / BOP Consulting (2018)

Across the two funds, as shown in Figure 26, 67% of participants reported that this was an activity that was new to them. This was marginally more evident in the Open Fund (72%) compared to the Targeted Fund (63%) and is higher than the target set in the Grant Offer Letter.

The novelty or ‘newness’ of different activities was also discussed by projects. YTAS reported a higher than expected number of participants saying that ‘the type of activity they were engaging in was new to them’. This reaffirmed to them that the suite of activities their partners offer provides the diversity, scale and depth of opportunities needed to maintain their engagement and progression. For the Falkland Stewardship Trust, the experience of making art or a piece of writing in response to their outdoor walk was very positive, and for many the first time they have read things out in a group. It is also the first time they have finished a piece of work and seen it exhibited or published.

Numerous organisations across both funds highlighted the importance of having ‘a comfortable space’ for the participants to participate. Many of the young people explained that they had really struggled in mainstream education but felt much more at home in this environment. This also highlights the need to have realistic starting points and enabling trust as a prerequisite to any further developmental outcomes.

**Figure 27 Proportion of participants reporting they are sustaining their participating across the two funds against GOL and revised targets**



Source: Creative Scotland / BOP Consulting (2018)

The proportion of participants sustaining participation across both funds is 83% (Figure 27). This is significantly higher than the GOL target and a key success of the programme considering the additional barriers to access experienced by many of the participants.

## Challenges

### Location

Citymoves noted that due to the areas that they are working in, many participants are new to dance and similar activity. As classes continue there has been a large amount of participants sustaining activity, but this has provided additional barriers based on the lack of cultural infrastructure.

### Structural barriers for the participants

Reeltime Music noted that although some young people started, they did not sustain participation. Although this was almost always for other structural reasons, rather than because they did not enjoy the programmes. These structural barriers can range from a lack of money to travel to projects, being moved to another location, experiencing abuse or ill health, or changing educational circumstances. Despite the best efforts of organisations, it should also be acknowledged that many participants' lives are complex and that the CashBack grant holders cannot (and arguably should not) be seen to be responsible for these many and complicated factors that can affect attendance and sustaining participation.

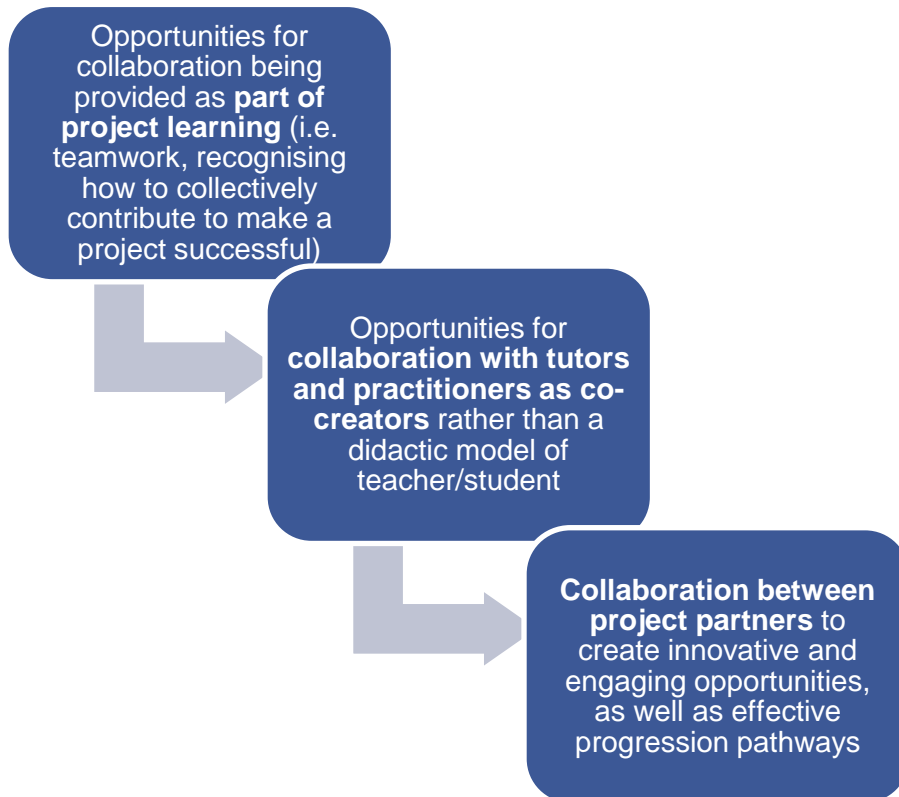
## Conclusions and relevant recommendations

67% of participants reported that this was an activity that was new to them, with the proportion of participants sustaining participation across both funds being 83%. This is higher than the intended targets, and a key success considering the additional barriers to access experienced by many of the participants.

Key challenges to participation can include geography, where the areas that they are working in participants were new to a certain artform, as well as structural barriers (e.g. homelessness, financial stability).

## Focus on... Collaboration

Collaboration is a key component of CashBack for Creativity projects, as well as being a skill in its own right. When we spoke to our case-study organisations about collaboration they highlighted how it was essential at a number of levels:



## 9. 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. Reported impacts ranged from developing wider influence, to encouraging the young people to become more engaged with their own community through volunteering.

**Figure 28 Progress towards targets in having impacts on local communities – based on grant offer letter**

	Targeted Fund		Open Fund		Programme Total		
	Grant offer letter target	Actual	Grant offer letter target	Actual	Grant offer letter target	Actual	Variance
Number of young people are undertaking coaching, mentoring or supporting roles	0	0	0	258	0	258	258
Number who feel their links with communities are improving	0	0	1,666	1,214	1,666	1,214	-452

**Figure 29 Progress towards targets in having impacts on local communities – based on project set targets**

	Targeted Fund		Open Fund		Programme Total		
	Project set targets	Actual	Project set targets	Actual	Project set targets	Actual	Variance
Number of young people are undertaking coaching, mentoring or supporting roles	0	0	258	258	258	258	0
Number who feel their links with communities are improving	0	0	1,214	1,214	1,214	1,214	0

Source: Creative Scotland / BOP Consulting (2018)

The grant offer letter target for the number of young people who feel their links with the community are improving in the Open Fund was not met, although it was based on the targets set by the projects themselves. No target was set in the grant offer letter for the number of young people undertaking coaching, mentoring or support roles, however across the Open Fund, these roles were taken on by 258 young people. (Figures 28 and 29)

### Wider influence through new partnerships

Citymoves, whilst running classes at Aberdeen Football Club, have been employing staff to support the sessions from their Youth Ambassador's programme, a transitional programme for those not succeeding in conventional education. This has provided an opportunity for local participants to further their learning and experience. This provides them with experience that will increase their employability, beyond the CashBack project – as well as providing qualifications for their CV. This has enabled Aberdeen Football Club to deliver

dance as part of their Community Outreach programme, reaching new audiences for dance and new participants.

In the case of Hot Chocolate, working in partnership with organisations such as Creative Dundee and The Dundee 2023 European Capital of Culture Bid Team has not only been beneficial to them as an organisation, but also been really valued by the Dundee creative community in being able to help them engage beyond their typical audience, gaining impact with young people who bring different perspectives and experience to bear.

Furthermore, in delivering their summer camps and weekly workshops, YTAS have made more links with local youth workers and organisations. This has led directly to new referrals, partnerships for new funding and the use of community venues.

### **Become volunteers**

For A&M Scotland, a number of young people who led their community sessions have become active volunteers in their community – “inspiring the next generation to be active where they live”. In the case of Loud and Proud, by having programming focusing at performing cultural heritage of Paisley, the local community, especially the older generation, reported an appreciation of part of their local history being kept alive and contributed to civic pride in Paisley as a place.

### **Working with those who would otherwise ‘fall through the gaps’**

Through the CashBack programme, Reeltime Music have been able to extend their work with young people who, in their words ‘would normally fall through the cracks’ (i.e. of mainstream educational provision and progression opportunities), providing them with attractive opportunities to re-engage with their communities.

These young people are often ostracised by mainstream peer groups and may have cultural identities that are not considered ‘normal’ in relation to the leisure and entertainment tastes popular among mainstream channels. This can lead to difficulties in social engagement, bullying or self-isolation. To this end, Reeltime

Music’s partners in a variety of local settings have reported that the strong fit the CashBack programme provides to those with specific needs:

“ [The programme is] the perfect intervention for them... It is attractive and engaging to the young person, whilst containing the appropriate amount of informal learning, fun and inspiration to allow them to develop.

In this way we can see that the CashBack projects can enable a space for all young people in Scotland’s communities to feel safe and develop, and in many cases reimagine their social identities and potentially change their own and others’ perceptions in the process.

## 10. Impact on the organisations themselves

The CashBack for Creativity programme not only provides a measured impact on the participants and the local communities, it also has direct benefits for the organisations themselves.

### **Wider influence and stronger partnerships**

For many organisations CashBack was an opportunity to grow their influence beyond what they had already developed over the years. Specifically this enabled Dance Base to connect with new organisations, A&M Scotland to build on their long record of working with children and young people from deprived communities across Glasgow and the West, SMHU to raise their profile across the Primary Schools that serve the regeneration areas of the city, Citymoves to learn new ways to engage and reach people, and Reeltime Music reporting that having a project funded for more than one year gave staff confidence to really strengthen connections with a number of new partners.

### **Upskilling of staff**

Delivery of the programmes gave the opportunity for staff and tutors to develop their own skills. These were more general, as in the case of Reeltime Music, who noted how ‘staff were able to develop their knowledge and practice’, to the more specific; Dance Base providing Arts Award training for specific members of the staff team working with young people.

### **Effective delivery**

Citymoves recognised the importance of working together with the partners, or community centres to encourage promotion and community engagement. It was found to be difficult to start drop-in sessions without taster sessions in local schools first, highlighting the importance to connect with participants through a way that works for them – “we need to go to them first, before we can expect them to come to us”.

### **Improving evaluation approach**

YTAS have used this project to invest in UpShot; a tool for participant management, attendance tracking and monitoring and evaluation. They have seen immediate benefits in terms of clarity and ease of access to information, and are now exploring how to use the more advanced features to further evidence progression towards their strategic aims. Furthermore, SHMU noted that the reporting requirements of Cashback has encouraged them to refine their monitoring and evaluation processes/procedures and has allowed them to explore/expand the use of their digital monitoring CMS system.

### **New model of delivery**

CashBack was also an opportunity for the participating organisations to reconsider the quality and approach of their model of delivery; most commonly in working with young people with acute or alternative support needs. For Bodysurf Scotland, this was that they needed to implement a different model for providing classes for young people with additional support needs.

Other examples included both Impact Arts and FARE, who now are working to develop new approaches to engage with the collective priority community group - young people living in communities affected by multiple disadvantage (i.e. living in the most deprived quintile as per the SIMD). In the case of Parkhead Youth Project, they knew the arts play an important role in developing young people’s social and interactions skills, but their experience of CashBack enabled them to move their practice forward and delivering more creative programmes with an emphasis on achieving accreditation.

For Hot Chocolate, the biggest change has been that CashBack has enabled the creation of the “Creative Arts Lead” post, and in turn the development and resourcing of a creative arts team, bringing together the Youth Worker Arts and Youth Worker Music in a more strategic and joined up approach and strengthening the organisations ability to work with participants and to build and develop new partnerships and projects.

“ We have spent a long time researching and championing the social impact of creativity, so it feels like finally we can give it the time and space required to use it as a meaningful tool for change.

# Appendices

**Figure 30 CashBack for Creativity Open Fund organisations**

Organisation	Location	Total Award
A&M Scotland	Milton, Glasgow	£9,920
Alchemy Film & Arts	Hawick	£9,590
Articulate Cultural Trust	East Renfrewshire, Barrhead	£9,100
Arts and Communities Association	Dundee	£9,224
Bauer Radio's Cash for Kids Charities (Scotland)	Inverness, Raigmore	£9,400
Bodysurf Scotland	Elgin	£8,010
Doone and Deanston Youth Project	Doone and Deanston	£6,597
Erskine Music and Media Studio	Renfrewshire	£7,200
Falkland Stewardship Trust	Fife	£10,000
Glasgow Media Access centre Ltd (Trading as GMAC Film)	Glasgow City	£10,000
Glasgow Music Studios Ltd.	Drumchapel	£5,140
Heart and Sound	Dunfermline centre	£9,960
Impact Arts (Projects) Ltd	Easterhouse	£9,982
Indepen-dance (Scotland) Ltd.	South East & South West of Glasgow	£8,040
Kingsway Court Health & Wellbeing Centre	Scotstoun	£4,050
Loud n Proud	Paisley East End, Paisley West End, Ferguslie, Renfrewshire	£9,500
Midlothian Libraries	Pathhead	£1,953
Modo - Circus with Purpose	Peterhead	£4,600
North East Arts Touring	Peterhead	£5,500
Parkhead Youth Project	Parkhead Dalmarnock	£10,000



PEEK - Possibilities for Each and Every Kid	Calton, Gallowgate, Ruchazie	£10,000
Pennyburn Regeneration Youth Development Enterprise (PRYDE)	Pennyburn and the surrounding area of Kilwinning	£3,718
Queens Cross Housing Association	Queens Cross	£6,394
Shaper/Caper	Douglas	£10,000
Suit and Pace	Benarty	£6,350
Sunny Govan Community Media	Greater Govan Area	£10,000
The Artifact Dance Company Ltd.	Dundee	£2,320
The BIG Project	Edinburgh	£3,150
The Village Storytelling Centre	Greater Pollok	£5,370
The zone initiative limited	Bellsbank, Dalrymple, Rankinston, Patna	£7,155
Vision Mechanics	Prestonpans	£5,700
West Lothian Council	West Lothian	£10,000
Wishaw Academy Primary School	Tinto Crescent	£5,150
Youth Community Support Agency (YCSA)	Pollokshields (East), Govanhill	£7,800

**Figure 31 CashBack for Creativity Targeted Fund organisations**

<b>Organisation</b>	<b>Project</b>	<b>Location</b>	<b>Year 1 Award</b>
Citymoves	Project Strive	Aberdeen	£31,790
Dance Base	Great Feats	Edinburgh	£39,653
Eden Court	Eden Court Creative - Cashback	Highland / Moray	£39,960
Findhorn Bay Arts	In the Mix	Moray	£39,835
Firefly	PILOT	West Lothian	£38,628
Hot Choc	Stretch	Dundee	£38,792
MCR	Young Glasgow Talent	Glasgow City	£27,421
Oasis Events Team	Not active during Year 1		
Platform	Not active during Year 1		
Quarriers	Oh Yellow	Glasgow City	£14,390
Reeltime	Access to Music	North Lanarkshire	£22,252
SEE	Cashback for Creativity	Edinburgh	£39,960
SHMU	Youth Media Project	Aberdeen	£39,960
YDance	Take the Lead	North Ayrshire, Falkirk	£35,864
YTAS	New Territory	Glasgow, Inverclyde, West Lothian and North Lanarkshire	£39,960

<b>Accreditations</b>	<b>Open Fund</b>	<b>Targeted Fund</b>	<b>Total</b>
Level 1	0	60	60
Level 2	0	0	0
Level 3	0	7	7
Level 4	28	3	31
<b>Non-SCQF qualifications/accreditations</b>			
Arts Awards	84	42	126
Dynamic Youth Awards	25	21	46
Maths Awards	0	0	0
Duke of Edinburgh	0	22	22
Saltire	129	0	129
Education Through CashBack	0	17	17
Unknown	0	2	2
Youth Achievement Award	39	0	39
Ascent	33	0	33
YAVA	20	0	20
<b>TOTAL</b>	<b>358</b>	<b>174</b>	<b>532</b>

# **BOP** Consulting

BOP Consulting is an international consultancy specialising in culture and the creative economy.

BOP convenes the **World Cities Culture Forum** (WCCF), an international network of more than 35 cities. [www.worldcitiescultureforum.com](http://www.worldcitiescultureforum.com)

## **London**

3 – 5 St John Street, London, EC1M 4AA

## **Edinburgh**

16 Young Street, Edinburgh, EH2 4JB

## **Shanghai**

213 – 214, No. 585 Fuxing Middle Road, Shanghai 200025, China

## **Web**

[www.bop.co.uk](http://www.bop.co.uk)

## **Twitter**

@BOP\_Consulting

## **Blog**

[www.bop.co.uk/articles](http://www.bop.co.uk/articles)