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# CashBack for Creativity

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## Final Evaluation of Phase 3

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August 2017

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## EXECUTIVE SUMMARY

This report is the final evaluation of Phase 3 of the CashBack for Creativity Programme carried out by Arrivo Consulting Ltd.

The purpose of the evaluation is to assess the extent to which the CashBack for Creativity Programme has achieved its purpose and objectives, and has delivered outcomes which contribute to the CashBack for Communities Programme.

CashBack for Creativity was delivered by Creative Scotland as a strand of the Scottish Government's CashBack for Communities Programme - a unique initiative, which takes funds recovered through the Proceeds of Crime Act 2002 and invests them back into communities.

In the third phase of CashBack for Communities Programme, Creative Scotland was awarded £3m to deliver the CashBack for Creativity Programme over the period October 2014 to March 2017.

The CashBack for Creativity Programme had two key objectives:

### **Access and Participation:**

- to create high quality experiences for the hardest to reach young people and break down barriers to participation.

### **Learning and Progression:**

- to provide programmes which create pathways for further learning and development, including nurturing excellence.

To achieve these objectives, the Programme sought to deliver the following outcomes for children and young people:

### **Access and Participation**

- Outcome 1: Increased participation in positive activities.
- Outcome 2: Increased opportunities to develop interests and skills.
- Outcome 3: Participants demonstrate new skills and positive changes in behaviour.
- Outcome 4: Sustained participation in positive activities.

### **Learning and Progression**

- Outcome 5: Participants develop confidence in their skills and develop aspirations for further learning and development.
- Outcome 6: More participants progress onto further learning, training and personal development opportunities.

Creative Scotland managed the Programme on behalf of the Scottish Government and disbursed funds to a range of expert delivery partners who delivered activities and outcomes on its behalf.

This Phase of the CashBack for Creativity Programme had three linked but distinct funds. Each Fund had specific targets and outcomes which jointly contribute to the achievement of the Programme objectives and outcomes.

Creative Scotland disbursed **£2,508,808** to delivery partners through three funds.

### **The Open Arts Fund**

The focus for the Open Arts Fund was to deliver on the Access and Participation objectives of the CashBack for Creativity Programme. The allocation for this fund was £600,000 (a further £24,074 was added to the Fund from unclaimed CashBack funds from Phase 1 and 2) and it was administered by YouthLink Scotland on behalf of, and in partnership with Creative Scotland. A total of £624,074 was distributed over three rounds, with awards of up to £10,000 made to projects for a duration of up to 12 months.

### **Strategic Fund**

The Strategic Fund aimed to deliver:

*'a programme of learning and developmental activities which improve skills and confidence, but also raise aspirations and provide pathways for further learning, training, education and employment.'*

The Strategic Fund was delivered through a portfolio of managed projects in partnership with a range of carefully selected organisations (Strategic Partners). The allocation for this fund was £1,470,000 and the total amount was distributed over two application rounds, with awards of up to £65,000 for projects delivering activity between 9-18 months in duration. (One award of a sum greater than £65,000 was made to a consortium of organisations).

### **Training and Employability Fund**

The Training and Employability Fund allocation was £500,000. The Fund aimed to develop specially tailored creative industries training programmes in partnership with FE and HE institutions across the country. A total of £414,734 was distributed over two application rounds, with awards of up to £100,000 for projects delivering activity between 9-18 months in duration.

## **Achievements of the CashBack for Creativity Programme**

This section summarises the Programme's achievements against the six outcomes.

### **Outcome 1: Increased participation in positive activities.**

The target for CashBack for Creativity was to engage 20,000 children and young people over the three-year programme.

The CashBack for Creativity Programme has engaged 17,234 young people in positive activities and learning opportunities over the life of the programme.

- 8,375 young people participated in projects funded by the Open Arts Fund
- 7,942 were engaged in projects delivered by the Strategic Fund partners
- 917 were engaged through projects funded by the Training and Employability Fund

There is strong evidence of targeting of funding to increase participation among young people from the harder to reach groups with 75% of Open Arts Fund participants and 72% of Strategic Fund participants from groups which are typically excluded from opportunities (young people from communities in 20% lowest SIMD, rural or remote communities and young people who are vulnerable and at risk).

### **Outcome 2: Increased opportunities to develop interests and skills.**

The Programme has delivered opportunities across Scotland. It has provided opportunities for 17,234 young people in 30 of the 32 local authorities in Scotland. Projects have delivered opportunities which enabled young people who have never engaged in arts activities to participate for the first time. In other cases, young people who have engaged in the past have been provided with opportunities which allow them to develop new skills and interests.

*'Doing the video inspired me to do more of that sort of thing, I've started doing drama at Eden Court now, which is really hard but really amazing'* (Participant, Eden Court)

### **Outcome 3: Participants demonstrate new skills and positive changes in behaviour.**

Projects across the Programme offered informal learning opportunities which enabled young people to develop technical and creative skills but also to develop their personal and social skills.

Monitoring reports revealed that 54% of Strategic Fund participants (4,263 young people) demonstrated improved skills and confidence and changes in attitudes and behaviour.

This is supported by case study evidence from the Open Arts Fund projects showing that young people developed skills and positive attitudes and behaviours as a result of their participation.

*"R came along for the first few sessions and initially found it very difficult to engage with the group but with the help of the support worker and tutor he took part each week and engaged more and more with the group over time. By the end of the project he had attended 75% of sessions and was able to express opinions, made friends and tried a variety of new things."* (Stakeholder comment)

*"he has developed his physical skills, social skills and there has been a marked change in his behaviour inside and out of the Parkour classes."* (Stakeholder comment)

**Outcome 4: Sustained participation in positive activities.**

In the Strategic Fund projects, 4,170 young people who participated in activities sustained their engagement (53% of all participants). The project models employed by Strategic Partners offer taster activities to engage those young people who do not typically participate in learning opportunities. The projects then provide longer term learning opportunities to a smaller group of participants who choose to continue their participation. This approach was successful in increasing participation of hard to reach groups but reduces the percentage of participants who sustain engagement.

A sample of projects from the Open Arts Fund also demonstrated high levels of sustained engagement. 11 projects which engaged 409 young people reported that 348 young people sustained their engagement for the duration of the project.

**Outcome 5: Participants develop confidence in their skills and develop aspirations for further learning and development.**

Qualitative evidence from each strand of the Programme demonstrates that young people have developed their confidence and their aspirations for further learning.

This has been demonstrated through their achievements of awards and accreditations - 824 young people achieved an award for their learning through the Programme - but many more have demonstrated their confidence and aspirations for further learning through their sustained engagement in projects and progression into other learning activities.

Case studies demonstrate that developing confidence and self-esteem have been critical in supporting a young person's journey towards positive outcomes.

*"I don't think I'd have had the confidence to apply to college if I hadn't been on the course" (Participant, A Word in your Ear, Firefly Arts)*

**Outcome 6: More participants progress onto further learning, training and personal development opportunities.**

2,001 young people progressed into further learning, training and personal development opportunities:

- In the Strategic Fund, 1,903 young people (46% of those who sustained their engagement) progressed onto further learning or development opportunities. These included other informal learning opportunities, volunteering, work experience placements and Further Education.
- 98 young people who engaged in the Training and Employability Fund projects progressed into opportunities including training, Further Education and employment.
- This was not a core outcome for the Open Arts Fund, however case study evidence from these projects reveal that young participants did progress into other learning and development opportunities including re-engagement in learning, volunteering and Further Education.

## Conclusions and learning

### Open Arts Fund

The Open Arts Fund has been very successful in its overall purpose of *'increasing the level of provision and accessibility to high quality creative opportunities for young people nationwide'*.

The Fund achieved its aims through a strategy of allocating the majority of funding to targeted provision (which sought to engage young people in communities of need and young people at risk) but also allocating some funding to increase access to activities in areas where there were recognised gaps in provision. The Fund has been successful in increasing provision in 27 local authority areas throughout Scotland.

The Open Arts Fund also sought to *'target communities of greatest need, including geographic targeting as well as targeting young people at risk of offending or re-offending and other vulnerable, marginalised groups including young people in residential care and young people from minority ethnic groups.'*

The Open Arts Fund has been very successful in targeting these communities:

- 79% of the total fund was invested in the delivery of activities in communities of need,
- 21% of funding increased the level of provision in areas where there were gaps in provision (geographic areas or art forms),
- 75% of all young people who engaged through the Open Arts Fund were from the target groups.

In addition, projects reported that funding from the Open Arts Fund had enabled them to develop new sustainable activities for young people, demonstrating a longer-term impact from the funding.

The target for the Open Arts Fund was to engage 5,000 young people per year (15,000 in total). The Open Arts Fund engaged a total of 8,375 young people.

While this achievement is significantly below the original target the evaluation has revealed the high per-capita costs of delivering programmes with a specific focus on the target groups. The average cost of an opportunity in this programme was approximately £87. Based on this average cost, the level of funding required to deliver 15,000 opportunities of the same standard for targeted young people would have been in the region of £1,299,750. This provided useful learning for Creative Scotland around the cost of delivering opportunities.

### The Strategic Fund

The Strategic Fund has been successful in delivering:

*'a programme of learning and developmental activities which improve skills and confidence, but also raise aspirations and provide pathways for further learning, training, education and employment.'*

This fund aimed to engage 5,250 young people in informal learning opportunities. It exceeded this target, engaging a total of 7,942 young people. The higher number of

participants reflect the project models employed by a number of the delivery partners which initially delivered “taster” activities to increase access to opportunities for the most excluded groups of young people. 72% of young people engaged through the Strategic Fund partners were from groups which are typically excluded from opportunities.

- 39% from communities in the 20% most deprived data zones,
- 10% from rural or remote communities who are excluded through lack of access,
- 23% young people who are vulnerable or at risk (including young people at risk of offending, young people in care, young carers).

These project models have contributed to the success of the Strategic Fund in engaging the hardest to reach groups, but the focus on engagement and the longer term interventions required to support young people from the target groups mean that some models were less effective in delivering the progression outcomes. Project models which have been most effective are those which offered open access but also provide a structured progression pathway for young people.

Of the 7,942 participants, 4,170 (53%) sustained their engagement.

The programme had a target of 80% of participants progressing on to positive destinations. In total 1,903 young people progressed into positive destinations (46% of those who sustained their engagement). This is significantly below the target, however the evaluation found that the positive destinations measure was not an appropriate measure for many of the participants. For example, approximately one third of participants were under 16 and therefore not at school leaving age (therefore would not achieve a positive destination as defined by the CashBack for Communities programme).

### **The Training and Employability Fund**

The programme sought to engage a total of 350-500 participants in programmes which built employability skills and awareness of job opportunities available in the creative and cultural industries.

The programme exceeded this target with a total of 917 young people engaged in a diverse range of projects.

At the delivery level, individual projects were successful in delivering CashBack outcomes, and young people in the CashBack target groups have benefited from the projects.

- 541 young people developed confidence in their skills
- 89 young people achieved SQA awards
- 98 young people progressed into further learning opportunities/Further Education or other progressions.

At the strategic level, the impact of the portfolio is less clear.

- Only 11% of young people had progressed into positive destinations at the time of evaluation



- This rate of progressions reflects the different objectives of projects within the portfolio.

### **Has the Programme achieved its purpose and objectives?**

The CashBack for Creativity Programme has demonstrated success in meeting its purpose and objectives.

#### **• Access and Participation**

The Programme has been successful in creating high quality opportunities increasing engagement in positive activities for the CashBack for Communities target groups.

The overwhelming success of the Programme has been in breaking down barriers to participation for the hardest to reach young people. At the strategic level, the Programme demonstrates excellent targeting and at the delivery level, projects have demonstrated their ability to engage young people, many of whom have never previously engaged in arts based activities and to develop their skills, confidence and motivation.

#### **• Learning and Progression**

A key success in the delivery of the Learning and Progression objective has been the capacity of projects to engage young people from the CashBack target groups in informal learning opportunities which have built their confidence and aspirations for further learning and development.

The Programme has generated learning on the costs, the need for longer term interventions, and on the project models which can achieve progression outcomes for the hardest to reach groups. Those models which were most effective in both engaging the target client groups and achieving progression outcomes were those which offered a structured pathway of progression for young people.

A further critical element in the delivery of learning and progression outcomes has been the level of support which projects provided to young people to develop their confidence, motivation and aspirations, without which young people from the hardest to reach groups would not have participated in further learning and development opportunities.

The evaluation concludes that the CashBack for Creativity Programme has been successful in achieving its purpose and objectives, although it has not achieved all of the separate Fund targets. The evaluation has highlighted key reasons for the mismatch between the targets and actual performance of the funds and has identified a number of learning points for Creative Scotland which have influenced the design of the Phase 4 Programme.

Key areas of learning include:

- The need for alignment of Programme outcomes and targets at the planning stage.
- Awareness of the cost of delivering opportunities

- A more realistic assessment of the cost of delivering opportunities at the planning stage will support more effective target setting.
- A better understanding of how project models deliver outcomes
  - This will assist Creative Scotland to ensure that project outcomes are aligned with programme outcomes at the assessment stage.
- Better understanding of the data recording requirements to provide more effective analysis of outcomes for different target groups.

## 1.0 INTRODUCTION

### 1.1 Purpose of this evaluation report

This is the final evaluation of the CashBack for Creativity programme (Phase 3); a three year programme which delivered over the period October 2014 to March 2017.

The purpose of the evaluation is to assess the extent to which the CashBack for Creativity Programme has achieved its purpose and objectives, and has delivered outcomes which contribute to the CashBack for Communities Programme.

### 1.2 Methodology

The methodology has included:

Open Arts Fund,

- a review of the allocation data and the reports from the Programme Managers
- review of data collated by Youthlink Scotland (who administered the Open Arts Fund.)

The Strategic Fund and Training and Employability Fund,

- analysis of the data on outputs and outcomes produced by projects,
- review of the applications, interim reports and final reports for funded projects,
- interviews with a sample of projects and project partners to develop case studies which demonstrate project outcomes, and
- interviews with the Programme Manager at Creative Scotland.

## 2.0 PROGRAMME DESCRIPTION

### 2.1 Background to the CashBack for Creativity Programme

#### **The CashBack for Communities Programme**

CashBack for Creativity is delivered by Creative Scotland as a strand of the Scottish Government's CashBack for Communities Programme.

The CashBack for Communities Programme is a unique Scottish Government initiative, which takes funds recovered through the Proceeds of Crime Act 2002 and invests them back into communities.

It focuses largely on providing opportunities for young people aged 10 to 25 years old to take part in free sporting, cultural, youth work and employability activities. The programme has three aims:

- to use the proceeds of crime in a positive way to expand young people's horizons and increase their opportunities to develop interest and skills in an enjoyable, fulfilling and supportive way;
- to provide activities which are, where possible, open to all children and young people, while focusing resources in those communities suffering most from antisocial behaviour and crime; and

- to increase levels of participation to help divert young people away from 'at risk' behaviour, and increase positive long term outcomes for those who take part.

## 2.2 The purpose of the CashBack for Creativity Programme Phase 3

CashBack for Creativity is the cultural strand of the CashBack for Communities Programme and provides opportunities for young people to participate in a variety of arts and creative activities. The programme has been managed by Creative Scotland (and previously by its two predecessor organisations - Scottish Screen and the Scottish Arts Council) since its inception.

For phase three, Creative Scotland was allocated £3 million. The Programme was delivered over the period October 2014 to March 2017.

The programme has two key objectives:

**Access and Participation:** to create high quality experiences for the hardest to reach young people and break down barriers to participation.

**Learning and Progression:** to provide programmes which create pathways for further learning and development, including nurturing excellence.

In order to align the CashBack for Creativity programme outcomes to the CashBack for Communities programme, Creative Scotland selected six outcomes from the CashBack for Communities Programme Logic Model. These outcomes are as follows:

### Access and Participation

Outcome 1: Increased participation in positive activities.

Outcome 2: Increased opportunities to develop interests and skills.

Outcome 3: Participants demonstrate new skills and positive changes in behaviour.

Outcome 4: Sustained participation in positive activities.

### Learning and Progression

Outcome 5: Participants develop confidence in their skills and develop aspirations for further learning and development.

Outcome 6: More participants progress onto further learning, training and personal development opportunities.

## 2.3 The delivery model

It is important to note that Creative Scotland manages the programme and does not directly deliver the CashBack for Creativity projects. Creative Scotland disburses funds to a range of expert delivery partners who deliver activities and outcomes on its behalf.

In Phase 3 of the programme, Creative Scotland was allocated £3,000,000 from the CashBack for Communities Fund. Creative Scotland has disbursed **£2,508,808** to delivery partners through the CashBack for Creativity programme.

**Table 1: Funding allocation for CashBack for Creativity**

<b>Budget Heading</b>	<b>Actual (£)</b>	<b>Budget (£)</b>
<b>Grants</b>		
Open Arts Fund	624,074	600,000
Strategic Fund	1,470,000	1,470,000
Training and Employability Fund	414,734	500,000
<b>Total</b>	<b>2,508,808</b>	<b>2,570,000</b>
<b>Project Expenses</b>		
Evaluation, Research, Networking/Learning/Training, Marketing	125,101	143,500
<b>Management Costs</b>	245,817	286,500
<b>Underspend from Previous Phases</b>		
Underspend from Phase 2 Projects added back to Programme budget	- 24,074	
<b>TOTAL</b>	<b>£2,855,652</b>	<b>£3,000,000</b>

Funds have been disbursed through three discrete funding streams. Each of these funds has specific targets and outcomes which jointly contribute toward the achievement of the programme level outcomes.

### **Open Arts Fund**

The fund allocation was £600,000. An additional £24,074 was added to the Fund from unclaimed CashBack funds from Phase 1 and 2. The Open Arts Fund is administered by YouthLink Scotland on behalf of, and in partnership with, Creative Scotland.

The purpose of the Open Arts Fund as outlined in the grant award letter from the Scottish Government was 'increasing the level of provision and accessibility to high quality creative opportunities for young people nationwide'.

*'These will be short/medium term projects (up to a year) aimed at developing skills and interests and motivating young people to engage and sustain participation in positive activities.'*

*This fund will ensure that resources are targeted at communities of greatest need, including geographic targeting as well as targeting young people at risk of offending or re-offending and other vulnerable, marginalised groups including*

*young people in residential care and young people from minority ethnic groups.'*  
(Grant Award Letter, Scottish Government, 2014)

The target for the Open Arts Fund was to fund approximately 50 successful projects per annum from across Scotland, providing opportunities for approximately 5000 young people annually, in communities of need.

In the previous phase of CashBack for Creativity, YouthLink Scotland managed the Dance Open Fund (small grants programme providing sums of up to £5,000) which aimed to extend opportunities for young people to engage in dance in communities where there were gaps in provision. The Phase 3 Open Arts Fund was an extension of this successful programme model. An assessment panel which combined expertise across the youth work and arts sectors ensured that the allocation of funds reflected CashBack for Creativity targets and local need.

### **Strategic Fund**

The Strategic Fund was delivered through a portfolio of managed projects in partnership with a range of carefully selected organisations. The fund allocation was £1,470,000 which was distributed over two application rounds.

The Strategic Fund aimed to deliver:

*'a programme of learning and developmental activities which improve skills and confidence, but also raise aspirations and provide pathways for further learning, training, education and employment.'*

(Grant Award Letter, Scottish Government, 2014)

The target for the Strategic Fund was to engage 1,750 young people per annum, with an anticipated 80% progressing into positive destinations including volunteering, further education qualifications and employment.

The target over the three years of the Programme therefore was:

- To engage 5,250 young people
- 4,200 progressing into positive destinations including volunteering, further education qualifications and employment

### **Training and Employability Fund**

The Training and Employability Fund allocation was £500,000 of which £414,734 was allocated over two Rounds.

The Training and Employability Fund aimed to develop specially tailored Creative Industries training programmes in partnership with FE and HE institutions across the country.

The target for the Fund was to engage a total of 350-500 participants in programmes which build employability skills and awareness of job opportunities available within the creative and cultural industries.

## 3.0 OPEN ARTS FUND

### Funding allocation

The Open Arts Fund was distributed over three rounds, with awards of up to £10,000 to projects of a duration of up to 12 months.

- Round One: October 2014 – June 2015
- Round Two: July 2015 – June 2016
- Round Three: January 2016 – December 2016

The Open Arts Fund funded 92 projects which provided opportunities for 8,375 children and young people to participate in the arts.

The demand for funds from applicants outstripped the availability of the fund.

- The number of applications each year exceeded the target of 50.
- The number of funding applications received was 381 over three years.

The actual number of awards in each funding round, the total sum awarded and the number of opportunities delivered is shown in Table 2.

**Table 2: Number of awards made by Open Arts Fund**

Year	Number of Awards Made	Total Amount Awarded	Actual Number of Opportunities
2014-15	30	£199,991	3,417
2015-16	32	£200,178	1,994
2016-17	30	£223,905	2,964
<b>TOTAL</b>	<b>92</b>	<b>£624,074</b>	<b>8,375</b>

The age and gender of participants are shown in Table 3.

**Table 3: Age and gender of the young people who participated in the projects funded by Open Arts Fund.**

	Male 10-14 years	Male 15-19 years	Female 10-14 years	Female 15-19 years	Total
2014-15	919	380	1546	572	3,417
2015-16	372	568	501	553	1,994
2016-17	531	574	1134	725	2,964
<b>TOTAL</b>	<b>1822</b>	<b>1522</b>	<b>3181</b>	<b>1850</b>	<b>8,375</b>

The aim of the Open Arts Fund was to:

*'ensure that resources are targeted at communities of greatest need, including geographic targeting as well as targeting young people at risk of offending or re-offending and other vulnerable, marginalised groups including young people in residential care and young people from minority ethnic groups.'*  
(Grant Award Letter, Scottish Government, 2014)

Table 4 highlights the success of the Open Arts Fund in targeting communities of greatest need.

- 79% of the funding was allocated to projects specifically targeting young people in communities of greatest need. These were projects which had as their primary target group young people from the most deprived areas as defined by the SIMD, young people excluded from provision through rurality, young people from BME communities, young disabled people or other vulnerable groups, such as young people in care, young people at risk of offending etc.
- 21% of the funding was allocated to projects which were 'Open Access' projects. These projects were not directed at engaging the most deprived communities, but at increasing access to opportunities for young people to participate in arts activities in areas where there was a recognised gap in arts provision.

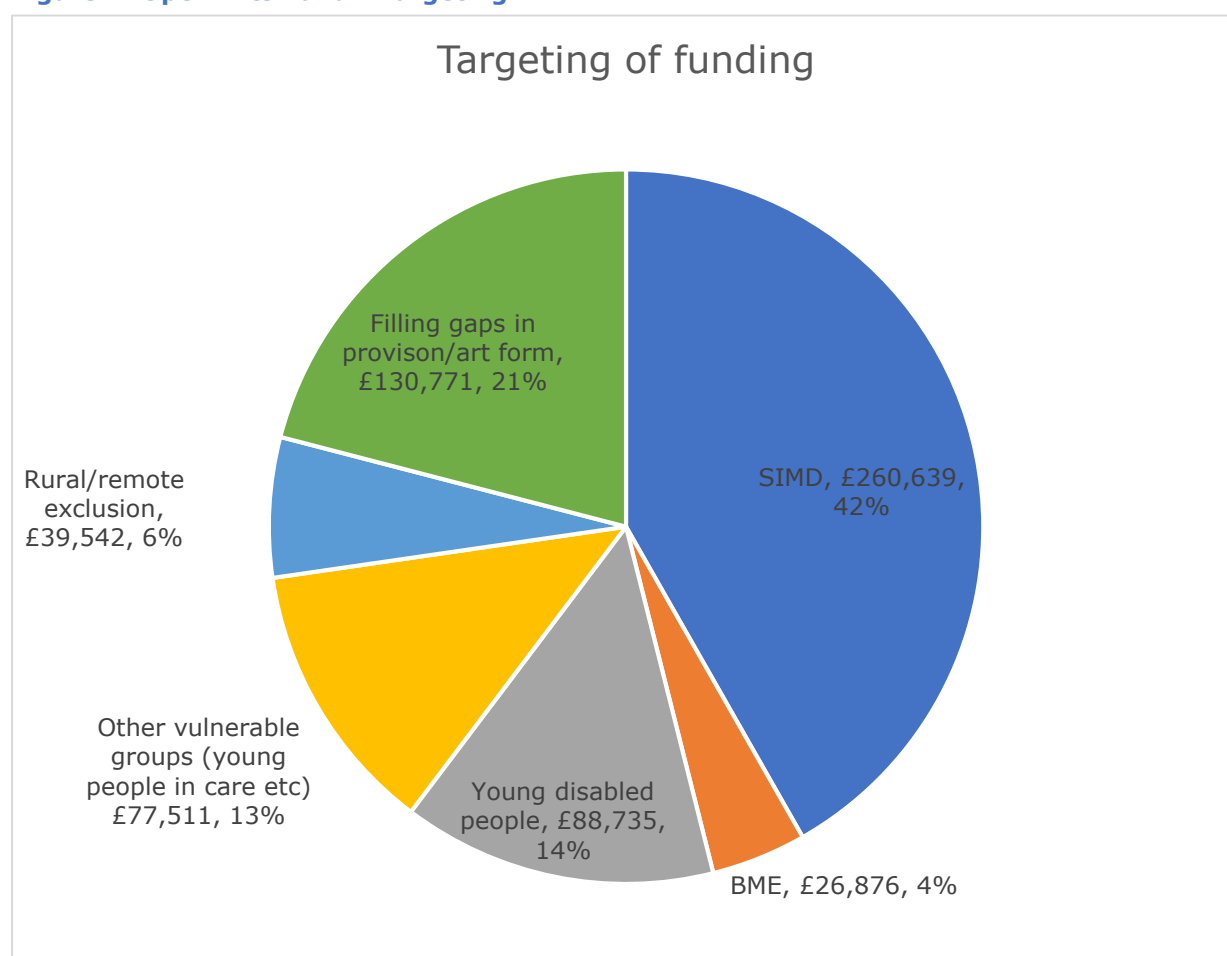
**Table 4: Targeting of the Open Arts Fund**

Primary Target Groups	No. of Projects	Funding Awarded	% of Total Funding
Deprived communities (as defined by SIMD)	38	£260,639	42%
Rural/remote communities	6	£39,542	6%
BME	3	£26,876	4%
Disabled people	11	£88,735	14%
Other vulnerable or at risk groups	14	£77,511	13%
Open access: filling gaps in provision	20	£130,771	21%
<b>TOTAL</b>	<b>92</b>	<b>£624,074</b>	<b>100%</b>



Figure 1 shows the amount and percentage of the total funding from the Open Arts Fund directed at delivering activities for targeted groups. Total funding allocated was £624,074.

**Figure 1: Open Arts Fund - Targeting**



## Outcomes

The intent of the Open Arts programme was to increase access to and participation in the arts by young people who would not normally have access or who are considered to be vulnerable or at risk of offending.

The Open Arts Fund is primarily focused on delivering the Access and Participation outcomes:

- Outcome 1: Increased participation in positive activities.
- Outcome 2: Increased opportunities to develop interests and skills.
- Outcome 3: Participants demonstrate new skills and positive changes in behaviour.
- Outcome 4: Sustained participation in positive activities.

Monitoring and reporting for the Open Arts Fund is relatively light touch, proportionate to the investment level ranging from £500 to £10,000. YouthLink Scotland developed an

online system for projects to record monitoring information (participant data, activities data etc).

Following the recommendations made in the interim evaluation, projects which received over £5,000 also provided a written report providing evidence of outcomes. Projects were also asked to provide a short case study to highlight the impact on individual participants.

In this section we review the evidence against each outcome of the Open Arts Fund. The following case study provides an example of how a project funded by the Open Arts Fund delivers all four outcomes for young people.

### **Case Study 1**

**Organisation:** East Ayrshire Creative Mind Team

**Project name:** East Ayrshire Youth Dance and Parkour Company

**Local Authority:** East Ayrshire

**Art form:** Dance and Parkour

**Award amount:** £8,615

#### **Background to the young person**

R was referred to the project by an Educational Psychologist.

He is 11 years old but had already accrued a number of offences.

He comes from a family with challenging issues, and had at times been taken into local authority care for his own safety and was on the child protection register.

He was isolated at school and he is totally disengaged from learning. He had never participated in any extra-curricular activity.

R was introduced to the project (initially referred through psychological services) and was supported to attend for an hour a week. The tutor had to provide high levels of support as he was initially very isolated and could not engage with other participants.

#### **Progression**

Over time, and with persistence, he continued to develop parkour skills, and as his skills improved, he could participate more and began to interact with the other participants. He was supported to increase his attendance, and started to attend for 3 hours a week.

The social aspect of the project became very important in his life: he found a group of peers who accepted him (at school his peers would avoid him) and he was keen to try hard in order to please these new peers. As a result, he has developed his physical skills, social skills and there has been a marked change in his behaviour both inside and out of the Parkour classes.

He progressed to the extent that he was able to perform at the showcase. This was the first time that he had ever been included in any form of performance or public event.

The project put on transport to enable his mum to come and watch him perform – so it was a huge event in building self-esteem for the young person but also a milestone for his family.

### **Stakeholder feedback**

His educational psychologist wrote the following feedback.

*I just wanted to share my delight at how well \*\*\*\*\* has been supported to succeed with the Parkour course .....*

*He is still on the CP Register and living with mum but his three younger siblings were removed from the family home and into foster care during the time that he was undertaking the course. This has led to a significant crisis for \*\*\*\*\* and the fact that he persevered with the course and took part in the performance is very impressive. This is the first extra-curricular group that he has successfully managed. He now identifies with the positive peer group he met there, and to the best of my knowledge at present, has not accrued any offences in the community since Autumn. It would be wonderful if we could find a way between us all to continue with this group.*

*Educational Psychologist  
East Ayrshire Council*

### **Outcome 1: Increased participation in positive activities**

The Open Arts Fund funded 92 projects which engaged 8,375 children and young people.

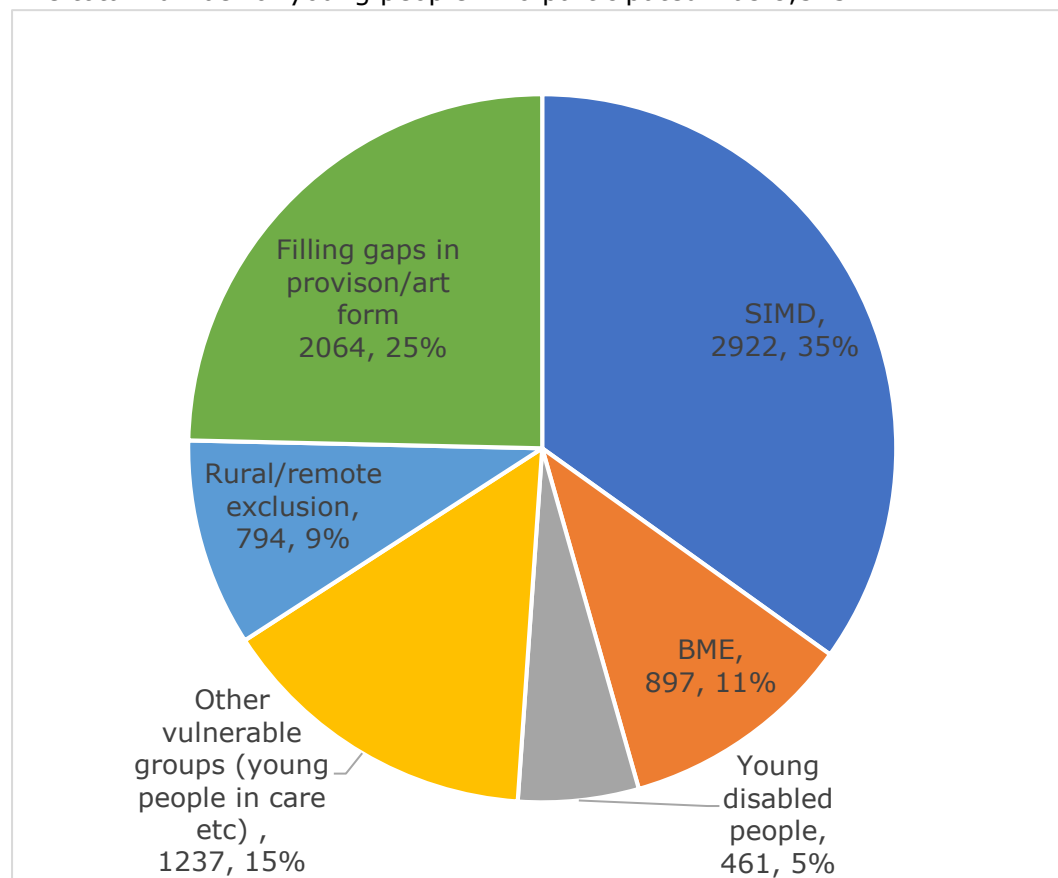
Table 5 demonstrates that 75% of children and young people who participated in activities through the Open Arts Fund engaged in projects which were targeted at communities of need: 35% of participants engaged in projects which were targeted at the most deprived communities (defined as the 20% lowest SIMD), 9% were young people from rural/remote communities, 6% were young people with a disability, 11% young people who engaged in projects targeted at BME communities, and 15% engaged in projects specifically targeting young people who were vulnerable or at risk of offending.

**Table 5: Number of participants engaged in targeted activities**

Primary Target Groups	No. of Projects	Number of Young People	% of Young People
Deprived communities (as defined by SIMD)	38	2922	35%
Rural/remote communities	6	794	9%
BME	3	897	11%
Disabled people	11	461	5%
Other vulnerable or at risk groups	14	1,237	15%
Open access: Filling gaps in provision	20	2,064	25%
<b>TOTAL</b>	<b>92</b>	<b>8,375</b>	<b>100%</b>

**Figure 2: Open Arts Fund – Number and percentage of young people participating in targeted activities.**

The total number of young people who participated was 8,375.



### **Outcome 2: Increased opportunities to develop interests and skills**

The projects have provided 8,375 children and young people with opportunities to develop new skills and interests. These are new and additional activities.

Evidence from the reports demonstrate that projects have been able to:

- Engage 'new' people who have no previous experience of arts activities, so the fund has increased opportunities to young people who would not otherwise engage.
- Provide opportunities for young people (who have previously engaged in activities) to experience new art forms/activities which allowed them to develop new skills and interests.

The following project case studies provide examples of this evidence.

**Organisation:** Muirhouse Youth Development Group

**Local Authority:** Edinburgh

**Art form:** Circus Skills

**Award amount:** £9,800

Muirhouse Youth Development Group (MYDG) delivered a circus skills project to young people in the Muirhouse/Pilton area of Edinburgh. A total of 48 young people participated in the activities. All of these young people were resident in the 15% most deprived data zones.

Of the 48 participants:

- 14 young people had not previously engaged with MYDG. Many of these were newer to the community. (African, Icelandic, Bulgarian, Portuguese, Polish).
- 6 young people had been a cause for concern with regards to anti-social behaviour.

**Organisation:** Hot Chocolate

**Local Authority:** Dundee

**Art form:** Music

**Award amount:** £6,480

Hot Chocolate developed a programme of music activities for 22 young people from vulnerable/at risk groups (involved in or at risk of offending, substance-misuse, exclusion from school, LGBT).

- 15 young people participated for the first time, and
- 7 were already engaged in the music project, but the project gave them opportunities to engage in new activities.

### **Outcome 3: Participants demonstrate new skills and positive changes in behaviour**

Case studies demonstrate that young people have developed new skills and confidence.

*"My favourite part of the project was the routines and learning new skills because it has made me more confident and instead of being shy and not saying much I am not scared to have my own opinion now."* (Participant)

*"[The thing I liked best was] Performing because I felt like I was doing something well. People clapped for us. It was good for my self-esteem."* (Participant)

*"R came along for the first few sessions and initially found it very difficult to engage with the group but with the help of the support worker and tutor he took part each week and engaged more and more with the group over time. By the*

*end of the project he had attended 75% of sessions and was able to express opinions, made friends and tried a variety of new things.” (Stakeholder)*

#### **Outcome 4: Sustained participation in positive activities**

The interim evaluation identified challenges in the data collection to measure this outcome. Creative Scotland responded by developing an improved data collection system for Open Arts Fund projects in Round 3.

The new data reporting system provided a quantitative measure for this outcome from projects which received over £5,000 in Round 3. Projects which received less than £5,000 provided a more limited report which was proportionate for the level of funding received.

The sample of projects from Round 3 that provided reports on outcomes (projects which received over £5,000) demonstrated that young people sustained their participation in positive activities.

- 11 projects which collectively engaged 409 young people reported that 348 young people sustained their engagement for the duration of the project.

Although the nature of short term funding means that the activities were not sustained beyond the duration of the funding from the Open Arts Fund, some projects also provided evidence that young people had sustained their engagement in activities after the end of the project, either by engaging in the funded organisation’s core youth work activities, or by joining other arts groups.

- The 11 projects reported that of the 348 young people who sustained engagement in the project, a total of 93 went on to participate in further arts activities or youth work activities at the end of the project.

**Organisation:** Saltersgate Expressive Arts Project

**Local Authority:** Midlothian

**Art form:** Multi art form

**Award amount:** £8,820

This project worked with 35 young people with additional support needs, developing their skills in visual arts, making, design and technology and movement/dance and circus skills.

*"It was really good. Because it shows we can do things by ourselves and what we can accomplish. I really enjoyed drawing the circus tent. It was really good to show what I can do – I felt proud of what I accomplished."* (Participant)

This project has not only delivered outcomes for young people but has been successful in developing sustainable opportunities for young people to participate in the arts.

The project has been successful in highlighting to the school (Saltersgate School) the positive benefits of incorporating arts into the curriculum for young people with additional support needs – and has been commissioned by the school to develop further dance activities for young people.

**Organisation:** Muirhouse Youth Development Group

**Local Authority:** Edinburgh

**Art form:** Circus Skills

**Award amount:** £9,800

The main outcome of the project is that a new group of young people have been introduced to Muirhouse Youth Development Group's wider activities. The relationship forged through this project has meant that they are now visible across a number of activities, including music production and performance (jointly with MYDG and Tinderbox Orchestra) "Be United" and also with filmmaking (jointly with Screen Education Edinburgh). They have also participated in open, recreational activities in which they would not have participated previously because they would not have known anyone.

**Organisation:** Hot Chocolate

**Local Authority:** Dundee

**Art form:** Music

**Award amount:** £6,480

All 22 of the young people involved in the music project have remained involved with Hot Chocolate, through continuing with the music project, drop-ins, 1-1 work, social media, and other group work.



**Organisation:** WHALE Arts  
**Local Authority:** Edinburgh  
**Art form:** Visual arts, literature, drama and music  
**Award amount:** £8,732

The project aimed to introduce and celebrate Edinburgh's rich cultural heritage with a group of young people who face numerous barriers to accessing the arts. Young people were introduced to visual arts, literature, drama and music. The project also included visits to cultural attractions in the city.

This project engaged 34 participants. Of these:

- 12 who had not previously engaged in any activities at WHALE registered for WHALE membership.
- 17 of the participants progressed into another arts project at WHALE.

**Organisation:** The State  
**Local Authority:** Edinburgh  
**Art form:** Dance  
**Award amount:** £6,480

The State is an organisation based in Leith, Edinburgh which engages young people through Hip Hop/Dance. 20 young people participated in the project.

- 10 people sustained engagement in the project.
- Of those, 5 have continued their involvement with the organisation and others have moved on to join other dance groups in the area.

### Other outcomes

Although not the primary focus of the fund, evidence from the Open Arts Fund demonstrates that some projects have also been successful in delivering Learning and Progression outcomes for young people.

### Outcome 5: Participants develop confidence in their skills and develop aspirations for further learning and development

26 projects reported that they had delivered awards or accreditation for learning through their activities.

A number of projects reported that young people had used their participation to achieve other awards.

Table 6 reports on the number of awards and accreditations achieved by young people through their participation in Open arts Fund projects.

**Table 6: Open Arts Fund - Awards and accreditations for learning**

	ASDAN	DoE	First Aid	Food Hygiene	Youth Achievement Award	Saltire	Arts Awards	Dynamic Youth	Other
Round 1			4		26	4		13	16
Round 2	110	5	1		60				
Round 3		3		3	59	15	12		
<b>TOTAL</b>	<b>110*</b>	<b>8</b>	<b>5</b>	<b>3</b>	<b>145</b>	<b>19</b>	<b>12</b>	<b>13</b>	<b>16</b>

\*The project reporting delivery of ASDAN awards was a large scale multi-funded project to which the Open Arts Fund has made a contribution.

The following case study demonstrates how participation in a project funded through the Open Arts Fund supported a young person to develop confidence in their skills and develop aspirations for further learning and development.

### **Case Study 2**

**Organisation:** Beatroute Arts

**Local Authority:** Glasgow

**Art form:** Music

**Award amount:** £9,000

### **Background to the project**

Beatroute Arts is a community based youth project in the North of Glasgow which provides opportunities for creative learning.

Over the course of 2016, Beatroute delivered a range of music activities funded through the Open Arts Fund.

### **Background to the young person**

D found out about Beatroute through an open day in July of 2015. His father came along and went to fetch D. The father thought that Beatroute might work for his son as he showed an aptitude for playing the piano, and it seemed to be the only thing he showed any interest in. He was concerned because his son "just hangs about in his bedroom" without any social interaction. When he returned with D, Beatroute arranged for D to take part in a "taster" piano lesson. D came along to the taster, but did not make eye contact, said only "yes" and "no" and seemed acutely uncomfortable in a social environment.

D was offered a follow up lesson. Beatroute staff were very surprised when D came along, but he continued to come to piano lessons for the next six months. His progression was remarkable, although he still showed little confidence in social situations. When Beatroute received funding to deliver the CashBack project, staff encouraged D to participate to meet other young people who enjoyed music.

### **Activities**

Beatroute delivered a range of music through its CashBack Project. D attended almost every session. He engaged with the songwriting and composition activities and

through support from the dedicated tutors, also developed an aptitude for other instruments such as the drums and the guitar. Along with the rest of the group, D learned how to record music being played by others, as well how to work in the studio space as a musician being recorded. Over time, he became friends with other young people, some of whom attended his school, and formed two bands in which he is still an active member.

### **Outcomes**

Although it has taken a while, D is now a quietly confident young adult with a steady peer group both at school and at Beatroute. In his own words, D said that coming to Beatroute had “changed my life”, saying he can now speak to other people “without feeling sick”.

He now demonstrates more self-confidence. D now walks with his head up, and will greet staff when he arrives at the project and sometimes comes in for a chat, something which would have been impossible for him in the past.

He performs at Beatroute events in front of audiences, both with his bands and as an accompanist for the younger singers.

He has recently taken up a volunteering role at Beatroute, acting as a mentor and supporting the workers in delivering music sessions to groups of younger participants.

In addition to this massive increase in self-esteem, he is also excelling at the piano, playing now at grade 4. D is also showing real progression at school, and has taken music as one of his National 5 subjects. He still uses the studio space along with other young people to record his band’s music and has a solid group of friends.

### **Outcome 6: More participants progress onto further learning, training and personal development opportunities**

A number of projects provided case studies which demonstrated that young people who participated in the projects have not only developed skills and confidence in themselves, but also progressed into further learning and personal development opportunities, volunteering, and further education.

#### **Case Study 3**

**Organisation:** MODO Circus with Purpose

**Local Authority:** Aberdeenshire

**Art form:** Circus Skills

**Award amount:** £10,000

#### **Background to the project**

Aden-een is a youth regeneration project led by Modo Circus in partnership with Shell, Aden Country Park, Buchan Development Partnership and Community Planning Partners in Aberdeenshire. Modo Circus received £10,000 from the Open Arts Fund to

support young people to participate in the Shell Fireworks Parade. Young people are involved in creating routines, in making props and in the performances at the parade.

### **Background to the young person**

T is a 14 year old Scottish female who first became involved with Modo about a year ago when she started attending evening Workshops.

At the time, she was having difficulties at home and at school:

- Her school attendance had become so poor that she was at risk of exclusion.
- She didn't take part in any mainstream activities or sports and did not belong to any club or social group.
- She lacked confidence, self-esteem, initiative and motivation.

She was extremely shy and retiring and had a tendency to isolate herself in the group. Her initial involvement was sporadic and fairly unremarkable but little by little her confidence grew and she began to participate more regularly. She developed a positive relationship with staff and began to open up about what was troubling her. Over time, the staff built up trust with T and with her family and Modo became a positive force in her life.

### **Progression**

Over a period of several months, T's role has evolved from occasional participant, to regular participant to peer mentor and finally volunteer workshop assistant for the Aden-eeen Project.

For the 2 months of the project T took on the responsible role of being in charge of a participating group of young people. With support from the Workshop Leader, T helped teach routines to 23 young people who had never done it before and were completely lacking in confidence. She was totally committed to her role and worked tirelessly towards getting them ready and confident enough to perform on the night.

At other times during the project T volunteered in the team making giant puppets, costumes and props for the woods where performances were to be staged.

### **Outcomes**

As a result of her involvement in the project, T has said she wants to continue in the role of peer mentor/volunteer Workshop Assistant and wants to take on more responsibilities. She is working on her Bronze Youth Achievement Award after having successfully completed a Dynamic Youth Award.

She feels a sense of achievement and pride in her work. She now believes she can do anything if she tries hard enough. She is better motivated.

T is also much more confident. She can now speak in front of people and recently met with an MSP to give a presentation on the work that Modo does in the community.

T feels that what she has learned with Modo has already transferred to her school work. She is committed to attending school and improving her school work.

The school has acknowledged a great change in T and she now has improved relationships with teachers who encourage her achievement.

#### **Case Study 4**

**Organisation:** Media Education

**Project Name:** Creating Waves

**Local Authority:** Edinburgh

**Art form:** Radio Production

**Award amount:** £9,450

Media Education delivered a programme to create learning opportunities for young people in podcasting and soundscape building.

#### **Background to the young person**

T is 16 and in residential care. He was referred to the project by his key worker.

T was very interested in radio but lacked the skills, confidence and opportunity to develop his interest.

#### **Activity**

When T started to attend the group, he lacked confidence in his ideas and in his ability to contribute so found it difficult to work in a team and was often frustrated with what he felt to be his limitations. However, with continuous support and reassurance from staff he was able to continue to attend and he developed skills in sound recording, scripting and editing.

Although problems in his family prevented him from completing the course, the project was flexible to his needs and offered time outside the course for him to catch up and complete his work.

He attended the showcase event with his key worker where he was able to hear his work played and received lots of positive feedback.

Recognising his interest, but lack of confidence and support, Media Education has continued to support T, and offer him new opportunities to develop his skills and confidence.

#### **Progression**

His key worker has commented that the project helped develop T's confidence and self-esteem. He had the confidence to sign up for another project with Media Education and has carried out a work experience placement with the project too.

With more confidence in his skills and his ability to work in a group, T started to consider Further Education as an option. Media Education worked with him to support him to apply to college and he has recently been accepted to study Digital Media.

Media Education continues to support T at college by providing him with placement opportunities.

### **Wider outcomes and legacy of the Open Arts Fund**

A small number of projects also provided evidence that the funding from the Open Arts Fund had enabled them to develop new sustainable activities for young people in the area.

- One project reported that the project identified a need for separate provision for older young people. The project now provides a separate drop-in night for 12-18 year olds to continue to develop their music skills.
- Two projects which provided activities for young people with additional learning needs have been invited to deliver activities within ASN schools, integrating dance into the curriculum in schools.
- Two projects report that the success of the projects in engaging young people has led to increased demand for arts activities in the area, and projects are seeking further funding to develop new activities.

## 4.0 STRATEGIC FUND

The Fund allocation of £1,470,000 was distributed over two rounds.

- Round One: October 2014 to March 2016
- Round Two: April 2016 to December 2016

### Funding allocation

- **Round One**

In the first round of funding, £972,944 was awarded to 17 organisations. One award was returned as the delivery organization could not deliver in the timescale. As a result, the sum disbursed was £940,944 and the final portfolio extended to 16 organisations.

- **Round Two**

Prior to the allocation of funding for the second round of the Strategic Fund, Creative Scotland carried out a review of the performance of projects in Round One. The review identified that while some projects had been very successful in achieving high levels of access and participation, their project models had been less effective in delivery of the learning and progression outcomes. Creative Scotland also reviewed its criteria for applicants to Round Two to focus delivery models on the delivery of progression outcomes. 12 partners were invited to deliver programmes of activity in this strand, based on applications to Round Two. A further £529,056 was allocated to 12 of the Strategic Partners.

The list of partners in Round One and Round Two, the amounts awarded and the art forms is included at Appendix 1.

**Table 7: Strategic Fund – Projected and actual number of participants**

	<b>Funding Allocated</b>	<b>Number of Strategic Partners</b>	<b>Projected Number of Young People</b>	<b>Actual Number of Participants</b>
Round One	£940,944	16	6,125	5,314
Round Two	£529,056	12	2,882	2,628
	£1,470,000		9,007	7,942

The Strategic Fund engaged 7,942 young people over the two rounds. Table 8 shows the age and gender breakdown of participants.

7.4% of participants were under 10 years old so fell outside the core CashBack Programme target group. Creative Scotland's bid for CashBack for Communities stated that it would also consider 'proposals aimed at any age band within the 0-25 year age range providing they demonstrate they will make a positive contribution to the outcomes of CashBack for Creativity, and the national CashBack for Communities programme'.

- The high number of participants under the age of 10 reflect project models which aimed to engage with children and young people in their communities. Although the target group was children above the age of 10, significant numbers of

younger children came along to open sessions, demonstrating a need at the local level for activities to engage younger children.

- Some projects targeted younger children as part of a preventative strategy – engaging younger children in positive activities before they disengaged from services – in recognition that working with children in the younger age group contributed to the longer term outcomes of CashBack for Communities.

A small percentage (0.5%) of participants were over 25. This number includes young people who participated over a long period of time (who were 23 or 24 at the start of the Programme, but participated the three years and became 25) and some young people who continued to participate in the Programme as young leaders.

Age and gender data was not available for 753 participants.

**Table 8: Strategic Fund - Age and Gender breakdown of participants**

AGE	MALE	FEMALE	PNTS*	TOTAL	%
Age 0 to 4	8	9	0	17	0.2%
Age 5 to 9	271	303	0	574	7.2%
Age 10 to 12	674	997	1	1,672	21.1%
Age 13 to 17	1,346	2,215	39	3,600	45.3%
Age 18 to 25	502	770	12	1,284	16.2%
Age 25+	14	28	0	42	0.5%
No data available				753	9.5%
	2,815	4,322	52	7,942	100%

\*PTNS: Prefer not to say.

Based on age/gender data for 7,189 participants.

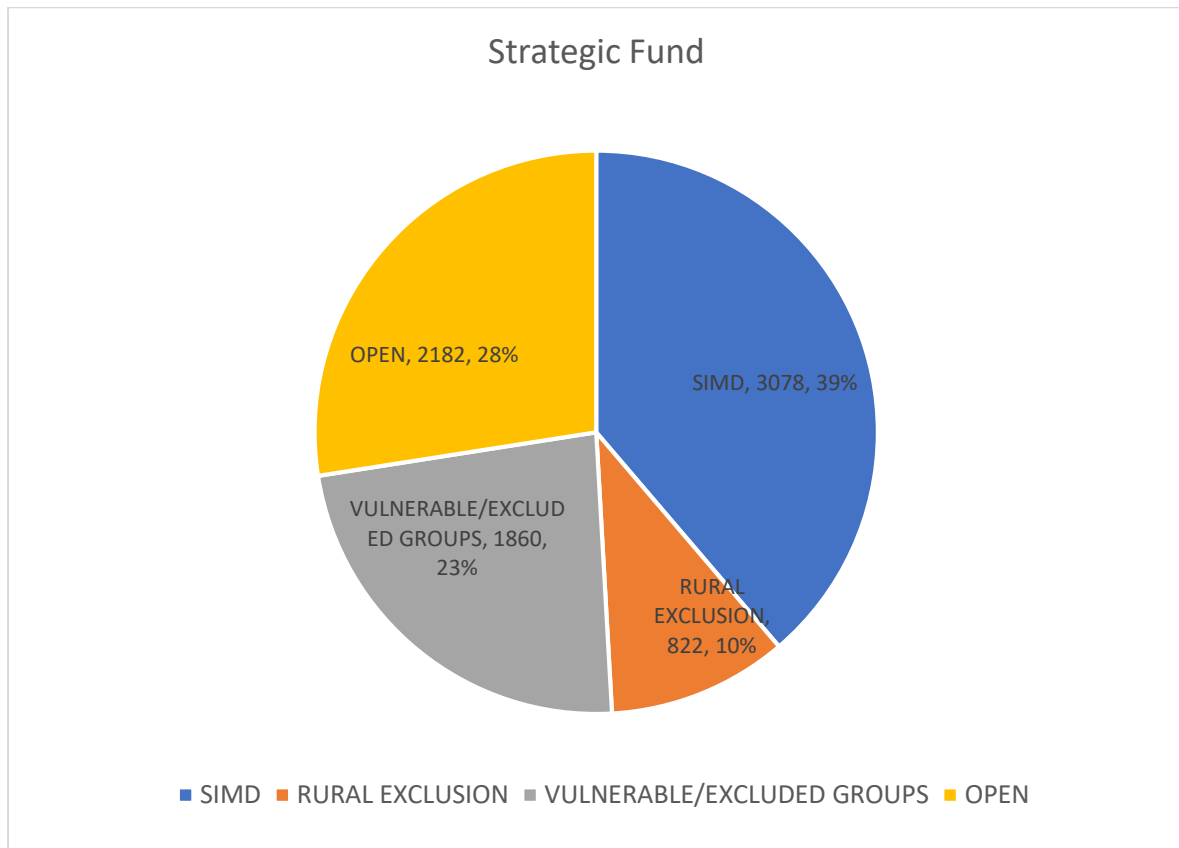
Table 9 demonstrates that the fund was very successful at targeting the most disadvantaged young people.

**Table 9: Strategic Fund – Number and percentage of participants by target group**

	SIMD	Rural /Remote Communities	Vulnerable/ Excluded Groups	Total Participants from Target Groups	Open Access	Total Number Participants
Round One	1866	401	1,372	3,639	1,675	5,314
Round Two	1212	421	488	2,121	507	2,628
TOTAL	3078	822	1860	5,760	2,182	7,942
%	39%	10%	23%	72%	28%	100%



**Figure 3: Strategic Fund – Number and percentage of participants by target group**



## Outcomes

This section reviews the extent to which the Strategic Fund projects have achieved the Programme outcomes. A summary of the outcomes from Round One and Round Two of the Programme is attached in Appendix 3.

### Outcome 1: Increased participation in positive activities

7,942 young people increased their participation in positive activities.

The Fund demonstrates very strong targeting on inequalities. The Strategic Fund has increased participation among young people who are typically excluded from opportunity.

- 72% of young people engaged through the Strategic Fund partners are from groups which are typically excluded from opportunities:
  - 39% of young people were from SIMD areas
  - 23% young people were from BME communities, young people with a disability or additional support need or young people who are vulnerable and at risk
  - 10% of young people from areas which are rural remote and lack access to opportunity.

## **Outcome 2: Increased opportunities to develop interests and skills**

The Strategic Fund delivered opportunities for 7,942 young people to develop new skills and interests.

These opportunities included 'taster activities' aimed at engaging the hardest to reach groups in informal learning to intensive learning interventions which have provided young people with qualifications and skills for future employment.

*'Doing the video inspired me to do more of that sort of thing, I've started doing drama at Eden Court now, which is really hard but really amazing'* (Participant, young carer, Eden Court)

*"I actually just want to take a minute to thank yourself and the academy for the skills I learned throughout the Be Somebody project. It's given me so much self confidence in my creative skills to try and develop new and exciting projects."* (Participant, Be Somebody, Bauer Academy)

Case studies demonstrate how the projects have enabled young people to develop interests and skills.

### **Case Study 5**

**Organisation:** Kibble Care and Education

**Project name:** Care 2 Create

**Local Authority:** Renfrewshire

**Art form:** Multi art form

**Award Round One:** £26,365

**Award Round Two:** £48,536

#### **Background to the Project**

Care 2 Create is a programme of arts classes delivered by industry professionals to care experienced young people, including those who are resident in Kibble Education and Care Centre's Safe Centre in Paisley.

These are young people aged between 12 and 18 and are referred to Kibble by a Children's Panel or court order as they are at risk of harming themselves or others.

Young people in the Safe Centre find it challenging to spend extended periods of times in the unit without structured or engaging activity, so this project not only provided high quality workshops to engage them through the Easter and Summer holidays but also helped to build confidence, increase positive behaviour and improve aspirations.

#### **Background to the young person**

S is currently accommodated in a secure unit. He has a history of violence and aggression and little engagement in education.

Since being in the secure unit, S has discovered an interest in music, primarily through Rap, but has also started learning the guitar. He also expressed an interest in learning dance.

### **Activities**

As a result of CashBack for Creativity funding, Care 2 Create has been able to provide bespoke activities to enable young people to develop their skills and interests. Kibble worked with YDance to provide a suitable tutor and delivered dance activities during the Easter holiday arts programme.

### **Outcomes**

S engaged positively with the dance activities. He enjoyed the experience and it has built his interest in dance. He is now keen to further develop his skills and progress with more training.

In order to meet this progression, Kibble has secured Young Start funding in order to provide a weekly evening class in dance, which S has been attending.

## **Case Study 6**

**Organisation:** Moniack Mhor

**Project Name:** Young Writers Programme

**Local Authority:** Highland

**Art form:** Creative writing

**Award Round One:** £44,750

**Award Round Two:** £45,678

### **Background to the Project**

Moniack Mhor is Scotland's creative writing centre. Moniack was a Strategic Partner in the Strategic Fund, providing opportunities to engage young people in creative writing, removing barriers to the art form and making writing accessible to all.

The key purpose of the Moniack Mhor Young Writers Programme was to provide opportunities to engage those who had never participated in creative writing and provide a programme of writing activity, building young people's personal confidence as well as confidence in their writing skills and ability to express themselves, and providing progression pathways for those engaging with the programme to build writing skills and nurture excellence.

Moniack Mhor's programme sought to reach a wide range of young people: those from the most disadvantaged areas, those with disabilities, additional support needs and looked after children or those considered to be vulnerable or at risk of offending.

Moniack Mhor developed partnerships with a number of other organisations which engage the target client group.

These case studies highlight the impact of the project on young people with additional learning needs, delivered in partnership with Cantraybridge College.

### **Partnership with Cantraybridge College**

Cantraybridge College was established to promote the skills and talents of young people with disabilities. It provides opportunities for young people to learn rural skills alongside a range of personal development opportunities. Cantraybridge is one of Scotland's top facilities for people with learning disabilities and autism spectrum disorders.

Mhoniack Mhor has worked with young people from Cantraybridge providing opportunities for them to engage in creative writing, in songwriting and performing their own songs. The project has allowed young people to develop new skills and interest and to experience new and diverse learning experiences.

### **Background to the young person 1**

J is a 20 year old young woman with an impairment. She had recently enrolled at Cantraybridge but was struggling to engage with the learning programme. Her confidence was very low (she had recently been the victim of a physical attack) she did not engage with other students, and was nervous when speaking to staff. However, staff noticed that she was interested in creative activities – she enjoyed drawing and photography.

### **Activities**

J first engaged with the programme delivered by Moniack Mhor when she attended a series of workshops delivered by a singer/songwriter. The group was involved in developing ideas for a song to be recorded by the group, and although J initially did not fully engage with the group activity, she found her place by doing all the drawings for the promotional material, and by the end of the programme, was coming up with new ideas and making an input to the group. Being able to make a contribution, and have her contribution recognised was the first step in building J's confidence and self-esteem.

When an opportunity came up to attend a residential at Moniack Mhor, J was very keen to participate, but was also very anxious because she had never been away from home before. With a lot of reassurance, she was encouraged to attend, and the residential was a great success for her. Not only did it raise her confidence in herself (staying away from home) but she wrote and recorded a song on her own. She was 'crying with happiness' when it was showcased to an invited audience on the final day. She told a member of staff that she had always dreamed of recording a song, but never thought it would happen. At Moniack Mhor, she had achieved her dream.

J was keen to try out more creative activities, and has also participated in a creative writing programme with Moniack Mhor. The students on this programme have decided to create a book to raise funds for a local charity. J was involved in researching and writing for the book, but is also doing the illustrations.

### **Outcomes**

J's involvement in creative activities through Moniack Mhor has been a catalyst for her involvement in learning activities. As J's confidence in herself increased, her

aspirations and motivation also increased and she has been able to get involved in a range of personal development activities and to fully engage in learning.

One of those activities has been participation in a 40 week Community Action and Leadership Programme delivered by LEAD Scotland. The Programme leads to an SCQF Level 3 award. J was successful in achieving the award. Additionally, the group of students from Cantraybridge College who did the Programme won the LEAD Scotland 'Learners of the Year' award.

J's family have been amazed and delighted by her achievements this year. J herself describes the last year as 'the greatest ever year'.

### **Background to the young person 2**

K is male aged 21. K was a challenging student at Cantraybridge. Although staff at the college had tried to engage him many different ways, the staff felt that they were 'at the end of the road' with him and were unsure whether he was going to stay on at the College.

### **Activity**

He agreed to come along to one of the writing workshops delivered by Moniack Mhor, but sat through the workshop with his hood up over his head and didn't speak.

However, he eventually started to write and amazed the workshop leaders with his ability. With encouragement, he has continued to write, and the positive reinforcement he has got from writing has helped to build his confidence and self-esteem.

K usually required one-to-one support for learning, but in the writing workshops, he is fully engaged with the group and he has participated without one-to-one support. One day, his support worker came into the group and saw K participating, without support. He could not believe the difference in K.

When the opportunity to attend a residential at Mhoniack Mhor came up, K was keen to attend, but was very anxious having never been away from home before without support. This was challenging for him and for the staff but he managed to sustain the residential programme, to engage with other students and also to be involved in song writing and participate musically.

### **Progression**

The writing workshops have been a turning point for K. While initially, it was unclear if K could continue to participate in college, the writing workshops have helped him to build his confidence and self-esteem. As a result of his increased confidence and ability to engage with other students, he has been able to engage in learning activities.

### **Outcome**

K is now a more confident student, who is fully engaged in learning and in the life of the college. From being one of the most socially isolated students with no motivation

or aspirations for learning, he is now fully involved in both the learning and social aspects of life at college and is currently the chair of the student council.

### **Outcome 3: Participants demonstrate new skills and positive changes in behaviour**

All of the young people who sustained their engagement in learning activities (4,263 young people) demonstrated increased skills and confidence. Projects can demonstrate that young people have developed a range of practical skills as well as personal skills.

*'I understand how to use the software and how to speak and listen to different people'* (Participant, Station House Media Unit)

Projects can also demonstrate that young people have developed confidence and soft skills such as communication and team work as a result of their participation.

*'Helped to build up my confidence and helped with team work'* (Participant in Introduction to Film, Screen Education Edinburgh)

### **Outcome 4: Sustained participation in positive activities**

Of the 7,942 participants who engaged in activities, 4,263 (54%) young people sustained their engagement in learning activities.

While this might at first appear a relatively low rate for sustained engagement, the percentage reflects the delivery models of strategic partners which target the most disadvantaged young people. The delivery models involve the provision of light touch taster activities which are aimed at initial engagement of a wider group of young people who do not typically engage with arts projects. The models then offer progression routes into more structured learning opportunities for those who chose to engage.

These delivery models demonstrate high levels of initial engagement (lots of young people engage in initial taster sessions) with fewer sustaining their engagement in learning opportunities than might be typical in projects which engaged a less marginalised target group.

The case study below provides an example of a project model which has been very successful in addressing barriers to access (engaging young people who would not otherwise engage in arts activities), and building their skills and confidence to sustain their engagement and to progress into further learning opportunities.

Case study 7 also demonstrates how projects have designed progression routes for young people:

- 'progression routes' providing opportunities for young people to sustain their engagement in learning and to further develop their skills and confidence.
- progression routes for those young people who have developed aspirations to work in the creative industries, by providing opportunities for advanced training volunteering placements, work experience placements, etc.

### **Case Study 7**

**Organisation:** Screen Education Edinburgh

**Local Authority:** Edinburgh and Lothians

**Art form:** Film

**Award Round One:** £50,000

**Award Round Two:** £60,000

Screen Education Edinburgh (SEE) has a track record in engaging young people who have had little opportunity to engage in arts activities, and in supporting them to develop skills and confidence through a programme of informal learning opportunities.

The programme is designed to provide a pathway of learning and progression from the taster projects which initially engage young people, on to 'Introduction to Film' and then on to 'Next Steps' which progressively provide more skills and learning opportunities.

For those young people who develop an interest in filmmaking as a career, SEE provides opportunities for vocational development to support those young people on their pathway onwards into training, education and employment.

SEE's model, which shows how young people can be supported through to employment in the industry, is described in the diagram below.



### **Engaging hard to reach groups in learning**

Screen Education Edinburgh (SEE) delivers taster sessions to engage young people from areas of deprivation who have little opportunity to participate in cultural learning activities. SEE has developed a comprehensive approach to reaching young people from SIMD areas and other target groups. The SIMD target areas within each local authority are identified. SEE identifies the local agencies who engage young people in each area and through partnerships with these agencies, offer opportunities which are accessible to the target client groups.

Taster sessions comprise a single four hour session which aims to introduce young people to the world of filmmaking and give them an idea of what might be involved in taking part in a longer project with SEE.

For those young people who are interested in participating, SEE delivers Introduction to Film programme.

- Introduction to Film is an introduction to film education and filmmaking. This is a 8 week programme (3 hours per session)
- Young people learn about filmmaking, but also get real hands on experience in making a film. Participants get the opportunity to make their own film and get it screened.
- Through the programme, young people can earn an Arts Award (Discovery Level)

The aim of this programme is, as the name suggests, to introduce young people to filmmaking. It provides informal learning opportunities, but it is primarily intended to be fun and something which young people do out of interest. The outcomes from this programme are that young people develop skills, and develop confidence.

There are opportunities for further progression for those with aspirations for further learning:

- 'Next Steps in Film' is eight sessions long.
- Participants manage a two day shoot and a four day edit production and post-production period to produce their films.

As a result, young people not only further develop their skills and confidence but can also get accreditation for their learning. Young people who participate at this level can achieve Arts Awards at the Bronze level.

There are other opportunities for young people who want to continue to learn:

- BFI Film Academy
- SEE also delivers GCSE in Moving Image Arts. This qualification is more suited to non-traditional learners than Scottish Highers as it is practice based.
- SEE also supports young people to prepare CVs and portfolios for Further or Higher Education.

For young people who want to progress into careers in the film industry, SEE provides a range of opportunities for young people to develop their employability and their craft skills through:

- Moving Image Arts A level
- Volunteering at SEE
- Work experience placements at SEE
- Access to BFI Craft Residential training

SEE have also created internships and paid work experience and training places to support young people into the industry.



## **Outcome 5: Participants develop confidence in their skills and develop aspirations for further learning and development.**

It is challenging to accurately measure changes in confidence and aspirations, so a 'hard indicator' was required. The indicator for this outcome was 'number of young people who progressed into a further learning or personal development opportunity' but it does underestimate the impact against this outcome.

1,886 young people developed confidence in their skills and aspiration for further learning, as measured by the number who progressed into a further learning or personal development opportunity. This represents 44% of all young people who sustained their participation in activities. However, this number represents a conservative measure of the impact of the projects on developing confidence and aspirations.

Qualitative information provided by projects demonstrates that many of the participants developed confidence and aspirations for further learning as a result of their participation.

*"I don't think I'd have had the confidence to apply to college if I hadn't been on the course" (Participant, A Word in your Ear, Firefly Arts)*

*"As a result of young people engaging in this programme, I have seen a great increase in individual's self-confidence, sense of belonging and improved social skills. Many young people have taken the opportunity to build new peer friendships whilst attending Firefly programmes..."*

*For many of the young people I refer onto the programmes, their participation in the courses is their first step back into learning, many having become socially isolated due to personal and social issues including mental health, social isolation, previous negative learning experiences." (Referral partner from an organisation which provides support for young people who have disengaged from learning) commented on the impact of young people's participation in Firefly Arts, Word in your Ear )*

The real impact on building confidence and aspirations is best demonstrated through case studies.

### **Case Study 8**

**Organisation:** Eden Court

**Local Authority:** Highland

**Art form:** Film, Animation,

**Award Round One:** £50,000

**Award round Two:** £47,812

### **Background**

Eden Court has developed partnerships with a range of organisations which has allowed them to engage some of the most disadvantaged young people in the area in informal learning. This project is targeted at young people who are excluded from

mainstream education.

Young people are referred or introduced through their educational key worker. Many of the young people are on the autistic spectrum and have dropped out of school or struggling to sustain their engagement in formal education.

Eden Court provides a low pressure approach to learning, engaging young people through film and animation etc. Through their participation, they can work toward an Arts Award.

### **Background to the young person**

G is a 15 year old girl who, prior to her involvement in Eden Court had dropped out of school entirely. She suffered from extreme social anxiety, and was completely socially isolated as she had not been out of the house for nearly two years.

She was referred to Eden Court but initially could only attend if supported by her mother and only for short periods of time. After many months of coming along with her mother's support, she started to get used to coming to Eden Court and over the following months her level of support decreased, and she participates fully in the activities and with other young people.

### **Outcomes**

She has become increasingly involved in filmmaking and her interest and motivation has developed to the extent that she is participating more frequently, is developing work independently and has recently written and directed her own script.

Through her involvement, she has learned to work with other young people and her social anxieties have reduced to the extent that she is not only participating as an alternative to education, but is also able to come along to mainstream filmmaking classes at Eden Court and participated alongside other young people.

As her social skills and confidence have grown, she has been able to re-enter education, and now attends school part-time and still attends Eden Court.

Participation in Eden Court has changed her life. She is now back in education, but she has confidence in her skills and aspirations for her future. She wants to go on to college to study filmmaking and is working towards that.

G's mother said:

*"G's experience here has been nothing short of amazing. When you think back to two years ago, it took us over 8 weeks just to get her through the door, and then she needed my support and the staff support to let her be here. ....She's gone from extreme social anxiety to thriving.*

*She is totally engaged in all the activities, she's made friends and has great role models in the staff here. She learned new skills..... and it's also provided her with potential opportunities for the future – which I think is a wonderful, wonderful thing".*

### **Case Study 9**

**Organisation:** Dancebase

**Project name:** Great Feats

**Local Authority:** Edinburgh

**Art form:** Dance

**Award Round One:** £35,000

**Award Round Two:** £32,324

### **Background to the Project**

DanceBase delivers a programme called Great Feats which uses dance to engage young people who are not in education, training or employment. The programme builds confidence and skills through dance, but also provides youth work to support young people to address their barriers and engages with other services.

### **Background to young person 1**

T was referred to Great Feats by her support worker at Rock Trust (a charity which supports young homeless people). At the time, T was homeless after spending her early life in a series of foster care placements.

### **Activity**

T joined Great Feats but frequently struggled in the dance classes. She often got frustrated and would frequently argue with the dance tutors and could be disruptive. However, she kept coming back and through her own perseverance and lots of support from the Great Feats team, she started to build her skills and her confidence in herself.

As her confidence grew, she started to integrate into the group and became a regular attender at Great Feats sessions. As her skills developed, her confidence and self-esteem grew. She also began to believe in herself, and she could start to see a future for herself, and her lifestyle became less chaotic.

### **Outcomes**

T was in a stable relationship and decided to have a baby. She left Great Feats (to have her baby) but has recently rejoined the group and is attending classes and performances. She has also brought her baby along to a special 'baby friendly' show.

T is very motivated to progress and now has aspirations to improve her life chances for herself and for her child.

She and her partner have just been offered their first house and T is about to start an access course at college as she now has aspirations to work towards a social work qualification.

## **Background to young person 2**

M had studied Acting and Performance at College (HND) and wanted to go to study acting at Drama School. He applied to Drama School but was not successful. At that point he felt as if his ambition to work in the theatre was finished.

Whilst M has not been officially diagnosed as autistic it has been suggested to him by college that he may be. He found this incredibly upsetting and it knocked his confidence.

He had got a job in retail, but his confidence and his motivation were low and had found it difficult to sustain the job. Eventually, he was sacked and became unemployed.

M comes from a background where family and friends don't tend to go on to Higher Education and many are confused at his desire to do so. Many of his friends are involved in petty crime and use drugs. He therefore does not have much encouragement or support from friends and family for his interest and choices to pursue theatre as a career.

## **Engagement with Great Feats**

M had finished college, was unemployed and was struggling with lack of motivation and not having any structure in his life when he heard about Great Feats.

He found out about Great Feats through a Youth Theatre project that he was involved in, and although he was very sceptical about his ability to dance, he decided to give it a try. He was very under confident in his movement skills, and although he struggled and got frustrated with himself when he felt that he 'couldn't do it', he was also very proud of himself when he was successful in learning a new routine. He became more confident in his movement skills but also more confident in himself and more motivated to continue.

Great Feats also takes participants to other performances, and the theatre visits were probably the highlight of Great Feats for M. He was especially inspired by 'The Curious Incident of the Dog in the Night Time' and asked if the group could create theatre and movement inspired by the play in Great Feats. He was particularly involved and enthusiastic about those sessions and took a key role in developing the project. This again helped to build his confidence, his belief in himself and his motivation.

Great Feats encouraged M to continue to write and not to give up on his aspirations. Supported by the Great Feats team, M submitted a script he had been working on to the Royal Court Theatre in London. He was selected to join a young artists programme in London where young people 'took over' the Royal Court Theatre for two weeks.

## **Outcomes**

He went to London for a three week residential programme where he was mentored by Vicki Featherstone (artistic director of the Royal Court Theatre.)

M's play was performed at the Royal Court Theatre.

He has continued writing and has recently been commissioned to write a play for the National Theatre of Scotland.

He has also had a recall audition to appear in a new feature film.

Additionally, 398 young people have achieved accreditation for their learning.

This includes:

- Youth Arts Awards (including 8 Gold Arts Awards)
- Dynamic Youth Awards
- Youth achievement Awards
- Saltire Awards

One of the Strategic Partners is an SQA accredited centre, so has also supported young people to achieve SQA awards:

- SHMU has supported 19 young people to achieve SQA qualifications (NPA level 5 in radio, NPA level 5 in film, and NPA level 6 in journalism) and a further 26 young people are still working towards the awards.

Screen Education Edinburgh delivers an NCFE<sup>1</sup> accredited qualification, developed by the BFI in association with Creative Skillset: 'Preparing to Work in the Film Industry' (level 2 award). 9 young people achieved this award.

Screen Education Edinburgh also delivers the Moving Image Arts at GCSE and A Level and is the only organisation in Scotland currently delivering this qualification. They have supported 6 young people to achieve a GCSE in film production and a further 4 to achieve an A level.

The following case study describes a project delivered by Eden Court who worked in partnership with SPS (Scottish Prison Service) delivering a filmmaking programme to young men in Inverness Prison. 8 young people with a history of offending achieved SQA awards.

#### **Case study 10**

**Organisation:** Eden Court

**Project name:** Filmmaking Project with Inverness Prison

**Local Authority:** Highland

**Art form:** Film

**Award Round One:** £50,000

**Award round Two:** £47,812

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<sup>1</sup> NCFE is a national awarding organisation, offering over 500 qualifications at different levels and in a wide range of subject areas. It is recognised as an Awarding Organisation by the qualification regulators ('regulators') for England, Wales and Northern Ireland.

### **Background to the project**

Eden Court is one of the strategic partners who delivers a programme of informal learning activities across the Highland region.

Eden Court has developed partnerships with a range of organisations which have allowed them to engage some of the most disadvantaged young people in the area in informal learning.

Eden Court was approached by SPS to deliver a programme of filmmaking activities to young men in Inverness Prison.

The project was also supported by Fife College who delivers learning opportunities in the Prison.

### **Activity**

The project recruited 10 inmates, who had to apply to participate in the project. For some of the inmates, this was the only educational activity that they engaged with in prison. There was a high level of engagement in the project. Most of the inmates sustained their engagement (one was transferred and one decided to stop coming as the subject matter – domestic violence - was too personal).

### **Outcomes**

As a result of the partnership between Eden Court, SPS and Fife College, 10 people with a history of offending were engaged in a programme of learning, which built their skills, confidence and motivation.

As a result of the Programme, eight achieved SQA awards:

- One young person achieved SCQF level 3 Speaking award
- One young person achieved SCQF Level 3 Listening Award
- Six young people achieved SCQF Level 4 Working with others awards

The SPS internal evaluation of the project states:

*"Participants were given the opportunity to naturally develop new and transferrable skills in working with others, problem solving, communication, filmmaking, animation and audio production, with some gaining accredited qualifications through the process."*

*"The active and practical nature of the specialist workshops appealed to participants, which is reflected in the high engagement levels, positive feedback and the successful completion of the film."*

An example of the impact on an individual included:

*"B took on the role of directing during green screen filming sessions and became confident and assertive, giving examples to others how they should act. ....B gained confidence in his ability to explain and direct others as well as knowledge of filming. "*

The internal evaluation of the project also noted:

*"The project was successful in creating a professional and insightful film highlighting the complex issues of domestic violence and its impact, which can be used as a tool within the prison to facilitate discussion around the topic and raise awareness."*

### **Outcome 6: More participants progress onto further learning, training and personal development opportunities.**

1,903 young people progressed into other learning or personal development opportunities. These progressions included:

- another learning opportunity delivered by the same delivery partner (internal progression routes delivered by the partner organisation),
- a learning opportunity in another organisation,
- volunteering,
- work experience, work placements or mentoring to support their employability,
- some young people progressed into further education or employment.

46% of the participants who sustained their engagement in learning activities have progressed into further learning, training or personal development opportunities.

#### **Case Study 11**

**Organisation:** DanceBase

**Project name:** Great Feats

**Local Authority:** Edinburgh

**Art form:** Dance

**Award Round One:** £35,000

**Award Round Two:** £32,324

#### **Background to the project**

DanceBase delivered a programme called Great Feats which used dance to engage young people who are not in education, training or employment. The programme builds confidence and skills through dance, but also provides youth work to support young people to address their barriers and engages with other services.

#### **Profile of the individual**

T was 15 when she first came to Great Feats. She lived in challenging family circumstances and was often responsible for caring for her younger siblings due to parental ill-health.

As well as her caring responsibilities, T had experienced bullying at school and became very socially isolated. As a result, she had disengaged from education and although she was already on a restricted curriculum, she was not attending school.

#### **Engagement with Great Feats**

T was referred to Great Feats by her support worker at Edinburgh Cyrenians who knew that T had previously enjoyed dance and drama.

It was agreed that T could attend Great Feats for two days a week and that she would attend school for the other three days each week.

T was very happy at Great Feats. Although she had struggled to engage in formal education, her attendance at Great Feats was very good. She was initially nervous about new experiences, and didn't have the confidence to try new things, but as her confidence grew she participated in a range of other dance classes, developing new skills in Contemporary dance, Capoeira and Aerial dance. She also developed enough confidence to go on trips to other venues and performances, and over time and she became more positive about new experiences and more able to take on new challenges.

### **Outcomes**

As her confidence and self-belief grew, T expressed an interest in applying to college to study acting and performance.

The staff at Great Feats supported her to make an application to college and helped her to prepare for her college audition.

T was successful in her audition and is now studying Acting and Performance at Edinburgh College. As well as sustaining her education (she is now in the second year of her course), T has the confidence to make friends. She is no longer socially isolated and has a supportive group of friends which has helped her to sustain her college place.

Information provided by participants also shows that many other young people have developed skills and interests and qualifications which have supported their journey towards employment.

Young people involved in Upland's Modern Makers project recognise the impact on their employability. Modern Makers was a project which provided opportunities for young people in Dumfries and Galloway to develop craft skills.

*"Working with Sam has allowed me to learn a craft and alongside the rest of the makers, we have created something we can all be proud of. Teamwork is a trait that I have developed through the programme. Being part of this will certainly help with employment and career decisions in the future I now have a better understanding of the industry through working in Sam's workshop and visiting sawmills and forestry sites and have made good contacts with regards to employment."*

*"Being able to talk about the project and the work we have done has definitely helped me find work. Modern Makers gave me new knowledge and skills that I am now able to transfer into my new work."*



*"Really enjoyed the project. Now thanks to it I am looking forward to my new job opportunity, Modern Makers helped me break into employment within Environmental Conservation."*

### **Case Study 12**

**Organisation:** Voice of My Own (VOMO)

**Project name:** VOMO Pathways

**Local Authority:** Scottish Borders

**Art form:** TV Production

**Award Round One:** £35,000

**Award Round Two:** £32,324

### **Background to the project**

VOMO (Voice of Our Own) provides opportunities for young people to engage in making TV and in radio broadcasting. The Pathways Programme gives young people the chance to try out new activities, but also provide progressive learning opportunities.

### **Background to the young person**

L began her involvement with VOMO in the summer of 2015 when she was 16. She had been excluded from school and had tried college but had struggled to engage and had stopped attending; she had completely disengaged from formal education.

L has experienced considerable difficulties and challenges in her life which had resulted in her having to leave home and live independently from a very young age. Although she is extremely self-sufficient, her challenging circumstances also resulted in isolation and depression. This in turn led to a cycle of alcohol and drug problems and involvement in criminal activity.

### **Activities**

L began attending VOMO after hearing about the project through one of the VOMO Media Tutors and quickly surprised herself with her natural ability. She showed a particular ability on the live editing equipment and quickly became indispensable to the group for the Friday broadcast.

### **Progression**

As L has progressed her confidence has soared; she is learning that she's valued, talented, well-liked and intelligent. It has given her a particular status within the group where she responds positively to responsibility and thrives under pressure. She is a natural leader, and a talented teacher. She has key responsibilities in running the vision mixer, but is also a peer mentor to other young people (and visitors) on how to use the equipment.

L now recognises her value to the group and has responded to that responsibility. She knows she is integral to VOMO and that others rely on her. Therefore, she is making

positive choices more often. This has led to a decrease in her risk-taking behaviour and a less chaotic lifestyle.

VOMO has helped L to recognise her talents and develop aspirations for her future. She also has an interest in photography which has developed through her involvement in the project. Over the last year L has received commissions to photograph weddings and other events.

Since becoming involved with VOMO, L became more motivated to achieve some qualifications and return to school. VOMO staff and tutors played an important role in supporting L to sustain her engagement in education. However, L's ongoing challenges, despite her best intentions, resulted in her feeling unable to achieve her learning goals at school. Despite her inability to connect with formal learning she continued to be a keen participant at VOMO where she continued to develop her skills as a volunteer.

### **Outcome**

More recently, VOMO was successful in gaining funding to create a new post through Community Jobs Scotland. As a result, L is now employed by VOMO as a production assistant where she continues to develop her own skills and talents and to contribute to the work of VOMO. She is now a valued member of the staff team at VOMO. She delivers training to other young people, facilitates groups independently and also develops and delivers work with a number of partners and external agencies.

### **Legacy of CashBack funding**

Many of the projects demonstrated the longer-term impact of CashBack funding on the lives of young people who had participated in earlier phases of the Programme.

#### **Case Study 13**

**Organisation:** Screen Education Edinburgh

**Local Authority:** Edinburgh and Lothians

**Art form:** Film

**Award Round One:** £50,000

**Award Round Two:** £60,000

W's first engagement in arts activities began with the 2013 CashBack programme.

W participated in an Introduction to Film Programme at Screen Education Edinburgh (delivered under CashBack for Creativity Phase 2), and from there progressed through the Understanding Cinema programme in 2014 (a film education project delivered in Schools) to the more advanced filmmaking programme Next Steps delivered by Screen Education Edinburgh (and funded by CashBack for Creativity Phase 3) in 2015.

As a result of his increased confidence and growing interest in acting, W then enrolled with the theatre group StrangeTown. He also continued to engage in CashBack funded

activities, acting in many of the films made by other young people on the CashBack for Creativity Programme (Phase 3).

W has developed his skills and confidence and is keen to pursue acting as a career. He has recently had professional acting roles in the TV drama Stonemouth and in Trainspotting 2 where he plays the role of Spud's son Fergus.

Some of the projects can also demonstrate the legacy of CashBack funding and its wider impact on their local communities.

#### **Case Study 14**

**Organisation:** Station House Media Unit

**Local Authority:** Aberdeen

**Art form:** Film/TV and Radio

**Award Round One:** £55,000

**Award Round Two:** £40,000

#### **SHMU Youth TV Group.**

The members of SHMU TV Group are 12 young people who started to engage with SHMU during CashBack for Creativity Phase 2. They have participated over a number of years, developing their skills, confidence and aspirations. They now have advanced filmmaking skills.

All of the young people are now peer-educators, providing mentoring and support to other young people.

They have also developed a Youth TV Group. The group is self-organising and the young people plan and deliver their own projects and activities.

The group has supported community groups to document experiences which directly affect their lives as well as whole communities.

One example is six young people from the group who live in Torry (one of the city's regeneration areas), who have continued to volunteer to document the development of the Sistema Big Noise music project in their community, committing to producing regular documentary evidence of the impact of the project over a number of years.

## 5.0 TRAINING AND EMPLOYABILITY FUND

The Training and Employability Fund aimed to develop specially tailored Creative Industries training programmes in partnership with FE and HE institutions across the country.

### Funding allocation

The Training and Employability Fund had an allocation of £500,000. The fund was disbursed in two rounds.

- Round One disbursed a total of £248,500 to three delivery organisations
- Round Two disbursed a total of £166,234 to three delivery organisations

The Fund has allocated £414,734 which leaves £85,266 unallocated.

**Table 10: Training and Employment Fund allocation**

Round One			Round Two		
Delivery Organisation	Award	Number of Participants	Delivery Organisation	Award	Number of Participants
Dundee and Angus College	£90,000	34	Dundee and Angus College	£66,234	27
Glasgow Clyde College	£100,000	658	Glasgow Clyde College	£50,000	73
Forth Valley College	£58,500	82	The Prince's Trust	£50,000	43
	<b>£248,500</b>	<b>774</b>		<b>£166,234</b>	<b>143</b>

The activities delivered under the Training and Employability Fund were diverse, but each aimed to build employability skills and awareness of job opportunities in the creative and cultural industries.

- The Programme delivered by Glasgow Clyde College aimed to raise awareness of opportunities in the textiles industry. It engaged young people in schools, built skills and interest through practical skills training (design and practical sewing skills) and raised awareness of jobs through visits and presentations by employers in the textile industry.
- Dundee and Angus provided opportunities for young people who were disengaged from a labour market to develop skills in web design. In Round Two the college designed an innovative project with the local foodbank where students developed videos and info packs to help users of the foodbank to learn to prepare inexpensive meals with foodbank packs (See Case Study 16).

- Forth Valley College delivered Creative Industries Summer schools. The project aimed to raise awareness of careers in the creative industries and provide pathways towards further education. It was targeted to engage young people who were unlikely to consider the option.
- The Princes Trust delivered practical classes in jewellery making, games design and media. The Programme was aimed at young people not in training, education or employment and sought to build their confidence, motivation and interest in the creative industries (See Case Study 17).

The six Training and Employability projects have engaged 917 young people in total over the two rounds.

**Table 11: Training and Employability Fund - Age and Gender of participants**

	Male	Female	PNTS	TOTAL
<b>Age 13-17</b>	75	631	0	706
<b>Age 18-25</b>	64	91	0	155
<b>TOTAL</b>	139	722	0	861

NB: Based on age and gender data for 861 of 917 participants

The very large number of females in the 13-17 year old age group reflects the large number of school aged girls who participated in the project delivered by Glasgow Clyde College.

## Outcomes

The projects in the Training and Employability Fund focused on delivering Outcomes 5 and 6. Table 12 shows the quantitative targets achieved in each round of the Training and Employability Fund.

While the number of young people achieving Outcome 6 (More participants progress onto further learning, training and personal development opportunities) is a relatively small percentage of the total number of participants (98 progressions from 861 participants) it is important to note that one project in Round One engaged 658 of the 861 participants (76%). This project focused on engagement of young people who were still at school (age 13-17) to build awareness of the textile industry as a career option. Although this project can demonstrate increased skills and awareness of the textile industry, the potential to deliver 'hard progressions' is limited as the majority of participants are still at school.

**Table 12: Training and Employability Fund – summary of outcomes**

	Round One	Round Two	TOTAL
<b>Outcome 5:</b> Participants develop confidence in their skills and develop aspirations for further learning and development	450 young people developed confidence in their skills  30 achieved a National Progression Award (NPA) in Web Design	91 developed confidence in their skills  59 achieved SQA awards 6 were awarded other certificates	541 developed confidence in their skills  89 achieved SQA awards 6 were awarded other certificates
<b>Outcome 6:</b> More participants progress onto further learning, training and personal development opportunities	33 young people progressed into further education or employment	65 young people progressed into other training further education.	98 progressed into positive destinations

Case studies from the projects delivered by Dundee and Angus College, and The Princes Trust demonstrate how projects within the Training and Employability Fund delivered positive destinations for young people.

#### **Case Study 15**

**Organisation:** Dundee and Angus College

**Local Authority:** Dundee and Angus

**Project Name:** National Progression Award in Web Design

**Award Round One:** £35,000

#### **Background to the project**

The project was aimed at young people aged between 18-24 from the more deprived areas of Dundee and Angus (those in the lowest SIMD areas) who had been unsuccessful in gaining qualifications from school and/or were not in employment. A unique aspect of the project design was that it gave participants opportunities to work on a 'live project' with local small businesses.

#### **Background to the young person**

S had suffered from low motivation at school - he didn't know what he wanted to do after school and was not motivated to study. He left school with some qualifications, but very little idea about what to do next. He managed to get into entry-level jobs, but his lack of motivation meant that he had little interest or incentive to stay in work.

*"I left these jobs fairly promptly without much success or carry over skills."*

His only real interest was gaming and he spent a lot of his life playing computer games. He was successful at gaming and played at a competitive level. S is now 22 years old. He had been unemployed prior to starting on the Programme. He had found out about the Programme through the Job Centre.

*"I was a very self-conscious, introverted person, very unmotivated – sort of like the stereotype of what people think about teenagers. I had been unemployed since January 2014.....I found out about the course when I went to the Job Centre. When they told me about the course I initially thought - why?"*

### **Activities**

The programme content recognised that many of the young people would have barriers to progression, including poor motivation. The first week of the course was a motivational training programme which aims to challenge participants to think differently about their motivations and behaviours (GOALS programme).

*"The first day was really difficult – it was what you'd expect from a group of socially awkward, introverted, no-hopers.....completely silent. No-one wanted to talk, no-one said anything"*

The GOALS Programme was a turning point for S.

*" It made me look at myself and my attitude to myself.....my mentality was really the worst. The GOALS programme was massive for me.... ..that week really set me up for the rest of the course....."*

The Programme - an NPA in Web Design – aimed to teach students new skills in web design and business marketing. It also aimed to enhance students' employability skills and involved delivering a project for a local small business. So, as part of the Programme, Scott had to present his design solutions to a real 'client'.

*"I have worked before, so I do understand a bit about the etiquette, but what was useful was working to a schedule where you've got to meet the demands of a client"*

S was motivated to complete the Programme and achieved his SQA National Progression Award in web design fundamentals. His confidence and aspirations had grown considerably, and at the end of the Programme, Scott spoke at the celebration event, the first time he had ever spoken in public.

*"The course has helped shape how I see myself and how I interact with things – in all honesty, I'm quite removed from the person I was, just a few months ago."*

### **Outcomes**

Completing the Programme had increased Scott's motivation and aspirations.

*"I've moved on – I've moved into more education - I went from that course into the BBC Digital Course, and then I'm going into another course in January. I want to get into Marketing – this course has helped me, defined that goal for me"*

S progressed onto the BBC Get into Digital Programme, where he also did a work experience placement, building his employability skills and his confidence.

He also took part in the CashBack 'Digital Summer School' (funded in Round Two) where he acted as a volunteer mentor to other students.

S has now progressed into a full time Further Education course. He is studying for an HND in Interactive Media. He is very motivated and is considered by lecturers to be a 'leader' in his class. S has recently been chosen as one of three students from the HND class who will go on an international exchange programme to study for three months at Northern Virginia Community College in the USA.

S has not only achieved new skills and confidence, but also has aspirations for further learning. He is highly motivated and after completing his NHD, he wants to go to University to get a degree in Marketing.

*"In the future I would like to be a project manager for a company: specifically specialising in branding and market strategy."*

### **Case Study 16**

**Organisation:** Dundee and Angus College

**Project Name:** CashBack Academy Digital Summer School

**Local Authority:** Dundee and Angus

**Award Round Two:** £32,324

### **Background to the young person**

C was 19 and unemployed when he found out about the Programme. He had left school with some standard grade qualifications, but had never worked and had low motivation.

His confidence and motivation were also affected by his health conditions (he has attention deficit hyperactivity disorder and anxiety and panic attacks) and he was fairly socially isolated.

C was initially attracted to the Programme because he was interested in video production.

### **Activities**

C participated in the CashBack Academy Digital Summer School which offered students an opportunity to work towards an NPA (National Progression Award) in digital media production. In devising this programme, Dundee and Angus College worked with the Trussell Trust charity who run the largest network of foodbanks in the country. The Programme had the dual aim of building skills and employability for



young unemployed people but also aimed to support people dependant on foodbanks to prepare healthy food as the foodbank had realised that some users don't have the skills to prepare the contents when they are given a bag of groceries.

Students worked with Dundee Foodbank to develop a range of food preparation tutorials which were made available on the internet and mobile devices and also as a printed version that will be added to the food parcel.

Dundee and Angus College won the national SQA Award for Inclusion for this Programme.

### **Outcomes**

C worked in a team to develop the videos, and had to present the final products to Dundee foodbank. C not only developed new skills, but also developed his confidence and motivation on the Programme.

He's now a much more confident and sociable individual and actively participates in a number of activities and voluntary opportunities offered within the college – he has become the class representative on the College Council. He has also taken up volunteering with a local project and carries out volunteering in his own time.

C also felt motivated to return to education and has progressed into another further education opportunity (an NC programme) at Dundee and Angus College.

His involvement in CashBack funded Programme has made a huge difference in C's life - he now has much more confidence in himself and is now keen to start looking for work at the end of the course.

### **Case Study 17**

**Organisation:** Princes Trust

**Project Name:** Get started with Creative Industries

**Local Authority:** Glasgow, Edinburgh and Dundee

**Art form:** Media, Jewellery Making, Games Design

**Award Round Two:** £50,000

### **Background to the Programme**

The Princes Trust received £50,000 from the Training and Employability Fund to deliver 5 programmes of activity designed to engaged young people through involvement in learning practical skills.

### **Activity and outputs**

The Princes Trust delivered 5 Programmes and engaged a total of 43 young people (28 of whom were from the 20% most deprived data zones).

### **Outcomes**

Of the 43 participants, 19 progressed into positive destinations (including Further Education and other training programmes)

### **Background to the young person**

C was 16. He had disengaged from education and left school with no qualifications. He had no career aspirations and no ideas about what to do next. He also had a history of offending.

*"My offending behaviour started when I was 14 years old. I was drinking in the street, gang fighting and taking the occasional party drug at weekends."*

Soon, C's behaviour started causing problems with his family.

*"I felt like I had no-one. I knew things had to change. When I turned 16 I had my first meeting with my Advisor who told me about The Prince's Trust's Get Started with Media programme. At the time I didn't know what interested me to be honest, but I thought I would give it a go."*

### **Activities**

C was invited along to a Taster Day and was successful in gaining a place on the Get Started with Media programme.

*"During the course I learned how to use the camera, editing and a little bit of acting (I was a behind the scenes kind of guy) and we also went out on the streets of Glasgow and interviewed members of the public with questions like 'What's your favourite food?' This allowed us to feel more comfortable using the camera and sound."*

C's confidence increased throughout the programme and he took part in a number of activities that helped to stretch and develop a range of new skills.

*"When we got back to the college we edited everything we had recorded and put it together for the Celebration Event. When the college lecturer told us we had to complete this in 5 days I didn't think it was possible but everyone worked hard to get it finished in time."*

*"At the event we all spoke about what we learned on the course and showed Prince's Trust and college staff what we made. I think everyone enjoyed it and it made me feel proud for once in my life. I now have a lot more confidence."*

### **Progression**

The Get Started with Media programme not only gave C new skills, but also built his confidence and his aspirations. He had found something that he was good at and that interested him. He decided to apply for college to study Media.

He was also successful in applying to Prince's Trust Development Award (a cash grant aimed at helping to unlock the final barrier to employment, education and training) and received a grant to buy a camera, which he has continued to use to develop his practical skills

*"I love my camera. I use it all the time and I've taught myself some new tricks."*

**Outcome**

C was successful in his application to college and is now studying Media at the City of Glasgow College. His confidence and aspirations continue to grow and he now has aspirations for a career teaching media.

*"I hope to be teaching Media in the future but now I'm enjoying being at college and doing something that I really enjoy as I never thought I would find something I was passionate about."*

## 6.0 CONCLUSIONS AND LEARNING FROM THE PROGRAMME

This chapter summarises the achievements of the CashBack for Creativity Programme and considers the extent to which the Programme has achieved its purpose and objectives. It also summarises the learning from the Programme model.

### 6.1 Summary of Programme outcomes

This section summarises the achievements of the CashBack for Creativity Programme against the six outcomes.

The outcomes which CashBack for Creativity aimed to achieve were:

#### **Access and Participation**

Outcome 1: Increased participation in positive activities.

Outcome 2: Increased opportunities to develop interests and skills.

Outcome 3: Participants demonstrate new skills and positive changes in behaviour.

Outcome 4: Sustained participation in positive activities.

#### **Learning and Progression**

Outcome 5: Participants develop confidence in their skills and develop aspirations for further learning and development.

Outcome 6: More participants progress onto further learning, training and personal development opportunities.

#### **Outcome 1: Increased participation in positive activities.**

The target for CashBack for Creativity was to engage 20,000 children and young people over the three-year programme.

The CashBack for Creativity Programme has engaged 17,234 young people in positive activities and learning opportunities over the life of the programme.

- 8,375 young people were engaged through the Open Arts Fund
- 7,942 were engaged through the Strategic Fund
- 917 were engaged through the Training and Employability Fund

Across the Programme, projects have demonstrated their capacity to increase participation among young people from the harder to reach groups:

- Of the 8,375 young people who engaged through the Open Arts Fund projects, 6,311 (75%) were young people from the target groups.
- 72% of all young people engaged through the Strategic Fund partners are from groups which are typically excluded from opportunities.
  - 39% from the most deprived communities (lowest 20% SIMD)
  - 10% from rural and remote communities
  - 23% were young people who were vulnerable or at risk (young people in care, young people at risk of offending, young carers etc)

## **Outcome 2: Increased opportunities to develop interests and skills.**

The Programme aimed to increase access to opportunities across Scotland. It has provided opportunities for 17,234 young people in 30 of the 32 local authorities in Scotland.

- Appendix 4 shows the breakdown of the spend in each local authority area.
- Appendix 5 shows the breakdown of the number of young people who participated in the Programme from each local authority area.

Case study evidence demonstrates projects delivered new and additional opportunities which enabled young people to develop new skills and interests.

## **Outcome 3: Participants demonstrate new skills and positive changes in behaviour.**

Projects across the Programme offered informal learning opportunities which enabled young people to develop new skills but also to develop their personal and social skills.

- In the Strategic Fund, 4,263 young people (54% of participants) demonstrated improved skills and confidence.
- Case study evidence from the Open Arts Fund projects also show that young people developed skills and positive attitudes and behaviours.

## **Outcome 4: Sustained participation in positive activities.**

In the Strategic Fund, many of the project models provided 'taster' activities aimed at engaging the harder to reach groups in informal learning activities.

- 4,170 young people who engaged in activities sustained their engagement (53% of participants)

A sample of projects from the Open Arts Fund also demonstrated high levels of sustained engagement.

- 11 projects which engaged 409 young people reported that 348 young people sustained their engagement for the duration of the project.

## **Outcome 5: Participants develop confidence in their skills and develop aspirations for further learning and development.**

Qualitative evidence from each strand of the Programme demonstrate that young people have developed their confidence and their aspirations for further learning. This has been demonstrated through their achievements of awards and accreditations - 824 young people achieved an award for their learning through the Programme - but many more have demonstrated their confidence and aspirations for further learning through their sustained engagement in projects and programmes and progression into other learning activities.

## **Outcome 6: More participants progress onto further learning, training and personal development opportunities.**

2,001 young people progressed into further learning, training and personal development opportunities:

- In the Strategic Fund, 1,903 young people (46% of those who sustained their engagement) progressed onto further learning or development opportunities.

These included other informal learning opportunities, volunteering, work experience placements, Further Education and employment.

- 98 young people who engaged in the Training and Employability Fund projects progressed into opportunities including training, Further Education and employment.

Although Outcome 6 was not a core outcome for the Open Arts Fund, projects provided case study evidence that young people who had participated in these projects had achieved this outcome. Destinations included re-engagement in learning, volunteering, and Further Education.

## 6.2 Has the CashBack for Creativity Programme achieved its purpose and objectives?

The CashBack for Creativity Programme had two key objectives:

- **Access and Participation:** to create high quality experiences for the hardest to reach young people and break down barriers to participation.
- **Learning and Progression:** to provide programmes which create pathways for further learning and development, including nurturing excellence.

The CashBack for Creativity Programme was delivered through three separate but linked Funds. The original model planned that the three strands would deliver different objectives and outcomes of the CashBack for Creativity Programme. For example, the purpose and outcomes of the Open Arts Fund related to the Access and Participation objective, and the purpose and outcomes expected of the Strategic Fund and Training and Employability Fund relate to the Learning and Progression outcomes.

In practice the Funds have not focused exclusively on their specific objective, with many of the projects within each of the Funds delivering a more integrated approach to access, participation, learning and progression. This is particularly evident in the Strategic Fund where the success of projects in engaging young people from the hardest to reach groups in learning activities has been dependent on their capacity to first engage those young people in positive activities.

This section reviews the extent to which each Fund has achieved its purpose and objectives and summarises the learning from the Programme model.

### Open Arts Fund

The Open Arts Fund has been very successful in its overall purpose of *'increasing the level of provision and accessibility to high quality creative opportunities for young people nationwide'*.

The Fund achieved its aims through a strategy of allocating the majority of funding to targeted provision (which sought to engage young people in communities of need and young people at risk) but also allocating some funding to increase access to activities in areas where there were recognised gaps in provision. The Fund has been successful in increasing provision in 27 local authority areas throughout Scotland.

The Open Arts Fund aimed to *target 'communities of greatest need, including geographic targeting as well as targeting young people at risk of offending or re-offending and other vulnerable, marginalised groups including young people in residential care and young people from minority ethnic groups.'*

The Open Arts Fund has been very successful in targeting communities of greatest need.

- 79% of the total fund was invested in the delivery of activities in communities of need,
- 21% of funding increased the level of provision in areas where there were gaps in provision (geographic areas or art forms),
- 75% of all young people who engaged through the Open Arts Fund were from the target groups.

The target for the Open Arts Fund was to engage 5,000 young people per year (15,000 in total). The Open Arts Fund engaged a total of 8,375 young people.

### Learning from the Open Arts Fund

The Allocation Panel, a panel of experts which brought together practitioners from the youth work and arts sectors with knowledge of local provision and need, has been an effective mechanism to assess applications and allocate funding. This has ensured that opportunities offered through the Open Arts Fund were of high quality and that opportunities were delivered in areas where there was local need.

The Open Arts Fund did not achieve the target number of participants. A key learning point from the Programme is that the original target was unrealistic.

Further analysis of the Fund has highlighted that the average costs of an opportunity (averaged across the three rounds of the Programme) was approximately £87 (See Table 13). Based on this average cost, the level of funding required to deliver 15,000 opportunities for targeted young people would have been in the region of £1,299,750.

This has provided useful learning for Creative Scotland on the cost of delivering access and participation projects.

**Table 13: Number and value of applications to the Open Arts Fund**

<b>Funding Round</b>	<b>Total Amount Applied For</b>	<b>Projected Number of Opportunities</b>	<b>Average Cost per Opportunity</b>
Round 1	£1,157,704	12,445	£93
Round 2	£1,070,351	12,838	£83
Round 3	£756,048	9,154	£83
<b>TOTAL</b>	<b>£2,984,103</b>	<b>34,437</b>	<b>£87</b>

## Strategic Fund

The Strategic Fund aimed to deliver:

*'a programme of learning and developmental activities which improve skills and confidence, but also raise aspirations and provide pathways for further learning, training, education and employment.'*

The Programme aimed to engage 1750 young people per annum, with an expectation that 80% would progress into positive destinations including volunteering, Further Education qualifications and employment.

The target over the three years of the Programme was:

- To engage 5,250 young people
- 4,200 progressing into positive destinations including volunteering, further education qualifications and employment

The Fund has achieved higher levels of engagement: 7,942 young people have engaged in positive activities and informal learning opportunities.

The number of opportunities offered by Strategic Fund Partners exceeded target numbers. This is due to the project models employed by a number of the delivery partners which initially deliver 'engagement' activities to break down barriers to access for the most excluded groups of young people.

The projects were very successful in this objective, 72% of young people engaged through the Strategic Fund Partners were from groups which are typically excluded from opportunities:

- 39% from the most deprived communities (as defined by the SIMD)
- 10% from rural and remote communities
- 23% were young people who were vulnerable or at risk (young people in care, young people at risk of offending, young carers etc)

1,903 young people progressed into positive destinations. This represents 24% of all those who participated and 46% of those who sustained their engagement.

While the Strategic Fund has not achieved its target of 80% *'progressing into positive destinations including volunteering, further education qualifications and employment'*, the evaluation concludes that the Strategic Fund has been successful in achieving its purpose. The Programme has been successful in delivering *'developmental activities which improve skills and confidence, but also raise aspirations and provide pathways for further learning, training, education and employment'*<sup>2</sup>.

The outcomes delivered by the Strategic Fund did not always contribute toward the target of 80% positive destinations due to:

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<sup>2</sup> Offer letter, Scottish Government, 2014



## **Targeting the most excluded young people**

Project partners employed project models which were targeted at engaging the most excluded young people who would not otherwise engage in arts based activities.

- While projects provided support to build confidence, aspirations and pathways toward further learning, delivering outcomes for the hardest to reach young people can take a longer time than working with young people with fewer barriers. Some young people will achieve intermediate outcomes but will not achieve positive destinations within the timeframe of the Programme.

## **The 'positive destination' target is not appropriate to all participants**

The target of 80% progression into positive destinations is more appropriate for young people in the post school phase (over 16 years of age). However, the CashBack for Creativity Programme engages young people between the ages of 10-25, with a significant proportion of activity aimed at children under the age of 12.

- Across the Strategic Fund portfolio approximately one third (31%) of all participants were under the age of 12, so it is unrealistic to expect positive destinations for this age group 'including volunteering, further education qualifications and employment' within the timescale of the Phase 3 Programme.
- The CashBack for Creativity Programme has delivered outcomes for these young people, but the Programme outcomes do not contribute to the target within the fund.
- In Round Two, the number of participants over the age of 12 was 1853. If we use this cohort as a baseline against which to assess the percentage of 'positive destinations', the percentage rises from 24% of all participants to 34% of participants over the age of 12.

However, the evaluation also concludes that the expectation that 80% of participants would progress into a positive destination is an unrealistic target for this type of Programme.

- CashBack for Creativity is a Programme which uses arts as a mechanism to engage young people in informal learning and personal development opportunities. It has been successful in developing skills and confidence and creating pathways toward further learning, training and employment, but it is not, in itself an employability programme. A conversion rate of 80% into positive destinations would be a stretch target for an employability programme but is unrealistic for a Programme which has a primary purpose of engaging people in learning and creating the pathways toward a positive outcome.

## **Learning from the Strategic Fund**

### **Capacity of project models to deliver programme outcomes**

The Strategic Fund supported a portfolio of 16 projects each with a different delivery model. As previously stated, many of the project models 'throw the net wide' and initially engage large numbers of young people in light-touch activities to encourage engagement of the young people in the target groups who typically do not engage in 'learning opportunities'. These project models initially engage large numbers of participants, but the number who sustain and progress into learning opportunities is a small proportion of the total.

The inclusion of this type of project model has been effective in engaging the hardest to reach groups but in some cases less effective in delivering the progression outcomes, and has therefore affected the success of the Strategic Fund portfolio.

For example, across the Strategic Fund portfolio, an average of 43% of young people who engaged in projects sustained their engagement.

However in Round One of the Strategic Fund, two projects engaged over 2,000 of the total number of participants (5,314). If we extract these two projects from the data, we see that, of the 3,218 young people who participated in the remaining projects, a total of 2,308 sustained engagement. This increases the performance of the portfolio from 43% of participants sustaining engagement to 72% of participants sustaining engagement.

Creative Scotland carried out a review of the portfolio at the end of Round One to assess the capacity of project models to deliver the Programme outcomes. The review identified that some of the project models were unlikely to deliver the Programme outcomes, while others projects which also engaged large numbers of young people at the initial 'engagement phase' could also demonstrate clear pathways toward progression outcomes.

The review resulted in a refocusing of the portfolio for Round Two. Some partners were not invited to submit further applications for Round Two. Those partners who were invited to resubmit applications for Round Two had to demonstrate models which focused on the delivery of Learning and Progression outcomes.

This resulted in an increase in the percentage of participants who achieved Outcome 6. The progression rate in Round Two was 53% compared to 43% in Round One.

The review of the Round One projects provided useful learning for Creative Scotland around the capacity of different models to deliver the progression outcomes. Those projects which were most effective in both engaging the target client group and achieving progression outcomes were those which provided a structured pathway of learning opportunities.

### **Cost of delivering learning and progression outcomes**

Creative Scotland has also used the learning from Phase 3 to better understand the cost of delivering progression outcomes. The average cost per place in Round One was approximately £177 per place. In Round Two, average cost per place was in the region of £233 which reflects the higher cost of delivering 'learning and progression' activities and outcomes.

### **Time required to deliver progression outcomes for target groups**

The evaluation has identified that it can take longer to deliver outcomes for young people with multiple barriers. Young people often require high levels of support and longer-term sustained interventions to achieve outcomes. Creative Scotland has recognised that projects require longer term funding to plan and deliver projects which can support young people over a longer period and provide pathways toward positive

destinations. The learning from Phase 3 has influenced the planning and development of the Phase 4 CashBack for Creativity Programme.

### **Data recording requirements**

Although the data recording system was improved for Round 2, Creative Scotland has continued to interrogate the data and has identified that the current data reporting system does not provide an analysis of outcomes for each age band. Future programmes will have an enhanced data recording system to enable a more rigorous analysis of progression rates for the appropriate age groups.

### **Training and Employability Fund**

The Training and Employability Fund aimed to develop specially tailored Creative Industries training programmes in partnership with FE and HE institutions across the country. The programme sought to engage a total of 350-500 participants in programmes which built employability skills and awareness of job opportunities available within the creative and cultural industries.

The Programme was delivered by a very diverse portfolio of projects. Some projects focused on raising awareness of employment opportunities in the creative sector and others delivered training and clear pathways towards employment.

The Training and Employability Fund has achieved the targets as outlined in the Scottish Government award letter of 2014 - projects engaged 917 young people in programmes to build skills and awareness of job opportunities.

At the delivery level, individual projects were successful in delivering CashBack outcomes, and young people in the CashBack target groups have benefited from the projects.

- 541 young people developed confidence in their skills
- 89 young people achieved SQA awards
- 98 young people progressed into further learning opportunities/further education or other progressions.

At the strategic level, the impact of the portfolio is less clear.

- Only 11% of young people had progressed into positive destinations at the time of evaluation
- This rate of progressions reflects the different objectives of projects within the portfolio.

### **Learning from the Training and Employability Fund**

There are two key lessons from the implementation of the Training and Employability Fund:

#### **The need for strategic coherence**

The Training and Employability Fund was a later addition to the programme and did not form part of Creative Scotland's initial proposal for CashBack for Creativity. It was a challenge to align the objectives of this strand with the CashBack for Creativity Programme outcomes and as a result the impact of the strand is somewhat weakened.

To improve its strategic impact, the Training and Employability Fund would benefit from clearer objectives and better alignment to the outcomes of the CashBack for Creativity Programme.

### **The timeframe required to develop new partnerships**

The development of the portfolio of projects in the Training and Employability Fund involved the development of new partnerships with the Further and Higher Education sector (FE/HE). The delivery of this fund highlighted the time required to develop new partnerships and the need to recognise the timeframes required by partners to develop and operationalise new projects.

## **6.3 Conclusion**

This section provides a brief summary of the extent to which the Programme has achieved its objectives and targets and the key lessons from the Phase 3 Programme.

### **Access and Participation**

The Programme has been successful in creating high quality opportunities and increasing engagement in positive activities for the CashBack for Communities target groups across 30 of the 32 local authority areas in Scotland.

The overwhelming success of the Programme has been in tackling inequalities and achieving participation of the hardest to reach young people. At the strategic level, the Programme demonstrates excellent targeting and at the delivery level, projects have demonstrated their ability to engage young people - many of whom have never previously engaged in arts based activities - and to develop their skills, confidence and motivation.

### **Learning and Progression**

A key success in the delivery of the Learning and Progression objective has been the capacity of projects to engage young people from the CashBack target groups in informal learning opportunities which have built their confidence and aspirations for further learning and development.

Projects within the Strategic Fund used a variety of models to achieve the Learning and Progression objective. Many of the project models 'threw the net wide' to ensure that they engaged with young people who did not traditionally engage in informal learning opportunities. While these project models have contributed to the outstanding success of the projects in engaging the hardest to reach groups, the focus on engagement activities has impacted on the capacity of some projects to deliver the learning and progression outcomes. The interim evaluation identified issues around the capacity of these project models to deliver progression outcomes (and challenges in the data collection systems). Creative Scotland addressed both of these issues in the delivery of Round Two. This resulted in improvements in the delivery of progression outcomes in Round Two of the Strategic Fund and improvements in the quality of data collected and reported by projects.

This process has improved Creative Scotland's understanding of the performance of different project models and has identified examples of good practice. Project models which have been most effective are those which offered open access but also provided a structured progression pathway for young people.

The evaluation concludes that the CashBack for Creativity Programme has been successful in achieving its purpose and objectives, although it has not achieved all of the separate Fund targets. The evaluation has highlighted key reasons for the mismatch between the targets and actual performance of the funds and has identified a number of learning points which have influenced the design of the Phase 4 Programme.

Key areas of learning include:

- The need for alignment of Programme outcomes and targets at the planning stage.
- Awareness of the cost of delivering opportunities.
  - A more realistic assessment of the cost of delivering opportunities at the planning stage will support more effective target setting
- A better understanding of how project models deliver outcomes.
  - This will assist Creative Scotland to ensure that project outcomes are aligned with programme outcomes at the assessment stage (i.e. that project models can deliver the Programme outcomes).
- Better understanding of the data recording requirements to provide more effective analysis of outcomes for different target groups.

## APPENDICES

### Appendix 1: Strategic Fund awards – Round One and Two

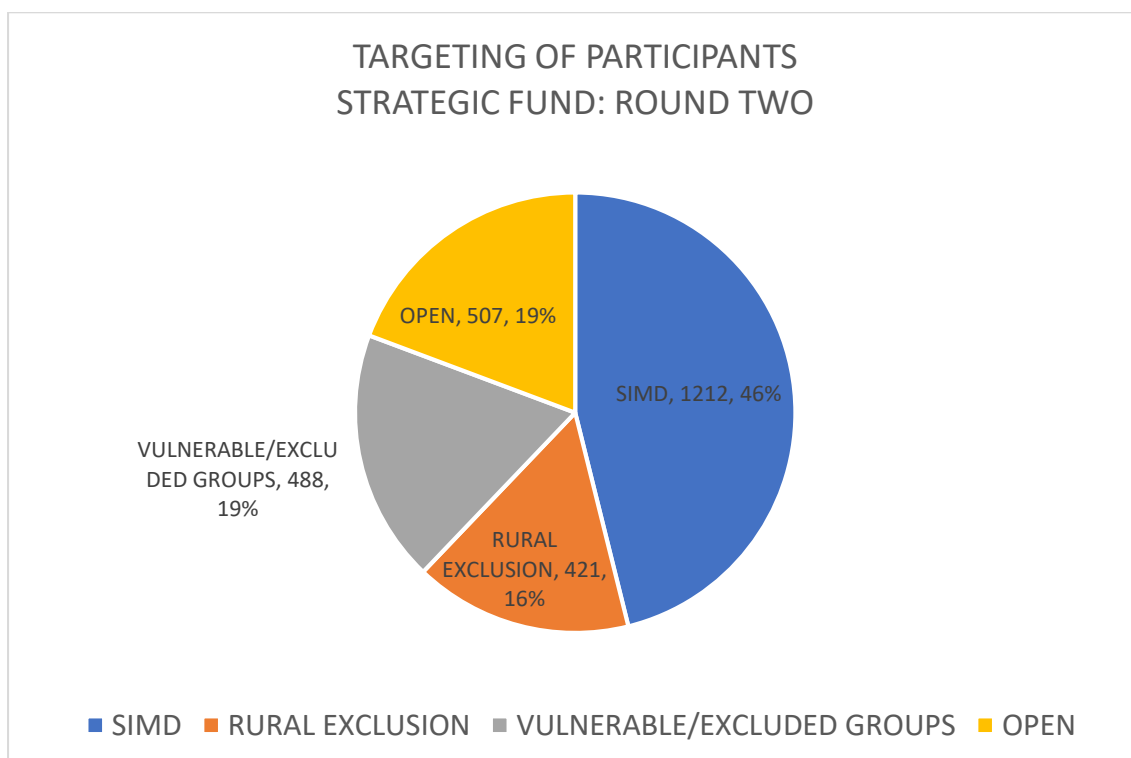
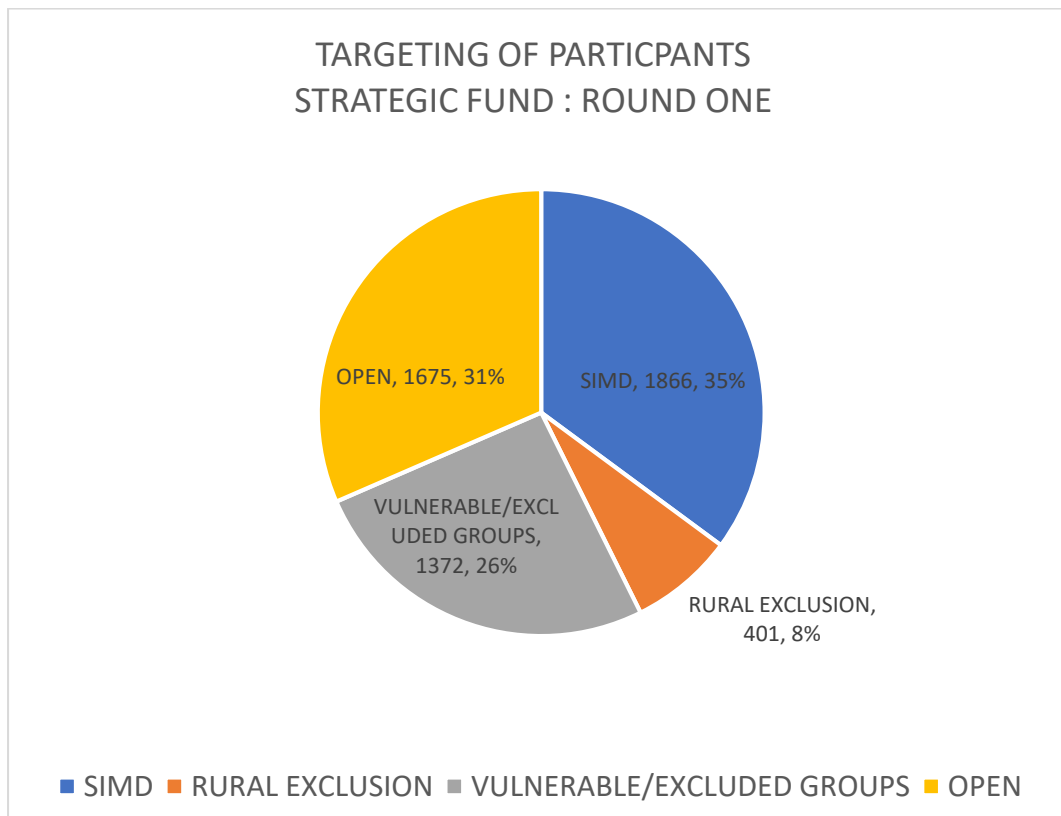
#### Strategic Fund Awards Round One

Delivery Partner	Award	Project Timescale	Projected Number of Participants
Bauer Media	£63,032	Oct 2014 - March 2016	100
Dance Base	£35,000	Jan 2015 - Dec 2015	20
Dance House	£50,000	Jan 2015 - Dec 2015	65
Eden Court	£50,000	Jan 2015 - Jan 2016	515
Firefly Arts	£65,000	Oct 2014 - Feb 2016	500
GMAC Film	£65,000	Oct 2014 - Feb 2016	614
Impact Arts	£65,000	April 2015 - Feb 2016	130
Kibble Education and Care Centre	£26,365	Sept 2014 - June 2015	27
Moniack Mhor	£44,750	Oct 2014 - Feb 2016	330
Scottish Dance Theatre/DCA/Dundee Rep	£160,000	Dec 2014 -16 Feb 2016	1500
Screen Education Edinburgh	£60,000	Jan 2015 - May 2016	396
Spring Fling	£42,200	May 2015 - April 2016	100
Station House Media Unit	£55,000	Oct 2014 - Feb 2016	240
Voice of My Own	£49,972	Oct 2014 - Dec 2015	130
YDance	£49,625	Oct 2014 - Feb 2016	1200
Youth Theatre Arts Scotland (YTAS)	£60,000	Sept 2014 - Feb 2016	258
	<b>£940,944</b>		<b>6,125</b>

## Strategic Fund Awards Round Two

Delivery Partner	Award	Project Timescale	Projected Number of Participants
Bauer Media	£45,877	April – Dec 2016	220
Dance Base	£32,324	April – Dec 2016	116
Eden Court	£47,812	April – Dec 2016	205
Firefly Arts	£40,000	April – Dec 2016	310
GMAC Film	£50,000	April – Dec 2016	577
Kibble Education and Care Centre	£48,536	April – Dec 2016	55
Moniack Mhor	£45,678	April – Dec 2016	220
Scottish Dance Theatre/DCA/Dundee Rep	£50,000	April – Dec 2016	334
Screen Education Edinburgh	£50,000	April – Dec 2016	180
Station House Media Unit	£40,000	April – Dec 2016	80
Voice of My Own	£49,824	April – Dec 2016	200
YDance	£29,005	April – Dec 2016	385
<b>Total</b>	<b>£529,056</b>		<b>2,882</b>

## Appendix 2: Targeting of participants in Strategic Fund





## Appendix 3: Summary of Outcomes

### Summary of Outcomes from Strategic Fund

	ROUND ONE	ROUND TWO	TOTAL STRATEGIC FUND OUTCOMES
<b>Outcome 1:</b> Increased participation in positive activities	5,314 young people in positive activities.	2,628 young people in positive activities	7,942 young people engaged in positive activities
<b>Outcome 2:</b> Increased opportunities to develop interests and skills	69% of young people engaged are typically excluded from opportunities young people from: <ul style="list-style-type: none"> <li>• 35% from SIMD areas</li> <li>• 8% communities excluded through rurality</li> <li>• 26% are young people who are vulnerable and at risk (in care, at risk of offending, other vulnerable young people, additional support needs)</li> </ul>	81% of young people engaged through the Strategic Fund partners are from groups which are typically excluded from opportunities: <ul style="list-style-type: none"> <li>• 46% SIMD</li> <li>• 16 % from</li> <li>• 19% vulnerable/at risk</li> </ul>	72% of young people engaged through the Strategic Fund partners are from groups which are typically excluded from opportunities: <ul style="list-style-type: none"> <li>• 39% SIMD</li> <li>• 10% Rural exclusion</li> <li>• 23% vulnerable/at risk</li> </ul>
<b>Outcome 3:</b> Participants demonstrate new skills and positive changes in behaviour	All of the young people who sustained their engagement 2,979 can demonstrate improved skills or confidence	All of the young people who sustained their engagement 1,191 of young people demonstrated improved skills and confidence.	4,263 young people (54%) demonstrated improved skills and confidence

<b>Outcome 4:</b> Sustained participation in positive activities	2,979 young people sustained their engagement in learning, and increased their skills and confidence.	Of the 2,628 young people who were engaged, 1191 young people sustained their engagement in learning activities	4,170 (53%) sustained their engagement
<b>Outcome 5:</b> Participants develop confidence in their skills and develop aspirations for further learning and development	<p>1,269 demonstrated confidence in their skills and aspirations for further learning and development.</p> <p>166 young people have achieved recognition for their learning (Arts Awards, Youth Achievement Awards etc),</p>	<p>Projects identified that 617 young people developed confidence in their skills and aspirations or further learning.</p> <p>232 young people achieved accreditation for their learning/participation including:</p> <ul style="list-style-type: none"> <li>• 99 Arts awards,</li> <li>• 28 SQA awards (and a further 26 working towards awards)</li> <li>• 52 Saltire Awards,</li> <li>• 18 Dynamic Youth Awards</li> <li>• 12 Duke of Edinburgh Awards</li> <li>• 11 Youth achievement awards</li> </ul>	<p>1,886 young people developed confidence in their skills and aspirations or further learning.</p> <p>398 young people achieved accreditation for their learning</p>

<p><b>Outcome 6:</b> More participants progress onto further learning, training and personal development opportunities</p>	<p>1,269 young people (43% of those who sustained engagement) progressed onto further learning or development opportunities. This included:</p> <ul style="list-style-type: none"> <li>• Moving into other learning activities (in house) 423</li> <li>• Moving into other learning opportunities in other organisations (446)</li> <li>• Volunteering (8)</li> <li>• Further or Higher Education 78</li> <li>• Work experience (23)</li> </ul>	<p>634 (53% of those who sustained their engagement) progressed onto further learning or development opportunities. This included:</p> <ul style="list-style-type: none"> <li>• Moving into other learning activities (in house) 551 this includes:</li> <li>• Four participants progressed on to the BFI Film Academy course.</li> <li>• Moving into other learning opportunities in other organisations (134)</li> <li>• Volunteering (69)</li> <li>• Further or Higher Education 44</li> <li>• Work experience (35)</li> </ul>	<p>1,903 people (46% of those who sustained their engagement) progressed onto further learning or development opportunities.</p>
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## Summary of Programme Outcomes

	OPEN ARTS FUND	STRATEGIC FUND	TRAINING AND EMPLOYABILITY FUND	TOTAL OUTCOMES
<b>Outcome 1:</b> Increased participation in positive activities	8,375 young people engaged	7,942 young people engaged in positive activities	917 young people engaged	17,234 individuals participated in positive activities
<b>Outcome 2:</b> Increased opportunities to develop interests and skills	6,311 (75%) young people were communities of need <ul style="list-style-type: none"> <li>• 35% SIMD</li> <li>• 9% rural/remote</li> <li>• 11% BME</li> <li>• 5% disabled</li> <li>• 15% other vulnerable groups</li> </ul>	72% of young people engaged through the Strategic Fund partners are from groups which are typically excluded from opportunities <ul style="list-style-type: none"> <li>• 39% SIMD</li> <li>• 10% rural exclusion</li> <li>• 23% vulnerable/ at risk</li> </ul>	Data in Round One not robust  In Round Two, 123 of 196 participants (63%) were from SIMD areas	Programme provides opportunities in 30 of 32 local authorities.  Evidence of additionality: <ul style="list-style-type: none"> <li>• Activities were new and additional</li> <li>• Many participants had not previously engaged in arts activities.</li> </ul>
<b>Outcome 3:</b> Participants demonstrate new skills and positive changes in behaviour	Qualitative evidence to demonstrate improved skills/positive behaviours	4,263 (54%) of young people demonstrated improved skills and confidence	In Round Two, 137 (of 196) achieved this outcome	Qualitative and quantitative evidence across all three funds to demonstrate achievement of this outcome

<b>Outcome 4:</b> Sustained participation in positive activities	Qualitative data for Round One and Two. Sample of 11 projects in Round Three which collectively engaged 409 young people reported that 348 young people (85%) sustained their engagement for the duration of the project.	4,170 (53%) sustained their engagement	In Round Two: 104 of 196 achieved this outcome	
<b>Outcome 5:</b> Participants develop confidence in their skills and develop aspirations for further learning and development	Qualitative evidence that young people developed skills and confidence  331 young people received awards or accreditations for learning	Qualitative evidence and case studies demonstrate that young people developed skills, confidence and aspirations for further learning  398 young people achieved accreditation for their learning	541 developed confidence in their skills  89 young people achieved SQA awards 6 achieved other certificates from Dundee and Angus college	Qualitative evidence from each of Funds  824 young people achieved accreditation for their learning
<b>Outcome 6:</b> More participants progress onto further learning, training and	This was not a core outcome for the Open Arts Fund, but there is evidence that some young people	1,903 (46% of those who sustained their engagement) progressed onto further learning or	98 young people progressed into positive outcomes	2,001 progressed onto further learning, training and personal development opportunities

personal development opportunities	progressed into positive outcomes	development opportunities.		(plus those who progressed through Open Arts Fund Projects)
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## Appendix 4: Breakdown of Programme spend by local authority

	Open Arts Fund	Round One Strategic Fund and T&E Funds	Round Two Strategic Fund and T&E Funds	TOTAL
Aberdeen City	£13,437	£65,505	£40,000	£118,942
Aberdeenshire	£10,000	£0	£0	£10,000
Angus	£1,600	£45,000	£33,000	£79,600
Argyll and Bute	£26,970	£10,505	£0	£37,475
Comhairle nan Eilean Siar	£17,174	£0	£0	£17,174
Clackmannanshire	£8,500	£0	£0	£8,500
Dumfries and Galloway	£28,506	£52,125	£0	£80,631
Dundee City	£21,024	£215,505	£102,409	£338,938
East Ayrshire	£16,115	£51,667	£25,000	£92,782
East Dunbartonshire	1450	£5,000	£0	£6,450
East Lothian	£18,518	£16,505	£5,000	£40,023
East Renfrewshire	£0	£0	£0	£0
City of Edinburgh	£136,556	£95,355	*£109,500	**£341,411
Falkirk	£13,537	£6,000	£0	£19,537
Fife	£34,775	£24,496	£3,000	£62,271
Glasgow	£132,198	£152,259	£94,312	£378,769
Highland	£9,000	£87,250	£93,103	£189,353
Inverclyde	£17,680	£8,571	£1,500	£27,751
Midlothian	£8,820	£6,000	£1,250	£16,070
Moray	£4,566	£7,500	£9,562	£21,628
North Ayrshire	£1,650	£70,163	£0	£71,813
North Lanarkshire	£16,049	£8,571	£10,000	£34,620
Orkney	£0	£0	£7,251	£7,251
Perth & Kinross	£16,870	£8,571	£0	£25,441
Renfrewshire	£32,187	£13,183	£36,402	£81,772
Scottish Borders	£17,347	£58,543	£49,824	£125,714
Shetland Islands	£7,462	£0	£0	£7,462
South Ayrshire	£8,683	£51,667	£34,175	£94,525
South Lanarkshire	£3,400	£0	£0	£3,400
Stirling	£0	£58,500	£0	£58,500
West Dunbartonshire	£0	£0	£0	£0
West Lothian	£0	£71,000	£40,000	£111,000
<b>Grand Total</b>	<b>£624,074</b>	<b>£1,189,444</b>	<b>£695,290</b>	<b>£2,508,808</b>

\*The sum allocated to projects delivering in Edinburgh in Round Two was £109,500. One project in the Strategic Fund underspent and returned £5,062 at the end of the Programme. This resulted in a final spend in Edinburgh in Round Two (in the Strategic and T & E Funds) of £104,438,

\*\* The total final spend in Edinburgh over the entire Programme was £336,349 as a result of the underspend of £5,026.



## Appendix 5: Breakdown of participant numbers by local authority

	Open Arts Fund	Round One Strategic Fund and T&E Funds	Round Two Strategic Fund and T&E Funds	TOTAL
Aberdeen City	583	260	301	1144
Aberdeenshire	275	0	0	275
Angus	104	17	13	134
Argyll and Bute	484	11	0	495
Comhairle nan Eilean Siar	83	0	0	83
Clackmannanshire	46	0	0	46
Dumfries and Galloway	374	248	85	707
Dundee City	120	1159	212	1491
East Ayrshire	228	220	37	485
East Dunbartonshire	56	32	0	88
East Lothian	407	49	23	479
East Renfrewshire	0	0	0	0
City of Edinburgh	2222	610	459	3291
Falkirk	454	39	0	493
Fife	845	263	10	1118
Glasgow	636	581	481	1698
Highland	246	699	347	1292
Inverclyde	101	31	12	144
Midlothian	35	39	19	93
Moray	37	68	42	147
North Ayrshire	12	444	0	456
North Lanarkshire	100	31	204	335
Orkney	0	0	10	10
Perth & Kinross	56	31	0	87
Renfrewshire	249	26	84	359
Scottish Borders	131	296	292	719
Shetland Islands	303	0	0	303
South Ayrshire	145	220	44	409
South Lanarkshire	43	0	0	43
Stirling	0	29	53	82
West Dunbartonshire	0	0	0	0
West Lothian	0	632	96	728
<b>Grand Total</b>	<b>8,375</b>	<b>6,035</b>	<b>2,824</b>	<b>17,234</b>