

About Key Contact from Organisation	
1.	Name
	Sace Lockhart
2.	Employer / Organisation
	Cross-sectoral partnership led by the Scottish Music Centre at a national level, alongside the Sound Lab based in Glasgow.
3.	Position
	National Project Manager
4.	E-Mail at Work
	sace@scottishmusiccentre.com
5.	Address at Work
	City Halls, Glasgow, G1 1NQ, Scotland
6.	Telephone Number at Work
	07432 567575
7.	Role in the Project
	Project Manager
An Introduction to the Project	
8.	Which partner organisations are involved in delivering the project (local authorities, organisations, community groups, etc.)?
	Scottish Music Centre, the Sound Lab, Young Start, the Robertson Trust, the Hugh Fraser Foundation, the Maple Trust, the Binks Trust and the Merchant's House of Glasgow.
9.	Does the project have specific aims and/or objectives?
	<p>The aim of MUSICARES is to raise the confidence, wellbeing and soft skills of care experienced young people in Scotland through enjoyable music making activities. It further has the following objectives:</p> <ul style="list-style-type: none"> • Providing access to music education and resources for care-experienced young people. • Promoting personal development, self-confidence, and well-being through music. • Offering tailored support and mentorship to help participants explore their musical interests and talents. • Fostering a sense of community and belonging among care-experienced youth through music-related activities.

	<ul style="list-style-type: none"> Advocating for the importance of music in the lives of young people, particularly those with care experience, and raising awareness about their unique needs and challenges in accessing musical opportunities.
10.	Does the project have a title?
	Musicares
11.	When did it start?
	2018
12.	Has it finished? Is it on-going? Does it have an end date?
	Ongoing.
13.	Which groups of people, if any, are targeted by the service provided?
	Care-experienced young people aged 5 to 25.
14.	How many people have been served by the project?
	1,500 approximately.
15.	Where is it delivered?
	Scotland (nation-wide), Greater Glasgow.
The Initial Idea	
16.	Are you able to talk about the initial idea to introduce the project?
	Yes.
17.	Who had the initial idea?
	Paul Sullivan
18.	How did the idea for the project come about?
	The idea for the project came about through a pilot project involving CELCIS and the Creative Consultum.
19.	Were any published reports / papers / research evidence or practice shape the initial thinking?
	No.
20.	Who was involved in developing the initial idea of the project?
	Paul Sullivan, Sace Lockhart, CELCIS, Creative Consultum.

21.	Were those with lived experience of poverty involved in developing the initial idea of the project?	
	Yes. A steering group of care-experienced young people was set up to gather input and opinions from the young people.	
22.	What funding was used, if any, to support the development of the initial idea of the project?	
	Life Changes Trust provided funding to support the development of the initial idea of the project.	
23.	What in-kind resources were needed when developing the initial idea of the project?	
	Facilities	Local Authority facilities were required to refer young people to the project.
	Equipment	N/A
	Local Knowledge	A pool of mentors/tutors composed of professional musicians was developed to work with children and young people who have suffered from trauma using a relationship approach.
	Food and Drink	Required to reduce barriers for entry.
24.	What, if any, barriers did you have to overcome when developing the initial idea of the project?	
	The biggest barrier faced in developing the initial idea of the project was funding. The project needed to secure consistent funding, which was a challenge.	
25.	What, if anything, was helpful when developing the initial idea of the project?	
	Relationships and support from Life Changes Trust were helpful in developing the initial idea of the project, as was Paul Sullivan's background and network of contacts in services and care.	
26.	Was a feasibility study conducted?	
	A feasibility study was conducted to investigate the challenges encountered by young people in accessing music provision and arts and cultural activities. Led by CELCIS, the centre of excellence for looked after children in Scotland, in collaboration with Strathclyde University and Creative Scotland, the study had an academic focus aimed at identifying barriers. It culminated in a report by CELCIS commissioned by Creative Scotland. The findings highlighted various obstacles hindering young people's access to music provision. In response to these findings, Musicares was established directly to address some of the identified barriers and enhance accessibility to music opportunities for young people.	
27.	What was the timeline between the initial idea and the start of the project?	
	One year.	

28.	Who made the decision to introduce the project?	
	Paul Sullivan.	
Pilot Project		
29.	Was there a pilot project?	
	Yes.	
30.	What did the pilot project involve?	
	<p>The pilot project drew on expertise from individuals versed in care services and music. Paul Sullivan, with a background in care services and law, engaged care-experienced youth, leveraging his expertise to benefit the project. Additionally, tapping into a network of musicians and facilities, the project capitalised on resources for implementation. Despite facing challenges in securing consistent funding, support from the Life Changes Trust proved invaluable, offering flexibility in aligning project goals. Moreover, input from young people played a pivotal role, shaping the project according to their preferences through collaborative development.</p>	
31.	Who was involved in the work of the pilot project?	
	Sace Lockhart and Paul Sullivan	
32.	How, if at all, were those with lived experience of poverty involved in the pilot of the project?	
	<p>The project was developed in close consultation with young people with lived experience of poverty, ensuring their voices and perspectives shaped its direction from the outset. Through initial discussions and feedback sessions, young people provided valuable insights into how the project should be structured and implemented. Furthermore, steering groups for care-experienced youth facilitated ongoing input and opinions to inform project decisions. Comprising individuals with diverse expertise, including a legal background and music experience, the project team drew upon their networks and skills to effectively address the needs of care-experienced youth. Emphasising the importance of mentorship and team cohesion, the project prioritised delivering a meaningful and engaging experience for the young participants.</p>	
33.	What funding was used, if any, for the pilot project?	
	Life Changes Trust.	
34.	What in-kind resources were used for the pilot project?	
	Facilities	Local Authority contacts referred young people to the project.
	Equipment	Equipment for the music sessions, including instruments, DJ decks, laptops, etc., was mainly provided by mentors/tutors.

	Local Knowledge	A pool of mentors/tutors composed of professional musicians was developed to work with children and young people who have suffered from trauma using a relationship approach. The mentor/tutor team taught face to face and group sessions and provided their expertise.
	Food and Drink	Required to reduce barriers for entry.
35.	Was the pilot project evaluated?	
	Yes, the pilot project was evaluated. The evaluation process involved feedback from the young people involved in the project. The mentors took notes during meetings with the young people, and these notes were used for evaluations. A mid-term evaluation and an end-of-project evaluation were conducted with each young person. The evaluations were used to create an end-of-project report.	
36.	What evidence, if any, from the pilot project was used to confirm that it was working?	
	The evaluation and personal testimonies of the clients of the pilot project were used as evidence that the project was working.	
37.	Who made the decision to continue with the project beyond the pilot project?	
	Paul Sullivan	
38.	How did the pilot project inform the final design of the project?	
	Pilot project informed directly the final design of the project.	
The On-going Development of the Project		
39.	Has the project changed through time?	
	No.	
Accessing the Service and Engaging with Service Users		
40.	Is there a referral process?	
	Yes.	
41.	How does the referral process work?	
	The project receives referrals from various sources, including social work, local authorities, facilities themselves, and third-party organisations.	
42.	How are potential clients made aware of the project?	
	Potential clients are made aware of the project through various means, including engaging with local authorities and local authority contacts/facilities, where the project would do demonstrations or workshops to engage people and collaborating	

	with third-party organisations that work with care-experienced young people to reach out to potential participants.
43.	How is contact maintained with service users? Do service users have a preferred method of contact?
	Sace Lockhart is responsible for coordinating meetings and evaluations, including mid-term and end-of-project evaluations with young people.
Working With People with Lived Experience of Poverty	
44.	Are those with lived experience of poverty involved in <u>delivering</u> the project?
	Yes.
45.	Please describe how people with lived experience of poverty are involved in <u>delivering</u> the project.
	Service users who have developed a high level of skill in their instrument of choice are involved in teaching younger students.
46.	Are people with lived experience of poverty involved in <u>managing</u> the project, <u>supervision</u> within the project, or project <u>governance</u>?
	N/A
47.	Are people with lived experience of poverty involved in <u>any other aspect</u> of the project?
	N/A
Leadership, Governance and Partnership Working	
48.	Who is responsible for managing the project?
	Sace Lockhart
49.	Is this the only responsibility of the person managing the project?
	Sace Lockhart is responsible for the day-to-day running of the project and ensuring that the project delivers outcomes on time and on budget.
50.	Is there a Project Steering or Advisory Group or Organising Committee?
	Yes, there is a governance structure in place for the project.
51.	If there is no Steering Group, what governance arrangements are in place to review strategy and performance?
	The board of directors at the music centre is responsible for the overall governance of the project. They ensure that the project has the necessary funding. They also review the strategy and performance of the group.

Staffing	
52.	<p>Are there any paid staff?</p> <p>The paid staff includes a project coordinator, a project administrator, and a project assistant. The project coordinator is responsible for the day-to-day running of the project and ensuring that the budget is managed effectively. The project administrator and project assistant support the project coordinator in administrative tasks and project delivery. Mentors/tutors are paid Musicians Union rates (currently £41.50 per hour).</p>
53.	<p>Are volunteers involved in delivering the project?</p> <p>Volunteers are involved in delivering the project. The project has area coordinators based around Scotland who are volunteers. These area coordinators are chosen for their local knowledge and networks. Volunteers are also involved in specific activities or projects. For example, if there is a 10-week group session, a volunteer may be involved in facilitating the group session. Volunteers contribute to the overall aim of raising the confidence and well-being of the participants.</p>
54.	<p>Was additional staff or volunteer training required to deliver your project?</p> <p>No.</p>
Links to Wider Policies, Strategies and Statutory Requirements	
55.	<p>Is the project part of a wider anti-poverty strategy?</p> <p>No.</p>
56.	<p>Is the project part of any other strategy?</p> <p>No.</p>
57.	<p>Is the project delivering a service that is a statutory commitment?</p> <p>No.</p>
Funding	
58.	<p>Who funds the project?</p> <p>The project is funded by Young Start Lotteries, the Robertson Trust and smaller grants from private trusts and organisations.</p>
59.	<p>How is the project funded?</p> <p>Musicares is project funded.</p>
60.	<p>What is the budget for the project / how much does it cost to deliver?</p> <p>This information was not available to be shared due to contractual restraints with funders.</p>

61.	Is future funding based on pre-agreed outcomes or outputs being delivered?	
	There are outcomes that the project has to meet, but they are not completely stringent. If the project falls slightly short of the target, funding will not be dropped.	
Resources		
62.	What in-kind resources do you need to deliver your project?	
	Facilities	The project requires relationships with organisations or facilities that look after care-experienced young people. This involves a lot of work in developing a network of such facilities.
	Equipment	Musical instruments, studio equipment, DJ decks, Laptops, iPads.
	Local Knowledge	Local authorities and local authority contacts/facilities are engaged with to conduct demonstrations and workshops for engagement purposes.
	Food and Drink	N/A
63.	For each of the in-kind resources listed above, who provides it?	
	Facilities	Local authorities
	Equipment	Generally, equipment for sessions is provided by the mentor/tutor would have been purchased for participants that has no access to equipment (starter guitars and keyboards for example). Musicares also developed relationships with instrument libraries to ensure all participants have access to equipment (if needed).
	Local Knowledge	N/A
	Food and Drink	N/A
64.	Did you have to buy or develop new IT systems, software (databases, apps) or technology to deliver your project?	
	No.	
Formal Monitoring and Evaluation		
65.	What information, if any, do you collect about your project?	
	Number of users	Yes.
	Profile of users	Yes.
	Experience of users	Yes.
	Anything else	Yes.

66.	<p>How often is data collected? Who collects the data?</p> <p>Data is collected at least six times per year for each of the approximately 150 young people that Musicares works with. The data collection involves mentors taking notes during meetings with the young people. There is a mid-term evaluation and an end of project evaluation with each young person.</p>
67.	<p>Do you have baseline data on what things were like before the start of the project or before users started the project?</p> <p>A feasibility study was conducted in 2017 to determine the barriers faced by care-experienced young people in accessing music provision and arts and cultural activities. This study provided the initial baseline data for the project.</p>
68.	<p>Do you produce an annual report?</p> <p>The data collected is used to produce an end of project report.</p>
69.	<p>In what ways, if at all, do you use the data that you collect to adapt the service that you provide?</p> <p>The data collected during meetings is used to adapt the service provided to each service user.</p>
70.	<p>Have you employed an external organisation to formally evaluate your project?</p> <p>No.</p>
71.	<p>Do you intend to employ an external organisation to evaluate the service that you provide in the future?</p> <p>No.</p>
Impact	
72.	<p>What difference has the project made?</p> <p>The project has increased confidence, well-being, happiness, and transferable skills as indicators of impact among the participant group. Participants of Musicares report increased confidence and happiness, and there are various transferable skills developed through participation in music, such as cognitive abilities, dexterity, group participation, leadership skills, and self-advocacy.</p> <p>A 2013 study of young people in Scottish residential and secure care reported both higher rates of trauma exposure and higher rates of impairments with 80% of young people studied reported at least one traumatic event in their lifetime. Studies show that care-experienced children and young people experience high rates of emotional and physical abuse, defined as adverse childhood experiences. Adverse childhood experiences (ACEs) correspond directly to events of psychological trauma, including the diagnosis of post-traumatic stress disorder (PTSD), that have a lasting effect on children and young people. A 2016 study from Who Cares Scotland demonstrated the long-term association between childhood trauma and adult mental/physical ill-health and behaviour. The exposure to traumatic stress for care experienced young people highlights the need for effective support. The reaction to traumatic events can</p>

	<p>present behavioural challenges for caregivers and organisations/services designed to help care experienced young people manage their experiences. In order for young people to address some of the challenges that traumatic events have caused they need to build relationships of trust and soft skills to enable them to communicate more effectively. Musicares provides a relationship-based approach to working with young people that have suffered from trauma. The advantage of the project is that the Musicares team don't represent any form of authority in the young person's life; be that social services, health or criminal justice. They build the confidence of participants through enjoyable and achievable musical activities delivered by experienced tutors. Through this interaction relationships of trust develop that are essential in the increase of mental and emotional wellbeing.</p>
<p>73.</p>	<p>How do you know this?</p> <p>Musicares uses both qualitative and quantitative methods to evaluate the project. On the initial application form they assess some key areas relating to skills and confidence. They then have a first meeting with an area coordinator, which is important in gathering more information about the young person. This information is used as a baseline indicator. Each meeting with the young person is recorded on Musicares Customer relationship management system where mentors note any personal or practical development.</p> <p>They are in constant contact with parents/carers and residential staff who also provide feedback on the young person's development throughout the course of the sessions.</p> <p>They also do a formal evaluation at the end of the project. This includes the information gathered throughout the project as well as a final parent/carer evaluation. The form is available as a link on Musicares website or by paper form. They also gather video material and interviews that can be very effective in articulating the positive change the young person has went through.</p>
<p>74.</p>	<p>To what extent have the aims of the project been achieved?</p> <p>The aims of the project have been achieved to an extent. However, limitations in regard to funding has meant that they are unable to meet their goals of providing access to music to all young people.</p> <p>Additionally, aspects of raising confidence, increasing well-being, soft-skills and attainment are difficult to measure: Musicares uses music as a therapeutic tool to achieve the project goals through a relationship-building approach. The aims are measured through their evaluation processes. Measuring these aims does have its difficulties; for example, where they consider a change in body language a positive indication of confidence and well-being, this is difficult to quantify as a statistic.</p> <p>In regards to the aim of signposting educational and employment opportunities the challenge is that Musicares has short funding cycles (the longest is 3 years of match funding), which makes it difficult for any long-term evaluation. Changes in their participants circumstances relating to the project aims can sometimes only be measured several years after the project. Although they keep regular contact with a number of participants this is not in any formal capacity.</p>

75.	How, if at all, has the demand for the service changed since it started?
	The demand for the service has increased over time. There is a waiting list of around 25 to 30 young people.
76.	If yes, has the project had the capacity to meet these changing conditions and demand?
	MUSICARES does not have the capacity to meet the increased demand. There is always a waiting list of around 25 to 30 young people every year. The biggest barrier faced by the project is funding. The project would like to expand, but it is limited by funding constraints. If the budget was doubled, the project could double the number of young people it works with.
77.	Has the project had any unexpected or unintended outcomes?
	Sometimes unexpected partnerships with organisations can arise from the project. For instance, they have developed several key partnerships since Musicares began as a pilot in 2018. An example of this is Includem who they began working with in Glasgow but incorporated their regional offices in Stirling, Dundee, Fife and Aberdeen.
78.	In your opinion, is the project having an impact on tackling poverty?
	The project provides free tuition, free travel, free room hire, and subsidies for participants. These measures remove financial barriers and provide equal opportunities for care-experienced young people, helping to alleviate poverty-related challenges. The project aims to address inequality and promote equal opportunities for care-experienced young people. By providing access to music participation and transferable skills, the project contributes to their overall attainment and helps reduce the impact of poverty on their lives. The project also focuses on the well-being of care-experienced young people. It recognizes that they may have experienced trauma and aims to build relationships and confidence, which in turn contributes to their well-being.
Learning from Experience	
79.	What is working well?
	Several aspects of Musicares are proving to be highly effective in driving its success: Firstly, the project benefits greatly from robust relationships and support systems. The backing of Life Changes Trust, coupled with Paul Sullivan's extensive network and experience in care services, provides invaluable resources and flexibility in project setup and funding. Secondly, Musicares demonstrates a powerful and transformative impact on the lives of young people. Despite some ongoing efforts to convince others of its positive outcomes, the project's ability to effect change is widely recognised. Thirdly, efficient resource management is evident in MUSICARES' operations. From securing facilities and equipment to establishing partnerships with care organisations

	<p>nationwide, the project effectively leverages its network of over 150 music industry professionals to meet diverse needs.</p> <p>Fourthly, Musicares offers mechanisms for growth and development, empowering young participants to progress from workshop attendees to potential tutors. Establishing links with educational institutions further enhances opportunities for skill development and advancement.</p> <p>Fifthly, strong project management, led by the project manager in collaboration with governmental bodies and stakeholders, ensures effective oversight and coordination of Musicares' activities.</p> <p>Lastly, the project's reputation and impact continue to grow, reflected in the increasing demand for its services. The provision of free music tuition appeals to partner organisations, some of which have integrated MUSICARES into their broader programmes. In summary, the combination of supportive relationships, transformative impact, efficient resource management, growth mechanisms, effective project management, and rising demand underscores the overall success and effectiveness of Musicares.</p>
<p>80.</p>	<p>What, if anything, is working less well?</p> <p>Several challenges have been identified within the Musicares project.</p> <p>Foremost among these challenges is funding. Securing consistent funding year after year proves to be the project's most significant hurdle, limiting its ability to sustain operations and expand its reach effectively.</p> <p>Another issue stems from the transient nature of participants. Many young people involved in the project lead unstable lives, making it challenging to track and retain their engagement over time. This poses difficulties in providing ongoing support and fostering meaningful long-term relationships.</p>
<p>81.</p>	<p>What are the key learning points that you would like to share with other practitioners? For example, is there anything that you would do differently?</p> <p>Several key learning points emerge from the Musicares program, offering valuable insights for other practitioners:</p> <p>Firstly, the programme's emphasis on empowering young participants to drive their own learning journey proves highly effective. By allowing them to choose what, where, and with whom they learn, Musicares promotes autonomy and ownership over their musical education, fostering greater engagement and commitment.</p> <p>Secondly, the programme's focus on measuring outcomes such as confidence and well-being underscore the transformative impact of music participation on young people. Beyond happiness, participants report gaining transferable skills like cognitive abilities, dexterity, and group participation skills, highlighting the holistic benefits of music engagement.</p> <p>Thirdly, the project's success is attributed to its strategic combination of networks and skills. By leveraging the expertise of individuals with knowledge of care experience and music projects, Musicares effectively understands participant needs and accesses resources, demonstrating the power of interdisciplinary collaboration.</p> <p>Moreover, Musicares prioritizes relationship-building as a cornerstone of its programme. By providing opportunities for care-experienced youth to develop skills in</p>

	<p>relationships and communication, the project facilitates meaningful connections with support services, fostering a supportive and inclusive environment.</p> <p>Additionally, the increasing demand for Musicares reflects its growing reputation and effectiveness, with more organisations and facilities expressing interest in offering free music tuition for young people. Some partner organisations have even integrated Musicares into their broader offerings, further extending its reach and impact.</p> <p>Lastly, the programme addresses the lack of voice and decision-making power for care-experienced young people by providing opportunities for their active participation in music mentorship. This approach not only accelerates relationship-building but also empowers young people to assert themselves and shape their own experiences, bridging the gap between formal services and individual needs.</p> <p>These key learning points underscore the effectiveness and potential replicability of Musicares' model in empowering and supporting vulnerable youth populations.</p>
<p>82.</p>	<p>What plans do you have to develop or expand the project in the future?</p> <p>There are ambitious plans to develop and expand the MUSICARES project. However, the main obstacle to achieving this vision is securing sufficient funding. It is envisaged that with a doubled budget, the project could significantly increase its reach by doubling the number of individuals it supports. Furthermore, there is a vision for Musicares to gain recognition at a government level, akin to established organisations providing services for young people. Such recognition would not only validate the project's impact but also potentially unlock additional resources and support to further enhance its effectiveness and reach. Despite the funding challenges, these aspirations highlight a strong commitment to expanding and elevating the MUSICARES project to better serve vulnerable youth populations in the future.</p>
<p>83.</p>	<p>How easily do you think your project could be replicated in another setting?</p> <p>The Musicares project appears to have characteristics that suggest it could potentially be replicated in another setting. The project's success is attributed to a blend of expertise and networks, with individuals possessing knowledge in care experience, legal backgrounds, and music projects. This diverse skill set could prove valuable in establishing and running a similar initiative elsewhere. Moreover, the project's foundation on a feasibility study, which identified barriers faced by care-experienced youth, provides a roadmap for understanding challenges and developing strategies for overcoming them in different settings. Although funding is highlighted as a major challenge, doubling the budget could significantly enhance the project's impact, indicating the importance of securing adequate financial support for replication efforts. Additionally, the project's national scope and established relationships with care organisations and music industry professionals across the country suggest scalability and potential for replication in various regions or settings. Furthermore, aspirations for recognition at a government level underscore the project's potential to gain visibility and support, further facilitating its replication elsewhere. While challenges such as funding and network establishment may exist, the combination of expertise, feasibility studies, national scope, and potential for recognition suggests that with proper planning and resources, Musicares could indeed be successfully replicated in another setting.</p>
<p>Social Media</p>	

84.	Please enter social media contact details and weblinks to supporting documents or resources below:	
	Web Pages	https://www.Musicares.co.uk/
	Facebook	https://www.facebook.com/Musicares1
	Instagram	https://www.instagram.com/Musicares1/?igshid=fqjr3lps4rmn
	Twitter	https://twitter.com/Musicares1
	Tik-Tok	N/A
GDPR Consent (Add yes or no in the box)		
I give my permission to be named in the tackling poverty locally directory and associated public outputs.		Yes.
I give permission for our organisation to be named in the tackling poverty locally directory and associated public outputs.		Yes.
I give permission for me to be contacted by directory users.		Yes.
I am willing to be contacted if more details are required		Yes.
Request to review (Add yes or no in the box)		
Did the interviewee request to review a draft before it is sent to referees for review?		No.
Did the interviewee request to review the final version – after referee review – before it is uploaded to the Directory		Yes.