

A photograph of a woman with blonde hair tied back, wearing a dark top and a patterned scarf, sitting on the floor and reading a book to a young child with blonde hair. The child is wearing a blue patterned shirt with cats and flowers. They are in a library or bookstore, with bookshelves filled with colorful books in the background. The woman is pointing at the book, and the child is looking at the pages.

Time To Shine

Scotland's Youth Arts Strategy
For Ages 0-25

What's behind it...?

November 2013



ALBA | CHRUTHACHAIL

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Introduction

Behind **Time To Shine** was a large amount of in-depth research, consultation and support. This paper outlines the consultation and research process undertaken to inform the drafting of the strategy, it summarises the key findings from the national discussion that led to the formulation of the strategic objectives and offers some primary source documents and policies used as part of this development.

The appendices offer readers the opportunity to review the methodology for the research in detail, background to the motivation for the strategy, bibliography, policy documents and results from the consultations.

The Strategy

Scope

The scope of **Time To Shine** is as inclusive and holistic as possible, covering the 0-25 year age range and taking into account the different needs and choices of the various age groups.

The strategy recognises that 'creativity' can mean different things to different people. The *national discussion* focussed on the recognised expressive and performing arts, as well as the emerging use of digital technology in engagement with the arts. However, the findings, and objectives contained within **Time To Shine** will have relevance and importance to all creative, expressive or cultural activity.

Thematic approach

The breadth of this task made it necessary to adopt a thematic approach from the outset¹. The strategy's core themes were tested at a national stakeholder event in February 2012. A *thematic* approach ensures relevance to all art forms; age groups; local and central government policies. This has enabled the development of strategic objectives which can be found throughout this document and in the Strategy itself.

The themes

The themes that underpin the strategy are:

- Participation** - creating and sustaining engagement
- Progression** - nurturing creativity and talent
- Provision** – developing infrastructure and quality

¹ For a full account of the methodology, see Appendix 1

Consultation – national discussion

The creation of the strategy would not have been possible without the considerable expertise, knowledge and passion of the 1,740 stakeholders (including 832 young people) who contributed to the national discussion.

Young stakeholders

- The Children’s Parliament using creative processes consulted with around 135 under 11’s through 6 specially designed workshops²
- Young Scot oversaw:
 1. 24 in-depth workshops with 103 young people from 12 representative Groups³
 1. 582 national surveys completed on and off-line
 2. Youth task group with 12 members [See appendix 7 for the groups response to the draft strategy]

[See appendix x for a full report on the consultation process – ‘Scotland’s arts strategy for ages 0-25 consultation with young people’, Interim Report]

Adult stakeholders

- 325 people booked onto 20 stakeholder focus groups in 18 locations, including 3 video conferencing sessions with Orkney, Shetland and the Western Isles
- 21 face to face meetings with 33 people
- Promote YT Sector Symposium 70 delegates
- 399 people contributed to our online survey with 228 spending in excess of 50hrs providing detailed input
- 2 national stakeholder events, attended by 71 colleagues
- Expert Task Group - 10 colleagues

² See appendix 6 for a full report on the consultation process – ‘*Art Puts Colour and Joy into Things*’

³ Young Scot facilitated workshops with the following 12 representative groups of young people: Looked After & Accommodated; Minority Ethnic; At college studying for a qualification in the Creative Industries; currently engaged in cultural activity; Disabled and have additional support needs; not in employment or education; young carers; young offenders; living in areas of high levels of deprivation; live in large urban areas; live in accessible small towns; live in remote rural areas.

Research

- Digital Participation in Scotland, 2012
- Digital Inspiration, 2012
- Cultural Consumption in Scotland 2011
- Child's Play, 2010
- Children's Participation in Culture & Sport, 2008
- Young People, Creative Action and Social Change (Ireland), 2008
- A RIGHT Blether, Children's Commissioner
- These Are Our Bairns, 2008

Policy

- UN Convention on the Rights of the Child
- UNESCO: Road Map for Arts Education, 2006
- Young People and the Arts Policy (Australia Council), 2003
- The National Performance Framework
- Education and the Arts, Culture & Creativity: An Action Plan, 2010
- How Good is Our Culture & Sport, 2009
- Culture Delivers, 2008
- Community Planning Toolkit on Culture, 2009
- Valuing Young People, 2009
- Getting it Right For Every Child, 2008
- Draft Youth Employment Strategy, 2012
- More Choices, More Chances, 2006
- 16+ Learning Choices, 2010
- Broke, Not Broken, Prince's Trust, 2011
- A Curriculum for Excellence, 2004
- Early Years Framework, 2008

Summary results from the national discussion

Vision

Support all Scotland’s children and young people⁴ to flourish and achieve *in* and *through* the arts and creativity.

At the core of **Time To Shine** are young people, but it is not solely about them. It is also about the parents and carers, the teachers, artists, youth workers and the communities, who nurture them. It’s about the professionals from a wide range of sectors who provide the services that protect and support them. It is about the politicians local and national, of all colours, who determine priorities and shape the agenda. In fact, it is about the people of Scotland.

‘A culturally confident nation built from confident and supported individuals’

adult stakeholder

Mission

To establish Scotland as an international leader in children’s and young people’s arts and creativity.

Children and young people’s arts are a real strength of the cultural sector in Scotland, and the strategy conceives itself as international from the outset. To achieve the strategy’s mission we need to be outward looking and plugged into what’s happening across the world. Scotland will only become an international leader in children and young people’s arts when we get the basics right: that’s what the three themes are all about.

‘Being successful internationally means working nationally and locally’

adult stakeholder

Numerous local practices and contexts come together in Scotland’s rich cultural ecology. The local variations are hugely important, providing both the substance of our cultural life and its rich patterning. The *national discussion* confirmed what previous research⁵ tells us: that place matters. In the actions that flow from **Time To Shine**, we will need to sustain that individual and

⁴ Time To Shine covers the 0-25 year age range and uses the term *young people* to represent all children and young people within this range. [See appendix 2, Scotland’s National Children and Young People’s Arts Strategy: Strategy brief].

⁵ Scottish Government. (2011). *Cultural Consumption in Scotland*. Edinburgh, Scottish Government.

local work and shine a light on the achievements of the individuals who make a difference in their communities.

Work that is international in its significance can take place in small communities, with relatively few participants – the first Fèis on Barra in 1981, with just 143 young participants, being a case in point. From this small beginning over 30 years ago has grown a children and young people’s arts movement that is internationally acknowledged as a model of community arts. The nurturing of talent begins with grassroots organisations.

Participation – creating and sustaining engagement

“Let Me In”*

* These sub headings refer to an animated, child friendly version of the strategy

Aim: To address inequalities and develop mechanisms for access for all

When developing opportunities for young people we need to put them at the heart of our thinking and involve them at all stages.

Stakeholders spoke of a range of ways that arts activities are provided, which can be categorised as '**with young people, for young people, by young people**'. There was a range of differing opinions regarding these approaches and the particular impact that arts activities have if they are designed *with, by or for* young people.

Shetland Young Promoters Group (SYPG)

Continually evolving and led by the wishes of its young members (14 to 18 years), SYPG stages live music events under the guidance of promoters, technical crews and music industry professionals. As well as providing local young people with real world experience of music event production skills, it also presents emerging musicians and DJs with performance opportunities, and local audiences with a diverse range of quality programming. Experience gained has resulted in several SYPG members moving on to related further education courses.

www.shetlandarts.org

There are some excellent examples of arts activities being delivered in all three categories and it is the context in which they are designed and delivered that determines their validity and quality of experience.

It's not enough to simply throw the doors open'

adult stakeholder

There are over 1.6 million young people (0-25) in Scotland.⁶ Where they live, their family environment, their peers and the availability of cultural infrastructure in their locality impacts on how, or if they engage with the arts.

Around 60% of young people that responded to the online survey said they took part in the arts regularly, 87% of whom said they had become more confident in what they do or were happier since taking up that activity. For those that said they did not engage on a regular basis, around a quarter said the main reason was that they just are not interested – a figure that corresponds to previous research⁷. **Time To Shine's** role is to strive to achieve opportunity for access to all young people and advocates for the removal of any barriers to engagement. This, combined with tackling perceptions of engagement, should lead to an increase in regular participation. The *national discussion* identified the following main factors that influence young people's engagement with the arts.

Strategic Objective

1.4. Share best practice and initiate action research to develop models of engagement for young people in challenging and complex situations.

Cost of activity

Two in five of the young people who completed the online survey said that cost is a barrier to trying a new arts activity. We should ensure that no young person is denied access due to their inability to pay. However, free access to everything for all would not necessarily make for a healthier children and young people's arts sector either. The phrase '*affordability*' was cited time and time again during the *national discussion*. In some cases this will mean free but in others not.

The reality is that almost one in five of schoolchildren – that's over 118,000 pupils – are registered for free school meals.⁸ Adult stakeholders recognise that affordability is a complex challenge to address and is one we must take seriously.

Transport

Transport was widely reported by both young and adult stakeholders as a major barrier to engagement. It is an issue for urban communities as well as rural ones. It's also an issue for non-cultural agencies and organisations delivering services to young people. We need to explore a national cross-sector approach, to include local authorities and to investigate ways of overcoming this challenge.

⁶ <http://www.gro-scotland.gov.uk/files2/stats/population-estimates/mid-2010/mid-year-pop-est-2010.pdf> (accessed 9th August 2013).

⁷ Chamberlain, V., et al. (2008). *Children's Participation in Culture & Sport*. Edinburgh, Scottish Government.

⁸ <http://www.scotland.gov.uk/Publications/2010/07/06095048/3> (accessed 29 March 2012)

The strategy aims to ensure that no young person is denied the opportunity to engage in an arts activity due to their inability to travel to the place where it happens. Organisers and deliverers of arts activities need to consider the location and where possible bring them to where the demand is.

Hardest to reach

Creating access for the hardest to reach and most vulnerable young people requires particular care and additional effort from us all. Young people can become disenfranchised for a variety of reasons.

To achieve the vision of **Time To Shine** we must recognise that both targeted and mainstream provision are equally important. This is something that adult stakeholders echoed.

The strategy commits us to offering our 'hardest to reach' young people the opportunity to achieve better outcomes through engagement in the arts. To achieve this we must extend provision through new strategic partnerships with those with the relevant expertise, on a national and local level. There is a great deal of excellent work already being done but not yet on the scale required to claim true equality of opportunity. In addition, we must share best practice and undertake further research on new ways to engage young people who are in challenging and complex situations.

Influence of others

90% of the young stakeholders who returned the national survey said that they take part in arts activities at home, at school (or college) or at a friend's house. This was also echoed by the under 11s that were consulted.

It is true that for some young people the biggest barrier to engagement is not cost or transport, but that they do not have anyone to go with, perhaps combined with trepidation about going to a theatre or gallery. During the in-depth workshops the issue of peer pressure was a recurring one among all the groups of young people. Many said they were involved in the arts when they were younger but once they became a teenager they became more conscious of what their friends thought. If their friends were not involved they were less likely to continue.

The challenge for organisers and deliverers of arts activities is to ensure their offer is relevant and credible to young people.

The proposed Arts Ambassadors scheme will recruit passionate young people already engaged in the arts. They will work with their local cultural providers to help them shape their services to fit the needs and choices of

Strategic Objective

1.3. Work collaboratively with organisations across the children and young people's sector to develop a common understanding of potential barriers to access and a framework for addressing these.

'A national support structure for development that builds on the strengths that exist locally and creates visible opportunities to grow and shine as a really valued part of a creative nation.'

adult stakeholder

young people. They will help to challenge perceptions of the arts and spread the word among their peers that it is ok to participate in, or go to see an arts activity.

At the age when young people are not yet making choices for themselves, it is the choices of those who look after them that can be the most important factor in taking part in the arts. Furthermore, if the parent/carer is 'hard to reach', this may act as an additional influencing factor for non-engagement. We know that many 'hard to reach' young people may be parents themselves, and that as young parents they are likely to experience multiple disadvantage, such as living in low income households in the most deprived areas.

We should aim to work with families and carers to introduce children to creativity from an early age and in intergenerational contexts. This seems particularly important, given that our research with under 11's showed little reference to 'formal' arts experiences or engagement with the professional arts sector.

There are examples of how this has been successfully achieved, through the work of companies such as Licketyspit and Starcatchers as well as the Scottish Book Trust's Bookbug programme. We should build on and extend these models to increase engagement for our youngest stakeholders.

Funding

The *national discussion* has shown that stakeholders are passionate about wanting the best for Scotland's young people through a healthy, vibrant and well-funded children and young people's arts ecology. Stakeholders have called for dedicated funding for arts and creativity with 0-25's and a reduction in bureaucracy associated with this.

Some adult stakeholders said that short-term funding, lack of strategic direction and restrictive funding criteria stand in the way of long term development and ambition. This is partly due to the nature of cultural funding and a high proportion of funding from lottery sources, which means funding is often project based, time-bound and results-led.

However, there is evidence of the value of one-off project funding. Short-term, time-bound and often low cost programmes of work undertaken by a range of organisations including non-cultural ones, can have an important impact on participants. Project funding can be the lifeblood of cross-sectorial working. There is a need for a *'healthy mix between short term quality projects and longer*

Strategic Objective

1.5. Work with key organisations across the arts, young people's, voluntary and local authority sectors to develop and implement a Young Arts Ambassadors' scheme to challenge perceptions of the arts and encourage peer engagement.

Strategic Objective

1.9. Develop work and increase access to opportunities for the youngest age group and ensure the arts are effectively represented in national early years strategy development across all sectors.

term over a number of years' to create a funding ecology that can support a diverse range of children and young people's arts activities.

The Youth Music Initiative was often cited as an excellent model, and stakeholders said they would like a version of the Youth Music Initiative for their artforms. Those stakeholders who participated in the *national discussion*, and already involved with the Youth Music Initiative, shared anecdotes about the positive impact it has on the development of young people; for example their confidence and concentration, and increased levels of educational attainment across the curriculum.

Formal Education

The opportunity to connect and deliver opportunities across Scotland is enhanced by our formal education network. School, college, and university were the second most popular places young people said they were taking part in arts activities. This is further reinforced by the fact that 62% of young people said that they learn about arts activities from a teacher or lecturer.

Young people said that they wish to see arts activities held in the same regard as subjects such as Maths and English. This view was echoed by adult stakeholders. Young people also said that they felt there needed to be more opportunities in school and more emphasis on creativity and expressive arts subjects if Scotland was to realise its vision of becoming an international leader in young people's arts.

Through the *national discussion*, stakeholders demonstrated a desire to establish ever-closer working relationships between artists, arts organisations and schools and to elevate the value of arts activities in the eyes of teachers and the education sector. Some practitioners commented on the need to build **Curriculum for Excellence** into their practice.

Adult Stakeholders also spoke of some challenges in accessing schools with their cultural offer. The two Cabinet Secretaries for Culture, Education and the Skills Minister recognise that '***Learning through the arts and culture and creativity enriches education, stimulates imagination and innovation, and provides children with exciting and fulfilling experiences that they build on throughout their lives.***'⁹

The Cabinet Secretaries for Education and Culture see creativity and expressive arts as being an intrinsic part of the **Curriculum for Excellence** and the rationale behind their sponsorship of the *Creative Learning Plan*. The plan is

Strategic Objective

1. 2. Explore the possibilities of extending and building on the success of the Youth Music Initiative to establish a sustained national programme for arts engagement for young people across all art forms.

⁹ Education and the Arts, Culture & Creativity: An Action Plan, 2010

being delivered by a partnership of National Education Agencies and contains a number of action points directed at developing the role and impact of creativity within and across the curriculum¹⁰.

Most people felt that the **Curriculum for Excellence** provided an unprecedented opportunity to address this, but many were uncertain whether its high aspirations would be matched by significant change for the arts in schools. That is why the strategy recommends continuing partnership with **Education Scotland** and the **Scottish Qualifications Authority** to '*Develop a vision for, and understanding of, the importance of developing creative skills in children and young people and the application of creative learning and teaching*¹¹ to make sure that the insights of Scotland's artists feed into how the curriculum is delivered, and to make sure that schools can tap into the expertise that exists in the children and young people's arts sector.

Perceptions of engagement

Perceptions about engagement in the arts was a hot topic amongst all stakeholders.

It's time to change the perception that the arts are simply a 'nice thing to do if you can'. We're talking about generational change and re-engineering deep-seated perceptions within many parts of our society. We will also need to look at, and challenge, our own perceptions; we all have a part to play in making this happen.

Schools have a crucial role to play here. The *national discussion* highlighted that some stakeholders think the arts are marginalised in the curriculum, a '*poor relation*', peripheral and second best, when compared to other subjects. Many felt that the real worth of the arts will come through when we move away from it being considered a '*treat*' or the '*icing on the cake*', when we move away from engagement in the arts being a reward for '*good behaviour*' that can then be withdrawn as a punishment. As a number of our stakeholders pointed out, we would not deprive a young person of any of other part of their education as way of managing poor behaviour.

Time To Shine also aims to change how adults engage young people in the process of decision making. What young stakeholders said in the *in-depth*

Strategic Objective

1.10. Work with partners in formal education to deliver the Creative Learning Plan to deliver more quality arts and creative opportunities in the context of Curriculum for Excellence.

'We know the benefits of participating in the arts. But arts subjects in schools continue to be marginalised and second best to other subjects'

adult stakeholder

¹⁰ See appendix 9

¹¹ Education and the Arts, Culture & Creativity: An Action Plan, 2010

workshops, and through their responses to the online *national survey*, was often inspirational and challenging, and sometimes at odds with what adult stakeholders said. Time and again, though, those adult stakeholders commented that the best strategic actions would come from '*listening to young people*' and being prepared to take action. **Time To Shine** supports the creation of a young people's advisory group to do just this. The group will advise and support the development of the strategy in the coming years.

In the memorable words of one of our stakeholders '*they don't want to be arted at*' – the strategy has to be about giving young people the tools to shape their experience of the arts.

We need to get better at sharing our stories and recording the impact the arts has on young people, their communities and the economy. That is why **Time To Shine** will support and establish a bi-annual arts conference for children and young people's arts, to share the excellence we have already and to encourage further development.

For one individual, a visit to a local gallery may spark an interest which might lead to a hobby. For another, it might lead to intensive study in higher education and a career in the arts. Both represent engagement in the arts, both lead to positive outcomes for the individuals. This tells us that there is not a one size fits all approach to engagement in the arts.

Most stakeholders agree that the performing arts are well placed within the minds of young people. Whilst at the same time continuing to support and increase awareness of the performing arts, **Time To Shine** will actively work to promote and raise the profile of the film, visual arts and literature sectors, and to increase access to opportunities in these art forms.

Strategic Objective

1.1 Establish a national young people's advisory group to advise on the implementation and development of forward plans of "Time To Shine".

Strategic Objective

1.7. Establish a National Children and Young People's arts conference every two years to share good practice with the arts and other related sectors.

Imagine Festival

As Edinburgh's international performing arts festival for children and young people aged up to 18, Imagine offers the best in live performing arts from both at home and abroad. By making high quality and diverse audience experiences accessible to children and young people, their teachers, families and carers, Imagine is regarded as one of the most important festivals of its kind. Not only does Imagine entertain, enrich, teach and inspire, it also actively invites responses from participants.

www.imagine.org.uk

The young people in the *in-depth workshops* said that taking part in the arts should take effort. Initially they all felt that reading for pleasure or attending a film at a cinema could not be regarded as '*being part of the arts*', unless the film was part of a film festival.

Involvement in the arts is about creating it, not consuming it'

young stakeholder

This is a challenging viewpoint, particularly for those of us involved in creating opportunities where the arts could be said to be 'consumed'. Further prompting raised an alternative view that '*attending an event might give people the inspiration to go to take part in the arts, and that was important*'.

Lyceum Youth Theatre Summer on Stage Technical Course

As not all young people want to perform or direct, this annual two-week course for 14 to 18 year-olds covers all aspects of technical theatre. Part of the intensive training involves working with Lyceum technicians and Stage Managers, culminating in participants operating and stage managing shows by their performance course colleagues. While the course provides young theatre makers with difficult to find technical training prior to entering FE/HE, it is also open to those wishing to take part for the love of theatre without pursuing it as a career path.

www.lyceum.org.uk/youth-theatre

Time To Shine places parity on engagement in the arts as a participant and as a 'consumer'. It doesn't differentiate between the importance or validity of either. It's the individual young person that must decide for themselves how they want to engage with the arts.

Not all young people want to be in the '*limelight*' or be an active participant; for some this would be a barrier to their engagement. There are other forms of valid engagement, such as technical aspects of production, organising and promotion of events and activities. These can open a door to engagement for the young people who otherwise might say '*I'm just not interested*'.

16+yrs engagement

Post-school, young adults disperse into a range of environments, from workplace and training, to further and higher education, and in some cases the creative development fostered through learning environments, is lost.

The *national discussion* highlighted that the children and young people's arts sector needs to look at ways in which we can engage with young people aged 16+ in a variety of settings, whether through family, social, educational or workplace contexts. This calls for a whole-sector approach and a further investigation of what happens to arts engagement beyond school years.

Geographic

National Youth Arts Companies are already working across Scotland through class delivery, video linked workshops and freelance tutors. **Time To Shine** supports the drive to test new ways of connecting with communities across Scotland, including those in remote and isolated locations, and support all art forms in reaching a wider audience.

Technology

Technology has changed, and continues to change, the way that we understand the world. Young people are constantly adapting to these changes, and it is important that we recognise the speed of that development when we plan how to support young people to reach their potential.

There were some shared concerns that technology might in some way draw the focus away from artistic practice.

Strategic Objective

1.6 Explore new ways to enable the National Youth Arts Companies to extend the breadth and depth of their engagement across Scotland.

Strategic Objective

1.8. Explore how technology is currently being used and could be used to increase young people's engagement with the arts.

'I just hope technology will not replace talent and natural ability in the arts' while another went on to reflect, 'I think it will end up being the most common way of creating art, which I think is kind of sad: technology is undoubtedly useful but shouldn't take over the arts completely'.

young stakeholder

'Technology is great if there is a good solid foundation of basic skills'

adult stakeholder

'It can supplement quality instruction. It is not ideally a replacement for live human instruction in the arts.'

adult stakeholder

Drake Music Brain Fingers

By using conventional instruments and inclusive technologies Drake Music works with anyone with a barrier to learning music, helping children and adults with disabilities to **learn, compose and perform independently**. Drake Music is the only UK organisation to use Brainfingers technology which accesses computer technology through muscle movement and brain activity. Chris Jacquin's involvement with Drake Music has resulted in the 18-year-old, who has CP, becoming the first candidate to sit the Standard Grade music performance exam using inclusive music technology, and he has recently achieved an A in Advanced Higher Music.

www.drakemusicscotland.org

'I can see a hybrid of conventional music and computer music coming together much more often, as it opens up a realm of sounds yet unexplored, and to be pioneers of that age is very exciting.'

young stakeholder

The prospect of technological advances also clearly fires the imagination of young people:

'I can imagine camcorders which pick up smells. So if in a short film there is a locker full of sweaty socks, you will smell sweaty socks'

young stakeholder

There was also perhaps an unexpected consensus of opinion among adult and young stakeholders. This is an area where we might have expected extremes of opinion between the two, but any differences of opinion or reservations about the role of technology in the arts were similarly reflected across both groups.

'The ability to use technology creatively is commensurate with literacy. It's a tool that opens up the whole world to everyone and gives them a voice regardless of age.'

adult stakeholder

Given the speed at which technologies emerge, it is perhaps no surprise that some adult stakeholders reported challenges within this area. There was a concern expressed about keeping pace with technology as it advances and developing skills to utilise it meaningfully,, even among those that felt they were

'Technology is important, especially in remote areas, as a means for sharing information, viewing arts performances and learning in general.'

adult stakeholder

generally digitally literate. This was particularly significant for smaller organisations and individuals.

Of course not every young person has a home computer and research shows that Scotland as a whole lags behind the UK in terms of broadband uptake - 20% below the average in England¹² but still over half of 15–22 year olds use the internet every day and 60% have access at home.

Primary access to the internet is still via a PC or laptop, but mobile phone use is growing. Younger people aged 5–15 are more likely to use smartphones and use mobile broadband over fixed line broadband. Smartphone ownership in the UK in 2010 comprised of 13% of 8 – 11 year olds and 35% of 12 – 15 year olds¹³.

'[There] will come a point where technology is integral to all arts activity because children are growing up surrounded by new technologies and this will inevitably affect all future art productions. It won't be a question of whether to choose to integrate technology in work but rather how – what is possible?'

adult stakeholder

There are public sector online resources such as **GLOW** and **Young Scot WOW** which we can use to share our cultural offer, although some stakeholders mentioned accessibility issues for them in relation to the GLOW network, particularly when operating outside the school sector. Technological developments will not slow down, and the children and young people's arts sector will need to find ways to explore the potential of incorporating digital technology within our cultural offer to young people. In balance and in the right context there is no doubt that new technology could be a significant lever to realise the vision of the strategy.

¹² Scotland's Digital Future, A strategy for Scotland

¹³ Ofcom UK Children's media literacy research April 2011

Progression - nurturing creativity and talent

Help Me Shine!*

Aim: To create and develop mechanisms to nurture and celebrate ambition, enthusiasm and talent.

In and through the arts

If we're to put young people at the heart of everything we do, that means finding ways to support them achieve in whatever they choose to do – to let them shine on their own terms, whatever their age, choice of arts or aspiration.

Celebrating engagement

Young people are consistently making positive contributions to their communities. We are often reminded of this only when we see for ourselves young people's participation in school/youth theatre drama productions or when a local youth club ends a term of dance classes with a family and peer sharing event. We need to improve how we promote and celebrate this activity to the rest of the nation by drawing attention to it and by showcasing the achievements of our young people from every corner of the country.

Establishing an awards scheme for young artists across all artforms will also help challenge perceptions of the arts and promote a positive image of our young people.

Strategic Objective

2.5. Establish, publicise and develop a calendar of young people's arts events in Scotland to celebrate and showcase talent and encourage family and community support and engagement.

Strategic Objective

2.1. Explore the possibilities for establishing an arts awards scheme for young people across all artforms.

Identifying and nurturing talent

The *national discussion* confirmed that young people recognise potential in themselves and their friends. Nearly half (48%) of young people said they have a talent in the arts; and four out of five knew someone else who was talented. Even among those that do not consider themselves talented, 49% said there is a good chance that they could develop a talent if they were given the chance and worked at it.

There are a range of views on the concept of 'talent' in relation to the arts. Some see it as a straightforward label for those with exceptional skill and flair, and others view it as a problematic idea that is too closely focussed on 'artistic skills' and a sense of the 'chosen few'. For some there is a particular tension with reconciling the idea of 'talent' with contemporary thinking about mindset, which places importance on success gained through effort, and a belief in personal growth, rather than particular gifts. Despite this disagreement, the *national discussion* showed there was consensus that we all should support young people whatever the level of their skills.

The *national discussion* highlighted a tension between the twin ambitions of engaging as many young people as possible in the arts, and of supporting the on-going development of those who show particular talent. This was a point of passionate debate with strongly held views on both sides. 2.4. Explore the feasibility of a creating a mechanism for financial support to ensure that talented young artists can achieve regardless of financial status.

These need not be mutually exclusive. Truly effective access to a diverse range of initial experiences must be the first step in supporting the potential of young people to find their own voice *in or through* the arts. Without that initial experience, there will be no spark, no 'quickening of interest' that triggers a rich and sustained engagement with the arts. Young people can decide for themselves whether they want to continue in a leisure capacity or whether to pursue further training and development. There is perhaps more to be done in creating the link between first access and continued development opportunities. It was also noted, that many of the opportunities that currently exist for those with a particular talent, place a considerable financial burden on their families, and can take them away from home. If we are serious about supporting young people to achieve, then we need to ensure that an inability to pay does not prevent a talented young person from having an opportunity to discover their 'talent'.

Both views provide a compelling case for support confirming that how the children and young people's arts sector invests in developing potential and nurturing talent must be carefully balanced. This balance will be included in the processes of review that will happen throughout the duration of the strategy.

The way we identify and support potential in the arts was often compared to the approaches used in sport. Many viewed sport as a positive model for the arts, citing the **Active Schools Coordinators** as an example

'If we are creative we can think about loads more stuff'

young stakeholder

'Cherry picking individuals at an early stage excludes potential and deprives many of the chance to discover natural talents.'

adult stakeholder

Strategic Objective

2.4. Explore the feasibility of a creating a mechanism for financial support to ensure that talented young artists can achieve regardless of financial status.

that balanced initial experiences with support to help young people develop their interests beyond the school gates. The very clear goals of the programme were noted, as well as the effectiveness with which sport identifies and supports talented individuals.

However, a significant minority disagreed that this would be a useful model for the arts to explore, considering it to be harmful to the intrinsic nature of art and unhelpful in supporting the potential of those who will be changed by the arts without excelling in particular skills – a reflection of the tensions identified above.

Bearing this range of views in mind, there is an opportunity for the children and young people's arts sector to work with organisations like **sportscotland** to explore how we might learn from their models, and bring this back to colleagues for further debate.

Peer mentoring

The *national discussion* identified carefully structured peer mentoring as offering particularly rich rewards in supporting developing potential. A senior peer (a slightly older young person who has more highly developed skills and understanding) can be a powerful influence on a young person, modelling on-going development, changing perceptions of the arts, and acting as a role model.

Some organisations, such as Perth Youth Theatre, already use this approach to good effect, and find that the relationship benefits both the mentor and the mentee. The mentor gains a range of highly-transferable skills both directly (through training) and indirectly (through taking on a responsible role), while the mentee's awareness of his or her own potential is deepened.

'The key to unlocking the talent of young people is to constantly have their interests at heart.'

adult stakeholder

Strategic Objective

2.2. Establish a national mentoring programme with two strands: professional to young person and young person to young person.

Horsecross Arts Creative Assistants Scheme

Developing long-term relationships with the arts is one of the many positive outcomes of the Join In Programme Creative Assistants Scheme. Horsecross delivers peer mentoring for young people through the scheme which involves senior members (16 to 19) of Perth Youth Theatre, Perth Youth Dance and Horsecross Glee, working with and mentoring younger members of the Join In Programme. Assistants run activities with a group for a year, and with tutor support, work towards delivering full sessions. Younger members are inspired by older peers, while working alongside tutors gives Assistants insight into an arts career.

www.horsecross.co.uk

Carefully used, **peer mentoring** could provide a means of supporting talented individuals, while also helping to extend and enhance the provision of diverse opportunities for everyone. Working with the Higher Education establishments, national children and young people's arts companies and others, there's an opportunity to explore how the **peer mentoring** principle could be integrated with the children and young people's arts sector's support for talented individuals.

Children and Young People's Arts Champions

Related to the idea of peer mentoring is a proposal for a national programme of **Children and Young People's Arts Champions**, public figures, whose role it will be to promote engagement and help challenge perceptions about the role and value of arts and creativity with young people in our society.

Through the *national discussion*, the effectiveness of particular high-profile individuals in promoting the work of various organisations was often raised. We should also seek professionals who are in the public eye to champion engagement in the arts. Their expertise and enthusiasm could potentially draw young people into the arts by sharing their stories about their pathway into the creative industries.

Local versus national

The importance of vibrant local communities was often highlighted in the *national discussion*. This potential exists right across Scotland, and many spoke of the difficulty of retaining talented young people. There was felt to be '*an exodus of young people*' as they move away to other areas where there are more opportunities for training or employment in the creative industries.

While it is natural that national arts organisations and specialist training institutions will be focussed in the major population centres, we need to make sure that they are accessible to all.

Scotland benefits from having National Youth Performing Arts Companies who are already well placed to lead on a national level. **Time To Shine**, aims to support these companies to not only lead on a national level but to develop their international profile and be leading figures in achieving our mission.

Strategic Objective

2.7. Establish a cohort of "arts champions": established artists, industry experts and 'household names' to promote the value of children and young people's arts in society.

'We have very few opportunities for young people to come back to and earn a living in the creative arts'

adult stakeholder

Strategic Objective

2.6. Explore how the National Youth Arts Companies can maximise the impact of and the potential to further develop, their international ambassadorial role on behalf of Scotland.

Creating Pathways to careers...

Engagement in the arts can make a significant contribution to a young person's personal development, their capacity for life-long learning, and how they progress to make a positive contribution to their communities, society and the economy. Some young people will pursue a career in the Creative Industries, but many more will engage in the arts simply because it enriches their lives.

Recognising the capacity of the arts to change lives, the strategy is designed to open up pathways *in* and *through* the arts. For some young people who develop a passion in the arts, those pathways might take them into employment in the Creative Industries; for others, the arts can be the key experience that develops or reveals personal qualities that allow them to flourish in other walks of life. The children and young people's arts sector must support and celebrate both in equal measure, and use the power of the arts to make sure that everyone – whatever their particular circumstances or needs – has the chance to fulfil their potential.

Time To Shine has been written at a time when our world economies face their biggest challenge since the Great Depression of the 1930s. With unemployment in the 16-24 year old age range across the UK breaking the 1million threshold early in 2012 and with 25.5%¹⁴ of this age group in Scotland now unemployed, the work of creating and recognising pathways in and through the arts is serious and urgent.

'Long term unemployment can scar young people and stunt their life chances. Research shows that the financial consequences of young people moving into long term unemployment are high. For example the lifetime cost of a single cohort of young people failing to make the transition into regular employment is estimated to be in the region of £2billion'.

(Scotland's Youth Employment Strategy).

Scotland's Creative Industries employ 64,660 people¹⁵, an increase of 11% since 2003, telling us that there are a growing number of opportunities for young people to carve out a career in the arts. And young people want to do this: 36% of those that contributed to our online survey said they would like to get a job in the arts.

'The arts have the capacity to transform the lives of individuals and improve mental health. They also enhance the quality of life in all communities and help to build a cohesive and outward-looking society. The benefits cannot be measured in economical terms.'

adult stakeholder

¹⁴ <http://www.scotland.gov.uk/Resource/Doc/917/0124809.pdf>

¹⁵ Scotland's Creative Economy, Universities Scotland / Universities UK

Those who work in the cultural sector know well the varied range of experiences that often lead to gaining employment in the Creative Industries, but with a few exceptions, the routes into employment are ad hoc and oblique. How can an ambitious young person plot their pathway to a job in the industry? The online resources **Creative Choices**¹⁶, and **Skills Development Scotland 'My World of Work'**¹⁷ are good resource that will help young people perhaps over the age of 16 or 18, providing an insight into why a portfolio career in the arts is a common and necessary thing. For the younger age group these online resources are probably not as user friendly but Young Scot's, **Pathways to Music**¹⁸ has potential for further development to encompass a wider spread of artforms as a great way for young people to access information and signpost them to a range of opportunities including further training.

Strategic Objective

2.3. Develop a youth employment initiative to increase opportunities for young people to gain paid employment experience in the arts and creative industries.

The strategy sets out the long-term intention of moving away from a 'hand me down' jobs market. The New Deal of the Mind report 'Creative Survival in Hard Times', published in March 2010, provides a frank snapshot of the UK Creative Industries and the reality of gaining employment in the sector. With an increasing reliance on the use of unpaid internships, a young person seeking a career in the sector is increasingly becoming excluded unless they have the financial and family support to allow them to work for free until a paid position becomes available.

This is why **Time To Shine** will help deliver a portfolio of employment opportunities for young people. This will be done in collaboration with agencies such as Skills Development Scotland, CC Skills, Skillset and the Prince's Trust and SCVO.

Access/Disabilities

Stakeholders recognise, however, that the routes into the profession can contain additional barriers for some people. There has been historic under-representation of certain groups such as people from ethnic minorities and disabled people in the talent development institutions in Scotland. This has led, in part, to a perceived imbalance in the creative workforce. There is a recognition that marginalised young people tend to take non-traditional routes into a career in the Creative Industries. We need to do more work to understand these routes and how we can support them and we will build on excellent work such as Scottish Dance Theatre's Pathways to the Profession Symposium, exploring pathways into professional performing arts for disabled people.

¹⁶ <http://www.creative-choices.co.uk/>

¹⁷ <http://www.myworldofwork.co.uk/>

¹⁸ <http://www.youngscotextra.org/articles/pathways-to-music-an-introduction>

The *national discussion* highlighted a broader concern that talent is sometimes not identified and encouraged, whether that's in the classroom, in the home or elsewhere. At the Pathways to the Profession Symposium,¹⁹ the issue of some teachers not encouraging young people with disabilities to explore and develop their potential *in or through* the arts was raised. We must ensure that our none of our young people are marginalised or excluded should they wish to engage in the arts. There is something more that needs to be done in terms of bridging the gap and supporting talented young people from being a participant to becoming a professional in the creative industries particularly if they have a disability or have additional support needs.

Solar Bear

Solar Bear creates opportunities for making and viewing performances with the deaf community through youth theatre, deaf theatre skills and a deaf theatre club, as well as apprenticeships and mentoring. Deaf Youth Theatre has been the catalyst in the progress of several key strands of Solar Bear's work. As well as weekly workshops, DYT creates productions and has performed at the National Festival of Youth Theatre. It has also introduced a deaf theatre apprenticeship programme that will lead to the instigation of a BA Acting Degree accessible for deaf students at the Royal Conservatoire in 2015.

www.solarbear.org.uk

Young stakeholders said they wanted to know more about the range of potential careers in the arts. They believed that schools had a role to play in providing high quality advice on the subjects and courses that would be relevant to a career in the Creative Industries. Young people that took part in the *national discussion* who are studying for a Creative Industries qualification, felt it was important that those courses are relevant and realistically tailored to the opportunities that exist. This is another reason why the connection to the Creative learning plan is important.

There's never been a greater need to open up sustainable pathways for young people to realise their ambitions – wherever those ambitions lie – and **Time To Shine** intends to deliver that.

¹⁹Pathways to the Profession Symposium, Scottish Dance Theatre, 19-20 January 2012, West Park Dundee – exploring the issues that inhibit the inclusion of physically and sensory disabled people in the performing arts.

Provision – developing infrastructure and quality

“Take Me There”*

Aim: To create and develop infrastructure for the children and young people’s arts sector and ensure continuous quality improvement.

As well as providing overall leadership, the strategy is intended to be useful to individual organisations and to help local planning for children and young people’s arts across Scotland. To help organisations and local government shape their own strategies and delivery of services, an online toolkit will be created to enable them to map their contribution to **Time To Shine**

Youth Ambassadors

Be it in-put on building design or Young Consultants working collaboratively with core staff, macrobert has a long track record of actively involving young people in its development, and is currently running an Ambassadors scheme for its annual THAT Festival. Aimed at increasing the engagement of the student population into the creative programming aspects at macrobert, the scheme also involves younger Ambassadors of secondary age 15+, with opportunities for both groups to work alongside the marketing team to promote the festival.

www.macrobert.org

We need to empower young people to make active and positive choices and to help them become ‘culturally confident’. We also need to explore ways of measuring the distance travelled in terms of becoming *culturally confident* and learning from existing evaluation toolkits such as New Philanthropy Capital’s²⁰ online tool for measuring the well-being of 11-16 year olds.

Local Authorities

It’s not surprising that the infrastructure of provision varies from region to region. The spirit of community resonated through the *national discussion* and evidenced a willingness to come together through a co-ordinated approach to achieve sustained engagement.

²⁰ New Philanthropy Capital - <http://www.well-beingmeasure.com/>

Local Authorities invest £210m²¹ in the arts in Scotland, and adult stakeholders believe that they have a crucial part to play in supporting and facilitating access and the development of talent. This is why it is vital that local authorities adopt the principles of **Time To Shine** when developing their own arts strategies and provision of services for young people.

Achieving the above is ambitious but reflects the views that were frequently expressed in the *national discussion*. Adult stakeholders felt that at the very least, Local Authorities could act as '*gate openers*' in a number of ways, from facilitating access to buildings, to creating links between their services and with outside organisations. Of course Local Authorities do this already, but the perception is that there could be a deeper and more holistic approach.

Local authorities can provide opportunities for talented individuals, emerging artists and young companies to enhance skills and gain practical experience. In this way, we can see how region-specific 'hubs' can begin to emerge which seek imaginative responses to local issues, help to animate local places, and develop and retain talent. In Dumfries and Galloway the local authority is developing its cultural offer through geographic hubs and aims to ensure that children and young people's arts are represented within the approach.

Dumfries & Galloway Hub Model

Creative Scotland and Dumfries & Galloway Council are working with the arts sector across the region to give the creative community a greater say in its own future. Projects include the Environmental Art Festival Scotland, and the Fresh Start for Arts Project which is looking at the best ways of providing leadership for the arts and culture in the region. The nationally regarded Literature Development Officer post currently hosted by Wigtown Book Festival, is another successful strand of Fresh Start which is also focusing on youth arts, performing arts and rural touring, and the soon to be launched region wide ticketing and marketing service.

²¹ CIPFA Survey 2008/09: arts, heritage, museums, archives

Voice of children and young people's arts/network

Network of facilities

The Scottish Government's Young Scots fund has been created to support and develop the potential of Scotland's young people through the areas of sport, enterprise and creativity. This fund will help establish a focal point for children and young people's arts in Scotland. The concept is to utilise the potential of digital media, enabling it to connect with the whole of Scotland, binding together the children and young people's arts activity taking place in all learning environments.

Young stakeholders expressed a concern that local community centres were closing down as they felt these were the types of places where arts activities took place. This contrasts with where young people say they engage with the arts which is largely at home or at school. While we do not have any evidence to support the idea that young people engage in the arts at home or school because there are too few community centres, it does highlight that young people think that spaces for community engagement with the arts are important and should be retained.

We can do this through partnerships and collaboration. Local government can play an important role by taking a leadership role with a consortium of partners reflecting the choices and needs of our young people in their area, enabling activity in a diverse range of places, including alternative and public spaces, empty business units and mixed use facilities

There was strong feeling amongst adult stakeholders that Scotland lacked an organisation that held the overview of the nation's children and young people's arts sector: a body that advocates, lobbies, drives the agenda, leads on training and commissions research on behalf of children and young people's arts. Some stakeholders suggested it should take on a leadership role, driving and co-ordinating the strategy, and work in partnership with national and local organisations to champion Scotland's children and young people's arts sector at home and abroad. Others suggest it has a more signposting and supporting role, developing initiatives such as peer mentoring, arts champions, and ambassadors.

Through the *national discussion* it was repeatedly noted that the delivery of children and young people's arts is fragmented and that there could be more collaboration across artforms, as well as between different types of practitioner.

There are many organisations that are leaders in their own artform or field, such as the National Youth Arts Companies, Engage and Drake Music Scotland. Any new network or body should not replace existing organisations or umbrella bodies as there would still be a need for advocacy and debate within individual artforms as part of each sector's on-going development.

Strategic Objective

3.1 Explore the feasibility of establishing a national children and young people's arts consortium/ network to advocate for young people's arts in Scotland and coordinate collaborative working and information and good practice sharing across sectors to enable the effective delivery of **"Time To Shine"**

Grassroots organisations are just as important as national ones in developing our young people's creativity and offering a spectrum of opportunity. But a single national focal point will help the children and young people's arts sector to be '*greater than the sum of all its parts*' and will shine a light on the cultural achievements of Scotland's young people.

Time To Shine recognises that not all art forms have their own national network or organisation which can speak on their behalf, and the commitment to engage all art forms is key to the success of the Strategy.

Networks

Stakeholders considered that **Creative Learning Networks** and **Youth Music Forums** are beneficial for the children and young people's arts infrastructure and there is great potential for them to help 'hook up' to other local networks and planning forums such as Community Planning Partnerships. There is also an opportunity for these networks to engage more actively with young people.

There was a sense that the **Creativity Portal** could also be a useful tool to connect the children and young people's arts sector together but not many stakeholders appear to have much engagement with it at present.

There's an understanding that the children and young people's arts sector is stronger if we work together and networks are seen to be an important way of supporting practitioners and providing leadership. While there are excellent examples, such as Promote YT in the youth theatre sector, some networks are not working as well as they could.

Creative Learning Networks CLNs

To ensure that young people have access to the best possible creative learning experiences and opportunities, Creative Scotland and Education Scotland are supporting local authorities to develop Creative Learning Networks (CLNs). By encouraging collaborative working across the Education, Culture and Communities sectors, and bringing together all those with an interest in children and young people's creative learning, these networks are augmenting Scotland's capacity as a creative nation, with the ultimate aim of building up young people's confidence, achievements and skills for future life and work.

www.creativescotland.com/education/creative-learning-networks

Strategic Objective

3.3 Ensure that all artforms are included and represented in the implementation and further development of **Time To Shine**; in particular film, visual art, traditional arts and literature.

Access to Information

Adult stakeholders reported that a common challenge in delivering arts programmes was connecting to and communicating with young people. Young people said they learnt about the arts and arts activities through the internet, from their teachers or lecturers, and from their friends. This reflects the environments where they said they took part in arts activity.

Many young people thought that schools had an important role to play in promoting the arts to pupils and inspiring them to get involved. They said that in some instances the issue was not a shortage of opportunities but their lack of awareness of what is available.

'Use social networking to connect with key contacts in the arts at grassroots levels - schools, arts centres, youth centres'

adult stakeholder

Young Scot has an excellent record of communicating with young people, signposting opportunities and events and will be an important partner.

Young people are using more instant forms of communication such as instant messaging or social media networks. It's more immediate, a great way to stay in touch and fits with their lifestyles. There's an opportunity to more effectively use digital technology and social media platforms to promote and encourage engagement in the arts to communicate our offer.

Young Scot WOW

Scotland's national youth information portal, Young Scot WOW is a one-stop shop of youth opportunities which helps young people to turn information into positive opportunities and action. Developed by the national youth information charity Young Scot with significant input from young people themselves, the site aims to increase participation in local activities by making them easier to access. On an international level, as a result of searching voluntary opportunities on Young Scot WOW, one young volunteer went on to undertake a 10-week placement working in a school in the Himalayas.

www.youngscotwow.org

The workforce

Scotland has a huge asset in the range of skilled, dedicated, passionate practitioners, who work hard to encourage engagement and develop the skills of the young people they work with. They are experts in what they do and we should not expect them also to be specialist social workers or youth offending experts. In learning environments that require other specialist skills, the best creative projects are those that involve working partnerships with professionals from those sectors.

The importance of key individuals who act as leaders and 'gate openers' was underlined time and again through the *national discussion* and it is vital to maintain the continuity of this workforce. The children and young people's arts sector must not lose these champions or allow their energy to be depleted.

'Give opportunities to those who can create opportunities'

adult stakeholder

Practitioners across the board, whether working for organisations or as individual freelancers, want opportunities for affordable continuing professional development (CPD). They suggest that this could be achieved through training, networking, better dissemination of information and more support structures.

Promote YT SKILL UP

As the national support and development body for youth theatre in Scotland, Promote YT believes that all young people should have the opportunity to take part in and benefit from high quality youth theatre experience. To help fulfil this vision, Promote YT's annual training and networking conference SKILL UP provides a professional development opportunity for youth theatre arts practitioners. The two-day event involves intensive training sessions by leading Scottish and international youth theatre arts practitioners, to teach and inspire delegates to deliver drama at its best.

www.promoteyt.co.uk

There is a need for training for practitioners working in community contexts (especially in working with young people with additional support needs) and for skill sharing programmes across artforms. We also need to advocate for the right kinds of CPD for non-arts practitioners who work with young people in creative settings, such as teachers, group leaders and youth workers. There are already successful initiatives that we can learn from and develop further. **Artworks**²² is a three-year programme that will inform and develop practice for artists working in participatory settings.

Measuring the Impact

There is a deep understanding of the need to communicate the impact that children and young people's arts can have on broader social agendas such as employability, crime reduction and health and wellbeing. We need to work with central and local government, and non-cultural sectors, to identify shared goals and make the case for the contribution

Strategic Objective

3.5 Develop an evaluation framework to assess progress and inform future development of **Time To Shine**

²² Artworks: Developing practice in participatory settings
<http://www.phf.org.uk/page.asp?id=746>

that children and young people's arts can make within other policy areas. Adult stakeholders spoke of the wealth of evidence already being gathered which they felt is not being shared within the sector or communicated effectively outside it. Some felt that a regular **National Children and Young People's Arts Conference** and better networking would be an ideal way to share good practice across children and young people's arts and with colleagues from other sectors.

There's an opportunity for cultural stakeholders to learn from and partner with colleagues from other sectors who also have a professional interest in creating better life chances for our young people, such as community learning and development workers, social workers, corporate parents and youth workers. We propose a structured programme of partnerships to enable more cross sectorial working.

Stakeholders have asked for more support in the evaluation of projects. To realise organisational ambitions and the ambitions of the strategy the children and young people's arts sector would benefit from an evaluation toolkit that we all can use to evidence the impact of the work that we do.

The 'ripple effect' of engagement in the arts is a key starting point for measuring impact. The online self-evaluation toolkit will define a range of ways to measure the 'softer' as well as 'harder' outcomes of engagement. These will be linked to national outcomes within the **National Performance Framework**²³. This toolkit will be supported with an on-going training programme that stakeholders can attend to improve their evaluation skills.

The impact of arts experiences on individuals can be profound, and often 'below the waterline', making it difficult to demonstrate the role the experience played in changing that individual's life. That is why many of the stakeholders we spoke to were keen for more support in evaluating the impact of their projects. There is a clear recognition of the importance of recording the 'social return on investment' of arts programmes, but it is not always easy to assess that return. It is important that all of us involved in the arts become better at recording the impact of our work on young people and their communities, and using this information to shape future work and change perceptions of the arts. The development of an online toolkit will ensure that the children and young people's arts sector is better equipped to record and share the impact of its programmes of work.

There are many challenges to be overcome with delivering this strategy, as we can see above, and

Strategic Objective

3.4 Develop a self-evaluation framework for those delivering arts for young people

'We see positive impact in community cohesion and individual personal development with our own eyes. The challenge is to communicate it without undermining the achievements or the people involved - participants, artists'

adult stakeholder

²³ <http://www.scotland.gov.uk/About/scotPerforms/outcome>

therefore no-one can do it alone, nor will change happen overnight. The way we will be most successful in delivering the aims and ambitions of this strategy is by working together, by focussing on the common goal all of us who work in the arts with children and young people have, to enable them to have creative choices, to be able to access a range of arts activities regardless of geographic, ability, finance, background... and to support them in to becoming successful learners, confident individuals, effective contributors and responsible citizens, as they are the next generation and the future of the arts will be in their hands.

Appendices

Appendix 1: Methodology

Appendix 2: Scotland's National Youth Arts Strategy: Strategy Brief, Creative Scotland, January 2012

Appendix 3: *Shaping Tomorrow, Today. Towards a strategy for young people and the performing arts in Scotland.* A discussion paper for the Minister of Culture, External Affairs and the Constitution From the National Youth Performing Arts Companies of Scotland

Appendix 4: Scotland's National Youth Arts Companies. Their role and status. Creative Scotland, May 2012.

Appendix 5: 'Art Puts Colour and Joy into Things': A report on a consultation with children for Creative Scotland about the development of Scotland's National Youth Arts Strategy. Children's Parliament, April 2012

Appendix 6: Youth arts task group note of meeting facilitated by Young Scot. An initial response with feedback to the Draft Strategy by members of the Youth arts task group, May 2012.

Appendix 7: National Youth Arts Strategy consultation with young people, Interim Report, Young Scot, April 2012

Appendix 8: Education and the Arts, Culture & Creativity: An Action Plan. Scottish Government. 2010.

Appendix 9: International Comparators. Creative Scotland, April 2012.

Appendix 10: Bibliography

Acknowledgements

Appendix 1: Methodology

Our Method in Detail

This strategy was shaped by over 1700 contributions – in person or online – from a wide range of young and adult stakeholders. This section describes in detail how we undertook this consultation and research, explaining both the process and the rationale for the approach we took.

Our method proceeded from two starting points – firstly, that the strategy would be informed by extensive conversations with young people and with youth arts providers and stakeholders; and secondly, that the strategy would take an holistic thematic approach to youth arts, rather than try to consider each artform and practice separately.

The decision to proceed thematically, rather than artform-by-artform, was taken to ensure that the strategy has relevance to all kinds of youth arts practices and isn't dominated by the needs of particular artforms or distracted by questions about whether a particular activity 'counts' as youth arts. This had the beneficial side-effect that our conversations, particularly the adult stakeholder focus groups, brought together people working in and across different artforms, drawing participants out of any artform silos and making those discussions more interesting and productive for the participants themselves.

We wanted to capture as many viewpoints and as much expertise as possible in the consultation, so we combined face-to-face workshops and focus groups with online surveys.

Initial Desk Research and consultation design

Based on our initial themes and extensive desk research that surveyed the existing literature, we designed a framework of related questions and discussion areas tailored to the different groups we wanted to consult. Qualitative questions took priority, though there were also quantitative elements, and we can summarise these as follows:

Qualitative elements	Quantitative elements
Vision for youth arts in Scotland	Demographic information
Priorities for development	
Opinions on youth arts	Opinions on youth arts
Examples of good practice	Mapping of youth arts activity

Recognising the very different approaches that need to be taken in consulting young people of different ages, we worked with the Children's Parliament to engage younger children in the process, and formed a partnership with Young

Scot to consult young people aged 11 and over. We used the following consultation methods:

Young Stakeholders under 11 <small>(in partnership with the Children’s Parliament)</small>	Young Stakeholders aged 11-25 <small>(in partnership with Young Scot)</small>	Adult Stakeholders
Creative Consultation	In-depth Workshops Online Survey Youth Arts Task Group	National Stakeholder Discussion Regional Focus Groups Online Survey Face to face meetings

The following table summarises the different question and discussion areas addressed in each part of the consultation, the number of responses or participants in each, and the areas in which we focussed our desk research:

		7-10	11-25		Adult Stakeholders			
		Creative Consultations	In-depth Workshops	Online Survey	National Stakeholder Discussion	Focus Groups	Online Survey	Desk Research
Qualitative	Vision		•	•	•	•		
	Priorities	•	•	•	•	•	•	
	Opinions	•	•	•		•	•	•
	Examples					•	•	•
Quantitative	Demographics		•	•			•	•
	Opinions			•			•	
	Mapping			•				•
	N	135	103	582		325	399	

Creative Consultations (in partnership with the Children’s Parliament)

We worked with Children’s Parliament to design a consultation for younger children that would include a range of creative activities – from short drama scenarios to self-portraits and creative writing. Each session was about two hours long, and was facilitated by two experienced workers from Children’s Parliament. The sessions explored the participants’ *priorities* (what activities they would like to be involved in) and their *opinions* of the arts. Around 135 children in Primaries 4, 5 & 6 were consulted in all.

Consultations with 11-25 year olds (in partnership with Young Scot)

In-depth workshops

We wanted to ensure that we heard the voices of young people with a wide range of life experiences, who may or may not be currently engaging with the arts, and agreed with Young Scot on a number of targeted groups for the in-depth workshops. These were young people who:

- are looked after
- are from minority ethnic groups
- are in higher or further education
- are currently engaged in cultural activity
- are disabled and have additional support needs
- are not in employment education or training
- have assumed the role of a young carer
- have offended and reside within a secure unit or young offenders institution
- live in areas ranking high in the Scottish index of multiple deprivation
- live in large / other urban areas (population over 10,000)
- live in accessible* / remote small towns (population 3,000 – 10,000)
- live in accessible* / remote rural areas (population less than 3,000)

(*accessible areas are defined as those areas that are within a 30 minute drive time from the centre of a Settlement with a population of 10,000 or more, while Remote Areas have a drive time which is greater than 30 minutes.)

Within our overall framework of questions and discussion areas, we designed a workshop plan with Young Scot to explore young people's *opinions* about the arts, their *priorities* for development and their *vision* for youth arts in Scotland. The detailed workshop plan included packages of information to stimulate the discussion, including some results of previous research in this area.

Young Scot arranged and conducted the workshops, and compiled a report that summarised the discussions. In total, 103 young people took part in these workshops.

Online Survey

To allow as many young people as possible to contribute to the strategy and complement the in-depth workshops, Young Scot also hosted an online survey, which was promoted through their networks and through GLOW.

Within our overall question framework, the survey questions mapped onto and extended the discussion areas for the in-depth workshops, covering all of the same areas with the addition of quantitative questions on the activities they take

part in, and their opinions. Demographic questions were also included. This approach allowed us to triangulate the data with the outcomes of the in-depth workshops.

582 young people replied to the survey. Young Scot provided descriptive statistics from the data in their summary report, and a complete dataset, both of which were used to inform the strategy.

Youth Arts Task Group

In order to consult with young people on the draft strategy Young Scot arranged a session in May 2012 with 6 members of the Youth Arts Task Group. The group shared their initial thoughts and reactions before exploring what they liked and felt was positive about the strategy and what they felt could be improved.

Consultations with Adult Stakeholders

National Stakeholder Discussion

An initial National Stakeholder Discussion was held on 1 February 2011, and this conversation helped inform the brief that outlined the purpose, rationale, scope and proposed method for developing the strategy. This was submitted to the Scottish Government in April 2011. A further National Stakeholder Discussion took place exactly one year later to open the formal consultation period, and was used to interrogate the first draft of the themes in advance of the main consultation and explore participants' *vision* for youth arts in Scotland and their *priorities* for the strategy. Both events were facilitated discussions, with the second one preceded by a summary of selected research findings from the desk research to stimulate discussion. Participants from a range of representative organisations, cultural and non-cultural agencies, were invited to attend these events. Selected stakeholders convened small group discussions centering on the draft themes.

Adult Stakeholder Focus Groups

The Adult Stakeholder Focus Groups were held in locations around Scotland in the week beginning 13 February 2012. Places in the focus groups were allocated on a first-come-first-served basis, following a promotional email via the main Creative Scotland electronic mailing list of just over 12,000, with an upper limit of 25 participants per group to allow meaningful discussion. These events proved so popular that it was decided to extend the consultation by holding additional events for those who had been unsuccessful in securing a place in the initial round of events. In total, 20 focus groups took place, of which 3 were videoconferences drawing in stakeholders from the Northern and Western Isles and 2 were additional events arranged to meet the demand. In total, 325 stakeholders booked to attend the focus groups.

They took place in:

- Glasgow (Scottish Youth Theatre)
- Paisley (Paisley Arts Centre)

- Inverness (Eden Court Theatre)
- Elgin (Elgin Youth Café)
- Edinburgh (Creative Scotland, Waverley Gate)
- Glenrothes (Roths Halls)
- Dumfries (Oasis Youth Centre)
- Aberdeen (Lemon Tree)
- Dundee (Dundee Contemporary Arts)
- Kilmarnock (Palace Theatre)
- Hamilton (Hamilton Town House)
- Perth (Perth Concert Hall)
- Stirling (MacRobert Arts Centre)
- Hawick (Heart Of Hawick)
- Oban (Corran Halls)
- Lerwick (Town Hall, via videoconference)
- Kirkwall (Papdale House, via videoconference)
- Stornoway (Lews Castle College, via videoconference)
- Glasgow (Scottish Youth Theatre, additional focus group)
- Edinburgh (Creative Scotland, additional focus group)

Each Focus Group discussion was designed to explore participants' *vision* and *priorities* for youth arts, explore their *opinions*, and gather *examples* of interesting practice. The focus group plan included an introduction, ice-breaker and semi-structured discussion based on the draft themes ('Access', 'Talent', 'Building Blocks' and 'Impact') and the three questions:

- Where are we?
- Where do we want to be?
- How will we get there?

A range of findings from previous research was available to the facilitators to stimulate discussion where necessary. The discussions were noted by participants themselves using Post-It notes, and the sessions were recorded. The participants' notes from each discussion were transcribed, using the recordings to clarify any issues that were unclear.

Adult Stakeholder Online Survey

Complementing the Stakeholder Focus Groups, and within our overall question framework, we developed an online survey for stakeholders, designed to explore qualitatively respondents' *priorities* for the strategy, *examples* of good practice, and to provide both qualitative and quantitative data on their *opinions* about youth arts. Demographic questions were also included. 399 people contributed to our online survey, with 228 spending in excess of 50hrs providing considered and detailed input.

Analysis of the Adult Stakeholder Consultation

A Grounded Theory approach was used to analyse the data that emerged from the Adult Stakeholder Consultation. Individual notes from the Focus Groups were coded using a vocabulary of keywords that was derived from the data itself, in an iterative process. This approach ensured that the themes and issues that we drew from the Stakeholder Consultation represented, as far as possible, the actual concerns and priorities of those we spoke to, rather than the data being used to support (or undermine) pre-existing ideas about what those involved in youth arts believe.

The evolution of thinking through the consultation

The evolution of the language and structure of the strategy's themes demonstrates how our thinking evolved in response to the input of stakeholders as the process of consultation proceeded.

Stage One		Stage Two		Stage Three		
National Stakeholder Event 1	Creating Access	National Stakeholder Event 2	Access	Stakeholder Focus Groups	Let Me In!	Final Draft Themes
	Nurturing Excellence		Talent		Help Me Shine!	
	Workforce Development		Building Blocks		Take Me There!	
	Strengthening the Infrastructure		Impact	Impact integrated into other themes, remaining themes renamed		
	Economic Impact					
	Internationalisation		Internationalisation integrated into other themes; Workforce and Infrastructure integrated; titles revised			

Follow-up desk research

The consultation with young and adult stakeholders produced a wealth of further relevant examples and some additional research, which were explored in a period of follow-up desk research.

Developing the Draft Strategy

The draft strategy was developed according to the issues that emerged from our analysis of the consultation data, structured around our final draft themes. Responsibility for drafting different sections was shared among the members of the Youth Arts team, and regular team meetings allowed us to cross-refer emerging issues and recommendations, and quality-check the emerging strategy.

An early draft was circulated to a group of expert readers from across the youth arts sector, who generously gave their time to provide detailed comments on the overall direction of the strategy, the proposed actions, and the clarity and tone of the document. This rich feedback informed the final draft strategy on all levels.

Appendix 2:

Scotland's National Youth Arts Strategy: Strategy Brief, Creative Scotland, January 2012



ALBA | CHRUTHACHAIL

Scotland's National Youth Arts Strategy Strategy Brief

1 Introduction

- 1.1 In her Letter of Guidance to Creative Scotland (CS) in August 2010, Fiona Hyslop, Minister for Culture and External Affairs, asked Creative Scotland to develop a Youth Arts Strategy. This work has also been referenced in *Education and the Arts, Culture and Creativity: An Action Plan* (<http://www.scotland.gov.uk/Topics/Education/Schools/curriculum/ACE/ex-pactionplan>)
- 1.2 This brief has been developed by a team of Creative Scotland officers, taking into account the views and thoughts of key stakeholders from a facilitated workshop held on 1 February 2011. It was subsequently approved by Creative Scotland's Board and the Cabinet Secretary for Culture, Fiona Hyslop.

2 Rationale

- 2.1 There is a growing recognition internationally both of the value of arts and creativity for the development of young people from their earliest years, and of planning strategically for holistic service delivery. The strategy will be based on partnership working and take into account broader current policy and practice in Scotland concerning the delivery of the arts and culture for children and young people, in particular the Curriculum for Excellence, Getting it Right for Every Child, Skills for Scotland, and the Youth Music Initiative.

- 2.2 Working with stakeholders, including children and young people, from a wide geographical spread and scale of organisation from local authorities to small independent arts organisations, the strategy will create a robust set of guiding principles; a clearly articulated framework; and express the aspiration of establishing Scotland as an international leader in the arts for children and young people.
- 2.3 The strategy presents a significant chance for Scotland to reflect upon current practice, and seek to establish new ways to create access, promote engagement, and nurture excellence for all our children and young people.
- 2.4 The strategy will be a rallying call for Scotland's young people, our artists, creative practitioners and the cultural community, and all other agencies engaging with children and young people to sign up to the strategy's vision and aims. It will provide a framework through which stakeholders can decide for themselves on which element(s) they should focus their resources, expertise and energies.
- 2.5 The development of a National Youth Arts Strategy is a timely opportunity for Scotland. The Scottish Government has committed £5million for a National Youth Arts Centre and has continued its investment in the Youth Music Initiative. Creative Scotland is undertaking a review of its entire investment portfolio and the strategy would feed into and inform this process.
- 2.6 The strategy will be informed and underpinned by an overview of:
- Where we are now
 - Where we want to be
 - How we will get there
- 2.7 It is proposed that the strategy will include:
- A vision
 - A mapping and gapping review
 - A three-year *Road Map* for the youth arts sector including local authorities and the National Companies
 - Identified barriers to engagement
 - Recommendations for policy and practice interventions
 - Positive case studies
 - Indicative international benchmarking
- 2.8 With the development of a National Youth Arts Centre taking place in parallel to the development of a National Youth Arts Strategy it is

proposed that the strategy consultation process will explore synergies with the Centre.

- 2.9 Working with Young Scot and others, Creative Scotland will use creative processes in the development and physical launch of the strategy. Drawing upon the ideas and creativity of children and young people themselves, it is our aim to create a version of the strategy that is appropriate and relevant for young people.

3 Scope and Definition

- 3.1 We have agreed that the scope of the strategy should be as wide, inclusive, and holistic as possible, and should not confine itself to targeted age-groups within the Children and Young People continuum. This is because the formulation and development of policies and practice in relation to early years, for example, will have important implications for, and effects upon, the teenage or youth constituencies (and vice versa).
- 3.2 The strategy's range will therefore be from 0-25 years, and it will take into account the different needs and choices of the various age groups this includes.
- 3.3 We recognise that the term 'Creativity' can refer to activity well beyond the current parameters of traditional and accepted definitions of 'the arts', and the remit and responsibilities of Creative Scotland. 'Creativity' as a concept can with equal legitimacy be applied to fields – both professional and amateur - of human endeavour such as engineering, cookery, or hairdressing as it can to theatre, writing poetry, or painting; to take one example, the pastime of skateboarding combines elements of choreography and the decorative arts, as well as being a sport.
- 3.4 We believe that it would not be feasible or realistic for the strategy to embrace a field as all-encompassing as this, and it is envisaged that the strategy will focus on the recognised Creative and Performing Arts as well as creative activity engendered by evolving digital technologies and new platforms.
- 3.5 It is hoped, however, that the findings, recommendations, and actions created by the strategy could prove paradigmatic for, or have considerable relevance and importance to, the broadest definition of what constitutes 'creative' activity.
- 3.6 The strategy will mirror Creative Scotland's 10-year vision with a long-term ambition covering the same length of time. It is proposed that a review and progress report on the strategy be undertaken every two to three years.

- 3.7 The strategy will also encompass the following:
- Reference to international examples of good practice
 - Formal and informal learning environments
 - Publicly-funded and commercial creative programmes
 - Artists, teachers, facilitators, arts organisations, third sector and social organisations

4 Purpose

- 4.1 The core purpose of the strategy should be to enrich children and young people's lives through the arts and creativity. It will empower artists, creative practitioners, arts organisations and those working in education and other sectors, rather than directing them. It will advance the growth and development of youth arts by:
- Articulating a vision and purpose that will engage and enlist stakeholders and inspire young people
 - Providing a succinct and coherent framework
 - Acting as a robust advocacy tool
 - Providing a concrete Action Plan with clear responsibilities and priorities
 - Creating a policy framework for arts and creativity for children and young people to contribute, integrate and dovetail into other public policy areas, eg Health, Justice, Equalities, and Social Regeneration
 - Take into account future trends – global, social, economic, environmental, and digital - that will impact on policy development, and indicate how a dynamic strategy will keep pace with these

5 Methodology

- 5.1 Children and young people will be central to the development and implementation of the strategy, and it will be informed by wide – although not comprehensive - consultation and targeted sampling, for example to reflect the interests of equality groups and those living in rural, geographically remote, or disadvantaged areas.
- 5.2 We will work in partnership with Young Scot to ensure that the voices of young people help contribute to the shaping and formation of a National Youth Arts Strategy through the following:
- National Online Survey
 - In-depth workshops
 - Youth steering group
 - National Discussion Day

Other methods will include

- Utilising creative platforms and new technologies to communicate and consult
- Key stakeholder focus group(s) on specific elements of the strategy
- Referencing existing research and reports
- Referencing current key areas under development, for example, National Youth Arts Centre
- Desk-based research on certain areas, e.g. international examples of best practice
- Utilising established forums/events

6 Other considerations

6.1 Stakeholders at the facilitated workshop in 2011 agreed that there were a number of important considerations for the strategy to take into account and address:

- Build on the strengths of the arts for children and young people in Scotland
- Ensure the arts become embedded as part of children and young people's daily lives and experiences
- Highlight the substantial contribution and impact that the arts and creativity for children and young people can make towards major events, such as the Commonwealth Games in 2014
- Recognise the benefits to our economy of a population that is active, confident and comfortable in and with the arts and creativity
- Recognise that most children and young people engage in creative pursuits just 'for the love of it', and that those not conscious of the fact that such activity can be deemed 'artistic' or 'creative' have equal rights of empowerment and access as those who consciously aspire to professional careers in the arts

7 Delivery and Governance

7.1 Creative Scotland will lead the governance, management, and development of the strategy.

7.2 The Sponsoring Director of Creative Development is Iain Munro, supported by the Youth Arts Manager, David McDonald.

7.3 The Strategy project team is:

- Raymond Black, Development Officer, Creative Scotland
- Stephen Broad, Head of Post Graduate Programmes & Research, Royal Conservatoire of Scotland. On secondment for 3 days per week from January to March 2012

- Lisa Kapur, Freelance, 22 days from January to March 2012

7.4 A draft National Youth Arts Strategy will be completed by 30 March 2012 and it is anticipated the finalised strategy will be published and launched in the Summer of 2012.

7.5 A small task group will be pulled together to input their expertise with drafting the strategy. The group will be consist of both internal and external stakeholders

7.6 Young Scot will manage a young person's task group that will help inform and test the strategy. It is expected that the two task groups will work together at appropriate points.

8 Future review

8.1 Once the strategy has been implemented it will be reviewed every two or three years, and this will include revisiting consultations with key stakeholders, particularly children and young people.

Youth Arts Strategy Brief Team
Updated January 2012

Appendix 3:

Shaping Tomorrow, Today, October 2009

Shaping Tomorrow, Today

Towards a strategy for young people and the performing arts in Scotland

A discussion paper for the Minister of Culture,
External Affairs and the Constitution

From the National Youth Performing Arts Companies of Scotland



nyos



October 2009

A Concordat of Intent from the
National Youth Choir of Scotland
National Youth Orchestras of Scotland
Scottish Youth Theatre
YDance (Scottish Youth Dance)

The Chairs and Chief Officers of Scotland's four major national youth companies with independent status met on 16 September and agreed the following:

That they are united by a common purpose to create opportunities for young people in Scotland in the performing arts – and that they are committed to do so in a manner that embodies the twin principles of access and excellence.

They believe their individual and collective history of achievement over the last three decades is a source of tremendous pride for the country, and the skills they have encouraged and developed have enriched the lives of tens of thousands of Scots as participants and audience.

They are convinced of the need to extend the reach and nature of these opportunities; of the benefits that will accrue to young people and to the country as a result; and of their ability to work together, and with other strategic partners, to make this a reality.

They know that the young people of Scotland are great ambassadors for the country and that this is often most evidently and powerfully displayed during international performances by the national youth performing arts companies.

Further, they believe this can be achieved most effectively by working with the Scottish Government in the same relationship as that enjoyed by the national performing companies.

The Scottish Government is, through the fifteen national outcomes, clear in its purpose for the next 10 years. Its Criteria for Status as a National Performing Company are equally clear. In all respects these outcomes and criteria match both the current practice and the aspiration of the national youth performing arts companies.

As such, the four companies will work together to present a compelling case to Scottish Government and to our professional colleagues for a new, dynamic relationship between all of us that maximises the potential and the creative ability of our country's young people.

1 Introduction

This paper is intended to inform the Minister and his civil servants of the opportunities for young people in this country that can accrue by adopting a new funding and governance arrangement with the four national youth performing arts companies (NYPAC).

We believe that, if our proposal is accepted, this will result in:

- A single strategy for performing arts for young people in Scotland
- More opportunities for young people to take part in the performing arts
- A clear, consistent path to excellence in the performing arts for young people
- A cadre of persuasive young ambassadors for Scotland

This paper offers a brief summary in each of the following areas:

- What we do
- Our current financial context
- The impact of the status quo
- What we can achieve for Scotland
- Options for change we have considered
- Why change now
- What we intend to do next

2 What We Do

162,000 young Scots are involved in NYPAC activities, in every local authority area, every year.

61,000 people see our work each year.

To undertake these activities NYPAC employ **54** people directly and call on a pool of **500** professional teachers and artists annually.

We generate around **175** fte jobs with an estimated economic impact of **£6.4m**²⁴.

²⁴ Based on a multiplier of 1.6 for indirect and on-spend.

We have an annual turnover of approximately **£4m** of which **£0.7m** is received from the Scottish Arts Council and **£0.1m** from local authorities.

We generate **80%** of our income through our own activities, resources and trusts - we believe this makes us very good value indeed for the public purse.

The statistics, however, are colourless as the real impact of what we do is found in compelling performances on stages and concert platforms throughout Scotland and internationally; in improvisations and imaginative sessions in community halls, streets, stadia, and leisure centres; in a myriad inspiring tuition sessions in schools and local venues in every part of Scotland. We can identify no other national organisation that comes at all close to the geographical reach we have in our country.

A more detailed look at what we do each year is provided in **Appendix A**.

3 The Current Financial Context

There are several factors shared by NYPAC that influence the financial position of each company, most of which currently present actual or likely challenges of varying magnitude.

We rely on **local authorities** for a range of direct and indirect support, from year-on-year grant assistance to the provision of premises and access to teacher and development worker time. We have found that in most cases the direct funding towards our work is being reduced and the authorities' access to other funds is diminishing. In addition, the phasing out of the *cultural coordinator* programme will have an impact on our reach in some areas and, perhaps more significantly, any diminution of the *Youth Music Initiative* will significantly affect our output and geographic outreach.

Our **historic funding level from SAC** has been discussed with them over many years and there is considerable disparity between us, even accounting for the differing levels of core staff and activity, which we consider anomalous. This funding level continues to restrict the potential we have to roll out our provision to meet the demand that we know exists for our activities and services.

Consistency of funding to allow planning over a minimum of 3-year periods would greatly assist the quality and reach of our work as too much of our current capacity is occupied in trying to secure recurrent and additional funding (even YMI is year on year). We all require **project funding** as a core part of our annual turnover, however, without a broader national strategy to focus this resource we risk dissipating the potential of much of our work. For example, the Dance in Schools project YDance undertook with 3-year funding from Scottish Government's Health Department reached 65,000 young people in over 15,000 classes in 31 local authority areas. This programme had the potential to continue this level of reach and effect, however, the SG project funding priorities changed.

Current **financial markets** have also impacted on our ability to maximise earned income. The return from our *endowments* has greatly reduced and, in

some cases, we have required to use our core endowment fund (rather than interest) to continue to fund our annual activities. This is neither sustainable nor desirable. The overall climate for *trusts* is not favourable and *sponsorship* from commercial sources has been similarly adversely affected by the global financial crisis.

To remain as exemplars of good practice and as beacons of excellence for young people our companies require attracting and retaining the highest quality of full-time, part-time, and casual staff. The consequence of the financial context, which has to a greater or lesser extent been ongoing for the past 4-5 years, has resulted in our being unable to increase the rate of fees to freelance workers and for our salaries to remain low and increasingly uncompetitive with others in the cultural sector and youth performing arts. Again, this situation is neither good practice nor desirable.

Within this context our companies have remained solvent and relatively stable. This is a result of sound management, careful planning, and cutting back in some areas of our working practice. However, we are now at a situation that our careful and prudential approach will not sustain and where the status quo is an increasingly unviable option.

4 The Impact of the Status Quo

If the status quo pertains the following is likely:

- Development activities will be restricted and in most cases will stop
- Our professional productions will be cut
- Our excellence programmes will be reduced and in some cases cut (this has already happened)
- Our geographic reach will be curtailed as our national workshop programmes are reduced
- Our international touring, already restricted, will be cut
- Freelance working opportunities will be reduced
- Some core staff posts will be cut

We do not offer the above scenario lightly – our mission is to reach and inspire young people in Scotland and it is diminished by the current situation. Also, we are significant employers in the cultural sector and any reduction in our activity has significant economic and employment consequences beyond the immediate delivery of our activities.

However, we remain positive of what we want to – and what we can – achieve for Scotland, and willing collaborators in how best we can go about this.

5 What We Can Achieve for Scotland

We will create a Strategy for Scotland (w.t. 'Shaping Tomorrow, Today') that brings together all the key players providing performing arts opportunities for young people in the country, and charts a collectively agreed mission, targets, and process of implementation.

We believe we should be ambitious for what Scotland can achieve. NYPAC have witnessed the tremendously positive effects participation in the performing arts has given thousands of young people over several decades. The ability, the experience and the desire already exist to extend this opportunity to the majority of the country's young people. With careful and consistent investment and collaborative working this could become a reality.

Although NYPAC will initiate and take responsibility for bringing it together we will not be the sole deliverers of this national Strategy. Initially, our role within it will be primarily in four areas:

Education

- **Raise status of Performing Arts in the education system**
By ensuring a high quality input into curriculum development and guidance in Scottish Government; advocating the benefits of increased opportunities for young people
- **Teacher Training**
Crucial to raising the status of the performing arts disciplines within schools
- **Opportunities for each pupil to work with NYPAC**
Increasing the number and range of activities provided; establishing a guaranteed minimum access to NYPAC during primary and secondary school

Developing Talent

- **Training for practitioners**
Integrated into existing teacher training opportunities and providers
- **Clearer career path**
Establishing a viable career path for youth arts practitioners
- **Stable funding/planning nationally**
To retain the best performing arts practitioners working with our young people

Strategic Planning

- **Clearer strategy for local delivery**
Need for a consistent approach to local performing arts delivery, as shown through the Active Schools approach

- **Single Agreement: Joint planning – core funding**
Need to work to a central plan with consistent single source of core public sector funding to allow consistency of approach
- **Young People’s Futures fund**
Create a fund for supporting and nurturing exceptional talent identified through NYPAC activities

Status / Recognition

- **Parity of esteem**
Need for recognition of fundamental importance of high quality experience for young people to ensure they are engaged as adults
- **International**
Increase opportunities for the young people of Scotland to be cultural ambassadors for the country

Scottish Government also has a vital role to play in the successful implementation of the areas outlined above. We believe it is therefore necessary to strengthen the links between NYPAC and Scottish Government in order to achieve this better.

6 Options for Change

NYPAC have explored several options for working together. In considering each option we were guided by a single rule, “Any option other than the status quo has to measurably improve the opportunities for young people in Scotland to engage with the performing arts”.

As with the National Companies we believe there are great advantages in a solution that ensures the identity and historic reputation of each organisation is exploited. For that reason we felt there would be little advantage in establishing **a single, new body** that comprised the resources of all four companies. Further, we did not believe that sufficient financial benefit would accrue from shared backroom savings to justify the expense of transition and any subsequent reduction in annual operational costs. We were also mindful of the experience of establishing Scottish Screen and the challenges it faced over several years in effectively merging four different, though related, national companies. Also, we recalled the challenges faced by Scottish Opera and Scottish Ballet during the recent period when the two companies operated a joint back-room function.

We considered the creation of **an association of national youth arts bodies** that shared a commitment to a central set of aims and objectives. We can identify some similar bodies to ours in the performing arts (such as the National Youth Pipe Band and Feisean nan Gaidheal) but we found it difficult to do so in

the visual arts, literature, or the creative industries more broadly. We understand that such bodies could be established, however, we felt it was not within either our remit or experience to undertake such development work.

We were impressed by the **development driver** model, as embodied by *Festivals Edinburgh* as both a support mechanism and a means of exploiting joint opportunities for the capital's 12 major festivals. This is an attractive proposition as it provides a conduit for attracting finance for specific initiatives aimed at marketing the separate bodies as a whole. However, we felt that the analogy was not exact and that such a model may provide an unnecessary additional and expensive layer of administration onto a structure that, we believe, NYPAC could operate just as effectively without. However, *Festivals Edinburgh* does provide a range of examples of good practice regarding collective advocacy and marketing that we would wish to adapt and emulate.

We considered the proposition of a **NYPAC unit within Creative Scotland**. We understand that discussions are ongoing within Creative Scotland as to its internal structure and that this, at time of writing, is not yet finalised. However, we are also aware that a NYPAC unit in the new body might not sit comfortably within its new operational structure which is likely to look at different ways of aggregating services and clients internally.

Our preferred option is for a **federation of the national youth performing arts companies**. This model brings together the four national companies with independent governance status in a concordat of collective aspiration and operation - this shared focus is summarised at the start of this document. We believe the model of the first five National Companies to be recognised by the Scottish Government sets a useful precedent for how best to undertake this realignment: i.e. for each company to be recognised as a distinct entity with specific operational strengths and requirements, and to be supported according to its need and scale. However, we believe there is significant added value in a federated approach that seeks to unite the companies in a shared national strategy. This strategy would be developed in partnership with key partners (relevant SG departments; the National Companies; CoSLA; RSAMD; Universities Scotland; other youth arts bodies) – it would establish a common set of objectives for all partners and help chart the direction for a phased realignment and enhancement of activities and services in each NYPAC member.

7 Why Now?

In addition to the compelling reasons outlined above in terms of our potential for achievement and financial stability, we believe this is the most opportune time for change given other shifting responsibilities at national level.

The arrival of Creative Scotland is a defining moment in the cultural life of the country and provides an appropriate time to reconfigure historical issues of governance and relationships with government by NYPAC.

It is appropriate for national companies, such as NYPAC, to work closely with government as their aspirations and purpose so closely align, but also for practical reasons of strategy and transparency. We currently receive our funding from the SAC and understand that, rightly, we are considered equally alongside all the other drama, dance and music clients. However, we believe our remit, reach, and potential sits more comfortably alongside those of the National Companies.

Both SYT and NYOS have experienced direct support from national government when they received their annual funding through the Scottish Office in the 1980s. All four companies have had, and continue to have, relationships and funding agreements for specific projects with various government departments including health, culture, and education.

The Scottish Government chose to recognise the advantages of direct funding of national companies in 2006. The Criteria for National Performing Companies was established and the first intake of five companies identified and accepted.

Since 2006 the National Companies have evolved a good working relationship with the new Cultural Excellence Unit in Scottish Government and there is now an established and mutual understanding over the requirements of, and expectations from, both government and the national companies. NYPAC will benefit from this existing understanding and good working practice.

8 What Next?

- i. We would like to meet with the Minister to discuss his observations on this proposal and to accommodate his thoughts in a final draft.
- ii. We then propose to formally submit the request to Scottish Government.
- iii. In the following months we will consult with our colleagues in the national companies, in further and higher education, in the local authorities, and in other areas of youth arts to make them aware of our proposal and invite their thoughts.
- iv. We will seek financial support (i.e. from the recently announced Resilience Fund) to undertake a scoping exercise of the activities of the four organisations and a detailed audit of our resources in human, financial and building terms. We will use this information as a basis to establish potential areas of joint practice and provision of our front-line activities, and of our back-room services.
- v. We will work closely with the Scottish Government's Cultural Excellence Unit with a view to preparing a full and detailed plan for transition of status, and a timetable for implementation, that complies with the Criteria for National Performing Company Status.

- vi. Our Boards will meet together for a facilitated session to discuss and agree new governance and operational arrangements, and to adopt the broad principles of a national strategy for performing arts for young people in Scotland.

- vii. Throughout this period our chief officers will form a Transitional Working Group that meets on a regular basis to implement an agreed joint schedule of transition and implementation.

This paper has been informed by discussions with Board members and staff of the four NYPAC companies, and informal conversations with:

David Seers Head of Cultural Excellence, Scottish Government

Jim Tough Director, Scottish Arts Council

Richard Smith Transition Director, Creative Scotland

John Wallace Principal, RSAMD

Roy McEwan Director, Scottish Chamber Orchestra

Vicki Featherstone Director, National Theatre of Scotland

Bridget McConnell Director, Culture and Sport Glasgow

It has been prepared with support and facilitation from Bryan Beattie of Creative Services (Scotland) Ltd.

It is submitted to Scottish Government by:

National Youth Choir of Scotland

National Youth Orchestras of Scotland

Scottish Youth Theatre

YDance (Scottish Youth Dance)

October 2009

Appendix A

National Youth Companies – Activities and Resources (from Annual Reports)

Number or range of activities	No. of employees (FT, PT, casual)	Turnover	No. of participants each year
Scottish Youth Theatre			
<ul style="list-style-type: none"> • Provides a quality youth theatre arts experience to children, young people and their leaders • Enables children & young people and their leaders to explore and reach their creative potential • Operates a diverse national programme of courses – residential & non-residential; classes, projects and productions • Takes that quality experience all around Scotland all year round • Provides an inspirational focus for young people interested in theatre & drama in Scotland • Acts as a conduit into further education and the industry • Offers a programme of tailor-made workshops to schools, youth theatres and youth groups all around Scotland 	15 core staff, 4 associate artists		38,000 participant days (08/09)

- Provides quality training opportunities for workshop tutors and apprentices
- Represents the best of youth theatre in Scotland on an international stage
- Promote Scotland's cultural heritage at an international level
- Contracts & employs the largest number of freelance theatre practitioners in Scotland
- Operates as a national resource Scotland's first ever specially designed centre the development of creativity and imagination in children & young people
- Commissions new work written specifically for youth theatre
- Acts as a lobbying voice for youth theatre with politicians at a Scottish and a UK level
- Encouraging audiences of the future
- Helping to develop confident and culturally aware citizens of Scotland – those with a pride in the country's rich cultural heritage

YDance

The principal activity of the company during the year was the advancement of public education by the promotion and development of the Arts, and in particular the Arts of dance, music and mime in all their forms. Our work covers a range of policy areas – culture, education, health, physical activity, sport – and projects range from one-off workshops to full scale touring productions.

Dance participation – through the Free to Dance project for teenage girls, work with young refugees and asylum seekers, work related to the new Curriculum for Excellent in schools, provision of Higher Dance courses, partnership projects and response workshops.

Developing talent – Project Y Summer productions, collaborations with Scottish Youth Performing Arts Companies, showcases, international work.

Multimedia Resources/In-Service Training – through sales of existing CD-Roms and related training, new issue and style based training packages and the development of the Choreographic interactive resource.

Average of 16 employees per month over the year 08/09

Total incoming resources in 2009 = £618,776

34,785 young people during 08/09

<p>Performance for young people – with the establishment of a strong repertoire of productions and the development of new work to tour schools and theatre venues, both as Ydance productions and in collaboration with other companies.</p> <p>Professional Development/Advocacy – providing ongoing CPD opportunities for YDance staff and freelance dance workers, and through involvement in the wider lobbying process on behalf of the dance sector in Scotland.</p>			
National Youth Orchestras of Scotland			
<ul style="list-style-type: none"> • Provide, develop and increase top class music education and performance opportunities for young musicians throughout Scotland. • Form youth orchestras and other ensembles in different age ranges and increase participation in music education. • Stimulate public interest in music and promote, maintain, improve and encourage education in the arts in Scotland by advancing the musical education and training of persons of all ages. • Promote, organise and manage or assist in organising and managing (a) Orchestral, instrumental, vocal and choral concerts, performance and musical events. (b) Meetings, lectures, study circles and similar activities connected with music. 	<p>Average weekly number of employees during the year 2008 as follows:</p> <p>10 full time, 2 part time.</p>	<p>Gross income 2008 = £1,132,067.</p>	<p>Orchestra of approx 120 young people</p>

<ul style="list-style-type: none"> • Develop dialogue with all relevant parties in music education and training in Scotland. • Encourage the work of Scottish composers. 			
National Youth Choir of Scotland			
<p>The principal activity of the charitable company in the year under review was that of enhancing and contributing to the maintenance of Scotland's choral traditions by sustaining youth choirs and a youth chamber choir with National status and encouraging choral singing in as many parts of Scotland as possible.</p> <p>The main areas of activity undertaken during the year, which allowed the charity to achieve its objectives, focussed on:</p> <ul style="list-style-type: none"> • the continuing development of NYCoS choirs at local and national level including the planning and starting up of Inverness Area Choir. • maintaining a high level of performance by NYCoS choirs in public concerts • maintaining and increasing the level of educational support being provided in partnership with local authorities and other educational establishments and organisations • taking a lead as the main provider of Kodály Musicianship Training in Scotland 	<p>The average monthly number of staff during 2009 = 9 admin staff, and 109 vocal instructors.</p>	<p>Turnover in 2009 = £1,193,811</p>	<p>100 members in the main choir.</p>

<ul style="list-style-type: none">• continuing to engage with partner organisations to maximise collaborative opportunities which benefit young singers in Scotland• participating in strategic discussions with relevant organisations and individuals on national developments in arts and education.			
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Appendix 4:

Scotland's National Youth Arts Companies, Their role and status.

The Companies

The Scottish National Youth Arts companies are committed to the creation of opportunities for young people in Scotland to take part in the performing arts.

The companies aim to achieve both access for a broad range of young people and excellence in the delivery and outcomes of their work. The work of four of the National Youth Performing Companies were discussed in very positive terms in the recent parliamentary debate on the National Performing Companies on the 2nd May 2012 and these companies were:

- Y Dance - Scottish Youth Dance
- National Youth Orchestras of Scotland (NYOS)
- National Youth Choir of Scotland (NYCOS)
- Scottish Youth Theatre (SYT)

Since 2009, these companies (under the banner the National Youth Performing Arts Companies of Scotland - NYPAC) have been collectively making an on-going case for the elevation of their status to National Company.

There are also three other organisations which could feasibly be classed within an informal 'national youth arts company' grouping and these are the National Youth Pipe Band of Scotland (NYPBS) the National Youth Brass Band of Scotland (NYBBS) and Feisean nan Gaidheal.

What makes a National Youth Arts Company?

The members of NYPAC have not been designated as National Companies by the Scottish Government.

The awarding of National Company status can be a complex and contested area but criteria were developed by the Scottish Government in 2006. This was in itself based on the thinking generated by the Cultural Commission in 2005, on what qualities a National Company should have.

The Scottish Government criteria states that, to attain and maintain National Company status, organisations should demonstrate that they can continue to:

- Carry out productions on an international, national and local scale
- Achieve the highest professional artistic standards, to include innovative working, the creation of new work, artist development and quality education programmes
- Operate solvently, transparently and within agreed guidelines
- Decrease dependence on public income
- Collaborate proactively with other national companies
- Deliver broad access by ensuring that a range of high quality work takes place across the country
- Provide leadership within Scotland, both operational and artistic
- Represent Scotland internationally.

There are currently five national performing companies in Scotland. These are:

- The Royal Scottish National Orchestra
- The Scottish Chamber Orchestra
- Scottish Ballet
- The National Theatre of Scotland
- Scottish Opera

The Scottish Government has always been clear that National Company designation is not a 'closed shop' and that it is open to other companies to apply for this status.

Why are our National Youth Arts Companies important?

A strong and dynamic network of national youth companies can be a focus for national pride and a way of celebrating the positive contribution of our young people. As organisations with a country-wide reach, they can enrich the lives of significant numbers of people as participants and as audience members.

The international remit of these companies can help to facilitate young ambassadors for the country and promote a positive image of Scotland and its young people across the world.

The scale and level of operation of these companies makes them well placed to develop strategic partnerships both within and across sectors. They are flagships that can provide artistic leadership and collectively represent the sector.

National Companies can be vulnerable in their relationships with local authorities, on whom they rely for a range of direct and indirect support. Whilst they can benefit from and help deliver national initiatives, such as the Youth Music Initiative, any diminution of these may be severely detrimental to their operation. National Companies have the ability to maximise their earned income, although like all organisations they are subject to changes within the wider economy. Income from trusts and foundations has been adversely affected by the global financial crisis and this has particularly impacted on national companies in recent years. Added to this, the companies argue that lack of continuous funding restricts the potential for development of provision across the country.

What gaps are there in National Youth Arts Company provision?

The contenders for National Company status within the youth sector are all drawn from the performing arts.

Whilst there can be pockets of strong local or regional provision in other artforms, there are notable national gaps within literature, the visual arts and film. This may be due to the different nature of the artforms, including how they are practised and distributed. The *national discussion* highlighted artforms gaps, particularly in visual arts, were noted and should be addressed.

The National Youth Arts Companies and the youth arts strategy

In a paper to the (then) Minister of Culture, External Affairs and the Constitution, the NYPAC advocated for a "Strategy for Scotlandthat brings together all the key players providing performing arts opportunities for young people in the country, and charts a collectively agreed mission, targets, and process of implementation". The group advocated that the strategy should be ambitious and seek to influence:

- Education
- Talent development
- Career pathways
- Strategic planning
- Funding
- Attitudes
- Internationalism

Further, NYPAC advocated that they would not be the sole deliverers of the strategy and highlighted that the Scottish Government also has a vital role to play in the successful implementation of the areas outlined above.

The role of NYPAC in kick-starting the development of this strategy must be acknowledged and it is heartening that, through consultation, the youth arts sector has asked for a strategy whose aims are not much different from those original aims set out in 2009. This highlights NYPAC's very clear understanding of the needs and development areas of Scotland's youth arts sector.

Fèisean nan Gàidheal

Fèisean nan Gàidheal was established in 1991 as the independent umbrella association of the Fèis movement.

It is a membership organisation that offers a range of services to its members including grant-aid, training, insurance, and instrument loans. Fèisean nan Gàidheal is a company limited by guarantee, registered number SC130071. It is a Scottish Charity, number SC002040, funded by Creative Scotland, Bòrd na Gàidhlig, The Highland Council and Highlands & Islands Enterprise.

Around 13,000 young people annually participate in activities supported by Fèisean nan Gàidheal, 6,300 of which take part in the Fèisean themselves. Around 4,800 take part in Youth Music Initiative classes organised by local Fèisean, through a contract with The Highland Council. Fèisean nan Gàidheal continues to support the Meanbh-chuileag Theatre Company, which tours schools with plays focussing on Gaelic culture and history, from which around 2,000 benefit.

Fèisean nan Gàidheal is also responsible for the running of the Blas Festival, in partnership with the Highland Council and the Promoters' Arts Network, and also supports Fèisean that organise Cèilidh Trails which play to around 10,000 people annually.

National Youth Brass Band of Scotland (NYBBS)

The NYBBS operates under the umbrella of SBBA (The Scottish Brass Band Association) and runs summer residential courses for young brass and percussion players from all over Scotland and beyond.

The nominal age limit is 21 and each year around 160 young musicians gather to work and perform collectively. Many then go on to study music at college and university.

NYBBS has a Reserve Band (over sixty-strong) designed to help players who have not quite made the standard required to be in the NYBBS proper. In 2010 a third band was introduced (the NYBBS Children's Band) designed for the youngest and least experienced of players aged 13 and under.

This three tier system ensures that all applicants receive the training and encouragement best suited to their level of development.

Each year the band gives at least one gala concert. NYBBS was the first brass band ever to take part in the official Edinburgh International Festival and has played in front of crowds of well over a thousand in prestigious venues and concert halls across Europe.

National Youth Choir of Scotland (NYCOS)

The National Youth Choir of Scotland was established in 1996 to provide opportunities for young people, teachers and choir directors to support and develop choral singing across Scotland.

Artistically led by Christopher Bell, The National Youth Choir of Scotland caters for young people from 0-24 years through Mini Music Makers, NYCoS Area Choirs, NYCoS National Boys Choir, NYCoS National Girls Choir and its flagship National Choir.

NYCOS has been successful in growing a strong base for its work across Scotland.

National Youth Pipe Band of Scotland (NYPBS)

The National Piping Centre is home to the National Youth Pipe Band of Scotland. The National Piping Centre operates through commercial activity, with limited public investment.

The National Youth Pipe Band of Scotland is a non-competing performance pipe band for 10-25 year olds in Scotland. Launched in 2002, the National Youth Pipe Band is the first and only organisation of its kind to bring together Scotland's most talented young musicians at a national level.

Membership is drawn from across Scotland's 32 councils, and young pipers and drummers come from an array of different competing pipe bands and musical backgrounds, brought together as a collection of the very best chosen to play for their country.

The National Youth Pipe Band provides development opportunities for its young members. The NYPB performs both at home and abroad.

National Youth Orchestras of Scotland (NYOS)

NYOS supports and showcases the exceptional talent of Scotland's young musicians.

The National Youth Orchestras of Scotland provides orchestral experiences in classical and jazz music for its students from the age of 8 – 25, through eight ensembles, ranging in age, size and musical style.

In addition to organising training, intensive rehearsals and national and international concert tours for its orchestras, The National Youth Orchestras of Scotland is committed to introducing musical experiences to Scotland's young people through workshops in primary and secondary schools. NYOS also runs summer schools in residential locations.

Scottish Youth Theatre (SYT)

The Scottish Youth Theatre has its own premises in Glasgow and aims to help young people reach their creative potential through a quality theatre arts experience.

Scottish Youth Theatre puts particular emphasis on each individual's personal and social development. The range of activities offers an opportunity for progression through the Company, from weekly classes to specialist classes, and from Summer Festival to casting for theatre, film & television and beyond.

Scottish Youth Theatre also works in partnership with schools, youth theatres, youth groups and national agencies to deliver tailor-made Special Projects. Each project is devised and developed to suit the requirements of each client group.

Y Dance - Scottish Youth Dance

YDance (Scottish Youth Dance) is the National Youth Dance Agency for Scotland which aims to encourage young people aged 3 to 21 to get active and to realise their potential as individuals through dance.

YDance works in partnership with a range of agencies across Scotland, addressing a range of objectives – creativity, artistic development, increasing physical activity, improving health, personal and social development.

Projects include Free To Dance (getting teenage girls in across Scotland moving), Dance in Schools Initiative, the Big Lottery Project and a selection of holiday programmes.

Project Y is their dance company for young people aged 16 to 21. Created to bridge the gap between local dance classes/youth dance groups and professional training the participants spend 4 weeks during the summer holidays and tour to venues across Scotland.

Appendix 5:

'Art Puts Colour and Joy into Things' April 2012 – Children's Parliament



Contents

About the consultation

About the Children's Parliament

What is art?

How does art make you feel?

What else can the arts be?

Where can you see art or take part in arts activities?

What are the artistic things you do? And where do you do them?

Are there arts activities or artistic things you would like to do?

What's important about art and arts activities? In particular why is it important for children to take part?

Summary

About the consultation

The purpose of the consultation was:

- To consult with children under the age of 11 about their current involvement in the arts.
- To find out what activities they would like to be involved in.
- To find out why they think children should be able to take part in the arts.



The Children's Parliament consulted with children in Primary 4, 5 and 6 in three Local Authorities: Glasgow, Fife and Edinburgh. One school was in a rural location, and one was a special school. The children were a mix of boys and girls, ethnically diverse and from a range of abilities and backgrounds in accordance with the Children's Parliament commitment to inclusion. 135 children took part.

Our intention is to always make children curious, ask questions and create a dialogue and so in all our work we create spaces within which children's own views can be formed, reflected upon and recorded. This consultation response captures the view of participating children and uses direct quotes and their drawings to illustrate some of the points made.

In their workshops children considered these questions:

- What is art?
- How does art make you feel?
- What else can the arts be?
- Where can you see art or take part in arts activities?
- What are the artistic things you do? And where do you do them?
- Are there arts activities or artistic things you would like to do?
- What's important about art and arts activities? In particular why is it important for children to take part?

About the Children's Parliament

The Children's Parliament's approach of using the creative arts as a medium for engagement is unique as a national provider of opportunities for children's participation, working with children from birth to 14 years old in the context of family, school and community.

In our creative projects, consultations and community programme children acquire the knowledge and skills to participate in opportunities to influence social policy and public services.

More about Children's Parliament at www.childrensparliament.org.uk

Children's Parliament
Summerhall,
1 Summerhall Place,
Edinburgh
EH9 1PL

0131 558 9030
info@childrensparliament.org.uk

Scottish Charity SC026247



What is art?

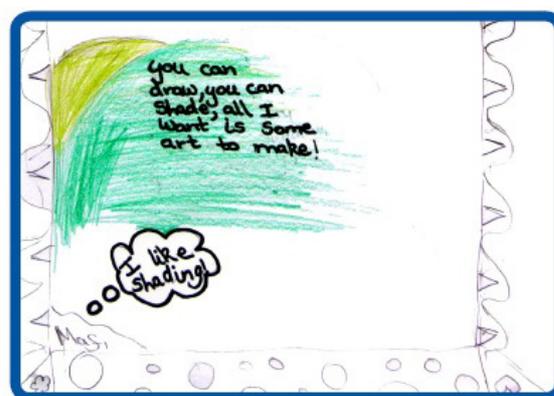
"Art is all around you. Everything has art in it."

"Art is limitless and timeless."

"Art is tradition. It's passed down through generations."

Art is:

- Drawing and painting
- Portraiture
- Fashion
- Photography
- Clay modelling
- Collage
- Graffiti
- Sculpture
- Crafts
- Making things from what can be recycled
- Jewellery making
- Yoga
- The circus
- Comics



Art is made by famous artists like Banksy, Leonardo De Vinci, Picasso and Andy Warhol.

In their initial reflections children related to art as largely the visual arts, particularly drawing and painting. They understood the visual arts to be contemporary and classical; children know the names of great artists. Their direct experience of arts activities comes in the form of making things, like jewellery or using recycled objects.

How does art make you feel?

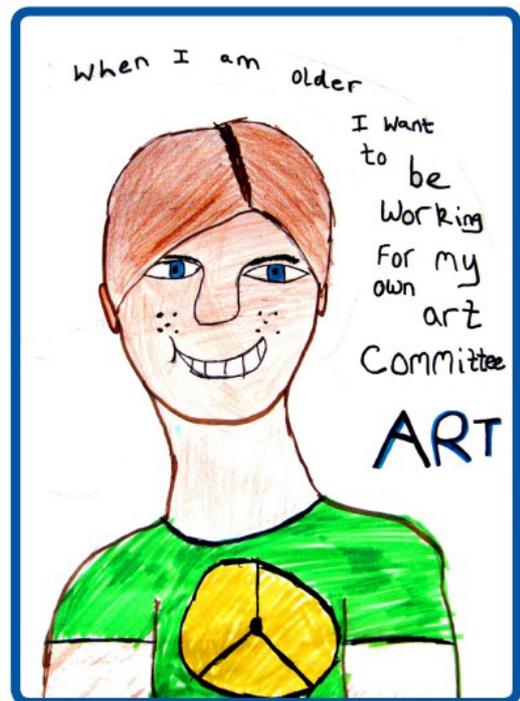
"Art is inspirational. It's a time to make something new."

"No-one can judge you on your art."

"Children can be proud and confident when everyone likes the art they do."

Art makes you feel:

- Beautiful
- Happy
- Excited
- Inspired
- Emotional
- Proud
- Sad
- Outgoing
- Outstanding
- Expressive
- Passionate
- Relaxed and tired (at the end of an activity)
- Free



For children the emotions which art, and engagement in arts activities, inspires are strong, liberating and empowering.

What else can the arts be?

"People can agree and disagree about art."

"Art can be joyful. TV is one dimensional, black and white. Art puts colour and joy into things."

In addition to earlier thoughts on 'what is art' children also identified that the arts can be:

- Making buildings
- Sunsets and landscapes
- Languages
- Reading
- Writing stories and poems
- Making a documentary
- Styling
- Knitting
- Song writing
- Making music
- Nature
- Rapping



In earlier discussion children recognised the arts as largely visual arts and expressed somewhat traditional understandings of what makes something 'art'. However on returning to their thoughts they began to see art in every aspect of the natural and built environment. They also began to view music and performing as a component of the arts. There was some agreement that creating your own stories and poems could be artistic, but there were questions about whether reading was part of the arts. The children also began to ask whether sports activities and in particular being good at sports activities could be seen as 'artistic'; they agreed though that by taking part in sports you could be creative.

Where can you see art or take part in arts activities?

"You don't have to do it as someone tells you. You can put your own feelings into it."

The 'arts' are in these places:

- Online/the internet
- Art galleries
- Palaces
- Museums
- On holiday in other countries
- In the park
- On TV
- The Community Centre
- Cinema
- Architecture
- Billboards
- In the theatre



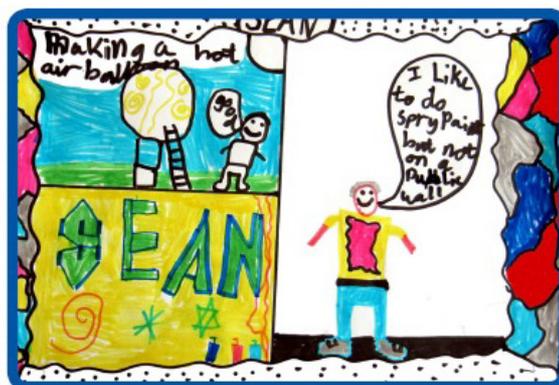
For the most part children thought art belonged in galleries and museums; often they might see these when on holiday. But they also spoke about playing and creating on line on their PC, Mac or iPad. Children reported little or no experience of performing arts.

What are the artistic things you do? And where do you do them?

"I've only been to an art gallery once."

Things we do:

- Writing
- Illustrating stories
- Animation
- Designing
- Pottery
- Jewellery making
- Papier mache
- Photography
- Making murals
- Playing an instrument
- Using computer graphics
- Being in the school panto
- Acting
- Street dance
- Where we do them:
- School
- Home
- Museums/Galleries
- After school clubs
- Classes



Hands-on experience of 'the arts' is largely in relation to crafts activities which are facilitated in school, in after school clubs or by parents at home. A small number of children have attended a facilitated arts-based session in a gallery or museum.

Are there arts activities or artistic things you would like to do?

"I want to join an art club. I really want to be a book illustrator."

We want to:

- Paint
- Spray graffiti
- Collage
- Puppets
- Pottery
- Play an instrument
- Visit galleries
- Calligraphy
- Recycled art
- Nail beauty
- Be an author
- Cartoons computer design
- Scientific discovery
- Cooking
- Woodcraft



Across the groups there was a shared interest amongst children "to do" more art. Choices may be limited by the experiences had to date but this enthusiasm provides an open door to engagement.

What's important about art and arts activities? In particular why is it important for children to take part?

"If you didn't know how to do maths or writing but if you had art it would make you feel good at something."

"Children can draw anything they like without adults yelling at them. There's no right or wrong way."

Art and arts activities are important, especially to children, because:

- Art gives ideas and inspiration
- Helps express feelings like love and sadness
- Helps you understand other people's feelings
- You learn things from other people
- Helps you understand other countries
- Helps you to remember
- Helps children have their say
- You can get more creative, even become an artist
- You feel encouraged and confident
- You can get a job out of it
- Practice makes you better



The children talked about the arts and art activities as a space where they feel positive and free. They saw participation as a way to connect with others and with new experiences.

Summary

Thank you to the children who took part and to colleagues who supported their engagement with the consultation. To summarise what we have learned:

In their initial reflections children related to art as largely the visual arts, particularly drawing and painting. They understood the visual arts to be contemporary and classical; children know the names of great artists. Their direct experience of arts activities comes in the form of making things, like jewellery or using recycled objects.

For children the emotions which art, and engagement in arts activities, inspires are strong, liberating and empowering.

In earlier discussion children recognised the arts as largely visual arts and expressed somewhat traditional understandings of what makes something 'art'. However on returning to their thoughts they began to see art in every aspect of the natural and built environment. They also began to view music and performing as a component of the arts. There was some agreement that creating your own stories and poems could be artistic, but there were questions about whether reading was part of the arts. The children also began to ask whether sports activities and in particular being good at sports activities could be seen as 'artistic'; they agreed though that by taking part in sports you could be creative.

For the most part children thought art belonged in galleries and museums; often they might see these when on holiday. But they also spoke about playing and creating on line on their PC, Mac or iPad. Children reported little or no experience of performing arts.

Hands-on experience of 'the arts' is largely in relation to crafts activities which are facilitated in school, in after school clubs or by parents at home. A small number of children have attended a facilitated arts-based session in a gallery or museum.

Across the groups there was a shared interest amongst children "to do" more art. Choices may be limited by the experiences had to date but this enthusiasm provides an open door to engagement.

The children talked about the arts and art activities as a space where they feel positive and free. They saw participation as a way to connect with others and with new experiences.

Appendix 6: Youth arts task group

Note of meeting facilitated by Young Scot. An initial response with feedback to the Draft Strategy by members of the Youth arts task group, May 2012.



Youth Arts Strategy – Rosebery House

19th May 2012

Attendees: Rhona Jardine, Rebecca O'Connor, Charlotte McLean, Scott Miller, Eathan Currie, Cheryl McCulloch, Kayleigh Macleod, Ceren Gunes

Staff: June, Ali & Molly

June welcomed all and did quick intro round table.

Ali described to everyone what the steering group is aimed to do and that today we want group to look at youth arts strategy and give input as to how we can ensure the arts reach all young people. Two key things for group firstly strategy and secondly Art centre which will bring young people from all over Scotland together to one central place to access Arts.

Group Initial Thoughts

- Exciting
- Good starting point
- Surprised – didn't know there was anything like this
- Important + current, esp.: in current climate
- Good time to be looking at a strategy + builds on Olympics, CG 2014 etc.

Questions we asked the young people to consider:

- Is the strategy realistic + useful?
- Will it get more young people involved in arts?
- Are the intentions the right one?
- Is the timeline realistic?
- Are the actions the right ones?
- Is there anything missing?

Realistic?

- Optimistic
- Aspirational
- Too early to say?
- Long term strategy / gain
- Collaboration

Useful?

- Change in culture / perception
- Single paper reference point
- Broad brush approach?
- Online element – cool?
- Proactivity – peer to peer engagement

Other reactions

- Think it's useful but not sure how they're going to go about doing it
- Something like "Féisean nan Gàidhel" would be good
- Will be hard to change people's perceptions of the arts – need to make people more aware of the huge variety of "good" jobs in the arts
- Needs to be a comfortable environment
- Not entirely convinced it will get more people into the arts
- Maybe need more free days or similar where you can try things out/ find out more about them

- Becoming international will allow more talent to be found talent which could be used to promote it?
- Youth ambassadors would be good people to promote it as it's the young talking to the young
- Website would be great way to promote different arts videos, blogs etc. Could it be made similar to social networking so people could follow others?
- Equality – availability to everyone
- Good intention to begin with
- Intentions are good but NEED to act on them
- Youth arts week / arts access commitment
- Younger children – reliability of parents – strategy to get them involved
- Disabled actions – good
- How is it being funded? Will we boost funding?
- Idealistic as opposed to practical
- (*) Entrepreneurship – current ways over creation of new ways (*)
- Lose momentum for strategy
- Review annually – times/technology changing FASTLY
- How can we get companies/charities involved?
- Youth arts ambassadors roles? Review of role from them – kids reactions & reporting back to see if strategy is on track
- Actions are too vague to know if it will be realistic or not
- Specify in each action – further refinement after that

Overall the group felt it was a positive and optimistic document – there definitely needs to be more about peer education approaches and face to face led strategy. Not convinced that strategy would get more young people into the Arts but may help change the perception of the arts for all. Need to have more career timelines – take arts more seriously perhaps Youth Legacy Ambassadors could help promote.

Strategy needs to be more upfront of what they will deliver.

Actions – timeline

- 2013 – realistic – don't rush LA – hming/needs
- 'Champions'
- Too many actions? Timeline – commonwealth games
- Impact of Independence Referendum

- Scotland first then intentions
- Mentoring – too late?

Actions – right?

- Covering key parts
- Inclusive

Suggestions

- Cultural hubs – access
- Youth arts week – continual rotation to promote area

What we like

- The accessibility
- Open sessions and wide spread workshops and things
- Open to EVERYONE
- Anyone in any community form any background can take part in it
- Idea of youth ambassadors
- The vision to set a cohesive strategy for youth arts in Scotland – to become international leader + be more inclusive
- I really like the idea of involving the youth ambassadors I feel younger kids will be more encouraged to be creative if they can relate to the person teaching them
- I like that the strategy aims to encourage more young people to be com more involved in the arts regardless of their age, ability, ethnic group etc – it will be open to absolutely anyone
- The arts are sometimes over looked by the government / schools. This being the case it's very important that a strategy is in place to support the next generation. The idea of Scotland leading the world in youth arts is an inspiring idea and we should relish the opportunity
- "Challenging Perception" section: about time the "art is secondary" attitude is addressed. Personally lived the "violin on the bus" teasing. This section in the strategy I feel strongest about!
- "The smell of success" – Adore the input from the young stakeholders. Honest & true

What can be improved?

- Think of a clever name
- Re-evaluate the time line, move the challenge of perceptions forward
- 1b a main aim should be moved forward
- Annual review of strategy or more often than 2 years
- How can the momentums upheld??

- Paper still very broad to be fleshed out with more detailed. Very Aspirational, but could benefit from bit more detail to bring together + unite various organisation
- I felt that with the time line the priorities are a little skewed and need to be rethought. I feel the mentoring programme should be initiated from day 1 to further encourage kids
- I think the timeline needs to be improved on – the actions need to be looked at to see if they are in the right order + whether they have been given a realistic time to be completed in.
- Although the strategy says that we want to head the way in youth arts in thje world, it doesn't actually outline how it hopes to achieve this. I think that it's important to have a plan in place before we continue.
- Timeline: "youth arts access commitment" should begin in 2013. "Scotland's youth arts week" & "national mentoring programme" earlier too.
- The use of the word "champion" in "the gist of it – strategy in 155 words" & in the timeline ("champion scheme"). Why champion? Sounds competitive, stress, victory.

Overall group felt they were wearier of timeline losing momentum – perhaps needed reviewed more frequently than every 24 months!

Actions – Companies and charities involved – could Youth Ambassadors helps?

Felt actions were vague so need to be more specific to judge how realistic this could be.

Good intentions but again doesn't make it clear how it will be achieved.

Will this strategy accompany other leaflets or info. What if things change like privatization? Common wealthy games etc anything could change.

The group really liked the central Arts Centre in Scotland where all can access Arts and felt that it would be a good place to offer free Space for performances, Central place to hire equipment or use instruments. Downside being that only one central arts centre in Scotland not all Young People would be able to access it so perhaps integrate local creative hubs/online library where all can access equipment to hire, reserve online, look at reviews and help promote work through local hubs.

Look to have youth Arts Week – In each of the different cities around Scotland to broaden knowledge and access

Access needs to take priority.

Ambassadors will be good to challenge image of Arts & conduct peer education!

Time2Shine

What do you think of the name?

- # - too twitter - not sure if it fits / describes correctly as strategy if about young people and want young people to be interested needs to stand out more.
- Nothing in name says Scottish
- Some may think Shine is to be good at something and show off – could be seen as restrictive may put people off from trying something if not sure how good at it they would be.
- Use a different name like – image, create, inspire – Age of enlightenment.
- Need to be clearer about what strategy means – without strap line beneath name Time2Shine not clear. Maybe take # tag away use something else.
- Scotland should be in title somewhere.

Maybe...

Time2Shine Scotland (TTSS) – gives us pride to be Scottish

It's Scotland'sTime2Shine (STTS)

Our Time2Shine

Group felt concern over how people would link name to Scotland.

Shine – is it country or young people shinning? Perhaps seen as putting pressure on young people to succeed. Something needs to change.

Activity to write one positive and one negative about strategy name and content.

Positive

- It represents people from different backgrounds, it's open to everyone
- Involvement with young people. It does take them into account, what they want.

- The age range is very open. You can grow up with it or find the acts later on.
- Taking YP, social communication in to account, it will be easily accessible which is great
- Good follow through as well as introduction. The consistent challenges will be good for development.
- 'Normalisation' – makes it sound dull. Maybe use 'mainstream' 'easily accessible'
- Have the centre as centralised as possible. The same ease of access/transport for as many people as possible.

Negative

- Language is appropriate for older- young people but younger one's may be put off or find it boring
- Make it live – theatre (e.g. 15 min short play) + more real
- Addresses comments from YP but not explicitly enough
- Use of language in headings – could be deemed condescending + can jar against formal content in strategy
- May need to split strategy into different age groups
- Supplementary information for different age groups
- Need to think about how to produce info for YP with ALNs + online
- Consider digital versions of strategy (e.g. Doritos + Pepsi comic story ad)
- Role of schools + CfE important
- More recognition of the arts on CfE
- Strategy doesn't lay out intent re. International dimension
- Need to make funding available to showcase examples of good practice

Appendix 7: **'National Youth Arts Strategy consultation with young people', Report, January 2013**



ALBA | CHRUTHACHAIL

Executive Summary

Engaging young people in a dialogue on the arts in Scotland is key to the development of a National Youth Arts Strategy. As part of this Young Scot was asked by Creative Scotland to consider the views of young people throughout Scotland on the arts, viewing them as part of the solution.

The methods used to engage with young people involved a mix of quantitative and qualitative methods:

National Survey – on and off line

The national survey highlights the key role that families and teachers/tutors play in supporting young people to be involved in the arts as the home and schools, colleges and universities are where young people are taking part in arts activities the most. Additionally, arts and community venues along with artists and youth/community workers were identified as playing a significant role for young people and the arts.

Using technology to make music, art, animation etc... was the arts activity that young people were involved in regularly and this was expected to increase in the future. Although some concerns arose around the potential for technology to take over more traditional arts activities there was a desire to learn more about it.

There was an excitement for Scotland in the future and its potential to be a world leader in the arts and young people.

Participative Workshops

The workshops provide a more in depth understanding on the views of young people and arts. There was a clear distinction of what 'the arts' is and could be categorised by performing activities, practical activities, personal skills and perceptions. They also identified areas which they felt should be given recognition within the arts such as fashion and styling, and those involved in the beauty industry such as hairdressers and makeup artists.

The role that schools should play in the future of the arts and young people was highlighted, along with making clearer links between education and the creative industries.

Addressing barriers, such as cost and poor transport were considered important steps forward to ensure more young people in Scotland can be involved in the arts.

Introduction

Young Scot is the national youth information charity, supporting young people across Scotland aged 11 - 26 to make informed decisions and choices and to access opportunities. We do this through a variety of information channels, including books, magazines and online services such as the national youth information portal for Scotland – www.youngscot.org. Young Scot currently has 460,000 members and works in partnership with all 32 Scottish local authorities.

It is our aim that the information we provide will enable young people across Scotland to:

- Make informed decisions and choices
- Turn their ideas into action
- Take advantage of the opportunities available to them in Scotland and across Europe
- Have the confidence and knowledge to take their place as active citizens in their communities on a local, national and global level

Young Scot, in partnership with local authority, statutory and voluntary sector providers, has significant experience in developing consultation processes and investigatory initiatives as part of a menu of connections enabling young people to be involved in, for example, community planning structures, national decision making processes and changing service delivery.

Background

Creative Scotland is the national body for the arts in Scotland. Encouraging young people to participate in the arts is one of the organisation's key objectives, as well as Scotland being recognised as an international leader in youth arts. To help achieve this ambition, Creative Scotland is producing a National Youth Arts Strategy - Time to Shine and is consulting with a wide range of stakeholders to inform this strategy. They are keen to ensure that the voices of young people contribute to the shaping and formation of the strategy, and have approached Young Scot to ensure this happens.

The young people's consultation was devised to gather the thoughts and opinions of a wide range of young people across Scotland about the arts in general, and to get an understanding of whether young people think the arts play any role in their lives.

Methodology

It was agreed between Young Scot and Creative Scotland to use a quantitative and qualitative approach to the consultation, in order to provide breadth and depth of understanding of the issue. The first stage of the consultation process involved carrying out a national survey and delivering 14 participative workshops to gather a range of diverse views and feedback on the strategy.

Once the final version of the strategy was produced, it was our intention to re-visit the original groups of young people who took part in the participative workshops, with the aim of informing them as to how their feedback had been used by Creative Scotland in the development of the strategy and to ask some additional questions. However, due to the nature and backgrounds of some of the groups, a significant number of young people who participated in the workshops were no longer available to take part or had left the original groups and we were only able to work with four of the first stage groups. This was due to the chaotic nature of the lives of some of the young people who took part, for example looked-after young people and young people who are in need of more choices, more chances.

National survey

Young Scot devised a national survey (primarily for young people aged between 14 – 26 years old) in partnership with Creative Scotland. The survey was hosted online using Young Scot's online consultation website, Young Scot Says Who? (<http://www.youngscotsayswho.org>) and promoted to our local authority partners, through GLOW (schools intranet system) and our social media and other extensive networks. A copy of the survey questions can be seen in Appendix A.

Offline, the survey was promoted through the Young Scot Outreach Team who visited schools, colleges, and attended a range of events with young people across the country. This was to ensure that those who may have limited or no internet access had an opportunity to take part.

Stage one participative workshops

Creative Scotland was particularly keen that we engaged with a range of different groups of young people and specifically identified 12 key groups to be included. Young Scot worked with local authority partners and voluntary sector organisations to identify and recruit young people to be involved in the participative workshops, with 14 different workshops taking place in total.

The session plan can be seen in Appendix B. However this was used simply as a guide to running the workshops and we had to ensure we were flexible to the needs of each individual group.

A summary of the groups can be viewed below:

Participative workshop	Age	Group information
<p>Looked After and Accommodated Young People</p> <p>Midlothian</p>	14 - 20	<p>This group of young people are all looked after and accommodated.</p> <p>There were 5 female and 1 male participants.</p>
<p>Minority Ethnic Young People</p> <p>Stirling</p>	14 - 18	<p>This group of young people originate from different African countries and perform traditional African dance throughout Scotland.</p> <p>There were 7 female and 3 male participants.</p>
<p>Young people studying for a qualification within the creative industries</p> <p>Workshop 1 – Dundee Workshop 2 – Glasgow</p>	18 – 21 18 - 26	<p>Two workshops took place in one university and one college with students studying for qualifications in Media Studies, Computer Arts and Computer Game Design.</p> <p>Workshop 1 – 4 female and 4 male participants</p> <p>Workshop 2 – 6 female and 4 male participants</p>

<p>Young People currently engaged in cultural activity</p> <p>Perth</p>	<p>14 – 15 16 - 17</p>	<p>Two workshops took place with junior and senior members of a theatre group.</p> <p>Workshop 1 – 3 females and 2 male participants</p> <p>Workshop 2 – 8 females and 1 male participant</p>
<p>Young People not in employment or education</p> <p>Fife</p>	<p>16 – 17</p>	<p>This group had all just started a Life Skills course with a local training provider</p> <p>There were 7 female participants</p>
<p>Young Carers</p> <p>East Dunbartonshire</p>	<p>14 – 19</p>	<p>This group of young people all care for or are affected by someone else at home, usually a parent or sibling</p> <p>There were 6 female and 3 male participants</p>
<p>Young Offenders</p> <p>National</p>	<p>18 – 21</p>	<p>This group of young people all reside in a Young Offenders Institution</p>
<p>Living in areas of high levels of deprivation</p> <p>Raploch, Stirling</p>	<p>16 – 17</p>	<p>This group all attended a Life Skills course run through the local council</p> <p>There were 4 female and 1 male participant</p>
<p>Live in large urban areas</p> <p>Dundee</p>	<p>16 – 18</p>	<p>This group all lived in Dundee</p> <p>There were 4 female and 6 male participants</p>
<p>Live in accessible small towns</p>	<p>17 – 26</p>	<p>This group all lived in and around Larbert and were involved in a</p>

Larbert, Falkirk		<p>theatre group</p> <p>There were 2 female and 2 male participants</p>
<p>Live in remote rural areas</p> <p>Shetland</p>	13 – 17	<p>This group all live throughout Shetland and involved in a range of different arts activities</p> <p>There were 5 females and 2 males</p>
103 participants in total		

Follow-up participative workshops

The main aim of the follow-up sessions was to re visit the consultation groups that were previously consulted on the Youth Arts Strategy. Unfortunately it was not possible to do follow-up sessions with all the original groups. Because a number of the groups consisted of young people who live chaotic lifestyles, when we went back to the groups the young people were no longer available or involved. A number of the groups also involved young people who were taking part in a training or college course and had moved on to other opportunities at the time when we were running the follow-up sessions.

However, we worked with four groups in Edinburgh, Dundee, Larbert and Shetland and these feedback sessions provided a chance for the young people to hear how the information they provided in previous sessions had influenced the Youth Arts Strategy. They also had the opportunity to challenge and question the feedback, however it was made clear to the young people that there would not be an opportunity for the final strategy to be altered in light of this.

Follow-up workshops took place with the following groups:

Participative workshop	Age	Group information
<p>Young people studying for a qualification within the creative industries</p> <p>University of Abertay, Dundee</p>	18 – 21	This workshop took place in Abertay University with three students studying for qualifications in Media Studies, Computer Arts and Computer Game Design.
<p>Young people who are disabled and have additional support needs</p> <p>Edinburgh</p>	16 – 18	All the pupils in this group attend a secondary school for young people with moderate/complex learning needs.
<p>Live in accessible small towns</p> <p>Larbert, Falkirk</p>	17 – 26	This group all lived in and around Larbert and were involved in a theatre group
<p>Live in remote rural areas</p> <p>Shetland</p>	13 – 17	This group all live throughout Shetland and involved in a range of different arts activities

Findings

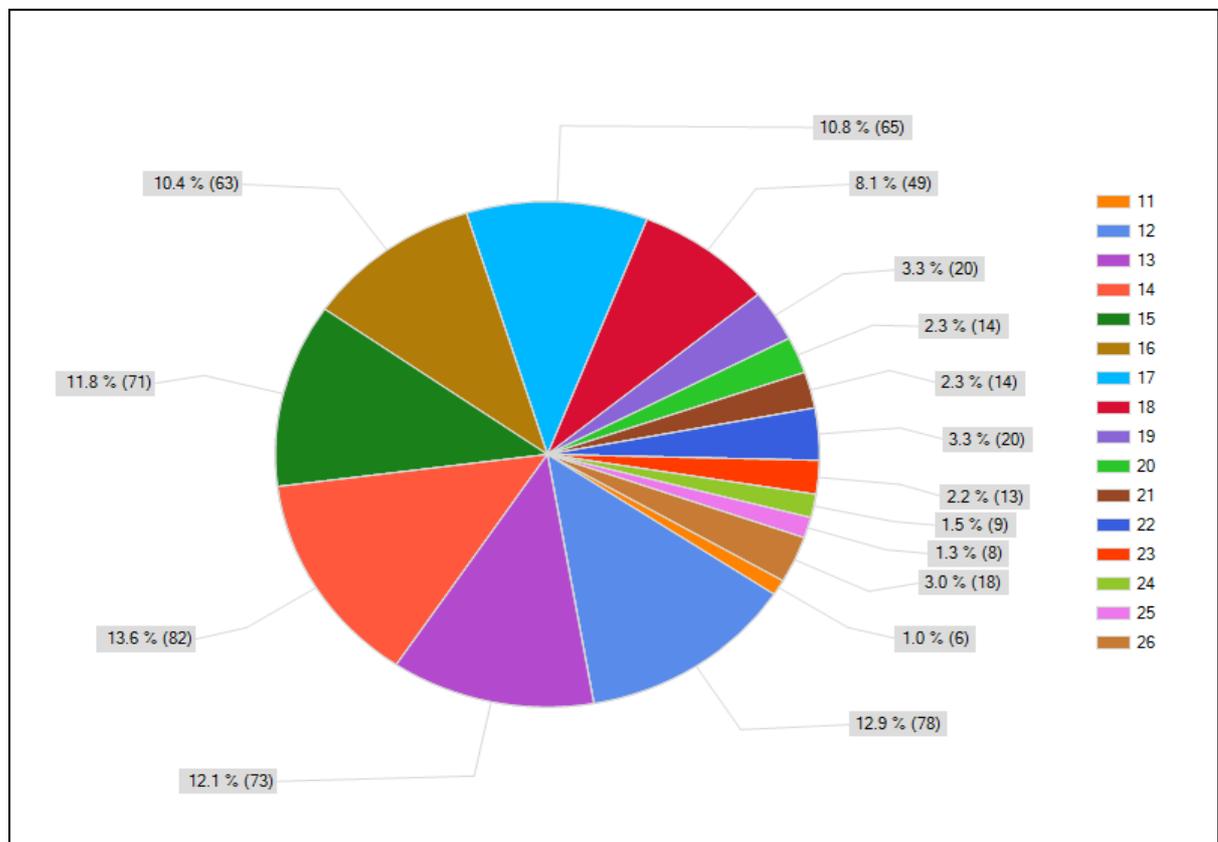
This section of the report details the consultation findings using the methods described above.

National survey

In total 609 young people completed the survey using both online and offline methods. As not every question was completed by every respondent the total number of respondents is provided for each question.

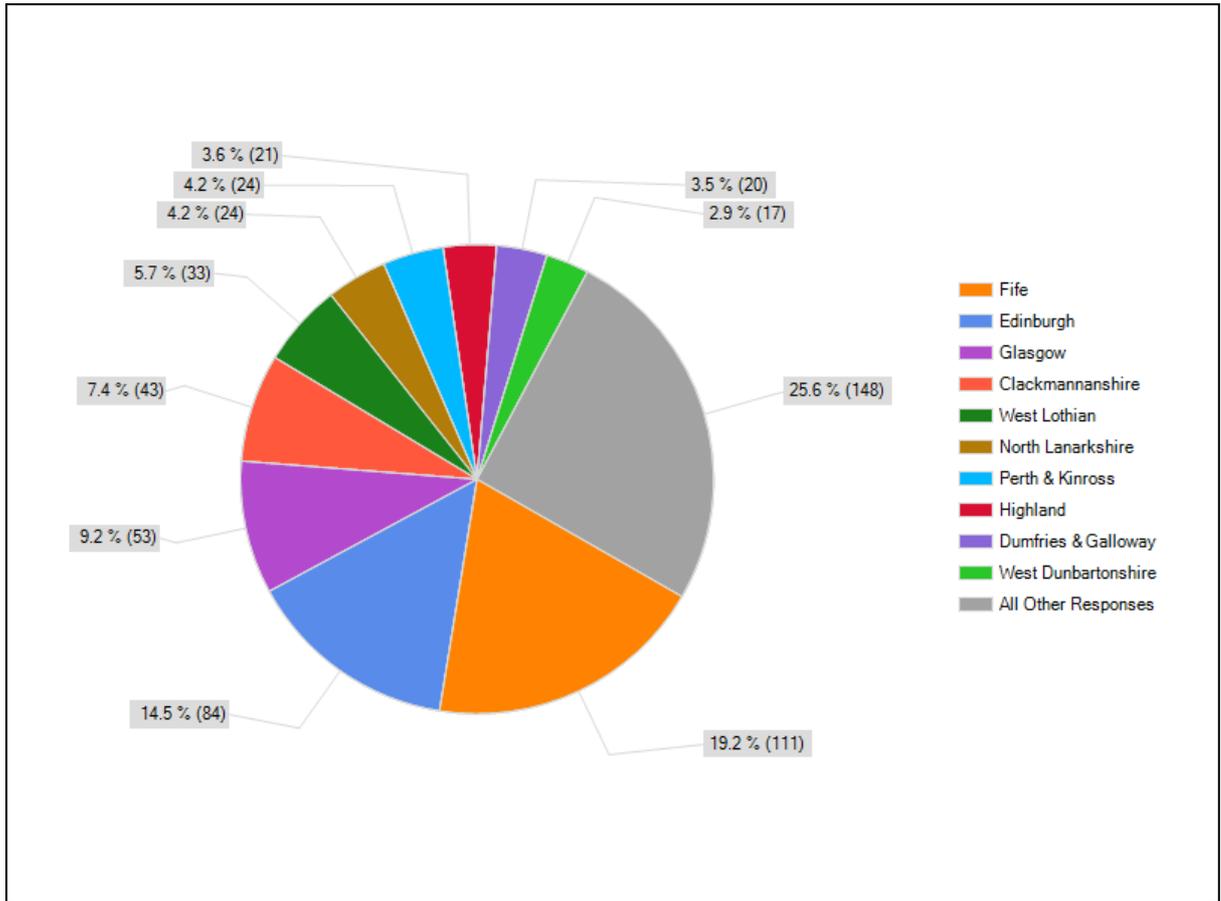
Out of the respondents who replied to question on gender (604) – 59.1% were female and 39.6% were male – 1.3% declined to answer.

The age range of the respondents (603) is shown below:



The survey was for all young people aged 11 to 26 years old, and the majority have been completed by those aged between 12 and 19.

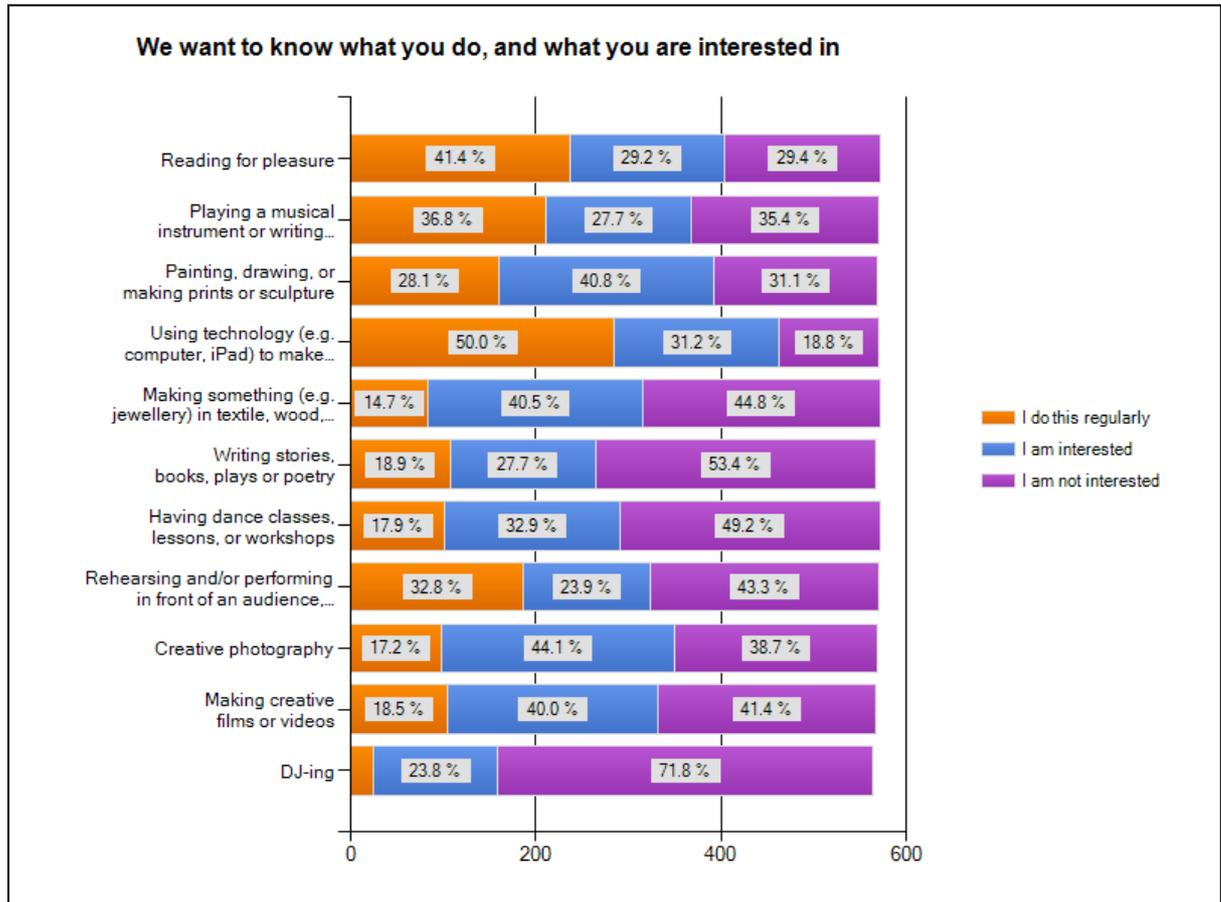
There were responses (578 answered) from 29 of the 32 local authorities with in Scotland, shown below:



Out of the respondents who replied to question on additional support needs (595) – 87.7% said no and 6.4% said yes – 5.9% preferred not to say.

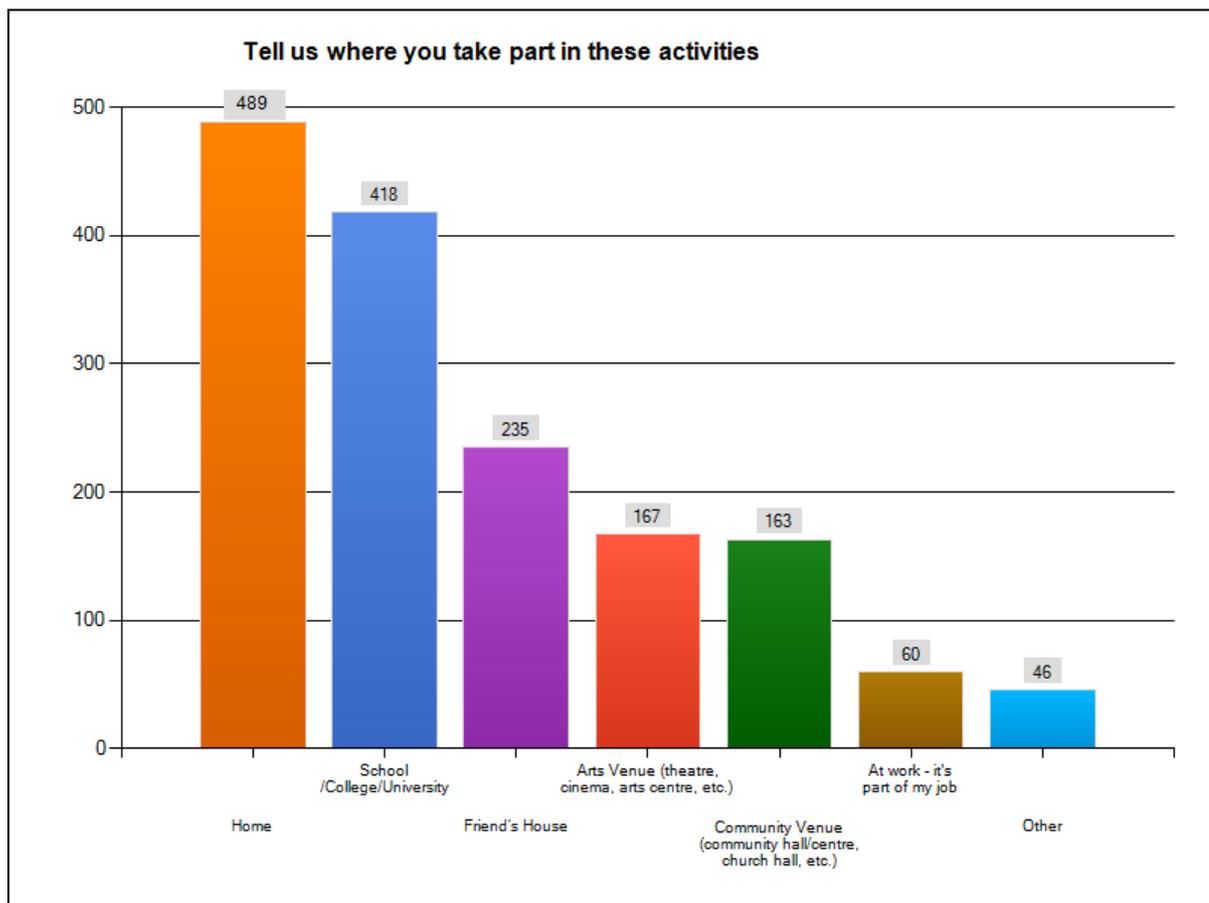
Participation and Attendance

This section looks at the current involvement in the arts of young people in Scotland so we can gauge an understanding of what they enjoy doing, where they do it and how they find out about different arts events.



*580 answered

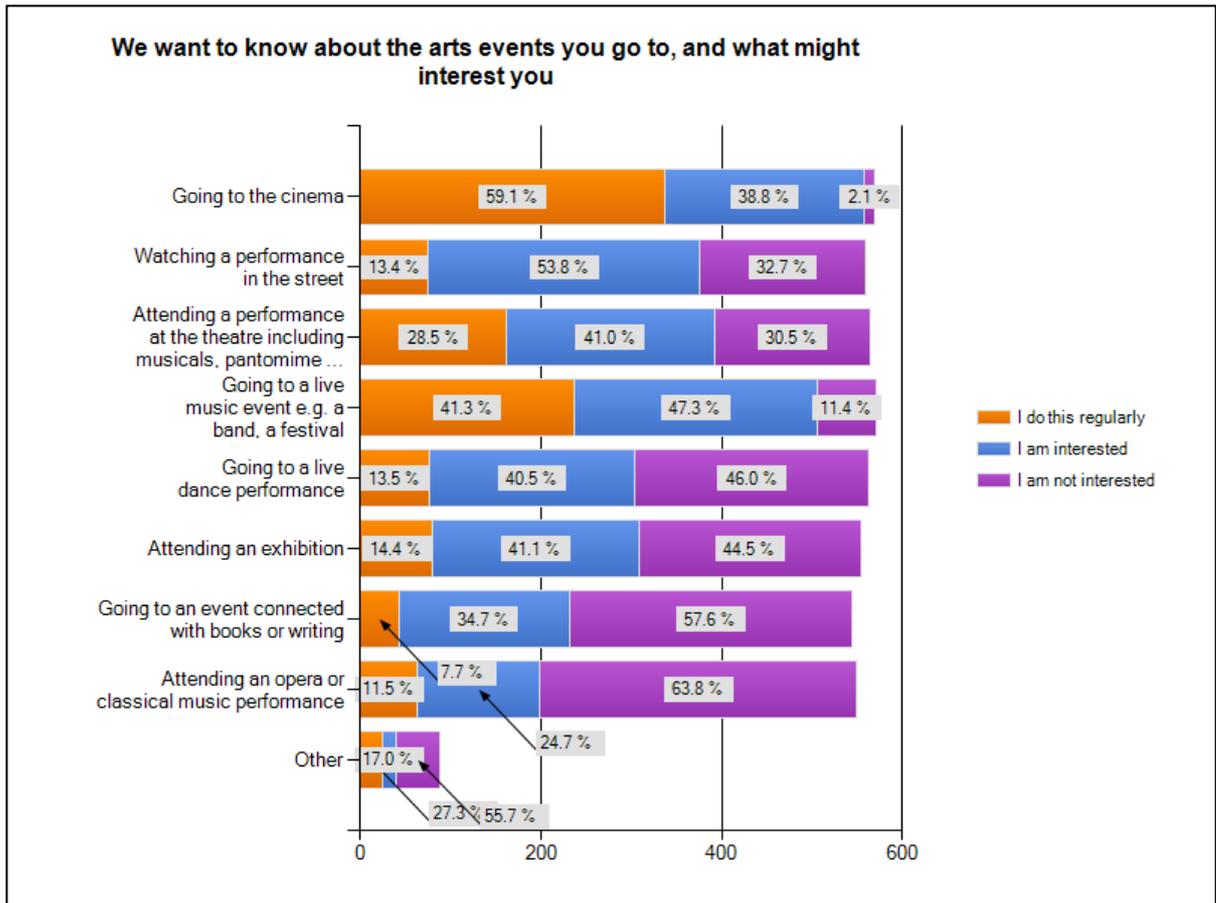
This shows the activities that young people do most regularly are using technology to make art, music or animation (50%), reading for pleasure (41.4%) and playing a musical instrument (36.8%). The activities they are least interested in are DJ-ing (71.8%), writing stories (53.4%) and having dance classes/lessons (49.2%).



*564 answered

This highlights that the top three places that people take part in their activities are **in the home**, in **school/college/university** or at a **friend's house**. This matches with the age group of those who have completed the survey.

The other responses provided could either be placed in the existing categories above, or were sports activities such as swimming clubs.

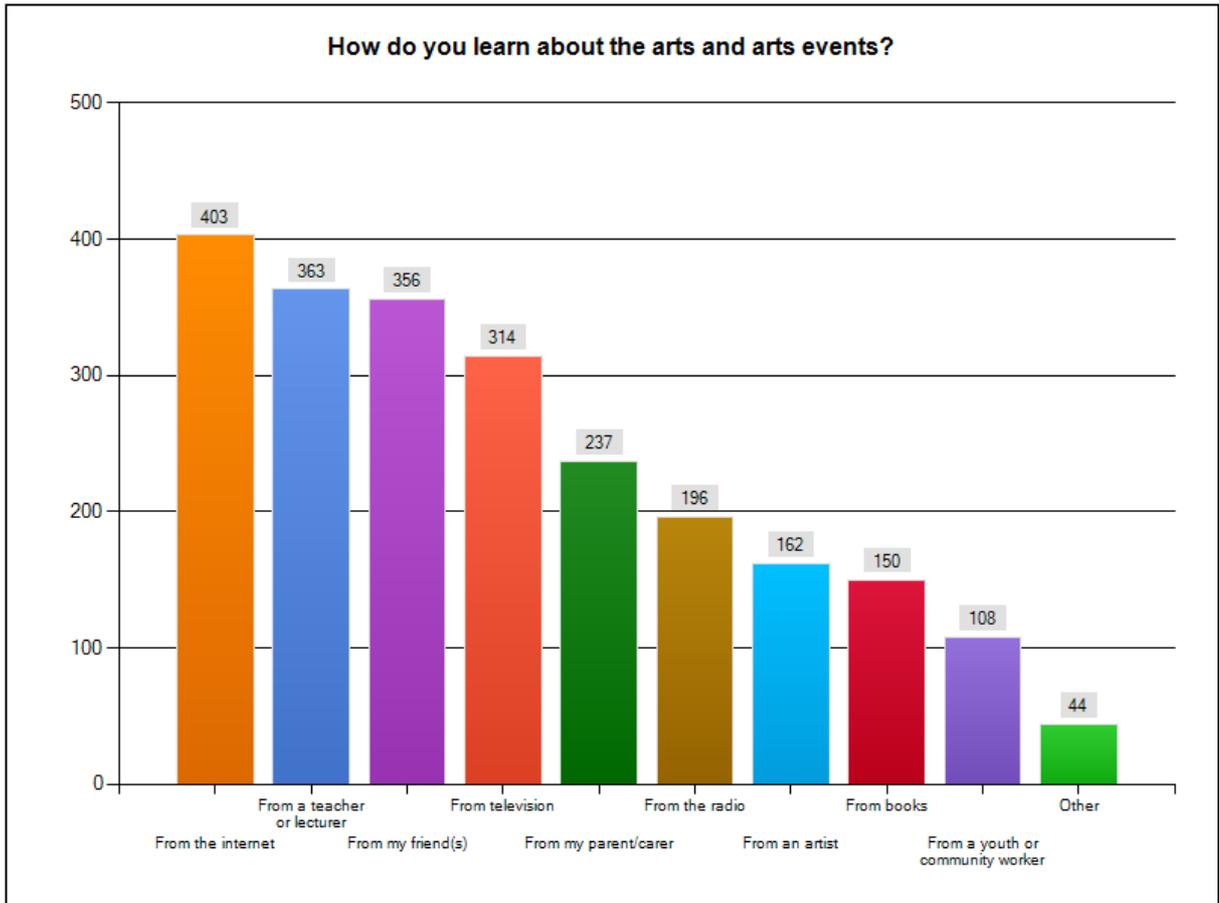


*575 answered

The arts events they go to most regularly are going to the **cinema** (59.1%), going to **live music events** (41.3%) and attending performances at the **theatre** (28.5%). Those they are least interested in attending are an **opera/classical music performance**, those connected with **books or writing** and going to a **live dance performance**.

The other responses provided could either be placed in the existing categories, or were:

- Sports activities
- Fashion shows
- Comedy shows
- Street art
- The circus
- Model-making events



*556 answered

This highlights that the top three sources of information on the arts for young people is the **internet**, from a **teacher or lecturer** and from **friends**.

The additional responses provided could either be placed in the existing categories, or were:

- Print media (newspaper, magazines, leaflet, and brochures)
- Social media
- Arts venues and organisations
- Different arts networks that people were part of

Barriers

This question was to start to find out what stops young people from taking part in the arts, and respondents were asked to choose their top three reasons.

The strategy is all about getting more young people involved with the arts, so they need to know what's stopping you from trying something new! Here are some ideas – think about the three that are most relevant to you, and put them in order for us (1=most important, 3=least important)

Answer Options	1	2	3	Rating Average	Response Count
I'm just not interested	94	25	38	1.64	157
I want to do other things in my spare time	95	104	70	1.91	269
It's difficult for me to get to (or get into) the place where the activity happens	72	83	51	1.90	206
It costs too much	106	91	62	1.83	259
I don't have enough information about what's happening	50	72	84	2.17	206
I don't have friends to go with	50	61	59	2.05	170
I think I would feel out of place, or not welcome	37	53	83	2.27	173
Other	18	8	21	2.06	47
If you ticked 'Other', please tell us more about them:					47
answered question					534
skipped question					75

When choosing the biggest barrier, **cost** got the highest response and also rated highly for those choosing their second biggest barrier. However, **wanting to do other things in their spare time** was the most popular second choice answer. When choosing their third barrier **not having enough information about what's happening** was the top response.

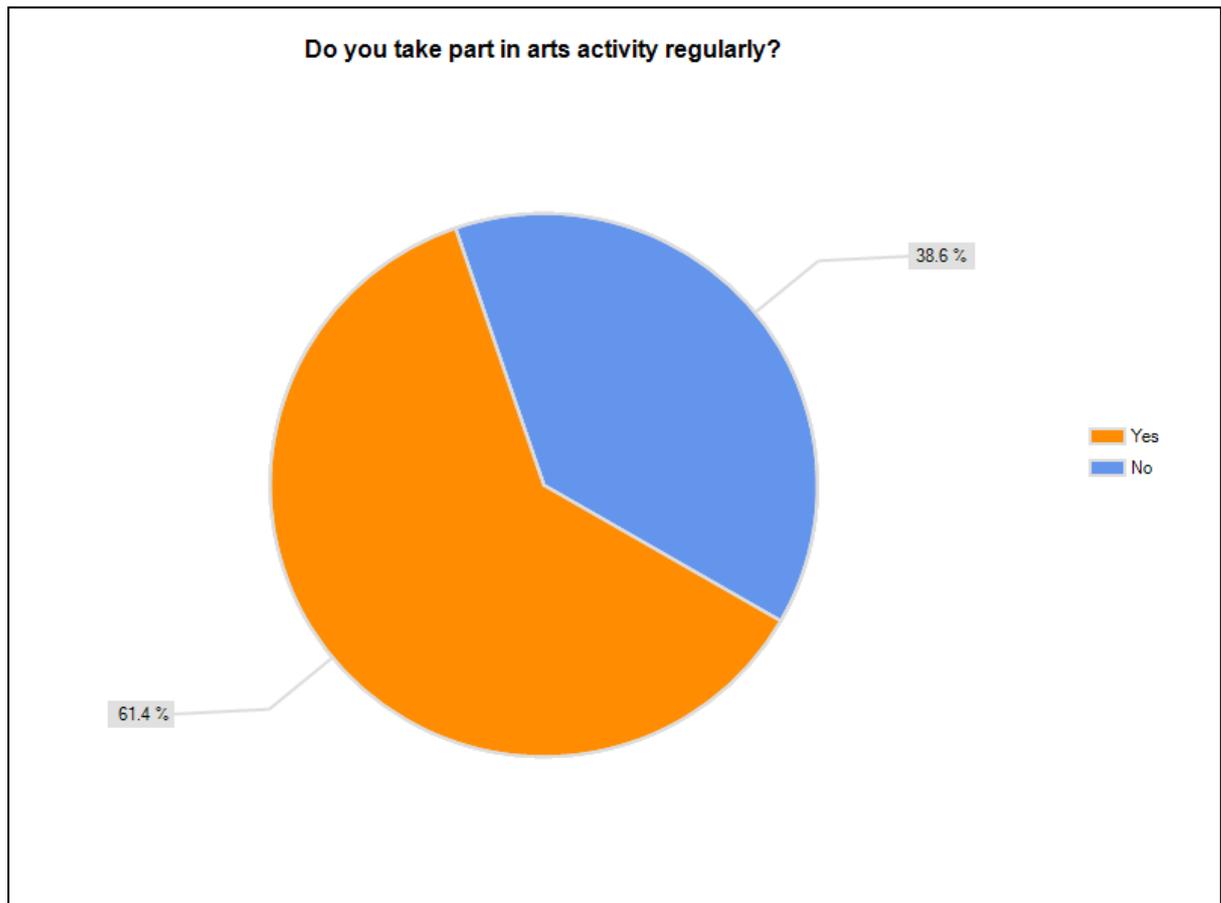
Other barriers identified could either be added to existing categories, or were due to **time constraints** and a **lack of available opportunities**.

We then asked those who 'just weren't interested' to explain why and the responses related to:

- Other priorities
- Time commitments
- Negative perception of the arts
- Laziness

Impact of Arts Activities

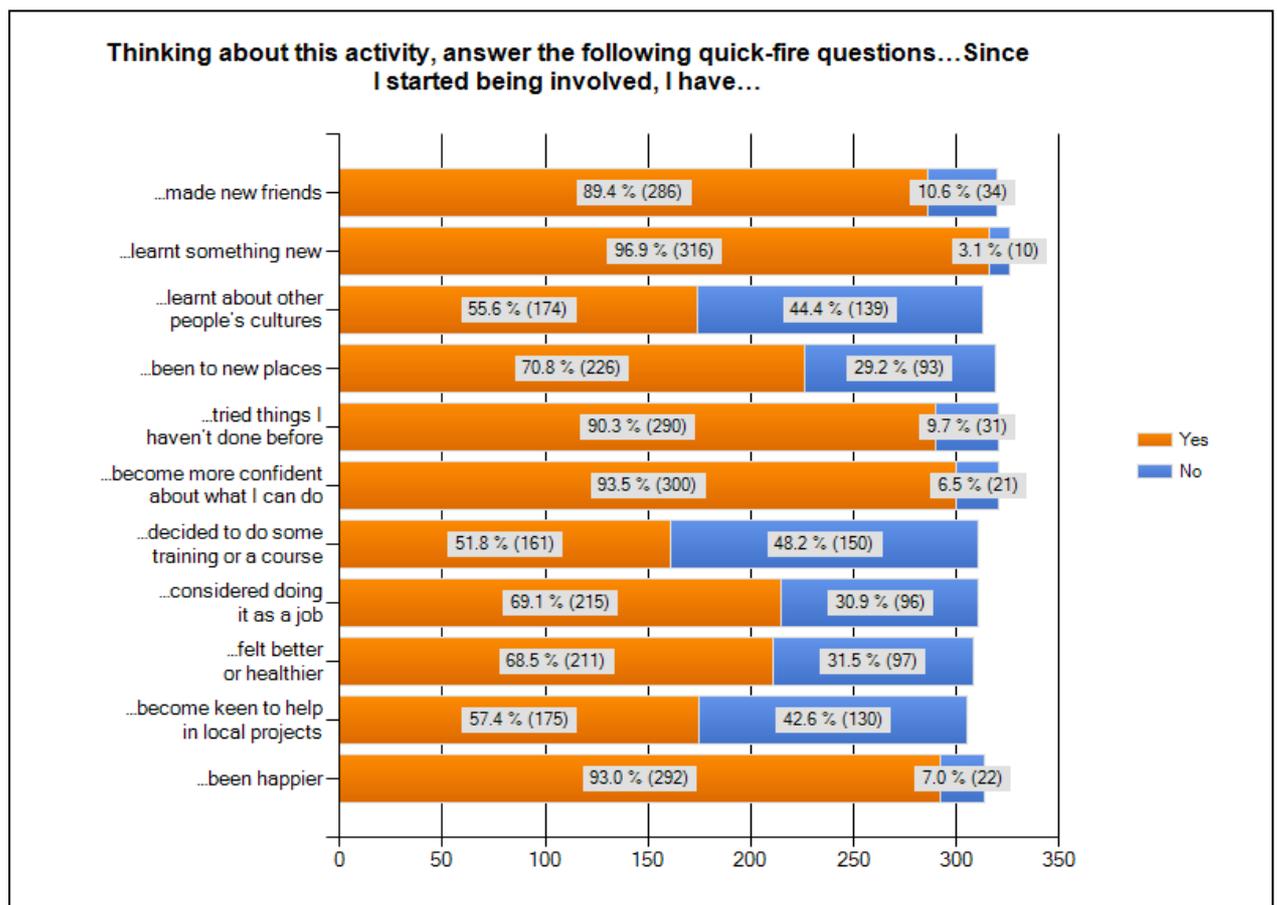
We were keen to find out if young people took part in arts activities regularly, and if they felt that it had any impact on their lives.



*560 answered

The majority did take part in arts activity regularly (the definition of 'regular' was purposefully left open for interpretation by the individual) and their favourites, or ones they did the most were:

- Theatre/Drama – performing and attending
- Music, including playing musical instruments, playing in bands, orchestras
- Drawing/Painting
- Singing, including in choirs
- Dance
- Filmmaking



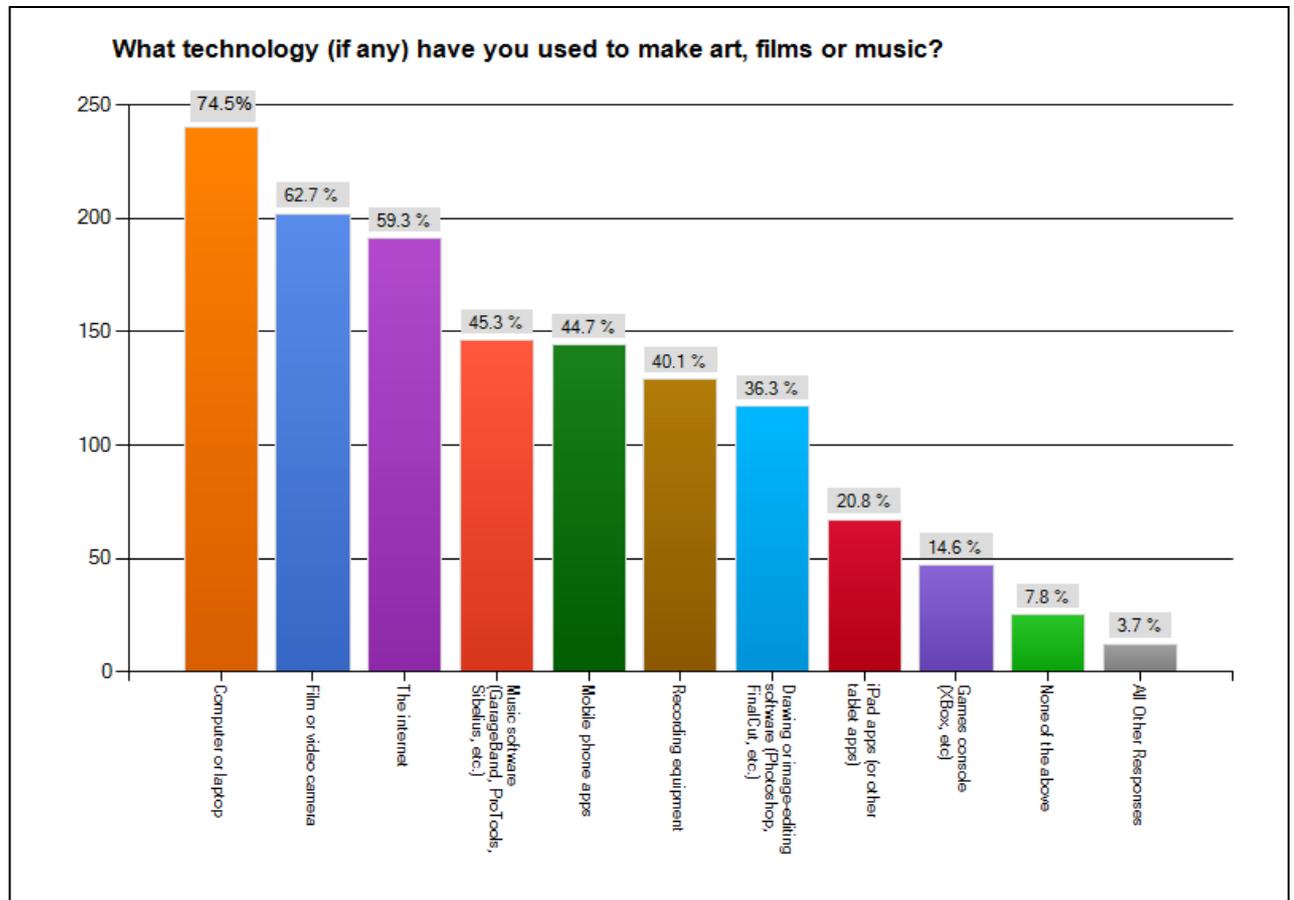
*334 answered (this question was missed if respondents answered no to previous question)

Each response elicited a more positive than negative answer highlighting that their involvement in the arts has, on the whole, had a more beneficial impact on their life with **learning something new** (96.9%), **becoming more confident** (93.5%) and **being happier** (93%) receiving the most responses.

Deciding to then go to do some **training or a course** (48.2%), **learning about other people's cultures** (44.4%) or becoming keen to **help in local projects** (42.6%) were the aspects of their lives they felt were least impacted by their involvement in the arts.

Technology

This section aimed to find out how young people view technology in the arts now and the role it may play in the future.

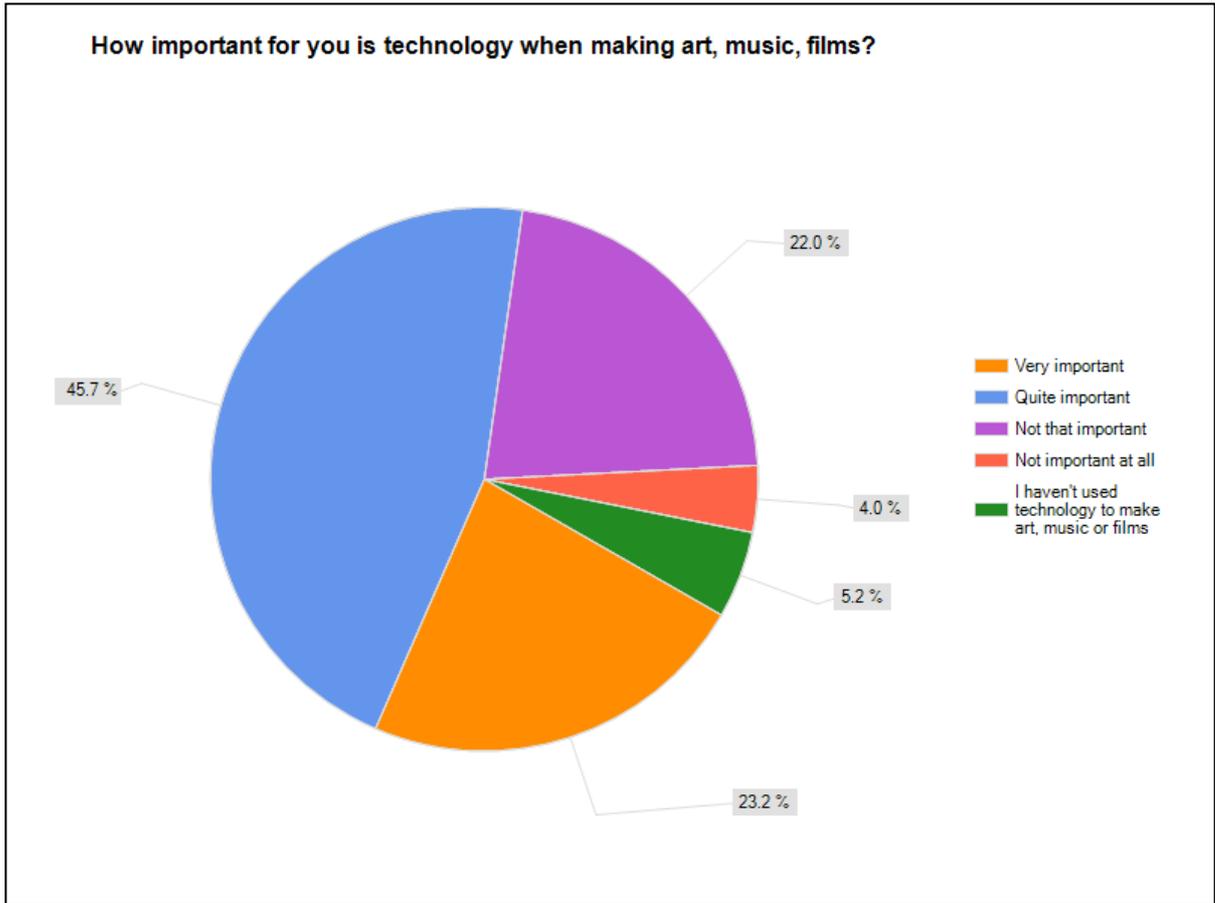


*322 answered (this question was missed if respondents answered no to question about regular arts activity)

The first question in the survey was around arts activities they were most interested in and using technology to make music/art/animation received the highest response (50%) which already shows an interest in the use of technology. This question highlights that using **computers/laptops** (74.5%), **film/video camera** (62.7%) and the **internet** (59.3%) were used most commonly to help young people make art, films and music.

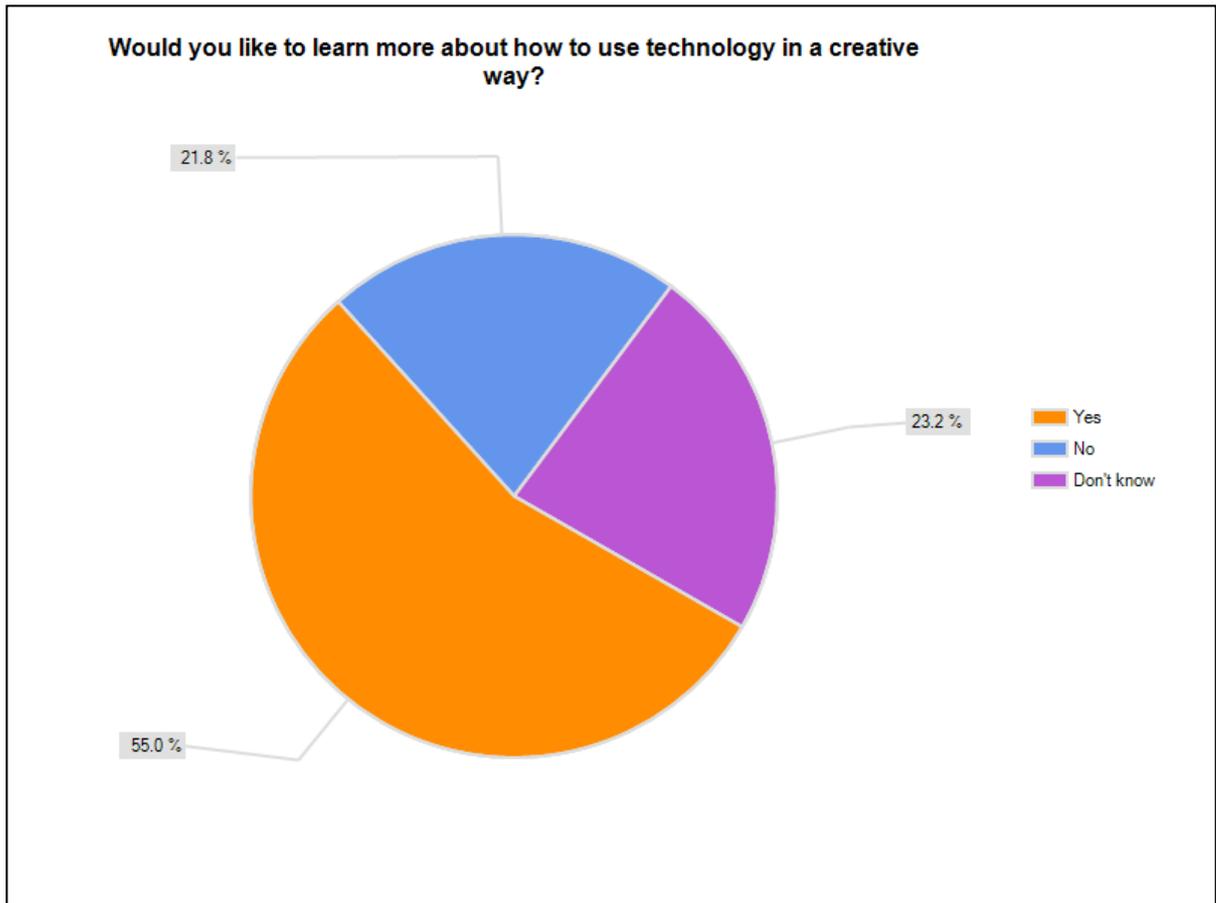
Other responses were:

- Smart phones
- Tablets
- Different software packages.



*328 answered (this question was missed if respondents answered no to question about regular arts activity)

This suggests that 68.9% thought that technology was either very or quite important when making art, music or films and 31.1% thought it that it was either not that important or they did not use it.



*518 answered

We then asked if they could imagine how technology will be used in the future within the arts, and the responses given related mainly to much more advanced equipment (computers, phones, video cameras, games consoles etc...) and packages which will produce higher quality end products(3D/4D), and the increased use of multi-media.

There were some concerns about technology being used too much, where people may forget about the more 'traditional' ways of being creative, and this is highlighted below:

"I just hope technology will not replace talent and natural ability in the arts."

"I think it will end up being the most common way of creating art, which I think is kind of sad: technology is undoubtedly useful but shouldn't take over the arts completely."

"Technology is already huge in terms of arts and creative industry. I use it a lot in the production of music and to a lesser extent, the publishing of photography. I think we'll see technology allowing creativity and arts become more accessible to more people for a smaller cost, which is obviously a fantastic thing. My only worry is that technology overtakes the artist and real, genuine hard work is overshadowed by 'man with laptop'".

There was also a lot of excitement about the prospect of technological advances and how it will help the arts and young people's involvement in it.

"I can imagine camcorders which pick up smells and things like that. So if in a short film there is a locker full of sweaty socks, you will smell sweaty socks."

"It will come to a point where technology is integral to all arts activity because children are growing up surrounded by new technologies and this will inevitably affect all future art productions. It won't be a question of whether to choose to integrate technology in work but rather how – what is possible?"

"I think that making all forms of art will be a lot easier, and that more people will have the tools to do it. Maybe this could give young people who would have otherwise been unable to afford the mediums necessary or unaware of how to get and the use them, an opportunity to release their full creative potential."

"As technology becomes more accessible to people, I can see a hybrid of conventional music and computer music coming together much more often, as it opens up a realm of sounds yet unexplored, and to be pioneers of that age is very exciting."

Gaps

We wanted to find out what gaps in the arts there were locally for young people. A range of different activities were highlighted, as was making sure that they are different things for all ages of young people. Their responses related mainly to:

- Dance groups/classes
- Film making/production
- Art and craft classes
- Drama groups
- Music lessons
- Live music events
- Exhibitions

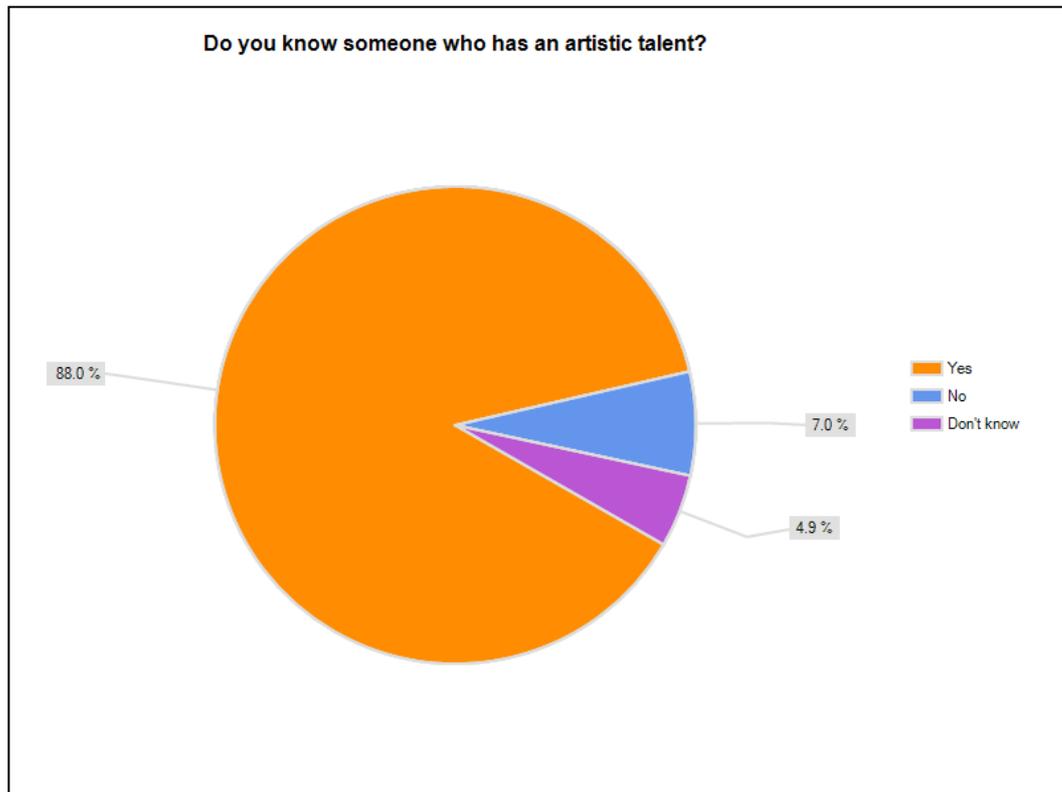
As well as specific arts activities, there were many comments about having enough community spaces and facilities for a range of different activities to take place.

"A space or event for emerging artists from all disciplines to come together, network with each other and build connections to collaborate so it's more accessible to create multi-disciplinary work."

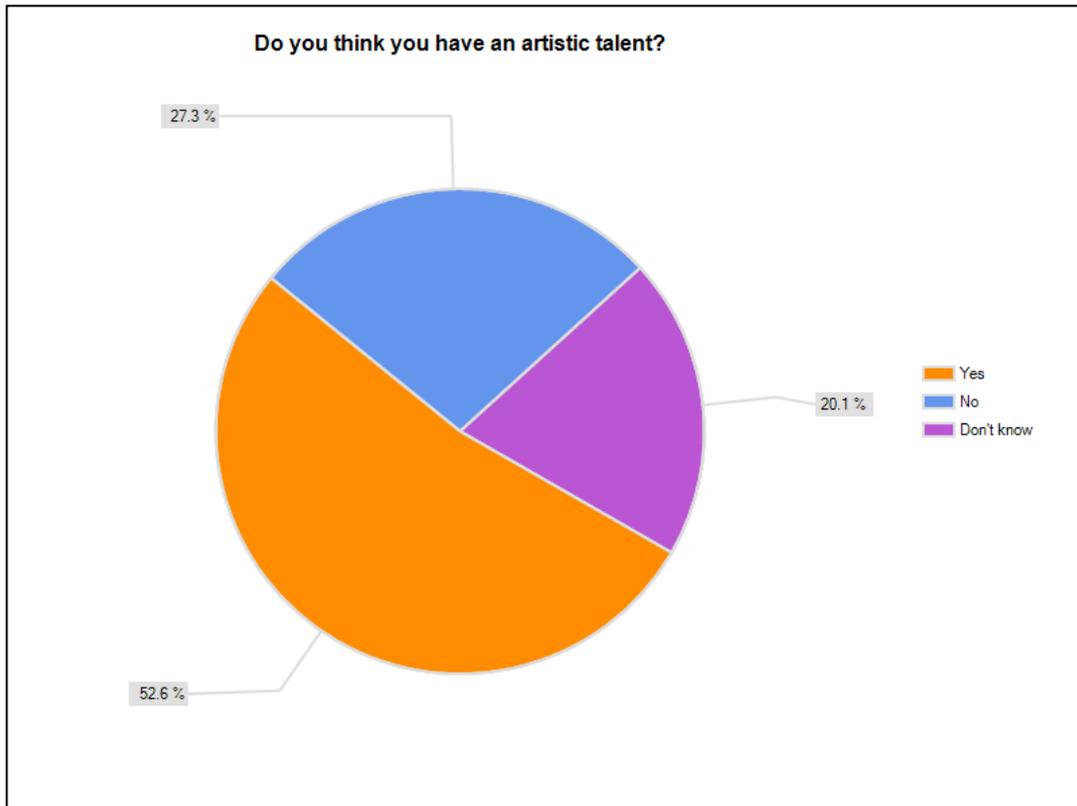
"Needs to be more places to perform live, or perhaps more opportunity for people to record their material. Having a live music venue for both live musicians and DJs would be a brilliant addition to our area, or even across Scotland, and would mean musicians could integrate with likeminded people across the country."

"A low cost, safe space for people of all ages, backgrounds, wealth's and abilities to come together and create art. I would love a community 'hub' or centre to be opened for my band to rehearse in, a space for photography (studio/editing suite) and space for thinking, idea development and general socialising. There are so many talented young people throughout Scotland and centres like these would allow us to progress as individuals and learn more about our chosen arts. Now I sound like some sort of curriculum for excellence robot."

Talents

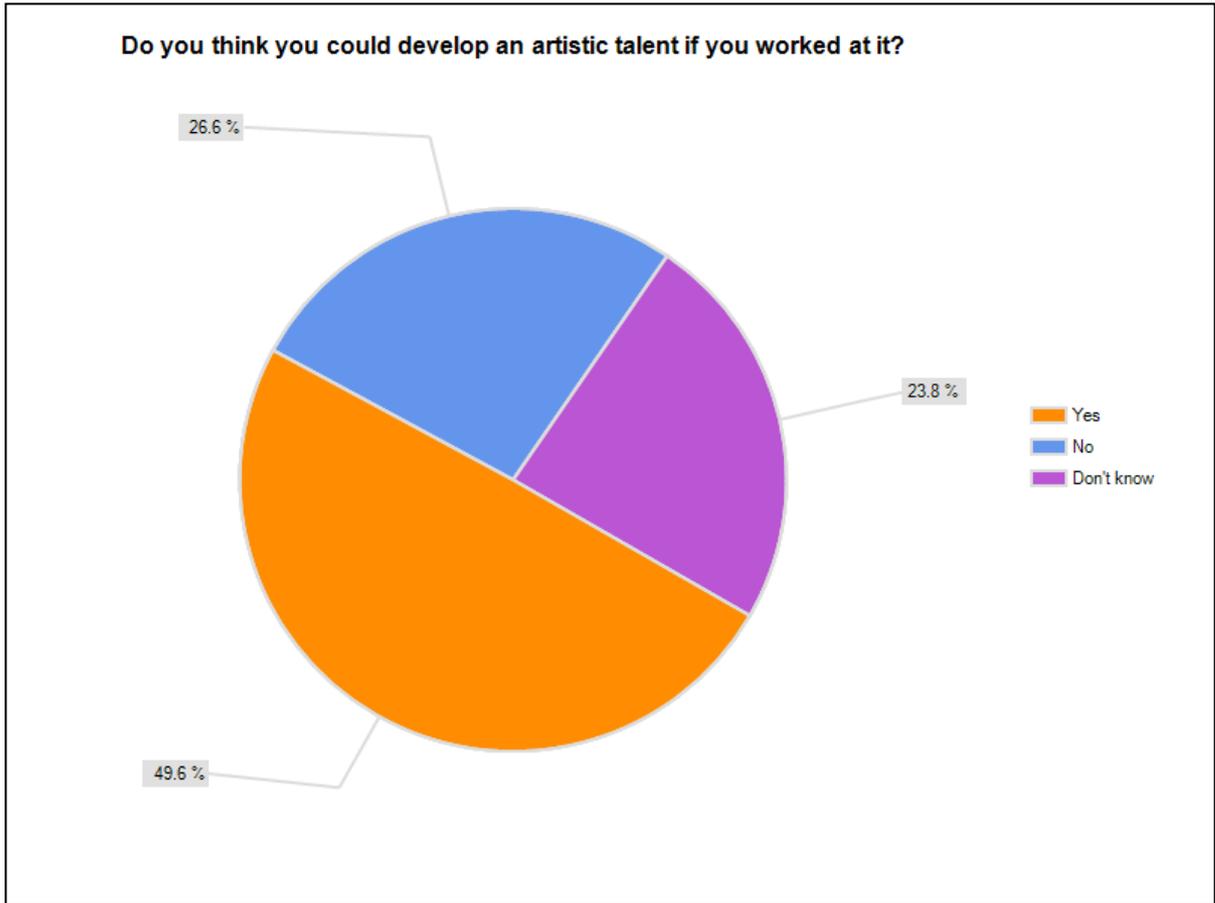


*527 answered



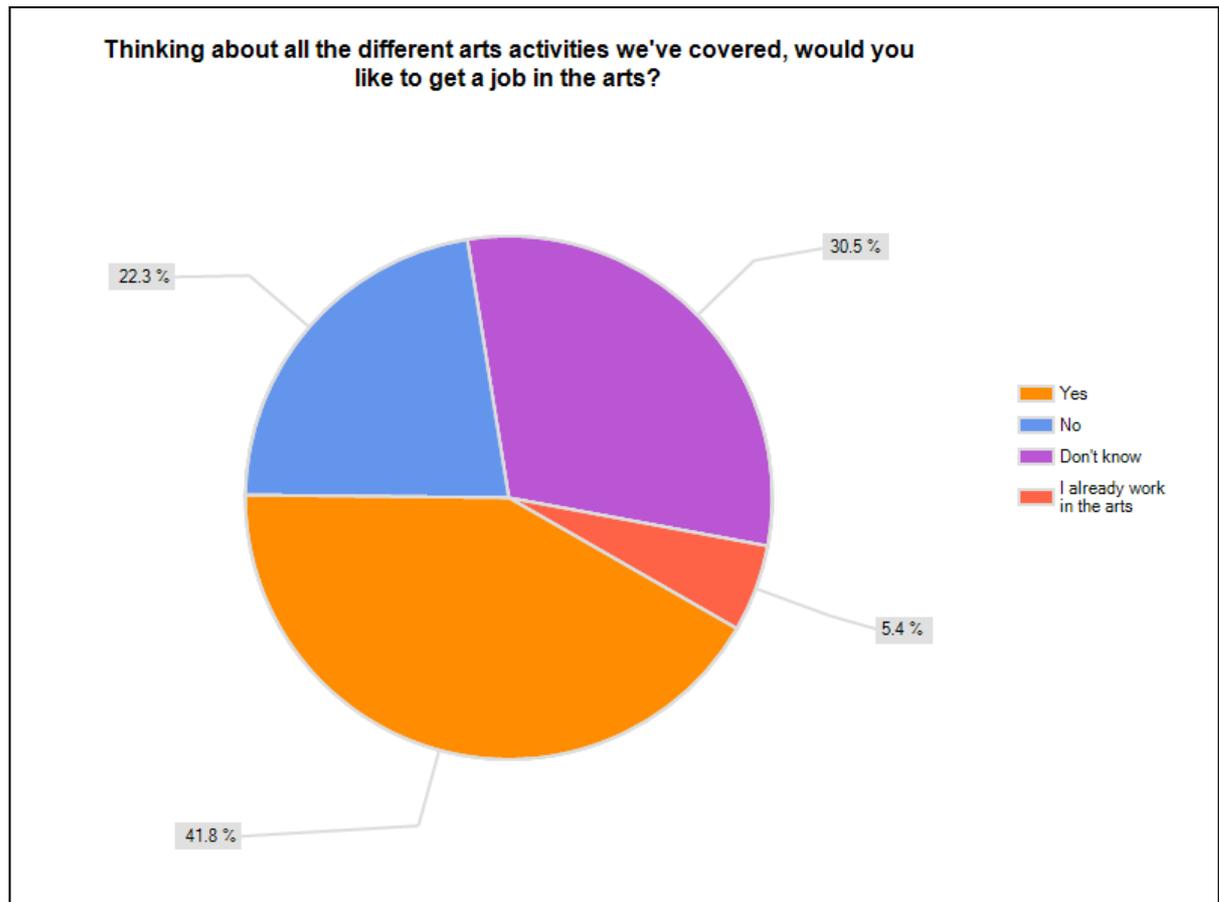
*527 answered

These responses show that more people know someone who has an artistic talent rather than thinking they have it themselves.



*248 answered (this was only answered by those who answered no or don't know to having an artistic talent)

Aspirations



*502 answered

Just under half of the respondents (41.8%) stated they would like to get a job in the arts while 52.8% either did not want to or were unsure. Only 5.4% (27 people) already had a career in the arts. However as the majority of those who completed the survey were of school age this is not surprising.

The final question we asked was about what Scotland would be like if it was the best place in the world for young people and the arts. This elicited a number of responses (333) which can be classed into these main themes:

Inspiring, Better and Happier place

It would inspire me to go further in thinking I could do this as a job

Brighter and happier

Utter bliss

More diverse activities

Classes, community projects, performance, exhibitions, lots of publicity to let people know what's going on

Every facility would have something creative on that would suit all tastes and the public would appreciate that work goes into the final product of all the courses, workshops and concerts instead of thinking that it all happened by magic with little input

Classes, community projects, performance, exhibitions, lots of publicity to let people know what's going on

Recognised internationally

Being seen as innovative and supportive to grass roots organisations. Being renowned for showcasing this globally and at home

It would be amazing because Scotland would be famous for something more than haggis

It would be good because more people will come to Scotland which means more money for Scotland and you can meet people from other places

AMAZING. Scotland as a hub of young artistic expression would put Scotland even more so on the map

More opportunities to learn new skills and increase confidence

Amazing! I think that a lot more people would have a lot more confidence in themselves. Also it would make everyone feel needed not just academically

It would be a Scotland where young people could fulfil their creative abilities without restrictions; whether it is money, support, facilities or other limiting factors

Lots of classes and people being trained and experienced before they leave school with their creativity so that they know that they have a talent and know that they can do what they love when they leave school without being trapped by dogma!

More funding opportunities

More funding available to allow everybody the chance to develop artistic talents easily with a larger range of activities to suit a large range of different talents. This should include local recording studios that could be used by youths at a discounted rate and more classical music events and workshops

More studying and career opportunities

I think Scotland would need to have a lot more Universities for studying the arts as down in England there are many places and artists tend to be looked upon better if they have come from a university

This would be great for Scotland as it is really hard to get a job in the arts in Scotland. More people are moving to places like London

A place where a career in the arts is encouraged and viable rather than just some crazy dream, where it is taught and properly appreciated in schools and taken seriously

More opportunities for young people and undergraduates to become involved in the arts – a more accessible pathway into careers in the arts – especially in festival or community arts programmes

Almost the same as now but if people (especially school teachers) understood that for some people, the arts are more important to their futures and more accessible than academic subjects

Removing negative perceptions of the arts

A society without the common stigmas surrounding classical and jazz music, and so called 'high art'. I think cultural perception and stereotype is the main reason for lack of involvement of young people in the arts (especially music). Young people are not interested in something they can easily recognise as having a negative label

Having a positive impact on young people

Less young people in trouble as more of them will be taking part in activities that they enjoy

Giving young people the opportunity to realise their talents. Getting them involved in activities and projects that they are passionate and excited about. Engaging young people through the arts to give them goals, a sense of ambition and achievement

Final thought...

It would be a place where everyone has the chance to do anything creative. Acting, singing, dancing, art, playing instruments, scriptwriting, film making, editing, directing there are endless creative things out there! It's time to get up and do everything we dream of! The future is now!

Summary of Survey Results

The survey results provide us with a lot of useful information on young people and the arts. They highlight the role that technology plays now in the arts, and how this will progress in the future. Within the survey 50% said they use or would like to use technology to make music, art or animation more so than any other option. Additionally, 55% stated they would like to learn more about how to use it in a creative way although some concerns that technology could overshadow the arts.

The home and educational settings (school/college/university) were the places young people took part in arts activities the most, which highlights the important role that families and teachers/tutors play in supporting young people to be involved in the arts.

A number of barriers to involvement in the arts were identified with cost, conflicting priorities and lack of information considered the most relevant to young people.

Those who took part regularly in arts activities (61.4%) identified a number of positive impacts from taking part with learning something new being the top response (96.9%).

Although a number of gaps in current arts provision were identified, there was a positive outlook for the future in terms of making Scotland a great place for young people and the arts.

Stage one participative workshops

This section of the report details the findings from the participative workshops. The purpose of the workshops was to discover what the participants thought of:

- Perceptions of Arts activities
- Arts at a local level
- Barriers to getting involved in the Arts
- Employment opportunities in the Arts
- Making Scotland a leader in Youth Arts

Perceptions of arts activities

What does 'the arts' mean to you?

We were interested in finding out what comes to mind when young people think of the arts or artists (in the broad sense) and the answers that came

through can be categorised under *performing activities, practical activities, personal skills* and *perceptions*. There was significant cross over amongst the different groups with dance, music and drama being the most common responses throughout all of the workshops.

Performing Activities

- Dance
- Music (including orchestra)
- Drama
- Theatre
- Acting – including Film/TV
- Singing
- Street performance
- DJing
- Mime
- Some sports – Ice Skating
- Food – creating and sculpting dishes

Perceptions

- Expression
- Thoughts/Feelings
- Using colours
- Communities and traditions coming together

Personal Skills

- Being creative
- Style
- Talent
- Patience

Practical Activities

- Drawing/Painting
- Pottery
- Sculpture

- Game design
- Fashion Design/Styling
- Hair Styling/Make up design
- Photography
- Writing – books, poems, calligraphy
- Backstage – set design, carpentry, lighting, sound
- Sightseeing – museums, galleries
- Tattooing

Creative Scotland produced a list of different activities that they mean by 'the arts' (full list can be seen in Appendix C) on which we sought the participants thoughts, specifically if they agreed with the activities highlighted and if they thought there was anything missing.

There were two activities that almost everyone did not regard as being part of the arts and they were:

- Reading for pleasure
- Attending a film at the cinema

They thought that reading could never be considered as being an arts activity as it did not take any effort on the individual's part, and the same was thought of for attending a film at the cinema. However there were some who thought that if it was part of a film festival, which they considered part of the arts, then that was different. Simply going to the local cinema to watch a new Hollywood release was not regarded an arts activity.

The other activities that the groups disagreed with being part of the arts were:

- Going to the ballet
- Going to another live music event
- Going to an event connected with books/writing
- Attending a play
- Attending an opera
- Attending an exhibition
- Going to a pantomime
- Watching a street performance
- Making something in crafts
- Using a computer to create original arts works

The vast majority of them are based around *attending, watching or going to* an event, and groups felt they related to the appreciation of the arts rather than an arts activity. They did not view this as the same as participating in the activity with one participant stating that involvement in the arts is about “creating it not consuming it” and that having a talent was necessary for the arts so attending something was not showing talent. However there was an alternative view that “observation counts if you’re learning something”, and some did think that attending an event might give people inspiration to join the arts and take part more so were still important.

The areas they felt should be considered part of arts, because they require talent and creativity, but were not mentioned by Creative Scotland were:

- Fashion Design/Styling
- Beauty – Hair/Make Up
- Backstage – lighting/sound etc...

Who gets involved in ‘the arts’?

Perception of the arts is not simply about different arts activities but relates to the age of people who take part so we were interested in their thoughts about people’s involvement in the arts at different ages. Creative Scotland had previously done some research on this and discovered that 16 – 24 year olds took part in the arts more than other age groups: 25 – 34, 35 – 44, 45 – 59, 60 – 74 and 75+.

When asked which age range they thought would be more likely to participate in the arts the vast majority identified the 16 – 24 year old age range, which was also the demographic that encompassed the majority of workshop participants. There was a consensus that people do and should take part in the arts at all ages but that perhaps the range of activities that people participated in would change as they got older. Many felt that regardless of age, people should keep trying new things as tastes change and develop throughout life.

A range of different reasons were given for why people of different ages would or would not participate in the arts which can be viewed below:

Participation in the arts

16 – 24 years old

- ✓ More energy and higher fitness levels to be involved in livelier activities such as dancing

- ✓ More likely/interested to try new things as at that age people are still finding out about themselves
- ✓ More likely to embrace change, be experimental
- ✓ More committed
- ✓ More encouragement from others to do so
- ✓ More influenced by their family background/culture to do so
- ✓ More opportunities/activities with funding for youth groups and those available through school/college/university
- ✓ Could develop an interest into a career at this stage
- ✓ More time – less outside commitments

25 – 34 years old

- ✓ More time to get involved because they will have finished school/college/university
- ✓ More likely to attend concerts than be 'active' in things
- ✓ More money to take part as more likely to be employed
- ✓ Have the maturity to understand things better
- ✓ More life experience so would have a wider interests
- ✗ Starting families so have less time

35 – 44 years old

- ✓ Children might be older so have more time to take part
- ✗ Too busy working
- ✗ Little time due to raising families

45 – 59 years old

- ✓ Grown up children so have more time to take part
- ✓ More likely to have a 'mid-life crisis' so want to do more things to make them feel young

60 – 74 years old

- ✓ More time to get involved as more likely to be retired
- ✓ Might be grandparents so likely to be doing things with their grandchildren
- ✓ Social aspect to the arts for this age group – seeing friends, ballroom dancing

75+ years old

- ✓ More time to take part if they're fit
- ✓ More likely to go to museums
- ✓ Involved in more hobby based activities
- ✗ Might struggle to get out and about
- ✗ Less likely to be comfortable sitting down for long periods so watching performances would be difficult

Overall, the groups felt that young people were more likely to be involved in the arts as it is actually easier for them than the other age groups. They felt there were more opportunities for them to do so, more time to do them and they were at a stage in their lives where they are more likely to want to get involved in new things. One participant thought it was important to for young people to be involved in different activities "before their X box kills their brain".

A range of groups felt that there was a level of snobbery attached to the arts and those who take part in it, however the notion that art should be for all ages and people definitely came through the discussions.

Personal experience of the arts

When talking about their own experiences of the arts this varied amongst the different groups. Some were already directly involved either through drama/theatre/dance groups or studying within the creative industries whilst many others did not consider themselves to be currently involved in the arts, or their involvement was fairly limited. However one common theme was being involved in arts activities at school (either now if still in school or previously when they did attend school).

When we asked if they had worked with 'artists' before the majority spoke about dance, music, drama and art teachers at school but those currently involved in the arts out with school spoke about drama, music and dance teachers in a theatre setting as well as composers, musicians, back stage teams, events management teams, photographers, design companies and computer design companies.

The groups were asked to think about the artists they had worked with and to tell us what they were like, if there were characteristics that came to mind. This resulted in many different attributes which are detailed below.

Eccentric	Talented	Imaginative	Unique
Weird clothes	Different	Reserved	Enthusiastic

Creative	Inspirational	Happy	Awesome
Good at what they do	Spontaneous	Build up confidence	Welcoming
Praise if	Non-judgemental	Thoughtful	Interesting
Youthful	Tormented	Efficient	Flamboyant
Emotional	Confident	Motivated	Pretentious
Laid-back	Fulfilled	Full of angst	Ambitious
Loud	Free-minded	Passionate	Driven

Although some of these words/phrases appear to contradict themselves (reserved and flamboyant) they were all used to describe 'artists' in the general sense so differences are based on the individuals that they worked with. When talking about building up confidence one of the participants said their drama teacher always says – "just do it, face your fears" which encouraged them. Those who were part of a group went on to say that attending the group was a very positive experience and was somewhere they felt accepted by everyone - staff and other students. This was important as they thought their perceptions of the arts determined by the people involved as well as the activities themselves.

The students studying computer arts/game design all said that they had worked with existing artists in their field of study to gain inspiration and work experience.

Arts at a local level

We were keen to find out what the young people thought about arts opportunities in their local area and whether there was someone in their area who could help them to access opportunities. The groups that were currently involved in different arts activities (six out of the 12 workshop groups identified) all thought that there were already quite a lot of opportunities available to them but they admitted that their knowledge of this could be because they were already active in the arts. They felt that a lot of the time it was not simply about there being a lack of opportunities available, but about lack of awareness of what was available to participate in. Many thought that schools had an important role to play in promoting the arts to pupils and in inspiring them to get involved.

However the groups that did not feel that they were involved in the arts felt strongly that there was a

Many thought that schools had an important role to play in promoting the arts to pupils and inspiring them to get involved.

Young people who lived in or near cities and towns would benefit more than those living in more rural areas.

definite lack of opportunities for them in their local area. There was a general concern that local community centres and halls were closing down, and these were often the facilities that housed arts activities at a local level resulting in less being able to take place.

All of them thought that cities and large towns had more available arts opportunities than more rural areas so young people who lived in or near cities and towns would benefit more than those living in more rural areas where transport was considered a real issue. This is discussed in more detail in the 'Barriers' section.

The group in the Young Offenders Institution all said that they wanted to do more arts based activities as there was so little for them to do during their rec (free) time and they were always bored. They said many of the girls spend a lot of their time drawing (often in the walls of their room which is prohibited) and wanted more opportunities to do this somewhere they were allowed to. Some had developed a real talent for drawing and wanted to be able to do more of it to keep busy. During the session one girl spelled out a word to the facilitator and the others commented that in six months she would not be able to spell anything because "you'll be brain dead with boredom".

When we asked all the groups if there were any specific new arts activities that they would like to see in their area there was a consensus that there were a lack of certain opportunities for young people more widely and these were:

1	Places to practice/rehearse music, dj skills etc...
2	Open Mic nights for under 18's – cover a range of different arts
3	Film making/editing, including animation
4	More free or affordable opportunities
5	Taster sessions before committing to something – "try before you buy"
6	Dance classes for teenagers – many for younger children and not age appropriate
7	After/Out of school activities
8	More courses in the arts, to include fashion and backstage activities like sound engineering, lighting etc..., at school/college/university

Barriers to getting involved in the arts

Creative Scotland highlighted a piece of research²⁵ carried out for the Scottish Government which highlighted potential barriers to people taking part in the arts. The main ones were:

- Worried about feeling out of place
- Not having anyone to go with
- Lack of interest
- Lack of information
- Poor or no transport to get there
- Perceived cost
- Wanting to do other things in spare time

We asked the groups whether they thought these barriers were relevant to young people and if there were any other factors that might stop young people from taking part in the arts.

From the discussions the main barriers they identified as being most relevant to young people were, in ranked order:

- **Cost** and **Poor Transport**
- **Lack of information** and **No time to get involved in activities**
- **Lack of interest and Peer Pressure** and **Not having anyone to go with**
- **Lack of confidence**
- **Worried about feeling out of place**

When talking about cost this related to the cost of activities as well as transport to get there, and one group specifically mentioned the cost of courses with the Scottish Youth Theatre. They said that the courses they had looked into attending, especially during school holidays, were simply too expensive and not an option for them to attend. They were also unaware of many of the funding programmes that they could apply to that would help cover some of the costs.

²⁵Chamberlain et al., *Children's Participation in Culture and Sport* (Edinburgh: Scottish Government, 2008).

Poor transport was considered a big problem for those in more rural and isolated areas so would hinder young people living in these areas from taking part.

Most felt that that there needed to be more promotion of what arts activities are available, and how to get involved in them. They all thought that there was probably more going on than they knew about so more information and promotion in different places would help. The lack of time was brought up by most of the groups and there were a number of things that took up their time including studying, working and family commitments. This last point was particularly relevant for those caring for a member of their family as they felt that they had less free time than their friends to get involved in different things.

When talking about a *lack of confidence* and *worried about feeling out of place* they spoke about similar things – “fear of failure”, “feeling out of place”, “not fitting in”, “feeling intimidated by other participants” and “being judged by others”. However, there was acknowledgement by some that this can depend on what the activity is and how it is perceived by others.

The issue of peer pressure was part of a recurring conversation amongst the groups with many saying they were more involved in the arts when they were younger but once they became a teenager they became more conscious of what their friends were doing and what they thought of them. Therefore if their friends were not involved in arts activities they were less likely

There is often a choice between friends over talent and in a lot of cases friends win.

because they did not want to be different. One participant from Raploch stated she had been part of a dance and drama group until she was 14 years old but then stopped because all her friends were “going out and having a laugh” and she wanted to be with them. She said that there is often a choice between friends over talent and in a lot of cases friends win. However most of them admitted that if a person is really dedicated to something they will do it regardless of what other people might think, and find ways of getting through potential barriers.

An additional barrier that was highlighted by the young people from minority ethnic backgrounds was their family and culture. Although their parents supported them taking part in the dance group they were also very protective, especially with the female members, and were not happy with them being out late or unchaperoned so it made rehearsing and performing hard for them to. Ultimately it limited their involvement with the group.

Employment opportunities

We wanted to find out what young people thought about employment opportunities within the arts and creative industries, if they knew anyone who currently made money from an arts activity and how they view a job in the arts as being a practical career.

Creative Scotland provided a series of facts about the creative industries to highlight to the groups to see if they were surprised with any of them. The facts were:

- The UK has the largest creative industries sector in Europe
- The UK has one of the world's largest music industries
- The creative industries in the UK makes over £16 billion annually
- The creative industries sector in Scotland employs 64,660 people

None of the groups were particularly surprised by the amount of money made within the creative industries in the UK and the amount of money it made as they thought that the UK had a worldwide reputation for this, although some of those currently studying within the creative industries questioned where the £16 billion was made as it was not obvious to them. They certainly did not feel that it was distributed throughout the UK.

The groups were all surprised by the number of jobs within the creative industries in Scotland and felt that it was much higher than they would have expected, especially in proportion to the whole population. Some of the groups who were not in education or employment said that they and their friends were all struggling to get jobs so were surprised that this many employment opportunities were available within one industry. They also thought that many of the jobs within this industry would require formal qualifications which would make it harder for them get but that there was the potential to get involved in a voluntary capacity which would at least give them some useful experience.

Although participants were glad that this number of people were already employed within the sector some were worried about their future employment opportunities as so many jobs were already taken, and had concerns about saturating the job market. However, the creative

industries currently employs 1.87% of the population who are of working age (16 – 64) in relation to the total population²⁶.

Careers in the arts

When asked about people they knew who made money from an arts activity they all knew someone, although those who were currently involved in the arts knew more people already making a living from it than those who were not. They all mentioned different art/music/drama teachers from school and those studying within the creative industries spoke about their tutors and lecturers.

Those who were already involved in the arts spoke about staff they work with in their respective groups and activities like drama, dance and music teachers, production managers and musicians, as well as family members (usually parents) who worked in that area. Other jobs mentioned across all the groups where they knew people who did them were:

- Playing in a band
- TV Producer
- Make-up Artist for TV
- DJ
- Making jewellery
- Choreographers

Members of the theatre group in Perth are involved in a peer education scheme within their group where the senior members help to run workshops with younger groups and are paid for this. We spoke with those who delivered the workshops and those who received it and both felt they benefitted from this. Those who ran the workshops really enjoyed being able to further develop their own skills and pass on their experiences to younger members, and the younger ones enjoyed learning from more senior members as they were in the position that they wanted to progress to so were well respected and taken seriously.

Is a career in the arts for you?

When this question was asked there was quite a clear divide between those who were currently involved in an arts activity and those who were

²⁶Annual Report of the Registrar General of Births, Deaths and Marriages for Scotland 2010 156th Edition, August 2011

not. All of those who had considered a career in the arts were already involved at some level, with some already studying for a qualification within it (Media Studies, Computer Arts and Computer Game Design). Most of the groups who said they had not considered a career in the arts were also not currently involved in arts activities (those who are looked after and accommodated, not in employment or education, young carers, young offenders, those living in areas with high levels of deprivation and those in large urban areas). The exception was those attending a school for young people with moderate/complex learning needs. They were all currently involved in a school theatre production but did not want to pursue it as a career as they had other ambitions, although they greatly enjoyed the experience.

Those currently studying for a relevant qualification within the creative industries spoke about specific jobs such as a journalist, writer, film maker, animator, art editor, games or graphic designer and a concept artist for video games and were studying in order to be able to do these jobs. Not everyone who said they would like to work within the arts had taken steps towards doing so. For many it was something they really enjoyed doing and in an "ideal world" would make a living from but thought it might not be realistic, so would look to study non-arts based qualifications at college or university or work in a different field with arts remaining as a hobby. One member of the drama group in Perth thought that a career in the arts "could make you or break you".

"A career in the arts could make you or break you."

There were some concerns that careers in the arts were not very secure and actually quite stressful due to competitiveness for work, long hours and little money. This was attributed to what many described as 'more traditional' arts activities such as theatre and dance, and 'newer' arts activities within the digital world (e.g. computer game design and development) were seen as having more profitability, stability and longevity. However, some studying computer art/game design said they experienced pressure from their parents not pursue a career in the arts as they felt that was not stable enough. The students viewed this as a lack of understanding on their parent's part and found it frustrating.

Scotland as a leader in youth arts

Creative Scotland wants Scotland to be the best place in the world for young people and the arts, so wanted to find out what they think needs to happen now in order for that to become a reality. The discussions were based around four main themes:



Accessibility

The groups all felt that it was important to have more arts activities that are based locally as they felt that most took place in larger towns and cities, so young people living outside of these areas were missing out. Those who did not live in towns and cities thought that community facilities were continuing to close down which meant that available spaces for arts activities at a local level were being reduced. They felt that local communities needed to have appropriate arts spaces in order for activities to be able to take place so this needed to be addressed.

Transport was also raised here, both in terms of cost and accessibility. For those who need to use public transport to get to different activities and venues, the cost was considered a real barrier so reducing the cost was considered a necessary change. They also thought transport links to rural and isolated areas needed to be improved (especially in Shetland) with more frequency of services as this would enable more young people to be able to take part in more activities.

The cost of taking part in activities was considered a real issue for young people generally and all of the groups spoke about an increase in free opportunities, and those which were more affordable to young people. This ranged from specific courses with the Scottish Youth Theatre to music lessons and art classes. However there was a recognition that subsidised activities still had to be paid for somewhere so thought an increase in financial support, by way of grants and funding to youth organisations, to let more young people from all backgrounds take part in the arts was vital. There was also the view that in the current economic climate creative arts activities were the first to go and this view needed to change.

In the current economic climate, creative arts activities are the first to go and this view needed to change.

Education

All of the groups discussed the role that that schools should play with young people and the arts and felt that more could and should be done. There was the view by those interested in the arts that creative arts based subjects should have more focus in schools and be considered as important as 'primary' subjects such as Maths and English. They thought that creative arts based subjects (art, music, drama) should have better resources in all schools and that they are currently not equal to those in other subjects. Some believed that introducing these subjects into the curriculum earlier might help to ensure they are not viewed as less important.

Increasing the number of studying opportunities within school was also considered a necessary change. The group in Shetland said that there is currently only one high school on the island that offers Standard Grade Drama which places huge limitations on the number of young people who can study it. Providing more opportunities in school, and more emphasis on creative arts subjects, was considered necessary in order for Scotland to become a world leader in the arts for young people.

The groups also felt that improving studying opportunities should continue in further and higher education with more courses and places in colleges and universities. The media studies students said that many more people applied to the course than there were spaces suggesting a high level of interest for the course. If more courses were made available then this would address the obvious desire for places.

Those currently studying for a qualification within the creative industries all said that although more courses/places should be made available, it was also important to better manage the expectations of students in terms of what they can use their qualifications when they finish as they felt this was not always clear. Promoting the commercial side of the arts would also help as people could see what potential careers there are in

the arts and how they can get started in that area. This should be highlighted in schools so that when young people are choosing which subjects to study there are more relevant options for them if a career in the creative arts is something they would like to pursue. Many of the groups felt that currently there is not a clear enough link between some subjects and courses, and what those qualifications can be used for.

Those from the youth theatre group in Perth discussed the peer education programme that they are involved in and how much all members benefit from it, so felt that this model should be rolled out amongst other groups, in schools etc... in order to get more young people involved in the arts. As peer pressure had been discussed as a barrier to young people taking part in the arts they thought that peer education might help to redress this in some cases.

The unique identity of Scotland

Many of the groups felt that recognising what is unique about Scotland was important and something that young people could relate to. The group in Larbert felt that Scotland is recognised as the home of comedy and that this should be promoted more throughout the whole country, and not limited to the Edinburgh Fringe Festival which is famous for comedy acts.

Scotland is recognised as the home of comedy and this should be promoted more.

Even though many of the groups spoke about attending festivals such as T in the Park and Belladrum some said they would like more traditional festivals to celebrate Scotland's cultural heritage. Although they suggested having more of these festivals and events they did recognise that better promotion of existing ones should be improved as they knew that some would take place without them hearing about it. They thought that Visit Scotland had an important role to play with this and that smaller, local events should be highlighted more widely. This could help boost Scottish tourism as well as getting more people involved. Additionally, bringing more famous and 'big name' artists to Scotland might encourage more young people to get involved.

The groups who are currently involved in performing arts thought that there should be more opportunities for them to perform throughout Scotland, and potentially throughout the world. They strongly believed that these opportunities for young people would help Scotland's international reputation with the arts and young people.

One participant thought that Scotland gaining independence might be a positive step forward as it "puts more of a stamp on Scotland" as a country in its own right so there could be potential for more emphasis on

being Scottish and what that means in terms of the arts e.g. comedy, Scottish music and dance.

Embracing Change and Diversity

Whilst there was support amongst the groups for what they considered more traditional 'arts' there was a recognition that in order to get more young people involved it was important to recognise diversity within the arts. The groups who did not consider themselves to be involved in the arts said that there needed to be arts activities which they felt were more relevant to young people today using digital methods and technology like DJing.

"We just need to harness and nurture raw talent."

When discussing different types of arts activities, street performing was considered an artistic activity and the groups included busking in this category. Many felt that the attitudes to busking need to change making it easier for it to take place. For many people, not just young people, busking was one of the few opportunities for them to perform and promote their activity so this should be supported rather than stopped or hindered. They felt it was important to try and remove as many obstacles preventing young people from taking part.

"Support what we're already doing, encourage us and showcase our work and our achievements."

One of the participants spoke about their experiences of arts in general and felt that other countries they had visited appeared to embrace different and new arts such as computer arts, performance art, visual art, and this was something that Scotland should also aim to do. They specifically mentioned visits to Berlin and Copenhagen and the difference they found in attitudes to the arts. They thought that the population were more open to recognising many different forms of art as part of 'the arts', so attitudinal change is needed in Scotland to be more accepting of the broad range of the arts.

The final points raised when thinking about making Scotland a world leader for young people and the arts relate to providing support for all young people in all areas of the arts, regardless of what these are.

Summary of Stage One Participative Workshops

The young people who participated in the workshops were from a range of different backgrounds with varying levels of involvement in the arts, but all of them had clear ideas about what they thought the arts were. They could be broken down into performing activities, practical activities, personal skills and perceptions. They also identified additional areas which

they felt should be included in the arts which were Fashion/Styling, Beauty and Backstage work.

There were discussions around the differences between appreciating the arts and participating in them with most thinking that participation needed to involve talent and creativity. They thought that although young people were probably more likely to be involved in the arts than other age groups, they felt strongly that people of all ages should be involved in the arts.

Some of the young people were studying towards a qualification in the creative arts in order to have a career in it but many of the others did not view it as a stable or secure, even if it is what they would like to do in “an ideal world”. Although there was an interest in it by those already involved in the arts they thought the more practical thing to do would be to continue being involved in the arts as a hobby and pursue an alternative career. Those who were not involved in the arts had never previously considered a career in the arts.

The groups identified a number of barriers to young people taking part in the arts with the most commonly discussed ones being cost of taking part and poor transport. They felt that addressing these barriers was essential in order for Scotland to be recognised as a world leader for young people and the arts, as well as focussing more on accessibility of the arts, the role education has to play, celebrating the unique identity of Scotland and embracing change and diversity.

Follow-up participative workshops

The purpose of the follow-up sessions was to provide an update on how the young people’s contribution has helped to shape the draft strategy and to seek their views on the recommended headline actions.

In order to let the young people know how their feedback from the stage one workshops had helped to shape the strategy, Creative Scotland helpfully produced a document which clearly stated the young people’s feedback and the resultant action that was taken to reflect this in the strategy document. This document was shared with the young people participating in the follow-up workshops. It should be noted at this stage that not all the participants in the follow-up workshops had taken part in the stage one workshops due to some young people not being available or having moved on to pastures new. However, the opportunity to gather additional feedback from the participants at the follow-up stage was used.

The *Time to Shine* strategy document clearly lays out a range of specific actions which Creative Scotland aims to deliver and achieve in the first

four years. These were used as a focus for the discussions with the groups.

In terms of the overall description of the term “youth arts” used in the strategy, participants were happy with this description and felt they understood it well and what it refers to.

All participants thought the development of a new agency responsible for the development of youth arts (Youth Arts Development Agency) was a good idea. The Abertay group felt the agency should take an innovative approach and needs to have a professional, career driven outlook.

Overall the Youth Arts Ambassadors and Youth Arts Champions initiatives were received positively. There was general agreement amongst all participants that attitudes and perceptions of youth arts need to change and Ambassadors need to have credibility and status within the sector. In terms of the Champions, a number of participants felt there would be issues in terms of young people’s capacity, particularly time and commitment. There needs to be clear incentives for young people to take part and the young people themselves should be inspirational, but also “real”, and who have the time, energy, enthusiasm and commitment to attend school assemblies, university open days, conferences, events etc to promote and challenge the perceptions of youth arts. The Pilrig Park Group felt it was important that young people have their say in relation to the arts and thought the Ambassadors and Champions were good ways for making this happen.

Many of the participants taking part in the follow-up sessions weren’t clear initially as to what the Youth Arts Access Commitment actually meant and who would have responsibility for ensuring the commitment is enforced. However, when probed further, the majority were supportive of the ambition behind the commitment, particularly since barriers to young people’s participation in opportunities are usually transport and cost. The participants from Shetland felt the commitment would be a good idea for young people living in rural communities where transport and cost are often a problem, whilst the group from Pilrig Park in Edinburgh said they would be more likely to participate in arts related activities and opportunities if they were free, or at least not so expensive. The Edinburgh group were particularly supportive of a commitment which would help to break down barriers to participation, and which would allow young people with additional support needs to participate more effectively. They were also clear that they would want to see young people working with Creative Scotland to produce the commitment in partnership.

The idea of a Scottish Youth Arts Week was felt to be a good idea which would help to raise awareness and challenge perceptions. The participants

from Abertay were strong in the opinion that the week should not be “a typical arts and crafts kids event” but would need to be a proper showcase event to demonstrate young people’s talents and raise awareness of youth arts to young people who may not usually participate in the arts. The group specifically cited the NEoN Digital Arts Festival as a good example of how such events can be run.

Again participants were very supportive of the ambitions for a National Mentoring Programme and this was one of the priorities that participants thought Creative Scotland should focus on, as well as the creative apprentices. Being able to work-shadow someone and observe what they do and how they work would be a great opportunity. However, some mentioned that care should be taken to ensure the experience is of a high-quality and a personal, one-to-one opportunity. It was also mentioned that it may be difficult to find people who have the capacity to provide mentoring opportunities. Creative apprenticeships were also seen as a priority, with apprenticeships being made available across a wide range of disciplines, as well as interdisciplinary collaborations being made available.

Feedback on the other initiatives was also positive, but the young people were particularly clear that the National Youth Arts Awards should not just be another youth awards programme, as there are already several of these but it should be a much better showcase opportunity for young people’s talent in both traditional and digital disciplines.

The young people were also supportive of the National Youth Arts Centre and voiced the opinion that Creative Scotland should look at existing or new spaces rather than building a brand new building. The Abertay group specifically mentioned the new V&A building in Dundee.

Summary

Overall the feedback on the strategy from the follow-up groups was positive, but it was clear that many of the ideas in the recommendations will need to be explored further. The groups had some interesting points for considering the future of the recommendations and if there was the opportunity they said they would like to be involved in developing the ideas further. The recommendations the groups thought were of priority were a Youth Arts Access Commitment, Youth Arts Champions and the development of more apprenticeships and mentoring.

Commentary and next steps

This consultation suggests a number of areas to be considered by Creative Scotland when developing the National Youth Arts Strategy:

- Perceptions of different arts activities and the people involved

- Addressing gaps in provision
- Overcoming identified barriers to taking part
- Potential employment opportunities in the arts with clearer links to education
- Role of schools in promoting the arts and supporting young people's involvement in it
- Impacts of the arts on young people

This work is the start of a dialogue between young people, Creative Scotland and Young Scot and will continue in the year ahead. A National Discussion Day will take place bringing together young people with policy-makers and opinion-formers (Scottish Government Ministers, Creative Scotland staff, industry professionals) to discuss the outcomes of the consultation process, the key questions and the future of youth arts in Scotland.

Additionally the youth steering group (supported by Young Scot) will continue to be involved on a longer-term basis, exploring the launch and embedding of the strategy going forward, as well as being involved in other areas, such as informing the development of the National Youth Arts Centre.

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Appendices

A Copy of National Survey

B Copy of Participative Workshop guide

C List of arts activities identified by Creative Scotland

Appendix A – Copy of National Survey

Youth Arts Strategy

Creative Scotland is the national body for the arts in Scotland and would like to help even more young people take part in the arts. To help them do this they're putting together a national strategy to make sure that everyone gets their chance to shine. To do this they need your help! Your views, your perspective and your voice are all important in shaping the strategy. So don't hold back - tell it like it is.

At the end of the survey you'll have the opportunity to be entered into a free prize draw to win a creative, artistic or cultural experience of your choice. How about a weekend pass for Belladrum? 10 hours free time in your local recording studio? A set of DJ-ing lessons? An art class of your choice? A cinema pass for a year? We'll work with you to make sure you get a prize that best reflects what you like to do or want to try! so get thinking!!

About you:

Are you: Male Female Prefer not to say

What age are you?

What is your local authority?

If you know it, what is your postcode?

Do you consider yourself to have Additional Support Needs?

Yes No Prefer not to say

Participation & Attendance

1. We want to know what you do, and what you are interested in (Tick all that apply)

	I do this regularly	I am interested	I am not interested
Reading for pleasure			
Playing a musical instrument or writing or recording music			
Painting, drawing, or making prints or sculpture			
Using technology (e.g. computer, iPad) to make art, animation or music)			
Making something (e.g. jewellery) in textile, wood, pottery, or knitting, sewing, etc.			
Writing stories, books, plays or poetry			
Having dance classes, lessons, or workshops			
Rehearsing and/or performing in front of an audience, e.g. play or choir			
Creative photography			
Making creative films or videos			
DJ-ing			

2. Tell us where you take part in these activities (Tick all that apply)

	Please tick
School /College/University	
Home	
Friend's House	
Arts Venue (theatre, cinema, arts centre, etc.)	
Community Venue (community hall/centre, church hall, etc.)	
At work – it's part of my job	
Other (please tell us)	

3. We want to know about the arts events you go to, and what might interest you (Tick all that apply)

	I do this regularly	I am interested	I am not interested
Going to the cinema			
Watching a performance in the street			
Attending a performance at the theatre including musicals, pantomime or puppetry			
Going to a live music event e.g. a band, a festival			
Going to a live dance performance			
Attending an exhibition			

Going to an event connected with books or			
Attending an opera or classical music			
Other (please tell us)			

4. How do you learn about the arts and arts events (tick all that apply)?

	Please tick
From an artist	
From a teacher or lecturer	
From a youth or community worker	
From my parent/carer	
From my friend(s)	
From the internet	
From books	
From television	
From the radio	
Other (please tell us)	

Barriers

5. The strategy is all about getting more young people involved with the arts, so we need to know what's stopping you from trying something new!

Here are some ideas – think about the three that are most relevant to you, and put them in order for us (1=most important, 3=less important)

	Top three things that stop me from trying something new
I'm just not interested	
I want to do other things in my spare time	
It's difficult for me to get to (or get into) the place where the activity happens	
It costs too much	
I don't have enough information about what's happening	
I don't have friends to go with	
I think I would feel out of place, or not welcome	
Other (please tell us)	

6. If one of the reasons is that you're just not interested, we'd be really keen to hear the reasons why:

.....

.....

Impact of Arts Activities

7. Do you take part in an arts activity regularly? Yes No

8. Think about the different arts activities you do regularly, and choose your favourite (or, if you don't have a favourite, choose the one you do most). What is it? Remember, we just need one answer!

.....

.....

9. Thinking about this activity, answer the following quick-fire questions...

Since I started being involved, I have...	Yes	No
...made new friends		
...learnt something new		
...learnt about other people's cultures		
...been to new places		
...tried things I haven't done before		
...become more confident about what I can do		
...decided to do some training or a course		
...considered doing it as a job		
...felt better or healthier		
...become keen to help in local projects		
...been happier		

Technology

10. What technology (if any) have you used to make art, films or music?
(Tick all that apply)

	Please Tick
Film or video camera	
Mobile phone apps	
iPad apps (or other tablet apps)	
Computer or laptop	
Games console (XBox, etc)	
Music software (GarageBand, ProTools, Sibelius, etc.)	
Drawing or image-editing software (Photoshop, FinalCut, etc.)	
The internet	
Recording equipment	
None of the above	
Other (please tell us)	

11. How important for you is technology when making art, music, films?

- Very important
- Quite important
- Not that important
- Not important at all
- I haven't used technology to make art, music or films

12. Would you like to learn more about how to use technology in a creative way?

Yes

No

Don't know

13. Looking ahead, can you imagine how technology will be used in the future when making art, music or films?

.....
.....

Gaps

14. If you could make one new arts activity happen in your area, what would it be?

.....
.....

Talents

15. Do you know someone who has an artistic talent?

Yes

No

Don't know

16. Do you think you have an artistic talent?

Yes

No

Don't know

17. Do you think you could develop an artistic talent if you worked at it?

Yes

No

Don't know

Aspirations

18. Thinking about all the different arts activities mentioned above, would you like to get a job in the arts?

Yes

No

Don't know

I already work in the arts

19. Creative Scotland want Scotland to be the best place in the world for young people and the arts. Can you describe for us what you think that would be like?

.....
.....

20. Thank you for taking the time to answer these questions. If you want to be entered in the free prize draw please enter your email address here:

.....

Appendix B – Copy of Participative Workshop guide

Youth Arts Strategy – Workshop

Aim

Creative Scotland is the national body for the arts in Scotland and would like to help even more young people take part in the arts. In order to do this they're putting together a national strategy to make sure that everyone gets their chance to shine, so want to speak to young people across the country to find out their views. The unique perspectives of young people will help shape the strategy.

Key questions to be answered are:

- What does 'the arts' mean to you?
- What stops you from getting involved in arts?
- What support do young people need to pursue their talent in the arts?
- What new activities would you like to see in your area?
- How can we make Scotland the best place in the world for young people and the arts?

Young Scot

Young Scot is the national youth information and citizenship agency, supporting young people across Scotland aged 11 – 26 to make informed decisions and choices, and to access opportunities. We do this through a variety of information channels including books, magazines and online services such as the national youth information portal for Scotland – **www.youngscot.org**. Young Scot currently has 400,000 members and a network across all 32 Scottish local authorities through the Dialogue Youth initiative.

Preparation and Resources

- Flipchart paper and pens
- Evaluation chart
- Activity Cards
- Age Cards
- Barriers list
- Post its
- Consent/Voucher forms
- Vouchers

	Activity	Materials	Time
1	Introduction to Young Scot		
2	Session Outline <ul style="list-style-type: none"> • Introduction to the topic • Activities to take place • Confidentiality 		
3	Ice breaker *will depend on group		
4	Perceptions Key question – When you think of the arts, or artists (like musicians, writers, painters, dancers, actors, sculptors – broad sense of ‘artist’) what do you think of? – write on post its Has anyone worked with an artist (at school, club, project)? What were they like? Here are some activities that Creative Scotland mean by ‘the arts’ (put on wall or table) – have we missed anything out? Anything you didn’t expect? Here’s some research about people who take part in the arts. Have a look at these age groups – which age group do you think takes part the most in the arts? (get them to stand at the age group they think is correct - *16-24*) Did you expect that? Why?	Post it notes, pens Facilitator to note (flipchart/pens) Activity Cards Facilitator Age cards	

<p>5</p>	<p>Infrastructure</p> <p>Think back to all of the activities you've just seen (cards) – if you could make one new arts activity happen in your area what would it be?</p> <p>Are there places where you live that you can go to get involved in the arts? Is there someone in your area to help you learn about the arts?</p>	<p>Facilitator to note – flipchart/pens</p>	
<p>6</p>	<p>Barriers</p> <p>Here are some reasons that people have said that they don't take part in the list (show list). How important are each of these to you? Which is the most important reason?</p> <p>Is there anything missing? – add to the list.</p>	<p>Barriers list (on flipchart or individual cards)</p> <p>Flipchart/pens</p>	
<p>7</p>	<p>Economic</p> <p>Did you know that the UK has the largest creative industries sector in Europe and one the world's largest music industries? The creative industries in the UK makes over £16 billion annually and did you know that 64,660 people in Scotland are employed in the Creative Industries?</p> <p>Is that a surprise to you?</p> <p>Do you know anyone who makes money from an arts activity?</p> <p>For example:</p> <ul style="list-style-type: none"> • Playing in a band • Being a roadie/stagehand • Making a track on GarageBand and selling it online? • Making some jewellery and selling it? • Busking? 	<p>Facilitator to take notes</p>	

	<ul style="list-style-type: none"> Anything else? <p>How do you think someone can make a living from the arts?</p> <p>Key question – have you ever thought about earning your living from an arts activity?</p> <p>(*idea from this question is to find out how they view the arts as a practical career)</p>		
8	<p>International</p> <p>Key question -</p> <p>Creative Scotland want Scotland to be the best place in the world for young people and the arts – what needs to happen for that to become a reality?</p> <p>What would that look like?</p>	Facilitator to take notes	
9	<p>Feedback/Evaluation</p> <p>Ask participants to complete evaluation wall</p>	Evaluation wall, pens, post-its	
10	<p>Finish</p> <ul style="list-style-type: none"> Thanks participants for taking part Complete consent forms Complete voucher receipt forms 	<p>Consent forms</p> <p>Voucher receipt forms</p>	

Appendix C – List of arts activities identified by Creative Scotland

Activity cards

1. Reading for pleasure (but not newspapers, magazines or comics...)
2. Watching a performance in the street (like theatre, music, dance and circus in places like parks, streets or shopping centre)
3. Playing a musical instrument or writing or recording music
4. DJ-ing
5. Going to an event connected with books or writing
6. Painting, drawing, or making prints or sculpture
7. Attending a play, drama and other theatrical performance like a musical or pantomime
8. Using a computer to create original artworks, animation or music
9. Making something in crafts such as textile, wood, pottery, jewelry, knitting and sewing, etc.
10. Writing stories, books, plays or poetry
11. Having dance lessons
12. Rehearsing or practicing for a performance and/or performed or sang in front of an audience, e.g. play or choir (but not karaoke...)
13. Photography as an artistic activity (but not family or holiday 'snaps'...)
14. Making films or video as an artistic activity (but not family or holidays...)
15. Attending a film at cinema or other venue
16. Going to another live music event like a live band
17. Going to a ballet or contemporary dance or other live dance event
18. Attending an exhibition or visited a collection of art, photography, sculpture or crafts
19. Attending an opera or classical music performance

Appendix 8: Education and the Arts, Culture & Creativity: An Action Plan, 2010

Ministerial foreword

Learning through the arts and culture and creativity enriches education, stimulates imagination and innovation, and provides children with exciting and fulfilling experiences that they build on throughout their lives. We want to see more of that kind of activity experienced by more and more children and young people in every part of Scotland.

That is why, last December at Edinburgh University, we hosted a seminar for an invited audience from the culture and education sectors, to discuss what had been achieved since an event of the previous year for that audience, hosted by our predecessors. December's event provided a foundation from which to move the agenda forward.

Clear themes emerged from the discussions and presentations. These were about strengthening the skills base, mutual understanding and collaborations of educational and creative practitioners. We also focused on spreading good practice and finding new ways to increase awareness of high quality cultural and creative activity that could enhance teaching of the curriculum. Creativity is a vital element of a good education and the development of creative skills is crucial to the futures of our children and young people – while benefiting significantly Scotland's business and enterprise sectors. The culture and education sectors need to develop capacity to plan and deliver this together, using key tools such as Glow and integrating performance and expression to help build young people's confidence, achievements and skills for future life and work.

A report of the seminar was published earlier this year, summarising the ideas and themes that were discussed and shared. This Action Plan has been developed from that work. It targets key areas where activity is needed, providing a common basis for all involved to plan their contribution to a creative education sector, enabled in and through the arts and culture.

We commend this Plan to you. In the same spirit as "*Engage for Education*", views on it are welcomed from teachers, education

authorities, young people, parents, members of all branches of the cultural and creative community and any other people with an interest in this important aspect of education and development. As the first section explains, action to deliver the plan will be driven forward by key organisations including Learning and Teaching Scotland, and the new body, Creative Scotland, which should be regarded as an important partner to Scotland's education sector.

Fiona Hyslop

Minister for Culture and External Affairs

Mike Russell

Cabinet Secretary for Education and Lifelong Learning

Keith Brown

Minister for Schools and Skills

Background, rationale and governance

Background and rationale

In the last 18 months, two cross-sector partnership seminars involving the Ministers for Culture and for Schools, respectively, have taken place - in November 2008 and December 2009. The first of these celebrated the fruitful links between the culture and education sectors while the second focused on developing closer connections between the arts, culture and creativity and Curriculum for Excellence.

Reports were issued after each event - the most recent one in March 2010²⁷ - and these were circulated to attendees.

This Action Plan sets out a work programme around the key themes raised at the Education and Culture event in December 2009. These are structured in the Plan around 4 workstreams:

1. Develop vision for, and understanding of, the importance of developing creative skills in children and young people and the application of creative learning and teaching;
2. Build capacity, skills and expertise of learning providers and creative professionals to support creative learning and teaching;
3. Share information and good practice;
4. Develop a strategic approach to pathways for the enthusiastic and talented across lifelong learning and into positive and sustained destinations beyond school.

The arts, culture & creativity in education

The Action Plan focuses on collaborative approaches to improving experiences within the curriculum and resulting impacts on young people's achievements and career paths. As well as areas of new focus the Plan acknowledges the many models of good practice already happening in schools the length and breadth of the country and seeks to make more use, more effectively, of existing rich resources, expertise and experience in the wider cultural arena. It seeks to build on:

²⁷ See link to Report of December 2009 Seminar:
<http://scotland.gov.uk/Topics/ArtsCultureSport/arts/CulturalPolicy/workinggroup/Events>

- *Curriculum for Excellence* guidance and publications;
- support materials brought together by Learning and Teaching Scotland, through the *Curriculum for Excellence* website and through Glow and other media, including examples of practice and advice on applying cultural and creative experiences and activity within education;
- proposals for a new 'menu' of education and engagement activities – the "Creative Portal" – being developed by Creative Scotland with input from national and publicly-funded culture bodies;
- models of effective activities for Continuing Professional Development (CPD) such as those identified in the HMIe report on the role of CPD, collegiality and chartered teachers in implementing *Curriculum for Excellence*;
- opportunities for development of arts and heritage teachers, and non-specialist teachers of arts and heritage delivered within authorities and in partnership with national and other arts and culture bodies;
- the development of relevant qualifications by the Scottish Qualifications Authority;
- input from influential figures in arts and education, aimed at raising ambition and inspiration in learning and teaching of the arts and culture;
- the skills agenda, including current efforts to develop support to the creative industries and to consider pathways beyond education into positive and sustained destinations within the creative sector and in other sectors.

Governance

Project Board

To drive forward this important agenda, Ministers have decided to form a Project Board to consider, steer and manage the Action Plan; to contribute its views and advice on how to support and empower stakeholders; and to drive forward implementation. The Board will also report to Ministers on progress and achievements.

It will take the form of a small body representing strategic interests and continuing the strong partnership activity which has brought the agenda to this point. It is proposed that the members will be: Scottish Government; Learning and Teaching Scotland; Creative Scotland – all at Board-level; and also a Director of Education or a senior education practitioner. The Creative Scotland Board Member would be invited to chair the Project Board. Advice and input would be accessed or co-opted from bodies such as Her Majesty's Inspectorate of Education, the Scottish

Qualifications Authority, Skills Development Scotland and the creative sector, from time-to-time as required.

Stakeholder management and advice

The workstreams created through this Action Plan will need to involve and stimulate a wide range of stakeholders. There is therefore a need to ensure that the work is informed by planned input from bodies with clear interests in creativity within arts, heritage and cultural education, as well as skills development and enterprise agencies.

The advent of this Action Plan necessitates closer working across the relevant stakeholder and advisory bodies and finding skilful ways to focus attention on this agenda within the wide policy landscape which needs to be reflected in these activities. So, in order to provide the right range of advice and experience to support and inform the Project Board's work and assist implementation, appropriate stakeholder management will be a vital feature of the action plan's development.

The stakeholder arrangements which the Project Board will need to develop will embrace the national performing companies and national collections, skills and training interests, teachers, employers, the new technology, enterprise and broadcasting sectors, and the further and higher education sectors, and other nationally-funded culture bodies which engage in education work, including representation from the national youth companies.

Governance in action

The Project Board will monitor implementation of the Education and the Arts, Culture and Creativity Action Plan using a project management-based approach. Lead partners for the various workstreams (see below) will agree a delivery plan for each workstream, track progress and report to the Project Board. This Plan is intended to guide actions for a period of two years from its adoption. The Board will report on its work and progress to Ministers; it will also provide periodic updates regarding progress and new developments on the website.

Relevant links will be forged and developed for mutual benefit, across government and externally, with areas such as science and engineering, which share a strong interest in creativity and innovation. With the help of stakeholders, the Project Board will keep track of new initiatives that can support or advance this agenda, and as appropriate will engage relevant development and delivery bodies with the aim of securing complementarity, helpful partnerships and clear articulation of connectivity to the wider community.

Education and the arts, culture & creativity: an action plan

The thrust of this agenda is to develop the role and impact of creativity within and across the curriculum.

That offers exciting development and outcome-related opportunities for both learning and teaching. The application of culture and heritage in education will also be promoted through this agenda and, where possible, creative manifestations of assets and activities relevant to those sectors.

Aspirations underpinning the National Performance Framework can be advanced significantly by working through the media of the arts, culture and creativity, benefiting: education, skilling, innovation (National Outcome 3); successful learning, confidence and fostering successful contributors (National Outcome 4); giving children the best possible start in life and readying them for future success (National Outcome 5); and improving the life-chances for children and young people at risk (National Outcome 8)²⁸.

The vision for “creativity” in context of this Action Plan is explained overleaf.

²⁸ See “Culture Delivers” (Scottish Government; December 2008): <http://www.culturalcommission.co.uk/Resource/Doc/255857/0075838.pdf>

Creativity

Our vision is that all children and young people will be empowered as well-rounded individuals to develop their imagination, demonstrate capacity for original thought and understanding of meaningful innovations, contributing effectively to the world at large

We believe the following conditions should be developed in education to help achieve this:

- Creativity is recognised and valued at the heart of all learning;
- All learners and practitioners are supported to be creative and innovative;
- The vital role of Creativity is advanced in each of the 4 capacities of Curriculum for Excellence - supporting children and young people to be successful learners, confident individuals, responsible citizens, and effective contributors²⁹.

Creative learning and teaching is a necessary part of enabling young people to develop as:

- Successful learners with openness to new ideas and thinking, able to think creatively, flexibly and independently;
- Confident individuals with ambition, able to develop and communicate their own ideas, using multiple means, and live as independently as they can;
- Responsible citizens with commitment to participate in political, economic, social and cultural life, able to make informed choices and decisions;
- Effective contributors with resilience, an enterprising attitude, able to apply critical thinking in new contexts, to create and develop ideas and to solve problems.

Well planned teaching and learning through the arts and culture plays a key role in developing these attributes and abilities.

²⁹ See link to more information about Curriculum for Excellence:
<http://www.ltscotland.org.uk/curriculumforexcellence/curriculumoverview/aims/fourcapacities.asp>

The four workstreams developed for this Action Plan reflect the comments of participants recorded at last December's seminar and also views of other key stakeholders:

1. Develop vision for, and understanding of, the importance of developing creative skills in children and young people and the application of creative learning and teaching;
2. Build capacity, skills and expertise of learning providers and creative professionals to support creative learning and teaching;
3. Share information and good practice;
4. Develop a strategic approach to pathways for the enthusiastic and talented across lifelong learning and into positive and sustained destinations beyond school.

Education and the arts, culture & creativity: an action plan

Workstream 1: Develop vision for, and understanding of, the importance of developing creative skills in children and young people and the application of creative learning and teaching

Lead partner: Creative Scotland

Remit: To achieve endorsement by national bodies and relevant sector leaders of the value and benefits to children and young people of embedding the arts, culture and creativity within the curriculum, and promote interest in the agenda amongst teaching and creative practitioners

Main tasks:

- Develop a shared vision for creativity and its role in learning and teaching in context of *Curriculum for Excellence*, highlighting the importance of the creative skills of children and young people, and the characteristics which should be promoted by creative learning and teaching in the arts and culture, and across the curriculum.
- Work with key stakeholders to identify actions within the strategic plans of each of their organisations that will contribute to the realisation of the agreed vision (i.e. joint planning).
- Raise awareness of the importance of the arts in learning and teaching within the curriculum.
- Raise awareness of the place of arts and culture as contexts for learning and developing skills in creativity, and the benefits of effective learning and teaching in arts and culture across a range of subjects.
- Raise awareness of existing high quality programmes and projects currently available to support schools' engagement with the arts, culture and creativity.
- Seek evidence about equity of access and provision of cultural/creative resources for education across the country.
- Support the development of Creative Learning Networks.

Planned developments within 9 months of adoption of the plan

- Convene Project Board.
- Establish stakeholder engagement strategy and identify wider stakeholder base with which this agenda needs to engage – and other sectors and interests which can benefit from it.

Ongoing work/future developments

- Promote programmes for teachers to gain experience of the application of creativity and innovation in the workplace.
- Develop support and training arrangements from the Arts Across the Curriculum project³⁰ that support teaching and creative practitioners to adopt creative approaches across the curriculum.
- Produce an evaluation report on the impact of the Creative Learning Networks in Spring 2011.
- Promote appropriate points of contact within education authorities which can be accessed by artists and cultural organisations.
- Develop a quality framework for assessing the impact of learning and teaching in culture, the arts and creativity.

Workstream 2: Build capacity, skills and expertise of learning providers and creative professionals to support creative learning and teaching

Lead partner: Learning and Teaching Scotland

Remit: To provide teachers, and cultural and creative practitioners, with professional support and development opportunities, appropriate to their needs, to enable them to become more confident and effective in using arts, culture and creativity in delivering across the curriculum

Main tasks:

- Identify needs for professional support and development to help teachers and creative practitioners to acquire the skills and confidence to work and plan together, and opportunities for professional acknowledgment/accreditation of skills developed

³⁰ See link to evaluation report for Arts Across the Curriculum project:
<http://www.scottisharts.org.uk/resources/publications/education/pdf/AAC-final-report-and-appendixes.pdf>

through collaborative working.

- Work with key stakeholders to explore and develop opportunities for training, including possible joint training of teachers and creative practitioners that will meet the needs identified.
- Engender recognition of individual practitioners' skills for employment, including creative skills, which can be developed by studying in and through the arts and culture.
- Explore the potential for current and future plans or strategies for the creative industries to take account of Curriculum for Excellence.
- Learning and Teaching Scotland to develop practical support for teachers and schools in line with identified needs.

Planned developments within 9 months of adoption of the plan

- Identify the range of current CPD provision and professional support across the shared agenda and, in conjunction with this, take forward recommendations of the Scottish Arts Council's mapping of training opportunities for teaching artists and the outcomes of BOP Consulting's cross-sector piece of research on behalf of the Federation of Scottish Theatre (FST) and other artform networks³¹.
- Learning and Teaching Scotland to publish support materials for staff on expressive arts relating to delivery of *Curriculum for Excellence*, to promote implementation and suggest ideas to practitioners.
- Learning and Teaching Scotland to start engaging with local authorities and schools, in relation to identified support needs.

Ongoing work/future developments

- Create an online framework of joint, peer and professional development opportunities for practitioners from both sectors.
- Scottish Qualifications Authority and Learning and Teaching Scotland to continue to work in partnership to develop new qualifications and related support for practitioners.
- Develop advice for teachers and creative practitioners to use in developing their collaborations in planning and delivery of the arts, culture and creativity in education through interdisciplinary learning and making time for planning.

³¹See link to the mapping of training opportunities for teaching artists by BOP Consulting commissioned by the Federation of Scottish Theatre:
<http://www.scottisharts.org.uk/1/information/publications/1007304.aspx>

Workstream 3: Share information and good practice

Lead partner: Learning and Teaching Scotland

Remit: To increase awareness across local authorities, schools and learning centres, and practitioners of the range of opportunities within the strong creative and cultural/education 'offer' available to be acquired from cultural organisations. Also to disseminate and increase understanding about the good practices in cross-sector collaboration which can ensure the best kinds of enrichment in curriculum teaching; and to promote access to educative cultural and creative opportunities for children and young people by advising about ways to overcome perceived barriers.

Main tasks:

- Develop creative/cultural element of Scottish Learning Festival (SLF) as a showcase for best practice and to share information about this developing agenda. Promote uptake of available stalls for arts and heritage organisations.
- Introduce the Creative Portal as a one-stop-shop illustrating the education offer available from leading arts/cultural/creative organisations, and as a medium for disseminating good practice and overcoming barriers to projects involving cross-sector collaboration.
- Achieve successful completion of the 10 Co-Create³² projects currently underway in 18 local authorities, involving all artforms and levels and exploring new methodologies for teaching and learning through the arts.
- Promote further the use of "Glow meets" and "Glow groups" and consider access to Glow by the wider arts/cultural/education sector (linking with work on the Creative Portal).
- Build on the work of organisations such as the Tapestry Partnership, Youth Music Initiative and the Heads of Instrumental Teaching Scotland who are involved in improving awareness of the benefits of arts activity direct with schools.
- Promote dissemination of lessons and learning from the Cultural Co-ordinators in Scottish Schools evaluation report and provide advice on mainstreaming to capitalise on its legacy (principal activity and advice

³² See press release on Co-Create projects:
<http://www.scottisharts.org.uk/1/latestnews/1006908.aspx>

to issue from Creative Scotland).

- Keep under review connections with wider outcomes in the National Performance Framework, and the best ways to exemplify good practice and understanding about the impacts on children's and young people's achievements.

Ongoing work/future developments

- Continued development of exemplars of practice in creative teaching and learning, and acquisition of creative skills, including use of the arts to enhance teaching of literacy.
- Evaluation of the 10 Co-Create projects in Spring 2011 to ensure that practice and learning from the projects can be shared widely.
- Implementation and ongoing appraisal of the Creative Portal and its success in: widening access through interventions tailored to the local curriculum needs; spreading good practice; and helping overcome barriers to access
-

Workstream 4: Develop a strategic approach to pathways for the enthusiastic and talented across lifelong learning and into positive and sustained destinations beyond school

Lead partner: Creative Scotland

Remit: To establish new/strengthen existing links between schools and external partners to develop positive, sustained pathways and destinations, easing young people's passage into further/higher education, training, mentoring, employment etc in the creative/cultural sector. This should be done in ways that can address the young people's individual needs. Also, increase children and young people's engagement with and understanding of workplace applications of creativity across a range of sectors (such as science, technology and engineering).

Main tasks:

- Work with the national youth arts/creative organisations (for example Youth Music Initiative) to develop pathways for talent.
- Work with the Scottish Creative Industries Partnership, including Skills Development Scotland and the Scottish Funding Council, to ensure that pathways/opportunities into creative careers are well signposted for all young people and to highlight the advantages of developing creative skills in achieving positive and sustained destinations in other career areas.

Planned developments within 9 months of adoption of the plan

- Work towards a number of opportunities for highlighting the 'pathways' agenda at the Scottish Learning Festival: for example, the potential for having 'creativity' as a sub-theme, a package of cultural presence at the event (being drawn together by Creative Scotland), through seminars, stalls and performance, and exploring opportunities for Ministers to make reference to the agenda during addresses.
- Progress the agenda towards a youth arts strategy for Scotland.

Ongoing work/future developments

- Publish a framework for engagement of children and young people with the arts, culture and creativity in a variety of settings including, for example, establishing pilot schemes for further and higher educational institutions to make advice, facilities and equipment available to schools.
- Create links with other curriculum areas and resources, for example in particular, the national science, engineering and technology online resource to underpin a wide range of activity and employment sectors which rely on creativity.
- *Determined to Succeed* will work with local authorities, post-March 2011, on local plans for enterprise education and plans to promote careers at the Scottish Learning Festival, linking with the broader agenda for creativity.

Appendix 9: International Comparators

International Models

It is impossible to find direct comparators with which to compare Scotland's youth arts ecology and national strategy, as nations take a multiplicity of approaches to provision and support of cultural activity.

Definition of 'youth' and young people varies widely and, as in Scotland, activity can't easily be separated out from 'mainstream' provision.

Bearing in mind all the complexities involved with defining 'youth', 'arts' and 'cultural activity', we have chosen some international models for analysis and with which we can compare approaches.

We were unable to find a direct comparator for the proposed Youth Arts Initiative, which implies that this proposal is an entirely new development in the international arena.

National Focus/Celebration

Youth Week, Australia

National Youth Week is the largest celebration of young people in Australia. Thousands of young people aged 12–25 from across Australia get involved in NYW each year, which has an annually changing theme. NYW is an opportunity for young people to get involved in a range of activities, including showcasing their talents and attending events. The week celebrated the contribution of young people to their community and young people from all over the country take part in the celebrations. A range of organisations also get involved in NYW, including community and youth groups, sponsors, businesses, and Australian, state, territory and local governments.

NYW is a joint Australian Government, state, territory and local government initiative. The Australian Government Department of Education, Employment and Workplace Relations, in collaboration with the departments responsible for youth affairs in each state and territory, coordinate NYW with the help of a group of young people.

Talent Development

Station Next, Denmark

Based in Copenhagen, Aarhus and Faaborg. Station Next is a film school for young people between the ages of 13 and 18 from all over Denmark. The organisation employs professional filmmakers as teachers/coaches and students get hands-on experience and take responsibility for their own productions. Students get the opportunity to work in realistic film environments – imitating the environments they would encounter in a professional production. Focus is placed on the final product, which the organisation believes improves the production process.

Peer Mentoring

Jump Mentoring Programme, Australia

JUMP is a national mentoring programme for young artists, initiated by the Australia Council for the arts. The programme is intended to help artists build sustainable careers at a time when getting established can be challenging and isolating.

The programme supports young artists anywhere in Australia to work with industry leaders across a wide range of artforms. Thirty six mentorship places of up to 10 months each are available each year for artists aged 18 – 30 and in the first five years of their career. More mentorships are available in 2011 and 2012.

Funding is for a creative project to be achieved through a one-on-one relationship with a chosen mentor. The program also provides access to professional skills development, online profiling, showcasing of their projects and opportunities to engage with national artistic networks.

Cultural Spaces

Kopergietery, Belgium

Formed in 1978, Kopergietery is a performing arts centre whose activities are directed largely towards young audiences as well as offering young people a space where they can create work .

The organisation hosts Belgian and international companies and artists as well as workshops and organises more than 200 events each season. Kopergietery tours its own work nationally and internationally and there are about 250 tour performances every season. Kopergietery reaches an average audience of 200,000 per season. The number of visitors continues to rise every year *and* the organisation has achieved international recognition for its work.

Arts in the Curriculum

Artsmarts Programme, Canada

ArtsSmarts generates and sustains innovative school partnerships centred around the arts to push the boundaries of learning, redefine the environment of schooling and re-imagine student success.

Last year, more than 22,672 students in 286 schools experienced ArtsSmarts. This was the result of 16 partnerships which brought 370 artists and 1,164 teachers together to collaborate on the development of 282 ArtsSmarts projects in the schools across the country. Partnerships can be provincial, regional or local ranging from small rural communities to large urban centres.

Each partnership is developed from a defined model and tailored according to their local needs, resources, vision for creative learning and educational outcomes for students.

Pathway development

Trendsetters, South Africa

Through the Trendsetter Initiative, the Department of Arts and Culture and the National Youth Development Agency have joined forces to support young South Africans with an ambition to excel in the Arts, Culture and Heritage Sector.

The Trendsetter Initiative is a 12 months apprenticeship and trade skills programme which recruits young people through community arts centres. The programme includes immersion into arts skills with the aim of the trendsetters assisting other young people's growth and development through the arts. Each Trendsetter recruits and mentors 15 other young people. There are other opportunities for personal growth and life skills through training. The project facilitates employment and other opportunities for the Trendsetters through strategic alliances with the public and private sector and international bodies

National Arts Agency & Network

Artsworld & ENYAN, England

Artsworld is a national youth arts development agency and its mission is to place the arts at the heart of work with, for and by children and young people and to champion, lead and facilitate high quality work led by artists, arts and cultural organisations including the development of young arts practitioners/leaders.

The organisation is also responsible for ENYAN , a networking and principal advocacy body for all those using the arts in their work with young people in informal educational settings.

For network members, ENYAN creates connections, shares best practice, provides access to high quality resources and information to enhance the quality of youth arts provision and young people's experiences of the arts across England and the UK. The collective voice of members enables the network to advocate the lobby for sustained investment in youth arts.

Outreach/Access

Artist in Youth Work Scheme, Ireland

The Artist in Youth Work Scheme is offered as a means of extending and enhancing opportunities for young people to experience and participate in the arts through artistic collaboration with professional artists . Young people gain the opportunity to work with and learn from practitioners of excellence in their field and artists can enrich their own professional practice through the contextual experience of working with young people. The scheme operates in two ways: through a residency programme for artists to work in youth work settings or through funding to support new arts activity in youth work settings.

Appendix 10:

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