

Evaluation of the Implementation of Time to Shine

**Final Report
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Research Scotland

2 Myrtle Park

Glasgow

G42 8UQ

0141 424 5295

katy.macmillan@researchscotland.org

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Introduction from Youth Arts Voice Scotland

Within its first two years, Time to Shine has engaged thousands of young people in a wide range of art forms and developed key provision for youth arts throughout Scotland, among many other key achievements. We, however, believe that the strategy's biggest success so far lies in the work it has done to promote youth empowerment.

As the strategy's official youth advisory panel, Youth Arts Voice Scotland (YAVS), we have been at the very forefront of Time to Shine's dedication to fulfilling its number one principle: to 'place young people at the centre of the strategy's aims and ambitions, but also at the centre of plans to deliver the strategy'¹. Our role has exceeded all of our initial expectations and developed greatly over time. The high level of responsibility and respect we have received is something special, particularly at the high strategic level we have been called in to contribute at.

We have continually shaped actions (acting as key decision makers on funding panels), evaluated outcomes (assisting Research Scotland with this very report) and promoted the current successes of the strategy to national and international cultural delegates (the whole world now knows of Time to Shine after our "debut" at this year's Edinburgh International Culture Summit). The success of YAVS proves that young people do have the mature capacity to contribute to policy-level discussions when given the right platform, and to make real, instrumental changes through their contribution

In addition to securing a constant youth perspective on Time to Shine's key strategic actions, YAVS has done an incredible amount for the personal development of its members. We all have a more holistic understanding of the youth arts sector in Scotland: the barriers, the inspiring success stories, the work that's going on right now and the projects that a strategy like Time to Shine is able to make a reality. We have gained invaluable contacts for the future, made friends for life, and, ultimately, we now feel empowered - confident, connected and motivated. We personally believe in our mission and that we are making a real difference. Working on such a determined strategy is greatly rewarding.

Through our involvement with Time to Shine, we have been able to witness other ways in which the strategy has empowered young people by providing work placements, internships and volunteering opportunities. It is clear that - like YAVS itself - these experiences have built invaluable skills relevant to any career and offered supportive networks that prioritise inclusion and self-worth.

Time to Shine has started something incredibly influential in the most positive of ways. Doors have been opened, creative potential has been nurtured, and Time to Shine has taken the talent and passion of new generations to extraordinary heights. So let's keep going...

Youth Arts Voice Scotland, September 2016

¹ 2014, *Time to Shine: Scotland's Youth Arts Strategy For Ages 0-25*, Creative Scotland.

Executive Summary and Key Findings

About Time to Shine

Time to Shine (TTS) is Scotland's first National Youth Arts Strategy. It sets out a 10-year vision to enable Scotland's children and young people to flourish and achieve in and through the arts and creativity. It covers 2013 to 2023 with a commitment to review progress and direction every two years. It covers all 0 to 25 year olds, and focuses on enabling participation, progression and provision.

The TTS implementation programme was funded for two years, from April 2014 to 2016. It was supported by a budget of £5 million through the Young Scots Fund granted by the Scottish Government. This fund was intended to form the inception and development phase of the strategy. The implementation programme was managed by Creative Scotland. Creative Scotland allocated an additional £215,000 to extend some elements of the programme through to March 2017.

This evaluation explored the effectiveness of the TTS implementation programme, the outcomes achieved through the programme, and the wider impact of the TTS strategy.

Broad activities

TTS involved a programme of activity including:

- **regional activity** – nine Youth Arts Hubs as well as strategic projects in two local authority areas;
- **national activity** – led by four of the national youth arts companies;
- **youth empowerment and engagement** – including the Youth Arts Voice Scotland (YAVS) national group, a programme of small grants to support young artists through the Nurturing Talent Fund, and a pilot Young Arts Ambassadors scheme;
- **art form specific work** – including a TTS.Digital programme, targeted work around literature and film; and
- **wider activity and support** - including action research, creative internships and sector engagement and networking.

Impact

Participation

There is clear evidence that the TTS implementation programme has provided new opportunities for young people's participation in the arts. Up to August 2016, at least 38,450 young people participated in TTS funded activity. The numbers participating increased each quarter, as funded activity became established. The opportunities to participate are wide ranging, innovative, based on an understanding of the barriers people face and include opportunities for young people to be involved in art and beyond, including employment, work experience, learning, leadership, empowerment and volunteering.

Many, particularly those involved in Hub and TTS.Digital activity felt that TTS was redefining the image of arts in popular culture by profiling the wide remit, ambitions and possibilities of youth arts and through empowering young people to engage in the arts on their terms.

There is some positive evidence about the range of participants. Just over half (55%) are female, 4% are ethnic minorities and 1 % are looked after children. Evidence from case studies, outcomes reports and monitoring reports highlights that partners are working with a wide range of young people from different backgrounds and experiences.

Empowerment

There is good evidence that funded activity is having a positive impact in empowering young people. Young people have been involved in advising on priorities, developing and delivering services, appointing staff and evaluating activities. Other stakeholders have recognised the value of hearing the voices of young people, and felt that this enhanced their decision making processes. The empowerment of young people through TTS is also leading to young people supporting others to develop youth led approaches in other fields. The empowerment of young people is having a significant impact on their lives, as explored below.

Progression

The TTS implementation programme is supporting young people to progress through developing their artistic and creative skills; developing their skills for life, learning and work; and supporting progression into employment and volunteering in the arts and creative industries. While there is evidence of young people developing their artistic skills and talent, the main focus of progression has been in developing the transferable skills for life, learning and work. This includes developing social skills and networks, tackling isolation, increasing confidence, and helping young people in challenging situations to cope and thrive.

The TTS implementation programme has created at least 382 jobs for young people aged 25 and under, and at least 449 volunteering opportunities. It has also created at least 260 jobs for people aged 25 and over. Most jobs are part time, temporary positions. The employment and employability outcomes were unanticipated by many funded projects at the outset, but became a key focus. Young people are understanding more about their career options, building their employability skills through volunteering and leadership experience, and observing other young people in similar roles – both in the arts and beyond.

Provision

The Hubs have built networks and partnerships which may support quality improvement in the arts, through encouraging innovation, sharing information, providing a range of opportunities, encouraging reflective and inclusive practice based on young people's views, and building the skills of those working with young people in the arts and creativity.

Partnership

Partnership working has been central to TTS implementation programme delivery. At least 227 organisations have been involved in TTS activity to date. Connections have been made with a range of partners including local and national youth arts organisations, local authorities and community planning partners, youth work, community learning and development, leisure trusts, community groups, equality groups, colleges and universities, local artists and arts projects, and organisations focusing on health, housing, sports, outdoor activities and festivals.

Most TTS funded organisations believe that TTS is influencing wider activity beyond their organisation – through encouraging new ways of working, inspiring new ideas, developing capacity, creating linkages, increasing the voice of young people and (for a small number) enabling ongoing funding opportunities.

Links to Government priorities

TTS supports Scottish Government priorities through:

- **A stronger and fairer Scotland** – TTS is helping to build a fairer Scotland, through a strong focus on participation for those who would not otherwise have the chance to take part in arts activity. TTS is also tackling the isolation of young people in some rural areas; supporting young people to understand the different backgrounds, experiences and barriers that young people can face; helping young people in challenging situations to cope and thrive; and encouraging young people to feel more confident about their futures.
- **Attainment and learning** – Participation in creative arts activity is enabling a wide range of young people to develop their wider, transferable skills for life and learning. This includes developing social skills and networks, communication skills, listening, increasing confidence, working jointly with others, sharing opinions, commitment, discipline and concentration.
- **A strong, sustainable economy** – TTS has supported at least 382 jobs for young people aged 25 and under. Most jobs are part time, temporary positions. Young people are building their employability skills through practical work experience, and going on to pursue careers in the arts and in other sectors. TTS is also providing working opportunities for local artists who may otherwise have left the area; stimulating the creation of youth led social enterprises; connecting businesses in the field of arts and creativity; and encouraging connections between businesses and organisations in different fields including youth, arts and technology.
- **Strengthening communities** – TTS is empowering young people at local and national level. Young people have been involved in advising on TTS priorities, developing and delivering services, appointing staff and evaluating activities.

Areas for development

Sustainability

The achievements over two years have been positive. But much of the work has been project based. While some of the funded work will continue through joint working, there are issues around sustainability for many. Some treated the funding

as a kick start for ongoing activity; others treated it more as a project – despite the strong focus on ensuring a legacy through the Hub funding.

Development in this area could include clearly defining and articulating the future delivery role of TTS, and securing the resources to ensure the medium to longer term sustainability of this delivery.

Equality

Although qualitative evidence suggests that the focus of TTS implementation programme delivery has been on removing barriers to access, the hard evidence around addressing inequalities and developing mechanisms which allow access for all is weak. Although this is challenging to measure, this is a real priority for the future, given the main aims of TTS.

Development in this area could focus on improving skills in evidence gathering, developing more robust monitoring systems, and learning from those who are doing good work in this field.

Intended aims

It is quite challenging to identify how to measure the success of TTS as a strategy. It sets out aims and objectives, but not specifically the logic of why these activities are being undertaken, or the practicalities of who will do what, and what will be achieved by when. Those who were not funded by TTS often felt disconnected from the strategy, with most feeling it had not impacted on the way they or their organisation had worked.

Development in this area could include updated aims and outcomes aligned to the vision of TTS, with achievable milestones and a developed understanding of the role all stakeholders can play in bringing about change.

Focus

The implementation programme ambitiously took forward many of the 23 strategic objectives, but it is not clear that these were prioritised and set to a 10-year timeline. This is a high number of objectives to have within a strategy.

Development in this area could therefore look at re-defining a more discrete set of objectives, aligning these to achievable milestones and a timeline which incorporates the full vision of the strategy – concluding in 2023.

Embedding TTS in existing ways of working

The TTS implementation programme focused very strongly on funding distribution and co-ordination. There is limited awareness of the strategy beyond funded activity, and the ways in which organisations can connect with the TTS agenda need to be articulated and thought through more clearly. The strategy does not set out key roles and responsibilities.

Development in this area could therefore potentially involve working to achieve change through adapting existing ways of working – at local and national level. This would require TTS to be prioritised at senior level, and embedded across the work of Creative Scotland, as well as across wider partnership organisations and agencies.

1. Introduction

About this report

- 1.1 This report sets out findings from an evaluation of Time to Shine (TTS), the National Youth Arts Strategy for Scotland. The evaluation took place from April 2015 to August 2016.

Research aims

- 1.2 This evaluation aimed to explore the effectiveness of the TTS implementation programme in delivering the objectives of the strategy. It also explored the outcomes achieved through the TTS implementation programme, and the wider impact of the TTS strategy.
- 1.3 Specifically, this report aimed to:
- develop an understanding of the strengths and weaknesses of the TTS implementation programme;
 - explore the extent to which the strategic objectives of the strategy are being delivered;
 - explore the impact of the TTS implementation programme;
 - identify diverse case studies to illustrate the outcomes and lessons learned from the TTS implementation programme; and
 - explore the wider impact of the TTS strategy.
- 1.4 This report is accompanied by a separate report which focuses on the impact of the TTS Digital programme.

Method

- 1.5 This evaluation involved:
- **A desktop review** – This review involved analysis of information collated by Creative Scotland – including research, funding applications, monitoring and evaluation materials, regular reports on progress, interim impact reports and End of Project forms (where projects had completed their work).
 - **A survey of funded organisations** – This online survey was issued to 32 organisations which received funding through TTS. It explored experiences of programme administration, co-ordination, support, project legacy, sustainability and wider impacts of TTS. Organisations were encouraged to share the survey with their delivery partners. A total of 34 organisations completed this survey. To encourage responses, a member of YAVS (Youth Arts Voice Scotland) worked in our office for one day, undertaking follow up phone calls to ask people to complete the survey.

- **A survey of non-funded organisations** – This online survey was issued directly to 314 organisations in Scotland, across a range of fields including local authority Creative Learning Network contacts, Community Learning and Development leads, youth arts organisations and arts organisations. Research Scotland also sent the survey link to 18 organisations asking them to forward it to their members and contacts, including national youth work organisations, national arts organisations and equalities organisations. Creative Scotland also raised awareness of the survey through Twitter. Eighty organisations responded to the survey.
- **Telephone interviews** – Research Scotland held telephone interviews with 14 funded organisations and 10 non-funded organisations, selected to provide a mix of project types and experiences. These interviews explored the issues covered within the online survey in more depth.
- **Engagement with YAVS** – Research Scotland held regular workshop sessions with Youth Arts Voice Scotland (YAVS) members, exploring experiences of TTS and views on evaluation approaches and methods. Six YAVS members completed an online survey providing their views on participation in TTS, and three took part in individual discussions.
- **Interviews with key stakeholders** – Research Scotland held a session with three Creative Scotland staff members leading on the implementation of TTS, to gather reflections on the effectiveness, impact and legacy of the TTS implementation programme. Research Scotland also held individual discussions with the policy lead from the Scottish Government, and the project lead from Young Scot.
- **Mini case studies** – These 11 case studies profiled a range of TTS activity, involving discussion with young people and those delivering and planning TTS funded activity that took place as part of the implementation programme. In addition, a small number of individual profiles were produced, highlighting the impact of TTS activity for a range of people involved in the programme.

- 1.6 The evaluation also picks up on the key findings of the interim evaluation of TTS, conducted in April and May 2015. The interim evaluation involved consultation with YAVS, Creative Scotland and Scottish Government; six mini case studies of TTS funded activity; telephone interviews with four national youth arts organisations; and a review of monitoring and evaluation materials.

Involving young people through YAVS

- 1.7 Youth Arts Voice Scotland (YAVS) members were closely involved in the production of this evaluation. YAVS members advised on the content of discussion guides and surveys and six YAVS members assisted with the fieldwork at five of the case studies.
- 1.8 In addition, three members of YAVS undertook work experience at Research Scotland as part of the process of developing the evaluation – encouraging

funded organisations to complete our survey and participate in telephone interviews, and supporting the analysis of the online surveys. Research Scotland would like to thank YAVS members for taking the time to help out with our evaluation. In particular, Research Scotland would like to acknowledge the significant contribution of Daniel McCormack, Lauren Neilly, Lauren Ross, Ellen Wilson, Blair Boyle and Becca Lloyd, who donated their time voluntarily to assisting with compiling this evaluation.

Note on participation and monitoring figures

- 1.9 Throughout this report the figures used were informed by the quarterly monitoring reports from TTS funded projects. In most cases, the most recent report was at the end of May 2016. However, the overall TTS participation figure has been updated to reflect the forms submitted at the end of August 2016, as this report was being finalised (see Appendix One: Overall Participation).

2. About TTS

Introduction

- 2.1 This chapter explores the context and history of the TTS strategy and implementation programme.

History

- 2.2 TTS is Scotland's first National Youth Arts Strategy. It was published in November 2013, having gone through a period of development and testing.
- 2.3 The concept of a national youth arts strategy was first formally raised in 2009. Four national youth arts companies led the call for a strategy – National Youth Choir of Scotland, National Youth Orchestras of Scotland, Scottish Youth Theatre and YDance (Scottish Youth Dance). They submitted a paper² to the Scottish Government, which was the catalyst for producing a national youth arts strategy.
- 2.4 Following initial discussions up to 2012, Creative Scotland was asked to lead the drafting of a strategy for Scotland. The aim was to create a framework for collaborative working around youth arts in Scotland, and for developing youth arts across all art forms. This included the performing arts, film, visual arts and literature.
- 2.5 There was a strong commitment to ensuring that the strategy was supported by the youth arts sector and by young people. The strategy was therefore developed following a significant amount of research and consultation, including a national discussion about the themes, principles and objectives of the strategy.
- 2.6 The national discussion took place in 2012. It involved more than 1,800 stakeholders, including over 850 young people. Young people took part in the discussion through 30 workshops and creative consultations; a survey; and a Youth Arts Task Group. A detailed paper³ was produced bringing together the findings from these conversations, alongside information about the policy context and findings from existing research on arts and creativity in Scotland.
- 2.7 The national discussion explored the views of young people and wider stakeholders in detail. This was a lengthy and detailed discussion, however the key themes emerging were:
- arts activities have a particular impact if run for, by and with young people;
 - arts activities connect with place and build vibrant local communities;

² Shaping Tomorrow, Today; Scottish Youth Theatre, National Youth Orchestra's of Scotland, YDance and the National Youth Choir of Scotland; 2009

³ Time to Shine, What's Behind It? Creative Scotland, November 2013

- arts have significant capacity to change lives, and everyone should have this opportunity;
- the main barriers to participation include cost, transport, perceptions of arts, the place of arts in schools, and a fragmented delivery of youth arts;
- vulnerable and disenfranchised young people can face particular barriers; and
- talent needs nurtured – and people should be supported to engage in arts whatever the level of their skills.

“The nurturing of talent begins with grassroots organisations.”
(TTS, What’s Behind It)

- 2.8 A key area of debate during the national discussion related to the nurturing of talent. There were some tensions around whether there should be a focus on identifying natural talent, or more of a focus on access, effort and personal growth. There was strong recognition of the need for helping people to discover their talent, and ensuring that people get support whatever their skills. And there was an interest in making links between access and development opportunities.

“The national discussion highlighted a tension between the twin ambitions of engaging as many young people as possible in the arts, and supporting the ongoing development of those who show particular talent.”
(TTS, What’s Behind It)

- 2.9 The findings from this national discussion and wider research were built into the TTS strategy.

The strategy

- 2.10 TTS sets out a 10-year vision to enable Scotland’s children and young people to flourish and achieve in and through the arts and creativity. The core purpose of the strategy is to enrich young people’s lives through arts and creativity. It acknowledges the strong starting point for youth arts in Scotland, and sets out its vision of ensuring that arts are an important part of young people’s lives in the future.

Vision – “Support all Scotland’s children and young people to flourish and achieve in and through the arts and creativity.”
(TTS Strategy)

- 2.11 The strategy is intended to provide a long term vision. It covers 2013 to 2023, with a commitment to review progress and direction every two years. It covers all 0 to 25 year olds, and is as inclusive as possible. It recognises that children and young people’s arts are a real strength of the cultural sector in Scotland and that creativity can mean different things to different people. The strategy is also directly linked to Scotland’s Creative Learning Plan⁴.

⁴ What is Creativity? Scotland’s Creative Learning Plan 2013, Creative Scotland and Scottish Government

- 2.12 The strategy sets out seven key principles which will underpin how the strategy will be achieved. In summary, these are:

Put young people at the centre	Work collaboratively
Work within the context of Curriculum for Excellence	Work with national and local government
Use digital technology	Continually strive for quality improvement
Tackle inequalities	

- 2.13 The strategy also sets out three clear themes it will focus on:

- **participation** – creating and sustaining engagement;
- **progression** – nurturing creativity and talent; and
- **provision** – developing infrastructure and quality.

- 2.14 Under these three themes are 23 strategic objectives. There are 11 objectives under participation; 7 under progression; and 5 under provision. A list of all 23 objectives, and a short summary of progress towards these, is included as Appendix One.

The implementation programme

- 2.15 The TTS implementation programme was funded for two years, from April 2014 to 2016. It was supported by a budget of £5 million through the Young Scots Fund granted by the Scottish Government. This fund was intended to form the inception and development phase of the strategy.
- 2.16 The implementation programme was managed by Creative Scotland. The implementation programme was aligned to the strategic objectives of the strategy and it began on 1 April 2014, after a six month period of development. The development period involved discussion about:
- **how to support implementation of the strategy** – generally stakeholders preferred the option of a single vehicle to support implementation, rather than a network – while recognising the wider championing role that partners needed to play;
 - **a young persons' advisory board** – there was unanimous support for engaging youth voices in implementing TTS, and discussion about how to do this in a way which was representative and inclusive; and
 - **capital funding**⁵ – stakeholders indicated a preference for revenue funding to support delivery.
- 2.17 As a result of these discussions, a Programme Management Team was established within Creative Scotland. The Programme Manager was initially seconded to lead the six month development period, and then appointed to

⁵ £2 million of the fund was originally restricted to capital funding as it had been initially set aside to support a National Youth Arts Centre which did not go ahead. This restriction was later removed.

manage the implementation programme. The Programme Manager was supported by a Programme Co-ordinator and a Digital Co-ordinator.

- 2.18 A detailed implementation programme for 2014 to 2016 was developed by the Programme Management Team. This programme was strongly informed by a strategic event hosted by Creative Scotland, involving approximately 50 representatives from across the youth arts sector in Scotland. Attendees discussed the findings of the consultation undertaken during the development period, and advised on how the programme would best be implemented.
- 2.19 In response to feedback, a young persons' advisory group called Youth Arts Voice Scotland (YAVS) was set up. This group was managed by Young Scot and a total of 15 young people from across Scotland were selected to participate in YAVS, with the purpose of working in partnership with Creative Scotland to support and provide feedback on the implementation programme. The way in which the YAVS structure was set up was strongly influenced by a project undertaken by students at the Royal Conservatoire of Scotland where a group of students was completing a European 'Youth in Action' project. This group explored potential structures for implementing a young persons' advisory group, and made recommendations on how it should be set up.
- 2.20 In relation to funding, it was decided that the main initial focus of the £5 million implementation programme would be regional youth arts hubs. This decision was influenced by an increased flexibility in how the funding could be used – for both capital and revenue funding. The idea of regional youth arts hubs was discussed at the strategic event and the programme was subsequently designed by Creative Scotland staff. A Youth Arts Hub Development Fund of £3.5 million was established, to support the development of Hubs to explore innovative models of youth arts provision across a range of art forms. This, and other funding priorities over the first year of the implementation programme, is explored in more detail in the next section of this chapter.

Intended outcomes and measuring impact

- 2.21 Creative Scotland built in a focus on outcomes from the start of the programme. The Programme Management Team worked with Evaluation Support Scotland to develop a logic model for the TTS implementation programme. The intended outcomes of the TTS implementation programme were to:
- understand gaps in youth arts provision and participation – leading to diversification and development and resulting in reduced inequality and improved access to youth arts across age range and art form.
 - identify approaches for recognising and capturing ambition, enthusiasm and talent – resulting in effective pathways and mechanisms for nurturing this ambition, enthusiasm and talent; and
 - develop a collective understanding of the need for quality improvement in youth arts provision – leading to an improved infrastructure which grows

the breadth, depth and quality of local, regional and national youth arts provision.

- 2.22 In addition, a logic model for the Youth Arts Hub programme was developed and each Youth Arts Hub developed individual outcomes to link with these.
- 2.23 Other funded activity has also taken an outcomes focused approach. For example, initial outcomes were agreed for YAVS, and these were further developed by the young members of YAVS to reflect their views. The YAVS members also helped to develop outcomes for some other strands of activity, such as TTS.Digital. A map of how the different outcomes across TTS activity link together is included at Appendix Two.
- 2.24 Funded projects were asked to report on a quarterly basis, providing monitoring information and updates on progress against intended outcomes. Following an interim evaluation report, projects were asked to refine their approach to reporting on outcomes. Projects were required to develop a plan for how they would measure progress against their outcomes, and in turn were required to report on outcomes less frequently. Projects were asked to complete interim outcomes reports in May 2016 (to inform this evaluation) and final outcomes reports as part of the End of Project forms when the TTS funded activity finished.
- 2.25 Through TTS, Creative Scotland has also worked to develop an [online evaluation tool](#) to help assess the impact and benefits of work with young people in creative fields. This was not in use during the time of the implementation programme, and was in the process of being piloted at the time of this evaluation.

Wider context

- 2.26 Creative Scotland distributes funding from two main routes, the Scottish Government and the UK National Lottery. Funding is largely through three routes:
- Regular Funding – providing stable support for a range of organisations and partnerships, over a three year period (the current period is 2015 to 2018, and the next round for 2018 to 2021 will open in 2017);
 - Open Project Funding – available to both individuals and organisations for activity and projects of different size, scale and duration – for up to two years and up to £150,000; and
 - Targeted Funding programmes which have specific priorities or shared goals with other agencies – including TTS, Youth Music Initiative and CashBack for Creativity.
- 2.27 Creative Scotland's 10-year plan – Unlocking Potential, Embracing Ambition – sets out a shared plan for the arts, film and creative industries in Scotland. One of its five ambitions is that everyone can access and enjoy artistic and creative experiences, including people of different ages and from different types of communities. Equalities and diversity, creative learning, the

environment and digital are key themes connecting across its ambitions and priorities. The digital strand focuses more on how technology can make the sector more effective and efficient, rather than the use of creative technology and digital arts.

- 2.28 Within the strand of creative learning, Creative Scotland has developed a Creative Learning Plan for Scotland. This includes a commitment to implement TTS, as part of an approach to developing strategic pathways for lifelong creative learning.
- 2.29 It is important to note that the TTS implementation programme represented one of a range of programmes that Creative Scotland is delivering to support participation of young people in the arts, screen and creative industries. Other programmes include CashBack for Creativity, and the Youth Music Initiative.
- 2.30 Overall, Creative Scotland's role is as a funder, advocate, development agency and an organisation that seeks to influence others. More background on TTS is available on Creative Scotland's website⁶.

⁶ www.creativescotland.com/resources/our-publications/plans-and-strategy-documents/national-youth-arts-strategy

3. Key activities

Introduction

- 3.1 This chapter briefly sets out the key activities undertaken and funded over the implementation programme.

Key activities

- 3.2 The TTS implementation programme had a budget of £5 million over two years from April 2014 to 2016.
- 3.3 Originally the implementation programme was due to complete in April 2016. However, some funded projects have managed to stretch their allocated budgets to allow for delivery over a longer period, or to start delivery slightly later after a set up period.
- 3.4 Creative Scotland allocated an additional £215,000 in June 2016 to extend some elements of the programme through to March 2017. This principally allows the Youth Arts Hubs and YAVS to continue to the end of March 2017.
- 3.5 The following table sorts the activities funded through the implementation programme into broad themes (developed by us). It highlights the level of funding allocated to each strand of TTS activity by August 2016.

Activity	Allocated funding	Activity description
Regional activity		
Youth Arts Hubs	£3,272,152	Creation of nine regional Youth Arts Hubs to provide a multi-partnership approach to innovative youth arts provision.
Strategic Projects	£188,849	Two strategic projects to address regional gaps in Youth Arts Hub provision.
National arts activity		
National Arts Activity	£200,000	Support to four of the National Youth Arts Companies to extend the breadth and depth of their engagement.
Youth empowerment, engagement and progression activity		
Youth Arts Voice Scotland	£60,502	The creation and running of a National Youth Arts Advisory Group.
Nurturing Talent Fund	£63,883	The creation and running of a small grants programme for young people.
Young Arts Ambassadors Scheme	£49,500	The piloting of a Young Arts Ambassadors project.
TTS Unconvention	£44,561	Youth led TTS showcase and conference event.
Investing in Children	£24,589	Programme of training support for the Youth Arts Hubs to develop engagement strategies with children and young people.
Creative Internships	£100,000	SCVO Arts and Creative Industries Graduate Internship programme.

Art form development and wider support activity		
TTS.Digital	£456,294	Two phased award-based funding programme designed to inspire digital creativity in young people.
Strategic Projects	£115,000	Two strategic projects supporting the literature and film sectors to develop national access to artform.
Action Research	£12,000	Two research projects aligned to Youth Arts Hub delivery - barriers to access and early years.
Sector Network and Events	£12,746	Programme of meetings and events to support TTS partners and inform wider sector.
TTS Digital Resources	£80,118	Creation of online youth arts events calendar and an online self-evaluation tool.
Independent Evaluation	£54,592	Evaluation of the implementation of TTS and a separate evaluation of TTS.Digital.
Programme Management	£433,199	Programme management team within Creative Scotland to manage delivery of TTS.

Focus on the main activities

3.6 The following chapters look in detail at activity within:

- **the regional activity** – the nine Youth Arts Hubs and strategic projects in two areas (covered in Chapter Four);
- **the national activity** – led by four funded national youth arts companies (covered in Chapter Five);
- **the youth empowerment, engagement and progression activity** – including Youth Arts Voice Scotland, the Young Arts Ambassadors Scheme, the Nurturing Talent fund, the TTS Unconvention and the Creative Internships (covered in Chapter Six); and
- **the art form development and wider support activity** – including TTS Digital and the focus on literature and film, action research, sector engagement and networking, the self-evaluation tool and the calendar of young people's arts events (covered in Chapter Seven).

4. Focus on... the regional activity

Introduction

- 4.1 This chapter focuses in detail on the regional activity, delivered through the nine Youth Arts Hubs and two strategic projects.

Background to the Youth Arts Hubs

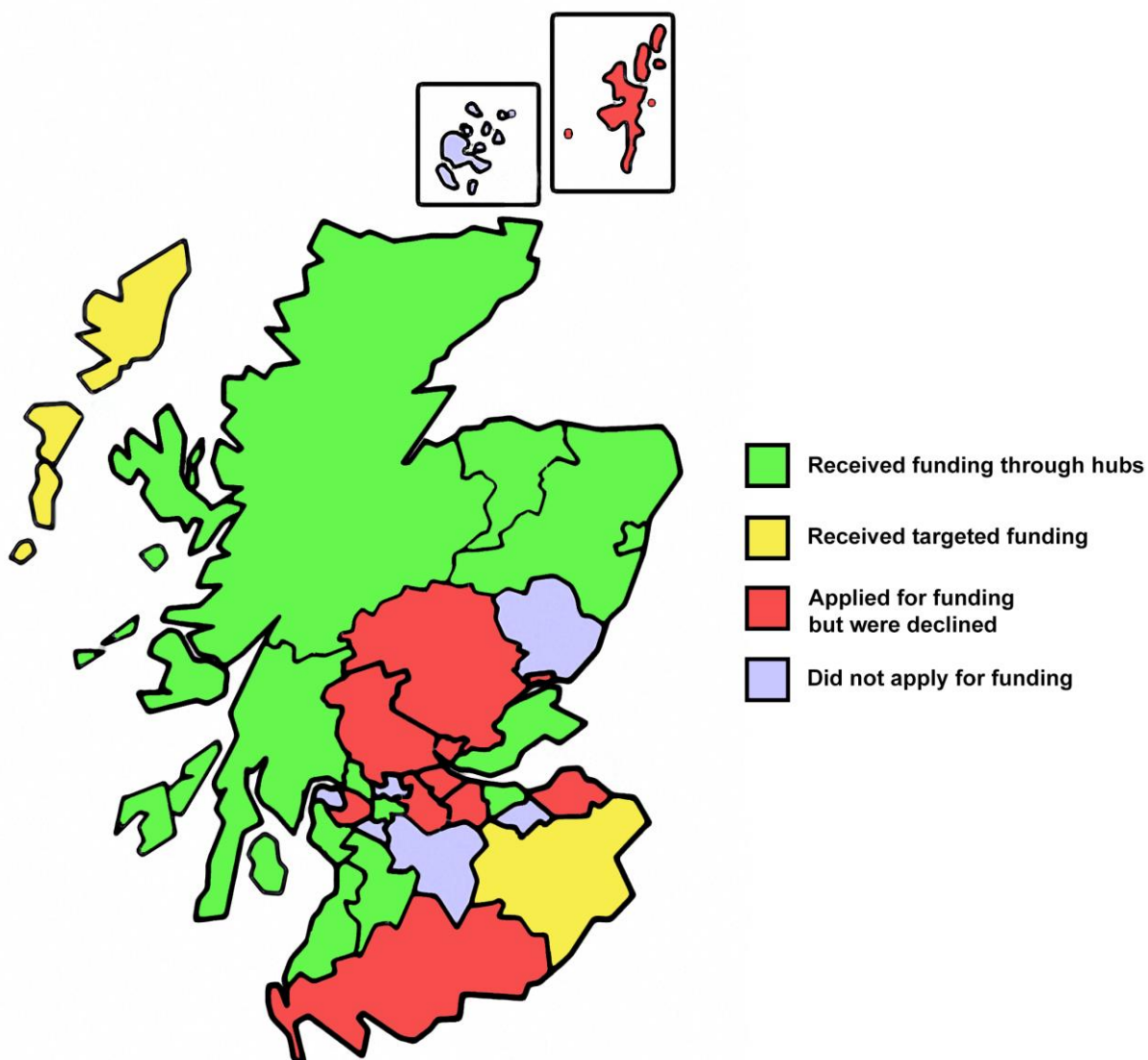
- 4.2 The first initiative, and a major focus of the TTS implementation programme, was the launch of a [Youth Arts Hub Development Fund](#). The purpose of this fund was to support a lead organisation in coordinating improved collaboration between local, regional and national youth arts and other youth service providers to act as a Hub for regional youth arts delivery. Hubs were not imagined to be physical spaces per se but rather a focal point for a multi art form partnership approach to innovative models of regional youth arts development and provision.
- 4.3 Funding awards were anticipated to range between £200,000 and £300,000, with a maximum award of £400,000 in exceptional circumstances. Successful applications were expected to describe how the following outcomes were to be delivered through a two year programme of work:
- extend the breadth and depth of regional youth arts engagement;
 - improve regional infrastructure for work with children and young people;
 - effectively engage children and young people as decision makers;
 - improve collaboration between local, regional and national youth arts providers and other youth service providers;
 - raise the local, regional and national profile of youth arts; and
 - use digital media as an integral element of regional development.
- 4.4 Importantly, it was emphasised that this was a two year programme of work (between August 2014 and September 2016) and that Hubs should consider a lasting legacy and exit strategy from this programme.
- 4.5 A series of surgeries to provide information to potential applicants was held across Scotland in January 2014, and applications closed at the end of February 2014. There was a high level of interest in this Fund. Thirty-four applications were received, requesting over £11 million of funding. Applications were assessed, and nine Youth Arts Hubs were funded across Scotland.

The funded regional activity

- 4.6 Nine Hubs across Scotland received funding. These were in Aberdeen and Aberdeenshire, Ayrshire, Argyll, Edinburgh, Fife, Glasgow, Highlands, Moray

and West Dunbartonshire. A summary of each of the funded Hubs is available on Creative Scotland's website⁷.

- 4.7 In addition, targeted funding was awarded to support strong elements from two applications in Scottish Borders, and Western Isles. This was to address geographical gaps in Youth Arts Hub provision. These targeted projects began slightly later than the nine Hubs, and reported on their progress from May 2015.



⁷ <http://www.creativescotland.com/what-we-do/latest-news/archive/2014/04/over-3.1m-to-boost-youth-arts-provision-across-scotland>

Funding awarded

- 4.8 The amount of funding provided to the Hubs and strategic projects varied, as has the rate at which Hubs have developed. Additional funding of £150,000 across all Hubs was provided to cover delivery up to March 2017.

Hub/area	Initial funding	Additional funding
Argyll Youth Arts Hub (Argyll)	£400,000	£11,250
Fife Youth Arts Hub (Fife)	£400,000	£18,750
Highlands Youth Arts Hub (Highlands)	£400,000	£11,250
Youth Arts Collective North East (Aberdeen and Aberdeenshire)	£400,000	£18,750
Ayrshire Youth Arts Network (Ayrshire)	£399,000	£11,250
# Fresh Creations (West Dunbartonshire)	£338,117	£11,250
Glasgow Youth Arts Hub (Glasgow)	£290,069	£33,750
#artcore (Edinburgh)	£289,087	£22,500
iGNITE Youth Arts Hub (Moray)	£205,819	£11,250
Uncharted (Na h-Eileanan Siar)	£89,137	-
VOMO (Scottish Borders)	£99,712	-
Total	£3,310,941	£150,000

Intended outcomes

- 4.9 The Hubs and strategic projects stated their intended outcomes within their funding applications. All funded Hubs aimed to improve access to and increase participation in youth arts provision in their area. Some had specific target age groups or particularly disengaged groups they wished to involve. Some Hubs focused strongly on connecting existing youth arts activities, or building better links between different art forms. Some wanted to develop new spaces for production and platforms for staging youth arts, strongly driven by young people. All aimed to put young people's ideas, strengths and needs at the centre of their activities.
- 4.10 The intended outcomes of all Hubs and strategic projects are outlined below. It is worth noting that:
- the strategic projects had more precise and specific outcomes – these appeared to have intended outcomes which related to a project with clear boundaries, while the Hubs had broader and more aspirational outcomes about the way youth arts is delivered, sustained and perceived across the whole area;
 - most of the outcomes reflect change, but some of the outcomes are not really outcomes, but are approaches, ways of working or outputs which demonstrate varied levels of understanding about outcomes between Hubs; and
 - some – but not all - of the Hubs had specific intended outcomes around sustainability – for example developing a youth arts strategy for the area (Highland and Fife), or developing a sustainable structure and infrastructure.

- 4.11 It is also worth noting that the Hubs and strategic projects all developed based on their local context. Some had well developed existing partnerships and networks, others required development of new connections within and between sectors. This meant that some Hubs and projects were able to develop and start delivery more quickly than some others, which needed to spend time building structures, governance and relationships.

Structure	Intended outcomes
Youth Arts Collective North East (YACNE) is made up of youth, arts and community organisations from across Aberdeen and Aberdeenshire, led by Aberdeen Performing Arts. Partners include Shmu; Citymoves; North East Arts Touring; ACT Aberdeen; sound Festival; Aberdeen International Youth Festival; Belmont Filmhouse; Woodend Barn and Aberdeen City Council. The partnership has received significant joint funding from Aberdeen City Council.	<ul style="list-style-type: none"> – Improve access to and increase participation in youth arts provision – Increase opportunities for young people to progress and excel in the arts – Increase opportunities to celebrate and share achievements in youth arts – Improve the infrastructure for youth arts
Ayrshire Youth Arts Network (AYAN) is led by Ayr Gaiety Partnership in collaboration with Impact Arts. A steering group of partners from across Ayrshire includes each of the three Ayrshire Councils; University of the West of Scotland; Ayrshire College and CVO East Ayrshire. Young people recruited directly to the steering group to lead on decisions about support for artists and organisations. AYAN delivers across East, South and North Ayrshire.	<ul style="list-style-type: none"> – Increase the number of young people engaged in the arts in non-formal settings – Increase opportunities for young people aged to engage in the arts – Develop a better regional infrastructure for the arts – Establish a sustainable structure for young people to take decisions about arts across Ayrshire – Achieve better collaboration between arts and youth organisations within and across Ayrshire
Argyll Youth Arts Hub (AYAH) is the regional Youth Arts Hub serving Argyll and Bute Local Authority. It is managed by Comar and supported by a steering group of project partners who include the Rockfield Centre; Artmap Argyll; Dunoon Burgh Hall Trust; Rothesay Pavillion and Cove Park. The steering group are supporting projects locally and feeding into the ongoing development of the AYAH model. AYAH employs a team of Young Promoters and Filmmakers in each partner area to work to develop youth arts activity in their local area.	<ul style="list-style-type: none"> – Increase youth arts engagement through strategic research and development – Young people lead a strong steering group for the Hub's vision of a sustainable model of youth arts provision – Work across art forms and developing stronger links with youth services and youth organisations – Contributing towards Argyll being recognised as vibrant and creative with a strong youth arts infrastructure

<p>#artcore is a Youth Arts Hub in Edinburgh led and managed by the Out of the Blue Arts and Educational Trust, with 11 multi-arts partner organisations. The training element of Out of the Blueprint is supported via The Big Lottery's Young Start Programme. #artcore delivers across the city of Edinburgh.</p>	<ul style="list-style-type: none"> – Develop a hive of networked and stated multi-arts activity with new, unexpected forms and directions as creative young people take charge – Develop spaces for production and platforms for presentation – Embed platforms and working practice that continues to offer opportunities for creative engagement beyond the lifespan of the project – Develop and promote innovative practice in youth arts
<p>Fife Youth Arts is led by Fife Cultural Trust and a small management team which is inclusive of young people. Alongside this sits a Steering Group of partners including Fife College and support from across Fife Council including Early Years; Local Area and Community Learning and Development. Fife Youth Arts delivers across the whole of Fife and is jointly funded by Fife Cultural Trust and Fife Council.</p>	<ul style="list-style-type: none"> – Increase the breadth and depth of arts engagement – Develop a Youth Arts Strategy in Fife – Young participants are part of the process through Young Consultants, Ambassadors and other routes
<p>#Freshcreations is delivered by Y Sort It and offers a youth led approach to connect young people of West Dunbartonshire to creative pathways through art provision, opportunities and pathways to progression. The Y Sort It Youth Management Board is responsible for the day to day running of #Freshcreations. Creative partners include Skapade Studios, 14C Film and Recoat and many freelance artists.</p>	<ul style="list-style-type: none"> – Improve the range and depth of multi youth arts provision and increase participation – Improve the co-ordination, monitoring and evaluation of youth arts provision to ensure high quality – Increase youth engagement and involvement by placing young people at the centre of the decisions – Bring together partners to improve co-ordination of youth arts
<p>The Glasgow Youth Arts Hub (GYAH) is managed by Glasgow CAN (an arts network of participatory arts organisations in the city). GYAH has a working group which includes Toonspeak; The Village Storytelling Centre; PEEK; NRFG; Platform; Impact Arts; Plantation Productions; GMAC; Swamp; Castlemilk Youth Complex and Children's Classic Concerts. GYAH connect youth arts opportunities across Glasgow, with additional support from Glasgow City Council's integrated grants fund.</p>	<ul style="list-style-type: none"> – Increase the number of children and young people participating in arts activity outside formal education – Arts organisations and artists are more connected to other provision and work more strategically – Develop three youth led committees – Increase successful high quality collaborations between arts, youth and public sector

<p>The Highland Youth Arts Hub (HYAH) is led by Fèis Rois and managed by a consortium of partners - Eden Court; Fèisean nan Gàidheal; Fèis Rois; Highland Council; Highland Print Studio; High Life Highland; Moniack Mhòr; North Lands Creative Glass; Plan B; Room 13; University of the Highlands and Islands and Youth Highland. Delivering arts activity across the Highland Council area HYAH is advised by a youth forum of 30 young people aged 13-25.</p>	<ul style="list-style-type: none"> - More artists are trained to work in youth and participatory settings - Partner organisations provide regular CPD - Young people are engaged and empowered in developing youth arts - A new strategy for youth arts in Highlands is produced and partners work together to deliver
<p>Ignite (Moray Youth Arts Hub) is led by Findhorn Bay Arts and draws on the expertise of regional and national arts providers and producers to deliver a youth arts programme of quality and excellence across Moray. The Ignite steering group is made up of Moray Council; Third Sector Interface - Moray; Elgin Youth Café, individual artists working in health and social care and Earthtime Activities coordinator. Moray Youth Arts Ambassadors, who are made up of 15 young people from across the region, have been meeting regularly and participating in conversations about the future of the Moray Youth Arts Hub.</p>	<ul style="list-style-type: none"> - Increase the number of young people engaged in arts - Increase awareness of opportunities for children and young people - Improve networking and partnership working between creative professionals, young people's organisations and others - Young people guide the programme, building on their interests and aspirations - Build partnerships with youth arts providers to ensure Moray is recognised as a creative community
<p>Uncharted is a multi-stranded youth art initiative managed and coordinated by An Lanntair in Na h-Eileanan Siar. The project is youth led with young people directly involved in shaping the project from artistic direction through to the selection and employment of artists and tutors. Uncharted works in partnership with local schools; community centres; Action For Children and CAMHS (Child and Mental Health Services) with the project covering the Isle of Lewis - focusing on rural areas. Uncharted has received funding from the Gannochy Trust to enable it to continue until the end of March 2017.</p>	<ul style="list-style-type: none"> - Young people in remote areas have equal access to the arts - Young people are more actively and critically engaged in the arts - A working model for youth engagement in rural and remote areas is created - Young people set up a web space to showcase the content created
<p>Arts In The Frame is a targeted funding project run by VOMO (Voice Of My Own) in Scottish Borders in order to create Arts Department broadcasting on VOMO.tv. VOMO operates within Live Borders – the charitable trust which provides cultural, leisure and sporting services on behalf of Scottish Borders Council. VOMO runs VOMO film, VOMO tv and VOMO radio for young people across the Scottish Borders and is core funded by Live Borders with external match funding sourced on a partnership basis.</p>	<ul style="list-style-type: none"> - Empower young people - Provide a wide variety of digital training - Create access for geographically isolated groups - Build a digital network or art and ideas across the Borders - Build editorial and production skills in young people - Employ local filmmakers and digital designers to engage with young people

Hub participation

- 4.12 Each Hub set a target for the number of young people who would be engaged in its activities. A summary of projected youth participation over the two years from August 2014 to September 2016, and participation up to May 2016 is included below.

Area/ Hub	Projected youth participation to Sept 2016 (25 months)	Participation up to May 2016 (24 months)	
		Number of participants	% of Target
Moray/ iGNITE	1,000	2,615	262%
Fife Youth Arts Hub	2,546	4,711	185%
Glasgow Youth Arts Hub	1,500	2,063	138%
Scottish Borders/ VOMO	2,434	2,669	110%
Na h-Eileanan Siar/Uncharted	3,449	2,954	86%
West Dunbartonshire/ # Fresh Creations	2,800	2,287	82%
Edinburgh/ #artcore	1,340	1,049	78%
Highlands Youth Arts Hub	5,000	3,316	66%
Ayrshire Youth Arts Network	5,385	2,782	52%
Aberdeen and Aberdeenshire/ North East Youth Arts Collective	5,000	1,530	31%
Argyll Youth Arts Hub	8,000	2,318	29%
Total	38,454	28,294	74%

- 4.13 Overall, the Hubs and strategic projects had involved almost 28,300 individual young people in arts activity by May 2016. This is three quarters of the target through to September 2016.
- 4.14 It is worth noting that each Hub and strategic projects set itself very different targets, ranging from engaging 1,000 to 8,000 young people over two years. Two Hubs (in West Dunbartonshire and Ayrshire) adjusted their targets mid-way through their work, to more accurately reflect their working targets based on their approaches. Their targets were originally at 9,000 and 10,000 respectively. Argyll – which now has the highest target – has not adjusted this along the way.
- 4.15 In addition to participants, Hubs record figures for audiences at arts activity. This indicates that up to May 2016, over 34,000 people had been involved in Hub activity as audience members. This includes people of all ages, not just young people. Not all of the Hubs had a focus on events.

Area/ Hub	Audience Figures (up to May 2016)
Fife Youth Arts Hub	17,808
Ayrshire Youth Arts Network	4,768
Moray/ iGNITE Youth Arts Hub	4,286
West Dunbartonshire/ # Fresh Creations	2,151
Glasgow Youth Arts Hub	2,139
Highlands Youth Arts Hub	1,354
Aberdeen and Aberdeenshire/ North East Youth Arts Collective	1,017
Edinburgh/ #artcore	594
Argyll Youth Arts Hub	10
Na h-Eileanan Siar/ Uncharted	0
Scottish Borders/ VOMO	0
Total	34,127

Example: Audiences in Fife

Fife Youth Arts Hub involved over 17,000 people as audience members. This includes a digital arts project at the Science Festival in Glenrothes and Lochgelly which involved 3,200 people.

Level of involvement

- 4.16 When considering participation figures, it is essential to note that the level of involvement varies significantly between Hubs. Information gathered by the Hubs (but not the strategic development areas) highlights clear differences in approach. Hubs provide information on the number of hours spent on arts activity, youth empowerment activity, and progression (including wider skills development, volunteering and employability activity). Information provided in quarterly reports up to the end of May 2016 is outlined below.

Area/ Hub (Up to May 2016)	Arts activity		Youth empowerment		Progression	
	Number of participants	Average time	Number of participants	Average time	Number of participants	Average time
Ayrshire Youth Arts Network	2,528	13.7 hours	51	20.0 hours	18	26.0 hours
Highlands Youth Arts Hub	2,270	3.8 hours	597	4.5 hours	868	5.9 hours
Aberdeen and Aberdeenshire/ North East Youth Arts Collective	1,347	1.4 hours	977	0.9 hours	300	3.0 hours
Edinburgh/ #artcore	1,127	1.4 hours	34	5.5 hours	506	6.3 hours
Fife Youth Arts Hub	3,870	1.1 hours	686	1.3 hours	1,069	1.1 hours
West	2,287	0.8	97	0.2	18	4.3

Dunbartonshire/ # Fresh Creations		hours		hours		hours
Glasgow Youth Arts Hub	1,739	0.7 hours	223	1.3 hours	175	0.4 hours
Argyll Youth Arts Hub	2,093	0.5 hours	950	0.4 hours	395	1.5 hours
Moray/ iGNITE Youth Arts Hub	2,553	0.3 hours	68	0.9 hours	67	5.1 hours

- 4.17 Ayrshire Youth Arts Network has taken a clearly different approach to the way in which it provides arts opportunities. It has delivered over 34,500 hours of arts activity to just over 2,500 young people – an average of more than 13 hours involvement. In contrast, Hubs such as iGNITE, Argyll, Glasgow and #Fresh Creations have provided opportunities which engage young people, on average, for less than one hour. This could include a large number of taster sessions and one off activities, followed up with a smaller number of ongoing, longer term opportunities.
- 4.18 This theme continues across all of the different strands of Ayrshire Youth Arts Network's activity. For example, those involved in youth empowerment were involved for an average of 20 hours; in digital activity for an average of 37 hours; and progression activity for an average of 26 hours. Hubs such as #artcore in Edinburgh also had a high number of average youth empowerment and progression hours per participant. It is very important to bear the depth of engagement in mind when considering these participation figures.

Nature of involvement

- 4.19 The nature of involvement also varies. The Hubs record the type of activity the young people have been involved in, focusing on five categories:
- youth arts – participatory activity that has engaged children and young people in the arts;
 - youth empowerment – activity that has engaged children and young people as decisions makers, advisors and evaluators;
 - digital – activity that has engaged children and young people in digital or online technology relevant to the Hub programme;
 - progression – activity that has supported a young person to improve or progress forward in their chosen art form, learning or industry; and
 - employment – paid work opportunities for young people aged 13 to 25 through the Hub programme, including any paid work through partners that has arisen as a result of the Hub.
- 4.20 The strategic development areas report slightly differently, and information on the nature of involvement is not broken down in this way.
- 4.21 Involvement in Hub activity up to May 2016 by type of participation is set out in the table below. As some participants are involved in multiple activities, the numbers add up to more than the total number of young people involved in Hub activity.

Hub/area	Youth arts	Youth empowerment	Digital	Progression	Employment
Youth Arts Collective North East	1,347	977	259	300	3
Argyll Youth Arts Hub	2,093	950	1131	395	35
Fife Youth Arts Hub	3,870	686	834	1,069	82
Highlands Youth Arts Hub	2,270	597	92	868	95
Ayrshire Youth Arts Network	2,528	51	42	18	15
#FreshCreations	2,287	97	115	18	3
Glasgow Youth Arts Hub	1,739	223	4	175	24
#artcore	1,127	34	137	506	31
iGNITE Youth Arts Hub	2,553	68	30	67	24
Total numbers	19,814	3,683	2,644	3,416	312
% of all participants (All Hub = 22,701)	87%	16%	12%	15%	1%

- 4.22 The monitoring information shows that most young people have been involved in youth arts activity or digital arts activity. Over 3,600 young people have been involved in youth empowerment activity. Hubs have taken different approaches to youth empowerment. Some, such as the Youth Arts Collective North East, Argyll, Fife and Glasgow have involved large numbers of young people in empowerment activity. Others have focused on smaller numbers. Some Hubs, such as Argyll and Fife, have involved large numbers of young people in digital arts activity.

Examples: Youth empowerment

In Moray, a youth Arts Ambassadors group had taken over from the original Steering Group for the Hub. The Ambassadors meet on a monthly basis to discuss activities and opportunities, and to devise future plans. An average of between 7 and 12 Ambassadors participate each month.

In Scottish Borders, VOMO has involved young people as managers of VOMO tv. The young people plan and gather content, run the technical side and develop new technical skills among their peers.

In Highland, the Hub established a youth forum of over 30 young people from across the Highlands. This group was instrumental in directing the future format of the Hub past the initial two year funding period. A small number of youth forum members were trained in evaluation techniques, and worked in collaboration with the local university to undertake a youth led evaluation of youth engagement within the Hub and more widely in relation to youth arts.

- 4.23 All Hubs have involved young people in progression activity, either through progression to further opportunities, or through developing skills for life, learning and work.

Examples: Progression

In Fife, the Hub created three new performance companies with young emerging artists offering creative and industry development and work experience. They are FYA Musical Theatre, FYA Young Theatre Company and FYA Youth Opera.

The Ayrshire Hub awards programme supports young people to deliver arts and creative activities and services within their own communities.

In Glasgow, the 'Routes to Progression' project resulted in young people moving on to the further and higher education sector to study within creative industries faculties.

In Aberdeen, the Hub has created projects which offer additional opportunities for emerging artists to increase experience and develop skills. The Shadow Curator Intern project involves an internship programme for a young artist, offering the means to develop curating experiences within an arts organisation. The Look and Learn project creates micro-residencies for young people to develop skills and expertise in the visual arts through mentoring and practical training.

- 4.24 Together, the Hubs have employed 312 young people aged 13 to 25. Young people worked for a total of 12,216 hours across the Hubs, the equivalent of 1,745 working days or around 8 full time jobs for a year.

Examples: Employment

In Argyll, the Hub employed a team of Young Promoters and Filmmakers, who were supported to develop their own ideas, respond to the needs of their area and engage with their peers to better understand the needs of young artists.

In Edinburgh, the Hub set up Out of the Blueprint, a printing studio run by and for young people. This offers young people employment and training opportunities, and opportunities to develop and create their own self employment and portfolios. It also devised four creative apprenticeships for young people in community arts, events management, printing, sound and technology. The work of the young people is central to the delivery of the Hub.

In Ayrshire, the Hub had supported three young people towards qualifications in live events (SVQ level) and community arts management. The project co-ordinator has also spoken to local creative businesses to try to establish some internships in the area, to give young people the opportunity to gain employment and experience in the creative industries.

- 4.25 The Hubs also record the number of hours of involvement in each activity.
Overall:

- over 54,000 hours have been spent on youth arts activity;
- over 11,900 hours have been spent on progression activity;

- over 6,800 hours have been spent on youth empowerment activity; and
- over 4,900 hours have been spent on digital activity.

Art form

4.26 Hubs provide information on the art form of the arts activity they deliver each quarter. As Hubs reach the end of their TTS funding period, they are also asked to complete an End of Project form which asks them to estimate what percentage of arts activity related to each art form. At the time of writing this report just one Hub had finished its funding period and submitted its End of Project form. The information in this section therefore focuses on the art forms mentioned in the quarterly reports. The information provided in response to this is diverse, with arts categorised in a wide range of different ways and varying levels of detail provided.

Examples: diverse art forms

In Na h-Eileanan Siar, participants have created repurposed sculpture taking items of technology such as computers, breaking them down to their component parts, and reassembling them into an entirely new form.

In Highland, the Hub identified gaps in digital activity in the region. It was unsuccessful in securing TTS.Digital funding, but explored alternative funding options. It developed a relationship with a local digital organisation in an attempt to fill the gaps in digital activity.

Examples: visual arts

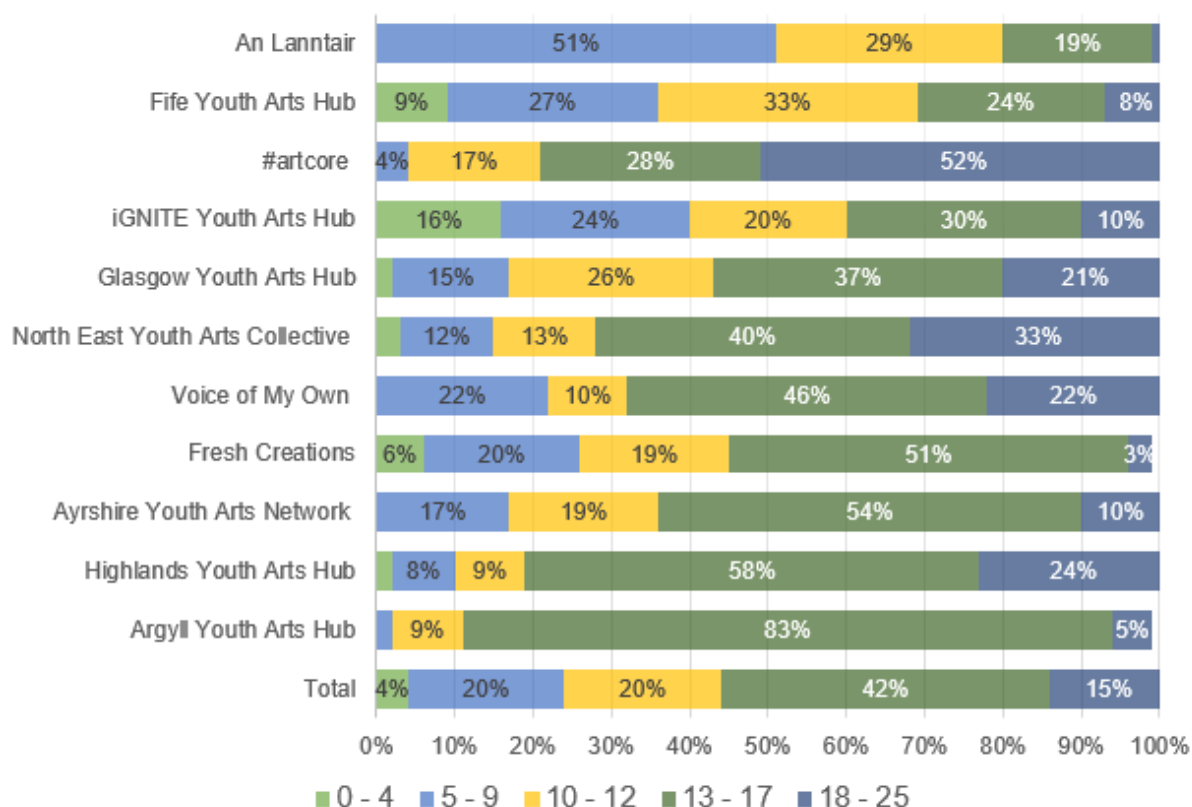
- The Glasgow Youth Arts Hub has established a visual arts framework to promote visual arts to young people in Glasgow to further their confidence in contemporary visual arts.
- #FreshCreations (West Dunbartonshire) has worked with local artists Recoat, children and young people to create murals on public buildings across Clydebank, including primary schools and libraries.
- #artcore (Edinburgh) has set up Out of the Blue Print as a social enterprise - run by trainees this print studio offers young artists the chance to print their work at affordable rates.
- The An Lanntair 'Uncharted' project has established Art Labs arts spaces in four geographically remote locations across the Isles of Lewis and Harris and has led a creative mapping project engaging four primary schools across Lewis and Harris. Talbert Arts and Leisure Centre's 'Sparks and Drifts' TTS.Digital project has used conductive painting, electronic textiles and augmented reality with local young people to explore visual arts and their local community/area.

4.27 The following word cloud provides an overview of the range of different art forms used by Hubs. The larger the word, the more often it was mentioned in Hub quarterly reports. It is clear that visual arts, music, drama and theatre, film, digital arts and multi arts were frequently used. However, a wide range of other creative art forms were used including graffiti, circus skills, fashion, crafts, recording and animation.

[illegible]

Profile of participants

4.28 Information is also gathered about the age range, gender and other characteristics of Hub and strategic development area participants.



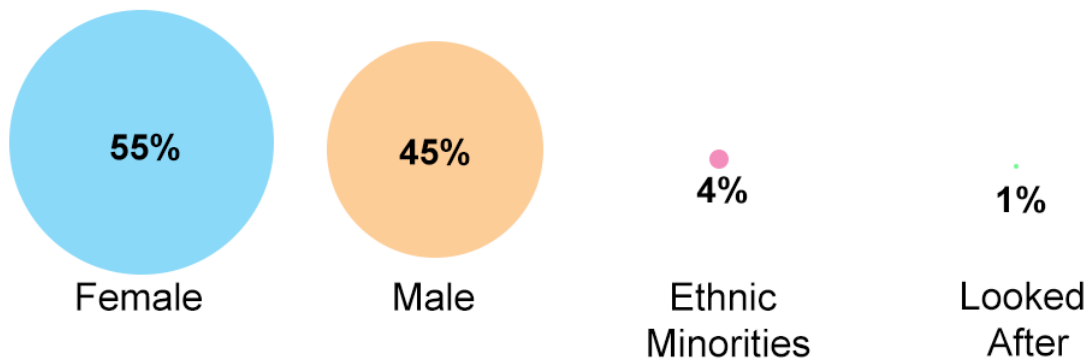
4.29 Overall, the majority of activity took place with the 13 to 17 age group. Just 4% of activity took place with children aged one to four. The iGNITE Hub in Moray and the Fife and West Dunbartonshire Hubs had the strongest focus on early years. The targeted projects did not engage with any early years participants.

Example: iGNITE

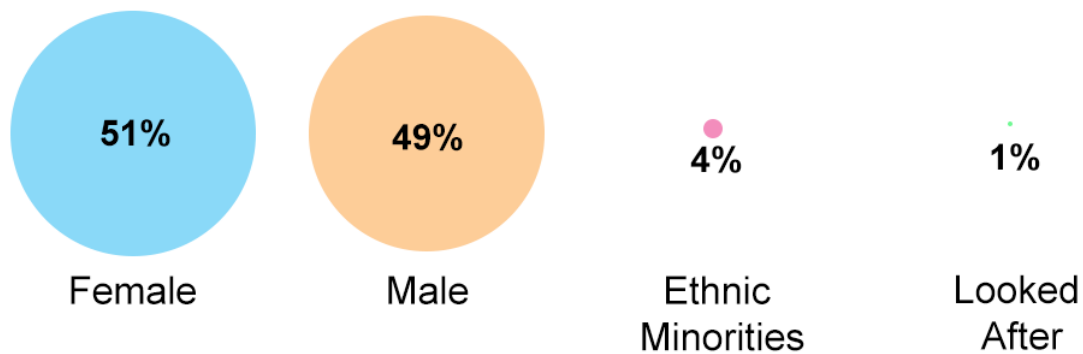
In Moray, iGNITE engaged over 2,700 young people aged 0-24 in arts activities. In particular, iGNITE has engaged over 400 children aged 0-4 through targeted work with parent and child groups. Staff at iGNITE feel confident that the Hub has significantly increased youth arts engagement in the area.

4.30 The Hubs and targeted projects also record the profile of the young people who participate in their activities. This information is not available for all participants. The Hub in Argyll omitted to provide much of the monitoring information.

Hub Participants



Scottish Figures



- 4.31 The above table maps the profile of Hub participation against Scottish Figures⁸.
- 4.32 Two areas – Ayrshire and Edinburgh – had particularly high levels of male involvement, at 64% and 53% respectively. Participation in Na h-Eileanan Siar was a 50/50 split, and the other areas had a slightly more female than male participants. In West Dunbartonshire, over two thirds (68%) of participants were female and just a third were male (32%).
- 4.33 The Hubs in North East, Edinburgh, Glasgow, Moray and Fife had above average levels of involvement of ethnic minorities, while the Hubs in West Dunbartonshire, Ayrshire, Highlands and the targeted projects in Na h-Eileanan Siar and Scottish Borders had lower levels of engagement from ethnic minorities.

⁸2011 Census <http://www.scotlandscensus.gov.uk/population-households>
 2011 Census <http://www.scotlandscensus.gov.uk/ethnicity-identity-language-and-religion>
 CELCIS Stats <https://www.celcis.org/files/7214/6366/6197/CELCIS-new-analysis-Looked-after-children-statistics-April-2016.pdf>

- 4.34 Hubs and targeted projects also provided information about Gaelic language provision in their area. In Na h-Eileanan Siar, a proportion of activity was delivered in Gaelic. In Highland, Gaelic and traditional Scottish music repertoire was used in one to two sessions with young people with additional support needs, and two young people were supported to produce a short Gaelic film. The Highland Hub had slightly higher levels of involvement of looked after children than the other areas.

Example: Building more inclusive practice

In Glasgow, the Hub worked with a young artist who questioned and challenged existing practice. As a result, the Hub changed its events to include BSL (British Sign Language) interpreters. The artist also made BSL adverts for two Hub events, to increase knowledge and participation among the deaf community. Finally, the Hub supported his exhibition 'Humans of Deaf People'.

Involving a range of participants

- 4.35 Hubs have promoted their activities through social media, websites, promotional films, press releases, visits to groups and schools and direct mailings to groups including community groups, schools and third sector organisations. All of the Hubs have undertaken a wide range of activities to ensure that young people who would not normally engage with arts can be involved, and that barriers to participation are addressed. This includes:
- working with partners to target groups including looked after children; children with additional support needs; vulnerable families; young parents; lesbian, gay, bisexual and transgender young people; people experiencing drug and alcohol misuse; young people at risk of anti-social behaviour and isolation; and other at risk young people;
 - piloting targeted projects with partners – for example one area is undertaking an Arts Award project specifically aimed at young people with Additional Support Needs;
 - addressing transport barriers through providing free transport, providing transport companions, reimbursing travel expenses, and going out to as many different rural and urban locations as possible to reduce need to travel;
 - providing free and low cost activities – with some flexibility;
 - researching how to involve people who experience barriers - including migrant communities;
 - hiring staff and volunteers to provide extra assistance in large groups and for young people with additional support needs;
 - hubs providing small funding awards - asking that projects consider the financial, social and physical barriers that young people may face and ensure that they have a plan in place to make the project accessible;
 - ensuring that activities take place in accessible and safe venues;
 - promoting activities as 'no experience necessary' to encourage new participants;

- working with schools to encourage a wide range of young people to take part in Hub activities, encouraging staff to target young people who may not normally engage in arts; and
- raising awareness of diverse needs – including continuing professional development and training focused on disability awareness and diversity training.

Examples: Addressing barriers

In West Dunbartonshire, the Hub has used the bus owned by Y Sort It (the lead partner) to deliver art workshops to those who are unable or not willing to travel for provision. The Hub has also regularly visited local primary and secondary schools to provide information about the Hub; provided personal postal invitations to everyone who has signed up for information about #Fresh Connections; raised awareness at Youth Alliance meetings and published a booklet (FC – The Story so Far) which has been sent to all local partners, elected members, schools and youth organisations.

In Glasgow, the Hub took a targeted approach to recruiting disadvantaged young people and supporting them to attend a wide range of multi art form workshops across the city, delivered both by Hub partners and a wider network. It worked in partnership with a wider network of youth organisations, including Aberlour Trust's street team and Arts in the City, to engage some of the most disengaged people. Young people were offered additional one to one support to attend creative projects and events.

In Moray, the iGNITE Hub works with partners who directly engage children and young people who have additional support needs, disabilities, mental health issues or those not attending school.

4.36 Approximately 3% of participants were recorded in TTS monitoring figures as disabled. There were no major differences in terms of engagement of disabled young people – although Glasgow and Edinburgh had higher levels of disabled participants than the other areas. This is a relatively low level of involvement of disabled young people. Further exploration of this figure highlighted that:

- Often work with young disabled people involved working with smaller groups of participants for a longer period of time. Some projects highlighted that while the participation numbers were lower, the actual engagement hours were higher to ensure impact and experience are maximised. For example, one project involved working with 10 disabled or socially excluded young adults over a period of five days.
- Some young people didn't complete the information on disability, meaning that this is likely to be an under-representation. Projects indicated that some young people wouldn't self identify as disabled or would be reluctant to do so. Some projects said that young people may not have been formally diagnosed with conditions, and that it was hard to know how to word this question with young people. Some felt that some young people with an additional support need would identify as disabled, while others would not, so the concept was very fluid.

- In some cases, this information wasn't asked for – particularly if young people were engaging with the project on a one off basis, such as attending an event or a standalone workshop. Additionally, some felt that freelance artists and arts organisations running some of the projects may not be used to speaking to young people around issues of disability (or social exclusion more broadly).

4.37 Across the Hubs and targeted projects, 9% of participants were recorded in monitoring figures as socially excluded. This increases to 15% for the Hubs alone. However, it is likely that the 'socially excluded' figures are an under estimate of the focus on disadvantage and vulnerability within the Hubs and targeted projects. Here, many of the same issues arose as those around collating data on disability and additional support needs, as well as:

- lack of clarity around the term social exclusion – a very broad term and projects felt would be interpreted differently by different individuals and organisations;
- uncertainty about whether to include geographic isolation within this term, with some believing that if this was included the numbers of socially excluded young people would significantly increase for their project;
- some projects developing and refining their approach to gathering information about social exclusion over time, which meant that the strength of the data was growing as systems and definitions became embedded; and
- working with partner organisations to engage disadvantaged or excluded young people meant that it was hard to gather and share information between partners.

Example: Monitoring in Edinburgh

#artcore in Edinburgh introduced a new monitoring system in May 2016. Prior to this, an estimated 17% of participants were socially excluded, 6% disabled and 1% looked after. From June to August 2016 under the new system, these figures increased to 31% socially excluded, 9% disabled and 3% looked after. However, ongoing challenges in gathering monitoring information mean that the Hub still believes that these figures are not fully reflective.

4.38 It is worth noting that Hubs were able to develop their own interpretation of 'social exclusion' and that they may have interpreted this category in different ways. From wider evidence about activities and outcomes, it is clear that many Hubs were proactively working with young people who face barriers to engaging in youth arts.

4.39 In Glasgow, the Hub classed 65% of participants as socially excluded. In West Dunbartonshire at least 33% were socially excluded, based on the database maintained by the youth organisation co-ordinating the Hub). However, project leads in West Dunbartonshire believed that the figure would be likely to be closer to 80 or 85%. All project delivery in West Dunbartonshire

took place in the 50% most deprived areas of Scotland⁹, with a strong focus in areas falling into the 25% most deprived areas of Scotland. Two of the locations of project delivery were in the 5% most deprived parts of the country.

- 4.40 The level of participants that Hubs classed as socially excluded was 10 to 15% in Edinburgh, Ayrshire and Aberdeen, and below 10% in Fife, Highlands, Moray, Na h-Eileanan Siar and Scottish Borders.
- 4.41 The End of Project Forms will provide more detail on the postcodes in which activity was delivered, which may help to gain a clearer picture of delivery within deprived parts of Scotland.

Example: Working in disadvantaged areas

Glasgow Hub has submitted its End of Project monitoring form. This highlights that a high proportion of activity took place in disadvantaged areas. Of the 18 postcodes, 17 fall into the most deprived 50% in Scotland, with the remaining postcode just outwith this. And 10 of the postcodes (56%) fall into the most deprived 15% in Scotland.

Examples: Engaging with socially excluded young people

In Aberdeen, the Creative Confidence project took high quality arts experiences to travelling communities who would not normally have an opportunity to participate. The Associate Artist projects engaged with young people who face barriers to participation such as language or economic background.

Partners

- 4.42 The Hubs and strategic projects worked with at least 150 partners across the two year period. This included:
- local authorities – including youth services, creative learning, culture, early years, museums and galleries, libraries, wellbeing, arts and heritage, community learning and development, early intervention, mental health services;
 - schools, colleges and universities;
 - other public sector organisations – community planning partnerships;
 - arts organisations – including artists, private arts organisations, theatres, art centres, local clubs, touring organisers and festival organisers;
 - youth organisations – including children and young people's organisations, young parents' organisations, social enterprises and youth cafes;
 - wider voluntary organisations – including equalities organisations, homelessness organisations, young carers organisations, mental health organisations, community development organisations, housing associations and third sector interfaces; and

⁹The Scottish Index of Multiple Deprivation (SIMD) <http://www.gov.scot/Topics/Statistics/SIMD> was used to provide statistics on levels of deprivation.

- national organisations – including Scottish Opera, Youth Theatre Arts Scotland, Scottish Youth Theatre, Royal Conservatoire of Scotland, NYOS, The Great Tapestry of Scotland, TATE Artist Rooms, SKY Talent Academy, the Office of the Children’s Commissioner for Scotland, YDance, Starcatchers, Proiseact nan Ealan PNE (Gaelic Arts Agency), Action for Children, Investing in Children, Voluntary Action Scotland, Autism Scotland, Youth Bank Scotland, LGBT Scotland, Scottish Book Trust and Scottish Poetry Library.

Example: National – local connections

Fife Youth Arts Hub worked with Scottish Opera to deliver a project as part of Scotland’s Year of Architecture, Innovation and Design. Five interactive performances took place at a local high school, and Fife Youth Arts Hub developed a series of pre and post-performance school workshops to link with the performance. Scottish Opera is also partnering with Fife Youth Arts Hub to deliver workshops and lead performances as part of the Festival 16 programme, working alongside the Fife community chorus developed by young artists, which will have around 200 singers taking part on the day.

Example: Working together

Glasgow Youth Arts Hub set up the Visual Arts Youth Framework to promote visual arts to young people, to further their confidence in contemporary visual arts and to champion Glasgow as one of the best cities in the world for visual arts to the young people of the city. The Framework involves key organisations and individuals who work with young people in visual arts allowing them to meet, form stronger connections and be better informed about one another’s projects and practice. It involves partners such as the CCA, Tramway, GOMA, Sculpture Studios, Platform, Glasgow International and local colleges and universities.

Example: Working with a range of partners

To deliver #artcore in Edinburgh, Out of the Blue has worked with 14 partner organisations and six freelance artists around Edinburgh, who help provide opportunities for young people. Partners include arts organisations, educational institutions, the local authority, local libraries and health and wellbeing organisations.

Finances and ongoing activity

- 4.43 Overall, TTS funded 86% of Hub and strategic project activity, with other contributions making up 14%. Six Hubs received contributions from other sources - this included contributions from Fife and Aberdeen City Council, Fife Cultural Trust, CashBack for Creativity in Argyll, Highlands and Islands Enterprise, in kind partner contributions, and contributions from the funded organisations.

Hub/area	Original TTS Funding	Additional TTS Funding	Other Contributions	Remaining at May 16
Argyll Youth Arts Hub	£400,000	£11,250	£27,950	£83,065

Fife Youth Arts Hub	£400,000	£18,750	£311,151	£129,856
Highlands Youth Arts Hub	£400,000	£11,250	-	£123,570
Youth Arts Collective North East	£400,000	£18,750	£100,000	£194,933
Ayrshire Youth Arts Network	£399,000	£11,250	-	£126,446
# Fresh Creations	£338,117	£11,250	-	£107,508
Glasgow Youth Arts Hub	£290,069	£33,750	-	£8,978
#artcore (Edinburgh)	£289,087	£22,500	£63,203	£10,546
iGNITE Youth Arts Hub (Moray)	£205,819	£11,250	£22,800	£43,154
Uncharted (Na h-Eileanan Siar)	£89,137	-	£14,250	£33,419
VOMO (Scottish Borders)	£99,712	-	-	£252
Total	£3,310,941	£150,000	£539,354	£861,727

- 4.44 As at May 2016, approximately 78% of funding had been spent. Many Hubs were extending their activities slightly beyond their original periods of operation, using savings in their original budgets to do so.
- 4.45 Only the Glasgow Hub has completed its activities under the original TTS funding, and is now working with additional TTS funding to build on enhanced working relationships. All Hubs will now continue to March 2017.

Further information on Hubs

- 4.46 Case studies on three of the Youth Arts Hubs (iGNITE), Argyll and #artcore) are included as Appendix Four (Case Studies One to Three). A case study on the targeted regional activity in Na h-Eilanan Siar is included at Appendix Four (Case study Four). Case studies on the Fife Youth Arts Hub, Highland Youth Arts Hubs, Glasgow Youth Arts Hubs and #Fresh Creations were produced as part of the interim evaluation of TTS. These are [available online](#).

5. Focus on... national activity

- 5.1 This chapter focuses on art form specific TTS activity at national level, undertaken by four of the national youth arts companies.

Funding awarded

- 5.2 At the outset of the TTS programme, four of the national youth arts companies were allocated a total of £200,000 to deliver bespoke programmes of work in line with TTS's objectives. The four companies were National Youth Orchestras of Scotland (NYOS), National Youth Choir of Scotland (NYCOS), YDance and Scottish Youth Theatre (SYT). Each company received £50,000.
- 5.3 At the time of writing this report, NYCOS, YDance and Scottish Youth Theatre had all completed their funded activity and submitted End of Project forms. NYOS was due to complete activity in autumn 2016. The projects were all delivered within the specified budget.

Intended outcomes and broad activities

- 5.4 The main focus was to address barriers to participation, reduce inequalities and fill gaps in provision. The work also aimed to enable progression from regional to national activity.
- **NYOS** aimed to address barriers to participation in its orchestras. It undertook direct engagement with young people at local level, and supported Hubs in an advisory capacity. It piloted a regional touring resource involving three programmes – *Route NYOS*, *NYOS Regional Residencies* and *NYOS Ensemble Start Ups*.
 - *Route NYOS* is a touring resource offering introductory level workshops and information sessions, as well as performances and behind the scenes access to NYOS projects.
 - *NYOS Regional Residencies* showcase the NYOS chamber groups to communities in Scotland, working in partnership with Hubs and local authorities.
 - *NYOS Ensemble Start Ups* support Hubs and local authorities to create their own ensemble.
 - **YDance** planned to deliver a programme of work to address inequalities and barriers to activity at local level and enable progression from regional to national activity for enthusiastic and talented young people. The programme ran from August 2014 to June 2016. It involved delivery of:
 - *Jump In* – a programme designed to get young people engaged in dance in four areas of Scotland, through short interventions of weekly dance classes, which are then passed on to local organisations to deliver and support.
 - *Destinations* – an annual celebration of dance, which aims to build links between regional and national opportunities.

- *One Step Further* – Free masterclasses for young dancers aged 12 to 21, which develop skills and raise awareness of the opportunities available at national level.
- **National Youth Choir of Scotland** aimed to address barriers to participation. It mapped gaps in participation to inform how its activity is targeted, and designed experimental programmes to address barriers. This included a NYCOS training weekend, roadshows, auditions by Skype, travel bursaries and encouraging auditions through Freshers Fayres, all of which resulted in applications for the national choir rising significantly. Activity took place in six cities and two mixed or rural locations, including the island of Lewis. It also produced four short films on NYCoS to raise awareness. The activity ran from August 2014 to March 2016.
- **Scottish Youth Theatre** was awarded funding to deliver a programme of bespoke youth theatre projects to five areas of Scotland – Scottish Borders, Dumfries and Galloway, Orkney, Shetland and Na h-Eileanan Siar. These are all areas without existing Youth Arts Hub provision. The project ran from March 2014 to April 2016, with most delivery taking place during 2015/16.

Participation

- 5.5 By July 2016, over 2,800 young people had been involved in TTS funded activity through four national youth arts companies. The majority had been involved through YDance activity, which involved weekly classes with relatively large numbers of young people in four parts of Scotland.

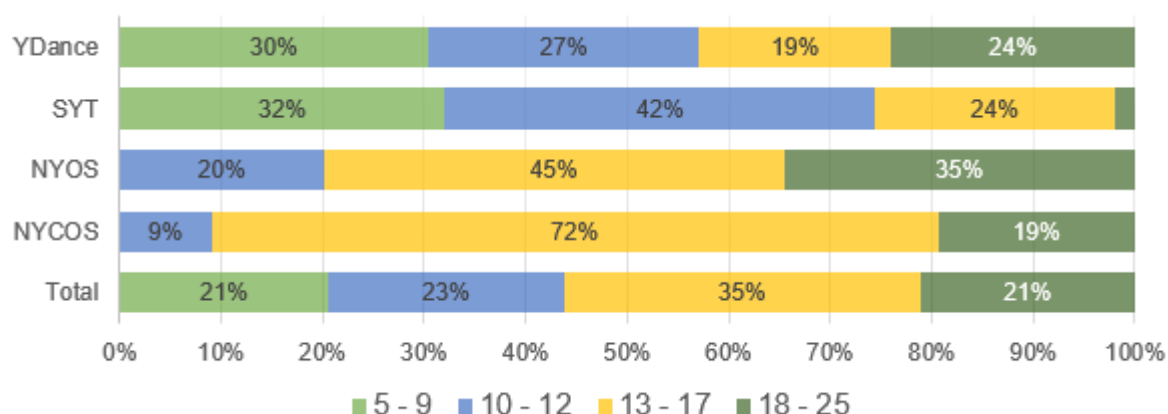
Company	Total participants
NYOS	159*
NYCOS	783
YDance	1,635
SYT	293
Total	2,870

*NYOS project ongoing at time of writing.

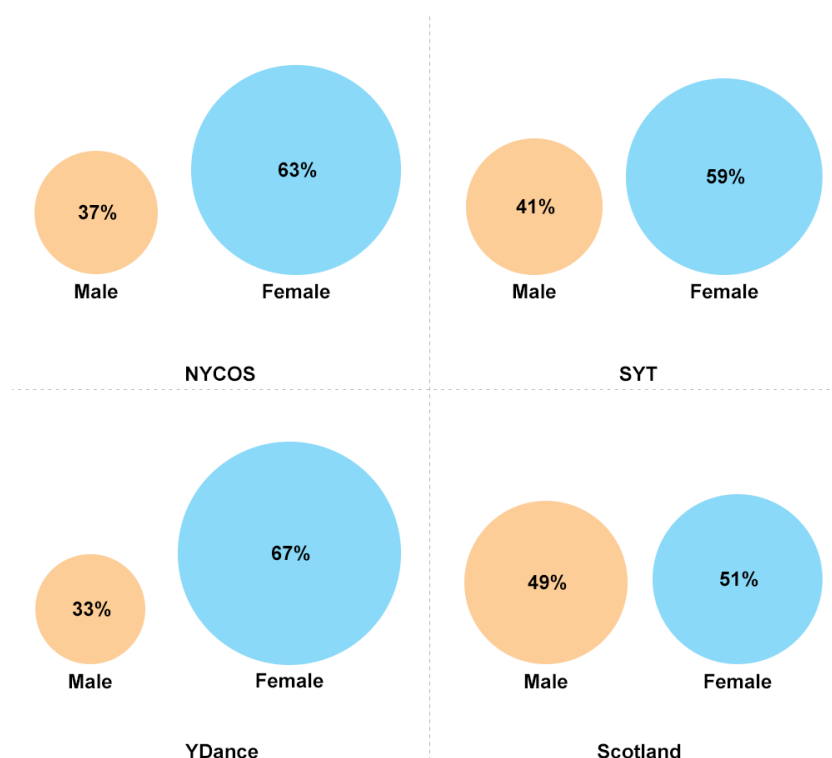
- 5.6 The range of activities involved included drama skills, technical theatre, prop making, video arts, music, film, dance and singing. Participants were involved for at least 8,668 participation hours – an average of three hours per participant.
- 5.7 The youth arts companies also involved 982 people as audience members, up to May 2016.

Profile of participants

- 5.8 The four companies gathered information on the age range of participants. Participants were spread across the age bands from 5 to 25, with the highest proportion falling into the 13 to 17 year old age band (just over a third).



- 5.9 There is a gap in the data on participant profile, which makes it difficult to assess the outcomes of the some of these programmes in relation to reducing inequality and increasing participation among those less likely to participate.
- 5.10 Three companies provided meaningful information about the gender of participants. NYOS had not submitted its End of Project form at the time of this report, and the information previously submitted was not comparable.



- 5.11 YDance and SYT provided information on the ethnic origin and disability of participants. This suggested that 1.4% of SYT participants were ethnic minorities and 2% of YDance participants. This is quite low given the profile of the Scottish population¹⁰, but some of Scotland's more remote, rural and deprived areas see lower minority ethnic populations, which may affect the

¹⁰ <http://www.gov.scot/Topics/People/Equality/Equalities/DataGrid/Ethnicity/EthPopMig>

figures. For example, SYT activity was focused in the rural areas of Na h-Eileanan Siar, Shetland, Orkney, Scottish Borders and Dumfries and Galloway.

- 5.12 Just YDance provided information on the number of socially excluded participants and the number of looked after children. Due to the small numbers involved, these have not been reported here. YDance also provided the postcode location of its sessions, which highlighted that:
- 18 of the 25 Jump In sessions were in the 50% most deprived datazones in Scotland, with 8 of the sessions in the 15% most deprived areas;
 - 8 of the 12 One Step Further sessions were in the 50% most deprived datazones in Scotland.
- 5.13 This highlights that much of the YDance activity took place in the most deprived parts of Scotland, providing opportunities to people at risk of social exclusion.
- 5.14 The funded national youth arts companies also provided commentary on their work to reduce barriers to participation. This included:
- SYT emphasising that activity was free and open to all regardless of ability, skill level or previous experience;
 - SYT involving young people in carefully choosing locations for activity;
 - SYT, YDance and NYCOS meeting transport and accommodation costs where these were barriers;
 - SYT and YDance working with partners who had strong relationships with young people who may face barriers to participation, to include participation;
 - YDance working with Hubs to provide a free hot meal to participants taking part over a few hours of activity.
- 5.15 Scottish Youth Theatre also worked closely with a range of partners to involve young people, including local youth theatres, drama clubs and arts centres, local authorities, schools, social enterprises, and Action for Children – to engage young people in one area with additional support needs or social, emotional and behavioural needs. YDance also worked with partners including Hubs, theatres, arts venues, local dance companies and groups, council education departments and colleges to encourage a range of young people to participate.
- 5.16 Discussion with these projects identified similar challenges to the Hubs in gathering monitoring data around:
- how to define social exclusion or disability;
 - how to gather monitoring information effectively across multiple projects delivered by a wide range of individuals with different skills;
 - how to share information between partners; and

- how to gather information which reflects the needs of a range of different funders with different priorities.

Further information

- 5.17 Two detailed case studies of the funded youth arts company activities are included in Appendix Four (Case Studies Five and Six).

6. Focus on... national youth empowerment

Introduction

- 6.1 This chapter explores the national youth empowerment and engagement activity, undertaken through Youth Arts Voice Scotland (YAVS), the Young Arts Ambassadors Scheme (YAAS) and the Nurturing Talent Fund. It also explores progress towards delivery of the TTS Unconvention - a national children and young people's arts event, due to take place in October 2016. Finally, it summarises the youth progression activity delivered through the Creative Internship programme.

Funding and delivery

- 6.2 Overall, just over £243,035 was allocated to national youth empowerment and engagement activity.

Project	Funding allocated
Youth Arts Voice Scotland	£60,502
Nurturing Talent Fund	£63,883
Young Arts Ambassador Scheme	£49,500
TTS Unconvention	£44,561
Investing in Children	£24,589
Total	£243,035

- 6.3 YAVS, YAAS and Nurturing Talent Fund schemes all involved Young Scot as an important partner. Creative Scotland identified Young Scot as a lead partner for supporting a national young people's advisory group for TTS – the group which became YAVS. Delivery, training and hosting of this group was outsourced to Young Scot, but with ongoing involvement from Creative Scotland. Young Scot produced a project plan for developing YAVS, and was awarded funding to deliver the support.
- 6.4 Young Scot was also responsible for delivery of the Nurturing Talent Fund, working closely with YAVS. The bulk of the funding was used to fund Nurturing Talent Fund awards to young people. Young Scot was also appointed to deliver the Young Arts Ambassadors Scheme, and received £49,500 for undertaking this role. YAVS took responsibility for co-ordinating the TTS Unconvention, with support from a freelance project manager.

Youth Arts Voice Scotland

- 6.5 Youth Arts Voice Scotland (YAVS) is a national group of young people aged 12 to 25. It was seen as an important element of achieving TTS's ethos of empowering, involving and being driven by young people. It was established in order to ensure that the TTS strategy is implemented in a way that is led by young people. This is a key principle of TTS.

- 6.6 The way YAVS was established was informed by young people at the Royal Conservatoire of Scotland. An interim youth advisory group for TTS was set up involving students and invited young people, and the group agreed an underpinning ‘statement of intent’ which would apply across TTS work:

“Young people are the fundamental stakeholders in your Hub partnership. Collectively you will ensure young people are central to the Hub’s infrastructure and evolution.”

- 6.7 After this initial statement was developed, Creative Scotland appointed Young Scot to develop the group. Young Scot produced a project plan setting out its broad approach. It intended to recruit a group of up to 15 young people from across Scotland, from a variety of socio-economic backgrounds and art forms. Young people were initially expected to be prepared to fulfil a minimum of a 12 month commitment, with a maximum of 24 months. Young Scot also intended to recruit two paid internships to sit on the group over two years, and to provide a programme of training which covered skills around listening, communicating, making presentations, dealing with conflict, developing work plans, managing time, media, and monitoring and evaluation. Young people were also expected to have the opportunity to take part in two accreditation programmes – the Youth Achievement Awards and the Saltire Awards.

YAVS participation

- 6.8 Young Scot worked with Creative Scotland to recruit YAVS members. It initially involved 15 young people from across Scotland. Interest in participating in the group was high, with 60 people applying to take part. Over time, some young people have seen their circumstances change – for example leaving education for work, or having busy exam periods – and participation in the YAVS group has fluctuated. By May 2016 participation had become concentrated in a core group of six to eight young people. Young Scot undertook a refresh of the group, working alongside YAVS members, and recruited four new members of the group in July 2016. These members were recruited through asking the Youth Arts Hubs to nominate young people to the group. Two of the new members are from Fife, one from Glasgow and one from Argyll and Bute. This means that over the two year period, a total of 19 young people have participated in YAVS.

YAVS activity

- 6.9 The group was intended to perform four main roles:
- assess the progress of, and inform future development of TTS;
 - assess the progress of Youth Arts Hubs based on identified outcomes;
 - influence the strategic actions of TTS (such as the Young Arts Ambassadors and the Nurturing Talent Fund); and
 - influence, curate and manage project work relating to delivery – such as the national conference and digital activity.

- 6.10 YAVS members have developed ownership of their work, agreeing outcomes and approaches to evaluating their success, through a series of residential weekends and online networking. Quarterly reporting on YAVS activity focuses on detailing activities, rather than outputs such as levels of participation, training or accreditation. However, it is possible to review YAVS involvement in a range of aspects of the TTS implementation programme, working jointly with Creative Scotland. These include:
- supporting the Nurturing Talent Fund;
 - supporting a Young Arts Ambassadors scheme;
 - supporting the TTS evaluation;
 - supporting the digital and art form specific work; and
 - TTS Unconvention (in 2016).

The Nurturing Talent Fund

- 6.11 The Nurturing Talent Fund has been a key area of work for YAVS. The Nurturing Talent fund is for anyone aged 14 to 20, living in Scotland to further their progression in the creative arts. It aims to support talented young artists to achieve, without finances being a barrier. YAVS members make a significant contribution to the assessment of applications to the Nurturing Talent Fund. Since March 2016 YAVS have been supported by a dedicated (part time) Nurturing Talent officer within Young Scot. This Nurturing Talent officer applied for the job through normal routes, and was previously a members of YAVS. Prior to this, the administration of the scheme was absorbed into the work of an existing Young Scot team member with an interest in the arts.
- 6.12 Between December 2014 and September 2016, funding of just over £39,000 was awarded to 150 groups or individuals across Scotland. The awards range in value from £30 to £750, with most being at the higher end of that scale.

The Young Arts Ambassadors scheme

- 6.13 The Arts Ambassador scheme began as a pilot scheme in October 2015, with the intention that young people would have the opportunity to play a key role in the future of Scottish arts. In response to a brief from Creative Scotland to deliver a time limited pilot project, Young Scot submitted a proposal in March 2015 to lead the Young Arts Ambassador programme. This proposal was successful, permitting Young Scot to form a national group of young people selected with the aim of providing a local voice for young people in the arts.
- 6.14 The Arts Ambassador pilot programme began in October 2015, running to June 2016. The programme was advertised as an opportunity to work directly with Young Scot and Creative Scotland to:
- increase awareness and local participation in the arts;
 - promote the values of Time to Shine;

- be a role model and advocate for arts activity; and
 - be the young peoples' voice on the arts in their communities.
- 6.15 Young people aged 13-25 were invited to apply and were selected by a team involving representation from Young Scot, Creative Scotland and YAVS. Approximately 45 young people applied to be an Arts Ambassador, and all were successful, but a few chose not to take up the role. 40 attended a residential meeting in October 2015. YAVS created a Young Arts Ambassadors committee to oversee the work. However, very little activity has taken place and Ambassadors have not felt clear about their roles. Young Scot planned three events with Ambassadors in April 2016, but just one went ahead with just one attendee.
- 6.16 This scheme was a pilot in its nature, and a great deal has been learned from the approach. In particular, it has demonstrated the need for more robust regional support networks to manage a project of this nature. Underspend from the project will be written back into the wider TTS budget. One positive outcome is that Young Scot has used the most active of Ambassadors to recruit into YAVS, to refresh the membership of the group in 2016.

Supporting TTS evaluation

- 6.17 YAVS members have assisted with evaluation of TTS activity. Initially, YAVS members participated in training with Evaluation Support Scotland which explored evaluation and outcomes measurement. YAVS members have also participated in this evaluation through shaping the research questions; assisting with mapping the youth arts sector; providing their own views on experiences of TTS and YAVS; advising on research methods; volunteering at case study visits; undertaking work experience at Research Scotland's offices and presenting findings of the interim evaluation to the Cabinet Secretary.

TTS Unconvention

- 6.18 YAVS members are leading the development of the TTS Unconvention – a national children and young people's arts conference, working closely with Creative Scotland and a freelance project manager. YAVS members have been involved in considering the name for the event and its style; selecting a venue; liaising with the Youth Arts Hubs to gather their views on the event; sitting on a steering group to guide the event; and curating the activities. One member of YAVS is working with the freelance project manager as the Time to Shine Event Assistant. The event is scheduled for 20 October 2016.

Hub support with youth empowerment

- 6.19 Hubs were invited to engage in a programme of subsidised training and support to assist with developing robust engagement strategies with children and young people. Facilitated by Investing in Children this programme of training and support was intended to help the Hubs with developing engagement strategies which would create opportunities for children and

young people to contribute to dialogue. The programme was designed to be sustainable by equipping the Hubs with the knowledge and skills to manage and support the work themselves. Seven of the nine Hubs engaged in this programme.

Youth empowerment support to Hubs

The Hubs in Edinburgh and Moray have used the support of Investing in Children to ensure that the voices of children and young people have informed their development. Moray recently achieved the Investing in Children Membership Award. This is a significant achievement, as the evaluation process requires that children and young people themselves must provide the evidence of dialogue and change, and endorse the decision to make the Award. Edinburgh is expected to follow suit.

Wider activity

6.20 YAVS members have also been involved in activities such as:

- making presentations on TTS to the Cabinet Secretary for Culture, Europe and External Affairs and the Creative Scotland Board;
- the TTS.Digital programme – including sitting on the decision making panel, a major responsibility for the young participants;
- the Scottish Book Trust Young Writers project – including helping to design the application form and sitting on the panel for selecting applicants;
- meeting with delegations from other countries to discuss youth arts and empowerment – China, Taiwan, Singapore and Denmark;
- being official youth delegates at the Edinburgh International Culture Summit 2016;
- attending youth arts events and providing a youth voice; and
- frequently being asked to contribute to media articles.

Creative Internships

6.21 The TTS strategy included a commitment to develop a youth employment initiative – including supporting SCVO's Arts and Creative Industries Graduate Internships programme and increasing employment opportunities through Hubs. Supported by Creative Scotland since 2012, the Creative Internship programme received £100,000 of TTS funding, and provided paid internship opportunities to 39 young people over 2015/16. A case study on the Creative Internship programme is included at Appendix Four (Case Study Seven).

Further information

6.22 Case studies on the Nurturing Talent Fund and Youth Arts Voice Scotland (YAVS) were produced as part of the interim evaluation of TTS, one year in. These case studies are [available online](#).

7. Focus on... art form development and research

Introduction

7.1 This chapter explores the TTS funded activity which focused on developing particular art forms, including the Scottish Book Trust activity for young writers; the development of Film Access Network Scotland; and the TTS.Digital programme. It also explores the wider research undertaken into participation in youth arts activity.

7.2 This report covers the TTS.Digital programme very briefly. A separate report will be produced on TTS.Digital.

Funded activities

7.3 The TTS strategy included commitments to:

- develop more opportunity for film, visual arts and literature – with an action to provide targeted funding to deliver national literature and youth film sector development projects aligned to the Hubs;
- explore how technology could be used to increase young people's engagement in the arts – with an action to develop an award based funding programme to inspire digital creativity in young people, as well as supporting Hubs to use digital media;
- develop work to ensure representation of early years – an action research project Starcatchers to research opportunities for early years participants provided by Hubs, identify challenges and good practice, and a series of artist training sessions to share good practice and build skills; and
- work collaboratively across the sector to develop a common understanding of barriers to access – including action research undertaken by Birds of Paradise to understand barriers to accessing youth arts for disabled young people.

7.4 A total of just over £583,000 was awarded to this work collectively. The majority was dedicated to the TTS.Digital programme.

Activity	Funding
Scottish Book Trust, What's Your Story support programme for young creative writers aged 13 to 19 through mentoring, an online platform and a young writers conference	£95,000
Film Access Network Scotland profiling of youth activity through a scoping study, online presence and showcase programme	£20,000
TTS.Digital Phase 1 programme of 10 pilot creative technologies projects each awarded up to £5,000	£54,850
TTS.Digital Phase 2 programme of 6 creative technologies projects each awarded £50,000 to £100,000	£401,444
Starcatchers early years research	£6,000
Birds of Paradise disabled young people's research	£6,000
Total	£583,198

Example: What's Your Story

What's Your Story is a creative writing and illustrator development programme aimed at teenagers aged 13 to 19 who have an interest in developing their creative writing. Young creative writers were matched with a mentor to provide support, advice and encouragement. The writers all met at an initial writer's retreat weekend, and then had seven months of working with a professional mentor. The young people worked on different types of creative writing including poetry, graphic novels and writing in Gaelic.

Example: FANS

FANS is a consortium of six organisations, which each have their own youth groups. The youth groups came together to help plan, set up, host, present, film and document a showcase event. Each FANS organisation works with different types of young people. For example, GMAC based in Glasgow had a strong relationship with ethnic minority filmmakers, while others work with lesbian, gay, bisexual or transgender people, or people living in poverty. Each has their own "unique strengths" and now all organisations meet regularly to keep up the momentum.

Participation and profile

7.5 Up to May 2016 this strand of activity involved at least 1,253 young people:

Project	Profile of participants	Other information
Scottish Book Trust – 10 young writers (with many more involved at their conference in June 2016)	All aged 13 to 17. A high proportion of participants were disabled, ethnic minorities or looked after children. Most, 80%, were female.	An average of three hours of activity per participant.
FANS Network – 39 participants	75% 18 to 25 25% 13 to 17 15% ethnic minorities 5% disabled Some looked after children involved	An average of 2.6 hours of activity per participant.
TTS.Digital Phase 1 – 550 participants	Due to the small amount of funding and exploratory nature of Phase One, projects were not required to provide detailed demographic information on participants.	
TTS.Digital Phase 2 – 626 participants	Most aged 10 to 17 11% disabled 6% looked after, in care or socially excluded 51% male, 49% female	
Birds of Paradise – 20 participants	Participants in a research project 100% D/deaf or disabled	
Starcatchers	Training for 61 artists, to build skills in working with babies and young children, but did not involve direct provision of activity for young people.	

Example: What's Your Story – StoryCon

The Story Con event in June 2016 involved people with varied backgrounds, including young people with additional support needs who were supported by carers who attended the event. A quarter of the young people who attended this event lived in the 20% most deprived areas of Scotland, or were looked after, and 5% were ethnic minorities.

Example: Imagine

The Imagine project involved sessions with young people with learning difficulties, exploring use of digital technology in the performing arts.

Example: Hot Chocolate

One digital project is led by the Hot Chocolate Trust, a youth work organisation which provides a safe space for young people to come together in Dundee city centre. The Trust is open to any young person in Dundee, between 12 and 21, although the majority are young people who congregate in the town centre. This community of young people often faces a wide range of challenging life circumstances such as low educational attainment, bullying, unemployment, homelessness, mental health issues, risk taking behaviour and discrimination.

Example: Starcatchers

The Starcatchers project involved research with Hubs about their focus on early years, their practice, and challenges or barriers faced. This found that while some Hubs planned to prioritise early years, or were doing so naturally as demand arose, those who did tended to focus on the three plus age group – with a gap in 0 to 3 provision. The project involved artist training sessions to explore topics such as early years policy, schematic play, infant development, practical sessions and exploration of the role arts can play with very young children. 98% of participants rated the training as very good or excellent in terms of quality and usefulness.

Partners

- 7.6 The art form specific work has involved a range of partnerships. Monitoring information shows that at least 28 organisations were involved (21 through Scottish Book Trust and 7 through FANS). This level of detailed reporting was not required for TTS.Digital projects.

Wider digital work

- 7.7 Digital activity has been present throughout the TTS strategy. All Hubs funded through the project were asked to specify how they would incorporate digital technology into their programme. Most Hubs chose to use digital technology to connect with young people and improve engagement, through websites and social media. Some Hubs have encouraged the use of technology to document arts activity, with young people often taking the lead.

7.8 The TTS strategy also included aims to:

- develop a calendar of young people's arts events; and
- develop an online evaluation tool to help assess the impact and benefits of work with young people in creative fields.

7.9 These two additional projects were developed by the TTS.Digital team.

7.10 A Youth Arts Calendar was created in July 2015, in partnership with Jamhot, a digital development company. Youth arts organisations across Scotland are able to register and advertise their events for free. The site can be used to provide information about regular classes or workshops as well as showcases, events and exhibitions. Arts organisers can categorise their activity by art form, location and date. Since launching in August 2015, the calendar has had just over 3,000 users and has just over 100 registered accounts. Although the online calendar has been well used by arts organisations, there have been challenges around raising awareness of it, amongst other organisations and young people.

7.11 The TTS digital co-ordinator developed the Creative Impact Star as a simple, digital evaluation tool¹¹. The Creative Impact Star is a short survey asking young people a number of simple questions before and after they participate in activity, to find out how they feel and what impact it has had on them. The responses are displayed in a star formation showing the changes that have taken place for young people since taking part in the activity. The survey takes only a minute to complete and the 'before' and 'after' surveys can take place at any interval of time, depending on the length of the duration of the programme activity. At July 2016 the Creative Impact Star was being piloted and has been well received. The Creative Impact Star will be more widely used by Creative Scotland's Creative Learning departments, which includes projects funded through TTS, the Youth Music Initiative and CashBack for Creativity.

Find out more

7.12 More information about this work is included as case studies within Appendix Four:

- Hot Chocolate – Case Study Eight
- Sensatronic Lab – Case Study Nine
- Scottish Book Trust - Case Study Ten
- Birds of Paradise Research – Case Study Eleven

7.13 A separate report is to be produced on TTS.Digital.

¹¹ <http://cis.creativescotland.com/>

8. Impact of the TTS implementation programme

Introduction

- 8.1 This chapter explores the impact of the TTS implementation programme. This information is based on reports on outcomes which were submitted by Hubs, targeted development projects, national youth arts companies, and projects which have ended. It is also based on the case studies we developed for this evaluation, and the evaluation of TTS.Digital, which provides rich information about the impact of TTS funded activity.

Intended outcomes

- 8.2 The TTS strategy – which covers a 10 year period – aimed to:
- address inequalities and develop mechanisms which allow access for all (the participation theme);
 - create and develop mechanisms to nurture and celebrate ambition, enthusiasm and talent (the progression theme); and
 - create and develop infrastructure for the children and young people’s art sector and ensure continuous quality improvement (the provision theme).
- 8.3 The TTS implementation programme took the long term aims of the strategy, and converted these into long term outcomes. These outcomes are very high level, and focus on outcomes for Scotland and the youth arts sector, rather than outcomes for young people. So they express how the sector will change, but not how this will impact on young people. In this way they set out what will change, but not why this is important for young people, or for Scotland more broadly.
- 8.4 Short and medium term outcomes were then developed, which fit with the key themes of the strategy around participation, progression and provision. Within a two year implementation programme, you may expect to see progress around the short term outcomes, and perhaps the medium term outcomes. However, these time frames were not absolutely specified.

Short term	Medium term	Long term
Gaps in youth arts provision and participation are being identified and understood.	Opportunity is developing provision and diversifying participation.	Reduced inequality and improved access to youth arts across age range and art form.
Approaches for recognising and capturing ambition, enthusiasm and talent are being identified.	Effective progressional pathways are being shaped at a local, regional and national level.	Mechanisms are nurturing ambition, enthusiasm and talent across age range and art form.

There is a collective cross art form understanding of the need for quality improvement in youth arts provision.	Developing infrastructure is supporting the quality improvement of youth arts provision.	Improved infrastructure is growing the breadth; depth and quality of local, regional and national youth arts provision.
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- 8.5 A separate logic model was developed which covered the Youth Arts Hubs. This clearly articulated the overall rationale for the Hubs as leading to an increase in regional arts engagement; continuous quality improvement; youth empowerment and cross sector partner collaboration. These are the outcomes that Hubs were asked to identify with and report against.

Short term	Medium term	Long term
Gaps in regional youth arts provision and participation are understood.	New opportunity is developing provision and diversifying participation.	There is an increase in regional youth arts engagement.
There is a collective understanding of the need for quality improvement in regional youth arts provision.	Developed infrastructure is supporting the quality improvement of regional youth arts provision.	Regional infrastructure is ensuring the continuous quality improvement of youth arts provision.
Confidence has developed around placing young people at the centre of decision making.	The onward development and evolution of the Hub is being informed by the demands and aspirations of the young people.	Young people are being effectively engaged and empowered as decision makers.
Partners have effectively collaborated to co-ordinate Hub delivery.	Partners are cohesive in the onward development and evolution of the Hub.	Cross sector partners are collaborating on the forward development of regional youth arts provision.

- 8.6 Each project funded by TTS outlined their outcomes and how these related to the logic model. A separate set of outcomes was developed for the TTS.Digital work. The overall intended outcome was to inspire digital creativity in young people. This could link to the overall outcomes of provision, progression and participation. The outcomes that projects were asked to work towards were:

- Support young people in their discovery of the arts – providing an accessible place encouraging them to get involved for the first time.
- Support young people who cannot currently engage – connecting and overcoming barriers.
- Support those already involved in the arts – promoting collaboration, developing skills, linking to the industry.
- Redefine the image of the arts in popular culture – profiling the wide remit, ambitions and possibilities of youth arts.

Increasing youth arts engagement

- 8.7 There is clear evidence that TTS has provided new opportunities for young people's participation in the arts. Up to August 2016, a total of 38,450 young people have participated in all TTS funded activity. The numbers participating have increased each quarter.
- 8.8 The Hubs and targeted projects provided detailed reports on their outcomes in terms of participation. These highlight positive outcomes in terms of:
- **The range of arts opportunities available** – Projects provided examples of young people participating in, curating, creating and consuming art in a range of different ways. This includes workshops and classes, events, providing spaces for performance or exhibition, curating or commissioning art, talent development and participating in or organising festivals and national programmes.
 - **Understanding the barriers young people face** – A number of Hubs highlighted that they had undertaken research into barriers to participation, or worked with young people to understand these and address them. Largely these barriers related to transport, cost of participation and availability of information.
 - **The availability of new and innovative approaches** – Many projects highlighted young people's participation in experimental and cross art form working, which was not previously available in their area. Some talked of new partners from non-arts backgrounds now becoming involved in delivering youth arts activity because of the benefits it can bring.
 - **Participation in activity beyond art** – Many projects highlighted the opportunities for young people to be involved in activity beyond art through their project, including employment, work experience, learning, leadership, empowerment and volunteering.

Example: iGNITE

In Moray, a number of non-arts organisations are now delivering youth arts activity as a result of realising the benefits of arts for young people.

- 8.9 There is also some positive evidence about the range of young people participating in TTS funded activity. Funded projects have used a range of approaches to remove barriers to access and target people experiencing inequality and disadvantage. It has, however, taken time to develop appropriate monitoring systems and there are some gaps in the data on the profile of participants.

Example: Working with a range of young people

In Glasgow, the innovation project was a city wide multi art form project led by young people. It involved a partnership of six community youth groups, including groups for young carers and people with experience of care, and young people living in areas of multiple deprivation or areas with high ethnic minority populations. It explored new creative ways of engaging with young people across the city, experiencing several different art forms over a three month period. The

Hub also worked with a wider network of youth organisations such as the Aberlour Trust street team and Arts in the City to engage some of the most disengaged young people, offering one to one support to attend creative projects and events.

- 8.10 Many, particularly those involved in Hub and TTS.Digital activity, felt that TTS was redefining the image of arts in popular culture for young people, by profiling the wide remit, ambitions and possibilities of youth arts. For example, some TTS.Digital projects found that young people had only been exposed to traditional art forms, and that their projects had helped to broaden this definition and show young people how technology and other art forms are valid as art, and that everyone can access and enjoy it – regardless of experience.

Empowering young people

- 8.11 There is good evidence that the Hubs, targeted activity and national youth empowerment work are having a positive impact in empowering young people. Young people have been involved in advising on priorities, developing and delivering services, appointing staff, evaluating activities and many other areas. Some Hubs and targeted projects have focused on creating spaces for young people only, in an adult free environment. For example, Glasgow's Creative Collision events were designed, planned and delivered by young people for young people.

Example: Empowering young people

In Na h-Eileanan Siar, the Uncharted project involved setting up three physical spaces specifically for young people to explore their creativity in a safe and supported environment. Young people chose the direction and art form of the Art Labs, and were in charge of selecting artists to provide artistic support.

Example: Young people evaluating progress

In Highland, young people were trained in evaluation techniques, and undertook a youth led evaluation of youth engagement – in collaboration with a local university.

- 8.12 YAVS members felt empowered and responsible as they took the lead on key activities, particularly in decision making roles where they felt their opinions were valued. Other stakeholders have recognised the value of hearing the voices of young people, and felt that this enhanced their decision making processes.

"We were kind of making history as the first young people to sit on a Creative Scotland funding panel."

YAVS member

"It was a really good opportunity for our own views to be held in the same regard as everyone else."

YAVS member

- 8.13 The empowerment of young people through arts activity is also leading to empowered young people supporting others to develop youth led approaches. For example, in Glasgow young people supported other young people involved in a local Youth Committee to develop their approaches. In some areas, young people are beginning to develop social enterprise activity.

“We now have a number of streams of activity that are completely youth led, small business or social enterprises that we are mentoring to provide services for ourselves and other community organisations.”

Hub monitoring report

- 8.14 The empowerment of young people is having a significant impact on their own lives. Much of this is covered below in the section on outcomes around progression.

“TTS has literally changed my life – I wouldn’t have done any of these things without being involved in Argyll Youth Arts Hub.”

Young person, Hub monitoring report

Example: Taking decisions

In Moray, the Youth Arts Ambassadors superseded the Hub Steering Group entirely, and now steer the direction of the Youth Arts Hub.

Example: Organising activity

In Argyll, seven Argyll Young Promoters aged 15 to 22 have been employed. The Young Promoters research what young people in their area want from the arts; promote and encourage participation in the arts; and organise arts events. The Promoters are given their own budget to develop a programme or event that responds to young peoples’ interests.

Outcomes around progression

- 8.15 Young people are progressing through TTS in different ways:

- developing their artistic and creative skills;
- developing their softer, transferable skills for life;
- developing their learning and employability skills; and
- moving into employment in the arts and creative industries.

Artistic and creative skills

- 8.16 The monitoring reports and case studies demonstrate that young people are developing their artistic and creative skills. Young people have been able to focus on an existing skill or interest, and develop this further.

“I know far more about writing than I did before I came and I am really looking forward to using the skills I have learnt today.”

Young person

"I have always been in the middle and shaky ground with my work but it has really helped improve how I see my work and how I talk about it."

Young person

- 8.17 Young people are developing their artistic skills, through opportunities to develop their talent, share it with others, experience performance and experience new art forms. These opportunities are helping to increase the pride of young people in their work, and increase their confidence. In some cases it is also helping partners to recognise their children's talent and potential and support their choices.

"I was surrounded by people telling me that you can't always do what you like. It has been a massive change and couldn't have come at a better time for me."

Young person, case study

"I never wanted to make art that people can see before. Cos-play gave us the confidence for our art to be seen."

Young person

"My art idea from the creative weekend away became a huge installation for the exhibition with the One World Centre. I helped set it up and take photos. I feel really proud of it."

Young person, Hot Chocolate annual report

- 8.18 There are examples of young people who were new to the arts, or certain new art forms, going on to further develop their interest outwith TTS structures.

"I have found out about a lot of new art forms that I never thought I'd enjoy and now I'm doing them in my own time."

Young person

Personal and transferable skills

- 8.19 Many TTS funded projects emphasise that the main progression for the young people they work with has been through the transferable skills for life that young people have developed. This includes developing social skills and networks, communication skills, listening, increasing confidence, working jointly with others, sharing opinions constructively, commitment, discipline and concentration, and understanding the different backgrounds, experiences and barriers that young people can face.

"It is often what is achieved through the arts provision that is most sustainable (i.e. friendships, skills learned) and often which has the longest impact on participants."

Hub, quarterly monitoring report

"Mum and Dad said I grew a lot more mature and I was as excited as anything."

Young person

- 8.20 In some cases, TTS was helping to develop skills for learning and supporting people towards accreditation, such as Youth Scotland Youth Achievement Awards.
- 8.21 A number of young people said they felt more confident in talking to their peers and with adults. They also thought that their increased confidence had opened up more opportunities for them, such as having the confidence to apply to college, enter arts competitions or take up volunteering opportunities. TTS activity is helping some young people to feel more positive about the future generally, and the opportunities available to them.

“I’m more confident in being able to put myself out there.”

Young person

- 8.22 Some case studies and monitoring reports pointed to remarkable changes in the social skills of young people, becoming more communicative and more verbal. Some, working with young people with physical disabilities, have noticed that young people’s physical abilities and range of movement have developed through music and art activities. Art and creativity has also helped young people in challenging situations to cope and thrive.

“Many young people who face personal challenges have found stimulus, companionship and increased confidence... They have found things they enjoy and are good at. They have found a voice of their own.”

Targeted project, quarterly monitoring report

- 8.23 In some cases, TTS is providing social and networking opportunities for young people who were previously isolated. Young people were very happy to have opportunities to meet with people with similar interests, in safe and welcoming spaces. This is encouraging many young people to go on and do things that they would not previously have done – either in the arts or more generally in their lives. In one rural area, project deliverers felt that arts opportunities had helped young people to become more involved in the community, and more connected with other young people.

“It is so important, especially in rural areas where young people can just be alone on their phone all night.”

Project deliverer

Understanding career and learning opportunities

- 8.24 Many young people found that through TTS, they had been able to work in a field they were passionate about, and understood more about how to pursue a career in the arts. This came about due to gaining work experience, and also through work to raise awareness of opportunities. For example, in Glasgow the Hub ran a creative careers day for 160 people aged 12 to 16, in partnership with the further and higher education sector.

"I spent the last year going between being a brickie and a retail assistant. I just wanted a change and to do something in line with my interests."

Young person

"I definitely feel like I know more about how to pursue a career in the arts. The mentors have shown me that they can be creative writers and get published – and they were thinking the same things as me at my age."

Young person

"It has shown me that this is an actual job. It's shown me that you can be an artist and be successful as an artist."

Young person

"I felt my professional working experience was being tied together with my experience as an artist, and it has been extremely beneficial to both those aspects of my career."

Young person

Example: Sensatronic (TTS.Digital project)

The project has provided training and support opportunities for two young people. One is a young person who has been supported by Sense Scotland for several years. He is blind and extremely passionate about music. When details of the funding opportunity arose, the lead artist recruited him as a consultant and music tutor. He has been supported to facilitate the workshops and is also producing a series of instrument tutorial videos for the website. Being employed by the project has been an important first step in launching his career in music.

"I've made many contacts in the industry and this project is a great stepping stone."

Young person

Example: #Fresh Creations

In West Dunbartonshire, the creation of the #Fresh Creations online hub will link young people to creative pathways, helping to direct young people towards employment or further education within the creative industries.

Employment and employability

8.25 TTS has created at least 382 jobs for young people aged 25 and under and at least 449 volunteering opportunities. Most jobs are part time, temporary positions. The table below details the jobs and volunteering opportunities created for young people within each project.

	Jobs for under 25s	Volunteering opportunities for young people
Hubs*	312	388
TTS funded national youth arts companies	30	10
National youth	1	23

empowerment**		
Creative Internships	39	-
TTS.Digital Phase 2	-	28
Total	382	449

*Employment for under 25s was not recorded quarterly for targeted regional development projects, TTS.Digital Phase 1 or 2, or art form specific projects

**Based on knowledge of the programme, no detailed monitoring information available

- 8.26 TTS has also created at least 260 jobs for people aged 25 and over. The number could be considerably higher, but cannot be precise until end of project forms are completed due to likely duplication between quarterly reporting periods.
- 8.27 The employment and employability outcomes were unanticipated by many funded projects at the outset, but became a key focus. Opportunities were wide ranging, including Modern Apprenticeships, internships, work experience, volunteer positions, assistant and leadership roles as well as direct employment of young people to deliver activities.
- 8.28 The case studies highlight positive impacts around supporting young people to:
- understand careers options within the creative sector;
 - gain experience of possible careers – through observing other young people in similar roles, through volunteering, and through work experience placements; and
 - access employment – through developing skills in a volunteer capacity, before moving on to paid work at the Hubs.

“I would never previously have described myself as a creative person. Now, I am arty. I have a job in the arts. It is opening up a whole new world of opportunities.”

Young person

Building employability skills

- 8.29 Many of the young people involved in case studies and providing feedback as part of quarterly monitoring reports felt that they had developed their employability skills for careers outwith the arts, because of the experience that they had through TTS. Young people also stated they felt more confident and employable because of their experiences, and felt more confident about their future career options.

“I wouldn’t be as good at my job as I am if I hadn’t had volunteering experience.”

Young person

“Feeling like I now have a ‘foot in the door’ and that that will help me in the future.”

Young person

Example: NYOS activity

All the musicians involved in the case study for this research felt that teaching and playing in an ensemble helped them gain wider skills useful in other aspects of

their life and that it would benefit them with regards to future employability. A number of associate musicians have since gone on to offer private tuition or have taken up volunteering opportunities to further develop their teaching skills.

“The skills we’ve learned can be used in life and can apply to so many things.”

Senior NYOS musician

Example: Progression through employment

#artcore in Edinburgh provided four young people with paid Creative Apprenticeship posts for 18 months. The apprenticeships have been designed to involve young people with little direct work experience in the arts. Opportunities were designed to be accessible to young people without formal qualifications or a degree in the arts. The Creative Apprentices are each affiliated to a local college or private training provider, and will receive a modern apprenticeship qualification once the programme and modules have been completed.

The project also ran a youth training initiative, Out of the Blueprint, which targeted groups facing significant barriers to employment or involvement, particularly disabled young people and people living in areas of deprivation.

Outcomes around provision and quality improvement

- 8.30 Hubs were working towards outcomes around developing the infrastructure and quality improvement. When reporting on outcomes, Hubs largely focused on examples of what infrastructure had been developed, and the ways in which this may in the future impact on quality – rather than providing detailed or clear evidence of improvements in quality of provision. It is important to recognise that quality of provision is a complex outcome to measure – more complex than the others Hubs were asked to report against.
- 8.31 Hubs gave wide ranging examples of infrastructure creation, beyond the Hubs themselves, including youth forums, partnerships and consortiums, networks of arts professionals, online infrastructure, equipment banks and growth in evidence, research and evaluation around youth arts.
- 8.32 Hubs provided examples of how quality would be likely to improve, including through:
- partnerships encouraging innovation;
 - sharing information;
 - creating an arts scene;
 - providing a range of opportunities;
 - encouraging reflective and inclusive practice;
 - encouraging practice based on young people’s views;
 - upskilling and training sessions, for example in arts, youth work, fundraising or other areas; and
 - discussing barriers and how to address these.

“This has seen an increase in the number of artists with the appropriate skills to deliver work with young people in participatory settings.”

Hub, monitoring report

Example: Quality improvement

In Fife, the Hub worked with small groups of children and young people across Fife to develop a clear understanding of the qualities that are important to them in youth arts provision. The Hub has developed an exit strategy and legacy plan which includes plans towards continuous quality improvement.

In Moray, artists have been supported to gain their public liability insurance and to join or update their PVG memberships.

Example: Network development

In Glasgow, TTS supported the development of a network, which enabled new partnerships to emerge, opportunities for sharing creative practice and platforms to discuss barriers to participation and how joint working could help to address these. The network involved a wide range of organisations from across youth arts, arts, youth work, education and other fields.

The network activity also helped to:

- develop relationships between arts organisations and further and higher education organisations, enabling the sector to engage directly with young people they may not normally meet directly and supporting delivery of accredited learning opportunities;
- develop relationships with frontline youth services, through Hub attendance at network meetings across the city, raising the profile of grassroots arts organisations and their programmes of work;
- reach disadvantaged young people through working with partners to recruit the most alienated and disengaged young people;
- access resources such as free space to support TTS activity; and
- explore the link between youth work and arts delivery, through a free artists training programme.

Example: Network development

In Highland, the Hub consortium met on a quarterly basis, providing a platform for sharing good practice, advice and ideas. This supports collaboration and partnership; better equips partners to engage with hard to reach young people; and also enables staff to signpost young people to appropriate opportunities. The consortium, wider youth forum and TTS funded projects have resulted in a strong network of creative professionals, arts and non-arts organisations, youth groups, teachers and young people. This has enabled practitioners in education and youth work to increase their understanding of working creatively with young people, and has allowed the Hub to widen its reach to new areas.

Outcomes around partnership

- 8.33 Partnership working has been central to TTS delivery. At least 227 organisations have been involved in TTS activity to date. This includes core delivery partners, and networks of connections at regional and national level. Connections have been made with a range of partners including local and national youth arts organisations; local authorities and community planning partners; youth work, community learning and development, youth organisations and leisure trusts; community groups and equality groups; colleges and universities; local artists and arts projects; and organisations focusing on health, housing, sports, outdoor activities and festivals.
- 8.34 Some partnerships have focused on targeting specific groups of disadvantaged young people. For example, partnerships with Activity Agreement leads who work with young people to support links with education, training or employment, and voluntary organisations such as Action for Children who work with some of the most vulnerable and disengaged young people.
- 8.35 TTS funded organisations largely believe this partnership working has made a difference. The survey asked funded organisations whether they felt that TTS had a wider impact, beyond the directly funded activity. Of the 27 respondents who provided a view, 81% indicated that TTS had influenced wider activity in their own organisation, including:
- **encouraging new areas of work** – including digital technology, live streaming for performances, technical theatre training;
 - **inspiring new ideas** – with the innovation within TTS “permeating” practice and encouraging consideration of new ways of working, more broad and ambitious thinking and crossover between mediums;
 - **developing capacity** – including increasing staff confidence in working with young people, and gaining a better understanding of the wider outcomes that young people can gain from engagement in arts activity;
 - **creating linkages** – facilitating connections and relationships between organisations within and between sectors, and between young people and outside agencies;
 - **increasing the voice of young people** – through staff understanding how to work with young people, and recognising the importance of this way of working; and
 - **enabling ongoing funding opportunities** – a small number of funded organisations indicated that they had been successful in securing funding for continuing existing work or trying out new approaches, as a result of the TTS funded activity.

“I know we will continue to find ways to explore the artistic potential of digital technology in work for and with young people.”

TTS funded project

“It massively increased our links with stakeholders across the whole of (the region) and has generally made a focus on young people and outreach in major parts of our forward strategy.”

TTS funded project

“We are currently working with some European partners on a three city project which may not have come about without TTS.”

TTS funded project

Example: Partnership

In Edinburgh, the Hub was worked closely with libraries to target specific local communities, often in more deprived areas.

Example: Partnership

In Glasgow, the Hub has built new relationships with other services including youth services, through attendance at community breakfast and networking meetings across the city, raising the profile of grassroots arts organisations. The Hub is also working in partnership with the North West Health and Social Care Partnership to develop a free artists training programme exploring the link between youth work approaches and arts delivery.

- 8.36 TTS funded organisations highlighted the impact of partnership working in raising awareness of the offer of high quality arts and the difference it can make; the progression to other opportunities at local and national level; connections with employment opportunities; developing sustainable approaches beyond TTS and embedding the principles of TTS in the practices of local, regional and national partners.

“Non arts youth organisations and services are more aware of the wide offer of high quality creative projects and programmes of work available across the city.”

Hub

“Feedback from each organisation has highlighted the benefits of working together in a more collegiate fashion.”

Art form specific project

Example: Joint working

Within TTS.Digital, working in partnership was a key condition of funding. Projects were required to collaborate between the arts and creative technologies, and at least one partner was required to have experience of working with young people. Partnerships were formed between a range of technology, arts and youth work organisations. Many projects also worked with freelancers in the arts and technology. There was variation between the lead project deliverers. Nine projects were led by arts organisations, four were led by youth work organisations, two were led by creative technology organisations and one was led by a local authority.

Example: Joint working beyond funded activity

The Fife Hub believes it has been effective in embedding TTS in the practices of

local, regional and national partners. It has developed a new incorporated charitable body led by young people to continue Fife Youth Arts and its programmes and partnerships. Partners are working to finalise an agreed joint Youth Arts Strategy for Fife as an agreed legacy for the project.

In Highland, partners are also developing a 10 year youth arts strategy based on a youth led evaluation programme.

Wider outcomes for young people and communities

8.37 TTS activity is also making a difference to young people in other ways. It is:

- supporting positive physical health – through activities such as dance;
- supporting positive mental health – through encouraging people to express personal issues through art, providing a safe space for discussion and providing a break from everyday life; and
- improving happiness and quality of life.

“I was bullied at school and never had many friends. But when I came to Fresh Creations I met my amazing friends, and even more than that it's like a family, we're like a family.”

Young person

Contribution to Scottish Government priorities

8.38 The Scottish Government's [Programme for Government for 2015/16](#) highlights four priority themes:

- A stronger and fairer Scotland
- A strong, sustainable economy
- Strengthening our communities
- Protecting and reforming our public services.

8.39 TTS makes a contribution to these four priorities, as outlined below. It also makes a contribution to closing the attainment gap, a key national priority.

Closing the attainment gap

8.40 Participation in creative arts activity is enabling a wide range of young people to develop their artistic and creative skills, and develop their wider, transferable skills for life and learning. This includes developing social skills and networks, communication skills, listening, increasing confidence, working jointly with others, sharing opinions, commitment, discipline and concentration.

A stronger and fairer Scotland

- 8.41 TTS helps to build a stronger and fairer Scotland. At least 38,450 young people aged 0 to 25 have taken part in creative arts activity over two years. There has been a strong focus on participation for those who would otherwise not have the chance to take part in arts activity – therefore providing a range of young people with different experiences and backgrounds with the opportunity to build skills, and progress in and through the arts.

“I wouldn’t have done something like this without
Hot Chocolate (TTS funded project)”

Young person, Hot Chocolate annual report

- 8.42 TTS is also tackling the isolation of young people in some rural areas; supporting young people to understand the different backgrounds, experiences and barriers that young people can face; helping young people in challenging situations to cope and thrive; and encouraging young people to feel more confident about their futures.

“It’s made a really big difference to me. Since starting this,
it feels like everything has just clicked into place.”

Young person

A strong, sustainable economy

- 8.43 TTS helps to build a strong, sustainable economy. TTS has created at least 382 jobs for young people aged 25 and under. Most jobs are part time, temporary positions. Young people are building their employability skills through practical work experience, and going on to pursue careers in the arts. These skills are also helping young people to pursue careers in other sectors. Young people are also understanding more about their career options, particularly within the arts and creativity, and learning from other young role models.
- 8.44 TTS is also providing working opportunities for local artists who may otherwise have left the area; stimulating the creation of youth led social enterprises; connecting businesses in the field of arts and creativity; and encouraging connections between businesses and organisations in different fields including youth, arts and technology. At least 227 organisations (from across the public, private and voluntary sectors) have been involved in TTS activity.

“I wouldn’t be as good at my job as I am if I hadn’t had the volunteering experience.”

Young person

Strengthening our communities

- 8.45 TTS is empowering young people at local and national level. Young people have been involved in advising on TTS priorities, developing and delivering services, appointing staff and evaluating activities. TTS has created at least 449 volunteering opportunities for young people. At national level, members of YAVS (the Youth Arts Voice Scotland group which advises on TTS policy at national level) felt empowered and responsible as they took the lead on key activities, particularly in decision making roles around funding decisions, intended outcomes and criteria for influencing decisions on funding awards.

“One thing I didn’t expect was the amount of freedom and choice that we get. Freedom is particularly important in the arts...it doesn’t feel genuine otherwise.”

Young person

- 8.46 Empowerment of young people is having a significant impact both on the lives of the young people themselves and the wider community. Other stakeholders have recognised the value of hearing the voices of young people, and felt that this enhanced their decision making processes. In some cases, young people empowered through TTS are going on to support others, in different fields, to develop youth led approaches.

Protecting and reforming our public services

- 8.47 TTS is supporting the development of new and strengthened partnership working between arts organisations and others including youth, equality, education and learning organisations. These partnerships are supporting the development of practice, through inspiring new ideas and connections, and enabling more effective signposting between different opportunities.

9. Wider impact of TTS

Introduction

9.1 This chapter explores:

- views on the need for a youth arts strategy;
- awareness of TTS; and
- views on impact beyond funded activity.

Need for a youth arts strategy

9.2 Organisations that hadn't received funding through TTS were asked whether it was important to them that there was a national youth arts strategy for Scotland:

- two thirds said that it was very important;
- over a quarter said that it was quite important; and
- a small minority said that it was not very or not at all important.

"The arts can be transformative and should be available to all young people."

Non-funded organisation, education

"Art is a great way to support young people to express who they are."

Non-funded organisation, youth work

Awareness of TTS

9.3 Organisations which had not received funding through TTS were asked whether they had ever heard of TTS. Of the 80 organisations which responded to the survey, over half had heard of TTS. Levels of awareness were highest for those working in multiple sectors; the community sector; and the youth arts sector. Levels of awareness were lowest for those in the 'other' and arts sectors (as distinct from youth arts) and youth work – with over half of these respondents indicating they had not heard of TTS.

9.4 Respondents who had heard of TTS were asked to rate their awareness of the strategy. Of the 46 respondents who had heard of TTS, 39 chose to answer this question. Half indicated that their awareness was 'medium' and a fifth said it was 'high'. A quarter rated their awareness levels low. Those in the arts, youth arts, youth work, community and 'other' sections were most likely to rate their awareness level as low. It is important to note, however, that the numbers of responses in each category are very small, which may skew the results when comparing different sectors.

9.5 Follow up discussions were held with survey respondents to explore in detail their views on wider awareness of the strategy. There were mixed views. Some respondents, particularly those based in local authority areas which

hadn't seen any TTS funded activity, felt that awareness was low. However, some at national level felt that awareness of TTS was growing – in the arts sector as well as wider areas including community learning and development and youth organisations. One partner also felt that awareness of TTS at international level was growing.

“International partners are also very aware of TTS, which needs to be capitalised on.”

Non-funded organisation, youth arts

- 9.6 Members of YAVS were also asked for their views on wider awareness. YAVS members indicated that awareness of TTS was low among young people in general. Some felt that where Hubs existed, awareness had increased – among young people locally and local organisations. However, some felt that projects and TTS hadn't been promoted well locally, and others felt that awareness couldn't increase without a presence across all parts of Scotland. A small number of organisational respondents also indicated that they had mixed views about whether it was important that young people knew about TTS as a brand, or if they simply needed to know about the range of opportunities available.

“It's only people who have been told about it that know about it... If someone went up to a random person in the street and asked them what TTS is, 99 out of 100 people wouldn't know what it was.”

YAVS member

Views on impact

- 9.7 Organisations who had not received funding through TTS were asked to comment on the effectiveness of the strategy, two years in, in influencing the development of youth arts across Scotland. This question was only asked of those who had heard of TTS, and 28 respondents provided a view. Overall:
- nobody thought it had been 'very effective';
 - just under half (46%) thought it had been 'quite effective';
 - just under half (43%) thought it had been 'not very effective'; and
 - a minority (11%) thought it had been 'not at all effective'.

“It has definitely brought arts up on the agenda.”

Non-funded organisation, multiple areas of work

- 9.8 Those who thought the programme had been quite effective often pointed to the Hubs as a useful approach, and highlighted the focus on youth empowerment and partnership working. However, there were some concerns that:
- it was not always clear what activity was funded through TTS – and some respondents had not seen much activity happening locally;

- lots of activity appeared to start quickly, without thinking about models, processes and long term sustainability;
- much activity involved pilots, which were likely to cease without continued investment;
- activity needed longer (say 10 years) to evidence real impact; and
- money may have been better invested in existing organisations, rather than new Hubs – which some felt were costly to set up.

“I think it will take much more time than two years to develop youth arts as the strategy would like to. Two years is just enough time to start laying some foundations and creating some examples of good practice for us to share and learn from.”

Non-funded organisation, multiple areas of work

- 9.9 Respondents were asked whether the TTS strategy had impacted on the way that they or their organisation worked. Overall 30% said that it had and 70% said it had not.
- 9.10 Those who reported positive impacts largely worked in an area with a Hub, or had a connection with a Hub at some level. These respondents reported positive developments around building relationships with other local organisations across different sectors, and working across more than one local authority area to deliver youth arts activities. One national organisation emphasised the importance of the Hubs in making connections between local and national activity – but felt that far more could have been done in this respect, which would have also had the benefit of enhancing sustainability of the approach.
- 9.11 In one area, the Creative Learning Team read the TTS strategy and created action points for local projects as a result. Another arts organisation described the strategy as “a core reference when planning projects”. And one respondent said that the organisation used the strategy as a reference point on how to engage with young people. And another indicated that they already operated on the principles of “provision, progression and participation”.
- 9.12 Of the respondents who stated that the TTS strategy has not impacted on how their organisations worked, only four provided comments. A small number expressed concern that they had not been invited to work jointly with TTS funding applicants or recipients. Others felt that there had not been many opportunities for non-funded organisations to be involved, for example through linking national and local organisations, or holding national get togethers to reflect on the strategy and react to it.

“The national strategy sits in its own world.”

Non-funded organisation, multiple areas of work

“Not sure how much peer support and networking opportunities created between those involved in TTS and those organisations not directly supported.”

Strategic stakeholder

Impact on other organisations

9.13 Organisations (both non-funded and funded) were asked whether they believed that TTS was influencing wider activity in other organisations, whether in arts, community, youth or other settings. Organisations which did not receive funding through TTS were less likely to believe that it was influencing wider activity than funded organisations (14% compared with 61%).

9.14 Those who felt that TTS was influencing wider activity, indicated that this was largely through:

- **raising the profile** – of arts, youth arts, creative industries and digital arts;
- **providing examples of best practice** – helping to raise standards of delivery;
- **encouraging joint working** – promoting a collaborative way of working and encouraging the development of new partnerships to drive forward creative development;
- **increasing a focus on equality** – enabling connections with organisations which focus on supporting disadvantaged young people, progression and employability; and
- **encouraging youth empowerment** – through recognising the value of this way of working.

“There has been an increase in how arts, culture and heritage is used in the youth work sector. Confidence to use arts as a medium has increased.”

Non-funded organisation, youth work

“The TTS strategy is reinforcing the current work in arts, community and youth settings across Scotland.”

TTS funded project

“Our most interesting feedback on this has been the influence in other sectors; heritage, education, town centres, programming...”

TTS funded project

“The development of the youth arts network has included a non-creative organisation which has engendered better, more effective partnerships....”

TTS funded project

“Anecdotally I think there has been some wider influencing of arts engagement, for example via activities in partnership with libraries.”

Wider organisation

10. Experiences, strengths and challenges

Introduction

- 10.1 This chapter explores experiences of the TTS implementation programme, and views on its strengths and challenges. It is based on a survey and telephone conversations with both TTS funded organisations and those who did not receive funding through TTS and discussions with YAVS, Creative Scotland, Scottish Government and Young Scot.
- 10.2 This chapter also includes a more detailed focus on the experiences, strengths and challenges around the youth empowerment work at national level – the YAVS and Young Arts Ambassadors in particular.

Views on the strategy

- 10.3 Stakeholders were broadly very happy with the mission, vision and outcomes within the TTS strategy, and its links with other national programmes and activities. Most felt that TTS chimed well with the mission and values of other organisations, particularly around connecting organisations, working together and empowering young people. The vision, principles and outcomes were described as “ambitious”, “positive” and “supportive”. Positive aspects included:
- the focus on youth empowerment and involvement of young people in decision making;
 - the distinction between what can be achieved *in* the arts, and *through* the arts – supporting people to progress in arts, and progress in other areas of their lives through the impacts that art can have;
 - that principles were realistic and achievable; and
 - the inclusive nature of the strategy.

“Art can be used as a vehicle to build up confidence and skills, and it’s not all about achieving a career.”

Non-funded organisation, multiple areas of work

“I think the vision is open ended, wide and supportive, which is a positive, as creativity has to start from where the young person is at and what is relevant for them.”

Non-funded organisation, community

- 10.4 The most commonly raised issues were:
- the need for long term funding and resources to support the realisation of the strategy; and
 - the need to build on these principles over a 10 year period (or more).

10.5 A small number felt that the vision, principles and outcomes:

- needed to be more specific, measurable, achievable, realistic and time limited;
- needed to say more about equality and diversity;
- had some political bias;
- did not say enough about early years;
- may not be widely shared; and
- may not emphasise professional skills and training enough.

Views on effectiveness of the implementation programme

10.6 Overall, most stakeholders were happy with the initial stages of the TTS implementation programme – particularly its focus on joint working at grassroots level, and youth empowerment. Some stakeholders indicated that the TTS team within Creative Scotland had managed the programme well, listening to the sector, being flexible and being genuinely passionate and committed to achieving the outcomes of TTS.

“The approach has been wise and impactful.”

Funded organisation, youth arts

10.7 Overall, a third of funded organisations thought the strategy had been very effective in influencing the development of youth arts across Scotland, and over half thought it had been quite effective. Those who had questions about the effectiveness of the programme largely had concerns about sustainability. A small number of respondents felt that too much time was spent setting up new Hubs, instead of resourcing existing youth arts organisations who had significant experience in the field.

10.8 Some of those involved in programme development and delivery felt that perhaps there had been too much focus on supporting funded projects (which were appearing difficult to sustain) and that the approaches about changing ways of working using smaller pots of funding to support this could be more impactful. Some also felt that the more successful approaches were more focused with clear responsibilities and priorities, while the Hubs often tried to do a lot within a short period.

“From my perspective a lot of activities seem to be restricted to the Hubs and supported projects through TTS.Digital funding streams etc.”

Strategic stakeholder

10.9 Those who hadn't received funding had slightly different views. Nobody thought the TTS strategy had been very effective, just under half thought it had been quite effective, and more than half thought it had been not very or not at all effective.

Key strengths and challenges of the implementation programme

10.10 The survey and telephone interviews explored the key strengths and challenges around the TTS implementation programme. A number of key themes emerged. Interestingly, areas that some stakeholders perceived as strengths, others often identified as challenges. Strengths and challenges are therefore covered together under key topics below.

Sector led

10.11 There was a strong perception that TTS had been led by the sector. Most stakeholders felt that the sector had been well involved in the discussions about TTS and had helped to shape the implementation programme. However, there was recognition that the sector was not homogenous and that different individuals and organisations had different ideas, approaches and priorities.

10.12 A small number of stakeholders felt that national youth arts companies should have had more of a key role in decisions about funding priorities for the implementation programme, and were concerned that the expertise of national arts organisations and local arts providers was not fully made use of in developing the programme.

10.13 This was of particular relevance to the strong focus on Hubs during the implementation programme. Some felt that this meant that those who did not receive Hub funding may feel excluded from the programme. There were also concerns from a small number of certain stakeholders that the Hubs were place based rather than art form specific, that Hub partners often had to “start from scratch” rather than hit the ground running; that national youth arts companies were not Hubs; that existing strong regional activity may not be linked in to Hubs in all places; and that there were concerns about sustainability of the Hubs.

10.14 However, others were pleased that the Hubs put power in grassroots organisations, and prioritised youth governance and empowerment. Many also felt that a key strength of the programme was that it allowed the opportunity to try new, untested approaches – with the ability to take risks, experiment, try new things, be innovative and to get things wrong and learn from this.

Youth empowerment

10.15 Youth empowerment was highlighted as a key strength of TTS. Stakeholders were particularly positive about the focus on youth empowerment, highlighting the national empowerment activity through YAVS and the local activity through Hub youth involvement. Many felt that young people were at the centre of all activity, integrated into decision making, and influencing how activity progresses at both local and national level.

10.16 YAVS members felt that youth involvement was “always there” in all aspects of the TTS implementation plan, and were positive about this, while feeling that involvement was still evolving and developing. Stakeholders were

pleased to see lots of young people involved in developing programmes, and taking the lead.

“Providing space, time and resources needed to work through the problems facing youth arts. Placing responsibility on us and giving us a voice, and listening to our opinions. This has been a highlight.”

YAVS member

Inclusion and equality

10.17 Many stakeholders were pleased that TTS focused on inclusion, participation and equality – and considered what could be achieved through the arts as well as in the arts. However, there were some tensions around the focus of TTS on inclusion, with a small minority seeking to place more focus on talent development, progression and excellence.

Partnership

10.18 Partnerships were highlighted as a key strength, involving connecting, sharing ideas and working together. Many stakeholders highlighted that TTS was:

- enabling different art forms to come together;
- enabling new partnerships between regional and national activity – particularly where Hubs were working in areas where there was a strong history of youth arts work; and
- enabling different sectors to come together at regional level – including youth arts and youth work activity.

10.19 While joint working was identified as a key strength of the programme, there was recognition that some partnerships needed to be further developed. For example, there was some concern about the links between access and progression, with some concern that connections between national youth arts companies and Hubs were not yet effective in many places. Some also highlighted the need to continue to build relationships, particularly between youth organisations and arts organisations, to ensure that everyone involved was passionate about and committed to the principles of TTS.

Expectations and ambitions

10.20 Some stakeholders suggested that while the focus on youth empowerment was very positive, too much had been tried too quickly to take this agenda forward – meaning that young people had many choices to make and responsibilities across lots of different areas over a short period of time. Others suggested that Hubs often tried to do too much within a two year period.

Funding and sustainability

10.21 Stakeholders expressed disappointment that there was not a long term commitment to funding the TTS programme, and were unsure how a 10 year strategy would be delivered through two years' worth of funding. There was concern that this would undermine the good work done so far, and impact on the legacy of TTS.

- 10.22 Many highlighted that the scope of TTS is “massive”, with the aim of significantly changing how youth arts is perceived and supported in Scotland. There was a strong feeling that if funding stopped after the two year programme, there would be gaps around the achievement of the strategy, particularly around some of its “loftier ambitions”. Stakeholders emphasised that even seemingly simple outcomes are complex in a world of arts which is diverse and divergent and would involve long term, multiple stages of work.
- 10.23 YAVS members agreed that progress was promising, but that TTS just needed to “take the next step” to continue to achieve outcomes and demonstrate impact.

“We’ve turned on the hose, but it needs to filter through to the ground.”

Funded organisation, youth arts

Youth engagement at national level

- 10.24 This research involved a specific focus on the lessons learned from the youth engagement work at national level – in particular the YAVS and Young Arts Ambassadors schemes. This section is largely based on discussions with and a survey of YAVS members, and discussions with Creative Scotland, Young Scot and the Scottish Government.
- 10.25 Overall, it is clear that the YAVS work had many positives – as explored in Chapter Six. It resulted in positive outcomes for the young people who participated in the programme, and the wider youth arts sector, and beyond. It developed the skills of young participants, ignited an interest in careers in arts or youth work and provided valuable opportunities which are useful for employment or further learning. It also ensured that the TTS programme heard the voices of young people, and that young people were able to advocate on behalf of TTS and the types of approaches it has used.
- 10.26 However, there have been some challenges to the work of YAVS. These include:
- **Understanding roles** – Some YAVS took time to understand their role (up to nine months). There is a difficult balance to maintain between ensuring the approach is youth led, and having clear and understandable roles and responsibilities. Most YAVS indicated they preferred when activity was more structured with clear responsibilities and tasks.
 - **Maintaining involvement** – Some felt that it was natural that involvement of YAVS members dwindled over time, and peaked and troughed. However, some felt that it was particularly difficult for younger participants who were at school, and that it could be difficult to dip in and out of activity to fit with your schedule. Some felt that activity was very focused on the central belt, making it more difficult for those in other areas to participate. A number indicated that responsibility grew and grew over time, but that it was exciting, and there were rewards for this.

- **Staff changes** – There were a series of staff and structural changes within Young Scot over the period, which meant that YAVS members felt that they were constantly rebuilding relationships and at times were unsure who was leading the programme from Young Scot.
- **Communication** – Some YAVS members felt that it was hard to be a voice for young people when they didn't have a connection to the Hubs or other networks. Others felt deflated because they didn't hear from Young Scot or Creative Scotland about the outcome of their work, and didn't see things changing. One YAVS member felt that Creative Scotland wasn't always truly interested in hearing the voices of young people.
- **Working together** – Some felt that there was some confusion of roles and responsibilities between Young Scot and Creative Scotland, and some communication challenges here. One YAVS member felt it would have been better if Creative Scotland led the YAVS work.

"It took a while to come to terms with the role. It really did develop for us all – YAVS, Creative Scotland and Young Scot. Nine months in we were beginning to truly get an understanding of our actual role and position. We then felt enthused."

YAVS member

"Sometimes you feel like they're not taking you seriously...For me personally it lost its excitement and fun and optimism."

YAVS member

"At first it was really exciting. Then it was like, OMG you need so much time. It was a personal realisation."

YAVS member

10.27 Some YAVS members found the development of the pilot Ambassadors programme really interesting, and were pleased that YAVS created the programme, set it up and were able to undertake some training work with the Ambassadors. However, some felt that it wasn't a key priority for YAVS, but they were asked to focus on it as it was a TTS objective.

"We felt we had to do it, as it was in the strategy. We spent four or five residencies working on it... At the start it was our project, but needs must, it had to become everybody's project to get something going."

YAVS member

10.28 However, the YAVS members recognised that there have been issues and it was a big learning curve. The main concerns were around ownership of the scheme, with YAVS, Young Scot and Creative Scotland all being involved; different opinions on the scheme within YAVS; mixed expectations around support for YAVS with implementing the scheme; staff changes within Young Scot around the time of delivery which may have led to some fluctuations in support over a critical period; and challenges describing the role of a Young Arts Ambassador to the young people involved.

“The bit where it went a bit funny was when Ambassadors were just asked to do it, and they kept putting it off, they were volunteering, on their own and had other things to do. We should have given them clear things to do, a firm guide and people needed to feel confident to go and talk to people.”

YAVS member

Views on processes

- 10.29 Organisations funded through TTS were asked for their views on the experience. There were high levels of satisfaction with the application process, with most feeling that it was straightforward, clear and well supported. A small proportion indicated concern that the turnaround time for applications was very quick, leaving little time for preparation – particularly around co-ordinating partnership working. However, some of these respondents said that they understood the reasons for the time pressures.
- 10.30 Almost all respondents were very happy with the support provided by Creative Scotland, with funded organisations believing that there was good communication, quick responses to queries, good creative industry experience within the team and helpful advice. A small number indicated that they received minimal support but that they were very happy with this, as it allowed them flexibility.
- 10.31 Most funded organisations were happy with the monitoring and reporting arrangements. However, some felt that quarterly reporting was very frequent and felt demanding – particularly where respondents had received small amounts of funding. While some respondents welcomed the change in monitoring requirements mid-way through the project (with a stronger focus on measuring outcomes over the longer term), others felt that this diluted the quarterly focus on outcomes reporting, and led to some confusion about the monitoring forms.

Achieving the vision

- 10.32 Organisations were asked how TTS could be built upon, to fulfil the vision of the strategy. The vision is to:

“Support all Scotland’s children and young people to flourish and achieve through the arts and creativity.”

TTS vision

- 10.33 Key factors highlighted included:

- continued funding – invested in projects which will have a lasting impact, and particularly for people who are not already engaged in the arts – which may involve providing financial support to people who face financial barriers;
- wider strategic engagement – involving local authorities, community planning partnerships, and the wider arts sector;

- clear actions and priorities – setting out what will be achieved, when and who it will benefit;
- building on successes – sharing successes of TTS and encouraging others to use the same approaches;
- embedding new approaches – a small number of respondents from the education sector highlighted the potential value of taking more TTS style work into school environments, allowing school based arts to be “inventive, permissive of experimentation”;
- investment across Scotland – a number of respondents emphasised the importance of creating equality of access to opportunities across the country; and
- ongoing commitment – a small number of respondents cautioned that it was important not to think that the strategy had been delivered, and instead to recognise that the work had only just begun.

“The vision is strong, but the resources attached to the vision are unrealistically small.”

Non-funded organisation, arts

Roles and responsibilities

10.34 Finally, organisations were asked for their views on whose responsibility it was to ensure delivery of the strategy in the future. Overall, views were mixed on who should be responsible for the delivery of the strategy. Most commonly, respondents felt that everyone needed to play a role - involving a broad range of organisations in taking ownership of the strategy. Respondents felt that this should include everyone who works with young people around arts, including arts organisations, youth organisations, schools and others.

10.35 A small number of respondents highlighted the need for local authorities, creative learning leads and community planning partners to take a lead in local co-ordination. But many highlighted the need for national co-ordination to ensure action is taken, provide funding to enable delivery, and provide leadership and support. Respondents identified two main options:

- Creative Scotland leading – with key roles for co-ordinating, action planning, project management, providing a clear steer on priorities, brokering, bringing people together and distributing funding; and
- Scottish Government leading – a number of respondents felt that the strategy belonged to the Government, with responsibility for funding and resourcing lying with Ministers, and the option to commission Creative Scotland to provide support as required.

10.36 A small number indicated concern that Creative Scotland did not appear to consider TTS as much of a priority as it should be – at senior level within the organisation - and suggested that perhaps it required more clout, clarity and confidence for the future. There was a suggestion that the TTS strategy had

been treated more like a discrete project, rather than a strategy underpinning the work of Creative Scotland.

“Essentially the Culture Secretary and Education Secretary with support from Creative Scotland and Education Scotland, then local authorities in partnership with artists and arts organisations, children and parents.”

Non-funded organisation, multiple areas of work

“It’s wonderful that there is a national strategy, but it has to be delivered locally or it won’t work. If the CPP (community planning partnership) have responsibility for it, it is more likely to become a priority.”

Non-funded organisation, multiple areas of work

“More senior Creative Scotland level buy-in required to embed TTS into Creative Scotland strategic priorities and future funding decision making.”

Strategic stakeholder

10.37 Follow up discussions with a small number of funded and non-funded organisations unpicked these ideas about roles and responsibilities in more detail. Generally, respondents felt that there was a need for co-ordination and leadership at both local and national level.

10.38 There was broad agreement that at local level, local authorities and community planning partnerships should have a lead role in action planning, considering sustainability, and building links with wider strategic aims locally such as Creative Learning Plans.

10.39 Organisations also broadly agreed that at national level, both Creative Scotland and the Scottish Government have a key role in providing leadership, sharing ideas, making connections and helping to manage joint working across the country. Most felt that strategic support should be provided by Creative Scotland. Some felt that in turn, links between national and local activity could be facilitated through structures such as a national Youth Arts Network, a steering group for TTS, or local TTS ambassadors within local organisations. Some also felt that while the approach so far was that the strategy should be led by the sector, in reality there was a need for one organisation to act as a driver or facilitator.

“It needs a strategic overview and Creative Scotland can offer this.”

Non-funded organisation, arts

“Going forward TTS needs to be supported by Creative Scotland and embedded in their work and that of other funded partners to drive it forward.”

Strategic stakeholder

Appendix One: Overall Participation

Overall participation of Time to Shine activity as of August 2016:

Regional activity	
Youth Arts Hubs	28,062
Strategic Projects	5,627
National arts activity	
National Youth Arts Companies	2,855
Youth empowerment, engagement and progression activity	
Youth Arts Voice Scotland	19
Nurturing Talent Fund	152
Young Arts Ambassadors Scheme	48
Creative Internships	39
Art form development and wider support activity	
TTS.Digital	1,393
Strategic Projects	235
Action Research	20
TOTAL	38,450

Appendix Two: TTS Objectives







Objective		Action
Theme 1: Participation		
1.1	Establish a national young people's advisory group to advise on the implementation and development of forward plans of Time to Shine.	Young Scot commissioned to manage Youth Arts Voice Scotland group working in direct partnership with Creative Scotland.
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	<i>No determined action through implementation programme.</i>
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.	<ul style="list-style-type: none"> – Youth Arts Hubs using strategic partnerships and project work to address barriers to access. – Action research initiated with the objective of developing a cross sector understanding of barriers to access.
1.4	Share best practice and initiate action research to develop models of engagement for young people in challenging and complex situations.	<i>No determined action through implementation programme.</i>
1.5	Work with key organisations across the arts, young people's voluntary and local authority to develop and implement a Young Arts Ambassador's scheme to challenge perceptions of the arts and encourage peer engagement.	<ul style="list-style-type: none"> – Young Scot commissioned to manage and deliver Young Arts Ambassador's pilot project. – Youth Arts Hubs establishing regional ambassador programmes and initiatives.
1.6	Explore new ways to enable national youth arts companies to extend the breadth and depth of their engagement across Scotland.	Four National Youth Arts Companies awarded targeted funding to deliver bespoke national programmes of work.
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.	Development of the TTS Unconvention to be delivered October 2016.
1.8	Explore how technology is currently being used and could be used to increase young people's engagement with the arts.	<ul style="list-style-type: none"> – TTS.Digital funding programme created to inspire digital creativity in young people – Youth Arts Hubs using digital media to increase connectivity locally and to record capture and share activity nationally.
1.9	Develop work and increase access to opportunities for the youngest age group and ensure the arts are effectively represented in national early year's strategy development across all sectors.	<ul style="list-style-type: none"> – Youth Arts Hubs increasing access to regional opportunities for 0-13's. – Action research initiated with the objective of profiling best practice in increasing access to opportunities for early years.
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 the Curriculum for Excellence.	TTS aligned to CLP as a strategic approach to pathways for lifelong creative learning.

1.11	Work with the film, visual arts and literature sectors to develop more opportunities for sustained, national access for young people, particularly developing opportunities emerging through key initiatives such as the Generation project and Film Nation.	<ul style="list-style-type: none"> – Youth Arts Hubs increasing opportunities in film, visual arts and literature. – Targeted funding awarded to support the delivery of national youth literature and youth film projects.
Theme 2: Progression		
2.1	Explore the possibilities for establishing an arts awards scheme for young people across all art forms.	Time to Shine 'Index of Arts Awards' produced 2014 summarising awards schemes currently available in Scotland for arts activities.
2.2	Establish a national mentoring programme with two strands: professional to young person and young person to young person.	Youth Arts Hubs providing mentoring opportunities for under 25's.
2.3	Develop a youth employment initiative to increase opportunities for young people to gain paid employment experience in the arts and creative industries.	<ul style="list-style-type: none"> – Supported Arts and Creative Industries Graduate Internships Programme ('Creative Internships') creating 3 month, paid internships in the arts & creative industries. – Youth Arts Hubs increasing employment opportunities for under 25's. – Youth Arts Hubs and Time to Shine aligned to Action Plan (Theme 1) of Skills Development Scotland's Skills Investment Plan for Scotland's Creative Industries Sector.
2.4	Explore the feasibility of creating a mechanism for financial support to ensure that talented young artists can achieve regardless of financial status.	Young Scot commissioned to manage 'Nurturing Talent TTS Fund' to provide small grants to young people aged 14-20.
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.	Development of www.youthartevents.co.uk - an online youth arts events calendar allowing for opportunities for the children & young people to be shared, profiled and signposted on a national platform.
2.6	Explore how national youth arts companies can maximise the impact of, and the potential to further develop, their international ambassadorial role on behalf of Scotland ¹² .	Three National Youth Arts Companies awarded strategical resources to support the development of international projects.
2.7	Establish cohort of 'arts champions' to promote value of youth arts.	<i>No determined action through Implementation Programme.</i>
Theme 3: Progression		
3.1	Explore the feasibility of establishing a national youth arts consortium/network to advocate for young people's arts in Scotland.	Programme Management Team established within CS to run implementation programme.

¹² An additional £1m funding package provided by the Scottish Government to provide the National Youth Choir of Scotland, National Youth Orchestras of Scotland, YDance and Scottish Youth Theatre with additional strategic resource to extend the breadth and depth of their national and international engagement.

3.2	Develop regional hubs to act as focal points for young people's arts.	<ul style="list-style-type: none"> – Facilitation of Time to Shine: Scotland's Youth Arts Strategy 0-25, Hub Development Fund. – Targeted funding to deliver regional strategical development projects aligned to Youth Arts Hubs focused on Borders and Western Isles.
3.3	Ensure that all art forms are included and represented in the implementation and further development of TTS; in particular film, visual art, traditional arts and literature.	Framework of Sector Engagement created to determine ways in which the youth arts sector can engage with the forward development with TTS.
3.4	Develop a self-evaluation framework for those delivering arts for young people.	<ul style="list-style-type: none"> – Reporting and evaluation framework developed for Youth Arts Hubs – Development of www.creativeimpactstar.creativescotland.com - an online evaluation tool to help assess the impact and benefits of work with young people in creative fields.
3.5	Develop an evaluation framework to assess progress and inform future development of TTS.	<ul style="list-style-type: none"> – External evaluation commissioned of the 2 year implementation programme. – External evaluation commissioned of TTS.Digital.

Appendix Three: Map of TTS outcomes

TTS Themes:	PARTICIPATION Creating and sustaining engagement	PROGRESSION Nurturing creativity and talent	PROVISION Developing infrastructure and quality
			
Regional Activity <i>Nine Youth Arts Hubs as well as strategic projects in two local authority areas.</i>	<ul style="list-style-type: none"> – Increasing regional youth arts engagement. 		<ul style="list-style-type: none"> – Ensuring the continuous quality improvement of regional youth arts provision. – Effectively engaging and empowering young people as decision makers. – Developing cross sector partnerships.
National Activity <i>Led by four of the national youth arts companies.</i>	<ul style="list-style-type: none"> – Reducing inequality and improving access to national activity. 	<ul style="list-style-type: none"> – Improving mechanisms for nurturing ambition, enthusiasm and talent. 	<ul style="list-style-type: none"> – Extending the breadth and depth of engagement across Scotland. – Increasing profile of opportunity locally, regionally and nationally.
Art Form Specific <i>Targeted work around literature and film</i>	<ul style="list-style-type: none"> – Improving local, regional and national access to art form. 	<ul style="list-style-type: none"> – Improving mechanisms for nurturing ambition, enthusiasm and talent. 	<ul style="list-style-type: none"> – Effectively engaging and empowering young people as decision makers. – Increasing the profile of opportunity locally, regionally and nationally.
Youth Empowerment and Engagement <i>Youth Arts Voice Scotland (YAVS) national group, a programme of small grants to support young artists through the Nurturing Talent Fund, and a pilot Young Arts Ambassadors scheme.</i>	<ul style="list-style-type: none"> – Supporting young people in their discovery of the arts – <i>providing an accessible place encouraging them to get involved for the first time.</i> – Supporting young people who cannot currently engage – <i>connecting and overcoming barriers.</i> 	<ul style="list-style-type: none"> – Supporting those already involved in the arts – <i>promoting collaboration, developing skills and linking to industry.</i> 	<ul style="list-style-type: none"> – Redefining the image of the arts in popular culture – <i>profiling the wide remit, ambitions and possibilities of youth arts.</i>
TTS.Digital <i>Targeted funding stream for creative technology.</i>			<ul style="list-style-type: none"> – Effectively engaging and empowering young people as decision makers. – Testing new methodologies and ways of working. – Encouraging excellence and experimentation. – Sharing knowledge and enthusiasm across generations and artistic disciplines.
			
Short to medium term outcomes for the TTS Implementation Programme:	Opportunity is developing provision and diversifying participation.	Effective progression pathways are being shaped at a local, regional and national level.	Developing infrastructure is supporting the quality improvement of youth arts provision.

Appendix Four: Individual Case Studies

Profile: Matthew (21) – Digital music tutor and consultant at Sensatronic Lab

Matthew has a passion for dance music. He recently completed a three-year HND course in music and hosts his own show on a local radio station. He is blind and has been involved with Sense Scotland since he was a child.



Matthew works on the TTS.Digital project, Sensatronic Lab (led by Sense Scotland), which provides music making workshops for young people with physical or sensory impairments. He was asked to consult on the project and to work as a tutor to support other young people. He has had a key role in shaping the project and developing it to support a wider audience.

This is Matthew's first job in the creative industries. Through the project Matthew has become more motivated and mature. He has been able to develop many skills around working with young people, music making, communication, financial management and team work.

As well as supporting others, Matthew is keen to make his own music and work as a professional in the music industry. Being part of Sensatronic Lab has given him the opportunity to make useful contacts in the music industry.

"I'm making many contacts in the industry and this project is a great stepping stone."

"It's great to be part of a project like this. It's opening up so many doors for my career."

Matthew feels strongly about accessibility and equality. The project has given him a platform to promote the arts for young disabled people and spark conversations about accessibility in digital arts. As part of the project's marketing and promotion, Matthew has presented at events and spoke on STV News about the programme and what it offers. The TTS.Digital project has given Matthew a chance to work hands-on in the creative industry alongside professional artists, whilst promoting an ethos of equality.

Profile: Jassy (24) – Trainee artist at ‘livescore’.

Jassy is an artist, working as a trainee on the TTS.Digital project ‘livescore’, which is led by Imagineate. The traineeship will run for one year, from November 2015 to November 2016.

She found out about the opportunity through Creative Scotland soon after graduating. Jassy studied English and Theatre, and works primarily as a visual artist using photography and film. As part of her studies she had created a theatre piece with her six-year old niece and was interested in working with young people.

“The reason I was interested was because of the co-collaboration with children and young people and the possibilities of digital output.”

She feels that the project has provided a lot of training and support. The team have given her responsibility, treated her as an equal and encouraged her with her own work. As well as working on the project, she has been signposted to other creative development opportunities.



“I’ve never felt like a ‘trainee’, I feel like I’m part of the creative team.”

Having this opportunity at an early stage in her career has been beneficial. Jassy has been able to experience the reality of a career in the arts in a supportive environment alongside industry professionals.

“It’s a really difficult step to take from studying to making your own work. It’s really nice to be in that supportive environment.”

“It has completely unlocked a door to an industry, really easily.”

The project has allowed her to marry photography, which is her main art form, with theatre, which she studied. It has also allowed her to leave her previous part-time job to focus on her arts interests. Jassy feels more confident about her own capabilities and pursuing a career in the arts.

“It’s given me the confidence to think that I can sustain a career in the arts.”

Profile: Bethany (24) – Creative apprentice at #artcore



Bethany is a creative apprentice with #artcore, the Edinburgh Youth Arts Hub, in Leith. Her role is to manage the print studio, which uses a RISO printer.

She found out about the opportunity through the #artcore website, having recently graduated from university and moved to Edinburgh looking for work.

Before starting this role, Bethany had been doing freelance illustration. She was looking for more regular work outside of the arts, to supplement her income, as she could not find full-time work in the creative industries without more experience.

“I didn’t think there would be arts jobs for people like me, six months out of uni. All the jobs seemed to need years of experience or be in London.”

Bethany has enjoyed working at the print studio and exploring different ways of working with the RISO printer. Working with like-minded people through the studio and #artcore has been a valuable experience.

The print studio is run as a social enterprise, which has given Bethany the chance to develop her skills in communication and financial management. She has enjoyed taking a leading role and being given responsibility to run the studio.

As a creative apprentice, Bethany has also been involved in supporting #artcore events. This has helped her learn practical skills around event planning and teamwork.

Through the studio and wider #artcore activities, Bethany says she has gained excellent experience working in the arts, made useful contacts and now feels that she is part of a community.

“It’s hard to explain what this means to me...it feels like exactly what I needed when I needed it.”

Profile: Beth (18) - Creative Apprentice at Comar

Beth is on a modern apprenticeship programme with Comar, which has been funded by Argyll Youth Arts Hub and Creative and Cultural Skills. The apprenticeship runs from July 2015 to July 2016.

Prior to this apprenticeship most of Beth's arts experience was through school, although she had been involved in a few workshops and small exhibitions. She found out about the opportunity through her high school Facebook. She was interested in the opportunity because she wanted experience, paid work and the opportunity to make connections. Beth was particularly keen to gain more experience in curating exhibitions.

"I was planning to do a portfolio course to build a portfolio for Art School but this has been better."

Beth has enjoyed the apprenticeship and the chance to take on responsibility. Initially the role mostly involved marketing, managing the website and administrative duties. However, because she showed interest and persevered, Beth has also been able to curate her own exhibitions.

After noticing a lack of portfolio preparation support for young people in Argyll and Bute, Beth set up a portfolio prep workshop using funding from the Nurturing Talent Fund. The intensive weekend workshop supported young artists to develop work for their portfolios for use in education or employment application.



Although challenging at times, Beth has been able to learn from her experiences of liaising with people and organisations to plan and manage events. Beth feels that the apprenticeship has helped her to increase her confidence, gain experience and improve her CV. Upon completion, Beth will receive a qualification in Community Arts Management, which she feels will be useful for the future.

"It has pushed me to do things."

Through the apprenticeship and contacts, Beth has also taken up new opportunities such as volunteering to be part of a storytelling festival. The best thing about the apprenticeship for Beth has been getting experience working in the arts industry. She now feels in a better position to pursue a career in the arts.

After completing the apprenticeship, Beth is planning to study art further at college.

Profile: Joe (20) – Highland Youth Arts Hub

Joe has been involved with TTS through Highland Youth Arts Hub and the Nurturing Talent Fund. Joe has always been interested in the arts and is particularly passionate about traditional music and writing.

Joe first heard of the Hub through his involvement with Feis Rois, one of the Hub's consortium partners. Since becoming involved in the Hub, he has become a member of the Youth Forum and worked on internal evaluations and been paid for his contributions.

During his time with the Hub, Joe has been able to take up training opportunities, which helped him to conduct part of the internal evaluation of the Hub. He was given responsibility to set questions and interview people involved in the Hub.

"It's great to be catapulted into the arts scene in Highland. I feel like I'm part of something."

Through connections at Highland Youth Arts Hub, Joe has taken up other opportunities including a six-month mentorship with a professional writer, through Moniack Mhor and funding to attend an international folk music convention in Norway through the Nurturing Talent Fund.

"The Hub has a great ethos about paying young people for the work they're doing...they're valuing the time that we're putting into it."

Joe feels that these experiences have helped him to build confidence in his artistic ambitions, develop useful industry contacts and expand his CV. Without the Hub he feels he would not have had access to so many opportunities, particularly the paid work and training provided through the Hub.



"I've developed a massive range of skills and built up good contacts."

"It kind of gives you the confidence to present yourself in a professional way."

Joe will soon be gaining further training through the Hub in order to become a member of the Board. He hopes that the strong position of the Hub and consortium members will ensure that it continues to support young people and the organisations it works with, as he feels it has become a real asset to the area.

Joe feels very positive about the future and hopes to continue building his career in the arts.

"It's great to be part of the collective that is the Hub."

Profile: Views of range of artists involved in TTS

TTS has supported artists from a range of disciplines through opportunities to inspire young people and share their expertise. Artists involved in TTS had a diverse range of specialist and cross art form skills. They included freelance artists, collectives, local organisations and nationally established organisations.

Artists were involved in delivering projects, developing new programmes, mentoring young people and facilitating creative activity in workshops, classes and events. Young artists had opportunities to train and gain experience.

Through the TTS activity artists felt that they had developed their own practise and increased their confidence in working with young people.

"It's made me realise that I think I do have a talent for mentoring young people and it has made me enthusiastic to do more."

"It's given me more confidence as a practitioner that my work makes a difference."

Working with locally and nationally recognised organisations helped artists gain experience and validity. A number of artists working through TTS were young artists working as trainees or just starting out in the industry.

"I gained skills with talking to younger people and delivering workshops which before this project I had never done."

Across many of the projects, artists felt that they learned a lot from the young people and felt inspired by working with creative young minds.

Freelance artists and smaller organisations enjoyed the opportunity to gain secure, paid employment in the arts. They also appreciated the opportunities TTS provided to network and learn from other artists.

"I'm learning a lot about myself and my music, how to make interesting sounds. Previously I was isolated because of the way I was working."

"It's always nice when freelancing to get the chance to do a long project like this...I feel more relaxed in myself and hopefully have a more relaxed approach to the project."

Artists noted that TTS funding had helped them to continue working in the arts, and they appreciated the chance to continue working and sharing their skills, despite a difficult economy and widespread cuts to local arts budgets.

"I do appreciate the funding. I don't think I'd still be working as an artist without it."

"It's just been fantastic to be given more opportunities to do what I do."

Profile: Views of range of non-arts organisations involved in TTS

TTS projects engaged with a number of non-arts youth organisations, such as youth clubs and schools. Artists and arts organisations worked in partnership to provide one-off activities as well as sustained engagement.

Workers in these organisations felt that TTS funding provided a valuable new experience for young people, which they could not provide themselves. For some, TTS helped to broaden the range of arts activities that young people could access or provide a deeper learning experience. For others TTS introduced something entirely new, such as creative technology.

“We’re not trained in music so having someone in is a real bonus for us.”

TTS projects provided a valuable opportunity to expose young people to artists that portrayed a different type of role model and a potential career path that they may not have considered.

“It’s been good having people who are not teachers in the nursery to show them different positive role models.”

Youth work and educational organisations enjoyed the opportunity to form new partnerships, develop existing partnerships and work jointly to provide the best experience for young people.

“They have the specialist skills and we have the youth work skills and altogether it is something different.”

In some areas, youth work organisations appreciated being supported to provide new experiences for young people that they would not otherwise be able to access due to geographic isolation or lack of resources. It has also helped organisations think about how to incorporate arts into regular youth work activity, and how it can be used meaningfully in a youth work context.

“It was really worthwhile.”

Appendix Five: TTS Project Case Studies

- 1 iGNITE Hub, Moray Hub**
- 2 Argyll Youth Arts Hub**
- 3 #artcore, Edinburgh Hub**
- 4 Uncharted, Na h-Eileanan Siar Targeted Work**
- 5 NYOS, National Youth Arts Company Activity**
- 6 Scottish Youth Theatre, National Youth Arts Company Activity**
- 7 SCVO Creative Internships**
- 8 Hot Chocolate, Digital Phase 1 and 2**
- 9 Sensatronic Lab, Digital Phase 2**
- 10 Scottish Book Trust, Art Form Specific Work**
- 11 Birds of Paradise, Action Research**

Case Study 1 – iGNITE - Moray Youth Arts Hub

About iGNITE

iGNITE is the Moray Youth Arts Hub which is managed by Findhorn Bay Arts. It provides workshops and events for young people and promotes Moray as a place for outstanding art and culture.

Activities



Arts workshops – At May 2016, iGNITE had engaged over 2,700 young people aged 0 to 24 in arts activities and over 400 children aged 0 to 4 through targeted work with parent and child groups. iGNITE provided taster sessions followed by 75 intensive workshops chosen by young people.

Ambassador programme - 20 young people aged 16 to 25 have volunteered as Arts Ambassadors. The Ambassador programme supports young people to promote and increase youth participation in arts. Ambassadors meet monthly to discuss arts activity and share their views on the future shape of iGNITE. Two Ambassadors have gained Saltire Awards for their work during the 2015 Culture Day. In addition, iGNITE has provided training for 12 young people in marketing, social media and review writing.

Events - iGNITE has supported young people to be involved in local events such as the Findhorn Bay Arts led Culture Day, Belladrum Tartan Heart festival, Lossiemouth Wall of Rock festival, Elgin Food and Drink festival and an Agenda Day. Young people were involved in organising and promoting events as well as supporting artists with workshop delivery. Events provide opportunities for young people to be recognised for their work.

Go and See programme - This programme supports young people to access arts in different parts of Scotland. Young people choose the programmes they would like to see and iGNITE covers the cost of travel, tickets and accommodation.

Wider networking - iGNITE signposts young people to other arts activity in the area that they can access.



Impact on young people

Young people involved with iGNITE activities told us that through their involvement they have progressed on to further education in the arts. One young person has gained a place on a year-long BBC training programme. Young people felt that gaining experience in the arts, through learning, performing or promoting, helped them increase their skills. One young person noted that the skills she had gained have helped her in her first job, in a customer facing role. She felt that her experience with iGNITE developed her confidence and communication skills.

“I wouldn’t be as good at my job as I am if I hadn’t had volunteering experience.”
Young person

iGNITE has shown young people the wider arts sector, beyond creating art and being an artist. One young person told us that she was now more interested in pursuing a career in the arts, now that she knew the range of options available to her beyond performing.



iGNITE has also helped young people meet likeminded people and become more involved in their community. Young people were positive about the local opportunities to try new and different activities.

“It’s exciting to see that there are actually opportunities.”

Young person

“What’s happening now is very good for local youth.”

Young person

Young people felt that Moray had a highly creative community which should be nurtured and promoted so young people can see the possibilities through arts.

“There is a lot of potential in Forres and Findhorn; people who have real talent and are really strong in their field and that wasn’t being tapped into. Findhorn Bay Arts is doing that.”

Young person

Successes

Key successes of iGNITE have included providing arts activity to rural communities, supporting local artists, empowering young people to be involved in and in charge of arts activity and engaging a range of young people from toddlers to young adults. Moray Youth Arts Hub has been recognised as an Investing in Children Service, promoting the Rights of Children and Young People.



Challenges and lessons learned

The main challenge for iGNITE has been to develop the arts in an area that had no provision. Through networking with a range of partners, iGNITE has successfully provided arts activities across Moray to young people of all ages.

The geography of the area has also been a challenge. iGNITE worked to ensure that more remote areas were not excluded and covered travel costs for young people to increase accessibility. Young people appreciated that activities took place in different locations so they could find something close to home.

What’s next?

Through raising awareness and supporting artists with funding opportunities, iGNITE hopes to continue increasing the sustainability of the arts in Moray.

“It’s so important to use local talent, there are people on your doorstep that can do so much.”

Case Study 2 – Argyll Youth Arts Hub

About

Argyll Youth Arts Hub received TTS Hub funding and is led by Comar, a multi-arts organisation based on Mull. The Hub was set up to address the lack of connectivity between artists and organisations across Argyll and Bute. At June 2016 the Hub had worked with 1,960 young people.

Aims

The Hub has two key priorities which are:

- to develop a network of artists and organisations that can provide arts opportunities for young people; and
- to empower young people to lead in participating, planning and delivering arts activity.

Activities

Argyll Youth Arts Hub has worked with its youth advisory panel, partner organisations and artists to deliver arts programmes across the regions of Argyll and Bute. Delivery has been via workshops, events and residential weekends. The range of art forms has been extensive and eclectic, informed by young peoples' interests, including:



- conductive painting;
- sculpture;
- film-making;
- photography;
- stone carving;
- hand weaving;
- theatre; and
- digital art.

At the request of young people, the Hub also arranged a portfolio preparation weekend. Young people were mentored by a professional artist to develop a portfolio of work that could be used to help them apply for further education or employment. The Hub also delivered a multi-art form residential weekend with 40 young artists and performers.

The Hub has employed and supported young people to work as Young Promoters and Channel Mangers. These young people have led and delivered events for other

young people across Argyll and Bute. Activities have included live performances, festivals, heritage events and regular 'creative challenges'. To date the Hub has employed 13 young people as Young Promoters and Channel Managers. These young people have been aged 15 to 22 and most have fitted the work around their school week.

In addition, Argyll Youth Arts Hub has supported the funding of a Creative Apprenticeship role at Comar.

Impact on young people

Young Promoters, and Creative Apprentices, were very positive about the Hub and Time to Shine activities. Through the role as a Young Promoter, young people felt they had learned more about working with large organisations, working independently as a freelancer and managing the administrative side of arts projects. For some, it helped to cement their plans to pursue a career in the arts.

"It has shown me that this is an actual job. It's shown me that you can be an artist and be successful as an artist."

Young person

"I have found out about a lot of new art forms that I never thought I'd enjoy and now I'm doing them in my own time."

Young person

"It's definitely taught me a lot more about the world of art."

Young person

Young people said they felt more confident in talking to their peers and with adults. They also thought that their increased confidence had opened up more opportunities for them, such as having the confidence to apply to college, enter arts competitions or take up volunteering opportunities.

"It gives you really good life skills."

Young person

"I'm more confident in being able to put myself out there."

Young person

Successes

The Young Promoters really appreciated the paid aspect of their role, feeling their time and skills were valued. All the young people we spoke with appreciated the level of autonomy and responsibility they were given and felt that putting young people in charge was a positive step forward.

“One thing I didn’t expect was the amount of freedom and choice that we get.”

“Freedom is particularly important in the arts...it doesn’t feel genuine otherwise.”
Young people



Challenges and lessons learned

Young people who worked as Promoters or Channel Managers said that they faced challenges around engaging young people in arts activity, which they found frustrating. They felt that this was a useful learning experience and allowed them to understand how arts projects work from the perspective of an arts deliverer.

What’s next?

Hub staff felt that the legacy of the programme will be the way it has connected people and organisations in the region, and the ethos of putting young people at the centre of the work.

Case Study 3 – #artcore - Edinburgh Youth Arts Hub

About #artcore

#artcore, the Edinburgh Youth Arts Hub received TTS Hub funding. It is managed by Out of the Blue, an arts and education trust. Out of the Blue is a collective of over 100 artists across 60 studios running small businesses around Leith and Edinburgh. Over the past 20 years it has grown to become a significant cultural and social enterprise in the city.

#artcore aims to empower young artists, encourage innovation and support partner organisations and freelance artists to be responsive to the interests and needs of the young people they are engaging with. The ethos of the creative programme has been to focus on nurturing and developing the talent of young people, rather than large scale delivery of arts. As of April 2016 #artcore has engaged over 1,100 young people through the programme of activity.

#artcore treats young people as artists and believes that in order to flourish they need support and a platform to develop and showcase their work. It provides practical support, such as space to create and technical advice as well as platforms for young people to share their work at public events.



Activities

There are four main strands to the activities.

Training and apprenticeships - Through four paid Creative Apprenticeships and up to 12 short-term traineeships. Creative Apprentices work within a wider team to manage the #artcore programme.

The print studio - 'Out of the Blueprint' is a social enterprise providing training and work for young people as well as printing services for artists, young people and the community at discounted prices. Artists from across Scotland can send in their work digitally to be printed on the Risograph.

The Creative Programme - A series of workshops for young people aged 13-25. The programme encompasses a wide range of art forms including comics, printing, digital art (involving IT skills, coding and electronics), writing, animation, circus skills, music recording and different forms of theatre.

Events – These provide a platform for young people to showcase their talent, and learning opportunities for the creative apprentices. For example, 'Freshfest' was a drop-in event organised by the creative apprentices for young people to showcase, perform and sell their work artwork. #artcore has also co-ordinated the Edinburgh Youth Music Festival for the second year running. The festival has developed from a one-day event to a month long programme of gigs, workshops and advice sessions, involving ten events and over 10 local partners.

Impact on young people

We spoke with all four Creative Apprentices and one trainee. All felt that #artcore had helped them to develop their artistic skills, communication skills, practical work skills and confidence. Young people also noted that they felt they had learned a lot about the requirements of working in the creative sector such as putting on an event or exhibition and learning about financial management. Gaining experience and paid employment in the creative sector was important to young people and all valued the fact that this was a paid opportunity.



“It puts my theory from college into practice.”

Creative Apprentice

Young people knew more about their future career options and how to pursue a career in the arts, and had developed their portfolios. For one trainee the experience gained through #artcore allowed him to gain a place on a college course. Others were able to use it as a springboard to more arts opportunities such as paid work or volunteering at major arts events.

“All the jobs seemed to need years of experience or be in London...working here feels like a step in the right direction, it feels like I’m progressing.”

Creative Apprentice

Being part of the wider community at Out of the Blue has helped young people make contacts and feel part of a community of like-minded people. Young people also noted the satisfaction they got from having their work appreciated by their peers and professionals, boosting confidence and encouraging them to pursue their passions.

“I was surrounded by people telling me that you can’t always do what you like. It has been a massive change and couldn’t have come at a better time for me.”

Creative Apprentice

Successes and challenges

One of the key success factors in the programme of activity has been putting young people at the forefront by providing them with a platform and actively valuing their talent. Creative Apprentices appreciated that the programme has allowed them a great deal of creative freedom whilst also being tailored to their interests and needs.

Some of the young Creative Apprentices felt that liaising with wider arts organisations was tricky at first, with many expecting more of them than they should, given that they are apprentices and still in the process of training.

What’s next?

Out of the Blue is keen that regardless of continued TTS funding, that the print studio and some of the more established workshops will continue wherever possible.

Case Study 4 - An Lanntair - 'Uncharted'

About

Uncharted is a programme of activity delivered by An Lanntair - a hub for creativity in Na h-Eileanan Siar. It received targeted funding through TTS, and aims to inspire people to create art that is connected to place and time. The programme provides dedicated arts activities in remote locations across the islands, characterised by inequalities including lack of access to provision, social and economic deprivation and rurality. The initiative is run by a programme lead and seven tutors who are professional local artists.

Activities

The programme has four strands; the Art Labs, the School Run project, the Channel and art commissions for bus shelters.

- **Art Labs** - Five community centres have been equipped as Art Labs in Stornoway, Tarbert Ness, Bragar and Uig. Each Lab takes its own unique artistic direction, enabling the young people to experiment with different materials, equipment and art forms.
- **The School Run Project** involved children from four rural primary schools across Lewis and Harris. Working with local artists, the children creatively recorded and mapped their journeys to and from school – using film, audio, drawing, photography, creative writing and poetry, in English and Gaelic.
- **The Channel** is a website developed by young people from Nicholson High School and An Lanntair for the Uncharted programme. It provides a virtual space for Uncharted participants to interact, upload and showcase their work and blog about their experiences.
- **Artist commissions for bus shelters** – A panel of young Art Lab participants selected two artists to produce pieces of art to transform the iconic Lewis bus shelters. Artwork is being created by young people from the Art Labs which will be installed at more of the shelters.

"I use Uncharted website to upload work. It also allows me to see what others have been doing."

Art Lab participant

Impact on young people

Uncharted has delivered an ambitious youth-led arts programme – with participants controlling activities, recruiting artists, designing the website and choosing art forms for their projects.

Uncharted has engaged around 300 young people aged 5 to 25 in over 160 hours of free arts activity, where there were previously no arts activities. Participants benefit greatly from the expert knowledge and tuition provided by the professional artists.

"The adults that run the club are really helpful and they really know what they are doing."

Art Lab participant

Having dedicated art space within their local communities was felt to support and encourage the young participants to develop their ideas and try new art forms.

“It gives us the chance to try different art forms.”

Art Lab participant

The young people involved have increased confidence and self-esteem and have developed their transferrable skills including decision making, creative thinking and problem solving. Art Labs have opened up the aspirations of young people, encouraging them to think about pathways that they hadn't considered before.

“I like doing art there, it makes me happy.”

Art Lab participant

The programme is also providing local artists with stable employment and has enabled them to develop their teaching skills.

Successes

The programme has succeeded in delivering a programme of art activities in remote, rural areas. It has benefitted participants by providing dedicated arts spaces in local communities, and providing professionals with a range of skills and perspectives.

The artists have built trusting relationships with the young people they work with. The success of the project is in its consistency, providing many more benefits for young people than one-off interventions.

Challenges and lessons learned

The programme lead would like to involve the tutors more in collecting monitoring information on progression, milestones and young people's achievements. Artists felt there was a need to create greater awareness of the benefits of arts activities for young people and their communities.

What's next?

Young Art Lab participants are creating art works to be installed local bus shelters. Participant's art work will be shown at local community exhibitions. It is hoped that this will increase community awareness of the programme. Young people are making a documentary about the bus shelter commissions, which will be produced as a DVD along with a written publication highlighting the work.

An Lantair is exploring ways of sustaining the Art Labs beyond March 2017 – including recruiting volunteers and former participants as tutors.

Case Study 5 – National Youth Orchestras of Scotland

About the project

In 2015 NYOS received targeted funding from TTS for regional and international development. These programmes aim to develop the reach and accessibility of NYOS and to develop the reputation of Scottish youth arts at an international level.

Activities

The project involved both regional and international activity. Regional activity has three strands:

- **Regional residencies** for young people that play music but might not have heard of NYOS or considered joining an ensemble. The residencies use senior musicians as associate tutors to engage with young people.
- **Ensemble-start-ups** were run by NYOS staff. A team from NYOS helps a school or community to set up their own bespoke ensemble, which can continue to be developed locally.
- **Route NYOS** involves community workshops to introduce NYOS to new communities. These workshops usually involve introductory level ensembles and information sessions, delivered by NYOS staff. These sessions provide information on how people can access NYOS and how fees can be subsidised.



All programmes were delivered as pilot projects and were free for participants. The projects were targeted at areas that do not have a youth arts hub or have low NYOS membership.

Senior NYOS players (aged 20 to 25) have been heavily involved in the regional programme. Nine senior NYOS players were trained and employed as associate tutors. They have a role in delivering the programmes to young people in the community. They receive training and briefing before all projects from very experienced and skilled professional music educators.

Internationally, the project supported NYOS to tour in China and to host the 2015 meeting of the European Federation of National Youth Orchestras.

Impact on young people

We spoke with six NYOS musicians who were on the cusp of beginning a career as a professional musician. All the young people we spoke with felt that the project had helped them improve their skills, professionalism and increase their confidence in playing, performing and teaching.

“We still had to put on a professional show, despite jet lag and food poisoning...etc...It gave us a good experience of what a professional orchestra has to do.”

Senior NYOS musician

All the musicians felt that teaching and playing in an ensemble helped them gain wider skills useful in other aspects of their life and that it would benefit them with regards to future employability. A number of associate musicians have since gone on to offer private tuition or have taken up volunteering opportunities to further develop their teaching skills.

“The skills we’ve learned can be used in life and can apply to so many things.”
Senior NYOS musician

“NYOS helps you grow, not only as a musician but also as a person.”
Associate tutor

We also spoke with young people taking part in the regional programmes. They felt that learning to play in an ensemble was valuable for their skills development – including musical skills, stamina and teamwork. Young people also felt it enabled them to meet other young people with the same interests.



“This is the first time I played with a group of this standard, the tutors helped build skills in playing and I had a solo which made me more confident.”
Ensemble Start-Up participant

Successes and challenges

All the people we spoke with stated the importance of being part of a community of musicians from an early age. They noted that young people often feel alone and isolated with their music until they join an ensemble and find others who share the same passions.

“It brings young people out of their shell. Meeting people with the same interests is really empowering for them.”
Senior NYOS musician

One of the key challenges at the outset was setting up partnerships in order to plan the programme and recruit participants. NYOS had anticipated forming strong partnerships with each of the regional Youth Arts Hubs. These partnerships did not come to fruition as planned and only one Hub showed interest in being involved. Although a frustrating setback, NYOS was able to set up programmes using its wide network of existing contacts.

What’s next?

NYOS plans to continue with the current programme of activity by delivering a cross genre (jazz/orchestral) regional residency in Edinburgh in October 2016.

Delivering regional residencies with associate tutors has been particularly successful and NYOS is keen to continue the work beyond Time to Shine should other funding become available. NYOS has already begun discussions with partner organisations who could help fund this activity in return for support in kind from NYOS.

Case Study 6 - Scottish Youth Theatre in Shetland

About the project

Scottish Youth Theatre (SYT) received TTS funding for regional development activity. It set up four programmes of theatre based activity in areas not covered by a Youth Art Hub: Scottish Borders, Orkney, Dumfries and Galloway and Shetland. This case study focuses on the activity that took place in Shetland. Activities were designed to engage young in theatre as a starting point to new theatrical pursuits.

Activities

Workshops and a youth consultation were held in Shetland to give young people a taster of what could be available to them. The consultation provided an opportunity to find out what young people wanted from a drama experience.

SYT with support from Shetland Arts and Shetland Islands Council then devised and delivered a five-day programme of activity around musical theatre, composition, design and performance.

Working broadly in two groups - younger participants (aged 8-11) devised the story and themes and older participants (aged 12-16) worked on music and design. At the end of the week, the participants put on a performance in the Garrison Theatre.



Training and support

Scottish Youth Theatre employed two local young people aged 16 and 25 as workshop assistants. This was a paid role that allowed them to learn valuable skills in theatre and youth work. There was also one volunteering role, enabling a local young person to observe and help the freelance tutors and learn about theatre. This contributed towards the trainees and volunteer gaining accreditation through Saltire and Youth Achievement Awards.



Impact on young people

Feedback was gathered through informal discussions, mood boards and written evaluation forms. Participants also gave feedback through the video interviews, conducted by young people from another Time to Shine funded project, the Art Labs.

Young people said that they enjoyed doing something new and different, especially as they felt there were few theatre opportunities in Shetland. Participants spoke highly of the tutors, who they felt were kind, friendly and encouraging. Interaction with the tutors helped young people to increase their awareness of the opportunities that are available.

Everyone involved felt that the programme helped participants to gain confidence and skills and theatre and performance. Young people gained experience of rehearsing, working to deadlines and maintaining concentration over a long day.

“Mum and Dad said I grew a lot more mature and I was as excited as anything.”
Young person

Many of the younger participants came from different parts of Shetland and did not know each other before the programme. Throughout the course of the week young people said that they enjoyed meeting new people and made new friends.

“The part I liked best was making new friends because I hardly knew anyone...”
Young person

Overall young people enjoyed the programme and stated that they were keen for more theatrical activity, particularly around drama, acting and crafting.

“I would definitely be interested in future projects.”
Young person

Successes

The key successes of the project included increasing awareness of arts opportunities in Shetland and beyond, the delivery of a local theatrical performance and the relationships that were built throughout the programme between young people across the island.

Challenges and lessons learned

There are a number of lessons that Scottish Youth Theatre learned in delivering the project in Shetland:

- **Be clear about project content** – There was an initial misunderstanding regarding senior group activities, with participants expecting a set design workshop rather than a musical theatre workshop. Tutors encouraged the senior participants to try new things and they eventually helped create some of the music for the performance.
- **Consider shorter delivery slots** - The workshop days started at 9.30am and finished at 5.30pm. Tutors and participants felt that the days were too long for effective concentration.
- **Build in time to support assistants and volunteers** – Young people supporting the delivery of the programme, who were recruited by the local authority, were expected to lead aspects of the project or support the participants. However not all were experienced in this type of work. Some skills development work with workshop assistants and volunteers may have been beneficial before the workshop.

What's next?

Scottish Youth Theatre has completed delivery of arts programmes in all four areas. It is hoped that the physical resources left in Shetland will inspire future theatre productions and arts activity in the area.

Case Study 7 – Creative Internships

About Creative Internships

Since 2013, SCVO and Creative Scotland has been running the 'Arts and Creative Industries Graduate Internship programme', commonly referred to as the Creative Internship programme. The programme works with employers in the creative industries to create paid internship programmes for young people aged 18-30. It received TTS funding to support employment opportunities in the arts.

Activities

The programme offered paid internships to 38 graduates over 2014/15. The internships were funded for three months. The internship positions were offered at the living wage and some employers chose to raise this further.

Applicants were required to be unemployed, recent arts graduates and aged 18-30. The programme was aimed at providing an opportunity for young people in their first year after graduating. Interest in the opportunity from young people was high, with almost 400 applications received.

Most of the employers recruiting interns were small businesses with less than 10 employees. Employers were a mix of third sector organisations, private businesses and sole traders, working in many different areas of the arts including: visual arts, performing arts, digital arts, community arts, design and technology and arts management.

The internship opportunities were advertised on the SCVO website, through the Department of Work and Pensions, college and university websites and through the employers' usual recruitment routes. Applications were passed directly to employers who processed them and recruited the applicants.

Employers offered a variety of positions through the internships, ranging from assistant and trainee to co-ordinator, curator and producer.

Impact on young people

SCVO conducted a survey with 25 interns. All of the interns said they would recommend the programme. More than a third of the interns (14) were retained by the organisation beyond the internship and others moved into employment, freelance work or further education. Upon completing the internship, two thirds of young people moved into a positive destination.

Interns reported that they appreciated the training and support they received during the internship as it helped them to learn new skills, and use their existing abilities in a professional environment. They also commented that they felt welcomed into the organisation and enjoyed being given responsibility in the role and having their contributions appreciated.

"Gaining new skills and developing skills I already had. Working in a professional environment, contributing my output to the development of a new and exciting business venture."

Creative Intern

“The most valuable part of the project was being able to work with a really great group of people as well as feel that what I do is valued.”

Creative Intern

Having a paid employment opportunity was noted as an important aspect of the programme, particularly as some had never had paid employment in the arts before.

“Before the internship I was involved in some different artist run projects – both of which were voluntary so I was looking to work within an organisation within a paid position.”

Creative Intern

The opportunity also helped interns to co-ordinate being an artist with working in a professional environment. Most felt that they gained experience that they could not have acquired without the internship.

“I felt my professional working experience was being tied together with my experience as an artist, and it has been extremely beneficial to both those aspects of my career.”

Creative Intern

Interns also stated that they felt more confident and more employable because of the internship and most felt more positive about their future career prospects.

“Feeling like I now have a 'foot in the door' and that that will help me in the future.”

Creative Intern

Successes

Key successes of the internship programme for young people were that they learned new skills, gained experience and paid employment.

“I would recommend the programme to other graduates...if you have just graduated, the opportunity to be supported by experienced staff and paid, while also gaining experience, is very valuable.”

Creative Intern

Challenges and lessons learned

One of the challenges for SCVO in delivering the programme was the high demand from employers and young people, and matching this with the budget that it had to provide internship places. This demonstrated the need for this type of opportunity, for young people and the arts sector.

Although the internship programme was offered to young people in a wide age range, it was only available to unemployed graduates. Some young people who were interested in the opportunity did not meet the criteria as they had taken up employment outside the creative industries.

Next steps

After three years of delivery, the Creative Internship programme has now closed as it was unable to secure further funding.

Case Study 8 – Hot Chocolate Trust

Inside/Outside and Unlock Digital

About 'Inside/Outside' and 'Unlock Digital'

This programme was funded through TTS.Digital. It is led by the Hot Chocolate Trust; a youth work organisation based in Dundee which provides a safe space for young people to come together. The community of young people using Hot Chocolate often faces a wide range of challenging life circumstances such as low educational attainment, bullying, unemployment, homelessness, mental health issues, risk taking behaviour and discrimination. The ethos of equality and co-production at Hot Chocolate Trust attracts young people from diverse backgrounds and many come to the organisation to help them manage personal and social issues.

The programme is delivered in close partnership with artists from Biome Collective, a digital arts collective and also involved a range of local partner organisations.

Activities

The main aims of the programme were to provide young people with a new opportunity and to unlock the potential of digital art. Young people were involved in the programme from the beginning. This ensured that the entire programme was planned and delivered by, and for young people. Activities included:

Design Studio - Young people were introduced to techniques in graphic design. This element of the programme enabled young people to be involved in the design and content of the Hot Chocolate Trust annual report using screen printing, lino printing, photography and drawing.

Taster and Intensive Sessions - In partnership with Biome Collective and Dundee Contemporary Arts the programme delivered monthly taster sessions in digital media, screen printing and interactive technology. These were followed by seven intensive sessions, where young people worked on projects relating to their specific interests.

Tumblr Challenge - Young people have also been using the online platform Tumblr to explore issues that are important to them, such as LGBT history month.

Open sessions and 1:1's - Hot Chocolate holds open sessions three times a week where young people can attend and use the space any way they choose.

Events - Hot Chocolate also worked with the One World Centre to host an exhibition of young people's art from across Dundee, exploring their feelings on global issues. Young people from Hot Chocolate created paper lanterns using LED candles and digital photography. The lanterns were inscribed with their thoughts about global issues or their own personal journeys.

"There's so many opportunities to get involved in. The Time to Shine stuff is amazing - we've not had much digital art before, so it's really good to be learning new stuff."
Young person

Impact on young people

Young people were involved in the application process for the programme. They played a key role in planning the programme and all activity has been youth led. Young people said they enjoyed learning new things and the opportunity to use technology that they could not access at school or college.

“I wouldn’t have done something like this without Hot Chocolate.”

Young person

Young people and Hot Chocolate staff reported an increase in confidence and self-worth amongst young people after taking part in the digital arts activities. They have also tried out new and more challenging things that previously they would have been apprehensive of.

“I never wanted to make art that people can see before. Cos-play gave us the confidence for our art to be seen.”

Young person

Through participating in the programme, young people have formed new friendships and have found that they share interests which they felt they could not share at school. Beyond the arts and technology skills, the programme has provided a platform for young people to discuss issues that are important to them.

Successes and challenges

The key success factors were:

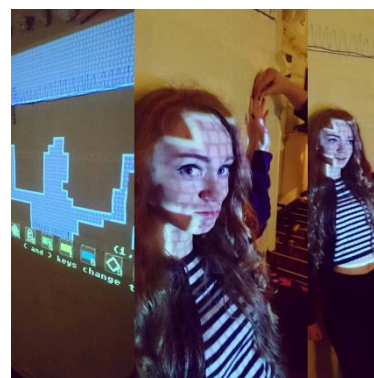
- using taster sessions to pilot partnerships with digital artists;
- taking a youth led approach; and
- open communication and collaboration.

An unexpected challenge was the assumption that all young people had a certain level of technical literacy and had access to digital resources such as the internet or a laptop. Hot Chocolate attracts young people that are likely to have fewer resources so the programme approach has been altered slightly to ensure that everyone is on an equal playing field.

What’s next?

Hot Chocolate has also been asked to work with Dundee City Council on an interactive arts project at the waterfront, which is currently undergoing regeneration. Young people from Hot Chocolate will be given a section of the boarding around the waterfront to create an arts project that interacts with the city and the people living in it. They are considering incorporating digital techniques such as geocaching or augmented reality.

Hot Chocolate is keen to pursue more experimental and exploratory digital activity with young people beyond the funding period.



Case Study 9 – Sense Scotland - Sensatronic Lab

About the project

Sense Scotland delivers Sensatronic Labs which are digital music making workshops for young people with physical or sensory impairments and learning disabilities. These tailored workshops are provided by freelance professional digital artists with a range of expertise, who work as music tutors on the project. The activity was funded through TTS.Digital.

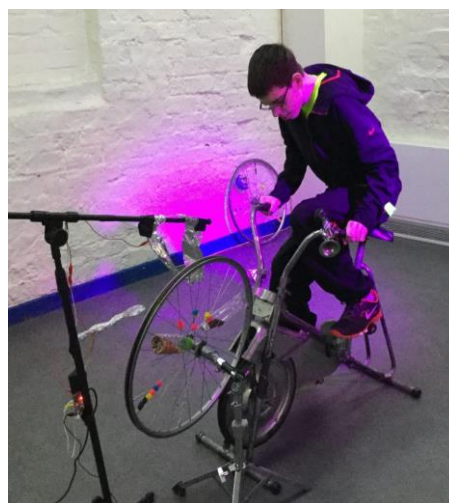
Activities

The primary activity of Sensatronic Labs is **music making workshops** which run three times a week and are open to established community groups and individuals. Sessions are flexible to allow participants to engage with the instruments of their choice in the way that they feel most comfortable, while also encouraging them to try new ways of making music and exploring sound, light and touch in a creative way. Participants work on the process of creating an instrument and making sounds, rather than an end result.

“It’s good because it’s all musical. It’s all what *you* want to do.”

Young person

As a core part of the project, Sensatronic Lab has been **designing and developing new accessible instruments** that are tailored to individual needs and interests. All of the instruments have a digital element, allowing the user to control the sound they create. Many instruments also incorporate multi-sensory elements so that the experience integrates sound, light and touch. The team has used a mixture of hi-tech materials and technology with more accessible materials that have particular sensory features, such as marbles, water, bungee cords and textured plastic. This “punk DIY” approach represents an emerging field in digital arts, which is quite different from the way technology has been used in the past in terms of accessible equipment.



Impact on young people

Staff, group workers and parents have seen an increase in confidence amongst participants, particularly in making choices and developing their own techniques and styles. Participants have developed their social skills by learning new ways to communicate. They work in groups and independently, learning vital teamwork skills such as listening to others, sharing and compromising. Sessions have also helped young people to make friends and bond with peers and tutors.

“We all have to work as a team and help each other.”

Young person

One young person told us that since coming to the workshops he feels more confident about performing his music in public. He hopes to develop his talents

further by performing for more people. Staff also noticed that the sessions have helped some young people with cerebral palsy to increase their range of movement. A number of young people have shown physical abilities that have been exposed through sound and music.

Wider impact

The project has provided training and support opportunities for two young people. One music tutor is blind and extremely passionate about music, and was supported to facilitate the workshops. He felt that it was a useful opportunity as he has been given the chance to teach, learn, make contacts and improve equality. It has also helped increase his confidence and supported him to become more independent. The second young person is a university student studying technical theatre. She facilitated workshops during a two-month placement, which was part of her course.



“I’ve made many contacts in the industry and this project is a great stepping stone.”

Music tutor and project consultant

“It’s great to be part of a project like this. It’s opening up so many doors for my career.”

Music tutor and project consultant

Successes and challenges

Stakeholders felt that the key successes of the programme so far are:

- **youth empowerment** – giving young people choice and control over the way they want to make music;
- **equality and accessibility** – creating an environment that is equally accessible to all people and constantly adapting to the individual needs of young people; and
- **creativity** – using technology to give young people the creative freedom to explore sound, light and touch in the way they want to.

There were some initial challenges in getting the programme up and running, particularly when experimenting with new technology. These issues have been overcome and the team are positive about the future progression of the project.

What’s next?

The project manager stated that this project would have a direct influence on how Sense Scotland offers music provision long after the project has finished. The flexible approach and cross art form style of workshop is more innovative than some of the other sessions delivered by the organisation. It is hoped that in the long term, young people will continue to feel a greater sense of independence, control and expression, which will empower them to look further and be more aspirational.

“The legacy of the outcomes we have can’t be underestimated.”

Music tutor and project consultant

The instruments that have been designed will remain at Sense Scotland. The team is also developing a series of tutorials explaining how to assemble and use the instruments they have designed. With these resources and through partnership working, the project staff hope that there will continue to be a platform for young people to develop and share their talents.

“For all of us this is much longer term. We want to create things that are art and can stand up in the world of contemporary art.”

Music tutor

Case Study 10 – Scottish Book Trust - ‘What’s Your Story?’

About ‘What’s your story?’

‘What’s Your Story?’ is the Scottish Book Trust’s young writer development programme. The programme aimed to raise awareness of creative writing/illustration and offer pathways for young writers to share their work and improve their practice. It was funded through TTS art form development funding.

Activities

The mentoring programme linked young writers with established professionals who mentored them to develop their own work. 10 young people aged 14 to 17 were selected from applications. It involved a three-day residential where young people met their mentors and began planning their individual projects.

StoryCon was a young writer’s conference planned by the young writers, and attended by 154 young people aged 13 to 19. The young planners attended workshops and training in creative networking, adaptation skills, conference planning and designing online resources.



The conference involved a series of talks, workshops and presentations on different aspects of writing, delivered by 15 guest speakers. Topics included zine making, vlogging, podcasting, Gaelic prose, fanfiction and writing for TV and film.

“It sounded good because there was YouTube and fanfiction. It was nothing like what I’d seen before, totally unique.”

Young person

Online platform and young writers’ networks - The 10 young mentoring programme participants also supported the creation of an online magazine. It is platform for young people across Scotland to submit work for professional feedback.

Impact on young people

The mentoring programme helped young people to develop and improve their writing skills, particularly in editing their own work. Young people felt that it had helped them improve their confidence, self-esteem and social skills. One young person noted that the programme had helped her become more confident at school, and another stated that the mentoring support had given her the confidence to write her first book.



A number of young people said the programme had supported them to use writing as a creative outlet to deal with personal experiences, interests or passions. They valued that the programme was available to people interested in various aspects of

writing, including illustration and non-fiction genres. Young people commented that they enjoyed meeting new people with literary interests and making new friends.

“It’s made a really big difference to me. Since starting this, it feels like everything has just clicked into place.”

Young person

The programme was also useful for young people to make contacts. Young people reported that through the programme they had accessed writing events and festivals, paid employment, other writing competitions and had been interviewed for local and national newspapers.

Many of the young people we spoke with were keen to pursue a career in the arts. They all felt that it had been a useful and inspiring experience and that they would continue writing. Since joining the programme, one young person has started to work freelance writing newspaper articles.

“I definitely feel like I know more about how to pursue a career in the arts. The mentors have shown me that they can be creative writers and get published – and they were thinking the same things as me at my age.”

Young person

Young people attending the young writers conference felt that the conference was a great way to meet people with similar interests and hear from industry professionals. The conference helped a number of young people to realise that writing can take many formats, which can be pursued as a career. They felt that they had learned new techniques and styles of writing, and also felt inspired and motivated to write more.

Successes and challenges

Key successes of the programme for participants included having their work acknowledged and being rewarded for it, meeting other young writers, improving their writing and personal skills.

Young people and mentors came from regions across Scotland, and communication was conducted primarily through an online messaging application. Other than the introductory meeting at the residential, young people and mentors did not have a chance to work face-to-face. The lack of face-to-face contact meant it took longer to build up relationships and some mentors and young people commented that it would have been nice to have more personal contact.

What’s next?

The Scottish Book Trust is actively pursuing funding opportunities in order to sustain the programme as far as possible, with hopes of running another literary event for young people in the future.



Case Study 11 – Birds of Paradise - Research on Barriers to Access

About the project

Birds of Paradise is a Glasgow based theatre company working with disabled and D/deaf¹³ artists. The company found there was a lack of established disabled D/deaf performers in Scotland. Using the arts as a platform can be extremely powerful and Birds of Paradise was keen that the next generation of disabled and D/deaf people have the chance to explore, create and achieve in the arts. It commissioned research to explore the reasons why disabled and D/deaf young people were not accessing the arts, what the barriers were and what would help. This work was funded through TTS funding for researching barriers to access to arts for young people.

Activities

Birds of Paradise commissioned a young (under 30) experienced researcher to undertake the research. The researcher identified as disabled and had a keen interest in the arts. The researcher conducted an online survey and in-depth interviews with disabled and D/deaf young people.

Engaging young people - The online survey and information on the research was sent to young people whose details were provided by Birds of Paradise. It was also sent to all of the Youth Arts Hubs and to young people's organisations across Scotland. In total 20 young people were involved in the research, through the online survey or an in-depth interview. Most participants were aged 18 to 25 and lived in the central belt of Scotland. Support, such as BSL interpretation was provided to research participants where required.

Research findings - Many of the research participants had engaged in arts activity and had been involved in performing arts, visual arts, music and film. The research found that they were engaging through schools, communities, workshops and formal arts training at college or university. The research found that young disabled and D/deaf people faced numerous barriers to accessing arts provision, many of which were interconnected. Five main barriers were identified:

- **finding suitable arts provision** – young people did not know where or how to look for arts activities
- **availability of information** – lack of information relating to accessibility of venues and facilities;
- **lack of provision for access and support** – physical access barriers such as lack of support staff;
- **travel, transport and location** – getting to and from activities, inadequate and expensive transport costs; and
- **attitudes and awareness of arts providers** – lack of understanding by arts providers about the capacity of disabled young people.

“For me, knowing where to start and how to find the right groups is a barrier.”

Young person

¹³ The term D/deaf is used to describe people who are Deaf (sign language users) and deaf (who are hard of hearing but have English as their first language and may lip-read and/or use hearing aids).

Recommendations

The researcher produced recommendations for arts organisations, providing guidance on how to improve access to provision. It was felt that this would add value to the research and provide a useful resource.

The **five key recommendations** to address barriers to access were identified as:

- provision specifically for young disabled and D/deaf people;
- centralised information about arts opportunities;
- access provision from the 'Front Door to Stage Door';
- connections built with disabled and D/deaf communities across Scotland; and
- education and awareness for arts providers.

Successes

A key success of the research was that it was undertaken by a young disabled person who was able to gain the confidence of participants through a genuine connection and interest in the research.

The research findings and recommendations represent a useful and practical learning resource that is not limited to the youth arts sector, but can be used by anyone working in the arts or with young disabled and D/deaf people.

Challenges and lessons learned

All of the Youth Arts Hubs were contacted to seek their help distributing the online survey and to raise awareness of the research to potential participants. Very few Hubs responded and some of those who did said that they did not record or maintain information about disability or additional support needs.

What's next?

The full research report will be launched at a public event in December 2016.

Birds of Paradise will be collating the findings and recommendation into a summary format for organisations and producing it in accessible formats.

Birds of Paradise will be looking at the findings and deciding how best to proceed.