

Youth Arts in Dumfries and Galloway Consultation Report

“Art is a language for anyone.”ⁱ

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1 Foreword

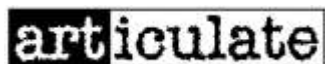
Welcome to the consultation document that accompanies the report, 'A Proposed Framework for Youth Arts in Dumfries and Galloway'. This document is the culmination of a consultation with young people, arts practitioners and local representatives.

Our remit for this piece of work was to consult with people and propose a framework for youth arts in Dumfries and Galloway. What was clear from the online surveys, the focus groups and the many face to face and telephone interviews we undertook is that the people of the region believe strongly that an agreed strategy will support their aspirations for youth arts.

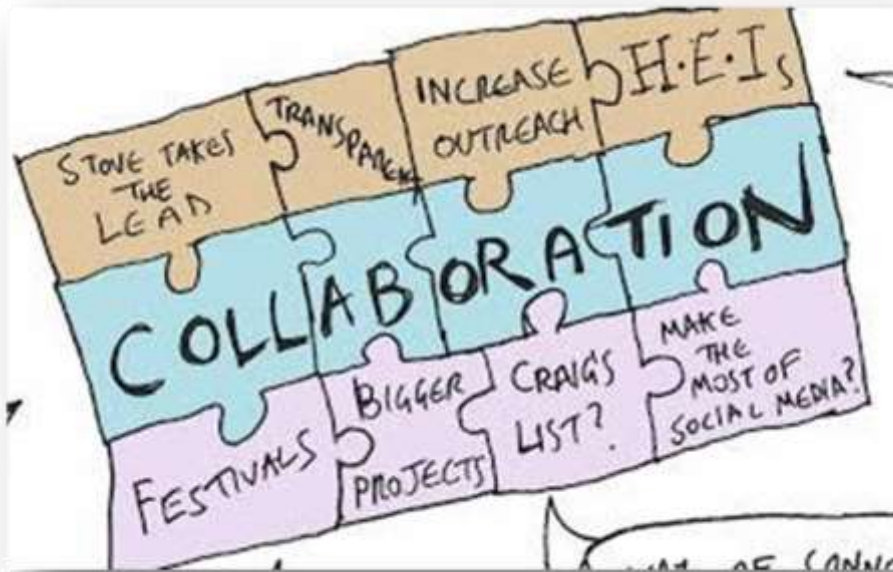
Making best use of the data we have gathered and the insights from the consultees, we hereby propose a potential framework for a youth arts strategy for the region. We use the findings from the consultation to suggest actions that could be taken and priorities that could be considered based on our research, discussions, analysis and feedback.

The framework is a starting point for the key stakeholders. We recommend particularly that the voice, opinion and ambition of young people across Dumfries and Galloway are held centrally as the framework evolves.

Eona Craig and Andrea McMillan



The Consultation



2.1 Background

Articulate was appointed in August 2017 by DG Unlimited (DGU) to consult with adults and young people in the region and establish views in developing a youth arts framework for Dumfries and Galloway.

Our broad remit was to:

- review current provision
- carry out a literature review
- and analyse strengths, challenges, successes and opportunities ...

with a view to recommending areas for development and priorities for DG Unlimited to support.

We were encouraged to do so to find out how to:

- consolidate those strengths
- consider economies of scale
- identify gaps in provision
- think about opportunities for workforce development
- examine how excellence is nurtured
- explore pathways into the creative industries.

We created several ways for people to take part in the consultation including:

- two online surveys
- telephone interviews
- face to face interviews
- focus groups
- presentation to partner group, DGU Trustees and funders

We also carried out desk research in support of key themes and identified two areas for future benchmarking.

Our findings are presented in this report for the funding partners (DG Unlimited, Dumfries and Galloway Council and the Hollywood Trust) and for those who took part in the consultation.

Our appreciation and thanks go to everyone who contributed to the various consultation activities and shared ideas, views and the support documents that have informed the report here, the conclusions drawn, and the framework proposed.

We were welcomed warmly wherever we went in Dumfries and Galloway and felt a palpable sense of 'the possible' in every conversation. The ambitions and aspirations of the young people are particularly strong, and we hope that all of their dreams are met with the help of this work.

Articulate Cultural Trust

2.2 Dumfries and Galloway – Review and Map of Current Provision

What's Going On?

There are a wide and varied arts offer for young people in Dumfries and Galloway. The list of mapped organisations is appended to this document. We also had 31 organisations provide details of their offer through an online survey as part of this consultation.

Activity is clustered around Dumfries town and to a lesser extent Wigtown, New Galloway and Stranraer. We found, and young people echoed, that there was not an equal distribution of opportunity across the region.

As part of this consultation exercise we engaged with thirty representatives from local and some national arts organisations. We met or spoke with individual providers, art-form based organisations and festival representatives.

It is clear from this mapping that young people can engage relatively easily (travel and transport issues aside) in visual arts and crafts, dance, drama, literature, music including traditional Scottish music. These are strengths in the area and further, that the activity therein is of quality, often produced locally but of national and international repute.

Initial mapping identified 45 organisations and individuals offering arts activity across the region. This includes theatres, galleries, shops and craft spaces. There are galleries and venues for creating.

The region is well known for its festivals and events and we were in touch with major festivals such as Big Burns Supper, Wigtown Book Festival and the region-wide Dumfries and Galloway Arts Festival. Festivals can range from one day to year-round. Visual art is supported by Wide Open, Upland and Spring Fling, the Stove and other providers such as the Kirkcudbright Arts and Crafts Trail. Theatre and drama are represented by groups with their roots in amateur dramatic societies as well as the venues such as Catstrand and the Theatre Royal. There are independent dance teachers with their own class programmes as well as independent music teachers in both classical and traditional instruments, as well as choral activity. Youth Beatz offers the opportunity to learn more about sound engineering and the music industry. Crafting, storytelling and puppetry are also represented.

We know from our conversations with people that most of the organisations have a schools or education programme. For some this is an ongoing relationship, whilst for others it is based on funding and runs from project to project. We asked local organisations if they were aware of the Pupil Equity Fund that local schools receive from the Scottish Government, however most were unaware of how this could apply to them and had not discussed funding with local schools.

What's Not Going On? - Gaps Identified in the Survey

The survey found that there is a broad range of arts available to young people in the area. Whilst there are opportunities to be a participant and an audience member, there are less opportunities overall to be a leader or to work/volunteer in the arts. The survey identified that there are gaps in the geographical coverage and in the spread of age ranges. For example, the Eskdale area has the lowest provision (although there are three geographical wards covering Annandale and Eskdale, we asked about these two areas separately, noting

lower provision for Eskdale which we take to mean Ward 12 Annandale East & Eskdale). There is less activity for primary school aged children in comparison with older young people and even less of an offer for the 0-5 age range. Analysis of the free text responses with regards to gaps showed that progression pathways are of most concern. Less than half of the respondents are offering an employment, training or volunteering opportunity to young people. Full details of the report are appended to this document.

Access to Information

It is noted from this mapping exercise that one of the gaps in provision is the lack of one searchable place for young people to connect with other artists or to find out what is going on in the arts, and youth arts, in Dumfries and Galloway. There is a dance network page (<http://www.dancegalloway.org/>) and a searchable YMCA database (<http://www.dumfriesymca.org/ysdg/>), but data searches show these are not complete. There is also Young Scot's What's On site (<https://young.scot/local-authorities/dumfries-and-galloway/>) and the Dumfries and Galloway cultural map (<https://info.dumgal.gov.uk/culturalmap/>), which lists a range of artists and arts providers. However, cohesion in this area would be welcome by the young people we consulted.

Geographical Accessibility

Whilst there is a wealth of high quality activity, we did find gaps in geographical provision and some areas would benefit from an improved and joint focus to improve the position. Much of the youth arts activity is focussed around the Dumfries area and transport across the area is an issue for almost everyone. It can be more challenging for young people in the more rural areas to get to opportunities, performances and/or events. There were examples of a subsidised transport scheme (Hollywood Trust) and some organisations had tried to 'buddy up' with others to ensure better cover. There were also some gaps in youth work provision, with some areas having no youth club or classes, which could serve as a feeder and communication point for creative and cultural activity. The view from young people was that organisations should consider broadening the scope of what and where they do things so that young people do not always having to travel to engage with an activity that interests them.

Schools

There was a view that art organisations could be a more strategic in their approach to working with schools, enabling heads and teachers to develop a fuller knowledge of the offer across the area rather than being reliant on localised relationships. The area is well known for its wide ranging and vibrant festival and events scene and the Council sees the arts as a positive economic driver for the area. However, the 'pockets and patches' of activity that were reported could be better networked if schools took a role in connecting with and supporting the wider provision. For young people this might address the gap in sustaining involvement in the arts, challenging the peaks and troughs in programme delivery and projects that are created, especially for, but not restricted to key festivals and events.

National Youth Arts Organisations

In our discussions with umbrella and national youth arts organisations (Scottish Youth Theatre, National Youth Orchestra of Scotland, Youth Theatre Arts Scotland, Y Dance and the National Youth Choir of Scotland) it was clear that their regional provision had reduced over the years due to pressures on resources. However, there remained a strong will and interest from them to connect regularly with the region and ensure information about and pathways to their services was available to young people and adults in Dumfries and Galloway.

2.3 Methods

Method Statement

Throughout September and October 2017, the following research and consultation was undertaken by Articulate:

- Desk research and literature review that scoped and mapped 15 youth, youth arts and cultural strategy documents from local, national and international sources
- The design, co-ordination and distribution of one online survey, completed by eight key stakeholders
- The design, co-ordination and distribution of one short online survey to map provision, completed by 31 organisations.
- Four youth arts focus groups in Stranraer, Wigtown, Kirkcudbright and Dumfries
- One dialectogram session with artist Dr Mitch Miller and young artists at The Stove
- One SWOT analysis
- 30 telephone and face to face interviews with strategic stakeholders.

We also benchmarked the Dumfries and Galloway experience with that of other rural Scottish settings, specifically Highlands and Moray through their youth arts hub activity.

Ignite is the youth arts hub for Moray. It has a very simple but effective design - <https://ignitemoray.com/noticeboard/> and would be worthy of contact and connection beyond this initial scoping activity in Dumfries and Galloway.

We looked the Highland Youth Arts website as an example of the type portal that young people are seeking in D and G - <https://hyah.co.uk/> and again, getting in touch and hearing about their lesson learned would be a useful next step for this framework's evolution.

We also considered the National Youth Council of Ireland's youth art programme as an example of collaboration and integrating arts training and as a model for youth participation - <http://www.youtharts.ie/> and further examination of this type of approach would be valuable for Dumfries and Galloway.

In setting the universal scene, we considered themes for youth arts and links to creativity, creative learning and creative thinking. We used as our frame the Organisation of Economic Co-operation and Development (OECD) proposed creativity assessments, mooted for PISA assessment by 2021, as well as why the World Economic Forum's Future of Jobs report which cites creativity's value in the workforce from 2020 as summarised here:

Top 10 skills

in 2020

1. Complex Problem Solving
2. Critical Thinking
3. Creativity
4. People Management
5. Coordinating with Others
6. Emotional Intelligence
7. Judgment and Decision Making
8. Service Orientation
9. Negotiation
10. Cognitive Flexibility

in 2015

1. Complex Problem Solving
2. Coordinating with Others
3. People Management
4. Critical Thinking
5. Negotiation
6. Quality Control
7. Service Orientation
8. Judgment and Decision Making
9. Active Listening
10. Creativity



Source: Future of Jobs Report, World Economic Forum

We considered access issues closer to hand including equality, diversity and inclusion barriers for young people who may be care experienced, young carers, disabled, at risk, and where sustained arts participation can often make a significant positive difference in more challenged lives. Our findings here show an inconsistent picture. For example, Paragon Ensemble has an ongoing commitment to working young disabled people in the area. We found some examples of organisations working with care experienced young people, but this was not necessarily due to a targeted intervention. We heard anecdotal evidence of the positive benefits to care experienced young people, but sustainability and continuity have been an issue.

Throughout the consultation we were supported with ready access to local strategy documents for our desk analysis and connected to networks and conversations to allow us meaningful interrogation of past, present and the potential for future activity. These included the Major Festivals and Events Strategy, the Community Learning and Development Plan and Distil, DG Unlimited's own strategic plan. We also examined the Pupil Equity Fund allocation for the region.

We combined this analysis of the political framework in which youth arts sits against the lessons learned and information gleaned from the robust and dynamic conversations we had right across the region but also beyond.

We hope this desk research, constructive conversation and dialogue combines to inform and build upon the already good practice taking place across Dumfries and Galloway and helps youth arts to become a central tenet for the health, wealth, ambition and aspiration of the authority for its youngest residents.

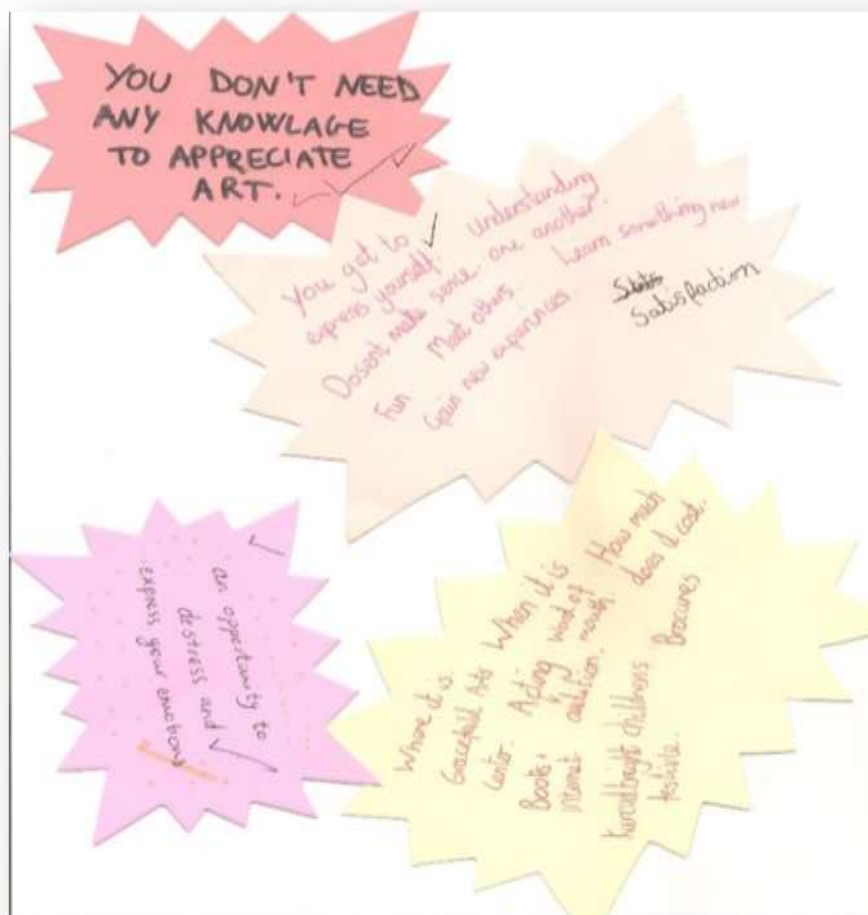
Framing our Conversations

We were tasked to understand where youth arts were strong in the area, identify gaps in provision and opportunities for development. We chose to frame our conversations around four key themes and these are examined in greater detail as you progress through our report:

- **Cohesion** – focussing stakeholder’s collective talents and ambitions, looking at ways a strong framework and network can help them achieve more profile, reach and impact together
- **Collaboration** – looking at where stakeholders are already working together and seek new ways to adopt or adapt good practice
- **Investment** – maximising resources, understanding shared priorities while also respecting difference in approach
- **Leadership** – focussing on the enthusiasm and motivation of stakeholders, young, emerging and established, and the vital part they play, and begin to develop and embrace a self-sustaining framework with clear and shared outcomes that are co-designed and co-owned.

Focus Groups

We carried out four focus groups with young people in Wigtown, Stranraer and Dumfries. In Wigtown, we spoke with the WTF festival programmers. In Stranraer we spoke with the PCS group (Performance Collective Stranraer). In Dumfries we met with the JMB Young Creatives group, part of the Peter Pan Moat Brae Trust. Also, in Dumfries we carried out a session with young artists from Blueprint 100. This session was interpreted by Dr Mitch Miller who created the Dialectogram below to illustrate the themes and issues that arose in conversation. We used various participatory exercises with the wide age range of young people with whom we consulted and share some of their thoughtful and inspiring feedback throughout and as follows:



Snapshot of key themes from JMB Creatives in Dumfries.

A letter from Scarlett Willacy and her classmates:

Ideas for the Articulate Meeting

Scarlett Willacy

I think the youth strategy should look at what kids like to do and see if they can do activities and things at school to help them get jobs in the future and stay in Dumfries and Galloway instead of moving away to the cities.

In the next twenty years, the number of old people in the region is set to rise dramatically and the number of young people is set to fall.

Many young people leave the region to go and study and look for jobs with big companies away from Dumfries & Galloway.

I think we need to think how we can get big companies like Apple, Microsoft and games companies like Mojang to think about setting up an office somewhere like Dumfries.

I think we should be offering children the chance to learn to code and start using their imagination to come up with games ideas for the future.

It would be a good idea to see how we can use technology to help older people more for example people with dementia.

If we could say to these companies that we have a whole generation who are great imaginers and who are confident in writing computer code, maybe they would set up idea hubs in a rural area as our challenges are different from those who live in a city but there are still lots of people around the world that live in rural areas.

There will be plenty of older people with long term conditions such as dementia, diabetes, heart disease that could be involved in testing the new technology out.

This is something that will take a while to develop but I think it is a good idea as it would help the young and old work together for the good of our area.

A letter from Abby Gray, D and G's representative to the National Youth Arts Advisory Group:

'I think that a youth arts strategy for Dumfries and Galloway is very important. I have attended two of the consultation events, one in Wigtown with Wigtown: The Festival and another at The Stove in Dumfries, helping deliver sessions to understand why we need a strategy and what we would put in it.

I thoroughly enjoyed these sessions, I felt that they were a great way of finding out what's working well and what needs improved upon. It was nice to discuss the barriers young artists face and possible ways of fixing these. It felt like everyone had a lot to say about the subject and lots of great ideas about possible solutions.

In my experience, the problem for youth arts is not that there is a lack of events and opportunities; it is that living in a rural community, transport is the biggest issue. As everything is so widespread, I feel that priority should definitely be put on letting the opportunities go to the young people, rather than people having to spend a fortune on bus fares going to the opportunities. In the area where I live there are two very central locations where lots goes on, both of which are too far away for me to make use of all these great opportunities. It would be great if there was a way of organisations working together so that they can reach further across the county, therefore involving more people.

Youth arts are very important to me, and I feel as if a youth arts strategy is essential to maintaining and improving the already great work that is going on.'

Abby Gray

These sessions with young people were inspiring and energising and lead us to just one conclusion; that the future of youth arts in Dumfries and Galloway is bright BECAUSE of its young creatives.

Literature Review and Other Evidence

We looked at 15 cultural policies and strategies created for nations, regions, cities and towns, undertaking desk research to ascertain what examples of best practice might be adopted or adapted in Dumfries and Galloway. We focussed in on five that were more fully developed in terms of youth arts and have used these to inform developments (Highlands, Wales, Northern Ireland, Moray and Eire).

National Strategic Context (local, national and international perspectives)

Through its national youth arts strategy, 'Time to Shine', Scotland has stated its wish to become an international leader in youth arts and so the evolving Dumfries and Galloway framework aims to contribute to that national vision, is guided by its definitions and aligns with its purpose and ambitions.

Our discussions and survey also linked to strategic activity in other key plans for the region and nation, including:

- The new National Cultural Strategy
- Scotland's Creative Learning Plan and Review
- Getting it Right for Every Child
- Putting Learners at the Centre
- No-one Left Behind
- Developing the Young Workforce
- National Improvement Plan and Framework
- Skills and Sector Improvement Plan/s

We also referenced and found great synergy with the Dumfries and Galloway plans for the creative industries, learning facilities, Community Learning and Development and creative learning.

In addition to our own literature review, consultees were kind enough to share recent surveys and reports that they had completed, e.g. a youth survey with users of the Gracefield Arts Centre and notes from the regional conversation with Youth Theatre Arts Scotland. We also engaged with the Creative Ambitions cultural industries seminar held at Dumfries and Galloway College on 5 October 2017.

Online Surveys

Aware that we may not be able to directly engage with everyone who wished to input to the consultation, we devised a comprehensive online survey around the four key themes. The survey was promoted widely on Facebook networks by Articulate and by The Stove and was distributed across the DG Unlimited membership and beyond between 20 September and 9 October 2017.

The take up of the survey was small, however, we noted that the average respondent took more than 40 minutes to complete the survey and each provided comprehensive input to the questions. Despite the small number, this provided us with a rich seam of data.

Big Burns Supper and Electric Theatre provided one group response along survey question lines following a workshop they facilitated themselves.

Recognising that we needed to capture more mapping information we devised and a second short survey. It was carried out between 1st May– 21st May 2018 and its purpose was to help map youth arts activity across the area and identify gaps.

A total of 31 organisations responded to the short survey, with 66 unique visits. This means that just under half of those who visited the survey at least once, chose to complete it.

In the short survey we asked a total of 13 questions and the lowest response rate was 29 of the 31 respondents. The survey asked which regions organisations were working in, which art forms and the age ranges of the young people. We also asked about the roles young people could play, for example as participants, audience members or indeed as leaders and artists in their own right. Finally, we asked about the employment and volunteering opportunities for young people under 25.

Face to Face and Telephone Interviews

We carried out thirty detailed interviews with individuals representing a wide range of arts organisations, cultural providers and Dumfries and Galloway Council employees. We also contacted national youth arts organisations to gauge their input to and connection with the region. Some interviews were carried out in venues in Dumfries, Wigtown, Kirkcudbright, Sanquhar and Stranraer, whilst others were carried out over the phone.

We are grateful to everyone who gave generously of their time to share their insights and views and to those who put us in touch with others. Both the interviews and the online survey were structured around our four key themes and underpinned by the quality indicators from 'How Good Is Our Culture and Sport?'

SWOT Analysis

Informed by the consultation feedback, we created a SWOT analysis of the main themes emerging. This helped us analyse strengths, challenges, successes and opportunities and identify some gaps in provision. This analysis can be seen later in the document.

Scope and Limitations

We were extremely lucky to have the opportunity to meet with and talk to so many young people across the region as well as adult arts practitioners and organisations who have a role to play in developing youth art in Dumfries and Galloway.

Inevitably, within the tight timeframe, there were people we didn't get to speak with. Since this is the start, and not the end of a process, we hope that those who were not able to engage this time can do so in the next stages of the evolution of the framework.

2.4 Findings

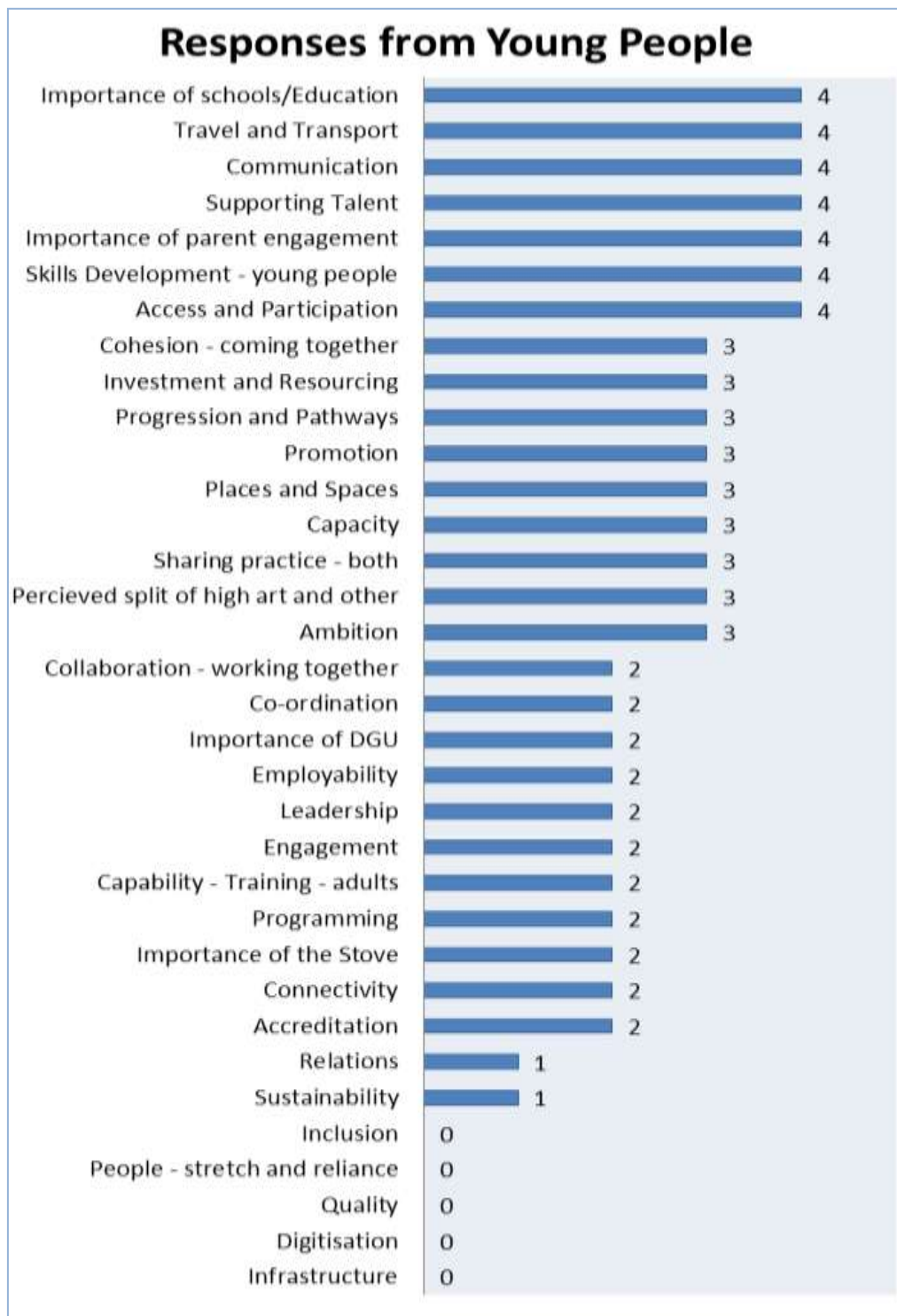
Youth Focus Groups

Young people know and understand the value of the arts very well and, as you saw from the visuals shared, can articulate its value clearly. Support from parents and school to engage in artistic endeavour is crucial to them building, maintaining and developing in a chosen art form. Travel and transport are a significant issue, as it is for many across the region, but young people are perhaps more reliant on other people to make sure they can get to activities. A strong desire to ensure sustained participation and to make this accessible for all was evident through all four focus groups.

This graph details the frequency with which key themes arose in our conversations with young people: Zero represents no mention at all, whereas 5 is the highest frequency. The graph has been ranked in order of highest to lowest number of mentions.

Young people have told us that access to the arts has a strong relationship with their school experience. Equally important is the transport issue that surrounds getting to and from activities.

Young people are very aware that this relies on commitments from parents/carers and therefore the benefits of involvement need to be understood by their parents and carers too. Young people told us that they believe the arts are for everyone and that there should be equality of access across the region. They were aware that



communication about creative opportunities could be improved as could the support for developing skills, talents and pathways for those interested in training or a career in the industry. Less of an issue for young people is the sustainability or relationship building across the sector. This

would be expected as we focussed the questions on their own involvement. Accreditation scores relatively low and we have suggested that organisations may consider offering the Arts Award. The Arts Award was not so well known in Scotland and we did not ask young people about this specifically, rather we focussed on the routes they knew

Online Survey 1 (Long)

Respondents gave, on average, an hour of their time to complete the survey. The survey gave us responses from Eskdale, Stewartry and Annandale, further extending the geographical reach of the consultation. There were eight submissions in total. The thoughtful and constructive responses offered a rich seam of information to the mix and a further source of strong and meaningful data.

From the survey, there was complete agreement that a youth arts framework for Dumfries and Galloway is needed. There was also clear recognition that adult leadership in the area could be improved. They felt that it is important that young people participate in the leadership of youth arts (8.14/10), however 57% don't current involve young people in the planning and running of activities.

There was agreement amongst the respondents that a broad and diverse range of opportunities for young people exists, however most felt that there were also gaps in provision and that accessibility is an issue. The question about progression pathways scored 2.57/10 and the question asking if young people were supported to develop their skills in the creative industries scored only slightly better at 3.29/10. Clearly there is work to be done around progression pathways.

All respondents reported that they gathered evaluation and feedback though it wasn't clear how it was used to improve the position of the organisation or the provision of youth arts in the area.

about to progress through their chosen art form, for example by doing the Higher in Dance or going on to college or university to study formally.

Communication emerged as a key area of focus and this very much chimes with the feedback from consultees we met with or spoke with using other consultation methods.

A recurring theme was the desire to have one place/space where people could find out what's on or how to find each other for collaborative project or practice purposes.

Further analysis of the online survey is appended.

Online Survey 2 (Short)

The results of this shorter survey chimed with the first survey and our discussions with young people and stakeholders.

A broad range of participants completed the questionnaire representing the range of art forms available to young people in the area. From our conversations with consultees we know that there are more organisations in the area than represented here, for example YTAS notes more drama groups and the local dance directory notes more dance organisations than are represented here. That said, the organisations who participated have a substantial offer for young people.

The survey showed that the majority of respondents cover the whole region, with Stewartry as the second most popular. Seven of the respondents are working at a national level Only three of the organisations are working exclusively in Dumfries and Eskdale has the lowest score with only two organisations working in this area.

As expected almost everyone who is engaging young people in the arts is doing so with the

young person as a participant. 63% see them as audience members and 60% view their young people as young artists. In terms of the findings from the broader the consultation, this reflects the findings that there is an opportunity to engage and consult more with young people to include them as producers and decision makers for arts.

In terms of when activity takes place, 'weekly' is the most popular. When this is compared with the free text responses, it is noted that some organisations only provide activity in the run up to or as part of the region's festivals and events. This reflects the broader consultation findings whereby young people are looking to participate year-round. The high 'weekly' figure may be due to the number of activities that take place within schools. Less than half the respondents offer activity during holiday times. This could be a possible gap or opportunity to engage with young people at this time.

Most organisations are working in schools and in the community. We know from the consultation that there were organisations who wished to work in schools but who found that their ability to deliver arts in schools often rested on personal relationships built up with teachers. Where respondents chose 'other' this was because they had their own premises or only worked on events.

Music, drama and visual arts are the most popular activities. Crafts also scores highly, reflecting the artistic make-up of the arts organisations and artists living in the area. Digital arts, design and gaming are all at the lower end of the spectrum. These could be areas to explore further with young people as the framework evolves.

The survey found that most activity was aimed at the upper end of the age range, from 13-18 years of age. More than half of the respondents are also working with 19-25 year olds. This reflects the consultation findings that transitions and progression for young people in the arts is important. It is also noted that 71% are working with primary school-aged children and only 11

organisations have an offer for 0-5 years. Family activity at an entry-to-arts level could be considered a gap, although the offer increases as the young people get older.

Analysis of the question about gaps in provision shows that people are most concerned about the pathways for young people, recognising that it can be challenging for young people to have a clear progression route in their chosen art form.

Grouped Response	Frequency
Age – used where a respondent felt that an age group was under-represented	11%
Art form – under-represented or gap in art form provision	8%
ASN - additional support needs	4%
Expertise – access for young people to work with qualified and experienced artists and technicians	7%
Geography – under-represented areas	7%
Marketing – marketing, communication, profile of the arts	7%
Outreach – linked to geography but also concerned with engaging young people not currently participating	4%
Pathways – progression routes for young people	30%
Programming – working and planning together	11%
Resources – money, funding, equipment	7%
Venues – places for arts activity to take place	4%

The next two categories, age range and programme scored the same. Some respondents feel that there is not enough for younger children and indeed the survey shows less of an offer for primary aged children and younger. Comments made with regards to programming highlighted the need for arts organisations to work and network together. This will ensure that they can increase young people's awareness of what's available to them and ensure that

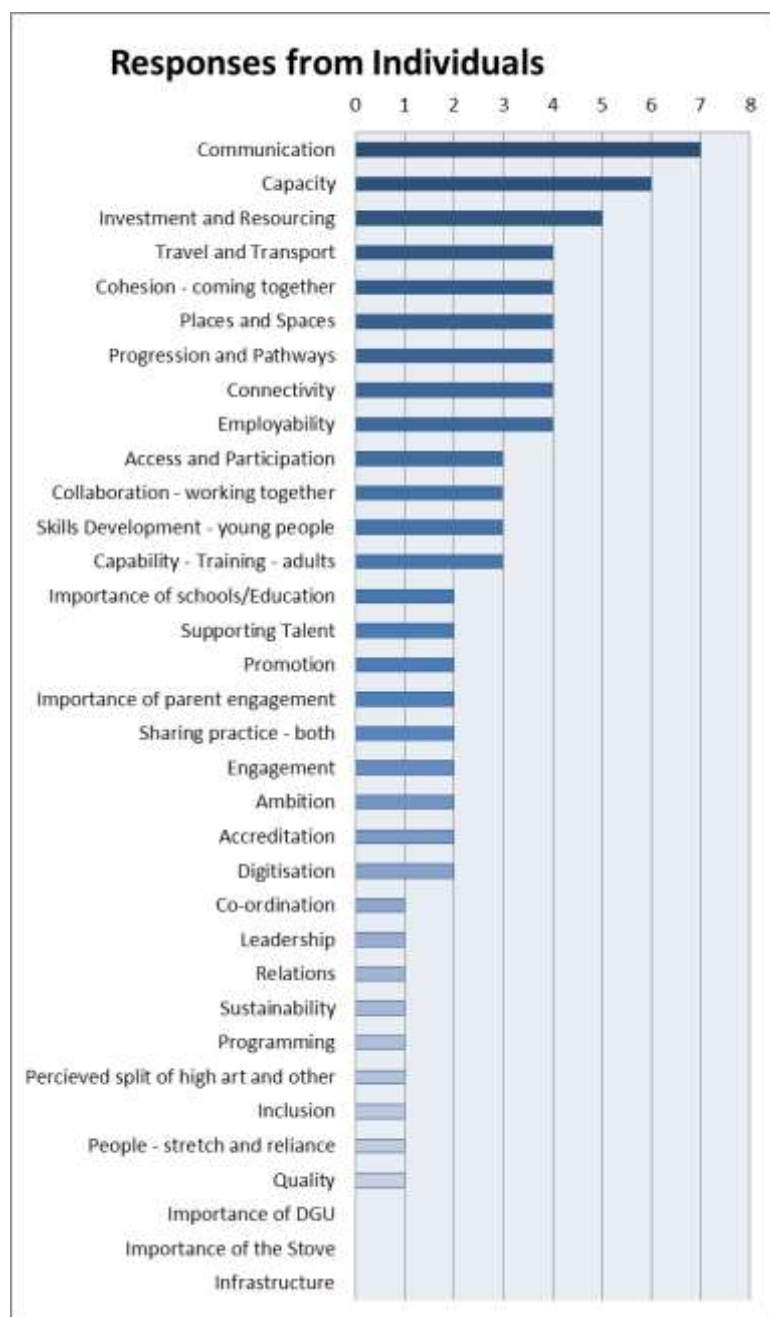
programme clashes are minimised to give the maximum opportunity to participate.

A large portion of the comments scored the same e.g. art form, expertise, geography, marketing and resources. This shows that respondents recognise these as gaps, but it will perhaps make it more difficult to prioritise these as there is no clear lead issue.

Face to Face and Telephone Interviews

We analysed the 30 face to face and telephone interviews in relation the frequency of key themes that arose. We split them into four groups: i) individuals, ii) arts organisations based in Dumfries and Galloway, iii) national youth arts organisations, and iv) the focus groups with young people:

i) Feedback from Individuals



This graph represents the correlation of our findings from face to face interviews and the telephone conversations we had with individuals in the region. A score of zero means the topic was not mentioned at all and a score of up to 8 represents the frequency of which this topic or subject was mentioned in our conversations.

Communication was the key issue for individual practitioners and advocates across Dumfries and Galloway, improvements here are seen as equally important as travel and transport considerations.

There was high priority placed on the importance of relationships with and connectedness to schools and educational provision.

The focus on skills development and progression pathways was important for both young people and adults but representatives from arts organisations had more to say about collaboration and support for working together in the region.

Leadership of the arts in the region was less of a priority for individuals, although there was broad support for cohesion and coming together to maximise understanding and benefit of youth arts in the area.

ii) Feedback from Local Arts Organisations

This graph represents the correlation of our findings from local organisations. These were predominantly arts organisations, but we also engaged with the local youth work team. A score of zero means that the topic was not mentioned at all and a score of up to 20 represents the number of times this issue was mentioned in our conversations.

become employed in the arts, but the pathways were not always clear. There was recognition that learning skills may mean leaving the region for support elsewhere. Some organisations wish to develop their skills in offering further education and formal learning opportunities for example, Youth Beatz, Big Burns Supper and the Theatre Royal.

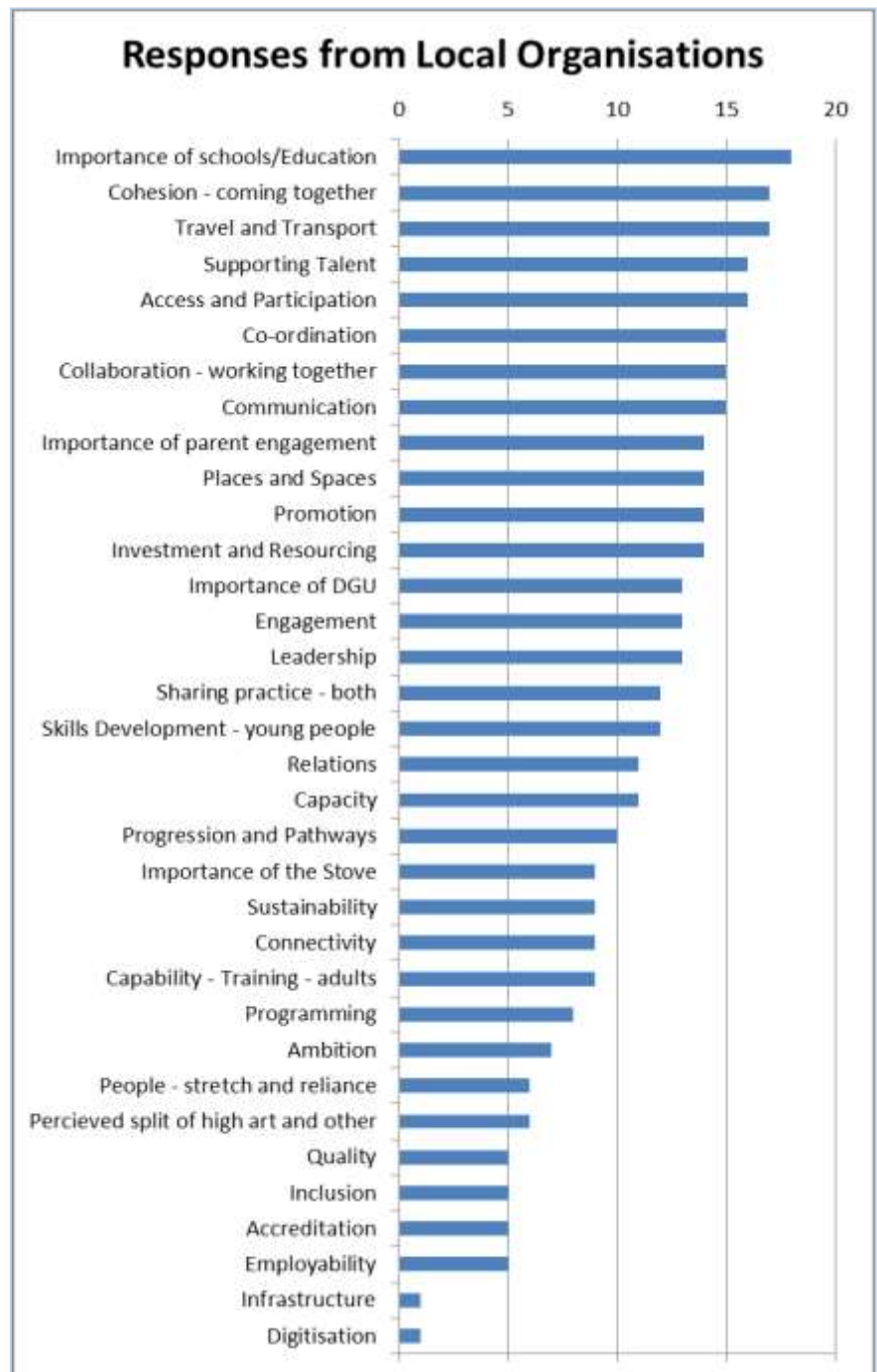
Like the views of young people, local arts organisations have highlighted the relationship local schools and education as a key driver for participation in the arts.

Working together and collaborating is also important.

As with young people, the issues of transport in the region are well understood and remain a priority and area for concern. Support for artists is high on the list but accreditation is low. Arts organisations spoke about the need for young artists to progress in their chosen field but did not necessarily consider themselves to be able to provide formal accreditation without further knowledge and appropriate training.

Accreditation and employability score relatively low on this graph. We found, for example, that the Arts Award is not widely known or used. Arts organisation did recognise the varied routes that young people were taking to

iii)



iii) Feedback from the National Youth Arts Organisations (NYAOs)

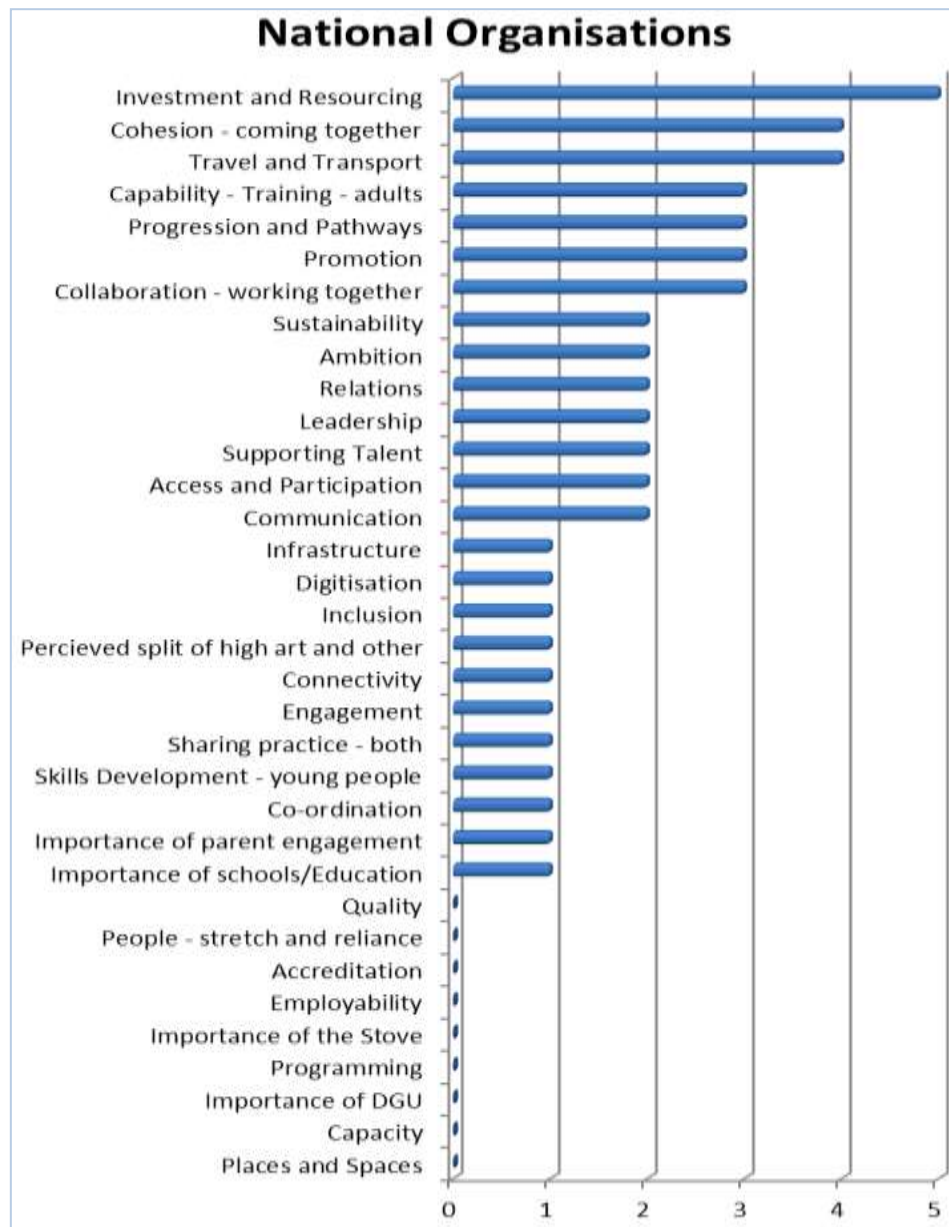
This graph shows the feedback from the national youth arts organisations. A score of zero in the scale means this issue was not raised at all, whilst a score of up to 5 represents the number of times this was mentioned in our conversations. This consultation was specific to their experiences of working in Dumfries in Galloway, although they did draw comparisons with other areas.

From the telephone interviews with the national youth arts organisations consulted it was clear that resourcing at national level is no less challenging than regionally. They were clear too that each national organisation's need to understand what could and should be done at regional level to ensure and support the talent pipeline was the focus of much thought and soul-searching as they awaited notice of funding settlements. They were aware they all used to offer more regional activity but that it had been eroded as resource had shrunk or tightened over the years.

Their feedback was well articulated around these key themes:

Investment - More regional resource, activity and support will allow young people to travel and participate in national activity and tackle D and G under-representation at that level. Other barriers that investment would tackle included access to information, participation fees, local skills base and choice of activity.

Resource for bursary and scholarship to support young people with talent to join the elite cohorts at national and international level were proposed. Essentially, more regional activity (in and out of the area) results in more national potential at all ages and stages of development



and better supports from point of access to point of progression into the industry.

Cohesion around infrastructure and leadership within the local authority / area on culture, creative learning and infrastructure for the arts were highlighted. Mapping of activity and personnel in order that gaps are made apparent for others to see and fill was considered essential.

There seemed to be a general confusion and lack of clarity around who is doing what / where that is holding the NYAOs back from programming and creating out-and-in-reach pathways for young talents in an effective way.

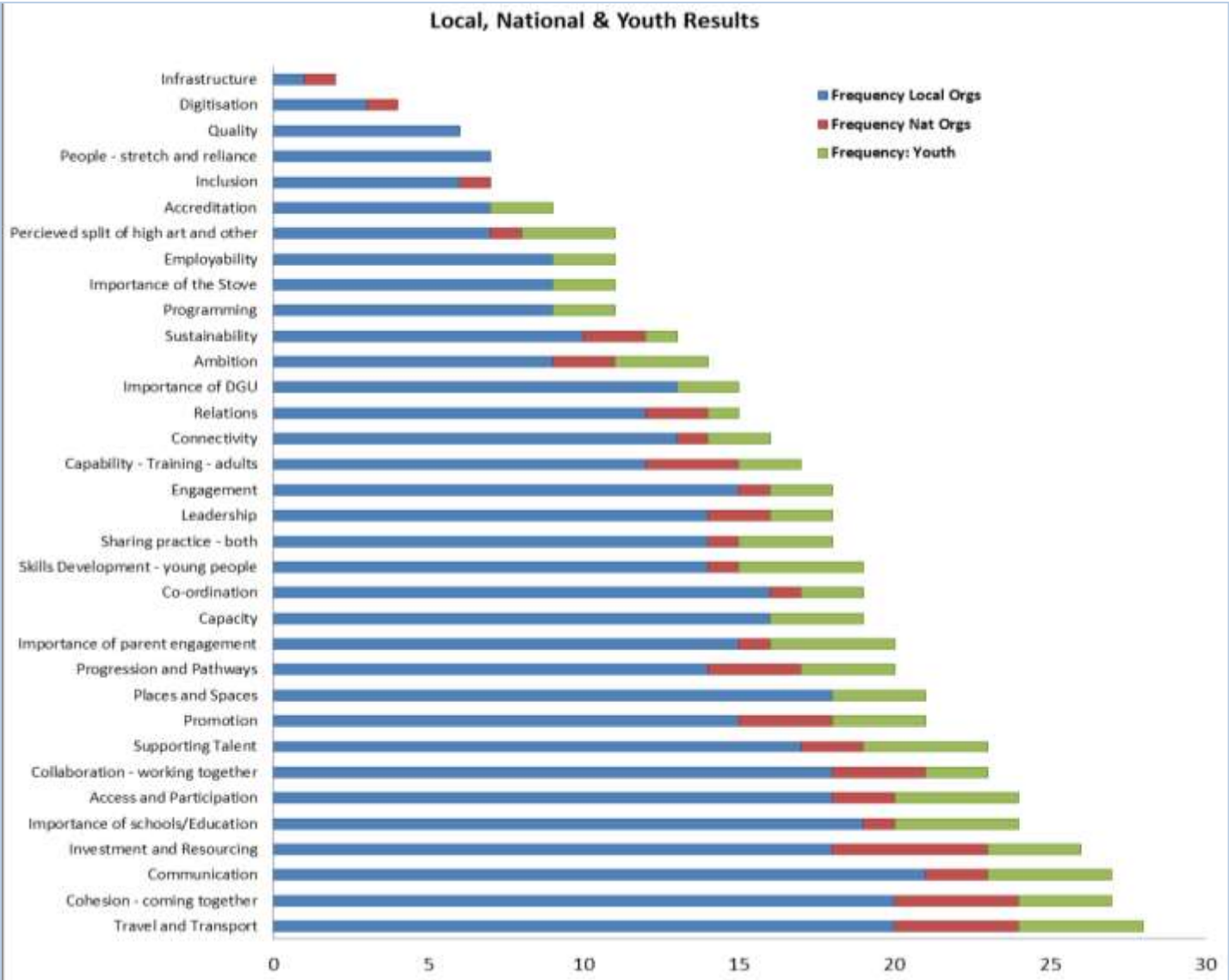
Communication around the opportunities offered by the national youth arts companies so that local practitioners are aware of and making use of the potentials, connections and pathways these organisations offer a) to those young people with talent and b) training opportunities for artists / teachers working with young people in participatory settings.

This requires improvements in communications and connectivity, regular conversations that are two-way and structured for growth.

Comparing the Feedback

We have compared the findings from all our conversations and put them into one diagram to demonstrate the correlation between different groups i.e. young people, D and G based individuals / organisation and the national youth arts organisations.

Local organisations and local individuals are combined in blue. The national organisations are in red and the feedback from young people is in green. The frequency (along the bottom of the graph) is the number of times that the issue was brought up in conversations as important and/or relevant to supporting and developing youth arts in Dumfries and Galloway.



When we look at these combined results, we can see that everyone is concerned about travel and transport and how this affects young people. The next most common issue was cohesion, by which we meant opportunities to work together. Investment and resourcing are a top issue but is not as much of a priority for young people as it is for those working in the creative industries, including the national organisations. Young people place a greater emphasis on the engagement of parents and carers and the value that those people place on the arts in their young lives. The national organisations have not prioritised communication

as much as the local organisations or the young people. This is perhaps to be expected as the national organisations are not consistent members of the local networks or community. This is also reflected in the fact that national organisations have not prioritised places and spaces as much as the others have done.

In summary, when the results are put together we can see that there is collective agreement that travel and transport are the top issue followed by cohesion and communication, but that investment and resourcing also need priority treatment for progress to be made, felt and sustained in Dumfries and Galloway.

Benchmarking

Our desk research was useful in sourcing two potential Scottish areas with which Dumfries and Galloway might benchmark progress in future. Both Moray and Highlands had the benefit of youth arts hub subsidy from Creative Scotland and learned a great deal from their experiences to inform their own, ongoing strategy and creative activity.

In terms of the formal educational provision around creative learning developments we would also recommend benchmarking the national Creative Schools initiatives in Wales and in Eire to establish whether such models would be of value to creative and cultural education provision in Dumfries and Galloway.

Within Dumfries and Galloway we found evidence to compare with some of the work in Moray and Highland. Where we have indicated these as ‘*’ because we found some evidence of this locally but not a strategic, consistent or region-wide approach. Where there are blank boxes, we did not find enough evidence for benchmarking or comparison.

	Moray	Highlands	D&G
Leading by and empowering young people as creatives	y	y	*
Advocating for and promoting the value of arts and creative industries		y	y
Mapping and filling gaps in provision	y	y	
Supporting creative connections, collaboration and partnership	y	y	*
Supporting awareness of activity thru communications and promotions		y	*
Embracing the breadth of creative industries	y	y	y
Supporting and resourcing career pathways and careers	y	y	*
Sharing outcomes and learning about best practice	y	y	*
Funding post/s for support and engagement	y		y
Online and digital platform and resources	y	y	
Creative spaces for young people	y	y	y
Quality and equality, diversity, inclusion in youth arts	y	y	*
Arts participation supporting lifelong learning and well-being			*
Leadership and advocacy in youth arts		y	*
Sustainability for youth arts	y	y	*

2.5 Key Theme –

Cohesion

Pockets and Patches

In our consultation we spoke to people about cohesion as one of four investigative streams. We wanted to know how activity ‘fitted together’ and what the journey was like for young people wishing to develop their youth arts experiences, their skills and their creative talents.

There is a wealth and breadth of activity across the region. As would be expected, much of it is concentrated in Dumfries, however, there are opportunities to take part in youth arts across the region. It’s fair to say that the most rural areas are not so well represented.

Although there is a lot going on, it happens in pockets, sometimes on the strengths of key advocates, activists and volunteers rather than statutory provision, and so there is not an equal spread of activity. Whilst equal spread of activity may not be expected, given the region’s scattered population, this does create inequity and imbalance and barriers to progress for young people. This is compounded by the rural geography and transport issues mentioned frequently in the consultation. Within the pockets of activity there are some connections across the region. This tends to be linked to Dumfries and Galloway’s festivals and activities associated with festivals and events.

Festivals and Events

By their very nature, festivals may not sustain year-round activity (with the exception of Wigtown Book Festival and the DG Arts Festival) and so there can be a sense of an ‘ebb and flow’ to youth arts as projects build towards something that can’t or won’t necessarily be continued afterwards. Some arts organisations pointed out that funding doesn’t allow them to repeat or develop work beyond original festival aims and so they don’t continue necessarily with the same group which has disadvantages for cohesion and progression for the young people.

Creative Pathways and Journeys

For young people, embarking on a career in the arts may not be straightforward. Much of the opportunity that is open to them is dependant on the school they attend and the value that school places on arts, creative learning and cultural activity. Practitioners described the full range of exchange, from very good and sustained relationships with schools to very little or no contact. The picture is patchy. Where good relationships do exist, these are described as hugely beneficial for all involved. Arts organisations have developed trusting relationships with schools and in some cases are delivering cultural activity within schools as part of the curriculum offer. However, where there is no relationship, and the rural nature of the region means that young people cannot always travel to another school to pick up a subject/interest they wish to develop, this results in significant disadvantage for those individuals.

There was concern amongst practitioners that young people are forced to leave the area for further study. They are not always able to return to make a living in the area in their chosen field and this is something that concerns both current and aspiring young artists. The Stove, in particular, was cited by one young person as a factor in being able to live and work in the area and develop creatively. Upland is also committed to

developing young talent in the area and, with their mentoring scheme, are giving young people the direct experience of working with a practising artist and showing that a sustainable business is possible.

Amongst the arts community, knowledge of the Pupil Equity Fund (£2.8m direct to D and G schools) and the investment this has brought to education in the area is low. Practitioners are not regularly evidencing to schools the impact and contribution their work could make upon the achievement, attainment and well-being agenda, and perhaps especially to the most marginalised or disadvantaged pupils.

Travel and Transport

Transport was rated as a significant issue for young people and by young people. This impact is two-fold. They are hugely reliant on parents/carers to drive them to where they need to go (if they have the means) and a lack of accessible public transport inhibits what they can attend and when, especially at evenings and weekends. For example, after-school programmes are not accessible if the young person has to get the bus directly after school. The value too that parents and carers place on the arts and creativity is a factor if the young person is reliant on them for transport.

Young people asked for more outreach, so that the onus is not always on them to travel to activity and this needs to be sustained over time, rather than from project to project or event to event. Some arts organisations have also worked with partners to provide transport and the Holywood Trust offered assistance to get to the Wigtown Book Festival. The voice of young people should be heard too when transport is being planned. A new Government strategy to engage young people from rural areas in discussions about transport is important for this to improve:

<https://www.scottishruralparliament.org.uk/campaign-update-fairenough/>

Communication

Finding out what's happening is mainly succeeding at organisation level. Most will put fliers and posters into schools as a way of promoting each offer. There is also some social media presence. Young people commented that it's difficult to know everything that is happening and that it would be useful to have one place to find this out. Social media does have its place as a medium to communicate with a younger audience, however, young consultees noted that their feeds and notifications can become cluttered which means that vital information, e.g. where and when something is on, can become quickly lost. Social media remains a passive form of communication that does not translate into participation without additional reinforcements from peers, parents/carers, schools and trusted people.

Considerations around Cohesion

- I. Young people to become part of transport planning.*
- II. Work with young people to develop a virtual 'place' to find out what's going on and how to connect.*
- III. Arts organisations to work together to present a coherent schools offer aligned to curriculum expectations and outcomes and national improvement framework drivers.*
- IV. Co-ordinate an approach to promoting the benefits of the arts to parents / carers.*
- V. Evidence benefits of the arts, creative learning and creativity to the Council and other funders in a more co-ordinated and cohesive way around key local and national strategies.*
- VI. Arts practitioners and organisations self-evaluate and evidence impact of their work in line with curriculum as well as regional aims.*

2.6 Key Theme –

Collaboration

It is clear from our consultation that there is a degree of collaboration already happening across the region, partly due to the established programme of festivals and events that are a strength of the Dumfries and Galloway cultural landscape. Consultees were all keen on collaborative potential and can see the value of this for young people, particularly where it helps to tackle geographical barriers. Artists and practitioners, whilst keen to work with each other, do not necessarily want to see their art forms diluted and wish to collaborate in a manner that supports development but does not blur the perceived boundaries of their practice.

Opportunities to Collaborate

Collaboration is important too for young people to be able to experience a broad range of activity. For young artists, the opportunity to work with others is important to develop their own practice and creative identity. There were examples of young people finding it easier to go out of the region to work with others, for example young people from Stranraer had worked previously with young people from the neighbouring Ayrshire authority, although this was more concerned with geography and area of interest rather than local unwillingness. Cross-border working is therefore a factor for consideration and some consultees commented that current funding doesn't necessarily allow for this i.e. money from Dumfries and Galloway Council wouldn't support young people from another area and vice versa.

Barriers to Collaboration

Time is a critical factor in creating and supporting collaboration. Many adults and organisations volunteer their time and devote their efforts to deliver core programme activity, raise money and make connections to support sustainability. This leaves little time to look beyond their main activities and to foster new partnerships.

We found in a minority of conversations a sense that young people should remain as part of only one group i.e. the group they were already part of. This stance has the potential to get in the way of collaboration but also individual and collective progression. There are clearly competing demands on young people's time and so it's not always possible for them to pursue more than one interest at a time in a rural setting like Dumfries and Galloway.

Young People as Collaborators

The ambition of young people as collaborators and as decision makers within the region is important. Though the picture is not consistent, there are good examples from Wigtown, Catstrand, Big Burns Supper and Youth Beatz particularly where young people are gaining tangible, transferable skills through their participation and volunteering in the arts.

Funding can be an issue when it comes to collaboration, with the receipt of support from the Council creating a perceived imbalance between those who are in receipt and those who are not. Young people consulted didn't feel there is a level playing when it came to this resourcing new or emerging ideas. Where they are involved in programme groups or contributing to the delivery of festivals and events, they are aware that they are not as skilled and/or experienced as others at raising money and so feel at a disadvantage. One

young person suggested that funding bodies should consider alternative styles of applications from young people, such as short films, infographics or other visual representation.

Considerations around Collaboration

- I. Involve young people in the design, planning and delivery of collaborative work.*
- II. Build on and out from the established networks and relationships.*
- III. Consider collaborations that promote outreach across the region to specifically support more young people to participate and access progression pathways.*

2.7 Key Theme -

Investment

In our consultation there is very positive feedback about the Hollywood Trust which has been transformative in its investment and commitment to the arts, and youth arts, in Dumfries and Galloway. Whilst the considerable investment from the Trust is hugely positive, it does bring the potential for over-reliance on this funder locally. Work is required to map a wider range of trusts and foundations who can invest in youth arts development in Dumfries and Galloway.

Support from Dumfries and Galloway Council is also evident and acknowledged. As part of our online survey and interviews we asked organisations about their knowledge and understanding Council priorities and if they felt they were contributing to this. In the majority of our interviews, the interviewees did not feel a strong connection to the Council's strategic priorities or for example the Community Learning and Development Plan. Some interviewees were aware of and had contributed to the [Year of Young People Plan](#) for the region and perhaps more of such collaborative attention to securing resource would be advantageous for the organisations and, in turn, the young people.

Sustainability

Sustainability of funding to develop programmes over time and to continue working with the same young people was an issue for some individuals and organisations in our consultation. The nature of project funding creates a pattern of short-term intervention and then moving on to something else which means that young people may not be able to sustain or progress from their first involvement.

Fund-raising

From discussion with local arts organisations and young people from WTF, there is a sense that you need to be good at fundraising to survive in the current climate and this is not related to the quality of the idea or the work itself. This is not unique to the region and consultees talked about resourcing in terms of their sector funding bodies as well as local support.

Strategically, the consultees we spoke with were not regularly or routinely evidencing the economic impact of their activity in Dumfries and Galloway and remain focussed on fundraising from funding bodies (which of course they must do to survive) but many did express interest in alternative models of creative business or enterprise that may be worth investigating together.

Economic Driver

Dumfries and Galloway Council has recognised the arts as a potential economic driver for the region and is keen to support people in creative industries to live and work in the area. However, the pathway for young people to follow to become an independent creative is not yet clearly defined, especially since the message around creative learning and cultural enterprise is not yet embedded in schools. Young people felt that their school did not always see their artistic work as leading to a career. Skills Development Scotland (SDS) is actively seeking to support young people and the cross-sector Creative Industries Working Group is looking specifically at these themes and issues.

Outward Investment – Leaving / Returning to Region

HE and FE links are crucial for young people wishing to progress and develop creatively. Most young people are aware that this means they may need to leave the area to study. There is the potential for local arts

organisations to consider what they can offer by way of more formal training in the arts and cultural sector and to improve links and partnership with the FE/HE sector to do so. The location of Dumfries and Galloway College, on the outskirts of the town centre, means that some students from outwith Dumfries never have to venture into the town. They could be missing out on the offer from The Stove or the Theatre Royal as a result. Big Burns Supper is also keen to look at how they can support young people into the creative industries as are the Dumfries and Galloway Council through the Youth Beatz initiative.

Strategic Savvy

Awareness of the strategic priorities for Dumfries and Galloway is low amongst some arts organisations. This means they're not making the best case for what they do and the positive impact they can and do make in young people's lives. There was awareness of the CLD plan, for example and the Year of Young People plan, however, some people felt that this wasn't necessarily linked to them or representative of them or their work.

Considerations around Investment

- I. Better articulate economic value and impact of youth arts in the area, individually and collectively.*
- II. Improve strategic connections with Dumfries and Galloway Council, through self-evaluation to evidence where arts organisations are fulfilling the priorities of the Council, for example by contributing to the progression pathways for young people.*
- III. Connect the College and other training providers with the arts organisation in the region.*
- IV. Develop a suite of technical and vocational training classes and courses that can be delivered through the major arts companies in the region (including an element of outreach around geography and inclusion).*
- V. Offer assistance to develop fundraising and resourcing skills and build sectoral knowledge across the region, aiming particularly to avoid internal competition and regularly scanning for collaborative opportunities that drive economies around scale and sustainability.*

2.8 Key Theme -

Leadership

Our approach the question of leadership was two-fold: we asked organisations about their views of leadership across the region and what was important to them as adults and advocates. We also asked about views on young people as leaders and how this was being facilitated, to better understand young people's agency and their role in making decisions and influencing programmes.

Leadership across the Region

On the issue of adult leadership across the region, in general consultees felt that this it was both important and that it could be improved. It is intrinsically linked to connectedness and the desire for a more coherent picture of what's happening across the region. Consultees did see a role for DG Unlimited but questioned whether, as a membership organisation, this was a representative or best position for DGU. For example, there may be others who are not members but who would wish to participate. The ability of DG Unlimited to bring about change and their potential role to influence the Council on behalf of the sector was considered important. Some consultees felt they need a leader as an advocate for youth arts but also as someone who can support them around strategy, funding, connecting, resourcing and sustaining their work in the sector, within the region and beyond.

Young People as Leaders

There are good examples of young people as leaders in key organisations in the region. Two young people from Dumfries are represented on the new National Youth Arts Advisory Group. The Blueprint 100 programme and the WTF programmers' group, Big Burns Supper, Youth Beatz and Catstrand all engage with young people in a way that allows them to shape work and deliver programmes. JMB Creatives is also working effectively with a younger group to help shape their activities.

Taking a more engaged approach to working with young people has proved beneficial for the young people and the organisations themselves. Consultees also spoke of positive engagements with Dumfries and Galloway Council's youth team to support this mode of working. This complements the position of the young people themselves, who are keen to develop as decision-makers and have their voice heard. However, they'd like to find a way to do this across the region and in a more structured way. There will be opportunities to explore this potential through the Year of Young People programme. Not everyone we spoke with was aware of the plan and had therefore not had the opportunity to consider how they might be a contributor or how to further engage the young people they represent.

Considerations around Investment

- I. *DG Unlimited to continue to be the facilitator and leader for the development of a youth arts network in Dumfries and Galloway.*
- II. *Improve the strategic relationship of the sector with Dumfries and Galloway Council through strategic planning, communication and evaluation frameworks.*
- III. *Create the opportunity for young leaders across the region to come together and to influence priorities for youth arts in their local communities as well as beyond normal geographical boundaries.*

2.9 SWOT Analysis

As part of the consultation, we considered the breadth of information we were given from several contexts and sources. The area has particular strengths and is on the cusp of being able to achieve more. Based on the conversations we had with interviewees and the survey information, we present here a SWOT analysis of our findings.

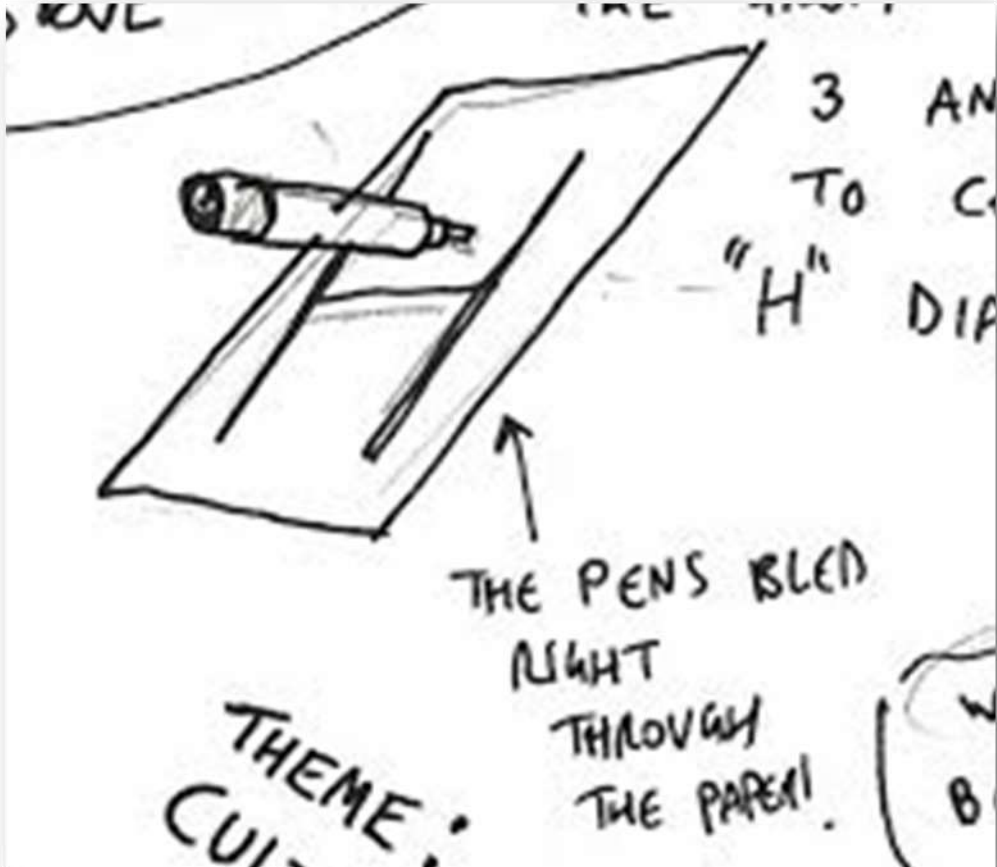
Strengths	Weaknesses
<ul style="list-style-type: none"> ▪ Rich and diverse cultural landscape ▪ Great people, great places, great spaces ▪ Inspiring and visionary creative community ▪ Beautiful and unique rural landscape ▪ World-renowned artists resident ▪ Festivals and events a Council priority ▪ A strengthening and resourceful network ▪ A clarifying vision and purpose (also as a result of investment in this consultation) ▪ Respected and committed youth arts and arts education practitioners and provocateurs 	<ul style="list-style-type: none"> ▪ Dispersed community ▪ Connectivity between – travel and transport links ▪ Infrastructure for the arts, though improving for creative industries ▪ Cohesion in partnership, planning, profile ▪ USP not clearly defined ▪ Individual and not collective energy ▪ Messaging to young people not clear, nor between sector advocated and practitioners ▪ Thinly resourced organisations ▪ Under-utilised spaces – linked to resourcing ▪ Leadership – not clear enough /not enough young voice ▪ A lot going on but not a lot of awareness, knowledge or understanding about it ▪ Progression pathways not well articulated
Opportunities	Threats
<ul style="list-style-type: none"> ▪ On the cusp of something ... ▪ National Youth Arts Group and National Cultural Strategy ▪ Creative Industries Working Group regionally ▪ Collaborative potentials – regionally, nationally and internationally ▪ Young person's voice amplified and carried by all but offer the young people responsibility too ▪ Driven and motivated individuals (also a weakness re dispersed energy and momentum) ▪ PEF investment in schools – formal / informal provision blend ▪ Innovation and enterprise culture growing ▪ Wide community of artists with the potential to invest time in emerging young artists 	<ul style="list-style-type: none"> ▪ The status quo re investment and resource ▪ Perception of the arts 'not being for me' / regular users are the 'well-off' ▪ Isolationist working in a landscape of fewer funds and funding supports ▪ Lack of sharing resources, agendas and so potential for isolationism / ploughing own furrow ▪ Lack of understanding around leadership – around the Council, within the networks and from the young people ▪ Unsophisticated working around pooling funding, resources, campaigning, advocacy resulting in poor collective direction ▪ Poor understanding of digital industry potentials (not necessarily connected to social media and promotions) ▪ Clear, transparent choices and chances – all ages and stages getting equal opportunity

2.10 Conclusions

Our eight-week consultation explored youth arts potentials in Dumfries and Galloway and from our feedback and analysis we have concluded:

1. That the need and desire for a youth arts strategy or framework is clear and strong.
2. That leadership by both adults and young people will be pivotal to the success of any youth arts framework evolving for the area.
3. That great work is happening in Dumfries and Galloway, often in pockets, sometimes ebbing and flowing as the year plays out, and so more cohesion will be required for access to and participation in youth arts to be fair, equal and sustainable.
4. Collaboration between providers, including between Council and third sector organisations, between formal and informal education providers, could play a key role in supporting improvements in resourcing, accessibility, progression and sustainability.
5. There is a high level of commitment to youth arts in Dumfries and Galloway, this is most evident in the significant amount of voluntary support from which the sector benefits. Greater progress could be made if youth arts organisations did not feel they were constantly fighting for survival, but that investment sought and brought together from or into the authority could be dispersed in a way that impacted strategically on young lives, key policies and region-wide practices.

Appendices



Appendices

3.1 Thanks & Acknowledgements

We gratefully acknowledge all the participants who gave of their time to contribute to this consultation.

Graham Main*	Electric Theatre Workshop
Anne Barclay*	Wigtown Festival Company
Matt Baker*	The Stove Network
Michael Moore	Blueprint100
Peter Renwick*	Dumfries & Galloway Arts Festival
Lou Davies	Dumfries & Galloway Arts Festival
Joyce Woodcock*/Amy	Marletta Upland
Belle Doyle	Moniaive Festival Village
Aidan Nicol	Catstrand
Jan Hogarth	Wide Open
Mark Alexander	Dumfries Theatre Royal
Carolyn Yates	Ryan Youth Theatre
Angela Pearcey	Feis an Iar-Dheas (Festival of the South West)
Charlotte Riley Gibson	Paragon Ensemble Ltd
Cathy Agnew	Peter Pan Moat Brae Trust
Vikki Doig	Youth Theatre Arts Scotland
Paul Tebay	The Rotary Club International – Kirkcudbright
Emma Louise Dance	West D&G
Wendy Stewart	Music teacher
Rebecca Coggins	Dumfries & Galloway Council
Dawn Henderby	Dumfries & Galloway Council
Hildegard Berwick	Dumfries & Galloway Council
Regan Jackson	Dumfries & Galloway Council
Mark Malloy	Dumfries & Galloway Council
Paul Chisholm	Dumfries & Galloway Council
Lesley Sloan	Dumfries & Galloway Council
Cate Ross	DGU
David McDonald	DGU
Rebecca Giblin	DGU
JMB Creatives	
WTF Programmes Group	
PCS Drama Group	

3.2 Ideas

Throughout the various consultation activities we were given a wide range of practical ideas, thoughts and possible solutions that might inform the next stage of the planning around this framework. They might contribute, in a very pragmatic way, to any evolving action plan and so we share them here for further discussion:

Theme	Ideas Cited
Cohesion	Support national arts organisations (different from NYAOs) - coming together once a year to plan and programme together, inc. bids, training, events, festivals, etc.
	Support youth arts conference for adults and young people
	New Council Education working group on creative learning supported and given power to transform
Programming	National Youth Arts Organisations (NYAOs) - coming together once a year re: programming, planning, promoting and evolving practice and partnerships
	NYAOs - model a three-year rotational plan for the region
	New patterns of delivery to minimise impact of travel and accommodation i.e. locally produced spring and summer schools, as well as online, digital and blended learning potentials should be investigated
	Showcase and feature participatory art models that could enhance the formal and informal youth visual arts offering in the area - Saturday Art Club, Room 13, The Art Room, Dancing Classrooms, etc.
Investment and Resourcing	Re-visit hub bid and re-package for other funders
	Work as a region to better understand how SAC and Pupil Equity Fund can be utilised to achieve strategic and arts aims and ambitions
	Consider building practice up and out from early years so it is rooted in the system from first stage
	Support young people on programming groups with fundraising expertise e.g. surgeries, training, etc.
Travel and Transport	Get young people onto travel and transport committees
	Pilot a strategic transport initiative, in and through the arts and creative industries sector, to benefit movement of young people between the hubs of creative activity
Supporting Talent	Bursary and scholarship - for fees, travel, accommodation and personal support
	Create places and spaces to support the needs of emerging talent between the region and national opportunities
	Theatre Royal would like to develop links with colleges and be seen in a similar way to a 'teaching hospital'. All aspects of theatre plus transferable and life skills
	Mentoring for progression / peer to peer support too
	Celebrate the achievements of young people and create case studies to demonstrate the value and impact of the arts
Pathways	Map the pathways inc. through curriculum - and publish (cited Focus West, WDC and H and I Council examples as well as that for film)

	Produce and release showreel demonstrating the potentials for employment in the creative industries
Accreditation	Introduce the Arts Award once it is levelled against SCQF
	Community Achievement Award explored for creative and arts accomplishment (and / or others as appropriate)
Ambition	Explore formal education models in Wales and Eire (Lead Creative Schools)
Capability	NYAOs work on and deliver collaborative training models
	NYAO work on ambassador-type programmes to build skills
	Invest in teacher and adult CPD and connect better to national infrastructure and NYAOs offering
Capacity	Blend notions of formal and informal better to improve capacity to teach and support young people
	Release secondary school specialists to invest time in primary generalist teaching to repair damage re loss of service / twilight and in-service as well as online, digital or blended learning
	To release over-reliance on few core, motivated individuals invest in their skill sharing and scaffolding abilities
	Young people placed centrally in the development of all work for them - relevance and volunteering benefits
	Missing generation - utilise older arts volunteers to invest in younger tutoring practitioners as well as emerging young artists
Employability	Prioritise the work of the Creative Industries Working Group as a long-term initiative with resource to invest and connect
	Creative Modern Apprenticeships supported across collaborations
	Important that young people have the opportunity to meet and artists who are making a living at their chosen art form/career
Inclusion	Implement recommendations from the Planning for the Future project with University of Glasgow
	Explore the potential around marginalisation and under-representation in theatre (and wider) for the area and also other the art forms
Connectivity	Cross-border work with other LAs (Ayrshires and Borders) and between Scottish and English colleges and universities
Digitisation	Profile and promote digital, online and blended learning, platforming and promotional opportunities in, across and beyond the region
Leadership	Work with school leaders to ensure better understanding of creativity, creative learning, creative industry and creative entrepreneurialism
	Ensure a joined-up-ness around leadership in terms of support, drive, motivation and celebrating standards and achievement
	Work with school leaders to prepare programme of work around OECD / Pisa assessment on creative thinking in preparation for 2021 roll-out
	Clarify leadership and communication roles and routes for those within and beyond the region
Communication	Host one central place where all youth arts opportunities can be accessed and stored, for adults and young people, but fresh, relevant and dynamic - run by the young people as new creative industry activity

Dumfries and Galloway – Towards a Youth Arts Framework

Short Survey Results

May 2018

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2. Where and when are things happening?
3. Art forms and organisations
4. Age ranges
5. Gaps in provision
6. Opportunities to participate and to work in the arts
7. Summary

1. Introduction

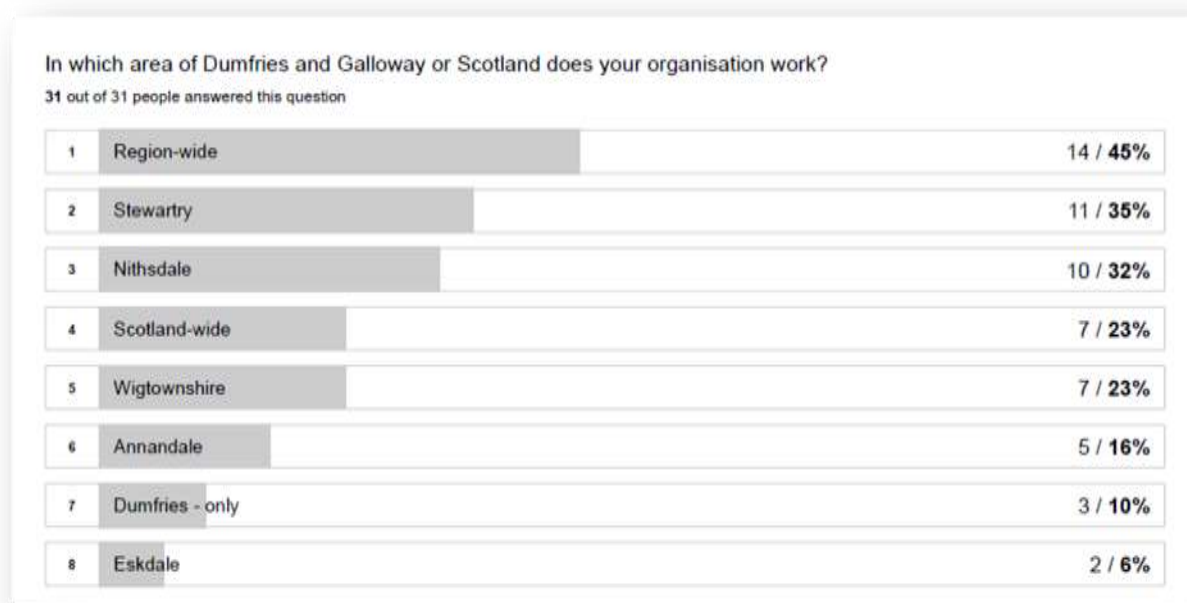
This survey was carried out to compliment the overall consultation programme to establish priorities for a youth arts framework in Dumfries and Galloway. It was carried out between 1st May– 21st May 2018 and its purpose was to help map youth arts activity across the area and identify gaps.

A total of 31 organisations responded to the short survey, with 66 unique visits. This means that just under half of those who visited the survey at least once, took time to share their knowledge and views.

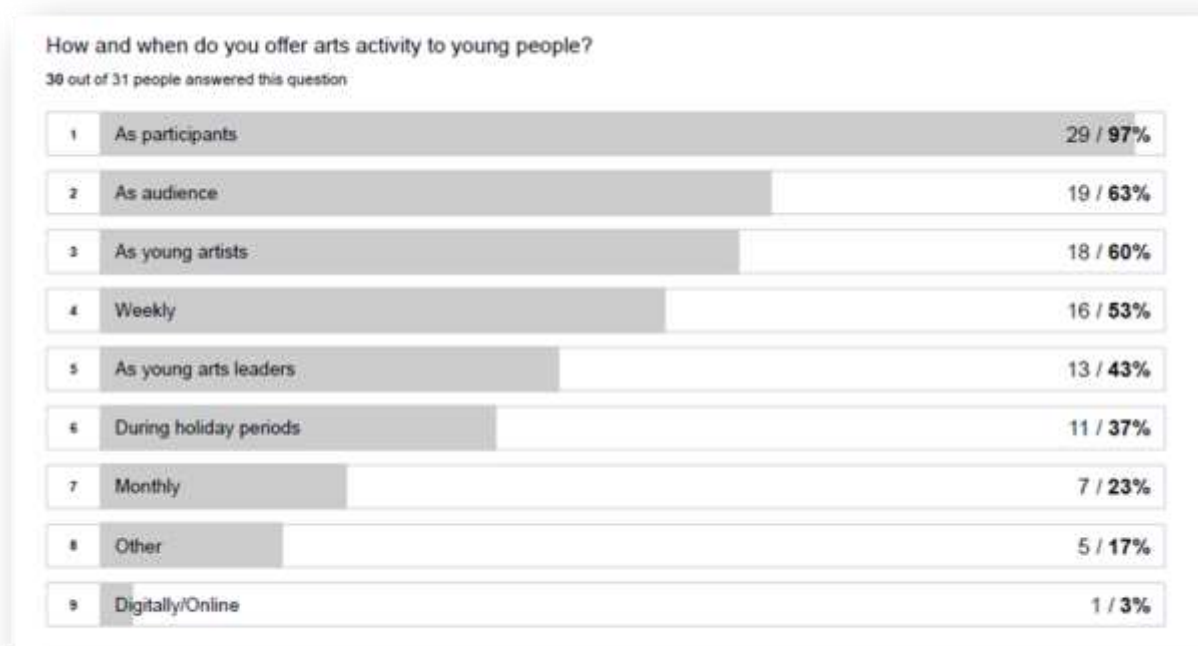
We asked a total of 13 questions and the lowest response rate was 29. The survey asked in which areas organisations were working, in which art forms and the age ranges of the young people taking part/involved. We also asked about the roles young people could play, for example as participants, audience members or indeed as leaders and artists in their own right. Finally, we looked at the employment and volunteering opportunities for young people under 25.

We are very grateful to everyone who took the time to complete the survey and believe that it adds considerably to the overall picture of provision in the region.

2. Where and when are things happening?

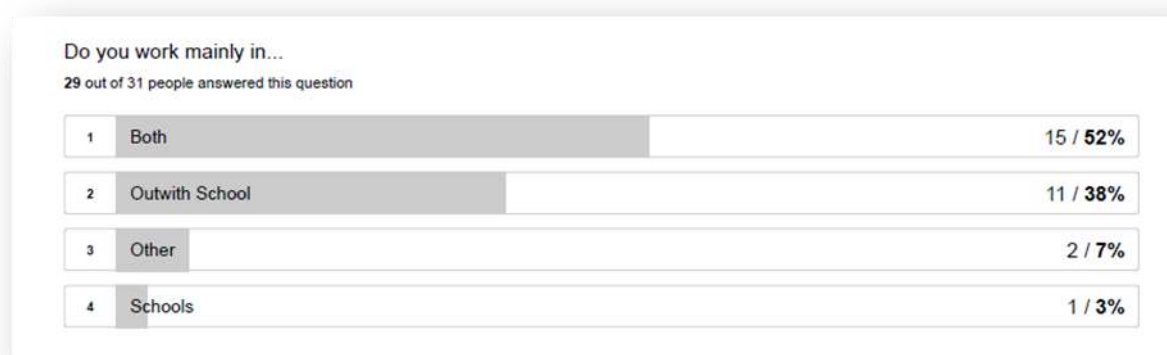


The survey shows that the majority of respondents cover the whole region, with Stewartry as the second most active. Seven of the respondents are working at a national level. Although three of the organisations are working exclusively in Dumfries only, feedback from the wider consultation would suggest that young people are travelling to Dumfries to attend activities. Eskdale has the lowest activity score with only two organisations working in this area.



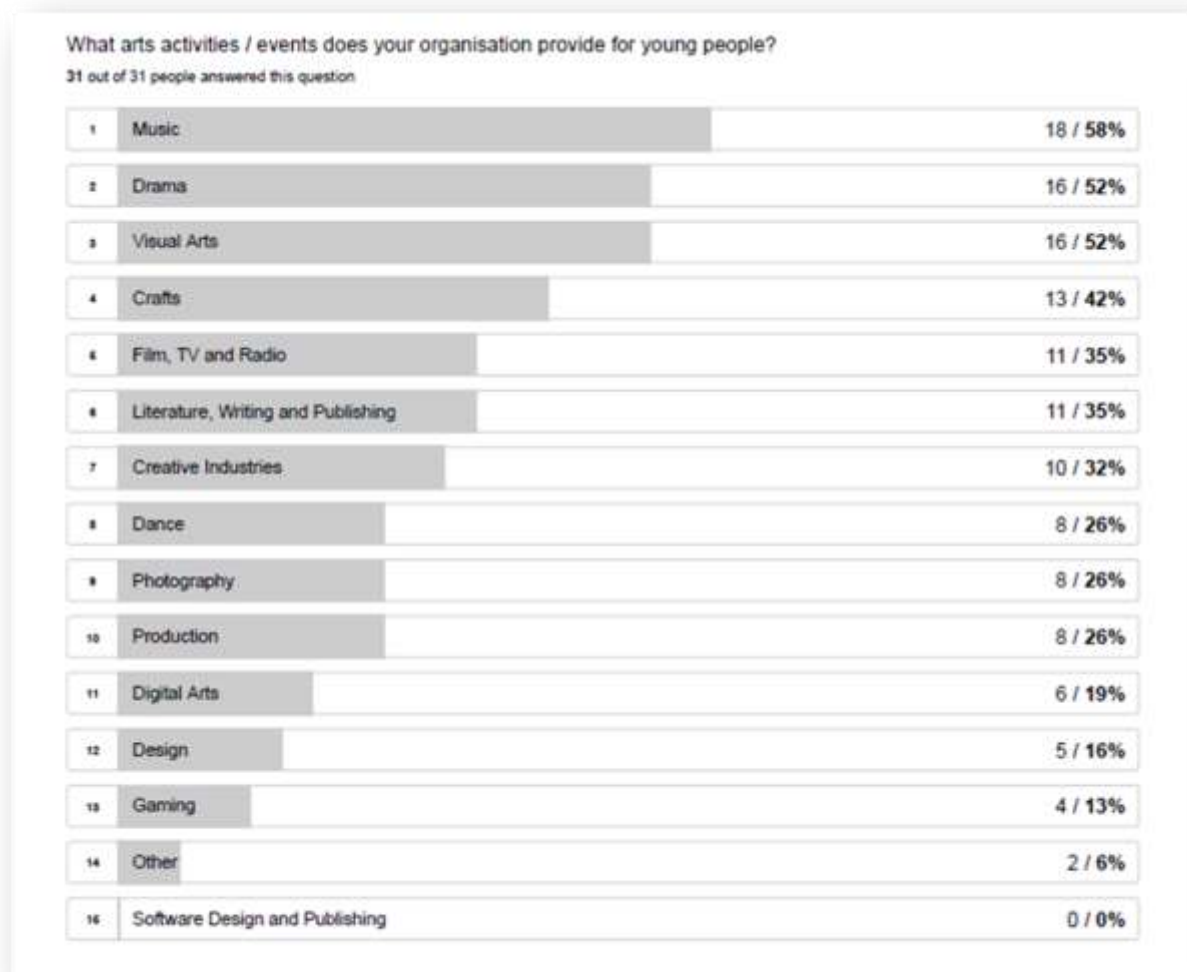
As expected almost everyone who is engaging young people in the arts is doing so with the young person as a participant. 63% see them as audience members and 60% view their young people as young artists. In terms of the findings from the broader the consultation, this reflects the findings that there is an opportunity to engage and consult more with young people and to include them as producers of and decision makers for the arts.

In terms of when activity takes place, we can see that 'weekly' is the most popular. When this is compared with the free text responses, it is noted that some organisations only provide activity in the run up to or as part of the region's festivals and events. This relates to the broader consultation findings where young people are looking to participate year-round in activity. The high 'weekly' figure may be due to the number of activities that take place within schools. Less than half the respondents offer activity during holiday times. This could be a possible gap or opportunity to engage with young people at this key time of the year.



Most organisations are working in schools and in the community. We know from the consultation that there were organisations who wished to work in schools but who found that their ability to deliver arts in schools often rested on personal relationships built up with teachers. Where respondents chose 'other' this was because they had their own premises or only worked on events.

3. Art forms and organisations



Music, drama and visual arts are the most popular activities. Crafts also scores highly, reflecting the artistic make-up of the arts organisations and artists living in the area. Digital arts, design and gaming are all at the lower end of the spectrum. These could be areas to explore further with young people as the youth arts framework evolves across the region.

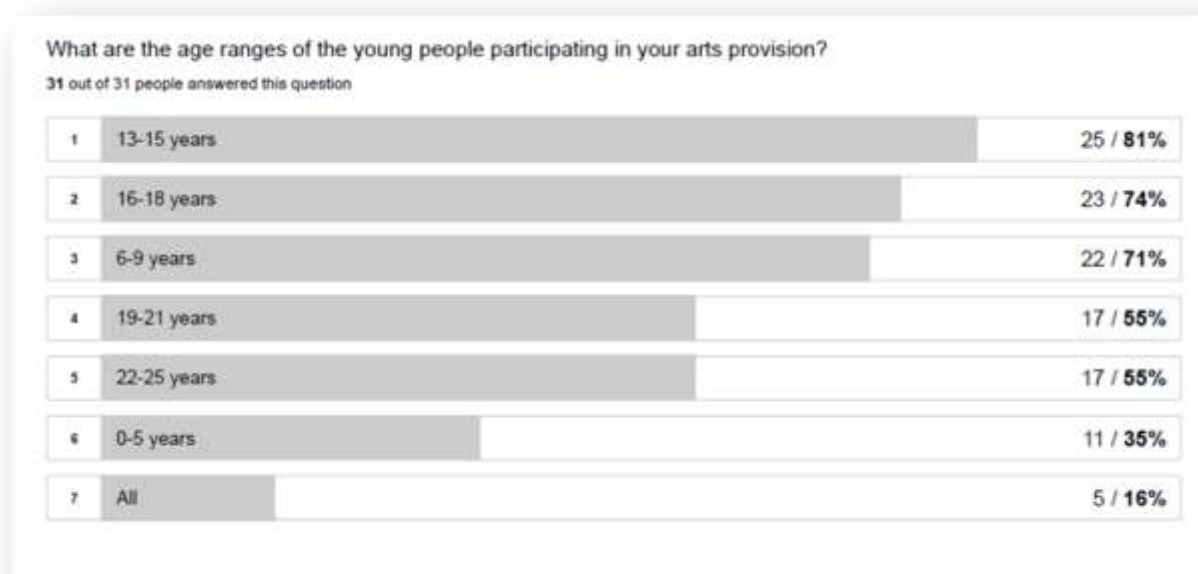
List of Respondents

A broad range of participants completed the questionnaire representing the range of art forms available to young people in the area. From our conversations with consultees we know that there are more organisations in the area than represented here, for example YTAS notes more drama groups and the local dance directory notes more dance organisations than are represented here. That said, the organisations who participated have a substantial offer for young people locally. Going forward, consideration could be given to creating one place where the full offer to young people is listed and thereafter maintained.

Upland Arts Development CIC
Youth Work Services
Dumfries & Galloway Arts Festival
A' the Airts, Sanquhar

Peter Pan Moat Brae Trust
Galloway Children's Festivals
CAMPLE LINE
Kirkcudbright Art and Crafts Trail
Galloway Violin Studio
Theatre Royal
Ryan Youth Theatre
Old Well Theatre Trust
Guild of Players
Kirkcudbright Art and Crafts Trail
Crossreach 'Heart for Art ' Kirkcudbright branch
The Guild (Dumfries) CIC
The Bunbury Banter Theatre Company
D-Lux
Dumfries & Galloway Council
Emma Louise Dance Club
Absolute Classics
Margaret Morris Movement International
The Stove Network
Ryan Youth Theatre
CatStrand
Youth Theatre Arts Scotland
Feis an Iar Dheas
Kirkcudbright Rotary Club
Creetown Initiative
The Music Room

4. Age ranges



Everyone answered this question, which shows a youth arts offer at the upper end of the age range, from 13-18 years of age. More than half of the respondents are also working with 19-25 year olds. This reflects the consultation findings that transitions and progression for young people in the arts is important. It is also noted that 71% are working with primary school-aged children and only 11 organisations have an offer for 0-5 years. Perhaps family activity at an entry-to-arts level could be considered an opportunity, recognising that the offer increases as the young people get older.

5. Gaps in provision

These are the free text responses from respondents on where they felt the gaps re in the region. They offer a useful insight into perceived opportunities and priorities for the future. These findings are in line with those of the wider consultation. For the purposes of further analysis, they were grouped into key words:

Grouped Response	Frequency
Age – used where a respondent felt that an age group was under-represented	11%
Art form – under-represented or gap in art form provision	8%
ASN - additional support needs	4%
Expertise – access for young people to work with qualified and experienced artists and technicians	7%
Geography – under-represented areas	7%
Marketing – marketing, communication, profile of the arts	7%
Outreach – linked to geography but also concerned with reaching young people not currently participating	4%
Pathways – progression routes for young people	30%
Programming – working together and planning together	11%
Resources – money, funding, equipment	7%
Venues – places for arts activity to take place.	4%

What would you say are the gaps in current provision of arts activities for young people in the region?

School resources for visual arts and crafts are constantly eroded. There could be a much more imaginative provision utilising the skills and knowledge of local artists and makers.

It wouldn't really be gaps as such, I do feel there is a lot on offer for young people within certain parts of Dumfries and Galloway, however I feel this could be programmed better, as some groups and projects clash time and day wise, etc.

There are gaps geographically and by arts form. A lot of effort goes into linking opportunities to youth groups. There does not seem to be an overarching strategy. Just lots of pockets of activity.

11-16 age group engagement low.

Not enough for 13 - 15 age group.

Participation in and experience of different kinds of exhibition-making; access to professional experience within the arts field, as creative practitioners, but also as arts administrators, installers, facilitators, technicians.

In our region there are very few opportunities for children (4-18) to be part of high quality music education programs. Throughout the world, neurologists, doctors, educators, and many parents are aware of the fantastic benefits of this form of ability development, AND it is known to be extremely beneficial from a young age. Music education greatly stimulates use of the whole brain, the ear-brain connection, use of memory, teaches co-ordination, self-expression, confidence, and fosters values including responsibility, commitment, mutual respect, awareness of others, kindness. The potential is so positive...why do we not have more of this happening?

Young people developing arts for themselves as producers and performers. Developing technical theatre expertise amongst young people.

Access due to geography and lack of travel infrastructure.

Trained youth leaders in drama, film and backstage work.

Pathways to further education and employment for teenagers and young adults. Training in the theatre technical skills. Development of dance beyond primary school age.

Out of term-time involvement.

SPECIAL NEEDS MOSTLY

A lack of choice, poor marketing and sign-posting.

A broad spread of high quality arts provisions and encouraging more young people who aren't already involved in creative arts (be that themselves or via parents) to try things; this perhaps needs further outreach and development with support and encouragement from schools and other organisations.

Comprehensive journey and technological development.

Graffiti art, urban arts, etc.

Appropriate venues to run some arts activities.

Minimal opportunities for young people to achieve dance leadership qualifications due to funding cut backs, introduction of minimum spend for dance leadership qualifications & excessive hall hire at Council facilities. The introduction of active school dance officer has had little impact in Wigtownshire as courses are in East of region. Council cut-backs have drastically reduced paid opportunities for highly skilled & qualified freelance dance teachers willing to work with schools. Council not interested in working with freelance dance teachers as activities are now run in-house through Active Schools.

Training and education with a clear development strategy and longevity through schooling and further education.

Main issue is communication. They rely on parents and/or a poor public transport system.

Dance, performance, self-employment skills.

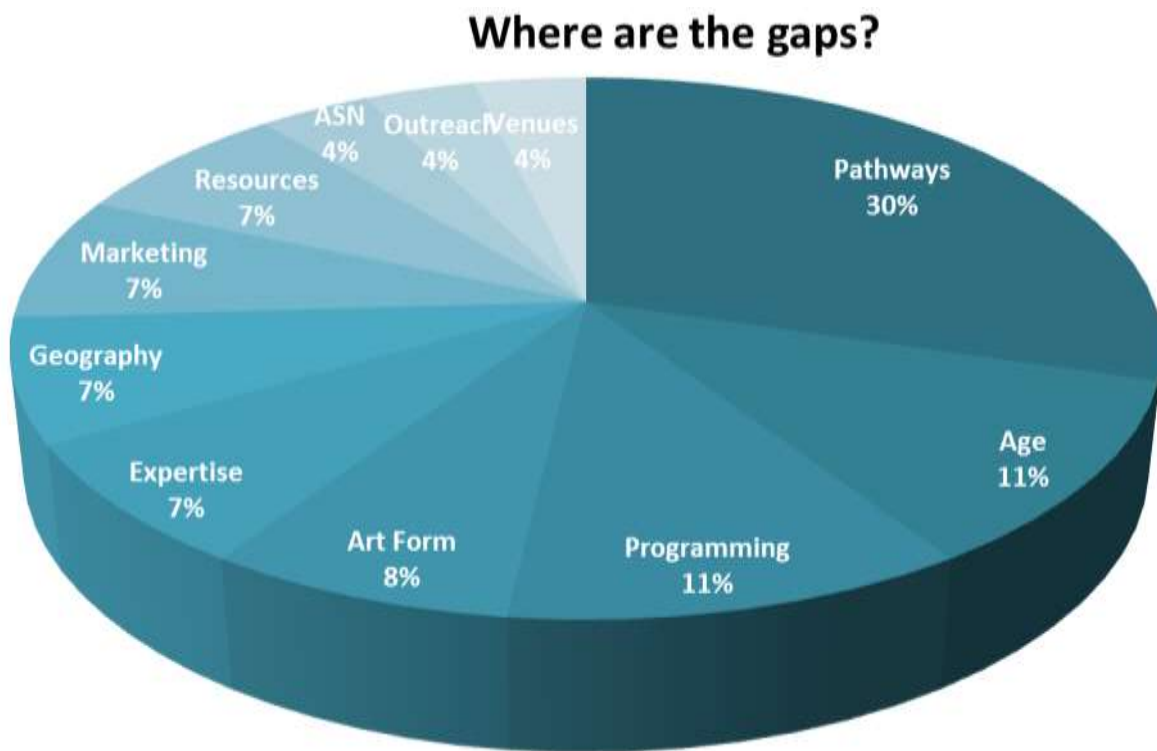
Making original contemporary performances and theatre (as opposed to drama clubs, one-act competition and panto).

Links between organisations to offer advancement opportunities - pathways into paid work.

There is currently no cohesive network for youth theatre arts groups and practitioners across the region, however our regional development work has started to fill this gap over the past 2 years. It would also be nice for more formal learning opportunities to be developed across the region and for young people to learn about the range of pathways available in the creative sector. More access to performance opportunities for YT groups.

Money.

Music - whether it is digital, mixing or learning a musical instrument. We find it hard to source groups who can offer musical workshops to our young people. Especially in the west of the region.



Analysis of this question shows that people are most concerned about the pathways for young people, recognising that it can be challenging for young people to have a clear progression route in their chosen art form. The next two priorities, age range and programme scored the same. Some respondents feel that there is not enough for younger children and indeed the survey shows less of an offer for primary aged children and early years.

Comments made with regards to programming highlighted the need for arts organisations to work and network together. This will ensure that they can increase young people's awareness of what's available to them and ensure that programme clashes are minimised to give maximum opportunity to participate.

A large portion of the comments scored the same e.g. art form, expertise, geography, marketing and resources. This shows that respondents recognise these as gaps, but it will perhaps make it more difficult to prioritise these as there is no clear lead at this stage in the regional conversation.

6. Opportunities to participate and to work in the arts.

Respondents were asked how many young people they were working with. They had the choice to define this as annually, monthly, weekly or other. There was a large variation in the responses. Some organisations will work with over 1,000 young people per annum whereas others are working with less than 20 over a year. As noted in the survey, there is a large weekly offer, however, some respondents noted that they only offered activity for events or as one-off workshop programmes. The figures for attendances are approximate, based on the average of all the answers.

There were a further 136 attendances at workshops programmes and other activities which did not fit into these categories. Two respondents were unable to say how many young people they were working with. This could be due to their contributing to a larger event.

Respondents were also asked to quantify the employment opportunities for young people under 25 and this could include volunteering. There was a broad spectrum of responses. Some organisations have young employees, others offer short-term opportunities. There were full- and part-time opportunities but hours were not specified and so for the purpose of this analysis each opportunity has been counted as one, regardless of whether it was full- or part-time.

54% of the respondents did not have any youth opportunities. Of those that did, the average was three.

Some organisations are thinking about how their work with young people can lead to employment in the arts. They offer technical training and workshop assistant opportunities. Presently these groups are in the minority. A future priority could be to explore the volunteer/trainee/apprenticeship offer for young people to increase this.

7. Summary

The findings of this short survey are in line with the findings from the overall consultation. There is a broad range of arts available to young people in the area. There are opportunities to be a participant and an audience member, as well as some opportunities to work and progress creatively. The survey has identified that there are gaps in the geographical coverage and in the spread of age ranges. There is less activity for younger children and progression pathways are a clear gap. Less than half of the respondents are offering an employment, training or volunteering opportunity to young people. There is the opportunity to explore this further with arts organisation and young people to increase the number of opportunities available.

Overall, the findings from this short survey chime very much with the consultation findings. Working together will be important to increase the opportunities for young people locally and regionally. Being more cohesive about the offer will help to articulate and define improved progression pathways. Investment in young people will increase their opportunities to train as professionals as well as increase capacity in a sector nationally and internationally. Leadership should include young people looking forward to a bright, vibrant future reflective of the artistic potential of Dumfries and Galloway as a major player in the nation's creative and cultural infrastructure.

3.4 References

Artworks / Paul Hamlyn Foundation - Is it the best it can be?

How Good Is Our Culture and Sport 2

Highland Youth Arts Hub: <http://hyah.co.uk/youth-arts-strategy-for-highland-2017-2027/>

Moray YAH – Findhorn Bay Arts: <https://ignitemoray.com/wp-content/uploads/2017/04/Ignite-Strategy-for-Legacy-and-Sustainability.pdf>

Boston Youth Arts Evaluation Project

Coventry Cultural Strategy 2017 – 2020

Darebin Arts Strategy 2014-2020

Eire National Youth Strategy 2015-2020

Disadvantage & Cultural Engagement – A Study into The Lives of Young Londoners, Public Perspectives 2015

Arts Council of Northern Ireland Youth Strategy 2013 – 2017

Rockingham Cultural Development & the Arts Strategy 2013 – 2016

A cultural strategy for Torbay and its communities 2014-2024

Young Creators Strategy for Children, Young People and the Arts, Arts Council of Wales

Dundee Cultural Strategy 2015 – 2025

Living a Creative Life an Arts Development Strategy for Calgary March 2014

Introductory quote - ¹ Participant – JMB Creatives, Peter Pan Moat Brae, September 2017



Freelance commission: A strategic framework for Dumfries & Galloway's youth arts sector

DG Unlimited (DGU) is a membership organisation that works with Dumfries and Galloway's creative sector to advance the arts, heritage and culture of the region. DG Unlimited (Chamber of the Arts) is a registered charity (SC044658) supported by Dumfries and Galloway Council with its registered address at DG Unlimited (Dumfries and Galloway Chamber of the Arts) c/o Municipal Chambers, Buccleuch Street, Dumfries, commissions The Articulate Cultural Trust, 20 Eastwoodmains Road, Glasgow, G46 6QF to undertake;

- A review of current provision (from 2012-2017) across Dumfries & Galloway for young people to access the art.
- Conduct a literature review of research, scoping and mapping exercises carried out on youth arts in Dumfries and Galloway between 2012 and 2017, these may be cross artform or artform specific.
- Review and analyse the findings to provide evidence of strengths, challenges, successes and opportunities.
- Recommend priority areas for development for the youth arts sector,
- recommend priority activities for DGU to help support the identified priority areas.

Broad intended outcomes are:

- consolidate strengths;
- improve economies of scale;
- plug gaps in provision;
- nurture excellence;
- enhance workforce development, and;
- provide a pathway into the creative industries

Deliverables

- A project plan (to include a risk log) – at the start of the contract.
- A draft report (to include in the appendix the data gathering of provision, projects and activity).
- A full report of findings that includes a recommended strategic framework informed, and owned by key people working in and supporting the region's youth arts sector.
- Presentation of findings at DGU's conference or another appropriate DGU event.
