

Time to Shine

Reflecting on the Past Youth Arts Strategy,
Considering Future Youth Arts Strategies



By TIALT - There is an alternative



Accessible Formats

Creative Scotland is committed to offering clear and accessible processes and publications for everyone.

On request, this information can be made available in alternative formats, including translations.

For more information, please contact our Enquiries Service: enquiries@creativescotland.com.

If you are a d/Deaf user, you can assess our services with Contact Scotland, please visit www.contactsotland-bsl.org.

This document is produced in electronic form by Creative Scotland - please consider the environment and do not print unless you really need to.

Your feedback is important to us. Let us know what you think of this publication by emailing feedback@creativescotland.com.

© 2024 Creative Scotland. No part of this publication may be reproduced in any format without prior written permission of Creative Scotland.

Contents

- Introduction..... 4**
- Purpose and Use of the Report..... 6**
- How to Use This Report..... 7**
- Timeline..... 8**
- Children and Young People..... 12**
- Policy Makers and Funders..... 24**
- Artists and Arts Organisations... 32**
- Appendices..... 44**

Introduction

The Time to Shine strategy represented a significant step forward in our collective efforts to engage children and young people in the arts. This report, developed by [there is an alternative//tialt](#), builds on the insights and lessons learned from the implementation of Time to Shine, and aims to provide actionable recommendations for three key stakeholder groups: children and young people, policy makers and funders, and artists and arts organisations. Each section is tailored to address the unique roles and responsibilities of these groups, offering practical insights and strategic reflections to support their contributions to the youth arts sector.

The first section of the report considers the unique perspectives and needs of children and young people. This section outlines the key themes and considerations that could inform the development of any additional youth arts strategies. Instead of prescribing actions for children and young people, we emphasise the importance of a co-creation and collaborative approach to ensure their voices and experiences are at the heart of future initiatives. Our work attempts to align with the United Nations Convention on the Rights

of the Child (UNCRC), which is becoming law in Scotland in 2024, and we offer children and young people some 'top tips' to ensure their participation in arts and cultural activities aligns with the UNCRC.

The second section addresses the learning and recommendations for policy makers and funders in how they might respond to the findings of our research. Given the hypothetical nature of a new youth arts strategy, it is important to consider where policymakers and funders currently have the agency to implement learning and take action. Additionally, we explore the added value that another youth arts strategy could bring, particularly if longer-term funding were made available.

Artists and arts organisations are pivotal in shaping the future of youth arts engagement. The third section of the report provides insights and recommendations for these stakeholders, focusing on how they might respond to key findings in our research. While a new dedicated youth arts strategy remains hypothetical, it is crucial to examine the existing opportunities where artists and arts organisations can apply the learning from our research and potentially take actionable steps.

A lot of what is found within this report is based on the principles of the UNCRC and embedding meaningful practices to support children and young people. The UNCRC emphasises the Lundy model of working, which can be understood as follows:



Purpose and Use of the Report

This report is designed to be a comprehensive resource for stakeholders invested in the future of youth arts engagement. It offers:

By addressing these groups individually, the report aims to foster a collaborative and integrated approach to youth arts engagement, ensuring that each stakeholder can contribute meaningfully to a shared vision of inclusive and impactful arts programs. You can explore how this report was created by reading the 'methodologies' section of the appendices.

1. For Children and Young People:

Information to support active participation in the arts, emphasising the importance of their voices in shaping arts programs and policies.

2. For Policy Makers and Funders:

Recommendations on how to support and sustain youth arts initiatives, focusing on long-term planning, inclusivity, and alignment with the United Nations Convention on the Rights of the Child (UNCRC).

3. For Artists and Arts Organisations:

Strategies for effectively engaging with children and young people, including practices for co-creation, evaluation, and sustaining long-term relationships.

How to Use This Report

Use this report to understand your rights within the arts sector and how to advocate for your interests (through the Lundy model).

Apply the recommendations to develop and refine policies that support long-term, sustainable youth arts initiatives. Use the insights to create funding models that are flexible yet consistent, ensuring broad and equitable access to the arts. Utilise the Lundy model to effectively reflect the needs and expectations of children and young people.

Explore the practices outlined in this report to potentially enhance your engagement with children and young people. Focus on co-creation, continuous feedback, and inclusive practices to create programs that are both impactful and meaningful. Utilise the Lundy model to develop practices that effectively support children and young people's participation in the arts.

All stakeholders can work together to create a vibrant, inclusive, and sustainable youth arts sector that truly reflects the needs and aspirations of children and young people.

Timeline

The below timeline details the different phases of the Time to Shine strategy. Readers may find it useful in understanding how Time to Shine evolved and adapted from 2009 to 2023.

Pre-Launch Phase

2009

National performing companies National Youth Choir of Scotland (NYCOS), National Youth Orchestra of Scotland (NYOS), Scottish Youth Theatre (SYT), and YDance make a case to Scottish Government that more opportunities for young people were needed within the performing arts.

2010

In response, the then-newly formed Creative Scotland is asked by Scottish Government to begin process of drafting new youth arts strategy for Scotland.

2011

An extensive period of stakeholder consultation follows, including engaging the views of children and young people throughout the sector.

2013

Time to Shine Youth Arts Strategy launches in November, setting out a ten-year vision to enable Scotland's children and young people to flourish and achieve in and through the arts and creativity.

2014

Time to Shine activity begins. Funding supports the creation of nine regional youth arts hubs. The National Youth Arts Advisory Group (originally Youth Arts Voice Scotland) and the Nurturing Talent fund launch in Autumn, ensuring young voices are at the heart of initial decision-making processes.

Room 13: Room 13 has been part of the Highlands Youth Arts Hub since 2014. Embedded in their community, Room 13 have given local young people access to high quality creative opportunities, shaped by their own ambitions.

<https://www.creativescotland.com/resources-publications/research/archive/2024/time-to-shine#room13>

2015

Work on developing the strategy continues, including targeted funding to support specific artforms and regions outside of the youth arts hub network. Phase one of TTS.Digital launches, supporting organisations to trial new ways of working digitally with young people.

2016

Phase two of TTS.Digital launches. The first UNCON is held in Glasgow in October, showcasing art by and for children and young people in a youth-led daylong event. The event showcases projects and work supported throughout Time to Shine.

Sensatronic Lab: Sensatronic Lab were funded in phase two of TTS.Digital. It featured a collaboration with digital artists and practitioners to create accessible and fun instruments for those with additional audio-visual needs

<https://www.creativescotland.com/resources-publications/research/archive/2024/time-to-shine#sensatronic>

2017

Funding for the implementation phase of Time to Shine comes to an end. The focus of the strategy shifts to youth engagement and empowerment through programmes such as NYAAG and the Nurturing Talent Fund, supported through Creative Scotland's National Lottery funding.

The Bold Collective: Bold Collective are a youth-led collective of young artists supported by GlasgowCAN. They were initially involved with the delivery of the Glasgow Youth Arts hub, but since 2017, have continued to work across a number of TTS funded strands, including UNCON and the NYAAG Forums.

<https://www.creativescotland.com/resources-publications/research/archive/2024/time-to-shine#boldcollective>

2018

2018 is the Scottish Governments Year of Young People, celebrating the achievements of young people and their contributions to communities. NYAAG members are involved across a wide number of programmes, including an Erasmus-funded project to Denmark, supporting the Edinburgh International Cultural Summit and delivering the 2018 edition of UNCON. Creative Scotland launch the Creative Traineeship fund.

Khadea Santi: Khadea worked with the Collective Gallery as their Creative Traineeship through 2018/19. Through this period as a young artist, Khadea was supported through the Nurturing Talent Fund and participated in UNCON in 2021.

<https://www.creativescotland.com/resources-publications/research/archive/2024/time-to-shine#khadea>

2019

NYAAG launch the Culture and Connection report, articulating their own vision for the future priorities of youth arts delivery in Scotland and informed by their conversations with the sector working group.

2020

Covid-19 Pandemic. Launch of [Youth Arts Emergency](#) funding, which saw over £4m allocated to support youth arts and ensure creative opportunities for children and young people continue to exist across Scotland despite the COVID-19 pandemic.

2021

UNCON 3.0 is held online, featuring work that highlighted the needs of children and young people within the recovery from the COVID-19 pandemic. Nurturing Talent Fund: New Routes Routes launches.

Clifftop Projects: Clifftop Projects was founded in 2020 in West Dunbartonshire. Since then, they have been involved in many Time to Shine related funds, including support a Nurturing Talent Fund: New Routes programme as well as hosting a NYAAG forum in 2022.

<https://www.creativescotland.com/resources-publications/research/archive/2024/time-to-shine#clifftop>

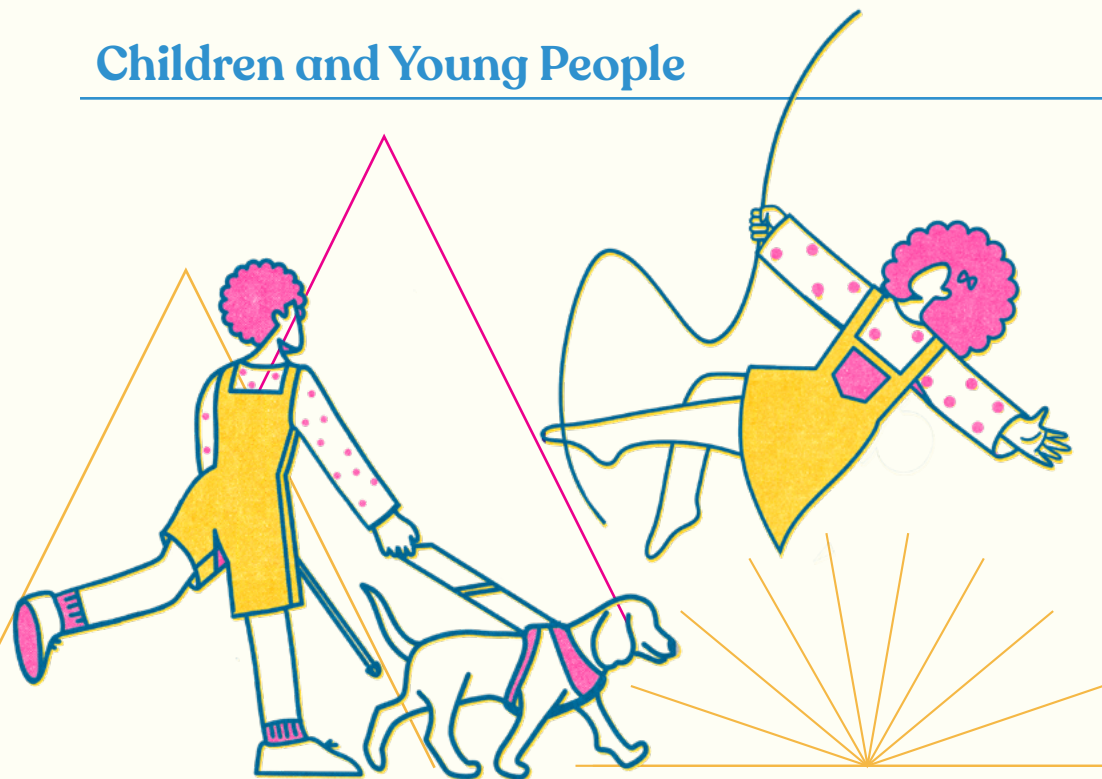
2022

Time to Shine funding supports a programme of locally-led National Youth Arts Advisory Group (NYAAG) Forums and UNCON events, which give more children and young people a chance to lead, take action and be heard on what is important to them.

2023

The fourth edition of UNCON features two youth-led events taking place in Edinburgh and Inverness. The tenth anniversary of the launch of Time to Shine.

Children and Young People



Who is this section for?

- Artists and arts organisations working with children and young people.
- Artists and arts organisations wanting to expand their work with children and young people.
- Artists, arts organisations, policy makers and funders exploring how children and young people want to navigate artistic and cultural environments.
- Policymakers and funders wanting to embed the voices of children and young people into funding and policy.
- Young people wanting to advocate for better practices within artistic and cultural environments.

What will you find in this section?

1. What Children and Young People Want From Cultural Engagement

- Inclusivity and accessibility
- Recognizing children and young people as active citizens
- Long-term engagement and sustainability
- Valuing the intrinsic benefits of Art

2. Potential Approaches for Future Youth Arts Strategies based on children and young people's expectations

- Review and make sense of existing consultation data
- Co-create strategies with children and young people through workshops and feedback
- Test and refine pilot programs with children and young people

3. Supporting Children and Young People in Cultural Activities

- Provide accessible information and engage in outreach
- Offer financial and logistical support
- Create inclusive and welcoming arts spaces
- Celebrate the cultural diversity and achievements of children and young people

4. A Guide for Children and Young People Participating in Arts and Cultural Projects Based on the Lundy Model

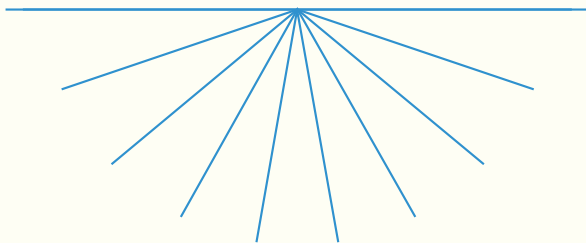
- Space
- Voice
- Audience
- Influence

1. What children and young people Want from Cultural Engagement



1.1 Inclusivity and Accessibility

- **Socio-economic barriers** often limit participation in cultural activities. It is essential to remove financial obstacles to create a more inclusive environment. Addressing the challenges faced by children and young people from low-income backgrounds is crucial to ensure equitable access to arts opportunities.
- This sentiment aligns with Article 31 of the UNCRC, which emphasises the right of the child to participate freely in cultural life and the arts.
- It is also vital to address **other forms of injustice** that impact young people.
- Those from the Global Majority often face systemic racism that limits their access to cultural opportunities.
- Likewise, disabled children and young people encounter physical and attitudinal barriers that hinder their full participation.
- We must dismantle these barriers to ensure all young people can engage meaningfully in the arts.
- **Geographical disparities** must also be recognized and mitigated. Children and young people in rural and remote areas often face significant barriers to accessing arts programs.
- Addressing these challenges requires targeted strategies and resources to ensure arts programs are available and accessible regardless of location.



1.2 Recognizing children and young people as active citizens

- **Embedding the principles of the UNCRC** into all youth arts strategies is vital. The UNCRC advocates for the [Lundy model](#) of working with children and young people.
- Recognizing children and young people as active citizens with the right to participate and influence cultural policy and practice ensures their voices are heard and respected.
- This aligns with Articles 12 and 13 of the UNCRC, highlighting the right of the child to express their views freely in all matters affecting them and the freedom to seek, receive, and impart information and ideas.
- **Enhancing youth decision-making** models is crucial, ensuring children and young people have genuine influence over the organisations, projects and policies that affect them.
- The National Youth Arts Advisory Group (NYAAG) model has shown that when young people are given decision-making power, their engagement and the impact of the projects are significantly enhanced.

1.3 Long-term Engagement and Sustainability

- **Long-term sustainable funding models** are essential to allow for **continuous engagement** rather than relying on short-term project-based funding.
- This long-term model aligns with Article 4 of the UNCRC, which calls for the implementation of all appropriate measures for the realisation of the rights recognized in the Convention.
- Building and maintaining **strong long-term relationships between arts organisations and children and young people** is equally important.
- Continuity in staff and program delivery fosters a supportive environment. “Strong relationships between arts workers and young people are crucial. When these relationships are disrupted, it negatively impacts the projects and the young people involved,” highlighted a participant in the NYAAG Workshop.
- Article 5 of the UNCRC acknowledges the importance of family and community in the child’s life and development, reinforcing the need for stable relationships.

1.4

Valuing the Intrinsic Benefits of Art

- **Shifting the focus from purely quantitative (numbers) measures of success to include qualitative (experiences) assessments** is essential to capture the intrinsic benefits of arts engagement, such as enjoyment, personal expression, and well-being.
- An interview respondent emphasised, “It’s important to value **art for art’s sake**. Not every participation needs to be transformative; sometimes, the joy and personal expression it brings are enough.” This perspective is supported by Article 31 of the UNCRC, which supports the right of the child to rest and leisure, to engage in play and recreational activities, and to participate freely in cultural life and the arts.
- **Recognizing and valuing the diverse impacts of arts engagement**, including personal development, social connections, and creative skills, as well as just having fun and time to explore, is crucial.
- Young people benefit in many ways from engaging in the arts, not just through measurable outcomes but also through the opportunity to share their creative expressions.



2.

Approaches for Future Youth Arts Strategy Development

2.1

Review and Synthesize Existing Consultations

- To inform future strategies, it is important to begin by **reviewing existing consultations** and research to identify key themes and gaps. Leveraging the wealth of existing consultation data ensures that new strategies build on what is already known.
- **Identifying which groups of children and young people have been underrepresented or unheard in previous consultations** is also critical. Actively seeking their input ensures that the strategy is truly inclusive and responsive to the needs of all young people.

2.2

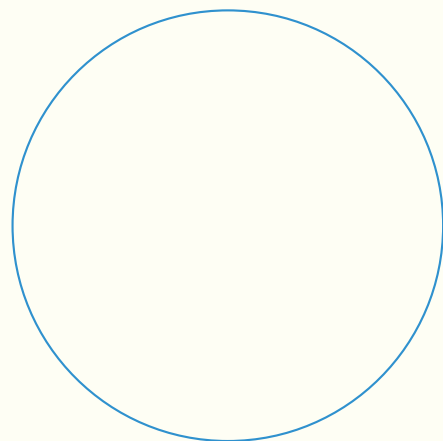
Co-Creation and Collaborative Development

- Organising workshops and creative sessions with **diverse groups of children and young people to co-create the strategy** is vital. Ensuring their input shapes the objectives and methods guarantees that the strategies are relevant and effective as well as aligning to the Lundy model of practice as advocated for by the UNCRC.
- Establishing mechanisms for **ongoing feedback and dialogue with children and young people** allows for continuous improvement and adaptation of strategies. This ensures they remain responsive to the evolving needs and aspirations of young people.

2.3

Testing Assumptions

- Developing **pilot programs based on initial findings** and testing these with children and young people is an effective way to validate assumptions and refine approaches. Pilots allow for testing ideas and making necessary adjustments before full implementation. Funding should be made available for organisations to test ideas before fully committing to them.
- Using an **iterative process of implementation**, feedback, and adjustment ensures that any future Youth Arts strategy remains adaptable and effective in meeting the needs of children and young people.



3.

Supporting Children and Young People in Cultural Activities

3.1

Clear Communication and Outreach

- Providing **clear and accessible information** about available arts programs is essential to ensure all children and young people, including disabled children and young people, those experiencing language barriers, or those experiencing economic barriers, can access this information. This aligns with Article 17 of the UNCRC, which ensures access to information and material from a diversity of national and international sources.
- Engaging in **active outreach to reach marginalised groups** and communities ensures they are aware of and can participate in cultural activities. As an interviewee noted, “We need to go beyond passive announcements and actively reach out to those who are often left out.”

3.2

Financial and Logistical Support

- Offering **financial support such as subsidies** is crucial to ensure that cost is not a barrier to participation. Article 27 of the UNCRC emphasises the right of every child to a standard of living adequate for their physical, mental, spiritual, moral, and social development.
- Providing transportation solutions for children and young people in remote areas to attend arts programs and events is essential for equitable access.

3.3

Creating Welcoming Environments

- Developing **arts spaces that are welcoming and inclusive** ensures that all children and young people feel valued and safe. As an interviewee highlighted, “Our projects are shaped by the people who live here, making sure they’re not just accessible but truly welcoming to everyone in our community.” Spaces are more likely to be welcoming and inclusive if their guidelines are co created with children and young people.
- **Training staff to be supportive and understanding** of the diverse needs of children and young people fosters an environment of respect and encouragement. A young participant in the NYAAG Workshop emphasised, “**Staff training in active listening** and inclusivity is essential for creating supportive environments.” As articles 3 and 19 of the UNCRC emphasise the need to ensure the best interests of the child and to protect the child from all forms of harm.

3.4

Recognizing and Celebrating Diversity

- Ensuring that **arts programs are culturally relevant** and reflective of the diverse backgrounds and communities of children and young people is crucial for genuine engagement. Article 30 of the UNCRC states that children of minority or indigenous groups have the right to enjoy their own culture, to profess and practise their own religion, or to use their own language.
- Recognizing and celebrating the achievements and contributions of children and young people in the arts fosters a sense of pride and accomplishment.

4.

A Guide for Children and Young People Participating in Arts and Cultural Projects Based on the Lundy Model

The Lundy Model of working, offers a structured approach to ensure that children and young people have a meaningful role in decision-making processes. Below, we have gathered a few points to help you understand how to get involved in arts and cultural projects using the four key elements of the Lundy Model: Space, Voice, Audience, and Influence.

This is a useful tool for children and young people engaging with arts and cultural projects, to reflect on their roles within projects, and consider potential alternatives.

Space

Definition: A safe and inclusive environment where you can form and express your views.
What You Can Do: Look for or help create spaces where children and young people can gather to discuss, explore and experiment with arts and cultural projects. Ensure these spaces feel welcoming and safe for everyone. If an arts organisation you are interested in working with does not have a space available for you to engage with (such as a youth board, children’s forum or specific workshop), you can contact them to ask why.

Voice

Definition: The opportunity to express your views freely, in a medium of your choice.
What You Can Do: Choose the best way for you to express your ideas about the project or programme you are taking part in - this could be through speaking, writing, drawing, or any other form you are comfortable with. Make sure your voice is heard by actively participating in meetings or forums.

Audience

Definition: The assurance that your views will be listened to.

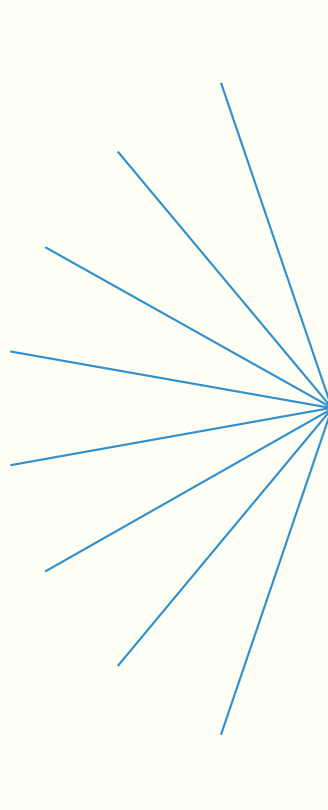
What You Can Do: Ensure there is a clear way for your views to reach the decision-makers. This might involve presenting your ideas to project leaders, submitting feedback through surveys, or engaging in discussions with organisers. Make sure you know who will be listening to your ideas.



Influence

Definition: Your views should be acted upon appropriately.

What You Can Do: Follow up on your suggestions and ask for feedback on how your ideas are being implemented. It's important to understand how your input influences the project and organisation and to receive explanations if your suggestions can't be adopted.



What we can do now

As we look to the future of youth arts engagement and the potential creation of a new Youth Arts Strategy, it is essential that we meaningfully embed the principles of co-creation and the UN Convention on the Rights of the Child into our strategies and practices. Children and young people must have a central voice in shaping the cultural policies, programs and arts experiences that impact their lives.

By prioritising collaboration with children and young people from the outset, we can ensure initiatives are relevant, engaging and address the needs and aspirations of children and young people. Co-creation should be viewed not just as a box to check, but as a fundamental value that guides efforts.

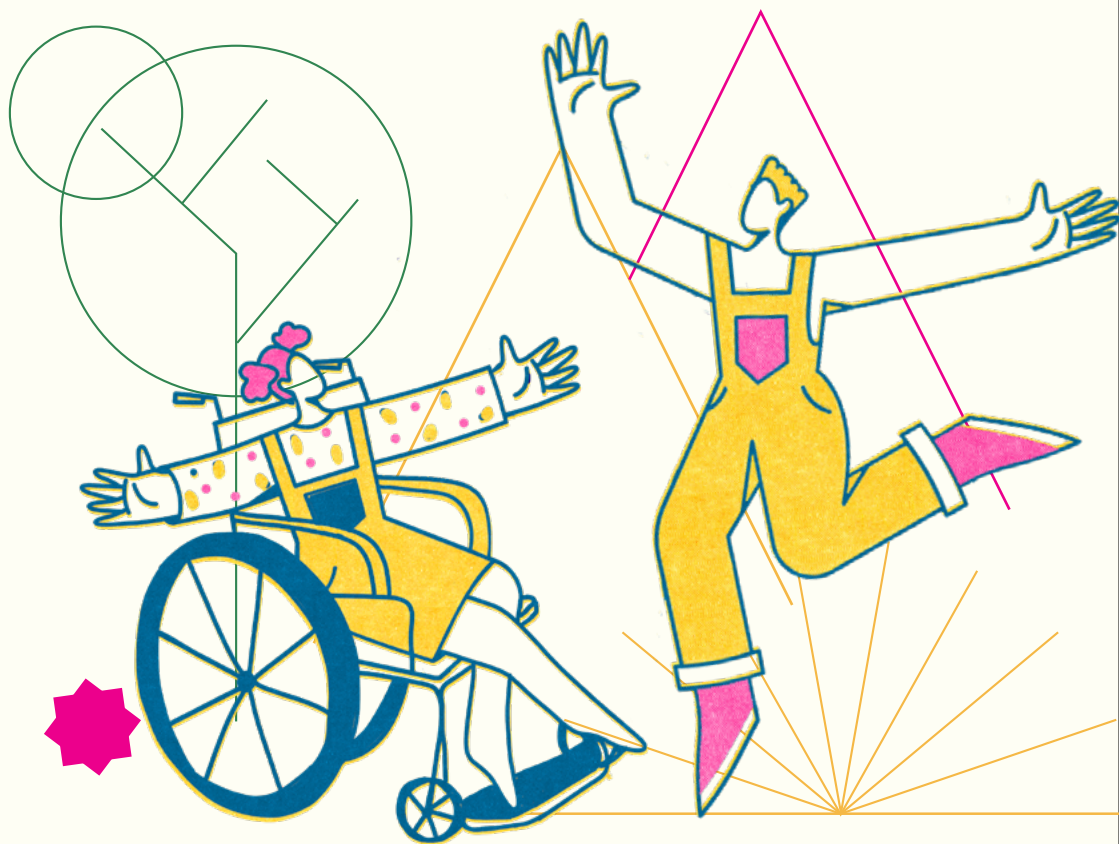
Equally vital is upholding the UNCRC's core mandates - ensuring children's best interests are a primary consideration, facilitating their free expression, and protecting their rights to participate fully in cultural life.

Embedding these principles requires a nuanced approach of dismantling systemic barriers, promoting inclusivity, and creating welcoming environments where all young voices can contribute.

While this path forward has its challenges, the potential impact on young lives is profoundly positive. We encourage all stakeholders - policymakers, funders, artists and organisations - to listen deeply to the perspectives of children and young people. Act on their insights. Invest in strategies and sustained funding models that enable co-creation. Make space for their leadership. Embed their views not just in projects, but within the very foundations of your organisation.

It is through this collaborative mindset shift that we can craft an arts landscape that is equitable, vibrant and empowers the creativity of future generations. The cultural vibrancy of our communities depends on the committed steps we take today to amplify young voices.

Policy Makers and Funders



Who is This Section For?

- Policy makers and funders wanting to develop policies, funds and practices that support children and young people's engagement in the arts.

What will you find in this section?

1. Monitoring and Evaluation Recommendations

- Establishing longitudinal, children and young people-centric frameworks
- Collaborative development of evaluation tools
- Enabling continuous improvement cycles

3. Strategic Approaches vs. Youth Arts Strategy

- Need for systemic change
- Developing a sustainable roadmap for the future
- Working collaboratively

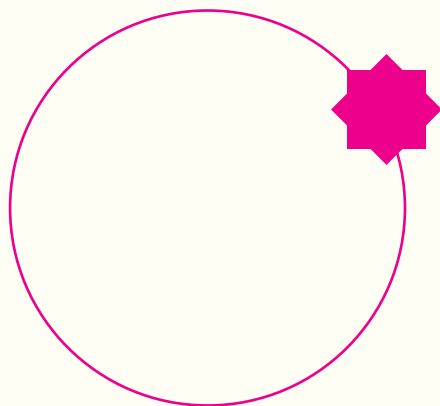
2. UNCRC and Holistic Principles

- Integrating UNCRC principles into holistic strategic approach
- Equity of access must be a core strategic objective
- A broader holistic approach is more effective than fragmented, targeted interventions
- UNCRC implementation requires cultural shift within organisations
- Connectivity is crucial in managing and approaching future youth arts strategies

1. Monitoring & Evaluation

1.1 Establishing Longitudinal, children and young people-Centric Frameworks

- Developing monitoring and evaluation frameworks for policies and funded arts organisations that track long-term impacts authentically centred on children and young people's lived experiences, upholding Article 12 of the UNCRC on prioritising child voices.
- Ensuring **frameworks are consistent** enough to measure change over time, yet **flexible to adapt** to the unique needs of different projects, organisations, children and young people and funding opportunities.
- Prioritising creation of **evaluation metrics that are children and young people-centric**, placing young voices at the heart of determining "success" per Article 3 of the UNCRC on promoting best interests of the child.
- Integrating **mechanisms for continuous feedback** from children and young people throughout program/project lifecycles.
- Designing frameworks focused on enabling organisational learning and improvement, not just funder reporting.



1.2 Collaborative Development of Evaluation Tools

- **Co-creating evaluation tools, indicators and methodologies** in direct collaboration with children and young people, fulfilling participation rights under UNCRC.
- **Developing flexible yet consistent indicators** and tools that can be applied across multiple contexts.
- Utilising mixed methods combining quantitative metrics with qualitative feedback from children and young people in creative, yet consistent, ways.
- Fostering cross-stakeholder collaboration between funders, policymakers and arts organisations.
- Providing training to build capacity of arts organisations in effectively implementing children and young people-centred evaluation.

1.3 Enabling Continuous Improvement Cycles

Framing evaluation as an ongoing process to inform iterative adaptation, refinement and learning.

- Critically examining strengths and areas for improvement through an equity lens aligned with UNCRC principles.
- Creating responsive, dynamic evaluation processes that evolve based on insights gathered.
- Sharing lessons learned, including 'failures' to enable consistent improvement across the youth arts sector.
- **Committing to and encouraging transparency in reporting** findings, successes, challenges and failures.

2. UNCRC and Holistic Approaches

2.1 Integrating UNCRC Principles Into Holistic Strategic Approach

- **Ensuring children and young people's rights upheld** across all arts/cultural engagement areas and within policy making and arts funding.
- UNCRC mandates the best interests of children and young people as primary consideration, including policy development and funding decisions. As one interviewee noted "Policy makers and funders alike must ensure that the voices of children and young people are heard and considered in their decision-making processes."

2.2 Equity of Access Must be Core Strategic Objective

- Time to Shine Strategy's isolation from other Creative Scotland funding, development, and strategy work posed significant challenges. **Youth Arts needs to be considered across all major arts funding and cultural policy and not in isolation.**
- Policy makers and funders alike must work towards actively dismantling socio-economic barriers (such as poverty and racism) which limit children and young people's engagement with arts and culture and not anticipate the arts to "be a remedy" (as one interviewee noted) to these socio-economic barriers.
- Organisations considering equity secondary need to be encouraged to re-evaluate and integrate this into primary objectives. As one interviewee noted: "Equity of access should be at the heart of all our programs, not just an add-on. This means addressing all forms of discrimination and barriers to participation."

2.3 A broader holistic approach is more effective than fragmented, targeted interventions

- Creating universally accessible programs fosters inclusive engagement. Avoids pitfalls of fragmentation by working alongside targeted approaches and aligns with UNCRC Article 2 emphasising non-discrimination and equal access.

2.4 UNCRC implementation requires cultural shift within organisations

- Going beyond just policy/funding decisions to prioritise children and young people rights and voices in all aspects. as one interviewee noted "Implementing the UNCRC is not just about policy; it's about changing the culture of our organisations to truly value and prioritise young people's rights."

2.5 Connectivity is crucial in managing and approaching future youth arts strategies

- Integrating key principles that support children and young people into broader arts funding strategies, not standalone projects. As a survey response noted "In the dream world, we wouldn't have to have a separate strategy for them (children and young people), they would be core to any arts funding strategy as really important citizens who deserve exciting, diverse and regular arts experiences."

3.

Strategic Approaches vs. a Youth Arts Strategy

3.1 Need for systemic change

- The insights from interviews and survey responses highlight **the need for systemic change and targeted interventions to work in tandem.** Funding and policies should support cross-sectoral changes and development that support children and young people in the arts.
- In the current funding context, characterised by short-term project funding, policymakers and funders must adopt strategic approaches that ensure these resources support long-term, systemic change.
- **Developing frameworks that allow for strategic planning** even within the constraints of short-term funding cycles is essential.

3.2 Developing a sustainable roadmap for the future

- One approach is to **create a strategic roadmap** that outlines long-term goals and identifies short-term projects that align with these objectives. As an interview respondent highlighted, “A strategic roadmap helps us align short-term projects with long-term goals, ensuring continuity and coherence in our efforts.”
- This roadmap should be flexible enough to adapt to changing circumstances and funding opportunities but grounded in a clear vision for systemic change.
- Policymakers and funders should **advocate for funding models that support sustainable, long-term engagement** aligned with the roadmap for the future.
- This includes promoting policies that encourage multi-year funding commitments and the development of funding streams dedicated to youth arts. As a survey respondent noted, “Long-term funding is essential for creating sustainable programs that can make a real impact over time.”

- In the absence of a new youth arts strategy, these strategic approaches can help policymakers and funders navigate the complexities of short-term project funding while still working towards long-term systemic change.
- By **aligning short-term projects with broader strategic goals**, policymakers and funders can create a more coherent and effective framework for supporting youth arts.

3.3 Working collaboratively

- **Funding and policy implementation that fosters partnerships between arts organisations, schools, community groups, and local governments** can enhance the impact of short-term projects.
- Collaborative efforts can pool resources, share best practices, and create more comprehensive programs that address multiple aspects of systemic change. As an interviewee noted, “Partnerships allow us to leverage different strengths and resources, creating more robust and impactful programs.”

●●● What we can do now

Policymakers and funders have a critical role in shaping the future of youth arts engagement. By focusing on longitudinal monitoring and evaluation, integrating the principles of the UNCRC into a holistic strategic approach, and adopting flexible yet strategic approaches to funding, they can ensure that the rights and needs of children and young people are at the forefront of their efforts. A renewed commitment to these principles, supported by a potential new youth arts strategy, can drive meaningful change and create a more inclusive and equitable cultural landscape for all young people.

Artists and Arts Organisations



Who is This Section For?

- Artists and arts organisations wanting to embed the voices of children and young people into their work meaningfully.
- Artists and arts organisations considering new ways of working with children and young people.
- Artists and arts organisations interested in responding meaningfully to the UN Convention Rights of the Child becoming law in Scotland in 2024.
- Children and young people wanting to know 'key principles' that they can expect arts organisations to work towards.

What will you find in this section?

1. Monitoring and Evaluation

- The importance of a longitudinal approach to monitoring and evaluation.
- Development of child-centric and adaptable evaluation metrics.
- Integration of feedback mechanisms for regular input from children and young people.
- Creation of standardised evaluation tools that include both quantitative and qualitative measures.
- Focus on organisational learning and collaboration among stakeholders.
- Provision of training and support for implementing evaluation frameworks.

2. UNCRC and Holistic Approaches

- The necessity of integrating UNCRC principles to uphold the rights of children and young people.
- The importance of equity of access in strategic planning.
- The benefits of a holistic approach to creating universally accessible programs.
- The cultural shift required within organisations to prioritise the rights and voices of children and young people.

3. Strategic Approaches vs. a Youth Arts Strategy

- The need for systemic change and targeted interventions.
- Development of strategic roadmaps to align short-term projects with long-term goals.
- Advocacy for sustainable, long-term funding models.
- The importance of fostering partnerships to enhance project impact.
- Strategic approaches to navigate short-term project funding complexities.

4. Key Principles of Working with Children and Young People

- Hints and tips drawn from children and young people, as well as arts organisations, on best practices.

1. Monitoring & Evaluation

1.1 Longitudinal Approach

- **Establishing a longitudinal approach to monitoring and evaluation** that authentically centres children and young people's experiences is crucial for measuring meaningful change, as well as learning from failures.
- A robust longitudinal framework must be consistent enough to track changes over time while remaining flexible to adapt to project-specific funding opportunities.

1.2 Child-Centric and Adaptable Evaluation Metrics

- Artists and arts organisations should prioritise the development of **evaluation metrics that are both child-centric and adaptable**.
- Integrating feedback mechanisms that allow for regular input from children and young people ensures their experiences and outcomes are accurately reflected.
- By doing so, a more responsive and dynamic evaluation system that supports continuous improvement and learning can be created.

1.3 Standardised Evaluation Tools

- Developing standardised evaluation tools that can be applied across different projects and timelines is essential. These tools should include both quantitative and qualitative measures, capturing the breadth and depth of children and young people's experiences.
- **These evaluation frameworks should be co-created based on the wants and expectations of the children and young people taking part.**
- As an interviewee noted, "Artists need to be equipped with evaluation frameworks that not only measure success but also tell the story of the young people's journey." This aligns with Article 12 of the UNCRC, which emphasises the right of children and young people to express their views in matters affecting them.

1.4 Organisational Learning

- The evaluation process should **focus on organisational learning, not just on feeding back to funders**.
- This involves critically engaging with what isn't working as well as celebrating successes.

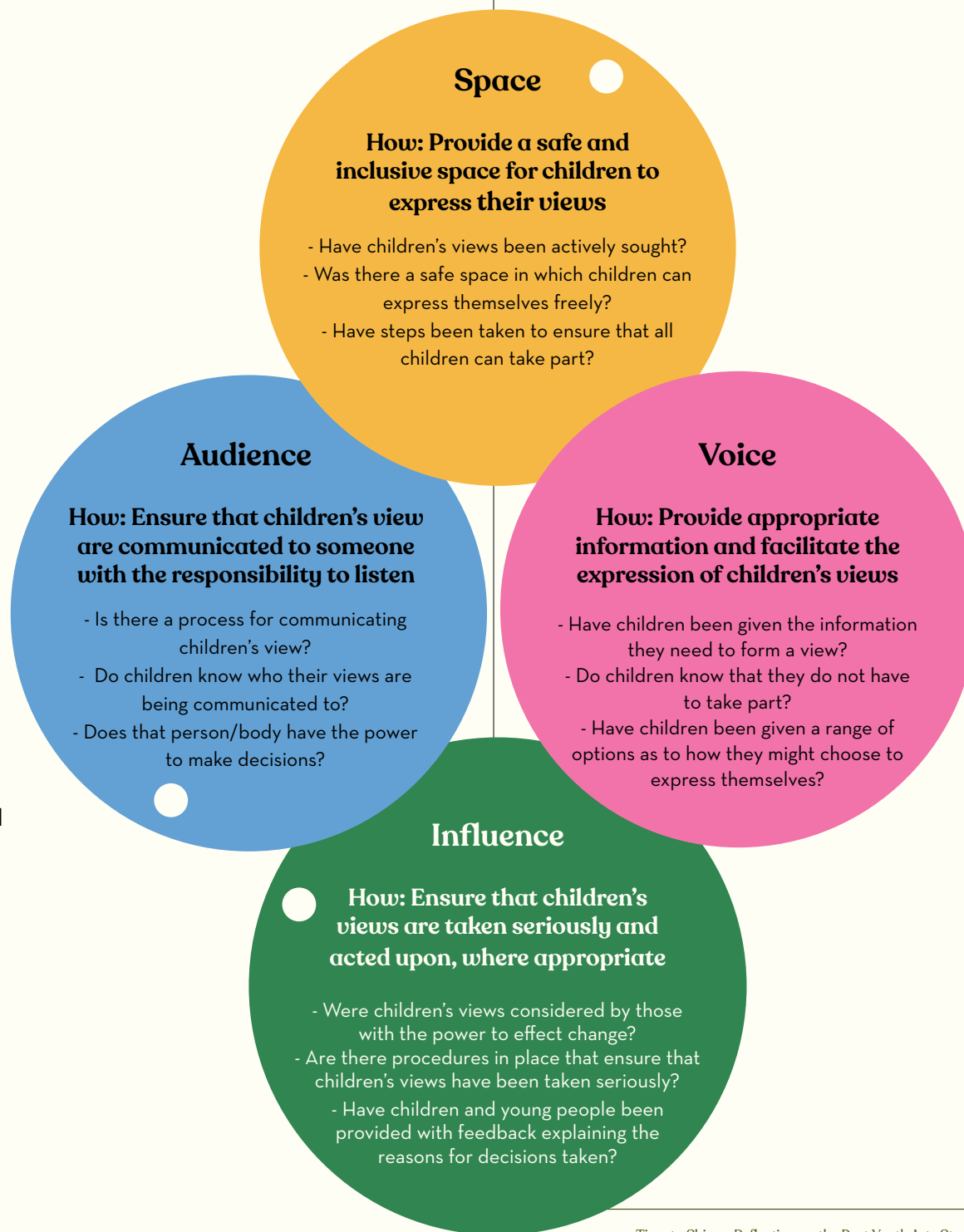
1.5 Collaboration and Training

- Collaboration between artists, arts organisations, policymakers, and funders is essential to ensure a cohesive approach to monitoring and evaluation. By working together, these stakeholders can develop consistent evaluation standards and share best practices.
- Providing training and support to artists and arts organisations in implementing these frameworks is critical. As a survey respondent mentioned, "Providing artists with the necessary tools and training for evaluation ensures that the data collected is meaningful and reflective of young people's true experiences."

2. UNCRC and Holistic Approaches

2.1 Integrating UNCRC Principles

- Integrating the principles of the UNCRC into a holistic strategic organisational (not just project based) approach is essential for ensuring the rights of children and young people are upheld across all areas of arts and cultural engagement.
- Embedding the [Lundy model of working](#) (as advocated for by the UNCRC) into organisational working. This states **children and young people have a right to a space to share, to express their voice, for their voice to be listened to and crucially, their voice to be actioned on.**
- The UNCRC mandates that the best interests of the child must be a primary consideration in all actions concerning children, which includes artistic and organisational practices.



2.2 Equity of Access

- Artists and arts organisations must ensure that equity of access for children and young people is not an afterthought but **a core element of their strategic planning.** Organisations need to integrate considerations of equity of access into their primary objectives. This means providing access options not just in one-off projects, but in every strand of working.
- This should also involve **actively considering how to dismantle barriers** related to socio-economic status, race, disability, and geographic location.
- As a participant in the NYAAG Workshop remarked, "Equity of access should be embedded in every project, not just something organisations think about later. We need to address all forms of discrimination and barriers to participation."

2.3

Holistic Approach to Accessibility

- Equity of access often involves targeted approaches that address specific barriers faced by different groups of children and young people. Lessons learned from the Time to Shine Strategy indicate that a holistic approach can be more effective.
- By focusing on **creating universally accessible programs**, artists and arts organisations can avoid the pitfalls of fragmented, targeted interventions and foster an inclusive environment for all children and young people.
- This approach aligns with Article 2 of the UNCRC, which emphasises non-discrimination and equal access for all children.

2.4

Cultural Shift within Organisations

- The implications of the UNCRC for artists and arts organisations extend beyond policy and funding decisions. It calls for a cultural shift within organisations to **prioritise the rights and voices of children and young people in all aspects of their work**.
- As a representative of an arts organisation stated, “Implementing the UNCRC means rethinking our entire approach to working with young people. It’s about making their rights and voices a central part of everything we do.”
- This includes potentially **creating youth boards and forums** that allow young people to influence not just specific projects but the overall strategies and policies of the organisations. These must not just replicate adult-led spaces, but be created in a way that children and young people feel most appropriate.

3.

Strategic Approaches vs. a Youth Arts Strategy

3.1

Systemic Change and Targeted Interventions

- Insights from interviews and survey responses highlight the need for **systemic change and targeted interventions to work in tandem**. In the current funding context, characterised by short-term project funding, artists and arts organisations must adopt strategic approaches that ensure these resources support long-term, systemic change.

3.2

Strategic Roadmap

- Developing frameworks that allow for **strategic planning even within the constraints of short-term funding cycles is essential**. Short-term projects can still be supportive of the Lundy model of working (in which children and young people have space to share, are allowed to voice their opinions, have their voices heard, and have their voices acted on).
- One approach is to create a **strategic roadmap that outlines long-term goals and identifies short-term projects that align with these objectives**. That way organisations can learn from and develop longer-term goals despite the nature of short-term funding.
- This roadmap should be flexible enough to adapt to changing circumstances and funding opportunities but grounded in a clear vision for systemic change. As an interview respondent highlighted, “A strategic roadmap helps us align short-term projects with long-term goals, ensuring continuity and coherence in our efforts.”

3.3

Advocacy for Sustainable Funding Models

- Artists and arts organisations should advocate for funding models that support sustainable, long-term engagement.
- Unfortunately, due to the scarcity of funding many organisations struggle sharing failures, or how things could have improved. Being open and transparent about what can't happen within funded projects may encourage funders and in turn policy makers to consider the usefulness of short-term funding.
- As a survey respondent noted, "Long-term funding is essential for creating sustainable programs that can make a real impact over time."

3.4

Fostering Partnerships

- Fostering partnerships between arts organisations, schools, community groups, and local governments can enhance the impact of short-term projects.
- Collaborative efforts can pool resources, share best practices, and create more comprehensive programs that address multiple aspects of systemic change. As an interviewee noted, "Partnerships allow us to leverage different strengths and resources, creating more robust and impactful programs."

3.5

Navigating Short-Term Project Funding

- In the absence of a new youth arts strategy, strategic approaches (that focus on long-term organisational goals and how short-term funded projects support getting there) can help artists and arts organisations navigate the complexities of short-term project funding while still **working towards long-term systemic change**.
- By aligning short-term projects with broader strategic goals, artists and arts organisations can create a more coherent and effective framework for supporting youth arts.

4.

Key Principles for Working with Children and Young People

1. **Co-Creation:** Involve children and young people in the design, development, implementation, and evaluation of arts programs. Co-creation ensures that their voices and perspectives shape the projects, making them more relevant and engaging. Establish youth boards and forums to influence organisational strategies and policies.
2. **Long-Term Engagement:** Prioritise long-term relationships with children and young people rather than short-term interactions. Long-term engagement fosters trust and allows for deeper, more meaningful impact.
3. **Written Agreements:** Develop written agreements or 'contracts' for children and young people's involvement in longer-term projects. These agreements should outline expectations, roles, and responsibilities, providing clarity and ensuring mutual respect. They also act as protection from disruption due to staff turnover.
4. **Organisational Approaches:** Allow children and young people to influence what happens within your organisation, not just within specific projects. This could be through mechanisms such as youth boards or forums.
5. **Minimising Impact of Staff Turnover:** To limit the negative impacts of staff leaving, ensure continuity by having multiple staff members involved in each project. Create comprehensive handover documents, as well as written agreements for children and young people as detailed above, and maintain open communication channels to support transitions.

- 6. Inclusive Practices:** Actively work to dismantle barriers to participation, including those related to socio-economic status, race, disability, and geographic location. Programs should be designed to be accessible and welcoming to all children and young people.
- 7. Continuous Feedback:** Establish regular feedback mechanisms to gather input from children and young people throughout the project lifecycle and beyond into the organisation. This feedback should be used to make real-time adjustments and improvements, as well as meaningfully reflect and evaluate the work.
- 8. Capacity Building:** Provide training and support for staff to effectively engage with children and young people. This includes training on child rights, inclusive practices, active listening, and effective communication strategies.
- 9. Recognition and Celebration:** Recognize and celebrate the achievements and contributions of children and young people. This fosters a sense of pride and accomplishment, encouraging ongoing engagement.
- 10. Flexible Evaluation:** Develop flexible and co-created evaluation frameworks that can adapt to the unique contexts of different projects while maintaining consistency in measuring outcomes. This ensures that the evaluation process remains relevant and meaningful. Evaluation should focus on organisational learning, not just on feeding back to funders, and should critically engage with what isn't working.
- 11. Holistic Approach:** Adopt a holistic approach to youth arts engagement, considering the broader social, emotional, and developmental needs of children and young people, as well as recognising not all children and young people want to change their well-being (some just want to take part in a fun activity). Programs should not only focus on artistic skills but also support overall well-being and personal growth, as well as be opportunities for children and young people to just experiment and explore their creative lives.
- 12. Lundy model:** Adopting the Lundy model of practice in all projects and at an organisational level will ensure organisations are meaningfully embedding the principles of the UNCRC.



What can we do now

Artists and arts organisations have a critical role in shaping the future of youth arts engagement. By focusing on longitudinal monitoring and evaluation, integrating the principles of the UNCRC into a holistic strategic approach, and adopting flexible yet strategic approaches to projects and organisational practices, they can ensure that the rights and needs of children and young people are at the forefront of their efforts. Implementing key principles such as co-creation, long-term engagement, and inclusive practices will further enhance their impact. A renewed commitment to these principles, supported by a potential new youth arts strategy, can drive meaningful change and create a more inclusive and equitable cultural landscape for all young people.

Appendices

Methodologies

The findings and recommendations in this report are based on a robust methodological framework, which includes:

1. Literature Review: An extensive review of existing literature and previous consultations, including insights from the Children and Young People's Commissioner Scotland and other relevant bodies. This review helped identify key themes and gaps in current youth arts strategies.
2. Consultations and Workshops: Engaging directly with children and young people through workshops and creative sessions to ensure their perspectives and experiences are at the forefront. These sessions provided valuable feedback on what works and what needs improvement in current arts programs.
3. Surveys and Interviews: Conducting surveys and in-depth interviews with a broad range of stakeholders. These interactions offered detailed insights into the challenges and successes of the Time to Shine strategy and highlighted areas for future focus.
4. Data Analysis: Utilising both quantitative and qualitative data to develop a comprehensive understanding of the impact of youth arts programs. This mixed-methods approach ensures that the recommendations are grounded in empirical evidence and real-world experiences.
5. Case Studies: Examining specific case studies of successful youth arts initiatives to identify best practices and replicable models. These case studies provide concrete examples of how the principles discussed in this report can be implemented effectively.

Glossary

The below glossary provides background information on terms, definitions and other aspects of the Time to Shine strategy for clarity for readers.

Children and Young People

The Time to Shine youth arts strategy defined children and young people (children and young people) as those aged 0-25.

Time to Shine was Scotland's first [National Youth Arts Strategy](#). Launched in 2013, it set out a ten-year vision to enable Scotland's children and young people to flourish and achieve in and through the arts and creativity. The strategy was supported and delivered by Creative Scotland.

Youth Engagement

Youth engagement is when children and young people participate in meaningful opportunities and roles that allow them to build on their strengths, take on responsibilities, and contribute to decisions that affect themselves and others. This was one of the central tenets of Time to Shine.

Implementation Phase

During the implementation phase, Creative Scotland allocated £5m of funding from Scottish Government across several strands of activities, including nine regional youth arts hubs.

Time to Shine Youth Arts Hubs

The main initial focus of the implementation phase was the creation of the regional Youth Arts Hubs. The programme supported improved collaboration between local, regional, and national youth arts providers and other youth service providers. Together they would act as a Hub for regional youth arts delivery, a focal point for a multi-artform partnership approach to provision.

TTS.Digital

TTS.Digital was a two-stage fund that ran 2015-16. The aim of the fund was to explore new ways of working with children and young people using digital technology. 16 projects were supported across both stages of the fund.

National Youth Arts Advisory Group

The National Youth Arts Advisory Group, or NYAAG for short, was a programme of work designed to support children and young people to be heard, to lead, and to act on the issues that are important to them in the arts. The National Youth Arts Advisory Group was established in 2014 as part of Time to Shine. The group was managed by Young Scot from 2014 to 2021. Since 2021, Creative Scotland has continued to work with previous group members to help shape the next phase of youth engagement.

UNCON

UNCON is short for unconventional. It is an event designed to showcase and celebrate work by and for children and young people in Scotland. Since 2016, it has been held every two years. Previous UNCON programmes have included opportunities for showcasing work, discussions, activism, and skills sharing for children, young people and the sector. These were held in 2016 (Glasgow), 2018 (Perth), 2021 (Online), and 2023 (Online, Edinburgh & Inverness).

Creative Traineeships

Marking the Year of Young People, this fund supported organisations to host creative traineeships to give young people the opportunity to gain skills. It was designed to help boost the career prospects of young people interested in a career in the arts, screen and creative industries.

Youth-Led Funding

Since 2014, Creative Scotland has supported a programme of youth-led funding for the arts and creativity. They focus on supporting young people's creative ambitions and project ideas, helping them to take their next steps in their own creative development.

- **Nurturing Talent Fund** - Between 2014 and 2021, Creative Scotland supported the Nurturing Talent Fund. The fund, which was delivered by Young Scot, provided funding of up to £1000 for young people aged 11 to 25, for their own creative ideas and projects.
- **NTF: New Routes** - NTF: New Routes were a series of smaller scale approaches to funding children and young people who are under-represented in the Nurturing Talent Fund. These included:
 1. Young artists from care experienced backgrounds
 2. Young artists from rural communities and local authorities that submit fewer applications, specifically: Angus, West Dunbartonshire, Inverclyde, North Ayrshire, and Fife.
 3. Young disabled artists, or young people who need additional support.
- **Access All Arts** - Initially launched in 2021 as part of NTF: New Routes, Access All Arts is delivered by Children in Scotland, and was developed to support children and young people with disabilities and/or additional support needs to apply for funding to explore their creative passions. The second year of the fund focused on addressing wider barriers to art and creativity for children and young people, including disability, poverty, and poor mental health.
- **Step into the Arts** - Step into the Arts was a youth-led fund which provided opportunities and support for young people to get involved in the arts, especially young people who might not usually be able to access them. It was delivered in 2023, and was designed by a team of young grantmakers, recruited and trained by Youth Scotland, in partnership with Creative Scotland.

Youth Arts Emergency Funding

As part of the £59m Scottish Government funding package announced in August 2020 to support the industry weather the effects of the COVID-19 pandemic, £4.5m was allocated to support youth arts and ensure creative opportunities for children and young people continue to exist. The funding was aligned to the principals of Time to Shine. Funds included:

- A [Targeted fund](#) of £1.05m supporting the key infrastructure for youth arts and youth music, by inviting 20 established regional and national organisations to apply for awards to help plan the recovery of youth arts activity across Scotland.
- An [Access fund](#) of £1.2m, offering grants of between £5k and £30k to individuals and organisations who run youth arts programmes.
- A [Small Grants scheme](#) of £700k to devolve funds locally for artist led projects in early learning, schools, and other family support and community settings.
- Nurturing Talent Fund: New Routes, which provide opportunities to young, emerging artists who are entering a challenging funding environment.

- A [Youth Arts Fund: Bursary Programme](#) supporting early career artists and creative practitioners aged 18-24 across Scotland in the wake of Covid-19.

Edinburgh International Cultural Summit

The Edinburgh International Culture Summit is a biennial ministerial forum established in 2012 by the Edinburgh International Festival in a unique partnership with the British Council, Scottish Parliament and the Scottish and UK Governments. Members of NYAAG hosted and supported the 2018 edition as part of the Year of Young People.

2018 Danish Exchange

In 2018, members of the NYAAG participated in an Erasmus-funded cultural exchange with members of the Tænketanken for Ungekultur, a similar youth group supporting the work of the Danish Cultural ministry. A report was published in 2019 with learning from the programme.

Culture and Connections

The Culture and Connection Report was published in 2019 by NYAAG. Based on the experiences of the group, and informed by results from the National Youth Arts Survey held in 2018, the report outlined 15 key recommendations on their vision for the future priorities of youth arts delivery in Scotland.

NYAAG Forums

In 2022 the Time to Shine programme supported locally led National Youth Arts Advisory Group (NYAAG) Forums, which gave more people a chance to be involved in this strand of work and to be heard on what is important to them. A NYAAG Forum provided support for groups to come together to share ideas, learning and skills.

UNCRC

The UNCRC stands for the United Nations Convention on the Rights of the Child. It's a legal document written by human rights lawyers from all over the world which lists the rights that children and young people have.

Useful links

- Children and Young People: Know your Rights, easy read <https://childrenandyoungpeoplecs.org.uk/wp-content/uploads/2020/02/UNCRC-Symbols-Cards.pdf>
- Children and Young People: Know your Rights, more in depth <https://www.unicef.org.uk/wp-content/uploads/2017/09/Our-rights-UNCRC.pdf>
- Policy Makers, Funders, Artists and Arts Organisations: The Lundy Model explained, easy read https://commission.europa.eu/system/files/2022-12/lundy_model_of_participation.pdf
- Policy Makers, Funders, and Arts Organisations: The UNCRC summary https://www.unicef.org.uk/wp-content/uploads/2019/10/UNCRC_summary-1.1.pdf



Original illustrations by Streamline, with modifications by tialt



ALBA | CHRÙTHACHAIL



Scottish Government
Riaghaltas na h-Alba
gov.scot

