

REVIEW OF YOUTH ARTS PROVISION IN THE SOUTH WEST Report

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Disclaimer: all information provided correct at time of publication.

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EXECUTIVE SUMMARY

Context

This report was commissioned in August 2019, by Visual Arts South West (VASW) to examine youth visual arts provision within the membership areas and regions covering Bristol, Cornwall, Devon, Dorset, Gloucestershire, Hampshire, Somerset, Wiltshire and new membership areas (Portsmouth, Southampton and the Isle of Wight) in order to consider the potential for a more strategic, youth arts provision across the South West that develops skills and talent for young people aged 13-25 regardless of their socio-economic background.

Over three months, the review was carried out through online scoping/interrogation of provision within the membership areas, targeted nine telephone interviews/consultations with individuals/organisations (for list of participants see end of summary), a consultation workshop during the VASW Future Proof conference in September (which included young people and member organisations) and discussions with Gold Arts Award candidates associated with the Arts Award Leadership Network led by Artswork.

In addition, a final national strategic review was carried out and included highlighting current best practice presented at the Engage international conference, Unlocking Potential: A Cultural Entitlement for Children and Young People (5-6 November 2019). This is further enhanced and referenced through the Arts Council England Draft 10 Year Strategic Plan 2020-2030. The purpose of the national overview is to provide the report with strategic reference points both in terms of best practice and validate recommendations.

Research Findings Overview

The research draws attention to the fact that youth arts provision is highly varied, targeted at different age ranges, backgrounds and either provided as one-off workshops and projects or longer-term programmes. These longer-term programmes are often embedded within the overall programming of organisations as part of a focus on young people, community development and socially engaged practice. During in-person member telephone consultations, notable longer-term programmes have included those from Creative Youth Network, Rising Arts Agency (Bristol), Take A Part (Plymouth), Young Curators (Tate St. Ives) and Platform graduate programme (Asepx Gallery Portsmouth). An online review of youth arts provision has also highlighted these organisations and programmes.

Similarly, during the youth arts provision workshop hosted at the VASW Future Proof Conference in September, this was also reinforced in terms of areas of best practice. It is important to note however, that the research is limited as an online member survey was not possible. As a result, the 29 arts and cultural organisations and programmes captured within the review are not exhaustive and only provide a snapshot of the VASW membership regions. Despite this, the review captures the diversity of youth arts provision.

Across the region, a review of best practice demonstrates **key success factors to the long-term overview** of these youth arts programmes which includes:

- supporting young people to develop their interests in particular areas of the arts over time
- situating programmes in the heart of communities/places where young people are, not just in arts venues
- specialist support for vulnerable and marginalised young people which embeds youth/community work expertise along with artistic practice
- enabling young people to develop their creative practice led by professional artists with access to artistic media (including studio time)
- funding/commissioning opportunities for young artists
- mentoring with professional artists
- accreditation opportunities (for example, Arts Award)
- development opportunities in socially engaged practice
- career opportunities (careers days/events, internships, apprenticeships, entry level careers within organisations and workshop facilitation/support roles)
- curatorial development and;
- exhibition opportunities for young people both in the community and arts venues
- representation of young people on steering groups

Feedback from organisational members and young people who participated in the consultation workshop during the VASW Future Proof conference reinforced areas of current best practice, key factors of success whilst identifying gaps and potential future of visual arts provision for young people. In summary, feedback showed that future provision could incorporate:

- Intergenerational programmes – that involve parents/carers/siblings/grandparents as part of the process in making of work by young people but also by the way it is showcased/projected to the public.
- A move away from white cube gallery culture, to pop-up street art
- More commissions for young artists that is genuinely inclusive
- Different formats of funding applications that specify what is involved
- More organisations like Rising Arts Agency – Creative Youth Network – having more advice from professionals – ‘a way in’ – signposts to opportunities and people – mentoring.
- More transition opportunities between ‘engagement’ and ‘progression’ whilst having them both as deliverables.
- Consistent and continual platform for transitional for ‘emerging’ to ‘emerged’ at/for all ages.
- Different approaches to work experience/careers, for example: “A Day in the Life” experiences – arts managers, curators, financial/project management, for 14-16 years.
- Town City Council support for young people’s initiatives – peppercorn rents for extended periods, giving them the chance to flourish.
- Young Arts Council (under 25s)
- Demystify “arts speak” – what does it mean? Too many acronyms.
- Collaborative working across organisations to showcase work by children and young people on a National level – to raise aspirations and ambitions.
- Open, accessible and inclusive high street schools for the arts.

‘Other ideas’ identified within the workshop highlighted the need for more holistic and centralized approaches to embedding and supporting youth arts with reference made to

organisations such as Creative Youth Network and Rising Arts Agency. For example comments included: ***expansion of Rising Model for mentoring between senior managers/directors and young people in the sector; Youth led (genuinely) programmes – exhibitions curated and programmed by young people; Someone in each gallery being a mentor for young artists; Provide space in our galleries and venues for young people to meet, make and show work; Allow children and young people to have more ‘takeover’ opportunities in galleries and online social media.***

A Note on Cultural Education Partnerships and Bridge Organisations

Within the VASW geographic areas, there are ten (identified at the time of commission) cultural education partnerships covering the former Arts Council England South West boundaries and five in parts of the South East regions: Bournemouth and Poole, Portsmouth Cultural Education Partnership, Southampton Cultural Education Partnership, Isle of Wight Cultural Education Partnership (Lift the Lid on Island Culture) and Hampshire Cultural Education Partnership.

The VASW area also has two Arts Council England Bridge Organisations, for children young people and the arts: Real Ideas Organisation, RIO (covering the South West) and Artswork (covering the South East within the CEP areas identified). Whilst the report does not review all of the CEPs and Bridge Organisations, it identifies some programmes that may be of note for the development of a strategic youth arts provision for the South West. For example, Lift the Lid on Island Culture, which integrates young people within the programming and commissioning of artists works in areas of the Island. Artswork’s Portsmouth Creative Skills Programme and Artistic Creative Enterprise Programme. The Portsmouth Creative Enterprise Programme supports the creative development of young care leavers through a menu of different artistic sessions which embeds Arts Award and work-placement opportunities. The ACEP programme supports young people to develop their young people’s creative practice as artists and arts leaders. Within the wider scope of future developments for VASW, there are opportunities for further consultation and resourcing with the CEPs and Bridge Organisations drawing on specialist expertise.

Scoping/Review process

Online scoping was conducted via VASW website, Arts Council England, Cultural Learning Alliance, Bridge Organisations and VASW member websites. Programmes identified were re-reviewed by young people to further highlight best practice from young person’s perspectives and include recommendations by individuals that participated in the telephone interview consultation and consultation workshop.

Telephone Interviews/Consultations

Emily Bull – Creative Youth Network (CYN)

Kim Wide - Take A Part

Raj Patel – Arts Council England

Kathy Norris - Exeter Phoenix

Molly Scarborough – Diverse City

Ellis Bevan-Davis EBYA (Diverse City – inclusive theatre company for 16-30)

Rachel Woodhead - Tate St Ives (Children and Young People)

Zoe Li – Somerset Art Works

VASW FUTURE PROOF Conference Workshop (September 2019)

Open Consultation workshop with members and CYN young panel members addressing the following areas using a carousel model:

1. What are the visual arts? 2. What is currently happening in relation to best practice (PRESENT)? 3. Examples of practice in the VASW areas 4. What would the future of youth arts provision look like (FUTURE)? 5. Other ideas? 6. What are the Gaps?

Two young people from the **Youth Arts Award Leadership Network as part of the South East Arts Award Leadership Network managed by Artswork.**

The report includes a current national overview, which includes conference notes from the 5-6 November 2019, Engage international conference Unlocking Potential: a cultural entitlement for children and young people. The report also makes links with the Arts Council England (ACE) new 10 Year Strategy 2020-2030 and strategic areas such as creative people and cultural communities.

Based on the review of current best practice and insight research, the report makes eight key recommendations:

Recommendations

The following recommendations are underpinned by advice that VASW should consider sourcing areas of funding which further supports and future proofs visual youth arts provision by:

1. Developing a Youth VASW Steering Group (of young people that represent each of the regions and diversity) to build on this report and develop a VASW strategic youth arts programme (could be a young VASW?). Need to identify why a focus on the visual arts and not combined or with other art forms.

2. Piloting the creation of VASW Youth Community Hub/s Networks in the target areas of each region – in communities, different places, not just in galleries. This could be achieved in collaboration with the organisations previously identified, to further the support of an aligned, collective offer to develop artist talent and growth across the VASW network. Place is a big issue in the SW so location and place-based relevance of Hubs needs to be considered carefully in terms of what each Hub programme will look like and opportunities for digital reach/networking.

3. VASW Youth Hubs/networks establish and appoint associate artists/arts organisations (including arts organisation NPOs and Libraries) by way of support and part of steering group that genuinely connects young people with opportunities in the visual arts.

4. Scoping into further support and resourcing with some of the Universities within the pilot Hub regions linking in with the civic universities commission and widening

participation initiatives. There is potential for the VASW Hubs/young artists and to collaborate with researchers in their locale. See NCPPE:

<https://www.publicengagement.ac.uk/whats-new/blog/artists-and-researchers-art-successful-collaboration>

5. Scoping into support, resourcing and connecting with CEP's and Bridge Organisations utilizing expertise and sharing practice.

6. Developing Hub youth arts development programmes that learn from best practice and address some the gaps in provision as well as potential future ambitions (see Chapter 7 for full list of sub section recommendations).

7. Availability of direct funding for young people's artistic development similar to a young person's Develop Your Creative Practice Fund (DYCP)

8. Development of programmes that effectively signpost and bridge the gap between those that are unable to/do not want to go to university and/or are about to and those that have graduated.

Conclusion

In conclusion, through this review of youth visual arts provision in the VASW geographic membership areas, the report identifies current best practice, key success factors of youth arts programming and what future programming could look like and incorporate. Aligned with national, strategic priorities and best practice, the recommendations offer a pilot approach for development that is youth-centred, considers place, is collaborative, inclusive and enables all young people to develop their creativity, skills and talents in the visual arts.

1. Introduction

Visual Arts South West (formerly Turning Point South West) is part of the Contemporary Visual Arts National Network (formerly Turning Point Network) initiated by the Arts Council of England. Contemporary Visual Arts Network is a national consortium of artists, arts professionals and arts organisations in England dedicated to working together to find new ways to strengthen the visual arts, and to support the arts more broadly. The purpose of the network is to connect people working in the visual arts with each other, and with professionals in other fields around the world, in order to share information, ideas and resources. We are dedicated to working together to realise a stronger visual arts for the benefit of artists, arts organisations and audiences, present and future.

The overarching aim of VASW is:

To raise the level of critical dialogue and engagement across the region in order to support a dynamic and sustainable visual arts sector, especially within the current economic climate.

Visual Arts South West (VASW) commissioned this report in order to examine and gain a better understanding of youth visual arts provision within the membership areas and regions covering Bristol, Cornwall, Devon, Dorset, Gloucestershire, Hampshire, Somerset, Wiltshire and new membership areas (Portsmouth, Southampton and the Isle of Wight). The purpose of this research was to investigate the potential for a more strategic, youth arts provision across the South West that develops skills and talent for young people aged 13-25 regardless of their socio-economic background.

The research was tasked with the following brief and approaches:

- 1. A desk-based, online and telephone audit of notable cultural projects and/or provision** with VASW members that have taken place across the region for young people, by collecting, organising and cataloguing activity. The process included online analysis of provision, collation of reports and telephone interviews with VASW members.
- 2. Analysis, identification, and summary of best examples** of Youth Arts Provision that has taken place across the VASW membership region, with particular reference to notable visual arts interventions with, by and for CYP.
- 3. Collation, analysis and organisation of new research material** through consultation workshop delivery with members and young people as part of the September 2019, VASW Future Proof Conference in Bristol.
- 4. To make recommendations** in the light of findings for VASW identifying how the most strategic work for youth visual arts provision might be developed.

Every endeavor was made to best reflect current provision and incorporate the perspectives of members.

With thanks to all of the VASW members and those that were able to participate in the consultation workshop and telephone interviews.

2. Directory of best practice youth visual arts provision in the South West

Within this directory, 29 arts and cultural organisations are represented including 2 Bridge Organisations. Whilst this is not an exhaustive list of youth arts/visual arts provision in the South West, the organisations (some of whom are non-visual art form based), are recognised for the support and development of young people through: on-going young creative programmes, artistic development and accredited programmes, career opportunities and work with marginalised, under-represented groups of young people. The inclusion of the following arts organisations, were similarly identified by individuals who took part in the telephone interview consultations and consultation workshop.

Arts and cultural organisations are listed in alphabetical order.

2.1 Arnolfini - Now or Never (Bristol)

<https://www.arnolfini.org.uk/programme/now-or-never>

Now or Never is a creative studio for 13-18 year olds based at Arnolfini. We exist to amplify incredible ideas that challenge the way things are. We work together with artists and producers to create impactful proposals for new ways of living and then we project them into the world. We started working in 2017 and to date have run 70 sessions across Bristol and worked with 350 artists aged under 19 to do some amazing projects.

2.2 Arts Lab - Arts Lab Award for Graduates & Postgraduates (Plymouth)

<https://arts-lab.co.uk/artists/residencies/>

In partnership with Plymouth College of Art, we offer the Arts Lab Award for graduates and postgraduates in the visual arts. This scheme commenced in June 2019, with Georgina Lewis from the Drawing, Painting & Printmaking programme being the first successful recipient. She will be working in the Arts Lab studio every Wednesday and Thursday and, with mentoring from Sara D-L, developing her own series of workshops and events as the year unfolds. Georgie will also be starting the MA in Drawing, Painting & Printmaking at PCA in September.

2.3 Artswork (Bridge Organisation, Southampton)

- **Schools** - working to increase arts and cultural education, in the curriculum. Provide support to teachers working to champion the vital role of the arts in the lives of children and young people through resources and CPD/training

events.

- **Arts and Cultural Sectors** - work with organisations to help increase their engagement with children and young people across the country.
- **Young People** - aged 15-25, support in connecting to arts, culture and heritage opportunities right on their doorstep. Also offer and support Creative Apprenticeships as well as (see best practice example) - **Creativity Plus/Artistic Creative Enterprise Programme**.
- **Youth Justice Settings** - working with youth justice settings, using arts, culture and heritage as a way to engage young people who have become disengaged with traditional schooling and education.
- **Employers** - working with employers in the creative and cultural sector to deliver employability projects and apprenticeships, providing young people with the opportunity to gain practical experience and build their skills and confidence while they learn on the job.
- **Supports Artsmark and Arts Award** through training, development, mentoring and in-house delivery.

Artwork - Work-based Learning

<https://artwork.org.uk/programmes/work-based-learning/>

We deliver creative skills programmes and apprenticeships to provide young people with the opportunity to gain skills, confidence and practical experience in their local arts, culture and heritage organisations.

Through these programmes, we aim to increase access and broaden the horizons of young people whilst diversifying our creative and cultural workforce. We offer young people the chance to attain nationally recognised qualifications as part of their programme, alongside their work experience, equipping them for future employment or further training.

Portsmouth Creative Skills - <https://artwork.org.uk/our-work-with-young-people/portsmouth-creative-skills/>

Portsmouth Creative Skills is a flexible pre-employability programme designed to equip care leavers and looked-after young people in challenging circumstances with life skills, work experience, confidence, passion and a sense of possibility.

Creative Apprenticeships - <https://artwork.org.uk/our-work-with-young-people/creative-apprenticeships/>

Working with creative organisations across the South, we offer apprenticeships to young people with a passion for the arts and culture.

Through an apprenticeship, young people have the opportunity to work, earn and learn at the same time. With the support of our Learning, Skills and Enterprise team, our apprentices develop the knowledge, skillset and hands on experience to thrive in creative organisations, within professional creative teams.

18 month duration

- Apprenticeship wage of at least £109 / week

- Full time job with one day a week of training at Artsworld HQ or at local arts venues.

Creativity Plus - <https://artsworld.org.uk/our-work-with-young-people/creativity-plus/>

The Creativity Plus programme is focused on growing an innovative work-based learning provision in the Southampton area and ensuring it's sustainability. At the heart of Creativity Plus is the [Creative Case for Diversity](#) and ensuring equality of access to entry-level jobs in the creative and cultural industries.

2.4 ASPACE Arts (Southampton)

<http://aspacearts.org.uk/>

Artist Development

<http://aspacearts.org.uk/artist-development>

'a space' arts can offer visual artists living or working in the SO postcode area a range of free support to help develop a sustainable career, including one-to-one meetings, information on funding, exhibition opportunities and networking events.

Funding from Arts Council England has created a new role of Artist Development Officer within the 'a space' team. Alys Scott-Hawkins was recruited in August 2018 and embarked on a consultation with artists to find out what kinds of support would be most useful. As a result, the current programme of activities will focus on:

- Providing information on resources and opportunities, through bookable and drop-in sessions.
- Support for developing funding applications
- Setting up peer-to-peer networks
- Opening up spaces for artists to test out new ideas and exhibit their work

One-to-one meetings

Hour-long one-to-one meetings, to discuss your practice or project, and the support that might benefit you.

Artist Information Bureau

Drop-in information sessions for visual artists at venues across the SO postcode area.

Artist Funding Workshop

An annual day-long event, providing information and advice about funding from a range of speakers representing a number of funders, plus artists who have previously received funding who can share their experiences. Details of future ones will be shared here and on our programme page ahead of any upcoming workshops.

Testing Space

Project space to test out new work or ideas, our large and flexible event space Arch 4 is available to visual artists at no cost, for a period of up to 12 days.

Peer-to-peer networks

We are currently supporting three visual artists to lead peer networks, such as critique groups or technique / practice-specific networks. To see more about these peer groups and find out how to be involved in them see the link below.

Artist Voices

A panel discussion event programmed twice a year, inviting artists, curators and programmers to share their experiences and answer your questions.

Talent Development

An annual bursary scheme for artists, groups and small arts organisations, inviting applicants to propose a six-month project, which will develop creative practice or career.

Artists Resources

'a space' arts have compiled a handy directory of resources for visual artists in the SO postcode area, covering exhibition spaces, studios, arts organisations, and sources of information on artist opportunities.

2.5 Aspex Gallery (Portsmouth)

<https://www.aspex.org.uk>

Participation and Learning

<https://www.aspex.org.uk/about/participation-learning/>

Our participation programme aims to deliver opportunities to engage with art to people from all backgrounds, ages and abilities. It is our firm belief that art is for the many, not the few. That's why many of our participatory events are free. In 2016 the gallery received a Small Capital Grant from Arts Council England, resulting in a new Learning Space with improved resources for workshops and participation. To find out details about our programme, please read below.

Arts Award

Arts Award supports anyone aged up to 25 to grow as artists and arts leaders, inspiring them to connect with and take part in the wider arts world through setting personal challenges in an art form of their choice.

Arts Award offers national qualifications that enable young people to progress into further education and employment. Young people not only gain art form knowledge and understanding but also develop leadership, creativity and communication skills. Aspex is both an Arts Award Centre and Arts Award Supporter. Our Learning team is trained to deliver Discover and Explore, through to Bronze, Silver and Gold.

We offer:

- Free entry to our exhibitions
- Free Family Saturdays drop-in workshops, every Saturday 11am - 1pm
- Free monthly Arts Award Club to meet with an Arts Award Advisor (
- Artist-led School workshops in response to our exhibition programme
- Artist-led Holiday Art Clubs every school holiday
- Volunteering opportunities for 16+

Aspex Gallery also leads on the Platform Artist Graduate scheme. This initiative is led by CVAN South East (Contemporary Visual Arts Network South East) and is a partnership between four galleries: Aspex, MK Gallery in Milton Keynes, Modern Art Oxford and Turner Contemporary in Margate.

Following the exhibition and events programme, an artist from each gallery is nominated for the award, with the winning artist announced in November.

Established in 2012, the award includes a £2,000 bursary and mentoring. The *Platform Graduate Award* forms part of **Aspex's** programme of exhibitions, events and workshops focussed upon the importance of arts education and celebrating emerging creative talent.

2.6 Aspiration Creation Elevation - Sessions and Programmes (Bristol)

<http://www.aspirationcreationelevation.com/commission-us/>

Specialises in personal development through creativity for challenged young people. We provide engaging opportunities that give positive expression, creative skills & empowerment resulting in increased self-esteem & higher aspirations. The staff team are extensively skilled & vastly experienced and are able to design & implement a tailor-made programme to meet the needs of individuals, groups and classes. As an 'Arts Award Centre' & 'Youth Music Quality Framework' practitioner, ACE pride ourselves on being professional & effective. Our 'not-for-profit' status means our focus is on the beneficiaries we work with, not the money we make. Here at ACE; you will get personality, value & a quality service.

ACCREDITED PROGRAMMES

This inspiring programme gives students, who require an alternative route of education, the chance to gain a qualification through exploring & developing musical interests. Participants will gain an accredited qualification, musical skills & personal development. This service can be implemented within your institute or at our music studio.

2.7 Chapel Arts Studios (Andover, Hampshire)

<http://www.chapelartsstudios.co.uk>

Education

<http://www.chapelartsstudios.co.uk/portfolio-type/education/>

As an artist-led organisation, the our Associate Artists have specialisms that include video, drawing, installation, textiles, painting, photography and more. However, perhaps our greatest asset is the ability to creatively adapt to situations, and deliver inventive solutions that challenge and test a participant.

Chapel Arts Studios is an Arts Award Hub, which means we can deliver projects for young people between the ages of 7 and 21 that award nationally, recognised Arts Award qualifications.

Our Education Project Residency (EPR Program) places new graduate artists in schools for up to 6 months, each Education Project is unique and school pupils benefit from fresh and inspiring arts opportunities, tailored to fit them and their school. Our artists have built fires, used potatoes, created film sets, invented archives, formed publishing groups and so on, all whilst stretching the way a person thinks, connects and questions. We have used these methods to raise literacy standards, improve self-esteem, teach maths, history, geography and anything else that come our way.

Since 2009 we have been working with a range of demographics including infant schools, junior schools, secondary schools, colleges, universities, community groups, elders, special needs schools, youth offending teams, young carers, foreign communities as well as the general public. We're qualified and flexible.

It is a categorical misconception of many that creativity resides solely in the art room at school. Challenging a paradigm, learning how to ask questions, and effect a change based upon your conclusion are powerful skills for life, and can be developed through all manners of artist intervention. CAS can arrange or design workshops ranging from one hour to year long projects according to your needs. We have worked on a one-to-one basis and with entire schools; we are also experienced collaborators and enjoy partnering with organisations to deliver creative education.

2.8 Creative Youth Network - Creative Futures (Bristol)

<https://www.creativeyouthnetwork.org.uk/about-creative-futures>

Creative Futures is a project led by Creative Youth Network in partnership with [Rising Arts Agency](#) and [PAPER arts](#). Supported by Arts Council England, Creative Futures looks to identify a way of helping young emerging artists working in all artforms aged 16 to 25, especially those who are experiencing barriers to accessing careers in the arts sector.

Creative Futures provides four artists with the following over six months:

- Studio space

- Professional mentoring
- Work placements / professional experience
- Money to make new work
- Showcase opportunities of new work
- Help in setting yourself up as a freelance practitioner
- Paid opportunity as a freelancer
- Professional business support

Creative Youth Network - Creative Courses -

<https://www.creativeyouthnetwork.org.uk/Pages/Category/creative-courses>

We believe everyone can find their voice through creativity. Our creative courses can help you to realise your own artistic vision, giving you the skills, tools and networks to develop your creativity and turn your passions into professional success.

Courses are **FREE** and take place **every academic term** in our youth clubs across the city. Art forms include:

Printmaking (11-14 year olds)

Street Dance (11-14 year olds)

Music (11-16 year olds)

Animation (11-16 year olds)

Theatre (11-14 year olds)

Film Making (14-18 year olds)

Fashion (14-18 year olds)

2.9 DAISI (Devon and Torbay)

Brings professional artists and creative practitioners to work alongside young people across Devon and Torbay, both in and out of school. They provide information, advice and development opportunities for artists, young people and educators and advocate for the positive impact of arts activities on outcomes for young people. DAISI works in partnership with schools, learning communities, young people, cultural organisations, community groups, businesses and artists to develop arts opportunities and make them happen.

2.10 Diverse City (Dorset)

<https://www.diversecity.org.uk/about-us/>

Is an award-winning organisation committed to equality and diversity in the arts. Diversity is central to our name, our art, and our values. Our mission is to make extraordinary shows that represent the world as it actually is. We want to break barriers and transform performance to change the lives of performers, audiences and communities.

We are an engine of artistic and social change and our dream is a world where all

identities are respected and valued. How do we do this? We create exceptional shows with a diversity of artists. We reveal hidden stories, silenced voices and excluded talents. We make unlikely alliances that increase representation in the arts on and off stage and in the audience. We champion inclusive practice through training & coaching.

Extraordinary Bodies Young Artists is an inclusive theatre company for 16-30s in the Poole, Bournemouth and Dorset area. With us, you can develop your talents and receive training and mentorship from incredible professional artists with expertise in: Theatre, Music, Dance, and Aerial Circus Performance. Together we devise ambitious, challenging work, which we perform across the UK. EBYA exists to support young artists at the start of their careers and bursary placements.

<https://www.diversecity.org.uk/what-we-do/ebya/>

2.11 Exeter Phoenix (Exeter)

Based in the heart of the city centre, Exeter Phoenix is a vibrant, world-class multi-art form venue. Home to several art galleries, a theatre, gig spaces, art studios, dance studios, a cinema, film production resources and more. Each year they host hundreds of events and artistic activity spanning contemporary art, live music, DJs, cinema, theatre, dance, comedy, talks, creative courses, family events and everything in between.

As well as hosting hundreds of events each year, Exeter Phoenix nurtures a thriving arts scene through our Creative Hub, which supports artists, musicians, theatre companies and filmmakers at every stage of their career. Through the Creative Hub, Exeter Phoenix has helped launch the careers of award-winning filmmakers, developed quality work that has gone on to tour nationally, and provided a support network for those looking to embark on creative endeavours for the first time.

Exeter Phoenix support two youth arts groups and find funding every year. They have an offer for 13-16 year olds once a week during term-time in the evening – connected to programme that is independent.

Another group the organisation works with are school leavers with SEN. A really accessible group that involves young carers in partnership with Exeter College.

2.12 Hauser & Wirth - Somerset's Youth Group – (Somerset)

<https://www.hauserwirth.com/stories/14813-youth-group>

Hauser & Wirth Somerset has created a group specifically for young people aged 15 – 19 years old who are interested in learning more about art and architecture, and who wish to meet other people with similar interests. The group is called Arthaus, they meet at the gallery once a month and have the opportunity to meet artists,

gallery team, and specialists in a series of events such as workshops, conversations and talks.

2.13 John Hansard Gallery (Southampton)

- **Schools** – JHG Offers tailored workshops for schools through tours/talks and artist led activities. JHG embeds Arts Award throughout its offer.
- **Families, children and young people** – Space to Create - weekend and school holiday workshops exploring JHG exhibitions.
- **Outreach/Community and Projects** – runs outreach and community projects with children and young people including weekly Arts Award programme with Southampton Youth Offending Service and You Belong Here with BreakOut Youth.
- **JHG is part of the Artsmark Partnership programme.**
- **Careers** – JHG provides career/work experience opportunities including Creative Apprenticeships and excel internships.

JHG & Arts Award

We work closely with socially excluded young people, schools and individuals to deliver the Arts Award in many different ways. This includes supporting students from Inclusion Units to engage with the arts on a weekly basis as they work towards their Bronze Art Award. The Gallery has also provided one-day Bronze Award taster sessions for gifted and talented students, and those involved in the University of Southampton's Widening Participation programme.

Arts Award supports young people who want to deepen their engagement with the arts, build creative and leadership skills, and to achieve a national qualification. Through Arts Award at five levels, children and young people aged 7-25 can explore any art forms including performing arts, visual arts, literature, media and multimedia. The award builds confidence, helps young people to enjoy cultural activities, and prepares them for further education or employment.

Arts Award is managed by Trinity College London in association with Arts Council England, working with 10 regional Bridge organisations. Our Bridge organisation is Artswork, Southampton, who recently awarded £10,000 to John Hansard Gallery to develop a digital engagement programme in conjunction with the Arts Award.

Arts Award Supporter Offer

At the John Hansard Gallery, we believe that contemporary art offers immense scope for learning and can reveal new perspectives on the world, and ourselves. Our education programme embeds core parts of the Arts Award within our work with schools, by providing creative opportunities for young people. In addition, we can further support and enhance your Arts Award work by offering:

- *Discover in a Day* – these one-day workshops can either provide young people with their first introduction to Arts Award and/or enhance their portfolio work on other levels (for e.g., Explore, Bronze and Silver).

- *Explore/Bronze in Day Taster workshops* – kick starting young people’s Explore or Bronze Art Award portfolios by taking part in a practical workshop, which also reviews an exhibition.
- Arts Award Hub days – during the summer holidays JHG runs free Arts Award open days for young people working towards their Arts Award across all levels, to work with JHG Arts Award Advisors and extend their portfolios.

2.14 Knowle West Media Centre (Bristol)

Knowle West Media Centre (KWMC) is an arts centre and charity based in South Bristol – on the Knowle West estate – since 1996. The arts centre supports people to make positive changes in their lives and communities, using technology and the arts to come up with creative solutions to problems and explore new ways of doing things.

<https://kwmc.org.uk/projects/creativehub/>

<https://kwmc.org.uk/projects/category/young-people/>

Creative Hub (Jump Studios)

Taking place every Wednesday during term time from 5-7pm, the Hub offers opportunities to get involved in a wide range of creative practices, including

- . Animation
- . Gaming
- . Music
- . Illustration
- . Technology (coding, robotics, virtual reality)

For 10 - 16 year olds. During term time on Wednesday Evenings 5pm - 7pm

Content Creators - <https://kwmc.org.uk/projects/content-creators/>

An exciting new programme for 15 – 21 year olds who are interested in storytelling and online media.

2.15 Newlyn Art Gallery

<https://newlynartgallery.co.uk/>

Palace of Culture

<https://newlynartgallery.co.uk/activities/palace-of-culture-2/>

Designed and programmed in collaboration with pupils from Newlyn School, Newlyn Art Gallery will be transformed into a Palace of Culture, an establishment of recreational activity inspired by Eastern European clubhouses for workers. Hosted by a different artist/cultural secretary each week, the Palace will be an inspirational

setting for three weeks of intense, art-based activity, with workshops, performance and other stimulating pursuits focusing on particular art skills.

Pupils from Newlyn School began their collaboration with us by selecting a colour for the Palace, informing the palette of a fourth artist commissioned to transform the gallery space. The children then selected ten works from the Arts Council Collection to be a key visual element of the Palace. Until the Palace opens its doors, the works are on display at Newlyn School and will return there when the Palace closes. Nine of the works chosen from the Arts Council Collection are at Newlyn School. See our blog for more details.

2.16 Quay Arts (Isle of Wight)

<http://www.quayarts.org>

Everyone has something to learn from a visit to Quay Arts

<http://www.quayarts.org/take-part/schools-colleges/>

Quay Arts is an educational resource that provides a unique opportunity for groups to learn in a stimulating gallery environment. We welcome visits from schools, colleges, community groups and other organisations, and can provide tours and artist-led workshops related to our current exhibitions.

Young quay for sixth formers

Our Young Quay project is pitched to those interested in pursuing further or higher education leading to a career in the arts. Practical studio-based sessions are combined with hands on introduction to the curatorial process and occasional field trips. If you like the sound of Young Quay and would like to apply, email us today for further details.

Show your working in our schools' gallery

Schools can apply to work with an artist, at the Centre or in school, to co-create an exhibition 'in response' to work displayed in the Learning Curve Gallery. Costs vary depending on the level of artist input and length of exhibition (gallery hire). To find out more please email info@quayarts.org

Find out how to win arts awards

Quay Arts is a registered as an Arts Award Centre. All our Gallery Educators are qualified Arts Award Advisors. If you are interested in an Arts Award and would like to know more, please contact us by email.

2.17 Real Ideas Organisation (RIO) Bridge Organisation (Plymouth)

<https://realideas.org/current-work/>

Provides both development services and social enterprise opportunities across the South West region. Development work includes supporting schools to improve and

innovate, helping young people to change spaces, services and communities, and finding solutions for unemployed people, NEETs and the most disadvantaged. RIO delivers Creative Partnerships in the Forest of Dean, Bristol, Cornwall and Plymouth.

Current youth projects include Enrich: advocating for parks through creative interventions with young people.

2.18 Rising Arts Agency (Bristol)

<https://rising.org.uk/>

Rising Arts Agency is committed to supporting young people's creativity and talent development. This is programmed in the following ways:

For Young Creatives

<https://rising.org.uk/young-creatives/>

I WANT AN AGENT

For young creatives who are ready to make a career in the arts, and want to join a community of like minded people. For young creatives ready to build their profile, looking to launch a creative enterprise. Rising Arts Agency represents young people for commissions and freelance work.

I WANT SUPPORT

For young people who are just starting out, or want to take your creative practice to the next level amongst a supportive network of peers.

I WANT TO BE INVOLVED

For young people who want to get a feel for what Rising Arts Agency is all about and see what's on.

2.19 Solent Showcase (Southampton)

Supported by Southampton Solent University, Solent Showcase supports the creative development of young people in the following ways:

- **Schools** – provides tailored workshops and visits for schools exploring the exhibitions programme.
- **Community Outreach and Socially Engaged practice with families, communities, children and young people.**
- **Delivers Arts Award – Discover and Explore**
- **Projects include - Discovering Guildhall Square** – family arts day project that embedded Discover Arts Award in partnership with Southampton City Art Gallery, Southampton Central Library and John Hansard Gallery – funded by Artswork, as part of the Arts Award, libraries and museums investment programme. Has been nominated for a TES Community Award.

- and Young People working group.

2.20 Somerset Art Works (Somerset)

<https://somerstartworks.org.uk/about-us/>

Supporting artistic development, Somerset Art Works is currently working with young people in Pupil Referral Units in Taunton; Young ProspectUs is a SAW engagement project for young people in Pupil Referral Units (PRUs) in Taunton. The aim is for students to experience the value of arts and education, with a focus on transition and developing informal access to training and skills.

Our aims are that young people will have the opportunity to:

- build their skills and confidence enhancing their employability
- have their say on matters that affect their lives
- develop making skills and explore how to use them
- be signposted from the programme on to other local opportunities.
- potential legacy to their contact with the College

A Somerset Art Works (SAW) engagement project funded by Arts Council England. Workshops supported by InspirED Somerset. With thanks to Bridgwater and Taunton College.

<https://somerstartworks.org.uk/what-we-do/projects/current-projects/>

2.21 Southampton City Council – Arts & Heritage (Southampton)

- **Schools** – across their venues: Sea City Museum, Southampton City Art Gallery (SCAG) and Tudor House Museum, which links in with the curriculum as well as focus study areas. They also host the Hampshire Primary and Secondary School conference. Also been going in to schools for their Art Weeks.
- SCAG – Have weekend art clubs. **The Young ones for 7-12** year olds programmed once a month.
- **Under 5's – Mini Monets and Little Lowry's** (a new drop-in workshop for under 5's).
- SCC – Have run **work experience – volunteering for young people**, which include university placements.
- In the past, there have been projects like this in partnership with Fairbridge
- Solent.
- SCAG – Discover in a Day projects as part of ArtSouth.
- Make Your Mark for 12-15 yrs. programmed during the schools holidays over 3 days, which has a career carousel in partnership with Southampton City College.
- Artist Rooms – Warhol is NEET programme for young people.

- Cultural Olympiad events.
- Worked in partnership with SON Orchestra – working with Great Oaks School (SEND).
- **Please do Touch Trail for under 5's** in the Gallery.
- Programmes as part of the Flagship Galleries Network.

2.22 Spike Island (Bristol)

<https://www.spikeisland.org.uk>

Creative Workforce for the Future (DIGITAL COMMUNICATIONS PLACEMENTS AT SPIKE ISLAND)

<https://www.spikeisland.org.uk/programme/projects-and-residencies/creative-workforce-for-the-future/>

Creative Workforce for the Future is a new programme by the West of England Combined Authority (WECA) and the European Social Fund (ESF). It will enable talented young people to gain the experience required to sustain creative careers in sectors such as film, broadcast, digital production, animation and post-production.

Spike Island is working with The Guild (Coworking Bath), Knowle West Media Centre, Watershed, CYN The Station, Bristol City Council and UWE Bristol to support creatives and businesses across the West of England to develop both industry employment practices embracing inclusion and diversity as an asset, and nurture young talent from certain under-represented groups to gain the experience required to sustain a creative career. Creative Workforce for the future is funded by the West of England Combined Authority (WECA) and the European Social Fund (ESF) and is being delivered as part of the B+B Creative R+D programme.

Join the team at Spike Island, an international contemporary arts centre, to work with us on creating all things digital: from online content creation for our website and social media, to improving digital accessibility for our diverse audiences. You'll be working within Spike Island's busy communications team, alongside curators and producers, and within a dynamic community of artists and creative businesses.

Two placement roles have been created at Spike Island as part of the Creative Workforce for the Future placement scheme, which aims to enable talented young people to gain the experience required to sustain creative careers.

The first 5 months of this paid development placement is based here at Spike Island, followed by two 3-month paid placements in other companies. During this period your mentoring and support will continue.

Spike Print Studio - Young Person Technician Scheme (Bristol)

<https://www.spikeprintstudio.org/community/young-person-technician-scheme/>

Our first young person technician joined us October for 2 months work experience and enjoyed it so much we offered him a role for 10 months. This enabled us to design a 3 month young person technician position which we will offer to community organisations and establishments from September 2018. We focus on young people who would not normally access these opportunities.

2.23 Take A Part (Plymouth)

<http://www.effordtakeapart.org.uk/about/>

Based in Plymouth we work in areas of socio-economic deprivation and regeneration that don't usually engage in the arts. Our long-term, embedded process starts with listening and supporting communities to set agendas for projects that reflect and address community need and diversity. There is a great interest in our work because our genuine processes with communities leads us to co-commissioning exceptional national and international artists in those communities.

We embed contemporary arts practice in the process of regeneration and paramount to the process is the fact that the process of creating the work itself is as important as what is created. Our purpose is to engage, educate and inform new audiences in contemporary arts while developing policy and setting agendas for neighborhood regeneration initiatives in Plymouth. Take A Part's work contributes directly to the social infrastructure of the city.

Young Creatives is Take A Part's training programme for Young People. Working with artist and educationalist Rachel Dobbs, groups of 15-20 year olds gain training on how to commission and produce their own digital project about their local community. The process encourages young people to apply for additional funding for projects to support their community beyond the lifespan of the process, which generally lasts about 6 months.

2.24 Tate St Ives (St. Ives)

<https://www.tate.org.uk/visit/tate-st-ives>

Tate collective producers: Saturday sessions

<https://www.tate.org.uk/whats-on/tate-st-ives/workshop/tate-collective-producers-saturday-sessions>

A series of workshops for 15–25-year olds taking young people behind the scenes at the Tate St Ives gallery. This is a chance for young people to get hands-on and practical behind the scenes at Tate St Ives. Young people design activities and events and then run them as part of our U Studio Festival.

About Tate Collective Producers

The Tate Collective Producers Team are the young people's group at Tate St Ives, who meet up regularly to work alongside artists, create art, devise workshops, social events and exhibitions at the gallery as part of Tate Collective. Free for under 18s, Members & Locals' Pass holders

U Studio

Naum Gabo

<https://www.tate.org.uk/whats-on/tate-st-ives/festival/u-studio>

A festival of art and artists taking over Tate St Ives. Drop-in. Hang out. Make art at our festival, curated by the Tate Collective Producers at Tate St Ives and inspired by the Naum Gabo exhibition. Get involved in workshops and enjoy talks, films, and performances then relax with sounds from our in house DJ. Full programme to be confirmed early 2020.

St Ives School GCSE Art and Design Exhibition

<https://www.tate.org.uk/whats-on/tate-st-ives/exhibition/st-ives-school-gcse-art-and-design-exhibition>

Celebrate the talent of our local students in this inspiring exhibition of GCSE Art and Design coursework. This Art and Design Exhibition showcases a range of pieces that Year 11 students from St Ives School have created as part of their GCSE coursework. The work exhibited has been created by students studying Fine Art, Textiles, Photography and Graphics and uses a wide range of media and techniques.

2.25 The Edge Andrew Brownsword Gallery - Work Experience and Placements (Bath)

<https://www.edgearts.org/work-experience-placements/>

For ages 14 and up.

Participants spend time across a number of different areas including; exhibitions, community and learning, marketing and press, and administration and operations. Typical experiences include; updating databases, archiving, researching for upcoming exhibitions, shadowing team members, attending production and programming meetings, supporting and assisting tours and workshops, mail outs, minute taking, project documentation and assisting with gallery exhibition planning and installation.

2.26 University of Southampton, Arts and Culture (Southampton)

- **Arts Ambassadors Scheme and Excel Internship Placements**, led by Arts and Culture at University of Southampton to provide students from across disciplines, opportunities to gain direct work experience and support cultural initiatives within the city.

- **Specialist art courses at Winchester School of Art**, which is a registered Arts Award Centre, working with schools, NCS and the Saturday Art Club.
- **PERU (Public Engagement with Research Unit)** – supports the STEM/STEAM agenda and provides research-funding support for arts and cultural organisations developing/delivering work in the area.
- **Widening Participation programmes** and part of the Southern Universities Network (SUN).

2.27 Watershed - Work with young people - Rife – (Bristol)

<https://www.watershed.co.uk/projects/rife>

All the content on Rife is made and curated by people under 25. The direction of travel for the platform is decided by young people. If we are to take seriously these voices, and give them opportunity to grow and feel confidence and feel like their opinions are valued, then they need space, mentoring, time and money.

We develop young people’s digital skills, voice, confidence, experience and networks so they go into the creative sector and thrive. We want young people’s voices and creativity to be setting the agenda in the sector, driving it forward so it continues to innovate and inspire.

2.28 WAVE Arts (Dorset)

<https://waveartseducation.org.uk/>

Is an Arts Education Agency which provides a source for inspiration and creativity between the arts and education communities in Bournemouth and Poole. They work with teachers, governors, artists, practitioners, Local Authority staff, and arts and cultural staff to make a distinctive contribution to the enjoyment, confidence, skills and emotional well being of children and young people. WAVE's programme of work includes advocacy, information and advice, project development, training and brokerage.

2.29 Wiltshire Creative - JMK Directors (Wiltshire)

Wiltshire Creative / JMK Trust Emerging Directors Programme

Wiltshire creative and the JMK Trust are inviting local directors and theatre-makers interested in directing theatre to join their free ongoing talent development scheme, based at the two theatres. The aim is to:

- Create a hub for directors interested in making theatre.

- Provide access to exclusive workshop, training and development opportunities for emerging directors and makers.
- Create a chance for directors and makers to meet regularly, to network and to share ideas both regionally and nationally.
- The opportunity to apply for a Leverhulme Arts Scholarship, securing the chance to work as an assistant director on a professional production.

Emily Souter Johnson leads the scheme at the Wiltshire Creative, working with JMK Regional Director Practitioner Nik Partridge to create a series of workshops, gatherings and events for theatre directors in the region throughout the year.

2.30 Overview

The 28 arts and cultural organisations represented in this review work directly with young people through informal learning pathways and schools, colleges and HEI providers offering tailored as well as structured activities. A large proportion of the organisations have previously and/or currently supported work experience, internships, Creative Apprenticeships,

A wide range of arts and cultural organisations are working across a variety of different art forms are **recognised for their experience and expertise in working with diverse groups with special characteristics** including:

BAME young people,
 Young Carers,
 Disadvantaged/excluded young men,
 LGBTQ+ young people,
 Youth Offending Services,
 Looked After young people,
 Young people not in employment, training or education,
 Care Leavers,
 Children and young people experiencing mental illness,
 SEND, PRU's and school inclusion units.

3. Future Proofing – Consultation Workshop

In addition to online desk based research, VASW stakeholders/members and young people from Creative Youth Network were invited to take part in a futuring youth visual arts provision workshop during the VASW Future Proof Conference at Arnolfini on the 20th September. The workshop sought to consider how VASW can activate, nurture, develop and hone the creative talent potential in young people?

Using a carousel model, participants were asked to respond to the following sub-questions:

1). What are the visual arts?

- 2). **PRESENT (what is currently happening in the region in terms of best practice)**
- 3). **VASW Areas (mapping provision)**
- 4). **Future (what could a future visual arts provision for young people look like)?**
- 5). **Other Ideas**
- 6) **Gaps in provision**

Responses to these questions were varied and reflected the diversity in approach across the region:

3.1 What are the visual arts?

Opportunity for diverse voices to be heard, expression of opinion, thinking out loud, verbal and non-verbal way of communication, method of thinking through current issues. A two-way mirror to the world, opportunity to express ideas as a community as well as individually, opportunity for different disciplines, i.e. science and art to express and enhance the other.

This question was asked in order to ascertain what it is about the visual arts that inspires creative practice and why there is a need to strengthen visual arts provision for young people. Feedback from participants highlights that: The visual arts are interdisciplinary and complimentary, crossing over different subjects including the sciences. It enables young people to express themselves, offering different perspectives on contemporary life; Are a way in which young people can reflect on current issues and are diverse and can reflect diverse voices

3.2 PRESENT (Current best practice)

***John Hansard Gallery** education programme; **Arts Council England (ACE)** Goal 5 & importance of developing new talent; After school art club; Buddy mentoring with local artists; Education and participation programmes being used tokenistically by organisations; Instagram/you tube/twitter; VASW commission to mop programmes for children and young people in the South West; The want to diversify; **Newlyn Art Gallery and The Exchange**, Cornwall; Give young people a place at the table – Civil Societies Futures Survey; Noticed there were no young people – challenged the researchers – got their voices heard. Change of who was invited to future surveys; Youth leadership initiatives – **Rising Arts Agency**; Make sure young people have a presence at residency programmes – always reserve a number of places for them. **Tate St. Ives** – Creative Careers Event; Put them in main gallery exhibition programme with drawing a presence – Palace of Culture; Mentoring; Arts being cut from education; **Creative Youth Network (CYN)** Bristol – Creative Futures Scheme; **Rising Arts Agency Bristol** – mentoring; Instagram – online portfolios for young people; CYN Alumni programme for emerging artists, including space,*

*mentoring, commissions and networking; Rising Arts Agency crit chat events and cultural leadership programme; Some arts organisations have 'youth centred' programmes; Cultural champions in schools; Arts education partnerships (CEPs?); Age-related funding for children and young people; Blogging? Social media, sharing and promotion; Festivals – open for all ages; Creative Curriculum partnership; **Arts University Bournemouth** – self generated schemes amongst students, independent of courses; Spark Festival (young producers scheme at **Tobacco Factory, Bristol**).*

Whilst there was a limited geographic representation amongst those that participated in the consultation workshop, identified current best practice in youth visual arts provision was similarly highlighted in individual consultation telephone discussions. Most notably, Creative Youth Network and Rising Arts Agency were regarded as best practice example because of their core programming focus on the creative development young people. Both organisations were also noted for taking a youth-led approach that subsequently supports young people's leadership and careers in the visual arts.

3.3 VASW Areas (Mapping Provision)

Southampton: John Hansard Gallery, Youth Offending Service weekly Arts Award programme – young person led projects at Tate Exchange
Creative Network South – Creative Growth Southampton
Hampshire: Children and Young People's Commission from ACE, Inspire:Create:Exchange (ICE) Project, Hampshire Cultural Trust
Bristol: Paper Arts, Rising Arts Agency, Bristol Old Vic – Made in Bristol, Rife, Creative Youth Network, Room 13
Devon: DAISI Exeter
Dorset: BEAF (Bournemouth Creates Accessibility)
VASW: Potential new steering group members, today and the conversation
Somerset: Somerset Film
Cornwall: Giving young people a platform: NIAGEX: Drawing a presence, Palace of Culture, both opportunities for young people to programme, curate, exhibit as part of their main gallery programme.
KEAP
Plymouth: Platform mentoring scheme, Visual Arts Plymouth weekender.

Isle of Wight: Bestival, Young Quay (at Quay Arts), Mike Howley Trust for young people age 18-30 years, Brave Island for 16-25 year olds (Ventnor Exchange)

Portsmouth: CVANSE – Aspex, Platform graduate shows & alumni network

NB: Due to the variation of workshop participants no comments were made for on the Gloucester and Wiltshire areas.

Feedback demonstrates the breadth and depth of youth visual arts provision in the SW including newer membership areas such as arts organisations in Southampton, Portsmouth, Hampshire and the Isle of Wight. The programmes and organisations highlighted reflect the diversity of provision in terms of approach, age ranges, socio-economic contexts and creative/career development opportunities for young people from 11-25.

3.4. Future (what could a future visual arts provision for young people look like)?

Intergenerational – involving parents/carers/siblings/grandparents, as part of the process in making of work by young people but also by the way it is showcased/projected to the public.

Move away from white cube gallery culture, to pop-up street art.

More commissions for young artists that is genuinely inclusive

Different formats of applications to be involved.

Find out what they do/what works

More organisations like Rising Arts Agency – Creative Youth Network – having more advice from professionals – ‘a way in’ – signposts to opportunities and people – mentoring.

More transition between ‘engagement’ and ‘progression’ whilst having them both deliverables.

Consistent and continual platform for transitional for ‘emerging’ to ‘emerged’ at/for all ages.

“A Day in the Life” experiences – arts managers, curators, financial/project management, for 14-16 years.

Town City Council support for young people’s initiatives – peppercorn rents for extended periods, giving them the chance to flourish.

Young Arts Council (under 25s)

Demystify “arts speak” – what does it mean? Too many acronyms.

Transparency in what applications actually want.

Collaborative working across organisations to showcase work by children and young people on a National level – to raise aspirations and ambitions.

Comments on the future of youth visual arts provision ranged from: the spaces in which young people access and engage with the visual arts taking it into the community/places in which young people frequent/feel comfortable (away from the Gallery/white cube); access to funding and commissioning opportunities; demystifying the arts and language around the arts; the potential for a youth arts council; signposting, mentoring, progression and careers. Feedback shows that the future of youth arts provision needs to consider the spectrum of development opportunities for young people across age ranges and levels of creative practice, which includes leadership and governance.

3.5 Other Ideas

Don't assume what young people need – ask them! But also be prepared for the fact that they may not know because the arts sector is so elitist and closed and alienating.

Young people to be board members for all National Portfolio Organisations

Expansion of Rising [Arts] Model for mentoring between senior managers/directors and young people in the sector.

Open, accessible and inclusive high street schools for the arts.

Youth led (genuinely) programmes – exhibitions curated and programmed by young people.

Someone in each gallery being a mentor for young artists

Provide space in our galleries and venues for young people to meet, make and show work.

Allow children and young people to have more ‘takeover’ opportunities in galleries and online social media.

Young people accessing visual arts spaces seemed to be a key factor for participants. Whether that involved the programming of more takeover events, using those spaces in which to network, meet, make and exhibit work or working with arts professionals through mentoring or career guidance. Whilst there was recognition that provision should be better programmed within the community, access to visual arts spaces/organisations were still considered as important in breaking the barriers between the young people being creative in communities and arts organisations being more inclusive and therefore considered as a part of that community.

3.6 Gaps

Looking at access in everything you do.

If people don't apply, ask them why?

*Different application methods – different route, ways in – qualification asked for?
Necessary?*

Entry-level jobs in the arts

Jobs that are beyond entry level still being very low paid.

Access to arts organisations and the visual arts (programming and governance) and career opportunities across different career stages was considered as potential gaps in provision. Again, inclusivity was considered important, both in the way young people participate, engage and progress in the arts having opportunities to gain entry-level jobs as well as more senior positions from management to directorship.

From the best practice case directory highlighted, it is evident that there are a number of strengths that VASW the draw upon and utilize in the development and delivery of a youth arts provision for the SW.

4. Telephone Interview Consultation

In total, nine arts and cultural professionals were consulted representing perspectives from Arts Council England and organisations whose primary art forms are the visual arts, theatre and community and youth arts.

Some of these contacts and interviews came about via recommendation by participants as examples of best practice. Interviews were carried out using a semi-structured approach, focusing on **examples of best practice** (both within their

organisations as well as externally), **relevant issues pertaining to youth arts provision** more widely and **gaps/possibilities for the future**.

The following notes highlight key points aligned to the three areas in question. Please note that participants have been anonymised and the comments represented are summaries.

4.1 Respondent 1 (R1)

1. Summary examples of best practice of youth arts in the SW.

Creative Youth Network (CYN), Creative Gloucester (signed up children's manifesto for the arts, Cinderford Arts, Chapel Arts Studios, Rising Arts, Take a Part, Youth Performance Partnerships – one in Plymouth) and Exeter Central Library. Barnstable – library/museum initiatives. CYN model of practice working within the community rather than being venue based.

2. Issues

- It is about weaving a web of the offer. Where are the places/young people that you want to work with?
- Galleries perceived as being not particularly welcoming. Is it about the art form or helping young people develop creatively?
- Weakness of visual arts comes from itself and the need to ask young people about what they would like and it being cross art form. Silo – needs to be wider offer and young people develop their creativity?
- Talent development in the region. Many roots to getting involved in the arts and being professional practice. Risk could be that it's just about visual arts. Develop artistically and develop as an artist.
- Should be about cultural relevance. Where young people are doing things – in the community – wherever young people are,
- Progression routes for young people becoming artists, as this would be the case within usual academic routes.
- Question: is the arts sector just about visual arts? How does it best communicate that?
- Need to consider where are young people at with their making and being able to support them across the levels of development.
- Inclusion of Bridge's (Artswork and RIO) and CEPs? (Somerset, Dorset, Plymouth, Bristol, Hampshire, Southampton, and Portsmouth). Artswork – pre-apprenticeship ready. Works across art forms and know the schools. RIO – understand young people taking the lead, and work with young people that need it the most.

- Consider the role of Artsmark Schools – Appledore for e.g. – are a starting point. SW most of CEPs not so formalised and Hampshire. Focusing on Exclusion – about the most excluded. Engage with it, chances are they will be taking part.
- Arts Award – does offer something that young people can do to develop their creativity? Meaningful and must be progression for young people? Why would it be a helpful tool? Relating the curriculum to the Arts. What does it offer a school, young people? This needs to be developed further.

3. Gaps

- Need to consider rural communities and primary schools on free school meals.
- Question: Who is it for? How can provision support children and families. What about those young people at risk of exclusion and/or need it the most?
- Consistent progression routes for young people becoming artists as this would be the case within usual academic routes/contexts.
- Both Bridge organisations doing things in the different regions. Are there resources on the ground that VASW can develop and take that forward?
- Arts Award – does offer something that young people can do to develop their creativity. Meaningful and must be progression for young people? Why would it be a helpful tool? Relating the curriculum to the Arts. What does it offer a school, young people? This needs to be developed further.

4.2 Respondent 2 (R2)

1. Summary examples of best practice of youth arts in the SW.

Examples of best practice include Spacex (which had youth arts groups) and Exeter Phoenix. Exeter Phoenix – don't have an education or learning programme – every activity is integrated and engagement at the core. Exeter phoenix has two youth arts groups, which needs funding every year. The focus is on young people that have significant barriers to accessing arts.

Focus on 13-25 year olds: FreeFall (13-16) group been running for over 10 years but have to find funding and FreeFall Plus (16-25). Exeter Phoenix supports young people to do Arts Award if they want to do it – links with home Education young people.

The offer for 13-16 year olds is programmed once a week during term-time in the evening – connected to the programme that is independent. Another group - school leavers with SEN also involves young carers at Exeter College. It is about children and young people accessing the world digitally – cultural relevance of what they access. In addition, they host activity for children and mothers that make.

Exeter Phoenix is currently making links between the groups and a project with Bristol creative youth network (Emily Bull) with an open callout for young artists aged 16-25.

2. Issues

- Attracting young artists facing significant barriers accessing the arts.
- Support for young people across different age ranges is really important. Amongst 13-16 year olds there is a lack of experience and provision in formal education.
- Reaching out to Arty kids that don't fit in with mainstream learning and young people travelling distances (isolation) – reaching out to young people in their areas.
- Barriers around arts organisational capacity and funding (hence the need to find funding every year). The need to embed this within core costs.

3. Gaps

- Would like to have a group of young artists and support them.
- Creative Hub: creating opportunities for artists that come together across disciplines and include young people in that – networks and organisations being open and supportive – access to equipment and media.
- Older groups at risk of social isolation
- Links with regional Bridge Organisation.

4.3 Responded 3 (R3)

1. Summary examples of best practice of youth arts in the SW.

Take A Part has two key projects:

Young Creatives, is an asset based community approach with budget and create a digital map. Employ an artist for this – action based approach to commissioning art. Build in dream scheme funding for young people (with vouchers etc.). About to do 4th iteration of this. Crazy Glue – vulnerable families (single parent household) – link to arts centre and be the friend and help them explore arts. After a year get funding and commission arts in their area.

Take A Part is currently in the development stage of prime skate part in Plymouth – connective skating culture in Plymouth. Jointly raise money. They also co-commission and co-create work. As a result, the organisation is often requested to carry out consultancy in this area. Take A Part is also involved in the We Create – Creative People and Places programme.

2. Issues

- Arts organisations devolving power.
- Being able to work with small/modest budgets for commissioning.
- Skills development and ambition that community centres and youth centres support this.
- The need to working within communities where people feel comfortable.

3. Gaps

- Disconnect with regional Bridge Organisation.
- Addressing place-making more widely.

4.4 Responded 4 (R4)

1. Summary examples of best practice of youth arts in the SW.

Dorset: Diverse City – inclusive organisation disabled artist extraordinary bodies young artists. Activate remix (older) and pre-mix (younger), which develops young people's circus skills and dance etc. Young producers – produce own festival and write a festival report. Young people are supported to fundraise and project manage over a seven-month programme. They have completed Freedom of Truth – EU youth residencies about social change. Other best practice examples include: Bournemouth - Born academy which programmes after school clubs and B-Side based in Portland has a programme for emerging photographers once every other year. Wave Arts in Bournemouth and Poole have a Cultural Hub, which includes young people's hub meetings.

2. Issues

- Provision is disparate and not well documented.
- There is a sense of elitism in Dorset.
- Transport is problematic.

3. Gaps

- Not much visual art support for young people
- Need for more mentoring schemes
- Young people being represented on steering groups

4.5 Respondent 5 (R5)

1. Summary examples of best practice of youth arts in the SW

EBYA (work with Diverse City – inclusive theatre company for 16-30) is based in Poole and a new NPO. Young people are represented on the company board. A performing arts and professional company ExtraOrdinaryBodies is a disabled national company that goes to into places and creates a community company as part of the National theatre. They also take young people to other areas across the UK. The company offers bursaries and low cost training programmes with residencies. Schools programmes are available for young people that don't normally access the arts. Other best practice examples include Wave Arts in Bournemouth (see R3).

2. Issues

- Signposting young people to further develop skills.
- Supporting young people over 25.

3. Gaps

- Integration of disabled and non-disabled young people in youth arts provision programmes.
- Work with ages 16-30 (at present, most focus on ages up to 25).
- Skills development – there are huge gaps in the county.
- Arts Award and CAT scheme – training alongside national programmes.
- Need to be more joined up in the county, progression routes for at young people aged 7.
- Talent spotting and signposting young people- perhaps a youth arts network.

4.6 Responded 6 (R6)

1. Summary examples of best practice of youth arts in the SW

Creative Youth Network works with 11-25 year olds and bridge youth services and the arts supported by Creative youth workers (artists). Last year over 5,000 young people came from disadvantaged backgrounds. They have targeted strands/areas of work:

11-19: Nine courses – developing talent, scheduled over term-time, two hours a week. Young people work on a brief experiencing multi-art forms including visual arts. Arts Award is offered as part of the programme. Young people from this strand, take part/refer on to the Futures programme.

Futures – Emerging Young Artists programme for care leavers, NEET young people for example. There is a programme of master classes with commissioned 6-week residencies with artist mentors and alumni.

Alternative Learning – at risk of disengaging – methodology of using the arts which has a creative careers programme. Young people also go on to the futures programme.

CYN supports new work via an in-house production company that produces large-scale productions. CYN challenges and supports young people. They have a rolling programme of exhibitions. Arts Award is embedded in the programmes, which really helps with demographic. Young people become casual workshop assistants and as workshop delivery artists. YP sit on the board and jobs are promoted to alumni. Young people are also supported to write applications for funding. CYN supports the creative journey of young people. Upcoming developmental areas include legacy support for young people and have partnerships with Hauser and Wirth and the establishment of a creative enterprise hub.

2. Issues

- Transport and geography of the SW region.
- Barriers between young people and the arts sector.
- Accessible approaches to applying for funding.

3. Gaps

- Consistency in youth arts provision across age ranges.
- Provision for those not in formal learning from school to university.

4.7 Respondent 7 (R7)

1. Summary examples of best practice of youth arts in the SW

Somerset Art Works are working with young people in Pupil Referral Units in Taunton. Young ProspectUs is a SAW engagement project for young people in Pupil Referral Units (PRUs) in Taunton. The aim is for students to experience the value of arts and education, with a focus on transition and developing informal access to training and skills. **Our aims are that young people will have the opportunity to:**

- build their skills and confidence enhancing their employability
- have their say on matters that affect their lives
- develop making skills and explore how to use them
- be signposted from the programme on to other local opportunities.
- potential legacy to their contact with the College

Their work with Pupil Referral Units, involves first year students through the university with the Fine Art course and A Level students, bringing together art and design and sociology. The work tours to different places in Taunton's led by students to lead and decide where the work is shown.

Taunton Youth Republic is created and delivered by young people with artist Thomas Goddard, a collaborative project designed to support discussion, empathy and understanding between the people of Taunton through the history and current day realities of social justice and equity.

Somerset Art Works are recruiting young trustee on a part time basis. They also support young persons artistic commission/placement for those under 25 through a creative pathway and work with young people through a schools programme. The number of commissions involved with schools and linked with artists and what they want to do in terms of co-production that is socially engaged / social justice related.

Somerset Art Works want to establish a youth arts ambassador – young artists network in Taunton.

2. Issues

- Not enough support in relation to materials and time. There is still need for this in terms of resourcing and support/obligations for organisations. Support for graduates – bursaries etc. Quality of mentoring from venue very important.
- Understanding what training is needed for organisations in terms of quality standards. Need: mentoring training for organisations.

3. Gaps

- Young people need networking with peers – peer support essential along with collective ways of working.
- More about what young people want as a step forward – progression in longer term – development plan – short-term, medium-term, longer-term development. Sustain creative practice in different areas.
- Region-wide thinking is essential so that there is a collective approach in youth arts provision.

4.8 Respondent 8 (R8)

1. Summary examples of best practice of youth arts in the SW

Rising Arts Agency is led by young creative thinkers at all levels including governance/senior management, (for example, the Rising Arts Director is only in post 5 years then will be co-directed by young people). Overview of programme for young people:

Ages: 16-30

Everything co-created by young people. The organisation responds directly to young people's needs and asks which includes mentoring and networking. They programme critics with guest speakers and support young creative in applying for funding, skills development. Led by 2 of the team there is fortnightly mentoring. They act as broker/agent for young artist, and work around leadership including board representation. Rising Arts Agency has undertaken research projects such as the Future of Libraries with Junction 3.

Rising Arts Agency was awarded the Transforming Leadership Fund working with ten young people per year to share learning with other young people. It incorporates action learning sets and reverse mentoring. It address key issues that concern young people and establishes a community of young creatives. There is a focus on activism – untold stories of young people in Bristol.

2. Issues

- Who most needs our support, particularly BAME young people?
- Understanding what the main concerns/interests for young people in youth arts provision.
- Shift focus of provision for 18-30-year olds.

3. Gaps

- Currently, most programmes are being done to young people rather than co-creation.
- Opportunities for young people to co-write large bids.
- More time spent on outreach work to find out needs of young people addressing needs.
- Provision is predominantly buildings based, this needs to be addressed by delivering work across the city and take young people to different places where young people are.
- Leadership – cultural sector quite set and had same leaders – diversification of work force at entry level and at zero hour contracts.
- Making recruitment accessible and not just about University qualifications.
- Challenging the notion of what culture means.
- Theatre still dominant in the region – there is a need to take more risks.

4.9 Respondent 9 (R9)

1. Summary examples of best practice of youth arts in the SW

Tate St.Ives young people's programme has been running for several years and is peer-led, connecting art/artists and creativity that supports change-makers. The Collective producers programme for 15-25 year olds develops young people as curators and producer through cross art form practice. Young people have sessions with exhibition curators at Tate St. Ives through cross-art form practice and bring young artists in. Tate St. Ives has established an emerging artists programme with local schools and have a partnership with Falmouth School of Art working with CYN on creative careers.

2. Issues

- Sustainability and longevity of programmes for young people (maintaining consistency of provision).
- Understanding where young people are working.

3. Gaps

- Supporting young people with mental health issues.
- Awareness of provision – signposting young people to other opportunities.
- Access to art and artists.
- More entry-level opportunities in organizations.

4.10 Overview

The consultation interviews have demonstrated that whilst there are pockets of best practice both in terms of youth-led and youth embedded provision, there are key issues and gaps that need addressing. Understanding the needs of young people is paramount as is the diversification of provision that is inclusive across age ranges to include those that have not accessed the arts in formal learning settings such as school, college and University. Commissioning, networking, mentoring, signposting and career opportunities within the arts sector is vital in supporting young people's progression routes as is consistency and longevity of provision. The places and spaces in which youth arts programmes are facilitated is a paramount consideration in breaking down negative perceptions of gallery/arts organisation spaces, as is devolving power to young people within governance and leadership positions.

5. Engage Conference

The Engage Conference 2019, *Unlocking Culture: an entitlement for children and young people*, took place on 5–6 November 2019 at Northumbria University, Newcastle and Gateshead.

5.1 Conference Summary

The conference examined the benefits and challenges of young people's access to the arts, exploring best practice, partnerships and policies from the sector.

The arts and culture provide a lens through which children and young people develop their understanding of themselves and the wider world. It creates a space for children and young people to shape their thoughts, feelings and their futures. Access to the arts is a fundamental human right, and yet many children and young people, particularly those who are most marginalised, do not have this opportunity. With this in mind the Engage Conference 2019 drew its inspiration from *City of Dreams*, an exciting ten-year programme that gives every child and young person in Newcastle and Gateshead access to arts and culture.

Key contributors at the conference included young people, whose voices built a UK-wide picture of their current cultural access and how culture can be delivered more on their terms. Examples of best practice focused on innovative work that help children and young people overcome the barriers they encounter (both real and perceived) and embrace them as leaders and co-creators. The conference included presentations from organisations and individuals who are giving a voice to the marginalised. Experts showcased programmes through which access to the arts has been created or improved for young people with special educational needs, disabilities and mental health issues, as well as those facing challenging circumstances such as rural isolation and socio-economic deprivation.

The conference opened with a keynote address by Sharna Jackson, Artistic Director of Site Gallery in Sheffield, and author of children's literature. Sharna reflected on her experience across a wide variety of roles in the cultural sector, all of which have been driven by a desire to ensure young, diverse, disengaged young people are supported to access the arts and culture.

Dhikshana Turakhia Pering, Young People's Producer, Brent 2020 – London Borough of Culture, gave the keynote address on the second day of the conference. Dhikshana unpicked what true co-production with young people means, drawing on her experience with Brent Blueprint Collective, a part leadership programme, pressure-group and think tank making sure the young voices of Brent are seen and heard.

2019 is an interesting time in terms of policy and practice. Almost a decade after the Curriculum for Excellence rolled out in Scottish schools, a new curriculum is arriving in Wales and promises to be more supportive of the arts. In England the work of Arts

Council England supported Bridge Organisations and Local Cultural Education Partnerships are bolstering the cultural offer for young people on a place basis. These subjects featured in the conference programme alongside a workshop with socially engaged artist educator Jack Brown. Jack challenged delegates to consider what constraints different environments place on young people's creativity.

There is a growing call to diversify the cultural workforce and to provide accessible pathways for children and young people into the creative economy. Educators, mentors and digital innovators highlighted ways of supporting young people into creative careers.

The conference proposed a call to action. Engage was founded thirty years ago, in the same year that the UN Convention on the Rights of the Child was published. Directed as an opportunity to reflect on what is different for children and young people now, what the future may hold and consider how partnerships and new ways of thinking can bring about real change.

5.2 Conference Key Messages/Notes

The following notes from this conference highlight important areas for further consideration in youth visual arts provision:

- Need to consider what we mean by young people?
- Young people being further supported to access the arts and career paths at a time when art and design has dwindled from the curriculum and the arts considered as less valuable/important.
- Being more inclusive when the arts still locked away for many young people
- Understanding cultural relevance. For example, Sharna Jackson (Site Gallery Artistic Director) presented the young explorers programme, which focused on mostly digital experiences – thinks about cultural relevance. Site Gallery screens and features the work of young people. They have a young people's group and former young people on the board. This is integral to their mission.
- What are young people's expectations in terms of making?
- Creating communities – what happens after you build the communities – need to be maintained.
- Language a big issue in arts and cultural venues. Threshold crossing – using clear language.
- More opportunities for young people to work directly with artists and host events and activities.
- Ownership and belonging key to young people accessing arts and culture.
- Ask young people what the solutions are to the barriers.
- Further opportunities for young people to lead and inform strategy. For example, Scotland – Culture and Connection: National Youth Arts Advisory Board (NYAAG) – time TO shine is Scotland's youth Arts Strategy, convened

by Creative Scotland – launched Nurturing Talent Fund – youth funding panel (50k a yr. towards the fund) – we are artists now not just in the future. NYAAG is about empowerment. Young people decide what they want to do with the funding.

- How do we close the gap between participation and engagement?
- Provision that isn't just focused on what young people will be in the future but who they are now.
- Opportunities for young people to shape strategy and programming. For example, the Brent 2020 Borough of Culture established the Brent Blueprint Collective. This was not just about co-producing but working with community and as a young collective, aged 16-30. It changed the way young people are perceived and worked with i.e. through the council.
- Provision of local spaces which young people can use to develop their practice.
- How disabled children and young people access the arts (VASW linking in with Andrew Miller UK's first Disability Champion Arts and Culture).
- Greater connections between young people, artists and arts organisations (see TICE Programme which linked with academia).

National practice in youth arts provision presented at the conference demonstrated that there is a gap between programmes that embed the voices of young people and those working with young people as participants. An understanding of cultural relevance is an important consideration as is inclusivity in nurturing young people as present and future creatives.

6. ACE 10 Year Strategy (2020-30)

Based on the research findings from this review, there are clear alignments with Arts Council England's next 10 Year Strategy for 2020-30. The strategy will come into effect in April 2020.

Within the strategy, Arts Council England will focus on creating opportunities for children and young people, both inside and outside of schools, to develop their creative potential and to support them to access the highest quality cultural experiences. Arts Council England recognise this is a priority for both the public and the cultural sector, and their on-going partnership with the Department for Education will remain key to their work in this area. Securing the creative and cultural lives of children and young people is vital to realising the strategy's vision for 2030.

6.1 Strategy Overview

The strategy is built around three outcomes and three investment principles. They are designed to work together to enable more people to take advantage of more opportunities to develop and express their creativity, to support them to access the widest possible range of high-quality culture, and ultimately to help create a country in which creativity and culture enrich the lives of everyone.

The outcomes and principles are fundamentally interlinked. People are more able to develop their creative potential if they have easy access – off and online – to high quality cultural experiences, and the knowledge, expertise and collections in their libraries and museums. Such provision must be locally accessible but part of a national ecology: one that is ambitious, inclusive, collaborative, dynamic, environmentally sustainable, relevant, internationally connected and highly innovative. And that national cultural ecology must in turn be driven by people from all of our communities who have been given equal opportunity to develop their individual creative potential.

6.2 Strategic Alignments

This report identifies how a future youth visual arts provision in the SW region supports the strategic vision of Arts Council England and the three underpinning outcomes:

1. **Creative People:** every young person can develop and express their creativity throughout their lives and at different stages of the life cycle (as children and young people).
2. **Cultural Communities:** a collaborative approach to culture helps villages, towns and cities across the country to thrive. This includes supporting young people to access the arts within the communities in which they live, whilst understanding geographic and specific place need.
3. **A Creative and Cultural Country:** provision is innovative and dynamic, whilst enabling more young people to access creative careers.

Arts Council England's new strategy suggests that VASW can enable more children and young people across the region to access the visual arts by taking a joined up approach. Recognising the unique geography of the SW and cultural landscape, the following recommendations are proposed.

7. Recommendations

The following recommendations are underpinned by advice that VASW should consider sourcing areas of funding which further supports and future proofs visual youth arts provision by:

7.1 Developing a Youth VASW Steering Group (of young people that represent each of the regions and diversity) to build on this report and develop a VASW strategic youth arts programme (could be a young VASW?). Need to identify why a focus on the visual arts and not combined or with other art forms.

7.2 Piloting the creation of VASW Youth Community Hub/s Networks in the target areas of each region – in communities, different places, not just in galleries. This could be achieved in collaboration with the organisations previously identified, to further the support of an aligned, collective offer to develop artist talent and growth across the VASW network. Place is a big issue in the SW so location and place-based relevance of Hubs needs to be considered carefully in terms of what each Hub programme will look like and opportunities for digital reach/networking.

7.3 VASW Youth Hubs/networks establish and appoint associate artists/arts organisations (including arts organisation NPOs and Libraries) by way of support and part of steering group that genuinely connects young people with opportunities in the visual arts.

7.4 Scoping into further support and resourcing with some of the Universities within the pilot Hub regions linking in with the civic universities commission and widening participation initiatives. There is potential for the VASW Hubs/young artists and to collaborate with researchers in their locale. See NCPPE: <https://www.publicengagement.ac.uk/whats-new/blog/artists-and-researchers-art-successful-collaboration>

7.5 Scoping into support, resourcing and connecting with CEP's and Bridge Organisations utilizing expertise and sharing practice.

7.6 Developing Hub youth arts development programmes that learn from best practice and address some the gaps in provision as well as potential future ambitions:

7.6.1 Young people working more directly with professional artists and arts professionals (regional, national and international at different career stages)? (Think of BAS8 artist community commissions and offer within traditional art schools).

7.6.2 Potential for the development of artistic practice across the youth cycle and age ranges for all.

7.6.3 Availability of practice/studio space for young people and exhibition/showcase opportunities both within professional arts organisations and local communities.

7.6.4 Training in and supporting for socially engaged practice for young people.

7.6.5 Further opportunities for peer-to-peer mentoring amongst young people at different ages.

7.6.6 Opportunities for young people to gain accreditation – i.e. Arts Award, if not, use Arts Award structure as template for developing a programme.

7.7 Availability of direct funding for young people’s artistic development similar to a young person’s Develop Your Creative Practice Fund (DYCP)

7.8 Development of programmes that effectively signpost and bridge the gap between those that are unable to/do not want to go to university and/or are about to and those that have graduated.

8. Conclusion

In conclusion, through this review of youth visual arts provision in the VASW geographic membership areas, the report identifies current best practice (both within the visual arts and other art forms), key success factors of youth arts programming and what future programming could look like and incorporate. Aligned with national, strategic priorities and current best practice, the recommendations propose a pilot approach for development that is youth-centred, considers place, is collaborative, inclusive and enables all young people to develop their creativity, skills and talents in the visual arts, bridging the gaps between formal and informal learning provision.

9. Coda

From the research there are fundamental questions/provocations that a recommended Youth VASW Steering Group might want to consider going forward:

- What is the unique offer of the Visual Arts (in that it isn’t just painting and drawing? How can VASW collectively support and hone artistic, talent development of young people? What is the cultural relevance for young people?
- Relevance of place and space - where can artistic development be nurtured? Within arts organisations or within the communities and spaces that young people access and are familiar with?
- At what age should this start (some organisations support young people from 11 years) in order to develop creativity and creative interests earlier?
- How can programmes be more sustainable – what further opportunities are there for progression, signposting and mentoring?
- Where can this offer best be aligned with the Cultural Education Partnerships and Bridge Organisations? What role can they play?

- How can VASW link in further with HEI's, the arts and art schools across the SW region? Are there opportunities for degree apprenticeships within the arts?