



Ruthless Research

***Final report:***

# **Evaluation of the Celebrate ART project**

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### About Ruthless Research

Ruthless Research is an Edinburgh-based independent research consultancy, through which Ruth Stevenson provides a range of qualitative and quantitative research solutions to organisations who work for the benefit of the community.

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## Executive summary

### Background

Celebrate ART was a collaborative project developed by five partner organisations (Engage Scotland, The Fruitmarket Gallery, Tramway, Templar Arts & Leisure Centre and The John Byrne Award) during the Year of Young People 2018 to showcase and celebrate the talent and creativity of young people aged 16-25 in and through the visual arts. Celebrate ART was funded by Creative Scotland and by the Year of Young People event fund (EventScotland). The Celebrate ART project enabled young people to develop visual arts projects and act as artists, curators, educators, creative participants and evaluators by working with an artist in the co-production of creative work and events. Additionally, each gallery partner offered a further paid training opportunity for at least one young person.

### Methodology

An independent evaluation was conducted by Ruthless Research and the methodology comprised: Ten telephone depth interviews with key project stakeholders, appraisal of internal project plans and documentation, appraisal of data collected by individual projects (varies, but includes event feedback forms, filmed interviews and creative sessions), content of short films created by the John Byrne Award.

### Key impacts of Celebrate ART:

The positive impact on participating young people included:

- Friendship and support;
- Meeting like-minded peers;
- Increase in confidence;
- An introduction to a broad range of artistic techniques and materials;
- An introduction to skills relating to working as an artist;
- Learning about themselves through art;
- Moving on to positive destinations.

The positive impact on participating trainees included:

- Developing hands-on creative leadership skills;
- Being paid fairly for their time;
- Forming career plans.

The positive impact on participating galleries included:

- An opportunity for partnership working;
- The 'Year of Young People' as an opportunity to be ambitious;
- Plans to continue to work with young people;
- Plans to continue to work with project partners.

## **Key learning from Celebrate ART**

Celebrate ART was a completely new opportunity for young people aged 15 – 25 to participate in a visual arts programme, and 33 young people benefitted in total as participants or trainees. The quality of the artistic experience was high, with projects led by three visual art organisations each employing a specialist professional artist.

Celebrate ART provided participants with a broad education in visual art techniques and the visual art industry more widely. The participants and trainees benefited from this realistic introduction to the experience of working as an artist. It is notable that following Celebrate ART at least 12 of the participating young people are now either at or applying for art college, and at least one is employed in the visual arts.

A great success – and a unique element of Celebrate ART – was also the paid nature of the traineeships. This allowed the trainees to pursue their artistic ambitions without needing to supplement their income with less relevant part-time work. Importantly it also clearly set the tone that artists should expect to be fairly paid for their work, which was widely appreciated across all stakeholders.

The participants also found that participating in Celebrate ART impacted positively on their personal lives. They found positive sources of support from like-minded peers, which some found validating in a way that they had not experienced before. Many found making art to be enjoyable and calming, which had a positive impact on their mental health. Notably, the artists all instilled the participants with a new confidence in experimentation and some commented that this new ‘bold’ approach filtered through into the way that they led their life and approached their problems.

The journey towards co-production was a key challenge and a key success of Celebrate ART. Across the three projects the artists worked hard to carefully plan a series of sessions that would firstly promote engagement and group bonding, and latterly introduce the young people to a wide range of visual art skills and materials and the wider experience of working as an artist. Ultimately, this gave the young people the confidence and inspiration to take the lead in producing their own visual art and curating the outputs for public viewing. This was not an easy process, but the scope and scale of the end products exceeded expectations and proved a highly empowering experience for the young people.

## **Concluding remarks**

Celebrate ART has certainly accomplished what it set out to accomplish by making a positive difference to those that participated and achieving its aims. It has been a challenging project at times, but due to the reflective nature of the project partners any arising issues were largely acknowledged and resolved along the journey and ultimately contributed to the learning in a positive way.

The success of the Celebrate ART project and the useful learning points identified through careful reflection should provide a useful model to roll out further or upon which others could base their work in the future.

## The context for this evaluation

### Background

Celebrate ART was a collaborative project developed by five partner organisations for the Year of Young People 2018 to showcase and celebrate the talent and creativity of young people aged 16-25 in and through the visual arts. Celebrate ART was funded by Creative Scotland and by the Year of Young People event fund (EventScotland), and the partners were:

- Engage Scotland, the National Association for Gallery Education
- The Fruitmarket Gallery (Edinburgh)
- Tramway (Glasgow)
- Templar Arts & Leisure Centre (Tarbert, Argyll)
- The John Byrne Award

The Celebrate ART project enabled young people to develop visual arts projects and act as artists, curators, educators, creative participants and evaluators by working with an artist in the co-production of creative work and events. The project also provided unique cultural opportunities for young people from across Scotland to meet both in person and virtually to collaborate and share their creativity.

Additionally, each gallery partner offered a further paid training opportunity for at least one young person. This traineeship model offered a training allowance equivalent to the living wage, supporting the young trainees to improve or progress in their chosen art form, education, training or employment.

The resulting art work was shown in a series of high-profile exhibitions and showcases during 2018 in venues across Scotland, and The John Byrne Award made documentation films of the three gallery projects.

### The intended outcomes of Celebrate ART

- 1) Young people have more opportunities to take part in enjoyable and quality visual arts activities.
- 2) Young people who would not normally participate have the chance to take part in visual arts activities.
- 3) Young people develop their skills for life, learning and work in and through the visual arts.
- 4) Young people influence or lead creative visual arts activities and have their voice heard in project design and delivery.
- 5) Organisations in the visual arts and creative sectors work together to strengthen creative visual arts opportunities for the benefit of young people.

## **Methodology**

Independent researcher Ruth Stevenson of Ruthless Research was commissioned to evaluate the process and impact of the Celebrate ART project. The methodology for the evaluation comprised collecting and/or collating data from the following sources:

### Fruitmarket Gallery

- Telephone depth interviews with: Project Lead, Artist, Industry partner, Trainee
- John Byrne Award short film
- Internal project plans and documentation

### Templar Arts & Leisure Centre

- Telephone depth interviews with: Project Lead, 2 x Artists, Industry partner
- Internally collected event feedback forms
- John Byrne Award short film
- Internal project plans and documentation

### Tramway

- Telephone depth interviews with: Project Lead, Artist
- Internally collected event feedback forms
- John Byrne Award short film
- Internal project plans and documentation
- Internally filmed interviews with participants
- Creative reflective session led by artist

### Final sharing event (Maryhill Burgh Halls)

- Presentations given at event
- Internally collected event feedback forms
- John Byrne Award short film

### Final Partner meeting (Jan 2019)

- Observation of meeting

All of the data from the various components of the evaluation was collated and analysed, and the findings are provided in the following report.

## About the individual projects

### The Fruitmarket Gallery (Edinburgh)

<b>Description of project</b>	<ul style="list-style-type: none"> <li>Phase 1: Weekly creative workshop sessions leading to an exhibition in the Fruitmarket Gallery.</li> <li>Phase 2: A co-production multi art form project culminating in a performance.</li> </ul>
<b>Demographics of participants</b>	<ul style="list-style-type: none"> <li>Hard to reach young people aged 16 – 25, who are not in education, training or employment and have experience of care or have mental health issues.</li> </ul>
<b>Number of participants</b>	<ul style="list-style-type: none"> <li>Phase 1: 5 regular participants</li> <li>Phase 2: 8 participants</li> </ul>
<b>Number of trainees</b>	<ul style="list-style-type: none"> <li>1</li> </ul>
<b>Trainee role</b>	<ul style="list-style-type: none"> <li>The trainee worked on the project for 5 hours per week, assisting and leading on session delivery.</li> </ul>
<b>Partners</b>	<ul style="list-style-type: none"> <li>Access to Industry</li> <li>Creative Electric</li> </ul>
<b>Key challenges</b>	<ul style="list-style-type: none"> <li>The participating young people were particularly vulnerable which meant that transitions needed to be handled carefully. The sessions commenced at Access to Industry and did not transfer to the Fruitmarket for several weeks. Similarly, visiting the gallery space and planning for an exhibition were managed sensitively.</li> <li>Some of the young people didn't self-travel.</li> <li>Small drop-off in attendance.</li> <li>Participants would have preferred longer creative sessions.</li> <li>Working towards a performance was new and logistically challenging for Fruitmarket.</li> </ul>
<b>Events and visits</b>	<ul style="list-style-type: none"> <li>Participating young people attended the Tramway live visual art performance on 7<sup>th</sup> July 2018.</li> </ul>
<b>Project outputs</b>	<ul style="list-style-type: none"> <li>Exhibition (You Have Beautiful I's) at The Fruitmarket Gallery during Design Market, 16<sup>th</sup> and 17<sup>th</sup> June 2018</li> <li>Performances and Exhibition at final sharing event Maryhill Burgh Halls, 24<sup>th</sup> and 25<sup>th</sup> November 2018.</li> </ul>
<b>Legacy</b>	<ul style="list-style-type: none"> <li>Phase 2 was not anticipated in the original plan!</li> <li>4 participating young people now attending college.</li> <li>Trainee is employed by Fruitmarket as a part-time Gallery Information Assistant.</li> <li>Put in another funding application using the trainee model.</li> <li>Plans being made with Trainee to run an event about BME representation in the arts.</li> <li>TALC and Fruitmarket have been discussing a potential youth exchange programme.</li> </ul>

## Templar Arts & Leisure Centre (Tarbert, Argyll)

<b>Description of project</b>	<ul style="list-style-type: none"> <li>▪ A series of workshops in a variety of digital and analogue techniques, exhibition opportunities, portfolio preparation courses and work tasters leading to support to complete bespoke individual visual art projects.</li> </ul>
<b>Demographics of participants</b>	<ul style="list-style-type: none"> <li>▪ Young people based in rural Argyll who had an interest in working in the creative industries (two with mental health issues).</li> </ul>
<b>Number of participants</b>	<ul style="list-style-type: none"> <li>▪ 4 in Oban and 5 in Lochgilphead</li> </ul>
<b>Number of trainees</b>	<ul style="list-style-type: none"> <li>▪ 2</li> </ul>
<b>Trainee role</b>	<ul style="list-style-type: none"> <li>▪ Creating own artwork, assistance with workshops and exhibitions.</li> </ul>
<b>Partners</b>	<ul style="list-style-type: none"> <li>▪ SAMS (Scottish Association for Marine Science)</li> <li>▪ Rockfield Centre Oban</li> </ul>
<b>Key challenges</b>	<ul style="list-style-type: none"> <li>▪ Geographically dispersed group of young people.</li> <li>▪ Lack of public transport making attendance difficult.</li> <li>▪ Limited local access to contemporary visual arts other than TALC</li> <li>▪ All staff are artists, sustainable voluntary admin structure</li> </ul>
<b>Events and visits</b>	<ul style="list-style-type: none"> <li>▪ Young artists showed their work in Edinburgh as part of Edinburgh Art Festival during the 'Looking for the Absolute' Exhibition at ECA.</li> </ul>
<b>Project outputs</b>	<ul style="list-style-type: none"> <li>▪ Exhibition of work (Land under water) at Old Rockfield, Oban, on 8<sup>th</sup> and 9<sup>th</sup> December 2018</li> <li>▪ Performances and Exhibition at final sharing event Maryhill Burgh Halls, 24<sup>th</sup> and 25<sup>th</sup> November 2018.</li> </ul>
<b>Legacy</b>	<ul style="list-style-type: none"> <li>▪ 3 participating young people now attending college (5 currently applying).</li> <li>▪ One participant will be attending a training course and presenting learnings at TALC as a CPD opportunity.</li> <li>▪ The trainees have assisted the younger participants with portfolios.</li> <li>▪ TALC and Fruitmarket have been discussing a potential youth exchange programme.</li> </ul>

## Tramway (Glasgow)

<b>Description of project</b>	<ul style="list-style-type: none"> <li>Fortnightly creative workshop sessions leading to an exhibition and performance at the Tramway.</li> </ul>
<b>Demographics of participants</b>	<ul style="list-style-type: none"> <li>Young people aged 16–25 living locally to the Tramway venue.</li> </ul>
<b>Number of participants</b>	<ul style="list-style-type: none"> <li>5 (plus 8 young dancers aged 13-18 years in June-July)</li> </ul>
<b>Number of trainees</b>	<ul style="list-style-type: none"> <li>4 (three paid trainees, and one unpaid university work placement to support July event)</li> </ul>
<b>Trainee role</b>	<ul style="list-style-type: none"> <li>Existing participants undertook additional tasks not included in the workshops that were bespoke to their interests. This included video documentation and editing, curation, and event production.</li> </ul>
<b>Partners</b>	<ul style="list-style-type: none"> <li>YDance</li> </ul>
<b>Key challenges</b>	<ul style="list-style-type: none"> <li>Difficulty recruiting local young people from the Roma community led to a broader demographic of participants.</li> <li>Spread of age and experience.</li> <li>Intended to offer one traineeship but ultimately decided to offer four smaller and more varied roles to existing participants.</li> </ul>
<b>Events and visits</b>	<ul style="list-style-type: none"> <li>On 22nd September 2018, 3 participating young people led a workshop and public discussion at UNCON, Perth.</li> </ul>
<b>Project outputs</b>	<ul style="list-style-type: none"> <li>Live visual art performance on 7<sup>th</sup> July 2018.</li> <li>Exhibition of work at the Tramway between 7<sup>th</sup> July and 26<sup>th</sup> August 2018.</li> <li>Performances and Exhibition at final sharing event Maryhill Burgh Halls, 24<sup>th</sup> and 25<sup>th</sup> November 2018.</li> </ul>
<b>Legacy</b>	<ul style="list-style-type: none"> <li>Tramway provided each participating young person with £100 of self-selected art materials to enable them to continue their practice after the project.</li> </ul>

## Final sharing event (Glasgow)

A final sharing event was held at Maryhill Burgh Halls, Glasgow, on 24th and 25th November 2018. This included a public exhibition of the work of participants from all three projects, along with a Networking Brunch and discussion session. The exhibition was attended by an estimated 165 people, and the Networking Brunch by around 30 people.

This event was considered to be a very useful learning experience for the participating young people.

It was a really valuable weekend for the young people, seeing each other's work and talking to one another.

It was lovely to see all of those young people together in one space, and to see them beginning to speak to one another, and the variety of work.

It was a big challenge for them to see the whole package, what it involves to set up.

Reflecting on the event, the project partners felt that it had been more difficult than anticipated to bring in audiences.

It wasn't a community we were based in so it was harder to get audiences.

To have the exhibition in Glasgow, not their own area.

Maybe have it on a Friday so you could invite schools, invite young people in, and maybe more art professionals would come too.

That said, the audience that did attend was appreciative.

It was not many people that came but the kind of people that came were very engaging with the young people so they got questions and could think further.

It was suggested that future projects might benefit from booking this event in sooner, so that everyone could build this into their project plans.

Maybe we could book somewhere architecturally amazing at the start and know we are working towards it.

To have an end point to work towards.

When you are making work, knowing where you are going to present it.

## Response to Celebrate ART

I felt wow, we've done something here.

Overall, response to the Celebrate ART project was extremely positive across the full range of participants and stakeholders.

I feel like it has been a really valuable project. I found it very emotional seeing the final performance. It was incredible for me. Their delight at what they had done. I felt immensely proud of them.

I thought it was astounding, I was so pleased with what they produced.

I really loved it.

I just loved it and thought it went really really well.

It is a wonderful project.

It is one of the best courses I've been involved with.

It really inspired me, it made me think the project was worth it. We're pushing boundaries.

It was really fantastic, it looked so professional. We've had really good responses, people really interested in it.

It was a fantastic opportunity and everyone really benefitted.

It was an amazing project to work with.

The project ended and it felt successful, and that's quite rare!

## Impact on participating young people

It has made me want to get out of my bed and do more art.

### Friendship and support

The young people said that they had made new friends through participating in Celebrate ART.

The best thing about it has been making new friends.

Everything we did we did together, and we discussed it, and we got really excited. I've made some really great friends.

Celebrate ART also proved particularly supportive for young people facing difficult times in their personal lives.

Some young people have had some difficulties, some trauma. It was good for them to feel part of a team.

The way the group bonded. They were so supportive of one another, they became such a close knit group. They've set up a Whatsapp group and they are still supporting each other.

The young people supported this young person through a difficult time.

They worked together very very well, they were great together. They have anxiety problems and it helped them no end.

### Likeminded peers

Linked to this, the participating young people appreciated having had the opportunity to meet likeminded peers which was unusual for them.

They don't usually have the opportunity to meet like-minded people.

They don't know anyone would be interested in what they were doing. To talk about their work.

It is also an opportunity for those who have mental health issues and have become isolated, to connect and make friends with more like minded people.

This had a very positive and validating impact on the participants.

One had a great knowledge of art history. She gained from that because the peers in the group reflected on it and it was the first time anyone her age had been excited by that.

He was talking about his delight in needlework, and normally he presents as this hard man. But he was with a group that he felt comfortable having this element of his personality come out. The first time peers had ever validated that.

People who all love exactly what you love. We can get really nerdy and arty.

Being able to meet a load more people who are exactly the same as us and we can get excited about art together.

It is nice to see that there's other people about doing similar things to you.

### **Increase in confidence**

One of the clearest outward signs of impact was an increase in participant confidence across the course of Celebrate ART.

I've seen their confidence grow from zero to ten in just ten weeks, it was amazing.

They were speaking out in front of people they didn't know, I wouldn't have believed that at the start of the course. It was just amazing.

They came out of their shells, having a laugh.

They blossomed.

Much more chatty.

Seeing them become performers, become more confident, express themselves, grow in self esteem.

I would have never thought those young people would have performed at the beginning of the project.

Stakeholders told many anecdotes about participant journeys towards greater confidence.

Their parents were asking for more because they were really seeing the impact. One said she had found her heart.

One of them has met friends in her own class and is hanging out with them, I'd never have believed that.

By the third session she was speaking, creating, eye contact. It just captured what an art project can do.

She was initially very shy and is talking more and her confidence has increased, her case worker has commented that she has gone from wearing black to wearing more colourful clothes.

One person's parents said they had seen her blossom through the project. She hadn't been all that creative at home, and now she was in her bedroom creating work and splashing paint around and asking for art materials. She was beginning to talk about going to college. In 11 weeks, what a massive change for her. She has got in to Edinburgh College, and this a young person who didn't self travel. She has come on leaps and bounds.

### **Learning about the self through art**

The project was designed to be reflective, and this reflective journey made a difference to the participants.

I saved everything the group had done – every note, every doodle. I had a massive fat folder. The level of pleasure and excitement in seeing this work! Everything was full of memories and questions. A sense of how far they had travelled. They came back to it as slightly different people.

The participants noted that they had changed as people as well as artists.

Seeing how far we've come, artistically and as people.

I've learned so much about the art and myself.

It was about being brave enough to trust your own decisions and trust yourself. Not to worry too much about the future but to do the best you can today. We spoke about it a lot in terms of the exercises, but also the life choices they were making. Art practice and life practice.

I've emerged as someone who's a bit more free with their work, not afraid to try new things, not have an A to B plan, not know what the outcome's going to be like, just a lot more free, in art and in my myself, and a lot more open.

### **Positive destinations**

Many of the participants had made positive moves towards new destinations, as a result of taking part in Celebrate ART.

We had seven participants, and four have gone on to Edinburgh College which is brilliant.

She has gone away to Glasgow School of Art.

She has got in to Edinburgh College, and this a young person who didn't self travel. Going to their next step of becoming professional artists, designers or architects. To believe in their dreams and changing their attitude to become artists.

He is now applying for a NPA Computer Games Development Course at Access to Industry

They all achieved an SVQ in working together.

All of the young people are now more ambitious and self-led, and have found things for the future for themselves.

I want it to be my life.

## Impact on trainees

Those who really want to work in the creative industries or go to art school, they need this project.

### Hands-on creative leadership skills

The trainees had the opportunity to learn about and practice hands-on leadership skills.

It was really interesting to see how to provide workshops for other young people.

I learned different things. We'd decide what went well and what we could improve on, and I got to plan out for the day. I was able to put into practice the things that I'd learned in my studies, use what I know.

This is more hands on and I've got to lead, which I haven't done before.

### Importance of being paid

The artists and trainees alike voiced their appreciation for the paid element of the traineeship, noting that it enabled young people to participate and sent a message that artistic work has value.

I was surprised it was a paid opportunity and paid well. I've done voluntary work but not paid, and it is hard to do voluntary work when you've got studies. So it was brilliant.

As such young artists getting paid for your work.

It is a really nice initiative giving young artists a way of feeling more like a professional artist. Young people end up volunteering and not being paid for work.

They have to justify themselves spending time on their art. If they get the traineeship they don't have to work at to Co-op, and it gives them acceptance in the community about wanting to work in the creative industries. So that was very important.

The kids round here aim to have a car by the time they are 18, they work every hour they can get in poorly paid jobs. To instil in them that they can earn money through what they are becoming good at.

To start their careers believing that they should be paid and paid well for what they do.

## **Career direction**

At the close of the project, many of the trainees commented that they now knew what they wanted to do next in their careers.

I know a bit clearer what I want to do now, and I feel more confident that I know how to do that.

Bridging that gap between school and university, seeing what the opportunities are.

I am so grateful for the awakening I had before I went to art school.

I'm going to go on and be an architect.

She told her mum she doesn't expect to get a job in the future, she expects to create her own job in the future.

## Impact on participating galleries

This project will form the basis for what we will do in future years with this age group.

### **An opportunity for partnership working**

The participating galleries appreciated the opportunity to work with Engage and the other galleries as part of this project.

It has been great working with a set of partners across the project.

I can't even describe how good it was for me, and what a successful partnership.

Working with Engage and other professional organisations, to have that exchange.

To collaborate as part of Celebrate ART and Engage Scotland, and to have professionals to guide with the curation and evaluation and so on.

However, TALC admitted that this was a little daunting at times.

It was great to be connected with such high profile spaces. The collaboration partners are huge and we are small. It was a bit daunting!

### **The Year of Young People as an opportunity**

The galleries noted that the Year of Young People had been an excellent opportunity to expand their work with young people.

The Year of Young People was coming up so we thought we should probably do something together.

There was an opportunity for funding in the Year of Young People.

Working with this funding stream prompted the galleries to be ambitious.

It gave us the opportunity to do something more ambitious.

It probably made our aim for the public outcome more ambitious, being the Year of Young People.

It also gave the galleries access to wider marketing opportunities.

To be on the back of a high profile events programme.

We've been able to market the project alongside a couple of other Year of Young People events in the building, so it is building and sharing audiences.

### **Legacy**

The galleries hope to be able to continue this work in the future.

This project will form the basis for what we will do in future years with this age group.

A most successful bit has been those specific internships, and I think we'll be able to continue to do that in the future.

It could be an ongoing thing.

### **A note on working together**

At the close of the project it was noted that collaborative projects such as these take time to develop and time to administer, and that this should always be acknowledged at the earliest stage and built into project plans.

Always building in more time and flexibility than you think for developing and running partnership projects, particularly where there are new partners, a range of organisations and geographical distance and indeed working with a new funder.

## Impact on audiences

In total, an estimated 4,092 people attended the Celebrate ART exhibitions and events.

The work was well received, and selected audience feedback is shown below:

### **You Have Beautiful I's exhibition at The Fruitmarket Gallery, June 2018**

- Feedback not collected

### **Live visual art performance and exhibition at Tramway, July and August 2018**

- Great work. Very varied. Love how collaborative it all is.
- Doing very well using their own unique ideas.
- Really inspiring to see such a range of works and so much exciting experimentation and exploration.
- Beautiful and moving performance with so many components.
- A really thought-provoking, interdisciplinary and moving piece.
- This was SO good - emotional, cathartic, professional, beautiful. Very impressed!

### **Land under water exhibition at Old Rockfield, Oban, December 2018**

- Thought provoking and an insight into what can be done.
- They were all really interesting and modern and forward thinking. Very current for today's climate. I'm impressed.
- This was a brilliant exhibition of talent across the board – Innovative, dynamic + thought provoking.
- Very interesting projects. Great opportunities for young people.
- I am hopeful for the future with young people so thoughtful about the environment and displaying such creativity.
- All very fresh and interesting ideas.
- Brilliant the talent on display, their honesty in their learning experience, their concern for the environment puts us older folk to shame.

### **Performances and exhibition at final sharing event Maryhill Burgh Halls, November 2018**

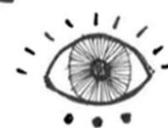
- A fantastic experience and journey for all involved, with fantastic work being produced.
- It was very well done.
- This work is brilliant.
- Such high quality.

Audience data is shown overleaf, using a format adapted from a feedback form created by young people participating in this project.

# celebrate

FEEDBACK FORM

# ART



Q1. HOW MANY PEOPLE ARE IN YOUR GROUP AND HOW OLD ARE THEY?

ADULTS: **50%**  
CHILDREN (7 AND UNDER): **6%**  
YOUNG PEOPLE (8-17): **10%**  
YOUNG PEOPLE (18-26): **34%**



Q3. ARE YOU AWARE THAT THIS EVENT IS PART OF YEAR OF YOUNG PEOPLE?

**65% said YES**

Q2. ARE YOU AWARE THAT 2018 IS SCOTLAND'S DESIGNATED YEAR OF YOUNG PEOPLE?

**60% said YES**

Q5.

WHERE DO YOU NORMALLY LIVE?

**44%** → [LA region]  
**54%** → ELSEWHERE IN SCOTLAND  
**1%** → ELSEWHERE IN THE UK  
**1%** → OVERSEAS

Q4. HAVE YOU OR DO YOU INTEND TO ATTEND ANY OTHER YEAR OF YOUNG PEOPLE EVENTS?

**65% said YES**

Thanks You

## A challenging journey towards co-production

We all had the same shared vision – a national reach working with a small group at each gallery, and that it should be led by the young people involved.

### An open brief and an open structure

The artists working on the projects started with a very open brief, with the intention that progress would be led by the participating young people.

We were clear that we didn't have that many details because it needed to come from the young people.

At first it was very speculative, we didn't know who would be involved or what would happen. It needed to be completely open, then shaped by the young people.

At the earliest stage the artists didn't even know who they would be working with.

We didn't know who the young people would be.

One artist admitted that this was a daunting prospect.

It was absolutely terrifying.

To address this, the artists each carefully planned very open structures to work within.

A huge amount of very careful planning and structure. Building in a framework that would allow open-ended outcomes.

The artist devised a really clever no pressure structure to the sessions.

In the beginning there was a lot of planning that you didn't see. Plan Bs and structure. Not a rigid structure but catalysts for them.

The content was led by the young people's interest but the structure was set up by the artist.

The way the sessions were structured really impacted on the young people's confidence.

## Promoting engagement and group bonding

Once the groups began to meet it was clear that the artists would need to dedicate a lot of attention to group engagement.

Many of the young people faced significant challenges in their lives.

Everyone had their own personal stuff they were dealing with, and we'd talk about things we were going through. Health crises, romantic breakups, exam results. There was a huge amount going on in their lives.

We worked with young people NEET and who experienced mental health problems, anxiety, Asperger's and autism. Young people who needed more support. Some of the young people don't self travel.

One of the young people had a fairly unstable home life and we had to dedicate some extra time to support them.

There was also a real range of experience within the groups.

We had a huge range of skills. One girl who was really quite talented and others who had no experience.

One is still at school and one is at Uni, so there is quite an age difference.

Some people still at school and others who had finished education. A massive gulf in terms of experience.

The young people themselves said that they felt nervous about joining the project.

At the start I was very unsure about what I was doing, maybe felt a bit closed off from the group. I was excited but also quite nervous, and self-conscious of myself and my work.

I guess I was really nervous when I first went, I feel you need to hide a lot of the stuff that you feel. I'm obviously a bit reserved as well, scared of what people might think of me, no one will like you, things like that. The anxiety comes in when you first start, and I felt rigid as well.

Feeling very 'heart in mouth', and all these greetings and meeting everyone. And it was just very chaotic, and I felt very nervous.

It is perhaps then no surprise that it was difficult to engage some of the participants with the early sessions.

They were nervous and unsure of themselves at the start, whether their work was going to be good enough.

The young people were almost silent! Really quiet and really shy. They were not very confident and were obviously anxious about speaking, even in the group.

They were really quiet.

That first session we thought wow, this was going to be a hard project.

It is notable that two of the projects chose to withhold information about the intended exhibitions until half way through the block of sessions.

She didn't reveal the extent of the public outcome to about week 5, so there wasn't that pressure right at the start.

We hadn't told them that they were going to create work for an exhibition because that would terrify them, but by session 6 they were ready.

The artists actively looked for ways to encourage the group to participate fully and to bond with one another.

My role was to keep that group dynamic solid. To make sure they don't feel in competition with each other and have things to talk about. We talked about music, they could put their own music on.

We tried to find ways of engaging. They created a fantasy place, and moved onto other methods of art making. We took photos of things that interested us, then we did collages.

Listening proved to be key.

We listened to them a lot.

We've tried to listen to them carefully.

Alongside this, the young people described how the art itself helped to create a positive environment.

Art makes me feel relaxed, it is very therapeutic.

Art makes me feel calm, and happy, and at peace.

### **An introduction to art in its broadest sense**

Across the three sites, the artists structured their early sessions around introducing the young people to a very broad range of visual art techniques and materials and allowing the direction of the project to arise organically.

I offer materials and techniques, share images, there is a lot of play involve although they are guided through it. But what comes out of it is from them exploring the materials.

It is really important to trust the young people's instincts. Allow them to explore processes, and see where it goes.

She pushed the young people into a territory that I wouldn't have, but they were comfortable, and it just shows you about risk taking.

The young people experimented with a wide range of artistic practices, much of it new to them.

We had sculpture, and graphic design, and textiles. They could experiment with screen print and construction. The school has only a limited amount of art. They've never tried anything like that.

Building up a really strong body of work in different formats.

Developing creative practice.

However, they were also encouraged to experiment and express themselves freely which ultimately changed their perspective and approach.

They develop differently than their school projects, they think about more abstract concepts rather than literal things at school.

They went from tiny little works to getting on the floor and making an absolute mess. Taking over the place! It was really exciting to see them not being afraid to be bold.

They wanted to have a go and engage with very different very out-there visual art.

A complete change to their willingness to experiment and not worry what people might think of them. They are less concerned with whether their artwork is good in the traditional sense, they are open to experimentation.

The artists also exposed the young people to other elements of the creative process and creative industries.

Being given a brief and going away to think about it. This is the way real artists work.

We gave them the confidence of speaking about art by showing them different artists every week. Later in the gallery they were discussing in complex depth very big ideas.

Talking about their work to the public.

They had lots of input into the exhibition, they were totally involved in every aspect of it.

They were involved in writing the brief for the dancers, the audience handouts, the feedback form.

Pack up the van and the logistics of getting it transported and set up. Then deconstruct it and think what they could improve for our own exhibition.

We sold little postcards, so they could see how they can sell work.

To give them a better understanding of the full extent of planning and the curatorial aspect too. A typical artist's routine.

How it will be to work as a professional, and how to identify yourself as that.

### **Achieving co-production**

Ultimately, this process gave the young people a platform from which they could find inspiration and take the lead themselves.

Once we got a dedicated cohort it was more driven by them.

The works and the exhibition really have been achieved by the young people themselves.

Everything has been done from scratch by ourselves, it has been nice to have that responsibility and be validated that our ideas can make something.

The project partners felt strongly that this had been facilitated by the quality and commitment of those working on the project.

The quality of the artists that were delivering the projects was incredibly important, bringing the rigour to their work and practice and young people. Expecting the very best out of the young people.

It was key to work with an incredibly experienced artist.

It was thanks to a solid partnership in Access to Industry.

The quality of all involved.

## Model of good practice

<p><b>Project set-up</b></p>	<ul style="list-style-type: none"> <li>▪ Recruit appropriate artists.             <ul style="list-style-type: none"> <li>▪ With the confidence to work to an open brief.</li> <li>▪ With some experience of the group demographic.</li> <li>▪ That can expose the participants to a range of artforms and techniques.                 <ul style="list-style-type: none"> <li>▪ With high expectations of what can be achieved.</li> </ul> </li> </ul> </li> <li>▪ Run a series of open-ended creative sessions for young people.             <ul style="list-style-type: none"> <li>▪ Recruit sufficient participants and expect some to drop out.</li> <li>▪ Plan dates and times to optimise engagement.</li> <li>▪ Allow plenty of time for each session.</li> </ul> </li> </ul>
<p><b>Achieving co-production</b></p>	<ul style="list-style-type: none"> <li>▪ Consider starting sessions in a familiar venue and moving to the host venue later.</li> <li>▪ Consider withholding information about final outputs during the initial sessions, until confidence has grown.</li> <li>▪ Plan ways of encouraging conversation and bonding between participants.             <ul style="list-style-type: none"> <li>▪ Enable the participants to discover that they are 'likeminded'.</li> </ul> </li> <li>▪ Plan a framework for the sessions that will allow open-ended outcomes.             <ul style="list-style-type: none"> <li>▪ Introduce participants to a wide range of artistic materials and techniques.</li> <li>▪ Encourage experimentation and creative expression.</li> <li>▪ Introduce participants to other elements of the art world and art industry, such as: art history, critique, curation, marketing, sales, etc.</li> </ul> </li> <li>▪ Listen to the participants, about their art and their lives.</li> <li>▪ Trust the instincts of the participants and allow their leadership to develop.</li> <li>▪ Work towards a co-produced and participant-led output.</li> </ul>
<p><b>Trainee</b></p>	<ul style="list-style-type: none"> <li>▪ Allow the trainee to develop creative leadership skills aligned with their career interests.</li> <li>▪ Pay the trainee fairly for their time.</li> </ul>
<p><b>Working together</b></p>	<ul style="list-style-type: none"> <li>▪ Hold periodic meetings between host venues to share learning.</li> <li>▪ Share approaches to marketing and evaluation.</li> <li>▪ Ensure that host venues are allocated sufficient funds/time to attend meetings and undertake strategic admin tasks.</li> <li>▪ Plan for a project legacy of continued engagement.</li> </ul>

## The legacy of Celebrate ART

As mentioned earlier in this report, each of the three projects have already demonstrated that Celebrate ART has had a legacy by continuing with work, ideas and collaborations inspired and enabled by the original project:

### Fruitmarket

- Phase 2 was not anticipated in the original plan!
- 4 participating young people now attending college.
- Trainee is employed by Fruitmarket as a part-time Gallery Information Assistant.
- Put in another funding application using the trainee model.
- Plans being made with Trainee to run an event about BME representation in the arts.
- TALC and Fruitmarket have been discussing a potential youth exchange programme.

### Tramway

- Tramway provided each participating young person with £100 to spend on art materials to enable them to continue their practice after the project.

### TALC

- 3 participating young people now attending college (and 5 currently applying).
- One participant will be attending a training course and presenting learnings at TALC as a CPD opportunity.
- The trainees have assisted the younger participants with portfolios.
- TALC and Fruitmarket have been discussing a potential youth exchange programme.

The three gallery partners have all said that they intend to keep an open dialogue between themselves and that they would like to continue to work together, and in particular to work on youth-related projects, in the future. This was cemented at the final project partner meeting in January 2019 and as a next step Engage will be circulating amongst the group the National Youth Arts Advisory Group's new report, Culture and Connection, which examines how young people across Scotland can shape their creative future.

Let's keep talking. I will circulate the NYAAG report to you, so that we can see how Creative Scotland are working with young people.

More broadly, Engage has expressed a strong desire to learn from Celebrate ART. By commissioning an evaluator at the earliest project stage they have shown that they are a reflective organisation, and they have been clear from the start that they are committed to knowledge exchange.

Once we have the evaluation report we will look at the lie of the land and consider what we could do next. It is great to have a current project we can talk about and the model of good practice is really useful. It is important to share what we have done and we will be looking for good opportunities to do that.

## Summary and conclusions

At the close of the evaluation, those involved with the Celebrate ART project were satisfied with the progress and outcomes of the project.

### The impact of Celebrate ART

The positive impact on participating young people included:

- Friendship and support;
- Meeting like-minded peers;
- Increase in confidence;
- An introduction to a broad range of artistic techniques and materials;
- An introduction to skills relating to working as an artist;
- Learning about themselves through art;
- Moving on to positive destinations.

The positive impact on participating trainees included:

- Developing hands-on creative leadership skills;
- Being paid fairly for their time;
- Forming career plans.

The positive impact on participating galleries included:

- An opportunity for partnership working;
- The 'Year of Young People' as an opportunity to be ambitious;
- Plans to continue to work with young people;
- Plans to continue to work with project partners.

### Progress against outcomes

#### **Outcome 1: Young people have more opportunities to take part in enjoyable and quality visual arts activities.**

Celebrate ART was a completely new opportunity for young people aged 15 – 25 to participate in a visual arts programme, and 33 young people benefitted in total as participants or trainees.

The quality of the artistic experience was high, with projects led by three visual art organisations each employing a specialist professional artist. Consequently, the sessions were structured in such a way that the participating young people were able to take inspiration from supported exposure to a wide range of artistic techniques and materials, and ultimately take the lead on developing their own work.

The participating young people responded extremely well finding enjoyment in the art itself and in bonding with likeminded peers.

## **Outcome 2: Young people who would not normally participate have the chance to take part in visual arts activities.**

All three of the projects welcomed diverse participants, many of whom came from challenging or chaotic backgrounds or had mental health problems. Participants required (and were provided with) a lot of support to enable them to attend and maintain attendance of the sessions.

More specifically, the project at Fruitmarket worked together with a local charity to support young people not in education or training, many of whom experienced severe mental health problems and/or anxiety and were unable to self-travel.

The project at Templar Arts & Leisure Centre provided a high quality visual arts experience in a very rural area where this would otherwise be unavailable to aspiring young artists.

## **Outcome 3: Young people develop their skills for life, learning and work in and through the visual arts.**

Celebrate ART provided participants with a broad education in visual art techniques and the visual art industry more widely. The participants and trainees benefited from this realistic introduction to the experience of working as an artist. It is notable that following Celebrate ART at least 12 of the participating young people are now either at or applying for art college, and at least one is employed in the visual arts.

A great success – and a unique element of Celebrate ART – was also the paid nature of the traineeships. This allowed the trainees to pursue their artistic ambitions without needing to supplement their income with less relevant part-time work. Importantly it also clearly set the tone that artists should expect to be fairly paid for their work, which was widely appreciated across all stakeholders.

The participants also found that participating in Celebrate ART impacted positively on their personal lives. They found positive sources of support from like-minded peers, which some found validating in a way that they had not experienced before. Many found making art to be enjoyable and calming, which had a positive impact on their mental health.

Notably, the artists all instilled the participants with a new confidence in experimentation and some commented that this new ‘bold’ approach filtered through into the way that they led their life and approached their problems.

## **Outcome 4: Young people influence or lead creative visual arts activities and have their voice heard in project design and delivery.**

The journey towards co-production was a key challenge and a key success of Celebrate ART. Across the three projects the artists worked hard to carefully plan a series of sessions that would firstly promote engagement and group bonding, and latterly introduce the young people to a wide range of visual art skills and materials and the wider experience of working as an artist. Ultimately, this gave the young people the confidence and inspiration to take

the lead in producing their own visual art and curating the outputs for public viewing. This was not an easy process, but the scope and scale of the end products exceeded expectations and proved a highly empowering experience for the young people.

**Outcome 5: Organisations in the visual arts and creative sectors work together to strengthen creative visual arts opportunities for the benefit of young people.**

At the close of the project the Fruitmarket Gallery, Tramway and Templar Arts & Leisure Centre said how much they had appreciated the opportunity to work together, and to benefit from their relationship with Engage and the Year of Young People. They felt that this had been an ambitious project which could not have taken place without the support of Celebrate ART and that the partnership had worked well. At this point all of the partners have plans to continue elements of working with young people as developed during Celebrate ART, and all of the partners are in discussions about future collaborative opportunities.

**Other indicators: Anticipated attendance at events of 6,000**

Public attendance of Celebrate ART events has been lower than anticipated at an estimated 4,092 visits, which has been disappointing for the project partners. That said, this element of the project has not detracted from the positive impact that planning for, curating and hosting these events has had on the participating young people. Additionally, an enthusiastic response was received from those that did attend.

**Concluding remarks**

Celebrate ART has certainly accomplished what it set out to accomplish by making a positive difference to those that participated and achieving its aims. It has been a challenging project at times, but due to the reflective nature of the project partners any arising issues were largely acknowledged and resolved along the journey and ultimately contributed to the learning in a positive way.

The success of the Celebrate ART project and the useful learning points identified through careful reflection should provide a useful model to roll out further or upon which others could base their work in the future.