Follow-up Submission to the Education and Culture Committee
Creative Scotland: Spending Decisions and Outcomes
Following on from Janet Archer and Iain Munro’s appearance at the Education and Culture Committee on Tuesday 15 September 2015, the Committee wrote to Creative Scotland to request additional information in relation to several areas. This paper sets out our detailed response to these questions.

1. There was discussion of Creative Scotland’s annual accounts, which are due to be published later this year (cols. 25-26). As was suggested, would you be happy to share the annual accounts with the Committee in advance of their publication?

The Annual Report and Accounts for 2014/15 for Grant in Aid from the Scottish Government were laid in the Scottish Parliament on 6 November and are now available on our website at the following address:

http://www.creativescotland.com/resources/our-publications/annual-reports/201415

Our Annual Report and Accounts 2014/15 for National Lottery has been submitted as an attachment to this document.

2. In relation to the Memorandum of Understanding between Creative Scotland and Scottish Enterprise, you referred to the positive dialogue between the two organisations and mentioned some further work that needs to be undertaken (cols. 33-37). Could you provide details of the work that has been undertaken and what work is still required in order to develop the MoU, and clarify how the creative industries strategy links into this work? Can you also tell us what you hope the MoU will achieve?

We have moved beyond the development of a simple Memorandum of Understanding and have drafted a fuller Partnership Agreement which sets out our respective roles and the nature of our working partnership, commits to annual publication of joint areas of work and regular reviews of progress. It is structured around the 4 themes of the Scottish Government economic strategy and contains 4 key actions we have jointly agreed to focus on in the next 12 months.

An Addendum to the Partnership Agreement provides further detail and will be updated and refined over time as strategy and priorities change, and action plans flow.

The Partnership Agreement and Addendum are currently being discussed with our Board this month for their approval, prior to publication as soon as possible thereafter.

3. The Committee would like to receive information on the work placements (including apprenticeships, traineeships and internships) that have been supported by Creative Scotland funding, including an indication of the duration and nature of those placements and whether the people who held the placements were employed afterwards (col. 38). In addition, the Committee requests information about the work Creative Scotland is doing to expand modern apprenticeships in the creative sector.

Please find below detail on CS supported traineeships, internships, modern apprenticeships and young business start-ups to date. Creative Scotland works with lead agencies Skills Development Scotland, Creative and Cultural Skills and Creative Skillset to deliver on this agenda.
Traineeships
- 12 months at living wage or above.
- 31 Traineeships have been supported through the scheme over a two-year period.
- One funded over two years as it included the full duration of Glasgow International Festival and suited the applicant who is a practicing artist pursuing own practice alongside the Traineeship.
- 13 are still in their first year
- One trainee left after nine months to pursue a different career
- Two organisations no longer exist. One trainee had eight months experience in the post and the other completed the 12 months
- 12 of the original trainees have been employed by the organisations
- Two organisations have not responded to email/calls
- Two were not able to be employed by the organisation

Internships
- Three month long paid internships in partnership with SCVO, paid at minimum wage (round one) and Living Wage (round two and three)
- Over the three years that this programme has been funded it has enabled 169 graduates of the arts & creative industries to gain valuable paid work experience in the industry. The combined positive destination statistics over the three Phases of the programme show that:
  - 63% (106 individuals) had positive destinations - 91 individuals were retained by the employer beyond the internship or moved into other employment at the end of the internship: 25 individuals moved into further training, further education, voluntary work
  - The programmes strong identity attracted 350 proposals from employers to host internships

Modern Apprenticeships
- Paid minimum wage or above (not MA wage)
- Funded for one year on open-ended contracts. Further support offered for second year on first round
- 29 Modern Apprenticeships started, with 13 completed and 12 still in progress
- Six were employed by the organisation
- Four left for other employment
- One organisation no longer exists
- One left for personal reasons unrelated to organisation
- Five were not employed by the organisations after they had completed their MA

Young Business start-ups in partnership with Prince’s Trust
- The target number of businesses over the three year period was 50
- "An investment of £150,000 over a three year period (£50,000 per year) would allow Youth Business Scotland to grow our offering in this area, providing access to start up loan finance to 50 young people (average start up loan = £3,000) across Scotland to help them launch their own business within the creative industries."
- No. of businesses supported over the programme so far are:
  Year 1 (2013-2014) - 17 start-up businesses who received a total of £50,050. Grants ranged from £500 - £5,000
  Year 2 (2014-2015) - 40 start-up businesses were supported by The Prince’s Trust between April 2014 and March 2015, underpinned by the £50,000 investment from Creative Scotland. Total £151,500
  Year 3 (2015-2016) - 11 start-up businesses who have received a total of £26,700 of the £50,000 allocation for year 3. Grants and loans ranging from £250-£5000
4. In response to concerns raised by stakeholders that Creative Scotland’s film strategy does not include KPIs and measurable objectives, you said you had translated the strategy into an internal work plan and expected to produce a report after the first year of implementation of the strategy (col. 17). Can you tell us what the priority KPIs and measurable objectives are for the film strategy?

It is just over a year since we published our strategy for Screen, led by Natalie Usher, our Director of Screen, and her team. To recognise this, we have issued an update on the outcomes delivered against this strategy over the past 12 months which can be viewed here:


5. You referred to the discussions taking place between Creative Scotland, the Scottish Government and Scottish Enterprise about establishing a film studio in Scotland (cols 17-18). Are you able to provide any further details of how those discussions are progressing, the outcomes that have been achieved so far and expected timescale for delivery?

A proposal from a private sector developer is at an advanced stage of consideration by Scottish Enterprise, on behalf of the Film Studio Delivery Group (comprising Scottish Government, Creative Scotland and Scottish Enterprise).

The need for commercial confidentiality means we are currently unable to provide any more detail. We remain committed to developing suitable studio facilities in Scotland that fall within EC State Aid rules.

Concurrently, Creative Scotland continues to work energetically pursuing potential operators to provide large-scale production build spaces throughout Scotland.

Scotland offers production and build space for all budgets and provides professional facilities in locations including Stornoway and Skye, as well as a portfolio of successful and established companies in the main population bases of Glasgow and Edinburgh.

6. You suggested there were some gaps in the allocation of Creative Scotland funding across local authority areas and said that you wanted to do something about this (col. 23). How do you plan to ensure Creative Scotland funding is spread across all local authority areas?

Creative Scotland is committed to place based working, aiming to increase fairness and leverage across our funding, development and advocacy activity throughout Scotland. Our Place, Partnerships and Communities team has led our place strategy and geographic working across the country since Creative Scotland was formed. In 2016, we will fulfil our commitment to establishing geographic responsibility within development roles, which will see our Creative Directorate staff building and maintaining a regular presence in all parts of Scotland. By establishing these roles and building relationships with local partners in a sustained and sustainable way, we make a strong commitment to the cultural sector and our local partners that we will work alongside them to respond both to opportunities and weaknesses in local cultural infrastructures. Working geographically, guided by our local
partners, helps us to gain an increasingly sensitive and accurate understanding of the creative ambitions and cultural opportunities in all parts of Scotland.

Creative Scotland recognises the unique creative contribution different places and communities offer, and values and celebrates their richness and diversity. In each year since Creative Scotland was formed, funding has been made to individuals and organisations based in all 32 Local Authority areas. This includes awards made through all of our funding programmes: Open and project funding, Targeted funding (including Youth Music Initiative, Youth Arts and Place) and the predecessor programmes to Regular Funding (eg Foundation Funding). Links to further information in relation to this question are provided in Appendix 1.

Regular Funding

Statements made at the evidence session regarding areas which receive 'no funding' related to the Regularly Funded Organisations programme, which is one of Creative Scotland's three funding strands. Regular funding is a three year programme which currently supports 118 organisations across Scotland. Geographically, Regularly Funded Organisations have their base in 21 of Scotland's 32 Local Authorities, which is an increased geographical spread than demonstrated in previous iterations of regular funding where 17 local authorities were represented – with organisations based in Angus, Dumfries & Galloway, Inverclyde and South Ayrshire joining the portfolio from 2015/16-2017/18. Creative Scotland received no applications for the Regular Funding programme from organisations based in eight local authority areas. While Edinburgh and Glasgow continue to be the home base of the greatest proportion of portfolio organisations, reflecting Scotland’s population base, it is important to note that more than 80% of organisations in the portfolio operate beyond their home postcodes, on a Scotland-wide basis, reaching audiences across the country.

Organisations which operate beyond their base include:

- touring organisations such as Glasgow based Rapture Theatre and Solar Bear, and Edinburgh based Puppet Animation Scotland;

- national organisations such as Film Hub Scotland and Voluntary Arts Scotland (based in Edinburgh), The National Youth Choir of Scotland and National Youth Orchestrass of Scotland (based in Glasgow) and Hands Up for Trad (based in East Dunbartonshire);

- and organisations which work across multiple locations such as the Centre for the Moving Image (CMI) which runs the Edinburgh Filmhouse, Edinburgh International Film Festival and the Belmont Cinema in Aberdeen.

Open and Targeted Funding

The Open Project Fund is application led, and we receive applications from individuals and organisations from across Scotland and the UK. Awards are made across all Scottish local authority areas, however, it should be noted that the base of the applicant does not necessarily indicate where the project or work takes place. For example, The Cumnock Tryst is a festival which takes place in East Ayrshire, however Creative Scotland funding awarded to the festival is accounted for in our Glasgow statistics, as the applicant address is in Glasgow. Clackmannanshire, the smallest local authority area, is regularly amongst the areas which receives least Creative Scotland funding. However, Clackmannanshire Council shares some services with Stirling Council, and applications from Stirling Council have included projects which take place across both local authority areas.
We recognise that some areas receive comparatively little funding – this may be due to a lack of applications from the area, indicating a small or developing independent cultural sector or consistent lack of success. We recognise therefore that the needs of the cultural sector in each area differ, depending on the stage of development of the sector. In order to address these issues, we work in partnership with local authorities, education sector, enterprise agencies and local artists and arts organisations to strategically address issues relating to capacity, leadership, development and sustainability of the cultural sector in specific areas. We also attend funding fairs, provide advice to local authority arts colleagues and provide feedback to applicants to raise awareness of our funding programmes and criteria for support.

Several of our Targeted funding and development programmes have local empowerment and the values of geographic distinctiveness at their heart. Place Partnerships, Creative Place Awards and Youth Arts Hubs are three examples of funding and development programmes which are designed to support and celebrate creative development in different places led by local partnerships. Our capital programme has also been a major catalyst for raising ambition and stimulating growth and creative confidence across Scotland. All these programmes are examples of our development and funding roles. They have encouraged partnership working in different places across Scotland, offering insights and better understanding of places as we learn about local creative ecologies.

Our Place, Partnerships and Communities team works with a wide range of national and local partners from Local Authorities to artist-led networks. We are also a supporter of SURF – Scotland’s Independent Regeneration Network, working together on cultural and creative regeneration projects, advocacy and research and are the sponsor of SURF’s Creative Regeneration Award. Partnerships at local level also include our Youth Music Initiative Programme, Arts and Education through the Creative Learning Network (led by our Creative Learning team in partnership with Education Scotland) and our devolved grants programme to individual visual artists and craft makers, run in partnership with local authorities.

Place Partnerships

There are currently twelve Place Partnership areas across Scotland, with a further three under discussion. Place Partnerships are strategic, long term development programmes with significant funding attached, matched by cash and in-kind by local partners. The aim is for local areas to identify collectively opportunities for development and growth across the arts, screen and creative industries. Place Partnerships include some of the areas which have received least funding from Creative Scotland over time, eg Inverclyde, North Ayrshire and many of the Place Partnerships focus on capacity development and leadership, as well as attracting partnership funding from a wide variety of sources. A full list is provided in Appendix 1.

Creative Place Awards

The Creative Place Awards programme aims to enhance and promote the creative activities and programmes of smaller, specific communities in Scotland – cities cannot apply. A Creative Place Award is both an accolade and a grant. The accolade recognises the creativity and co-operation in these communities, whilst the grant funding supports their ambition to further develop their creative programme and profile. A full list of all winners is provided in Appendix 1.

Time to Shine
In 2014, as part of Time to Shine, Scotland’s Youth Arts Strategy, nine Youth Arts Hubs were created across Scotland with investment of £3.1m. The Hubs – in Aberdeen and North East, Argyll & Bute, Ayrshire, Edinburgh, Fife, Glasgow, Highland, Moray and West Dunbartonshire – are formed through partnerships between local and national arts and youth services providers, to increase access to youth arts across Scotland across a range of art forms. Acting as focal points for regional youth arts delivery, the Hubs nurture and celebrate ambition, enthusiasm and talent in Scotland’s young people by improving the regional infrastructure. Further information is provided in Appendix 1.

Cashback for Creativity

Creative Scotland has published an independent evaluation report on the CashBack for Creativity programme, covering the period from 2011 – 14 where Creative Scotland was awarded £2.25 million by the Scottish Government to deliver the initiative.

Key findings from the evaluation highlight the positive impact that engagement with the arts can have on some of our most vulnerable and disadvantaged young people. The report shows that over 21,000 opportunities for young people to engage in youth arts activities were created with projects taking place across all 32 Local Authorities from 2011-2014. To read the final report please visit: [http://www.creativescotland.com/resources/professional-resources/research/creative-scotland-research/evaluation-of-cashback-for-creativity](http://www.creativescotland.com/resources/professional-resources/research/creative-scotland-research/evaluation-of-cashback-for-creativity)

The Training and Employability Fund partner organisations with current funding from CBC phase 3 have so far engaged up to 300 young people in specially tailored learning and progression programmes for the CashBack target group of young people, including; Forth Valley College (Multi-Arts), Glasgow Clyde College (Textiles) and Dundee & Angus (Web Design).

The current Training and Employability partners along with three new potential partners (Edinburgh College, SCVO and Princes Trust) have been invited to apply for the last phase of the Training and Employability Fund, with a total of £250,000 available for 2016/17, we are planning to reach a further 200 young people in this final phase. Application deadline is November 23rd 2015, successful awards will be announced in January 2016 with project activity to start by the beginning of February 2016.

7. As recommended by the Economy, Energy and Tourism Committee, you said Creative Scotland intends to carry out a review of the games industry in Scotland (col. 27). The Committee would find it useful to have some further information on the work that has been undertaken so far and when you expect the review to be completed.

Please find below a summary of progress to date in response to the recommendations of the Economy, Energy and Tourism Committee in relation to the video games industry:

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<th>Committee Recommendation</th>
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<td>The lack of accurate data has made it impossible for the Committee to determine the economic impact of the video games industry. The Committee recommends that the Scottish Government commission an</td>
<td>Authoritative data currently exists through the industry trade body TIGA and that this information aligns closely to the industry data published by the SG. However, CS is in the process of taking forward analysis of</td>
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analysis of the economic impact, including direct and indirect employment, generated by the video games industry to assist it in identifying its growth potential. The size, shape and dynamic variation over time of those creative businesses working to produce digital games in Scotland. This work is being undertaken as part of its broad remit to work across all 16 sub-sectors and 14,000 businesses of the creative industries and will involve working with sector-lead bodies and the development of broader intelligence and understanding of the digital innovation landscape. It will work to support the work of the Scottish Government in defining the economic impact of the sector and to improve the intelligence and data that is used to assess the appropriate support mechanisms for this sector.

The Committee considers that public sector support for the video games sector must be based on a clear understanding of its needs. We therefore recommend that Creative Scotland’s incoming Director of Creative Industries leads a review of the video games sector to understand the financial and business support it requires as a matter of priority.

A number of the recommendations from the EET committee involved both Scottish Enterprise and Creative Scotland working together to deliver actions, many of which overlap. Following a series of meetings between Clive Gillman (Director of Creative Industries at Creative Scotland since mid-June) and David Hartley (Scottish Enterprise) it was agreed that it was important to avoid repetition and confusion in taking forward these actions individually. It was felt that the recommendations that related to the game sector could be best integrated into 2 main bodies of work. One looking at developing intelligence and understanding of the sector and its needs, the other looking specifically at the
enhancement of collaborative working. The leadership of work on these actions would be divided, with one being led by Creative Scotland and the other by Scottish Enterprise, each of these bodies of work being delivered in consultation with the other partner in the context of a desire for better coordinated support.

It is recognised that the computer games sector in Scotland is a dynamic and evolving sector and that the most useful process of developing intelligence would be to track the sector over a period of time to identify trends and shifts. It was therefore agreed that Creative Scotland would lead on a programme of review and engagement that would be put in place to further develop the knowledge and awareness of the computer games sector in Scotland over time. This is to take the form of a simple survey that would be taken on a regular basis over two years. This process is to be undertaken in consultation with the Scottish Games Network and the two UK national sector bodies, TIGA and UKIE.

CS have set up the first part of this process that comprised an open
forum with the sector that took place on Thursday 15th October. This event outlined the survey process and provided further information about CS funding opportunities but most of all took feedback on the needs of the sector. Following this the survey is being redrafted and will go live shortly and be repeated 5 times over the next 24 months.

CS arranged the first part of this process which comprised an open forum with the sector which took place Thursday 15th October. This event is outlined the survey process and provided further information about CS funding opportunities and to take feedback on the needs of the sector. Following this, the survey is about go live and will be repeated 5 times over the next 24 months.

This work will complement the work being led by Scottish Enterprise (see below).

| The Committee recommends that **Creative Scotland leads co-ordination of the industry, academia and public bodies to establish a national strategy which will deliver a sustainable Scottish video games industry.** Given the dynamic nature of the sector this should be done as a matter of priority, and regularly updated in collaboration with the video games industry. | SE is the lead agency for the DMILG and the new Director of Creative Industries from Creative Scotland will attend future DMILG meetings. |

The new Creative Scotland Creative Industries Strategy includes actions to work closely with Skills Development Scotland, the lead body for skills in Scotland. The role of SDS is to lead with the
The Committee recognises that the key policy instruments for retaining talent in Scotland, like immigration, remain reserved and calls on the Scottish and UK Governments to work together on policies that would allow the Scottish video games industry to attract and retain world-class talent.

The Scottish Government is firmly committed to pressing the UK Government to provide an immigration system that meets Scotland’s needs. For example, a new cross-party Post Study Work Steering Group has been established. The Group includes representatives of the education, student and business sectors and will further examine the detail of reintroducing a post study immigration route to Scotland.

The Committee recommends that Creative Scotland leads a review of the public sector support currently available to the video games industry with a view to rationalisation in order to make access easier and quicker for companies regardless of size and stage of development.

CS is working with the SCIP partners to help develop Scotland’s digital games sector (as above).

The Committee recommends that Scottish Development International consults with the video games industry to determine how best to support it to move into new and emerging international markets.

Research has been undertaken in China in relation to a wider approach to the market by Gaming companies and this will be shared in Q2 2015/16 with companies. In addition, SDI have been providing ongoing 1-2-1 internationalisation support to gaming companies in emerging markets and will look to identify markets of growing interest and look to work with gaming companies collectively in these markets to maximise opportunities.

The Committee notes the comments in evidence about the video games industry’s

The Digital Scotland Strategy went live in September and will be formally launched this month (November). The launch will
lack of awareness of the work of the Digital Media Industry Leadership Group. As this is the preferred method for the public bodies to engage with the industry, we recommend that Scottish Enterprise promotes more effectively information on the work of the Group, its membership, and details of how the wider industry can participate. 

In order to improve access to the various sources of financial support, the Committee recommends that the enterprise agencies liaise with the video games industry to establish more effective methods of communicating the finance options available. 

The actions being taken forward by CS and SE will provide useful information about awareness of finance options. Actions will be taken to address gaps as they are identified.

To realise the creative and economic opportunities of using digital media the Committee recommends that Creative Scotland commission research into digital media innovation which encourages enhanced collaborative working across the creative industries sector. 

Following the review of actions by CS and SE (see above) it was agreed that SE will lead on developing the response to this action. It is understood that this will involve the development of an outline methodology for this research which will develop more effective intelligence regarding the current shape and future evolution of the digital games sector. This rapid response work is intended to provide better understanding from which to frame future interventions.

8. There was concern raised in evidence to us that the Scottish Government’s decision to fund the Scottish Youth Theatre had “undermined” the ability of Creative Scotland to manage its funding strategy. In this context, there was mention of work to refresh the framework agreement to clarify roles and responsibilities (cols. 26-28). How is the framework agreement being changed to take account of this issue and when do you expect to publish the revised framework? Also, can you outline the process to be followed should similar circumstances arise again?

The Framework Document is under discussion between Creative Scotland and the Scottish Government. It is being revised to reflect current best practice and central Government guidance.
The Framework Document reflects Creative Scotland’s enabling legislation which provides that Scottish Government can provide grants to Creative Scotland for both general and specific purposes but that Scottish Government cannot issue directions relating to Creative Scotland’s artistic or cultural judgement.

On 14 November 2014 the Scottish Government announced a £1 million package of public and private funding to engage more of Scotland’s young people in culture and the arts through Time to Shine. This new £1m funding package is for a 3-year investment programme to support the national youth performing companies – the National Youth Choir of Scotland, National Youth Orchestra of Scotland, YDance and Scottish Youth Theatre to contribute to the youth arts strategy as we count down to the 2018 Year of Young People. Please see Appendix 2 for further detail.
Appendix 1

1. Regular Funding

Map of Regularly Funded Organisations 2015/16 – 2017/18

Creative Scotland received no applications for the Regular Funding programme from organisations based in the following eight areas:

- Clackmannanshire
- East Ayrshire
- Falkirk
- Midlothian
- North Ayrshire
- Renfrewshire
- South Lanarkshire
- West Dunbartonshire

Although there are eleven areas with no Regularly Funded Organisations, this does not mean that no funding is made to that area. Please find some highlights of funding for these areas below:

- Moray – Creative Place Award winner 2015 (Forres and surrounding area), Youth Arts Hub
- Midlothian – Creative Place Award winner (Pathhead 2013)
- Falkirk – Creative Place Award winner 2014 (Falkirk)
- West Dunbartonshire – Youth Arts Hub
- North Ayrshire – Place Partnership, Creative Place Award winner (West Kilbride 2012), part of Ayrshire Youth Arts Hub
- East Ayrshire – Creative Place Award winner (Kilmarnock 2013), part of Ayrshire Youth Arts Hub
- Scottish Borders – Place Partnership, Creative Place Award winner (Peebles 2014), targeted Youth Arts funding for Voice of My Own (VOMO) for pilot project work in the Borders acting as a regional focal point for the development of youth arts.
- South Lanarkshire – funding for a project with composer Patrick Doyle, BBC Scotland Symphony Orchestra, Royal Scottish Conservatoire musical score to accompany the silent movie ‘IT’ with Lanarkshire schools, including a series of workshops, film, engagement work and performances across Lanarkshire.
- East Renfrewshire - funding for the Riverside Demo Initiative based at the Riverside Music Complex in Busby; partnership meeting with new East Renfrewshire Culture and Leisure Trust (formed July 2015).
- Renfrewshire – funding through Cashback for Creativity programme for the Kibble Education and Care Centre’s Creativity and Care project; attendance at the Creative Renfrewshire Network, Paisley 2021 Strategic board and OECD Study visits in 2015.
- Clackmannanshire – funding for a project to celebrate and commemorate local ‘Heroes and Villains’ across Stirling and Clackmannanshire. This included a musical performance with schools and creative practitioners including musicians Karine Polwart, Martin Green, Louis Abbott, Roberta Pia, Tom Cook and Gordon Skene, choir leader Stephen Deazley and filmmakers / visual artists Will Anderson, Mike Guest and Andy Stentiford.
2. Open Funding
We regularly publish information on awards made through our Open Project Fund in our News section. [http://www.creativescotland.com/what-we-do/latest-news](http://www.creativescotland.com/what-we-do/latest-news)
We also publish lists of all funding awards we make on our website – on a monthly basis, one month in arrears. These lists contain details of all the individuals, organisations and projects that have been awarded money from any of our funding programmes, and include details of the local authority base of the applicant. [http://www.creativescotland.com/funding/latest-information/awards-listings](http://www.creativescotland.com/funding/latest-information/awards-listings)

3. Targeted Funding
Place Partnership areas:
- Aberdeenshire
- Aberdeen City
- Argyll & Bute
- Dumfries and Galloway
- Dundee
- Fife
- Highland
- Inverclyde
- North Ayrshire
- Perth and Kinross
- Scottish Borders
- South Ayrshire

Coverage of recent Place Partnership launches:
South Ayrshire Place Partnership celebration and launch 2015
Dundee Place Partnership launch 2015

Creative Place Award Winners:
Creative Place Award winners 2015

2015
Monivie, Glencairn Parish
Forres and surrounding area
Stornoway, and Islands of Lewis & Harris

2014
Helmsdale
Peebles
Falkirk

2013
Pathhead
Huntly
Kilmarnock
2012
Wigtown
West Kilbride
St Andrews
Special Jury Awards to: Creetown and Huntly

**Time to Shine, National Youth Arts Strategy**

**Youth Arts Hubs:**
- Youth Arts Collective North East (Aberdeen & Aberdeenshire)
- Ayrshire Youth Arts Network (North, South & East Ayrshire)
- Argyll Youth Arts Hub (Argyll & Bute)
- #artcore (Edinburgh)
- Fife Youth Arts
- #FreshCreations (West Dunbartonshire)
- Glasgow Youth Arts Hub
- Highland Youth Arts Hub
- iGNITE Youth Arts Hub (Moray)

**Targeted Projects:**
- Uncharted (An Lanntair – Eilean Siar (Western Isles))
- Arts in the Frame (VOMO – Scottish Borders)

**National:**
- Scottish Book Trust - ‘Young Writers Programme’
- Film Access Network Scotland – ‘Youth Film Project’
- National Youth Orchestras of Scotland (NYOS)
- YDance
- National Youth Choir of Scotland (NYCoS)
- Scottish Youth Theatre
- TTS.Digital – Phase One & Phase 2

**Overview**

Awards through TTS.Digital programme, November 2015

**Cashback for Creativity**
The previous Cashback for Creativity funding between 2011-14 provided over 21,000 opportunities for young people to engage in youth arts activities in projects taking place across all 32 local authorities from 2011-2014. To read the final report please visit:
http://www.creativescotland.com/resources/professional-resources/research/creative-scotland-research/evaluation-of-cashback-for-creativity
Dear Janet,

You will be aware that we have been considering for some time how the Scottish Government might build on the success of the Commonwealth Games; deliver an enhanced youth legacy from that experience; and support our youth arts sector to work towards the Year of Young People in 2018.

In recognition of the value we place on Scotland’s youth arts, the then First Minister announced on 14 November a package of public and private sector funding to engage more of Scotland’s young people in culture and the arts through Time to Shine. This new £1m funding package will be a 3-year investment programme to support the national youth performing companies — the National Youth Choir of Scotland, National Youth Orchestra of Scotland, YDance and Scottish Youth Theatre to contribute to the youth arts strategy as we count down to the 2018 Year of Young People.

The new funding is intended to:

- Consolidate and strengthen the individual and collective role of national youth arts performing companies’ within Time to Shine
- Encourage new ways of collaborative working across the sectors to emerge, stimulated by national youth arts performing companies as part of the delivery of Time to Shine
- Extend the breadth, depth and quality of their engagement across Scotland
- Enable cross-organisational youth involvement within Time to Shine, including relationships with the youth arts hubs
The total package of funding is £1m across the three year period from 2015-18, of which £250,000 has been secured through a private donation from Clyde Blowers. The funding from Clyde Blowers will be paid in three instalments from October 2015.

Creative Scotland will administer and determine how best to allocate this fund and monitor its delivery over the course of this period; reporting mechanisms on outcomes achieved will be mutually agreed. We look forward to receiving further detail on specific plans for the fund and its usage in due course, once considered and approved by your Board in accordance with your governance arrangements.

We will include this new fund in your grant letter for 2015-16 when that is issued in spring 2015. This letter is intended as advance confirmation of this new funding to inform your targeted funds planning for this period.

With all best wishes,

Aileen McKechnie
Director of Culture & Heritage