

# GENERATION

25 Years of  
Contemporary Art  
in Scotland

## Co-production Programme Social Report

Social Accounting Period:  
April 2014–July 2015



MANAGED AND FUNDED BY



# **GENERATION Co-production Programme**

## **Social Report**

Social Accounting Period: April 2014–July 2015

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## 1. Introduction

The purpose of this report is to present the social accounts for GENERATION's co-production programme. The accounts aim to demonstrate the social impact of using co-production methodology in a contemporary visual art context for young people and for those working within the contemporary visual art sector.

GENERATION's co-production programme was part of a major, nation-wide exhibition programme showcasing some of the best and most significant art to have emerged from Scotland in the last 25 years. During 2014 over 60 venues throughout Scotland took part bringing together an exciting programme of work by over 100 artists. In addition to the exhibition programme, [two publications](#) were produced and there was a significant digital presence (for further details see [generationartscotland.org](http://generationartscotland.org)).

Facilitating GENERATION was a core partnership between the [National Galleries of Scotland](#), [Glasgow Life](#) and [Creative Scotland](#). It was also part of [Culture 2014](#), the Commonwealth Games Cultural Programme.

One of the main aims of GENERATION as a whole was for the sector to work more closely together to deepen the public's engagement with contemporary art and increase the number and range of people attending and taking part, with a particular focus on developing experiences for young people aged 12–25 years. A Public Engagement Group was formed with a lead team of staff drawn from Glasgow Life and National Galleries Scotland, augmented by co-opted representatives from [engage Scotland](#), Creative Scotland and [ARTIST ROOMS](#). It was further supported by a dedicated Public Engagement Co-ordinator (two years fixed-term post) and a programme development fund.

The remit of the Public Engagement Group was to provide a framework for all aspects of GENERATION's public engagement, working across Scotland. The framework included the development of a subgroup looking at contemporary art and the curriculum and how to better support teachers, support for communities of practice (Clusters) and creating the conditions for exemplar projects working with young people (see *Appendix I* for details).

Twenty-seven venues received funding totalling £211,371 from the public engagement budget to deliver specific projects with audiences during GENERATION. The majority of these venues applied for a fund of up to £5,000. Five projects were awarded funding of up to £20,000 each to facilitate exemplar co-production projects, the focus for these accounts. Additional public engagement work happened at many other venues, and active delivery of the programme continued into 2015.

## 2. Background Information

The Public Engagement Group developed processes whereby organisations could apply for funding from Creative Scotland to work with co-production methodology on projects with young people. Seven organisations forming a total of five projects received funding, with some projects obtaining additional funding from other sources. The organisations formed a new community of practice known as the Co-production Cluster, with representatives drawn from each project who met regularly. The requirements for co-production project funding were:

- to work with co-production methodology;
- to work with young people within the 12–25 age range to engage with contemporary visual art, particularly those who do not regularly participate in programmes and/or the visual arts more widely;
- to work in partnership with the arts sector and agencies/organisations that work with and support young people outside of the arts.

Co-production was defined as providing opportunities for people (in this case young people aged 12–25) and working with them to direct their own learning and design and to shape opportunities of interest and relevance to them. The projects were different in their approaches, but all created the structures, support, space and conditions intended to enable co-production to take place.

Out of over 60 venues involved in GENERATION, eight applications were received for co-production projects – five of which met the requirements of the fund. There could be a number of reasons for the low number of applications. For example, some venues perhaps felt they did not have the capacity for a project of this kind, and it could be that there was a lack of understanding and confidence in the sector around working with co-production. That is, however, beyond the scope of this report and more research would be needed to explore this further.

Social accounting has been chosen as a method to evaluate the social impact of GENERATION's co-production work. As well as providing a useful framework to capture evidence from across the projects, the Cluster recognised that social accounting offers the potential to understand the impact on people and organisations in more depth by consulting with a range of stakeholders. It has been particularly important to embrace stakeholders, as the projects were all working with non-arts partners, something that is not often the case for the visual arts sector. Social accounting also encouraged the group to think about how we could work more meaningfully with evaluation processes, to develop a connected, strategic approach, producing a richer understanding of the work's impact than might typically be undertaken within the visual arts sector.

It is important to note that the social accounts do not belong to one single organisation, but represent activity across all the co-production projects. Iona McCann, Public Engagement Co-ordinator for GENERATION co-ordinated and supported the Co-production Cluster, also acting as the social accountant supported by staff from each individual project in collecting and providing data. Each project had different timelines, but for the purpose of these accounts the period of social accounting has been framed as April 2014–July 2015, whilst recognising that some projects continue to run after this date.

The approach to social accounting has therefore been experimental at times, but it is hoped the rigour of the audit process will encourage further developments in co-production practice. It is also hoped that the organisations involved in GENERATION co-production will learn from the experience and possibly go on to adopt social accounting in future work. It is anticipated that the set of accounts produced by the Co-production Cluster – which includes the individual reports from each of the five projects – will be a valuable resource for other organisations in the sector.

Iona McCann, Public Engagement Co-ordinator of GENERATION, and Victoria Hollows, Museum Manager, Glasgow Life and Public Engagement lead for GENERATION are the authors of this report, with input from Alan Kay of the Social Audit Network who acted as a social accounting mentor for the project.

## 2.1 The Co-production Cluster

The organisations making up the Co-production Cluster and delivering the five projects are listed below, along with a brief summary of their specific project. Each organisation in the Cluster varied in size, staff capacity and past experience of work with young people and contemporary art. They were all based in urban areas within the Central Belt. This was not deliberate, but a wider representation of location and context was not reflected in the applications.

For more background to each organisation and details of their offer to young people prior to the project, please refer to the relevant website and Individual Project Report.

### 1) Collective – 20 Years of Real Life; [Free Instruments for Teenagers](#)

*Collective Gallery, Edinburgh, [www.collectivegallery.net](http://www.collectivegallery.net)*

Collective worked with artist [Ross Sinclair](#) through an exhibition and engagement project to reflect on 20 years of Ross Sinclair's *Real Life* project. The exhibition created the opportunity to engage with young people who were born since *Real Life* was conceived. Through the exhibition teenagers applied for, and were given, free instruments to create new bands. They have taken part in a year-long mentoring and workshop programme and plan to perform and create a record during the last stage of the project. Activity is continuing, with a projected completion date of October 2015. The three bands taking part in *Free Instruments for Teenagers* are: [Appear Invisible](#), [Bedroom Athlete](#) and [Enemy Fire](#).

### 2) Dundee – [Youth Action Group \(YAG\) at McManus](#) and [Youth Arts Society \(YAS\) at DCA](#)

*Dundee Contemporary Arts (DCA) and McManus: Dundee's Art Gallery and Museum, Dundee, [www.dca.org.uk](http://www.dca.org.uk) and [www.mcmanus.co.uk](http://www.mcmanus.co.uk)*

Dundee Contemporary Arts (DCA) and The McManus: Dundee's Art Gallery and Museum worked in partnership on their GENERATION co-production project. It was the first time they had worked together in this way. The aim of the project in the original application was to 'create a framework with and for young people to engage in a dialogue with contemporary art, artists and spaces in Dundee with a key focus on its GENERATION exhibitions'.

Two groups of young people were formed and they spent time exploring contemporary art through meeting artists, visiting other visual arts organisations in the city and throughout Scotland and creating their own art work and exhibitions. McManus built on its established Youth Action Group (YAG) and DCA formed a Youth Arts Society (YAS) for the project. The organisations also worked with S4 pupils from Morgan Academy and Braeview Academy and their partner Grey Lodge's 4 A's project.

### **3) Glasgow Life – Brave GENERATION**

*Glasgow Life (Tramway and GoMA), Glasgow* [www.tramway.org](http://www.tramway.org) and [www.glasgowlife.org.uk/museums/GoMA](http://www.glasgowlife.org.uk/museums/GoMA)

A group of young people was formed, who called themselves *Brave GENERATION* and were based at both the Gallery of Modern Art (GoMA) and Tramway. It was a first-time collaboration for colleagues in GoMA and Tramway on a public engagement project.

The main focus of the project proposal for *Brave GENERATION* was the use of contemporary art to develop employability skills and to explore the artistic and occupational opportunities that the creative industries have to offer. The project targeted young people not involved with education or employment. The intention was to widen the audience for contemporary art by working with young people who would not normally visit a gallery but who are interested in exploring their creativity. The group was given an introduction to many creative activities, exhibited their own work and chose what to take forward as a group.

### **4) NGS – UNTITLED**

*National Galleries Scotland (NGS), Alloa, Irvine and Leith (Drummond High School)* [www.nationalgalleries.org/education/outreach/](http://www.nationalgalleries.org/education/outreach/)

With *UNTITLED*, the Outreach Team at NGS aimed to create a visual art training programme inspired by Scottish contemporary art from *GENERATION* which offered new opportunities for young people to build their own productive relationship to contemporary art as viewers and makers. The training scheme encouraged participants to develop their own approach to learning (and to becoming makers) which reflected their shared experience in the group. On this basis, the project sought to connect contemporary art exhibitions and art institutions to community-based learning.

The team worked collaboratively with social work, youth workers, young people, teachers and art students in three different areas of Scotland: Alloa, Irvine, and Leith in Edinburgh. The aim was to embed this collaborative model in a community setting, and thus directly engage and contribute to contemporary art practice by establishing it amongst young people in communities where it has little presence.

The project began in March 2014, is continuing and will culminate in an exhibition at the Scottish National Portrait Gallery in Edinburgh, January 2016.

### **5) Platform – NU Generation**

*Glasgow East Arts Company (Platform), Glasgow* [www.platform-online.co.uk](http://www.platform-online.co.uk)

*Cross Split Block* was a large-scale, site-specific sculptural installation by [Mary Redmond](#) that was commissioned by Platform for *GENERATION* in the summer of 2014. Redmond's exhibition was the starting point for the co-production project.

The aim of the project was to deliver an artist-led programme of multi-disciplinary workshops that would engage local young people aged 11–18 years. Poverty of aspiration and equality of opportunity were underlying themes. The aim was to inspire young people by developing experiences through exhibitions, events, workshops, talks and tours and allow them to draw on their own experience to shape, develop and curate an art programme by themselves.

An art group, *Nu Generation*, formed and met weekly, participating in talks and masterclasses; exploring sculpture, film, design, graffiti art and sound. Although primarily focused on visual art, the project also explored the techniques of theatre, writing and music.

For images from each project, please see the [Co-production blog](#).

Key contacts who attended the Cluster meetings:

**Collective:** Siobhan Carroll, Programme Manager  
James Bell, Producer

**Dundee:** Sarah Derrick, Head of Education and Community, DCA  
Keri McGowan, Creative Learning Officer, McManus  
Julie Muir, Co-production Co-ordinator

**Glasgow Life:** Martin Craig, Learning and Access Curator, GoMA  
Rosemary James, Audience Development Manager, Tramway  
Rebecca McSheaffrey, Co-production Project Manager  
Jennifer Littlejohn, Project Leader

**NGS:** Robin Baillie, Senior Outreach Officer  
Richie Cumming, Outreach Officer

**Platform:** Margaret McCormick, Co-production Co-ordinator  
Louise Dingwall, Audience Development Officer

### 3. Vision, Mission, Principles

The vision, mission, and principles for the co-production work were developed from the original GENERATION aims in consultation with the GENERATION Public Engagement team and the Co-production Cluster.

#### **Vision:**

A more connected and informed sector to improve the quality of relationships, and depth of engagement, that contemporary art venues have with young people aged 12–25 years.

#### **Mission:**

To establish a community of practice to understand the impact of co-production methodology on the contemporary visual art sector's engagement with young people.

#### **Principles:**

- Empowerment for young people
- Transparency and a culture of sharing
- Reflection in all work
- Working for future impact

## 4. Objectives

Two objectives were identified for GENERATION's co-production work.

### 4.1 Objective 1:

**To work with co-production methodology to generate positive experiences and impacts for young people in terms of their confidence, skills and relationships through the following activities:**

#### 4.1.1 Activities for Objective 1

- a) Investing in co-production projects using Creative Scotland funding
- b) Working with partners
- c) Recruiting artists and additional staff to deliver the projects
- d) Providing opportunities for young people to become involved in projects
- e) Building relationships within the projects and forming new groups
- f) Delivering the projects as set out in the Creative Scotland application but also responding to the needs of the young people
- g) Developing outcomes through shared decision making

The activities listed were designed to lead to four particular outcomes:

#### 4.1.2 Expected outcomes for young people

- A. Increasing confidence
- B. New skills
- C. Beneficial relationships
- D. Positive progression

### 4.2 Objective 2:

**To develop the visual arts sector in using co-production methodology, encouraging organisations to expand their practice to engage with a broader range of young people and partners through the following activities:**

#### 4.2.1 Activities for Objective 2

- a) Forming a 'Co-production Cluster' of organisations working to achieve Objective 1 and providing a space to share both in person and digitally
- b) Holding reflection sessions
- c) Increasing activity between projects
- d) Collating and disseminating learning from the Co-production Cluster
- e) Developing effective partnerships
- f) Working for future impact

The activities listed were designed to lead to the following four outcomes:

#### 4.2.2 Expected outcomes on visual art sector (project staff):

- A. Enhanced connectivity
- B. Effective communication
- C. Increased learning and knowledge
- D. Impact on future work

## 5. Stakeholder Analysis

Key stakeholders were identified by the GENERATION team and the Co-production Cluster as follows:

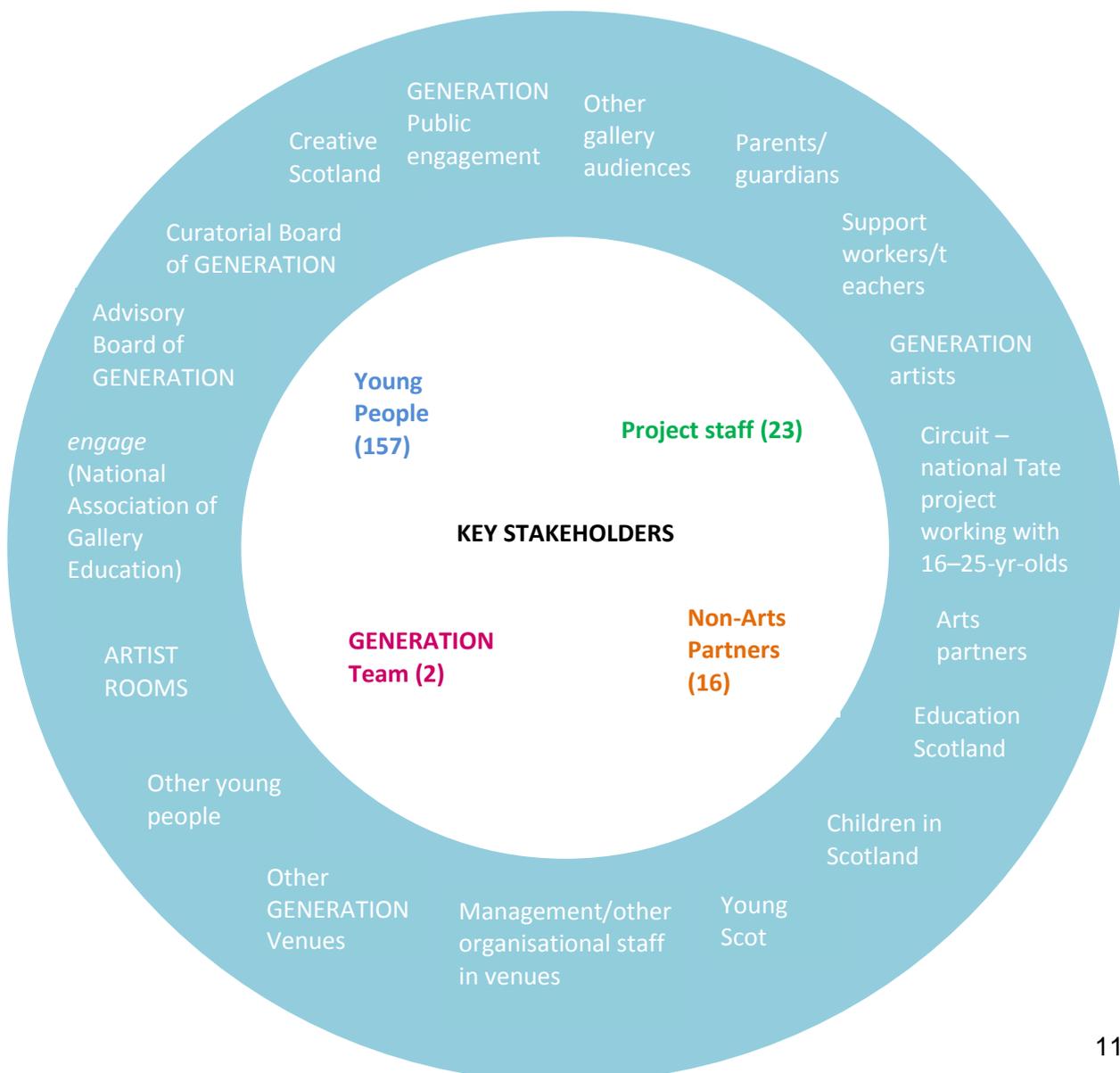
**Young People** – those involved as participants in each of the projects.

**Project Staff** – organisational staff, facilitators and artists involved in the delivery of the project. The Co-production Cluster is formed by representatives of project staff and is a subgroup of this stakeholder.

**Non-Arts Partners** – non-arts partners involved in supporting young people through the project.

**GENERATION Team** – the staff leading on the Co-production Cluster, a sub group of the wider Public Engagement Group. They also prepared the social accounts.

Key stakeholders were identified from a long list at a GENERATION team meeting by mapping out all possible stakeholders with Post-it notes on the wall. Through discussion, the list was narrowed down to an agreed set of key stakeholders which the team considered was realistic and achievable for consulting with by all projects. The final recommendation was checked and verified with the Co-production Cluster. The diagram below shows all stakeholders who were identified, with the key stakeholders for consultation highlighted in the inner circle.



## 6. Methodology for Data Collection and Stakeholder Consultation

A combination of qualitative and quantitative information was gathered by the GENERATION team and project organisations to evidence the social impacts of the work on both **Young People (Objective 1)**, and **Project Staff (Objective 2)**. All methods were discussed and selected with the Co-production Cluster, Alan Kay of the Social Audit Network and some with Jon Gill, a Communication and Engagement Designer. A Social Accounting Pack (*Appendix A*) with tools including guidelines and checklist was sent to all projects to help them gather data.

The intention of the GENERATION team in designing the evaluation was to recognise the capacity of project staff to develop techniques that would not be too onerous to collect or to manage. As much as possible, project staff delivered the evaluation sessions in order that they would learn from the process and develop their practice. Although specific techniques were suggested to keep data consistent and manageable, each project was unique and GENERATION encouraged them to develop their own methods if this was preferred. The range of data collection for each stakeholder is explained in the following sections:

### 6.1 Young People

#### 6.1.1 Reflective sessions

The GENERATION team developed questions for the reflective sessions in consultation with the Co-production Cluster, and supplied a suggested framework and training on how to deliver these. Techniques were developed with Jon Gill, who undertook the evaluation for the Dundee project in December 2014 and also led training for project staff on how to use the Storyboard method in February 2015 in collaboration with the GENERATION team. Project staff delivered reflective sessions for young people where possible; however, the GENERATION team provided support if needed. Storyboarding was central to the data collection methods for young people, and there were four connected elements to the session as detailed below:

##### a) Reminiscence

A short activity at the start of each session reflected on the work that had gone on throughout the whole project by reviewing, for example, pictures around the room, a slideshow, film, sketchbooks of work etc., acting as prompts and catalysts for discussion and to help warm participants up for other tasks ahead.

##### b) Big Questions

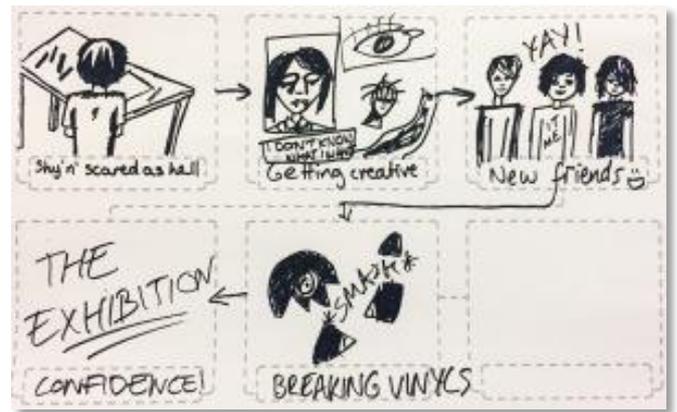
Large sheets with key questions were displayed to which young people added their own feedback.

##### c) Storytelling: Beginning, middle, end

To warm participants up for storyboarding, each was given a set of three random images, usually pictures from the project. They were then given 90 seconds to come up with a story that had a beginning, middle and end, using the images as prompts. Stories were then shared in groups.



Storyboard from NGS project



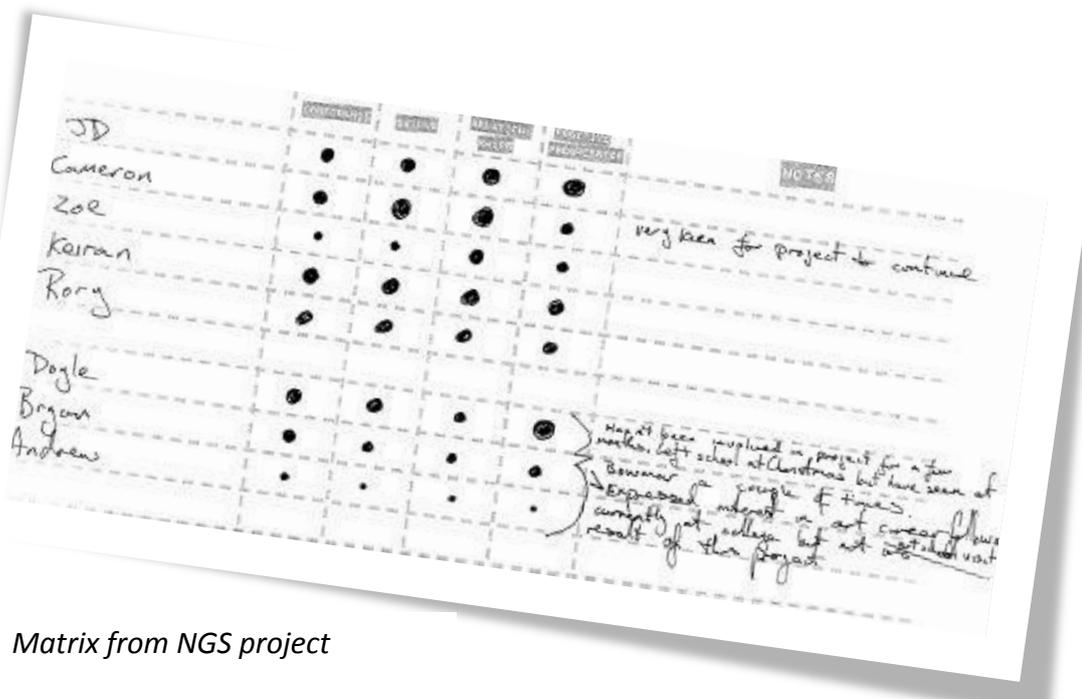
Storyboard from Dundee project

#### d) Storyboards

This method was central to the data-gathering process. Young people were asked to draw or write a story on a storyboard template that reflected their experience of the project and what had changed for them as a result. Participants then recorded their story with project staff who could also use this opportunity to ask additional questions to draw out and understand the outcomes expressed by the young people.

Objective 1's expected outcomes were not identified to young people before they told their stories. This ensured the response to the storyboard method was as authentic as possible, rather than risking the young people telling the project staff what they might imagine they wanted to hear. Storyboards were then set to the audio recording and made into mini films displayed on a [WordPress blog](#) by the GENERATION team.

#### 6.1.2 Matrix



Matrix from NGS project

After the storyboard session, project staff completed a matrix form to record where young people demonstrated changes in any of the expected outcomes. They used a dot gradient

to demonstrate **strong indication**, **clear indication** and **some indication**. Assigned indication levels were checked and verified by the GENERATION team. Storyboard films were then tagged on the blog to highlight which outcomes they referenced. The GENERATION team then collated data in an overview spread sheet (*Appendix D*).

### **6.1.3 Other Methods**

NGS and Platform used feedback forms with their projects and some of this data was used as further evidence and collated into the overview spread sheet where relevant.

Collective chose not to use the storyboard technique as they had begun a process of recorded band interviews which they felt was more in keeping with their overall project approach. The recorded interviews fed into a matrix and the central overview spread sheet.

## **6.2 Project Staff (including Co-production Cluster)**

### **6.2.1 GENERATION Data Monitoring Form**

Project staff completed a structured data monitoring form during, and at the end of, projects. The GENERATION team formed questions relating to the individual activities for Objective 1. Answers provided could be estimates or left blank if it was not possible to obtain information. The data monitoring form predominantly gathered quantitative information but some questions did require a more detailed response (see Individual Project Reports 1–5 for individual forms). Data was then collated into a single overview spread sheet (*Appendix C*).

### **6.2.2 Creative Scotland Monitoring Form**

The completion of this form is a standard requirement for the release of the final instalment of any Creative Scotland funding grant. The Public Engagement Group agreed with Creative Scotland to amend the standard questions, tailoring them for all GENERATION public engagement funded projects to generate data aligned with GENERATION's and the co-production programme's aims.

Data from the Creative Scotland Monitoring Forms and the GENERATION Data Monitoring Form was collated into a single spreadsheet (*Appendix C*) and referenced by Individual Project Reports.

### **6.2.3 Reflection Session**

This was delivered by the GENERATION team and Jon Gill, taking place with project staff in February 2015. It used the same techniques as the session with young people. Project staff produced an individual storyboard to reflect their personal experience of the project with reference to the expected outcomes for Objective 2. Data from individual storyboards was pulled together in a matrix for Objective 2 (*Appendix E*). Project staff also produced a group storyboard reflecting on the outcomes of their project on young people, referencing the identified outcomes for Objective 1. The data gathered was then added to the overall matrix for young people (*Appendix D*).

A further reflection session with project staff who were representatives for their project on the Co-production Cluster took place in July 2015. Staff commented on the success of the mission, principles and objectives using a sliding scale from 1 for unsuccessful to 5 for successful (*Appendix B*). They also used this technique to rate what the outcomes of the Co-production Cluster were on themselves as individual staff members. A free-form

discussion was held on what worked, what was challenging and what could have been improved about the Co-production Cluster and the methodology.

#### **6.2.4 Case Studies**

A Case Study was completed for each project. The intention behind this was to consult project staff on the impacts of their co-production project on young people using qualitative feedback. The study could be 300–600 words long, and should explore how the project impacted on young people’s confidence, skills, relationships or positive progression. Project staff were free to decide how they wanted to reflect this, as long as the case study related to one, some, or all of the outcomes. Guidelines were included in the Social Accounting Pack (*Appendix A*) and examples were provided in terms of the particular focus the case study should have; for example, writing about a session which especially reflected the four outcomes, or the experience of an individual young person reflecting evidence of one or more of the outcomes, rather than trying to summarise the entire project.

### **6.3 Partners**

A simple survey was compiled by the GENERATION team using Survey Monkey, and Project staff were asked to forward this on to partner contacts. It was only relevant to those partners who worked with, or supported, the young people and would therefore be able to comment on what the outcomes of the project were on the young people (*Appendix H*).

### **6.4 GENERATION Team**

Reflection took place throughout the project, with the GENERATION team working closely together, and through the process of preparing the social accounts.

Where evidence has been drawn from qualitative data in Section 8, comments have been selected because they are representative of all comments received on a particular theme, or because they are used to illustrate a specific point.

The following summary table gives information on the results of each method:

Stakeholder	Topic and questions	Consultation Methods	Results and Comments
<b>Young people (157 in total)</b>	Outcomes for Objective 1	Reflective session: Storyboard on their experience of project Interviews Other – feedback forms, band interviews by Collective	1 session per project usually took place toward the end of each project. Collective and NGS projects are continuing.  Project responses:  1) Collective - 9/16, 56% 2) Dundee - 12/35, 34% 3) Glasgow Life - 4/14, 29% 4) NGS – 26/55, 47% 5) Platform – 5/37, 14%  Total – 56/157, 36%
	What matters to them Why they got involved in the project What worked well What challenged them What could have been improved	Big Questions: Where this section of the reflection session did not take place, data was taken from feedback forms, stories or interviews.	
<b>Project Staff (23)</b>  <i>This does not include artists employed for one-off workshops rather than for the duration of the project.</i>	Outputs for Objective 1 and Objective 2	GENERATION Data Monitoring Form	5/5 projects completed the GENERATION Data Monitoring Form
Creative Scotland Monitoring form (adapted)		5/5 projects completed the Creative Scotland Monitoring Form. The NGS project is still live but sent through answers to the qualitative questions for the social accounts, despite not yet being in a position to complete the full form for the purpose of claiming the last funding instalment.	

Stakeholder	Topic and questions	Consultation Methods	Results and Comments
Project Staff	Mission, Values, Objectives	Co-production Cluster reflective session – questionnaire	6/8 that usually attend the Co-production Cluster meeting (representing all projects)
	What matters to them Why they got involved in the project What worked well What challenged them What could have been improved	Reflective session for project staff	19/23 Project staff completed this exercise at an event on 2 Feb 2015. An additional response was gained via email.
		Big Questions: to answer in relation to project	
	Outcomes for Objective 1	Co-production Cluster reflective session – to answer these questions in relation to the Cluster	6/8 that usually attend the Co-production Cluster meeting (representing all projects)
		Matrix from young people’s storyboards	Matrix completed for 66/157. Where the matrix had not been completed by the project staff, it was completed by the GENERATION team.
	Outcomes for Objective 2	Case study	5 case studies completed, some focusing on 1 young person’s experiences, others on the project as a whole.
		Storyboard on young people’s experience of project	5/5 storyboards completed
	Outcomes for Objective 2	Storyboard on project staff experience of project - where storyboards were not completed an email questionnaire went out	19/23 storyboards completed with one email questionnaire
		Co-production Cluster reflective session – a questionnaire to identify the outcomes of being part of the Cluster.	6/8 that usually attend the Co-production Cluster meeting (representing all projects)

Stakeholder	Topic and questions	Consultation Methods	Results and Comments
<b>Non – Arts Partners (16)</b>	Involvement in partnership Benefit to organisation Outcomes for Objective 1 What was best/what could have been improved	Survey Monkey	Questionnaire link sent out at the end of projects The questions in the survey would not have been suitable for some partners to comment on – it was mainly answered by those working closely with the young people hence the response rate of only 8/16; 50%. In addition, the survey was also completed by one arts partner.
<b>GENERATION (2)</b>	To reflect the individual projects, Co-production Cluster and social accounting What worked well What was challenging What could have been improved Mission, principles, objectives	Ongoing reflection at team meetings and at the Co-production Cluster review session	July 2015  Iona McCann – Public Engagement Co-ordinator (GENERATION) Victoria Hollows – Museums Manager (Glasgow Life and lead on GENERATION Public Engagement)

## 6.5 Variations on Methodology

The following sections detail variations by stakeholder groups. Consideration should be given to the different nature of each of the five projects, resulting in corresponding differences across the range of associated stakeholders.

### 6.5.1 Young People

In Dundee not all stories were recorded as the young people had other activities to complete during the reflective session so it was not possible for each of them to produce a storyboard in the time available. An estimated five young people took their storyboards away without them being documented, resulting in lost data. Had this not been the case there would have been a higher representation than 34%.

Glasgow Life's project did not continue as expected, so only a small group was consulted five months after the last meeting. It made it challenging for them to remember all the activities; however, project staff felt that getting feedback at this time was beneficial as the young people were able to reflect on what the outcomes had been longer term.

Some stories ended up being a descriptive narrative of the chronological activity of the project so follow-up questioning from project staff took on greater importance. This was delivered by different people in each area and did not always take place, resulting in some inconsistency.

Rather than tell the story, audio collected from the NGS Drummond High School group was more of an interview where a teacher identified the outcomes.

Collective did not undertake the storyboard session and chose to use a band-style interview instead where direct questions were asked in relation to the outcomes. Project staff felt this was more suited to the nature of the project and the group.

Some staff filled out the matrix for the outcomes of the whole project and some for what comes across in the young person's story.

The Big Questions were not undertaken in Collective and in some of the NGS projects, so data was sourced by other methods.

### 6.5.2 Project Staff

When filling in the number of young people involved in the projects, some project staff only put those who regularly attended, whereas others put the total amount of young people engaged at different points throughout the project lifetime.

Email questionnaires were completed by staff who could not attend reflective sessions.

Some project staff stories were too descriptive of the project to assign outcomes to.

Additional data for the outcomes to Objective 2 were taken from other sources such as the Creative Scotland Monitoring Report. This made it difficult to do a matrix for project staff in line with the one for young people.

All projects completed the Creative Scotland Monitoring Form, though NGS made only a partial return as at the time of writing the project was still live.

### **6.5.3 Partners**

The questions focused specifically on the impacts on young people and so excluded feedback from many arts partners.

## **6.6 Scope and Omissions of the Social Accounts**

It was agreed by the Co-production Cluster that consulting with the key stakeholders (identified in the diagram on p. 10) was realistic and achievable and that it would be difficult to consult any more within the timeframe and resources.

Dundee and Glasgow Life were not able to get feedback from partners. Dundee's main contact had left the partner organisation due to funding being withdrawn for certain aspects of work, and Glasgow Life had trouble getting in touch with key contacts from its partners.

Project staff were unable to get feedback from those who had dropped out of projects along the way. For young people unable to attend the reflective session, Platform and Glasgow Life project staff completed the matrix.

Rather than a formal process for consultation for the GENERATION public engagement staff team, qualitative data was added through the process of writing the report.

## 7. Report on Performance and Impact

### 7.1 Mission

**To establish a community of practice to understand the impact of co-production methodology on the contemporary visual art sector’s engagement with young people.**

During the Co-production Cluster session, project staff representatives and the GENERATION team were asked to consider the mission statement and rate it according to performance; 1 = very unsuccessful, 5 = very successful.

	1	2	3	4	5
Co-production Reps				5	1
GENERATION				2	

The project was rated as performing successfully with regards to its mission. Some feedback remarked that at this stage the mission couldn’t be fully realised until the information from the social accounts was disseminated:

*‘The contemporary visual art sector is a big beast. We’ve made a start on the stated mission but the project outcomes and findings are still only really understood and shared within a small group of stakeholders and partners and I doubt even across our respective institutions. The evaluation report and future cluster projects (if possible) would hopefully bring us closer to the mission’s objective.’ (Project staff - Appendix B)*

*‘Mission achieved largely but needs further promotion and structured follow-up with Creative Scotland and Scottish Government.’ (Project staff - Appendix B)*

### 7.2 Principles

Representatives from the Co-production Cluster and the GENERATION team were asked to consider the values and how far the Cluster lived up to them. Results are detailed in the table below: 1 = very unsuccessful, 5 = very successful:

	1	2	3	4	5
<b>Empowerment for Young People</b>					
Co-production Reps			1	3	2
GENERATION			1	1	
<b>Transparency and a culture of sharing</b>					
Co-production Reps				1	5
GENERATION					2
<b>Reflection in all work</b>					
Co-production Reps				4	2
GENERATION			1	1	
<b>Working for future impact</b>					
Co-production Reps			1	4	1
GENERATION				2	

From the results in the table above it would appear that there was some room for improvement in empowerment for young people: *'Empowering young people could have been more regularly addressed and defined to develop beyond the Young Scot definition/training.'* (Project staff - Appendix B)

Lack of resources was a reason that some felt they were unable to fully live up to values: *'I feel I scored the values just short – not because we didn't have these at the heart of the project but because we never had the opportunity or chance to do this wider. I feel through lack of time or capacity or opportunity we could not push on to a 5. There needs to be more built-in time and resources in the organisation to support this.'* (Project staff - Appendix B)

In general, however, the co-production work and Cluster lived up to the values: *'I think the Cluster has established a strong group/platform to share methods, aims and outcomes and an opportunity to reflect and evaluate what engagement is and the potential of its impact in various levels – from organisations to participants.'* (Project staff - Appendix B)

### 7.3 Objective 1

**To work with co-production methodology to generate positive experiences and impacts for young people in terms of their confidence, skills and relationships.**

Representatives from the Co-production Cluster and the GENERATION team were asked to consider the success of this objective. Results are detailed in the table below; 1 = very unsuccessful, 5 = very successful:

	1	2	3	4	5
Co-prod Reps				2	4
GENERATION				2	

From the feedback, the project was rated as performing successfully with regards to Objective 1.

#### 7.3.1 Activities (and their outputs)

The following sections express in more detail the outputs relating to some of the identified activities, and are further broken down by relevant sub-headings.

##### a) Investing in co-production projects through Creative Scotland funding

The following table collates the scores made by Co-production Cluster representatives and the GENERATION team relating to Objective 1's activities (see p. 10, Section 4.1.1); 1 = very unsuccessful, 5 = very successful:

	1	2	3	4	5
Co-production Reps				2	4
GENERATION					2

A bid was successfully made to Creative Scotland to allocate £99,000 towards five co-production projects for GENERATION. There were eight applications in total to the co-production fund, but three did not meet the requirements of the brief.

Although challenging, it was clear that project staff felt that co-production methodology worked well for both project staff and young people. It was a different approach to what they were used to and this was perceived as a benefit.

*'The freedom given to participants to "make what they like" after seeing what other people have done (GENERATION artists) was initially a barrier/daunting for participants but proved to be one of the most effective ways of improving personal confidence and abilities in participants of any previous project I have worked on. This is also due to excellent partner relationships and buy-in, and having the time, CS funding and org core funding'. (Project staff, Appendix B)*

For staff at Collective, a real strength of the project was bringing together groups around an exhibition and *'engraining the core of activity into the show'* which led onto the project from there. The project was seen as a *'particularly apt example of how we seek to work with different groups, seeking to find and act on ideas of mutual interest through the lens of artistic practice.'* (Individual Project Report 1, Appendix F)

## b) Working with partners

The following table collates the scores made by Co-production Cluster representatives and the GENERATION team relating to Objective 1's activities (see page 10, section 4.1.1). 1 = very unsuccessful, 5 = very successful:

	1	2	3	4	5
Co-production Reps				2	4
GENERATION				2	

The following table outlines the output information from each of the projects:

	Collective	Dundee	Glasgow Life	NGS	Platform
Total no. of partners	3	5	9	9	1
Total no. of non-arts partners	1	1	7	6	1
Total no. of new partners	2	4	8	9	0

In total, 27 partnerships were established throughout the co-production projects. 85% were new partnerships and 59% were non-arts partners.

Details of partnerships:

### i) Partnerships with each other

It was the first time that DCA and McManus (Dundee) and similarly GoMA and Tramway (Glasgow Life) had worked together in this way to pool resources on a co-production project with young people. Platform and Collective also connected up with their participants to deliver a joint music event.

### ii) Development of existing partnerships

Platform used the opportunity to develop a non-arts partnership with [Youth Access at Glasgow Kelvin College](#). This was not a new connection but they were keen to develop a more in-depth working relationship, and used the project as a catalyst:

*'Platform were assigned a dedicated youth worker to the project and were able to work with the expertise of the tutors to develop and adapt the project to the needs of the young people.'* (Appendix C)

Dundee also developed an existing relationship with [Grey Lodge Settlement](#) in Dundee. Grey Lodge is a youth- and community-based charity organisation in the Hilltown area of Dundee that promotes leisure, learning and local action for all ages. This was separate to YAS and YAG.

### iii) Partnerships with other arts organisations

The Dundee project developed new partnerships with arts organisations around the city. They worked with [Generator Projects](#) to enable young people to understand a possible first stage of professional practice for artists after Art College. They also connected with the [Exhibition team](#) at Duncan of Jordanstone School of Art and Design.

NGS worked with art colleges in three cities – Dundee, Edinburgh and Glasgow – to work in collaboration with art students.

The Glasgow Life project's main activity was structured around experiencing a range of creative opportunities and careers. Connections were made with artists and arts organisations such as [GMAC Film](#) and [Bespoke Atelier](#) to offer workshops on a one-off basis. The group later worked with Bespoke Atelier on a commissioned artwork.

Collective *'used this opportunity to establish and grow partnerships within the music sector and with young people.'* (Individual Project Report 1)

#### **iv) Sharing Facilities**

Collective worked closely with [Canongate Youth Project](#) to use facilities through the [City Music Cafe](#) (CMC). All participants in the project had access to this facility, along with the additional workshops organised by Collective.

In Dundee, participants had a studio space at [WASPs](#) and used WASPs exhibition space giving them the opportunity to experience a dedicated space and engage with artists.

#### **v) Partnering up to 'recruit' young people**

Some projects worked with partners to involve young people. For example, Collective worked with partners in schools and a community group on the marketing campaign for the project to communicate ideas as widely as possible.

In order to work with young people who would not normally engage with their programmes some organisations worked with partners in social services and additional support services, for example the team at DCA and McManus worked with 4 x A's additional support service; a project for young people at risk of exclusion from Secondary School at the [Grey Lodge Settlement](#) in Dundee. Non-arts partners on the Glasgow Life project referred participants, but also provided support for project staff to be able to meet the needs of, and be able to support, the young people. Partners included [Care Leavers Services](#) and [Skills Development Scotland](#).

NGS collaborated with young people attached to social services and developed partnerships with organisations such as [Rosemount Project](#) (which has involvement from multiple agencies) and the [Through and After Care Team](#) (T&AC, The City of Edinburgh Council, Children and Families Department). Partners were chosen due to their geographical location in areas where NGS had not worked previously (Irvine, Alloa, Leith). Providing support and advice to the project team, these partners not only referred young people onto the project but collaborated on the content and helped support sessions.

Platform worked with Youth Access as they saw the opportunity for young people *'would be to expand their horizons – not just in terms of what life-skills they can develop but also what they can participate in at Platform and The Bridge.'* (Individual Project Report 5, Appendix C)

Full details of partnerships can be found in the relevant Individual Project Report.

#### **c) Recruiting artists and additional staff to deliver the projects (forming a project team)**

The following table collates the scores made by Co-production Cluster representatives and the GENERATION team relating to Objective 1's activities (see p. 10, Section 4.1.1); 1 = very unsuccessful, 5 = very successful:

	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>
Co-production Reps		1*	2	1	2
GENERATION					2

\*this was scored low by one member of the Co-production Cluster who explained: “we tend to have less artists involved due to channelling the focus through the main commissioned artist”

The following table outlines the output information from each of the projects:

	<b>Collective</b>	<b>Dundee</b>	<b>Glasgow Life</b>	<b>NGS</b>	<b>Platform</b>
Total no. of artists worked with	3	16	12	4	13
Total no. of artists experienced at working with young people	1	7	12	2	13
Total no. of additional staff recruited	0	1	2	0	1
Total no. of staff members involved in project	2	2	2	2	2
No. of volunteers	2			1 or 11 including students	

### **i) Artists**

Altogether the projects worked with 48 artists. How they worked with them varied: Glasgow Life worked with 12 different artists for one-off sessions; NGS and Dundee worked with fewer artists but on longer contracts. Platform and Collective worked with lead artists from their GENERATION exhibitions for the duration of the projects – they also worked with other artists on a one-off basis for additional workshops and talks.

73% of artists were experienced in working with young people, with the other 27% developing their skills in this area. It was a key part of the Dundee project to develop and provide mentoring for emerging artists in this line of work. The [Generator Project’s](#) committee was invited to be mentors for the young people on the project in a process that resulted in four new artists being employed by the McManus and DCA as part of the project.

Reasons for working with particular artists varied. Some projects were part of, or inspired by, the venue’s GENERATION exhibition with artists recruited on that basis: [Ross Sinclair](#) at Collective, [Mary Redmond](#) at Platform. In Dundee, some artists recruited for a one-off workshop were sourced from the wider GENERATION exhibition networks (e.g., [Nadia Rossi and Ruby Pester](#) through [Hospitalfield](#)).

Most artists were recruited for their specialist knowledge related to key areas the projects wanted to explore, e.g. photography, animation, music, performance, etc. For example, [Rachel Maclean](#) was recruited for a film workshop and talk at Platform. Artists were also

selected for their experience and level of success in their chosen art form, to inspire young people in relation to those art forms.

Most of the organisations involved artists with whom they had previous working relationships, so staff would *'know the group were getting a quality experience'* (Appendix B). As the NGS project was a pilot, they *'wanted artists whose approaches we understood well and who would be flexible in responding to their role in this new situation.'* Other artists involved in the Collective project had a previous working relationship with the lead artist, demonstrating the significance of networks.

## ii) Additional Staff

Four additional staff were recruited on three of the projects – all of whom had a lead role and so co-ordination would have been challenging without them. Dundee and Glasgow Life projects, which involved two organisations each, were able to share resources and new staff:

**Dundee** – Project co-ordinator: nine-month contract - approx. 10 hours a week

**Glasgow Life** – Co-production Project Manager: one-year contract, Museum Galleries Scotland Internship - 35 hours per week.

Co-production Project Leader: nine month contract – approx. 14 hours per week

**Platform** – Generation Co-ordinator: six-month contract

In some cases the employment of an additional member of staff was essential to the running of the project: *'the recruitment of staff was great in the fact we could deliver the project.'* (Appendix B)

## iii) Volunteers

Two of the organisations used volunteers, providing professional development opportunities for them:

**Collective** – Two volunteers on six-month placements were offered the experience of working with young people, writing reflective reports on and delivering part of sessions.

**NGS** – One external volunteer supported the film shoot at Drummond Community High School. All students and participants took part on a (predominately) voluntary basis.

## iv) Organisational staff

Two staff members per organisation were involved in each project, giving a total of 10 staff in the visual arts sector directly involved in co-production projects. Additional organisational staff were involved in supporting the projects' delivery.

## v) Training

Training was given in all projects and included:

**Collective** – The main staff lead on the project undertook training with *engage* alongside the review of Collective's Child Protection Policy.

**Dundee** – The Project Co-ordinator played a mentoring role with new artists, giving induction sessions into youth engagement, best practice in museums and galleries, practical training regarding public liability insurance, self-employment status, etc.

**Glasgow Life** - New staff were trained in-house with the Learning & Access team on delivery standards and museum practice. The whole team received training on working with vulnerable and hard to engage young people, delivered by Peter Robinson (a trainer and consultant from RBA Training).

**NGS** – Held joint introductory session with partners and art college staff, with artists offering 20-minute presentations on their work followed by discussion. Four art students from The Glasgow School of Art and three from Duncan of Jordanstone College of Art and Design, attached to the projects in Irvine and Alloa respectively, were given the opportunity to shadow Rosemount Project staff and Clackmannanshire Social Services (Childcare) staff for a day each. NGS outreach staff attended an introduction to mentoring at the Scottish Mentoring Network. One outreach officer attended a two-day mentoring training scheme offered by Creative Scotland.

**Platform** – All freelance artists are issued with the Glasgow East Arts Company (GEAC) handbook which outlines the code of conduct while working for GEAC.

**d) Providing opportunities for young people to become involved in the project**

The following table collates the scores made by Co-production Cluster representatives and the GENERATION team relating to Objective 1’s activities (see page 10, section 4.1.1). 1 = very unsuccessful, 5 = very successful:

	1	2	3	4	5
Co-production Reps				3	3
GENERATION				1	1

The following table outlines the output information from each of the projects:

	Collective	Dundee	Glasgow Life	NGS	Platform
Total no. of young people	16	35	14	55	37
No. of groups formed	1	2	1	6	1
No. dropped out over time	4	8	5	25	25
Estimated percentage new to contemporary art projects	75%	95%	100%	95%	90%
Percentage of participants from areas of deprivation	0	40%	50%	80%	100%
No. of young people engaged at associated events	50	180	250	174	113

A requirement of the funding was to work with young people aged 12–25 years, particularly those who did not regularly participate in programmes or the visual arts more widely. Some projects targeted specific groups of young people through partners for example young people at risk of disengaging with education or employment, while others did not target and getting involved in the project was advertised and open to all.

In total 132 young people (this does not include the 10 art students under the age of 25 involved in the NGS project) were involved in 11 different groups formed as part of the co-production projects. 91% were new to contemporary arts projects and an estimated 54% were from areas of multiple deprivation. Over time approximately 67 dropped out as active participants. A further 767 young people were engaged with at associated events which included exhibitions, performances and events.

The ways in which young people got involved differed depending on the context of the project and are broadly summarised below:

### **i) Through Targeted Marketing**

As part of Ross Sinclair's *20 Years of Real Life* exhibition at Collective in August 2014, the *Free Instruments for Teenagers* project formed a core part of the exhibition display:

*'Me [Leah] and Emma wanted to start a band as we were really passionate about music and saw this opportunity and thought it would benefit so much, and give us the experience to move forward. We came along to see the show and practiced, spent our whole summer there, four times a week – it was really good.'* (Appendix J, [Enemy Fire](#))

Collective targeted Edinburgh's secondary schools. Dundee also contacted local art and design departments in secondary schools, youth and community-based partners, existing youth programmes and network. Two participants on the Glasgow Life project were 'self-referred' after getting information from their school.

NGS advertised their project online via [Youthlink Scotland](#) and via the [Association of Directors of Scottish Social Work](#), and through personal contacts and local youth networks. The team responded to offers to take part made by social work departments, youth organisations and schools.

Activity was advertised in Platform by posters and flyers as well as contact with the Youth Access group in person and email.

### **ii) Through Word of Mouth**

Word of mouth from peers is a big reason many of the young people got involved. In Dundee, becoming part of the project was almost entirely self-motivated. From participant feedback about why they came along, it was clear that peer influence was a big reason; many came if friends suggested it (Individual Project Report 2).

Other reasons expressed by young people at Platform were to be involved in the social aspect, to have fun, learn new things and to take part in art activity that interested them (Individual Project Report 5).

### **iii) Through Partner Referrals**

A couple of the projects worked closely with partners to refer young people onto their projects. For example Glasgow Life project staff received 12 referrals from organisations such as [16 + Learning Choices](#) and [Connect 2](#). For NGS, young people were all referred and recruited through partner agencies; some were referred as part of activity agreements.

The main reason participants at Platform became involved was through Glasgow Kelvin College (GKC). Platform worked closely with GKC and a dedicated Youth Worker at Youth Access to recruit a number of the young people.

### **iv) Through an Application Process**

Potential art student participants on the NGS project were asked to submit a CV, a short application and statement of interest. Two preparatory meetings with art college staff and selected students then followed, to discuss the project and how it would deliver its outcomes, including student learning.

The Glasgow Life project utilised a selection process to manage the capacity of the project.

#### **v) Through Engagement with Project Staff**

NGS delivered introductory sessions in each partner's venue, to explain the project and elicit young people's responses and ideas.

The Co-ordinator at Platform maintained a presence at Youth Action to encourage more young people to take part. One participant put forward his reason for getting involved: *'To stop (project staff) from stalking us and it would be quicker to go to the club than wait on a restraining order : ) After one week I enjoyed it.'* (Independent Project Report 5)

Project staff felt that more could have been done to 'recruit' young people onto the project and increase diversity. For the young people at Platform, marketing of the opportunity could have been better and in Dundee they would have liked more time to advertise the opportunity to other youth work/social work/voluntary sector providers. There was also a gender imbalance in groups, with more female than male in both the Dundee and Glasgow Life projects (*Appendices G and H*).

For NGS, better attendance and recruitment would have enhanced the dynamics of some of the groups to ensure a better ratio of young person to facilitator; one staff member commented that at times there were *'too many adults'* (Appendix G). However, in some cases referral partners only work with very small groups: *'It is difficult when you do not have a natural 'group' of young people e.g. like a youth club or a school would have. This means that the numbers tend to be smaller. It also takes a lot more effort on the part of the project staff team to build this up as it can feel frustrating if the numbers are small. However, this is the nature of our work, and we are mostly working with individuals.'* (Individual Project Report 4, Appendix I)

Regular attendance was an issue for most projects, with so many other commitments or problems in young people's lives. As many young people had never been involved in a project like this before, getting initial motivation from them was difficult, and groups took a while to form. At times it was a challenge to sustain engagement and a lack of confidence would occasionally result in participants leaving the project.

All projects identified a number of scenarios that triggered drop out from projects. Reasons varied and were specific to the context of each particular project:

#### **vi) Relationships with peers**

For some young people, peer influence can be a reason for dropping out. At Collective relationships within one of the bands broke down and so they decided to stop taking part. Another two bands went through line-up changes with different people becoming involved. At Platform, peer pressure from friends including a breakdown in relationships was also a factor.

#### **vii) Lack of interest**

In Glasgow Life and NGS some young people stopped attending due to a lack of interest in art. In some cases it was simply that young people who had come along decided that contemporary visual art was not for them.

### viii) Other commitments and timetabling

Due to the busy and sometimes challenging lives of the young people, attendance and motivation could be an issue and result in drop out. In Glasgow Life, three young people started full-time employment or education during the initial project phase. At NGS, leaving school or changing classes were other reasons for leaving. Platform also found that other commitments, such as work and college or other out of school commitment such as Duke of Edinburgh and the Saltire Awards were a factor. For the young people on the Collective project the time to take part and regularly practise was challenging with their many other commitments and different schedules. Some older participants on the Dundee project also found it challenging to remain involved due to time.

At Dundee and Collective the timing of the project coincided with the exam period, and during the summer holiday it was more difficult to get consistent attendance. For NGS, timetabling of other projects (Drummond High School in Edinburgh, Alloa and Irvine projects) prevented the relationship with partner Through and After Care continuing. Timetabling issues, exchanges and course commitments were reasons that ten of the art students dropped out.

### ix) Drop in

A culture of 'drop in' was challenging to get young people to attend consistently. At NGS young people '*drift in and out*' and '*youth service staff [were] unable to enforce attendance*'; at Platform the young people were recruited from Youth Access, a drop-in session, so this culture of 'in and out' attendance transferred to the group.

### x) Communication

For NGS a breakdown in communication with young people in one of the locations due to staff changes or shortage of staff at community venues resulted in some dropping out.

### xi) Incentives

For NGS one young person's education maintenance allowance was stopped, meaning they had less of an incentive to attend the project.

### xii) Personal Circumstances

Personal circumstances in a number of cases affected participants' ability to be involved. For example, homelessness was an issue for one young person on the NGS project and one participant on the Glasgow Life project felt they could not continue after the first session due to personal disabilities.

In summary, however, the overall dropout rate was not overly high (43%) given the nature of the target group, their age(s) and life stage(s).

### e) Building relationships within the projects; forming groups

The following table collates the scores made by Co-production Cluster representatives and the GENERATION team relating to Objective 1's activities (see p. 10, Section 4.1.1); 1 = very unsuccessful, 5 = very successful:

	1	2	3	4	5
Co-production Reps				2	4
GENERATION					2

Over the course of the accounting period, 11 different groups were formed. Content detailing relationships is expanded on p. 53. It is not possible to express the number of relationships that were formed, but it is possible to indicate by type; for example, friends/social relationships, professional relationships, mentoring relationships, group dynamics, relationships to networks and organisations.

**f) Delivering the projects as set out in Creative Scotland application but responding to the needs of the young people**

The following table collates the scores made by Co-production Cluster representatives and the GENERATION team relating to Objective 1's activities (see p. 10, Section 4.1.1); 1 = very unsuccessful, 5 = very successful:

	1	2	3	4	5
Co-production Reps				3	3
GENERATION					2

The following table outlines the output information from each of the projects:

	Collective	Dundee	Glasgow Life	NGS	Platform
Total no. of sessions	9 (4 more planned)	64	49	112	38
Total no. of contact hours	40	228	168	327	74

**i) Sessions**

225 sessions were delivered during the projects, totalling 719 contact hours altogether with more planned in the future. All projects delivered sessions that introduced young people to contemporary art, gave them a taster of a variety of practical activities and worked with them to develop their own ideas.

Many of the young people mentioned a particular session they enjoyed and the introduction they got to many different activities gave them a variety of new experiences and the access to new equipment. *'The project participants have also all enjoyed the experience and have been given access to equipment and art production processes they would not necessarily have had otherwise, several of whom have indicated they would like more experience with specific equipment and techniques.'* (Individual Project Report 1, Appendix C)

It was important for the young people that sessions were fun, and partners found the activities kept the young people engaged and motivated particularly when delivered *'at exactly the right pace.'* (Appendix I)

All the projects enabled young people to visit other galleries and cultural organisations throughout Scotland and this was completely new to some. One NGS participant commented that they did not *'think it would be good as it was.'* (Individual Project 1, Appendix F)

The information below outlines more details on some of the sessions delivered in each of the projects.

**Collective** – The bands worked with, and were mentored by, Collective and Ross Sinclair on a series of workshops with invited artists and musicians, to write, record and perform new music. Workshops ranged from lyric writing to album artwork, and were delivered in partnership with the youth music initiative at Canongate Youth. The project culminates in a record release and gig event at Collective in October 2015.

**Dundee** – The project started with an exploration of contemporary art in preparation for the upcoming GENERATION exhibitions. Highlights from this stage included visits to artists' studios to interview and film interpretation to be used in the exhibitions and a social media trail delivered by young people at the launch weekend. A number of events were held during the summer including a co-production week with Generator Projects, summer schools on zine-making and taking part in 'Studio Jamming' workshops at Cooper Gallery, Dundee. The young people designed and delivered their own events, including a sculpture playroom workshop and were able to create their own work. They visited many galleries throughout Scotland and held their own exhibition, *Life is a Test*, at WASPs Studio and McManus. It was seen at the latter venue by other visual arts organisations at the GENERATION Development Day in December 2014.

The groups from Grey Lodge visited McManus, DCA, Generator Projects and WASPs Studios and created artwork in a studio environment inspired by exhibitions they had viewed. The groups created personal printed and collaged zines to document their experiences from the project, exhibiting these in *Life is a Test*.

**Glasgow Life** – The main period of activity was a structured period of 'Creative Instigations' that linked to the GENERATION exhibitions. The intention was to allow the group to experience a range of creative opportunities and careers in film, music production and sculpture, working with established artists to ensure a quality experience. Participants also received experience in CV writing and developing blogs.

An exhibition of *Brave GENERATION* work was held at Tramway in September 2014, after which a period of production took place. Identifying opportunities and partners, the young people chose to work with Bespoke Atelier to produce wallpaper that was installed in GoMA's balconies and sold in the shop along with bags printed with the same design.

*Brave GENERATION* was due to continue after Christmas until at least March 2015, but due to the progression of 15 out of 16 young people onto further education or employment, the end of contracts for the two core staff and staff role changes for the permanent staff, the project ended prematurely in December 2014.

**NGS** – All the groups made gallery visits and were introduced to contemporary art and undertook activities which encouraged the development of opinions about art. Sessions responded to the ideas and interests of the young people and the chance for them to make art of relevance to them. Content included mask making, drama performances, filmmaking and zombie make-up, where the groups invented their own communities. The separate groups then came together for a day of filming based on the theme of a dystopic future.

**Platform** – The project took place in three stages and involved artists throughout:  
Stage One: Sessions involved gallery visits and a group of young critics was formed. Conversations about art took place with artists and were recorded. Highlights included visits

to Edinburgh and Dundee and visits to Glasgow venues such as GoMA, Glasgow Sculpture Studios, Glue Factory, and the Centre for Contemporary Art.

Stage Two: A number of interdisciplinary art workshops including designing logos, sound recording, sculpture and presentations from artists including [Rachel Maclean](#).

Stage Three: Generation of outcomes. The group worked over a number of weeks on their selected theme of construction/deconstruction using textiles and fashion design. Decision-making was with the young people and they went on to organise the event *Less Rave, More Rock*.

## ii) Reflection

All projects had some mechanism for young people to reflect on the sessions they were getting and to provide feedback throughout the project.

At Platform, participants were asked to complete a questionnaire at the beginning and end of each session, saying what they enjoyed/did not enjoy.

Dundee established a baseline by asking four questions about contemporary art at the beginning and the end of project. Participants also reflected on their work mid-way through the project by making a 'reflection zine' to map their journey so far. After the exhibition a number of reflective activities took place, including a journey wall displayed in the exhibition.

For Collective the bands were recorded in a 'tour diary' style, being asked questions about their band and involvement in the project. As the project is working towards a vinyl release and launch gig, each session reflects on the previous one with the aim of building towards to the two final events.

*These last two points in Reflection also reflect outputs relevant to activity g) below.*

## g) Developing outcomes through shared decision making

The following table collates the scores made by Co-production Cluster representatives and the GENERATION team relating to Objective 1's activities (see p. 10, Section 4.1.1);

1 = very unsuccessful, 5 = very successful:

	1	2	3	4	5
Co-production Reps			2	1	2
GENERATION			2		

All projects worked using co-production methodology and although challenging, was marked as a success of the project:

*'GENERATION has offered the opportunity to offer more to YP [young people] and also to have a greater insight to their thoughts and aspirations which then impacted the development of the project. Allowing YP the opportunity to make decisions is definitely something that is empowering and gives reason for them to take part and commit their time.'* (Project staff, Appendix B)

Some project staff felt there was room for improvement in this line of work where they could have been more careful not to take 'over the production process' (Individual Project Report 1, Appendix C):

*'We could have been more committed to shared decision making based on engagement from project partners and young people themselves. We did manage to develop this but could have done more to structure it into the project. We found developing the spirit of the co-production methodology to be productive for the young people in terms of outcomes but we had the time to develop their input.'* (Appendix B)

Many project staff found working with co-production methodology challenging at first, to *'properly manage the needs and wants of the young people'* (Appendix G). To adapt and change the way of working to co-production and to encourage the young people to think long term and voice their own ideas was identified as challenging to facilitate. *'It was hard for the group to settle down on one decision and often played the staff off of each other so we ended up making the final call.'* (Individual Project Report 3, Appendix B)

Having the freedom to do what interests them was generally not what the young people were used to. Some were not used to working in a group and making shared decisions; this could be a challenge with some having confidence issues in their ideas. With this kind of work there has to be a line and there were some restrictions on language and imagery in public-facing exhibitions, which can be confusing for young people if artists are perceived as having total autonomy. (Individual Project Report 2, Appendix F)

Many activities and strategies were developed to encourage the participants to generate their own ideas and develop the co-production methodology. These included: group discussions; one-to-ones with project staff; timelines; voting methods, word association map and ideas generators; 3D board game based on participants' ideas; project proposal sessions to develop performance artworks; participant interviews on film; smaller working groups; a 'silent session' where project staff taped their mouths to encourage participant leadership.

Examples of project outcomes developed through shared decision making include:

<b>Collective</b>	Vinyl artwork; gig posters; band names
<b>Dundee</b>	Art work and group names; designed posters of events/exhibitions; events for Children's Art Week and city youth festival
<b>Glasgow Life</b>	Group name and statement; short film; Tramway exhibition; publicity artwork; wallpaper design and production
<b>NGS</b>	Artwork, including short films; exhibition title and installation; scripted, produced and filmed performance events; 'We the Zombie Fire, We make Much Paint', 'Four Towns'
<b>Platform</b>	Group name Nu generation; logo and customised t-shirts; content and theme of workshops; short film and music/soundscapes; planned, delivered live music event



*Dundee – members of YAG and YAS at the City Youth Festival where they delivered an activity.*



*NGS (Irvine) – opening of 'We the Zombie Fire, We Make Much Paint' exhibition in a shop unit on Irvine High Street.*



*NGS – Filmed performance event involving all their groups from across Scotland.*



*Glasgow Life – Brave GENERATION with their balcony installation at GoMA designed in collaboration with Bespoke Atelier.*



*Glasgow Life – GoMA balcony installation designed by participants in collaboration with Bespoke Atelier.*



*Glasgow Life – participants drawing in the GENERATION Nathan Coley 'Lamp of Sacrifice' exhibition.*



*Platform – Young Critics visiting GENERATION exhibitions.*



*Platform – Participant presentation at 'Headspace' event.*



*Dundee – Participant artwork.*



*Platform - participant's design.*



DESIGNED FOR HEADSPACE 2014. SPECIAL COLLABORATION BETWEEN ROSEMARY CUNNINGHAM, YOUTH ACCESS AND PLATFORM. SPECIAL THANKS TO ELLEN, GEROME, NICOLE & JOSEPH.

*Platform – logo for Headspace event designed in collaboration with young people and illustrator.*



*Collective – Bedroom Athlete performing at the 'More Rock Less Rave' event organised at Platform.*



Collective – Enemy Fire practicing in Ross Sinclair’s ‘20 years of Real Life’ exhibition



Dundee – Participants answer the question ‘what skills do you need to become a contemporary artist

### 7.3.2 OUTCOMES

The table below presents the data relating to the expected outcomes for young people from across the projects (*Appendix D*):

Outcome	Total %	Strong Indication %	Clear Indication %	Some Indication %
Confidence	88	48	32	7
Skills	92	38	36	11
Relationships	89	35	35	17
Positive progression	82	38	30	15

The following sections look at each of the expected outcomes in more detail, showing the quantitative evaluation results for each outcome in table format which is then expanded on by using quotes from the qualitative evaluation that we believe are typical and illustrative of the findings. Qualitative findings are broken down by stakeholder groups and grouped into broad themes where appropriate.

#### 7.3.2 Expected outcome A - Increasing Confidence

Increasing Confidence	Total %	Strong Indication %	Clear Indication %	Some Indication %
Collective	100	49	33	22
Dundee	42	17	25	0
Glasgow Life	100	60	30	10
NGS	96	64	27	8
Platform	100	33	67	0
<b>TOTAL %</b>	<b>88</b>	<b>48</b>	<b>32</b>	<b>7</b>

Project staff indicated that improved confidence was an outcome for 88% of participants; a strong outcome for 48% of young people, a clear outcome for 32% and just some indication for 7% (*Appendix D*, Individual Project Reports 1–5).

#### Increasing confidence – feedback from young people

##### a) By overcoming barriers

The evaluation indicates it can be a daunting experience to join a group where the activity, project and other participants are unknown. Many young people were shy and apprehensive when they first started, some unwilling to get involved. Generally, however, young people reported that their confidence, and in some cases self-esteem, grew as a result of being a part of their co-production project.

In Dundee one participant was *'shy and scared as hell'* (Individual Project Report 2, [YP4](#)) and for another at Platform a big ominous set of doors was drawn to describe their first attendance (Individual Project Report 5, [YP1](#)). [YP1](#) on the Glasgow Life project describes himself in the beginning as being *'shy....didn't know myself, wasn't confident...wasn't social with anyone else in school'*. By gaining confidence, he went through quite significant changes;

describing himself at the reflective session as *'not the same person'* he was at the start of the project.

Not only apprehension but also preconceptions can be barriers (Individual Project Report 5). [YP2](#) at Platform was initially quite reluctant and had to be persuaded to attend. They did not think they would like it but were proved wrong and in their feedback questionnaire they felt *'confident in taking part in art activity'* (Appendix J)

Self-doubt in one's own ability is also a barrier countered by confidence. A participant in Dundee worried *'what if my art fails?'* (Individual Project Report 2) [YP2](#). In this case her self-esteem improved as she took pride in work created. [YP22](#) in the NGS project thought performance *'was something I couldn't participate in and I have'*.

### **b) By experiencing a supportive environment**

Findings show that as a group develops and relationships between peers and project staff are established over time, comfort levels increase. Young people described themselves as less shy and more likely to get involved in activity due to the supportive environment of the group. *'I am more confident now because I know everyone and have spent more time around them.'* (Individual Project Report 5 [YP1](#))

*'When you're around the same people you become more comfortable.'* (Individual Project Report 4 [YP17](#))

In Glasgow Life [YP3](#) was able to *'feel a lot less nervous'* through the *'relaxed atmosphere'* and friendly project staff. (Individual Project Report 3)

*'We're making stuff together and collaborating and it helped and I made new friends.'* (Individual Project Report 2, [YP4](#))

### **c) By increased creativity**

Once in a supportive environment, acknowledged by a young person in the NGS project as something which required time to create, findings indicate participants felt safe and become more confident to undertake new experience and activities. *'...I was kind of worried about it and the reason time makes a difference is that when you go into something you think "oh will they judge me, are they nice people or not" so if I'd had to do the thing (performance) I would have just been worried.'* (Individual Project Report 4, [YP17](#))

A band that formed in the Collective project found that having access to instruments enabled increased and more productive band practice and they became more comfortable and confident to experiment with song writing. *'I think we've developed a confidence just by becoming more relaxed, you know, getting the instruments, making practice easier and being more open to switching our songs about, and it's made us feel we can do whatever we like.'* (Individual Project Report 1, [YP4](#))

### **d) By going out of your comfort zone**

Being exposed to new experiences and being out of your comfort zone increases confidence as articulated by one of the band members on the Collective project: *'I quite like the nervousness. You get used to it... confidence does grow, best way to overcome fear is exposure to it... just to get over it.'* (Individual Project Report 1, [YP9](#))

[YP4](#) at Platform is also *'less scared to try new things'* than at the beginning of the project due to undertaking new experiences.

A key example on the NGS project was a performance involving around 100 young people at Drummond High School. Described by some as *'nerve wracking'* ([YP20](#)) and *'terrifying'* ([YP19](#)), generally it boosted confidence and was something they felt they could do again. [YP19](#) who was apprehensive and claimed she hid afterwards, received compliments from peers on the performance which *'blew her mind'* and had a positive impact on confidence. [YP22](#) comments that, *'I used to have stage fright but after performing in public... not fully but I've become a bit more confident'*. His drawn storyboard also reflects this.

The flipside of these experiences is that occasionally being taken out of your comfort zone can have a detrimental effect on confidence. Activity led and designed by the group may not be right for everyone, and the following suggests this. [YP16](#) is asked if his confidence has changed he answers *'no, because I don't like performing and I don't like my voice so if I have to do stuff like that it's not going to improve my confidence.'*

#### **e) By the culmination of work**

Where participants have had the opportunity to produce and create an outcome it is repeatedly referenced. Where they can see the culmination of all their work and share it with others there is evidence it increases self-esteem, well-being and raises confidence in being creative.

For the Dundee project, working with WASPs and holding an exhibition there was a particular highlight of the project and had a big impact on the young people. New connections were built with the visual arts community in Dundee where they benefitted from sharing their work with peers, parents and other staff (*Appendix G*).

In the Collective project it was playing a gig at Platform to other young people – *'Having to play as three [for the Platform gig] was a confidence booster.'* (Individual Project Report 1, *Appendix D*, YP2)

As part of the NGS project in Irvine, the young people installed an exhibition in a shop unit on the High Street and opened it to the public. The experience made one participant feel more confident and she has the desire to *'do more art and share it with people'* and has the motivation to *'do it again and again'* (Individual Project Report 4, YP2 feedback form). For project staff, the creation of an outcome enabled the young people to realise the 'point' of the project.

Some of the feedback (Individual Project Report 3 YP1, YP9, Individual Project Report 2 [YP2](#), [YP1](#), [YP4](#), [YP10](#)) mentions a pride and sense of wellbeing that comes from the works they have made and shown to others. [YP18](#) on the NGS project found it *'really uplifting because we were working on it so long.'*

#### **f) By accessing further opportunities**

Through the project some participants have gained the confidence to actively seek out and apply for future opportunities (Individual Project Report 1, [YP1](#)): *'It makes you feel a lot more proactive, it makes you want to try and host a gig or try and create a project for yourself.'*

### **g) By visiting galleries**

An increased awareness led participants to be more confident to visit galleries where they may have been reluctant before due to uncertainty. *'If I just got told National Art Galleries I'd be like nah... but now I probably would.'* (Individual Project Report 4, [YP8](#))

Being anxious to visit galleries, the 'safety' of the group improved comfort in visits. *'I guess I was pretty shy, we did gallery visits that used to super stress me ... I would never have done it if I wasn't in this group, definitely.'* (Individual Project Report 4 [YP21](#))

### **Increasing confidence – feedback from Project Staff**

#### **h) By having confidence in their own abilities**

In the Glasgow Life project, more confidence for young people was the focus of their Case Study (Individual Project Report 3, *Appendix F*) and *'confidence, courage and bravery were central themes'* of the project. Mirroring the feedback from young people, project staff saw there were many obstacles to overcome to be part of the project, with some young people *'unable even to make it through the door on the first day'*. (Individual Project Report 3, *Appendix F*)

Project staff identified a lack of confidence through young people's comments during sessions, such as *'I can't do that'* and young people being very unsure, describing them as having *'bad, hard moments'* ([Project staff story](#)). Platform also describe one participant ([YP4](#)) as being *'shy, insecure in his own abilities'* and it was a lack of confidence in abilities and ideas of [YP3](#) that resulted in him only observing at first, rather than actively participating. *'YP3 lacked confidence with communication, as English is his second language and often found it challenging to communicate his thoughts and aspirations... he felt of himself as a caricature of what people expected from him...'* (*Appendix F*). Through support from staff and through a journey of self-development, he became more *'sure of himself'*, and went on to realise his own fashion designs and became a more confident and key member of the group, even mentoring others. The storyboard of [YP4](#) also demonstrates a shift in confidence with a more secure and open attitude to new experiences.

Through showcasing their work, NGS saw a particular change for two individuals in the Irvine project. In both cases they developed confidence in their ability through having pride in their work and then more willingness to undertake activity: *'Their confidence in their own abilities has improved particularly as a result of the exhibition we put on in Irvine. I am confident that they would not have been able to carry out the interviews they conducted and filmed at the opening at the start of the project. It was only being in the context of the show, surrounded by people who had come to support them and see the work that they had produced and that they were quite rightly proud of, that enabled them to do so.'* (Individual Project Report 4, *Appendix F*)

#### **i) By creative activity**

At Collective, the band Enemy Fire engaged with the project during the exhibition and were able to work with the instruments available in the space throughout the summer months. Through regular attendance and practice they built up confidence in their playing skills, and became fully involved in the project: *'On an almost daily basis, The White Stripes', 'Seven Nation Army', could be heard from our City Dome gallery, impromptu performances to visitors, Hope (the manager), introducing the band – using the rehearsal space to rehearse and*

*perform to visitors to the exhibition. With a growing confidence (and mastering of ‘Seven Nation Army’) when the time came to apply for the instruments and to take part in the mentoring programme, Enemy Fire applied (with a little prompting from Ross[Sinclair] on Twitter) and were accepted.’ (Individual Project Report 1)*

In Dundee, the framework of the project involving lots of different art organisations in the city increased the young people’s confidence in engaging with visual art generally (Individual Project Report 2, *Appendix C*). The co-production methodology and lack of restrictions on expressing their ideas had an impact: *‘the freedom CD was given to try and fail at ideas as well as succeed, he has become a more confident and outspoken individual.’ (Dundee Case Study, Appendix F)*

In the NGS project in Drummond High School, freedom of expression was also credited with the young people having an increased confidence in their own ideas. *‘Our main aim... was to give the pupils the confidence not to censor their ideas and to try to develop the originality of their thoughts and the drawings, objects and performances that would spring from this.’ (Individual Project Report 4, Appendix F)*

#### **j) By meeting new people and gaining new experiences**

Findings indicate that being out of the comfort zone in terms of meeting new people and having new experiences increased confidence: *‘All participants said they did activities, visited places or spoke to new people that they wouldn’t have done without the project and the confidence it gave them.’ (Individual Project Report 3, Appendix E)*

In the [project staff](#) story from Dundee, after initially being quite shy, a participant connected with an artist and was able to come *‘out of his shell’* and try his own ideas rather than stay in a place of comfort of a more supporting role within the group. *‘Reluctant to pursue their own ideas the young person in question greatly benefited from the relationship with a new male facilitator. CD began sharing his opinions and spoke up about decisions. When installing his art work and assisted peers with their install CD became extremely proud.’ (Individual Project Report 2, Appendix F)*

Feedback from the NGS Irvine project also speaks of an increased confidence in creative ability (Individual Project Report 4). One participant is at first described as being quite disruptive and very negative which was *‘all front’*. *‘[She] seems much more confident in trying new things, be it being in front or behind the camera. I really believe she has gained a lot from her involvement in the project and I know she has spoken enthusiastically and eloquently about her experience to people in professional contexts, including those from government visiting Rosemount.’ (Individual Project Report 4, Appendix F)*

#### **k) By having support**

Having support in place is critical, and encouragement from peers and professionals can contribute to increased confidence. The Case Study in Dundee reflects this: *‘He was initially scared of the reactions to opening his work up to the public, though, once he received praise from others (i.e. not the artists working with him or family) particularly from the director of Dundee Contemporary Arts, he understood it was all worth the risk and effort which he had made.’ (Individual Project Report 2, Appendix F)*

In Collective, by forming a supportive relationship with the group, project staff identified a lack of confidence and have been able to tailor activity to develop it. *‘Developing their skills and confidence has always been of on-going concern, and whilst the band are not incredibly vocal about these concerns, having been in regular contact since the project began, we have worked to provide various levels of support that respond to these needs.’* (Individual Project Report 1, Appendix F)

### **Increasing confidence – feedback from Partners**

Of the nine partners who filled out the survey (eight non-arts partner, plus an additional arts partner), 77% strongly agreed that the project had a positive impact on the confidence of the young people and 22% agreed. Just as the feedback from young people and project staff shows, partners also reported the opportunity to have new experiences has a positive impact on wellbeing, self-esteem and confidence. *‘Pupils were encouraged to try new things and take part in new experiences... the creativity sessions were enjoyed by all as well and pupils left the sessions feeling positive about themselves which in turn impacted positively on confidence. The sessions were very good for pupil self-esteem’* (Appendix I). The following statement suggests the experience has been quite transformative for some: *‘They first came to us with very poor self-esteem and lacked confidence and now they are different young people.’* (Appendix I)

Collective worked with another organisation from the Co-production Cluster, Platform, for part of the project. A participant from their project was in contact with Collective and gained real-life, vocational experience to organise a gig, which built confidence: *‘The young person that communicated with Collective Gallery benefited lots from the correspondence in typing emails, organising people and arranging times to meet up with the bands that were participating on the project.’* (Appendix I)

### **7.3.2 Expected outcome B - New Skills**

<b>New Skills</b>	<b>Total %</b>	<b>Strong Indication %</b>	<b>Clear Indication %</b>	<b>Some Indication %</b>
Collective	88	22	44	22
Dundee	75	25	50	---
Glasgow Life	100	70	20	10
NGS	96	58	27	11
Platform	100	33	55	11
<b>TOTAL</b>	<b>92</b>	<b>38</b>	<b>36</b>	<b>11</b>

In total, project staff marked 92% of the participants as developing new skills as a result of their projects; 38% showed a strong indication; 36% showed a clear indication; and 11% some indication.

### **New Skills – feedback from Young People**

#### **a) Practical Skills**

All the young people developed practical art skills after being introduced to a range of activities during the course of their projects. In Dundee creating their own exhibition at WASPs gave participants a full ‘behind-the-scenes’ experience of working in a gallery. As well as making their own art and coming up with ideas to exhibit they designed advertising posters

([YP3](#), [YP7](#)), wrote about the art (YP5) and worked closely with the artists on installation ([YP1](#), [YP2](#), [YP4](#), [YP5](#)).

For the *Brave GENERATION* project in Glasgow, a series of 'creative instigations' during the structured part of the project gave young people tasters in a range of skills from practical art skills such as screen-printing to being able to make art from their own ideas ([YP2](#)).

All five storyboards at Platform mention a particular session they enjoyed and focus in some way on developing skills. Practical skills, such as sound recording are mentioned, and in particular learning to operate sewing machines over a number of weeks. One participant ([YP4](#)) was particularly interested in music and found it challenging to create on a fashion theme but seems proud they overcame this and made an end product.

Having access to the equipment made practice easier for a number of the Collective bands and improved their playing, with some never having played their instrument before (Individual Project Report 1, YP4). *'Big thing that has come on is texture. Having to incorporate two rhythm guitar parts into one, and helped my guitar ability. The setup is perfect; we don't have to worry about any of that stuff, before we'd have to borrow instruments, but now we can concentrate on the song.'* (Individual Project Report 1, YP2 transcript) *'As musicians, we're all basically self-taught and our music has evolved as we've gotten more experienced'* (YP4 transcript).

In the NGS project some young people gained enjoyment from trying activities for the first time: *'I like painting now, it's not something I'd do if I wasn't in this group...'* ([YP1](#)).

Others gained from re-engaging with a previous skill but approaching it differently:  
*'K: I need to act for scenes and I find that a lot better.... I used to hate drama.*  
*T: ...and now using drama as a process in your art is something you're enjoying?*  
*K: Yes'* ([YP10](#))

Having the opportunity to develop skills they enjoyed also developed motivation: *'I felt energised because I love making costumes'* ([YP22](#))

## **b) Critical Thinking Skills**

Many young people involved in the projects have transformed their way of thinking about art; gained an understanding, and are able to critically think and talk about it. Some had preconceptions about art only being drawing and painting. They are now more aware and their opinions have changed to understand that *'anything can be art'* ([YP7](#), transcript).

Within the Collective project there is an increased knowledge of the relationship of contemporary art and music (Individual Project Report 1) and [YP3](#) on the *Brave GENERATION* project has been made aware of different types of art ([YP3](#)). [YP2](#) at Platform describes his journey from playing computer games to forming more opinions and being able to talk about art.

Critical thinking was also a strong outcome of NGS projects. *'I was pretty shocked like at all the mad things we started doing. I expected to come in and start drawing and that, ... but turns out there's hunners more to it... It just shows you that portraits isn't what everyone makes it out to be, it can be a bit more than meets the eye to start with.'* ([YP9](#))

*'Even when you know art isn't just a picture on the wall, this adds another thing, now we know it can be this, this and this and now it can be this as well. It's really interesting...'* (YP19)

*'Nothing's wrong in art, that's what I love, nothing can be wrong, everything's unique and what you want it to be. It's not just painting or drawing.'* (Transcript 06.42 YP12)

In some cases a better understanding increases enjoyment of art and generates more ideas (YP4), demonstrating a compound impact that also relates to Section c) below.

### **c) Generating More Ideas**

Developing and gaining an introduction to practical skills and critical thinking skills with more awareness of art opens up new possibilities and ideas and many see themselves as more creative as a result (Individual Project Reports 5 and 4). *'Now, because the project incorporates music and art, we have an urge to mix the medias. The whole thing has been a real eye opener into how creative you can get with all these things.'* (Individual Project Report 1)

*'I never knew art was... I just thought it was drawing... I have more ideas for drawing as well, the more ideas I have the more artistic I am.'* (Individual Project Report 4, YP17)

In the NGS projects some young people felt their own ideas were very important as the projects *'need ideas'* (YP2) and with more informed opinions about art and its possibilities young people were able to develop ideas and use art as an outlet to express feelings and make art relevant to them. *'Anything you've got in your head, you can just put it out in weird ways'* (YP1). This particular individual created a piece using deconstructed toys, channelling her frustrations in the group in a positive way through creativity. *'Able to 'represent what I believe in'....cos it's expressing your feelings and what you believe in and that's art'* (YP12)

### **d) Benefiting from Creative Freedom**

An outcome of all projects is that co-production enables more freedom and responsibility to develop ideas, which was seen as valuable. At Platform YP1 learned new skills and particularly benefited from creative freedom and having *'no-one to tell her what to do'*. She demonstrated pride in a story that she created and project staff comment that she *'developed a great practical skillset'*. (Appendix F)

Feedback from NGS also identifies the difference of this project to art in the curriculum and the benefits of having more freedom of expression to develop creative thinking: *'I've been to look at art as more than just painting and drawing, because in art they teach you to draw and analyse things but they don't teach you what we've been doing here... In here we've been looking at ways to use art to solve problems which is completely different to what you learn in the subject art... I've learned to look at things in a different way I guess and just approach things differently.'* YP19

### **e) Communication Skills**

For some young people, developing art skills has provided them with another means of communication:

R: *'It's good because you can show stuff without writing things down,*

T: *It's sometimes easier to use it as a way to communicate isn't it?*

*R: Yeah, cos I've got really bad dyslexia so I can't read and write so it's better to draw stuff.'*  
(Transcript 00.26, YP26)

Creative and communication skills combined for the *Brave GENERATION* exhibition when they wanted visitors to understand the importance of the journey they had been on. They were able to express their ideas into art to convey the act of bravery to other people. (Individual Project Report 2)

#### **f) Teamwork Skills**

All the groups developed group work and collaboration skills throughout their projects. In *Brave GENERATION* the social aspect of the group enabled them to develop communication and group work skills. One young person ([YP2](#)) remembered a particular instance when he was pulled up for his behaviour by project staff and learned to listen and became more self-aware about how his behaviour affected others in the group.

Through forming groups, and then groups within groups, young people involved in the NGS projects learned to collaborate and develop teamwork skills, even if their opinions varied ([YP18](#), YP1, [YP20](#), [YP19](#), [YP18](#), [YP21](#), YP23, YP17 ). *'I've learned to work with people a lot more, that's always something I've struggled with.'* ([YP19](#))

*'Well developed social skills, this whole thing turned out way more social than I thought it would be. I chose it not only because I liked art but because I really wanted to work in solitary and being here and being forced to work with others has developed social skills for me...'*  
([YP21](#))

The young people in Glasgow Life felt that how the group functioned, with more listening to ideas, involving everyone, could have been improved, which demonstrates reflecting and learning about working as a team. (*Appendix G*)

#### **g) Working with Professionals**

Creating a high-quality exhibition in Dundee and having a deadline was of benefit with some participants developing time management skills through support from the artists they were working with ([YP7](#)). Many of the young people involved found it challenging to get activity finished on time for the exhibitions – a good life skill to develop. (*Appendix F*)

Some of the bands at Collective benefited from engaging with industry professionals and are more aware of the skills needed to promote themselves:

*'We've definitely got perspective on getting ourselves out there, publicising. Ronnie Gurr gave us advice on building a narrative... Basically laid it all out for us [Ronnie Gurr] mapped it all out – who to contact...'* (Individual Project Report 1, YP3 transcript)

#### **h) Skills Summary**

The following is a list of skills mentioned by young people in feedback that they either developed or got an introduction to: film making, photography, making props, drama/acting, scriptwriting, design, advertising, painting, model making, playing instruments, performing in public, promotion and marketing, song writing, sound recording, sewing machines, group work and collaboration, time management, increased knowledge of contemporary art and music, exhibition installation, writing about art, creative thinking, critical thinking.

New activities and developing new skills was challenging for some young people across all projects, for example where it takes them out their comfort zone and there is new learning. Some young people mention particular sessions such as performance, trying new equipment or creative thinking as challenging: *'I found it challenging to make ideas come to life.'* (Individual Project Report 5, Appendix G)

### **New Skills – feedback from Project Staff**

#### **i) Confidence in skills**

Staff on the Glasgow Life project attributed learning lots of new skills and being able to showcase them and the subsequent impact on confidence as a clear outcome of the project, as well as observing development in the participants' confidence in their skills: *'Not all the participants came to Brave GENERATION with an artistic background or a great deal of creative skill. However, that was never the aim of the project or the aim that the young people created for themselves. If the success of the project is measured by the metric they set for themselves, of being brave and confident, in themselves, their skills and their relationships, then members of Brave GENERATION have succeeded expectations.'* (Individual Project Report 3, Appendix F)

In Platform, project staff described one participant's (YP3) interest in fashion but noted that he had limited ability in design skills and ideas development (Appendix D). The story describes him as *'being too scared, don't know how to make something big.'* After encouragement from key members of staff these skills were developed through the project to a stage where communication, practical skills and ideas development were improved and he was able to take a design from concept to create a life-size, wearable, finished piece. His communication skills evolved and he was able to present his ideas and share his learning with others in the group including *'using equipment, selecting materials and problem solving.'*

#### **j) Creative Thinking Skills**

Young people becoming more skilled in creative thinking and aware of contemporary art is an outcome identified by project staff. Mirroring the feedback from young people, project staff in Dundee identify the WASPs exhibition as a 'turning point' in terms of skills development (Individual Project Report 2, Appendix F), especially for one participant who was supported in developing his own ideas and making his own work rather than just focusing on being a technical assistant ([project staff](#)). *'He is able to understand and engage with a creative process – through identifying the importance of spending time thinking about an idea before making and also that sometimes you need to learn the skills you need along the way to realise an idea.'* (Appendix F)

The NGS case study (Individual Project Report 4, Appendix F) also reflects the critical and creative thinking skills that were developed by encouraging young people to be more aware of contemporary art, interpreting it and then making their own. This was made possible by a *'depth of engagement'* and *'being able to make the kind of art that is not part of the current curriculum'*.

In the Drummond High School NGS project: *'What we discovered is that they were brilliant at generating surreal, yet pointed material that exposed hypocrisies and orthodoxies, whether these were political, institutional (schools) or media-generated. They genuinely seemed to want to make art to develop a point without being too obvious or earnest, and often their ironic and sceptical patterns of thought led to surprising and innovative results... it was their*

*self-generated social critique that stood out, and the fact that they experimented and perfected their productions over several months, and then went on to perform this for camera, in front of the school and to a large audience of their peers.'* (Individual Project Report 4)

In the Irvine NGS project: *'She has contributed some of the most powerful conceptual artworks, perhaps without realising it, and her ideas have influenced the direction of the project as a whole.'* (Individual Project Report 4)

#### **k) Increased Motivation**

Having access to equipment and process has resulted in motivation from the young people to learn more and thereby develop their skills: *'Several...have indicated they would like more experience with specific equipment and techniques.'* (Individual Project Report 3, Appendix C)

Project staff at Collective heard first-hand the development of Enemy Fire's playing when they spent the summer rehearsing at Collective. Developing these skills has been a key consideration when developing the project and it has encouraged the participants to be proactive with their skills developments: *'From sessions that focus on song writing, to taking the band to Platform for a gig (where another band on the project, Bedroom Athlete, performed.) Also, working closely with our project partner, Canongate Youth, we have encouraged them outwith our sessions to go to the Friday Music Café, and Enemy Fire have been regulars, with Leah taking guitar tuition to improve her skills.'*

In Glasgow Life, young people developed skills that motivated them to apply for future opportunities in the Visual Arts Studio, Transitions 20/40 or college (Appendix D).

#### **New Skills – feedback from Partners**

In total 75% partners strongly agree and 25% agree that young people developed new skills as a result of the project. *'Young people worked very well across the whole project to develop skills in their talents, knowledge of art work and ability to work effectively with others.'* (Appendix I)

In Platform, participants took part in *'a myriad of learning opportunities provided by the project,'* team work and practical making skills as well as developing a wider understanding of art in particular.

Partners in the NGS project also reference the practical sessions the young people tried and were supported to do; digital photography and printmaking, for example. Others included teamwork and IT skills. For the teacher in Drummond High School it was the critical and creative thinking skills that stood out, having heard *'amazing discussions and debates.'* *'The project stepped up a gear when we got the pupils to think about how you would use art to address an issue in a community. The ideas produced by the pupils were so fresh, witty and thought provoking... the performance event on the 1<sup>st</sup> April was up there with one of my best moments in the nearly nine years in my post at Drummond.'* (Appendix I)

### 7.3.2 Expected Outcome C: Beneficial Relationships

<b>Beneficial Relationships</b>	<b>Total %</b>	<b>Strong Indication %</b>	<b>Clear Indication %</b>	<b>Some Indication %</b>
Collective	77	11	44	22
Dundee	83	42	25	17
Glasgow Life	100	60	30	10
NGS	81	35	35	12
Platform	100	22	44	33
<b>TOTAL</b>	<b>89</b>	<b>35</b>	<b>35</b>	<b>17</b>

As part of all the projects many young people have met and developed relationships with new people including peers, students, artists and project staff. Developing beneficial relationships was marked as an outcome for 89% of the young people; 35% with a strong indication; 35% with a clear outcome; and 17% with some indication.

#### **Beneficial relationships – feedback from Young People**

##### **a) Meeting New People**

Forming new relationships is a significant part of all the projects. For one of the Collective participants it is one of the most important parts of the experience: *‘I think it’s an experience overall, even if we aren’t absolutely amazing, making friendships with other people, making new experiences.’* (Individual Project Report 1 YP5, Appendix I)

In Dundee, all participants are ‘self-referred’ to the project and so relationships are key to why many of the young people got involved in the project in the first place ([YP1](#), [YP6](#), [YP3](#), [YP7](#), [YP8](#)). The group had an important social function with some only highlighting friends and people they met in their storyboards rather than any activity, and there is emphasis on the group being fun. Developing new friendships makes some *‘less scared’* ([YP4](#)) that is also true of the Platform project where it can increase confidence and enjoyment ([YP1](#)).

##### **b) Collaborating**

In the stories from young people, relationships with peers are very important and for some project staff seeing friendships develop between participants was a measure of success. Although this can sometimes be challenging for project staff as dynamics change, the social aspects are perceived as a great success, *‘Bringing in friends, making new ones’, ‘chain reaction.’* (Appendix H)

In all the projects, groups learnt to collaborate with each other and as a Dundee participant articulated, *‘join ideas and friends’* ([YP10](#)) ([YP4](#)).

In Glasgow Life none of the young people knew each other prior to the project and were all referred from different partners. They formed friendships and *‘learnt experiences from each other’* to collaborate on art works ([YP1](#)).

Through forming bands the young people at Collective had to develop and maintain relationships with their peers to be able to collaborate effectively on their music. *‘[What*

interests you?] Being able to do something with other bands and having an outside influence to bring things together.’ (YP8, Individual Project Report 1, Appendix D)

For some on the NGS project, working collaboratively as a group was an opportunity they don’t always get in other areas of their life or something they wouldn’t normally be open to (YP10, YP1, YP21) but they have found that working in this way has developed many to become more ‘social’ (YP21). *‘Through the group work it’s really helped me with some anxiety I’ve had with group social environments and I found it continuously easier to work in the group I’ve been working in’* (YP18). *‘Yeah, I thought my ideas would be drowned out when I found out I would be working with older people I really didn’t want to, but it was really easy.’* (Individual Project Report 4, Appendix D)

### **c) Shared Experience**

Many of the young people talk about their experience in the stories as a collective, using ‘we’, ‘our’ or ‘my squad’ rather than seeing individual ownership of the project. There is a sense of belonging in the groups through developing relationships and making new friendships with a shared interest. In Dundee one participant feels he has met *‘the coolest people I’ve ever met in my life’* (YP7).

Being part of their group has felt a unique shared opportunity to belong and *‘feeling like they have fit into the class’* (YP24) is an important part of their experience. *‘I think the fact that we have shared this experience is a major thing. There’s only this group of people and that’s it, it’s kind of a special thing to happen’* (YP19).

They have been able to see the potential of what can be achieved by working in a group with one participant relating it to social change, *‘If everybody came together as one we could be anything... As one person there’s nothing really I can do.’* (Individual Project Report 4, Appendices D and J)

### **d) Encouragement from Peers**

Support and encouragement not just from project staff but from peers can have a positive effect on the young people involved. *‘Being in a group where positive feedback was given has really helped me...’* (YP18)

In the NGS project, motivation in some cases came from seeing others undertake new activity, and having the confidence to try new experiences was increased when young people felt ‘safe’ in the group. *‘Doing camera work which I really didn’t want to do but everyone else was doing it which really motivated me. I would never have done it if I wasn’t in this group, definitely.’* (YP21)

Friendships and encouragement from peers are a big part of why some participants stay involved; when those break down engagement with the project can as well (YP6).

### **e) Improved Relationships**

Having freedom of expression through art has helped some participants form and maintain better relationships as they have been given the tools to productively channel emotion. There is also evidence that young people were able to get over conflicts to develop working relationships and gain a better understanding of dealing with different types of people.

*'T: Did you have any ideas that you were able to put forward into the project? You were talking about the teddies, where did that come from?*

*E: Yeah, me just being annoyed in the group and wanting to hit things, then I came up with that.'* (Individual Project Report 4, Appendices D and J)

There is a real sense of young people developing an understanding of professional relationships to achieve a shared goal and to enable collaboration. *'Talk to new people. Get along with them. I don't usually talk to people as I don't like them, ha ha ha... You don't all need to believe in the same thing to get along...'* (YP1)

Within the NGS Drummond High School project [YP18](#) had clashes with a team member, but understood it was because they were both outspoken and learned to work around it. *'My co-artist has been quite annoying but you've just got to go with it. I'm glad I came to the group...been professional.'* ([YP22](#))

#### **f) Building Relationships with Project Staff**

Relationships with project staff are important to the young people; learning from them, receiving support and encouragement to develop skills, and increasing comfort. In Dundee, relationships with the Project Co-ordinator and artists have had an impact. When asked 'what matters to me' many mention the project staff and particular artists they were able to connect with through the project. In Glasgow Life [YP3](#) thought they *'would be scary...but you were just normal...and made me feel a lot less nervous...'* She attributes the relaxed atmosphere and friendly project staff to increasing her comfort with attending. Three of the young people at Platform also attribute their relationship with project staff as a key reason for becoming involved in the project, and mention the support given in developing skills ([YP2](#), [YP3](#), [YP5](#)).

Staff were able to build constructive relationships and influence challenging behaviour ([YP2](#)). Staff contribute to maintaining the young people's interest in the project, and that support makes increases when visiting galleries ([YP10](#)). *'Aye cos probably doing this with someone else because it's really good here, it's probably boring with someone else you don't know'* ([YP8](#)).

At Collective developing a relationship with the lead artist as a mentor was important to *'g2et some experience ... new insight'* (Individual Project Report 1, Appendices D and I). To learn from his experience and the project being attached to the exhibition gave them more focus: *'The art side of it has given it a little bit more purpose and perspective, [credibility], it feels like you're doing something more real.'* (Individual Project Report 1, Appendix D)

Having those relationships, young people benefitted from the alternative pedagogy or teaching methods and being treated differently by project staff: *'It's been really interesting, a lot of the teachers after a while get in sync with each other so it's been interesting having someone with a different approach coming in. He treats us like not just young adults but adults'* ([YP19](#)).

There are also the positive impacts on young people's relationships with their parents, peers and other organisational staff, in being able to show them their work and communication through an exhibition (Individual Project Report 2).

## **Beneficial relationships – feedback from Project Staff**

### **g) Collaboration**

In Dundee's [project staff story](#) the individual young people 'grew as a group' and came together through working with each other.

At NGS, it was always the intention to develop a space for relationships to form and collaboration was integral to the project: *'We tried to create a collaborative studio atmosphere in the room we had at the school, and at workshops in the SNPG [Scottish National Portrait Gallery]. The pupils were joined for several weeks by three students from Edinburgh College of Art, who each facilitated individual groups, offering techniques and approaches from their own practice. The project benefited greatly from this further extension of a collaborative sharing of ideas.'* (Individual Project Report 4, Appendix F)

### **h) Mentoring**

Peer mentoring was able to form in the supportive environments of the groups, and participants became comfortable with each other as the project progressed. In the Collective project *'A peer group...formed between Enemy Fire and Bedroom Athlete (an older, more experienced band) who also acted to support by sharing their experience of making music.'* (Individual Project Report 4, Appendix F)

At Platform, *'When she [YP6] was in a good mood she often helped other people in the group which was amazing, she was a good teacher'* (Individual Project Report 5, Appendix D). This was true for the case study, as with increased confidence YP3 is also able to assist others in the group.

Having relationships with project staff who act as mentors is significant in the development of confidence for the individual written about in the Dundee Case Study: *'This artist connected with CD and increased CD's worth of himself and his creative ideas.'* The relationship with the artist took this individual from a supporting role in the group to being able to have the confidence in himself to make his own art.

### **i) Working Relationships**

The relationships of young people to the rest of the group can, in some cases, keep it together. Platform single out two individuals who performed important roles within the group that ensured it functioned. One *'showed himself to be a great comedian and good team player, often holding different parts of the group together'* and described one as a key member in the case study (Appendix D, Appendix F, [YP2 YP3](#)).

Although relationships within the projects could sometimes be fractured or strained, young people were able to develop working relationships and persevere with the project. For one young person on the NGS project, staff comment that *'her relationships within the group, with participants and workers has improved'* (YP1).

Enemy Fire in the Collective project have had challenges with their relationships with each other, including *'changing line-ups and temporary splits'* but they have been the *'most consistent participants in the project'* and worked through problems to be able to work together.

It was observed by project staff in Platform though that friendships in the group can sometimes break down, and that YP6 was *'held back by friends'* because of this. Having developed the relationships with Platform, however, she continued to engage, attending a youth event on her own. (Individual Project Report 5, Appendix D)

The social aspect of the group was seen as a real strength to Dundee project staff but it could also be a challenge to deal with the *'cliques fighting and pettiness'*. (Appendix G)

### j) Transformative

In the Glasgow Life case study, being able to develop relationships was a strong outcome, and suggested as transformative for one participant: *'One young person has said the project has helped him to become a more social and open person, before he would not feel comfortable meeting new people, having a chat or even looking people in the eye.'* (Individual Project Report 3, Appendix F)

### Beneficial relationships – feedback from Partners

Two partners agreed, and six strongly agreed, that the young people were able to develop beneficial relationships as a result of the project. The arts partner at Collective felt that the young people benefitted from an exchange between the two organisations: *'The young people from Collective had developed a professional relationship with participants from Platform through communication of booking the band to performing at the event.'*

The development of relationships between peers was important in the other projects too: *'They were supportive of each other (they did not know each other before they started)'. 'We have seen pupils from different age groups (and with different issues) engage with one another; challenge one another and even support one another.'* (Individual Project Report 4, Appendix I)

The 'role model' position of the project staff was also identified as important by partners: *'They were shown positive role modelling by the artist and the gallery education staff.'* *'Project staff were excellent mentors and role models and their enthusiasm is a real driver in this project.'* (Individual Project Report 4, Appendix I)

*'From the outset project staff had a very optimistic approach to the pupils and have been fantastic in how they have worked with these young people – having every faith in their abilities. The team was an almost weekly fixture – so much so that it felt like Robin and Fraser actually worked at/for the school.'* (Individual Project Report 4, Appendix I)

## 7.3.2 Expected Outcome D: Positive Progression

<b>Positive Progression</b>	<b>Total %</b>	<b>Strong Indication %</b>	<b>Clear Indication %</b>	<b>Some Indication %</b>
Collective	78	67	11	---
Dundee	75	8	67	---
Glasgow Life	70	60	10	10
NGS	85	35	27	23
Platform	100	33	33	33
<b>TOTAL</b>	<b>82</b>	<b>38</b>	<b>30</b>	<b>15</b>

Positive progression was marked as an outcome for 82% of the young people; 38% with a strong indication; 30% with a clear outcome; and 15% with some indication.

### Positive Progression – feedback from Young People

#### **a) Opinions on Art**

Feedback indicates that participants have become more engaged with contemporary art; that it does not just involve drawing and painting and they are more aware of the possibilities: *'It's way more creative than I thought'* (YP20). *'Expressing your feelings and what you believe in and that's art.'* (YP12, Individual Project Report 4, Appendix D)

Due to increased knowledge, YP5 on the Platform project can enjoy art more and YP2's opinion on art *'changed forever'* – he has gone from being very reluctant to having the view that *'art is very important to encourage creative thinking'* (feedback form).

#### **b) Increased Creativity**

From developing practical and critical thinking skills, the need and desire to be creative has also increased. Many of the young people in Dundee have progressed from not being interested in contemporary art to showing work in public, feeling proud and wanting to create and continue the work. One young person describes herself as progressing from staying indoors and having *'technological brain rot'* to *'brimming with productivity'* (YP1).

The Collective bands have also progressed their creativity as a result of the project and are more motivated: *'Now, because the project incorporates music and art, we have an urge to mix the medias'* (YP1). They describe their wish to *'Move forward creatively; develop the music – less basic sound'* (YP2) (Individual Project Report 1, Appendices D and J). However, they did acknowledge that there are barriers to progressing their bands:

*'Because we're young and most of us have jobs or in education, nowadays you have to be in a band running your own business, you don't get picked up, play a gig and get paid. Only a tiny percentage is writing and playing music which kind-of sucks, having the time to run your own business and somehow do everything else in your life.'* (Individual Project Report 1, Appendix I)

Some young people on the NGS project would like it to continue, whether because they want to be more ambitious or because they have regained their interest (YP1, YP2, YP5 (feedback form), YP10, YP16, YP17, YP22, YP24). *'It's made me want to be more creative, like rather than being sceptical I've wanted to make things or do things, like outside of school as well.'* (YP17)

*'Everyone used to say he was good at art but stopped...but it's like one of those films and I wanted to regain my flare'* (YP24).

*'I'm currently writing a script for a short film which I plan to submit to the film festival relatively soon'* (YP18).

Increased confidence also indicates that some of the participants are more likely to go to galleries or become involved with art projects in the future (YP8, YP9).

### c) Career Aspirations

Through the projects, some young people have developed career aspirations, whether this be to continue art in education or go on to a creative career.

*'I'd like to be in it next year (the exhibition)... to start my career.'*

*'What do you see yourself doing?'*

*'To be an artist or musician....I'm doing art and design when I go to college.'*

(Individual Project Report 4, [YP10](#))

The [Arts Award](#) is a range of qualifications that 'support anyone up to 25 to grow as artists and arts leaders' ([Arts Award](#) website). The qualifications come in different levels (Explore, Bronze, Silver, Gold), are nationally recognised, and the awards can be adapted to any project. Some young people received accreditation through the Arts Award at Platform and have moved on to educational and employment opportunities. [YP3](#) is progressing onto further education with an unconditional offer for Fashion Design that he believes is a result of being involved in the project.

Employability skills were a big factor in the Glasgow Life project, and as a result project staff saw progression as a tangible outcome. All but one (15 out of 16 young people) took steps to gain successful access into further education or employment; this contributed to the project finishing in December 2014 rather than March 2015 as planned. Through the project two of the young people developed more direction in their education path, becoming aware of more career options available to them ([YP1](#), [YP2](#)).

Where an art career is not of interest to participants, the project has given them employability skills they can transfer to other areas of life: *'gave me great stuff to put on my CV'* (Partner feedback, Individual Project Report 4, *Appendix I*, Y P1)

As part of the NGS project, participants visited art colleges and this was beneficial to the young people by making them aware of opportunities available to them. *'You see the printing things and it's just mad, there's a big variety of things you can do in there'* ([YP9](#)).

The Collective bands are also more aware of the opportunities available to them and the young people feel they have the *'experience to move forward'* (Individual Project Report, *Appendix I*, YP5). They are more motivated to make things happen for themselves and to take increased responsibility for their own progression: *'From a gigging perspective we were in a horrible loop, we were at a gig where there're more folk watching the Haddington line dancers than us. It makes you feel a lot more proactive, it makes you want to try and host a gig or try and create a project for yourself. It's taught us to create rather than wait on it.'* (Individual Project Report 1, *Appendix I*, YP4).

*'We've really got something that separates us from all the other bands out there, before we were just a bedroom band, now we're doing quite a lot of things because we have a story behind us'* (YP3, Individual Project Report 1 *Appendix I*).

*'It's a great experience, I hope that we can use the story to get future opportunities and also sell the vinyl. I'm just excited to be on a vinyl, not going to lie. Just to use it as a platform.'* *'We want to do a Scottish tour and then a UK tour. Sammy was looking at old yellow school buses for like a grand.'* (YP8, Individual Project Report 1, *Appendix I*).

#### **d) Personal Development**

'More confident', 'able to work in a group', 'ability to meet new people', are just some examples of positive progression in terms of personal development. At Platform [YP1](#) is more confident and able to use her own ideas instead of being told what to do, and [YP4](#) is more aware of what he can achieve and more open to new experiences than before. There is an increased motivation to participate and evidence it has impacted positively on wellbeing. 'I think it's helped me grow as a person, as cheesy as that sounds' ([YP18](#)).

For many of the projects participants, social capital has increased with many of them meeting new friends and developing new relationships.

#### **Positive Progression – feedback from Project Staff**

Positive progression for the young people from project staff feedback can be understood in terms of becoming part of a visual arts network, personal development and increased creativity.

For the Glasgow Life project, key to positive progression was the structure put in place to support the different needs of the young people: *'With a vulnerable and disadvantaged group such as the one we worked with, that type of care can often be missing, leading to more disconnection and negativity towards the subject matter (in this case contemporary visual arts). A positive social experience, and supportive and welcoming environment is vital to make any positive progress with the young people and support their learning.'* (Appendix C)

#### **e) Being Part of the Network**

For many of the organisations, young people have gone from little to no engagement in contemporary art or the venues themselves to feeling a part of it. However, an outcome of the project was [that it] *'Increased their awareness and confidence in engaging with visual art, artists and visual art organisations, leading them to 'become' part of the contemporary visual art scene in Dundee and nationally.'* (Individual Project Report 2, Appendix C)

In Platform, YP3 has gone from 'very little engagement with Platform' to feeling ownership of the space, using the studio set up in his spare time.

#### **f) Career Progression**

Many of the young people have discovered new opportunities to progress their education or career aspirations. For example, the Glasgow Life case study mirrors the feedback from young people about the alternative routes to education. *'He has now successfully applied for a college course in animation where he was informed that it was his participation in this project that had secured his place as he had no art qualification.'* (Individual Project Report 3, Appendix F)

In Platform, YP3 has joined the staff team, and for other young people there were options to remain involved and get experience at Platform outwith the project. *'Many of the young people now volunteer at Platform to gain work experience and to contribute to youth awards such as the Saltire Award and Duke of Edinburgh. The young people have a stronger connection with Platform, the opportunities we can offer as well as experiences that we offer through the different art forms and events that take place.'* (Individual Project Report 5, Appendix C)

### **g) Personal Development**

For participants in Irvine, there were two examples of positive progression in personal development: one participant went from being *'disruptive and negative'* to *'improving relationships within the group, more motivation and being able to represent the project enthusiastically and eloquently including to those from Government visiting Rosemount.'* (Individual Project Report 4, *Appendix F*). Another went from being nervous in the group to being able to film and conduct interviews at the exhibition opening.

YP3 at Platform also progressed personally from *'being disruptive and leaving early'* at events to become a key member of the group and helping others. Indicating an experience of personal growth, he is described as having *'expressed a stronger and clearer identity of who he is and what he wants to pursue in his life.'* (Individual Project Report 5, *Appendix F*)

### **h) Progressing Creativity**

For Drummond High School project staff, it was the *'self-generated social critique that stood out'*, with participants progressing their *'productions and then went on to perform this for camera, in front of the school and to a large audience of their peers.'* The project's creative freedom and group work enabled them to *'flourish, both as unique individuals and creators who can work collaboratively to make excellent art.'* (Individual Project Report 4, *Appendix F*)

Through engagement with the exhibition the Collective case study shows how young people were able to improve as a band and continue this progression throughout the project. *'The various levels of support, from project staff, Ross [Sinclair] and partner organisations, I feel have led to a marked positive progression for each of the band members.'* (Individual Project Report 1, *Appendix F*)

### **Positive Progression – feedback from Partners**

All the examples from partners relate to progression in terms of employability or accreditation. For the NGS partners, the young people are able to feel *'they can gain employment which is the main thing for our young people'*. Employment opportunities have been identified with one young person now focused on a career path that she wishes to follow which involves further education: *'young people have been introduced to career pathways which they had not previously considered... they were also able to accredit their effort and engagement through a skills progression programme with which they are also involved.'* (*Appendix H*)

Platform partners gave a number of examples of positive progression: two young people completed Arts Award at Bronze level; another secured a place on a fashion design course *'due to the work and support that he completed over the course of the project'* being able to *'use the experience and skills learned to put into the creation'* of the *Less Rave more Rock* music event for the local community; and another young person completed at least two sections of their Arts Award and to date are continuing to work on these. (*Appendix H*)

The arts partner on the Collective project saw an example of positive progression from their participant: *'The young person at Platform grew in confidence in his ability in organising live music gigs, communicating and understanding his knowledge of organising events.'* (Partner Survey)

Time is key to evidencing positive progression. For one of the partnerships at NGS which ended prematurely, the partner felt the young people were not involved long enough to see any examples of positive progression. (*Appendix H*)

### 7.3.3 IMPACTS

The following is a list of projected impacts suggested by the data collected from across the Co-production project stakeholders. More research would be required in the future to evidence these:

- **Visits to Arts Organisations** – visiting arts organisations encouraged participants to continue to engage with projects. This could lead to an increased level of visiting amongst young people in general and positively affect an increase in visits by participants to other cultural venues. In effect the young people involved have become part of a network of facilities resulting in increased cultural capital.
- **Creativity** – young people become more creative through increased confidence in their own ability and an enhanced awareness of the possibilities of contemporary visual culture. There was also an increase in quality of the art and music produced by young people over time.
- **Confidence** – young people experienced positive impacts on their confidence and self-esteem through the programme.
- **Proactive and motivated** - young people actively look for opportunities for new experiences, to develop confidence and go on to organise events that benefit other young people and the local community, demonstrating a multiplied effect on impact.
- **Group work** – young people are able to contribute, collaborate and work successfully in teams and act as mentors and role models to other young people.
- **Increased social capital** – participants make new friends and are more open to meeting new people, forming new relationships and networks.
- **Employability** – young people progress onto further education and creative careers and have increased transferrable skills. They are more aware of opportunities and with more confidence and skills young people are more likely to apply for them.

## 7.4 Objective 2

**To develop the visual arts sector in using co-production methodology, encouraging organisations to expand their practice by engaging with a broader range of young people and partners.**

Representatives from the Co-production Cluster and the GENERATION team were asked to consider the success of this objective. Results are detailed in the table below; 1 = very unsuccessful, 5 = very successful:

	1	2	3	4	5
Co-production Reps			1	3	2
GENERATION				2	

The project was rated as performing successfully with regards to Objective 2.

### 7.4.1 Activities (and their outputs)

The following narrative expresses in more detail the outputs relating to some of the identified activities:

#### a) Forming the Co-production Cluster and providing a space to share both in person and digitally

The following table collates the scores made by Co-production Cluster representatives and the GENERATION team relating to Objective 2's activities (see p.10, Section 4.1.1); 1 = very unsuccessful, 5 = very successful:

	1	2	3	4	5
Co-production Reps				4	2
GENERATION				1	1

The Co-production Cluster was a 'community of practice' formed in January 2014 with a shared interest in co-production with young people. The aim was to establish a reflective peer-learning group to support and share any development needs in terms of both achieving co-production projects and in personal practice for individuals and on behalf of their organisation.

Representatives from all projects were involved; in total 13 people attended over the course of the project, although meetings averaged about eight attendees:

**Collective** - Initially attended by the Programme Manager, then the Producer;

**Dundee** - Head of Education and Community, DCA; Creative Learning Officer, McManus; occasionally the Co-production Co-ordinator though being freelance this was not always possible;

**Glasgow Life** - Learning and Access Curator, GoMA; Audience Development Manager, Tramway; Co-production Project Manager and Project Leader;

**NGS** - Senior Outreach Officer and Outreach Officer;

**Platform** - Co-production Co-ordinator and occasionally the Audience Development Officer

A 'Terms of Reference' (*Appendix J*) for the group was developed through a facilitated session at the first meeting in January 2014. Thereafter meetings were held bimonthly until September 2015, though there are plans for it to continue in some way. Six Cluster meetings

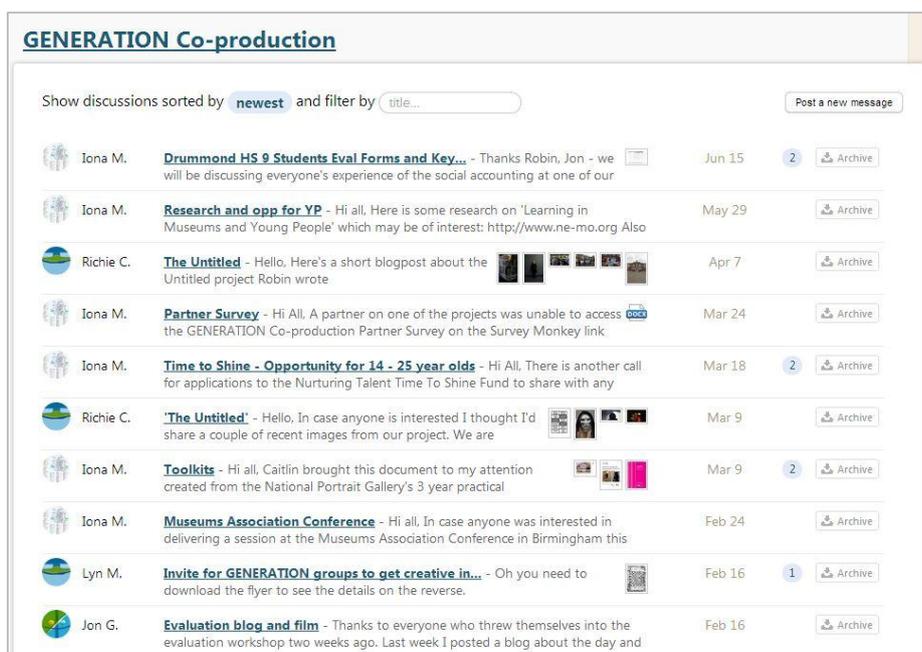
have taken place so far and there were 45 attendees at these. Typically at least one representative from each project would attend; this tended to be a permanent member of organisational staff rather than artists or freelance facilitators. Additional time and money would have to be offered to enable their attendance.

Generally the meetings were a space to share highlights and challenges but were also used to consult on the social accounting process. On two occasions external partners were asked to attend; Alan Kay from the Social Audit Network gave more details to the group about social accounting and Sarah Longfield from [‘See Think Make’](#) gave a presentation and more information about the Arts Award.

Two additional events were programmed by GENERATION specifically for the Cluster. The [GENJam](#) event was delivered by [Young Scot](#) as an introduction to co-production techniques in May 2014. The day involved 25 people from the project, including young people, project staff and partners. The second event was a [social accounting evaluation training day](#) and took place in February 2015 involving 20 project staff. This was designed to share the evaluation techniques Dundee had used, but also to provide time for each organisation to reflect on activity and share with each other. Artists were paid a fee of £100 each (separate to their project fees) from GENERATION to enable them to attend.

In terms of creating a digital space for sharing, GENERATION established a shared location on Basecamp, a cloud-based digital project management tool (see screen grab on p. 63). Basecamp was used for the projects to communicate digitally but generally it was not used frequently by project staff to communicate between each other individually. To date there are 37 discussions on Basecamp, 73% of which were instigated by the GENERATION team. It was used to provide updates, pass on relevant research and notify staff of opportunities both for professionals and the young people they were working with. Most projects posted a couple of discussions each, including sharing updates, images, evaluation data and useful methods.

The Public Engagement Co-ordinator had regular contact with the Cluster and there were approximately 15 update emails notifying them of updates on Basecamp, to the project and with details of meetings.



*Screengrab of Basecamp discussions*

### b) Holding reflection sessions

The following table collates the scores made by Co-production Cluster representatives and the GENERATION team relating to Objective 2's activities (see p. 10, Section 4.1.1); 1 = very unsuccessful, 5 = very successful:

	1	2	3	4	5
Co-production Reps			2	2	2
GENERATION				1	1

The Co-production Cluster meetings and associated events provided project staff with time outside project delivery to reflect on their work. Examples of the kind of discussions and challenges raised during these sessions are given below:

- Holding exhibitions as an outcome of the project; the pros and cons of how it can affect work with young people;
- Working in spaces outside the organisations – how this affects the work and can be beneficial;
- The challenges of partnership working; their different agendas, their understanding of the work. The group discussed how communication was key and about the possibility of more CPD for youth workers;
- Gender imbalance in some of the projects;
- The pros and cons of working with the Arts Award.

The opportunity to reflect during the GENERATION sessions provided time and space for relationships to develop between project staff. Within their projects, staff also held meetings on a regular basis and invited formal and informal feedback from participants and workshop leaders. This enabled them to highlight what worked well, identify issues and make improvements. Some of the ways project staff reflected on work within their project are given below:

- There were regular phone conversations, email exchanges and meetings with project staff between sessions;
- Recording sheets were completed after each session – this worked for Dundee but NGS found a session evaluation form too time consuming for the artists involved and so it was discontinued;
- All projects were documented throughout with photographs and film;
- Three of the projects used private Facebook groups to continue the conversations after the sessions. One of the projects found this hard to maintain however: *‘without involving the personal accounts of artists and workers, this was not possible and staff did not have the capacity to keep it updated’ (Appendix B);*
- For some, reflection was done more informally, such as discussions driving back from events or when tidying up;
- In some cases debrief took place prior to each session;
- Some organisations sent feedback forms to each partner and to students, midway through the projects.

### c) Increased activity between projects

The following table collates the scores made by Co-production Cluster representatives and the GENERATION team relating to Objective 2’s activities (see p.10, Section 4.1.1); 1 = very unsuccessful, 5 = very successful:

	1	2	3	4	5
Co-production Reps			2	2	2
GENERATION				2	

Linked through the Co-production Cluster, many of the groups visited each other’s venues across the country throughout the project or participated in their GENERATION exhibitions or events or received tours from each other, for example:

**Collective** – visited Platform; held workshops and took part in an event;

**Dundee** – YAG and YAS visited the exhibition at GoMA, Tramway and NGS and received tours from two other members of the cluster;

**Glasgow Life** – visited NGS, Collective Gallery, DCA and McManus and received tours from another member of the cluster;

**NGS** – different groups in the project visited DCA, McManus, and GoMA;

**Platform** – visited three other venues in the cluster; DCA, GoMA and Collective and organised a tour.

In addition many visited (often local) visual arts venues outside the Cluster, broadening the young people’s knowledge and use of local facilities.

### d) Collating and disseminating learning from the Co-production Cluster

The following table collates the scores made by Co-production Cluster representatives and the GENERATION team relating to Objective 2’s activities (see p. 9, Section 4.1.1); 1 = very unsuccessful, 5 = very successful:

	1	2	3	4	5
Co-production Reps				4	2
GENERATION			2		

Throughout the year activity and learning from the projects have been disseminated to others in the sector through articles, presentations and blog posts. Altogether there were six website articles, 12 presentations (with three more planned) and a social media and press presence. Details are listed below:

### Social Media

- Activity was profiled on the GENERATION Twitter and Facebook accounts using #genartscot until December 2014
- The project in Dundee used multiple social media channels to communicate their work to the public: [yag-mcman-us.tumblr](http://yag-mcman-us.tumblr), [YAG McManus Twitter](#), [YAG McManus Instagram](#), [yasdca.tumblr](http://yasdca.tumblr), [YAS DCA Twitter](#), [YAS DCA Instagram](#)
- Four of the projects used private Facebook pages to communicate
- The Collective project has an on-going, updated presence on Facebook and Twitter (see example pasted below). Many of the bands have their own social media presence and keep connected to the project in this way



### GENERATION website articles

Three articles were written about the co-production work located on the GENERATION website:

- [Dundee](#), [Glasgow Life](#) and [NGS](#) all wrote articles about their projects to sit on the features section of the GENERATION website
- The Co-ordinator at Platform prepared a feature for the GENERATION website but the digital team at NGS were unable to include it before the web content was frozen in December 2014

### Organisation website articles

Three articles were written for different cluster member websites:

- Articles were written on the NGS project sitting on the [National Galleries of Scotland, Education, Project pages](#) and an [NGS Blog post](#)
- The Co-production project is specifically profiled on [Collective's website](#)

### GENERATION Development Days

Six presentations in total were given to the visual arts sector at GENERATION Development Days in December 2014 and May 2015. At the GENERATION Development Day in December 2014; approximately 70 people attended from across the visual arts sector. The Creative Learning Officer at McManus gave a Pecha Kucha (20 slides, 20 seconds per slide) presentation on the Dundee project as part of this.

Approximately 50 people attended the GENERATION Development Day in May 2015. Mainly from the visual arts sector, those attending had a cross-section of roles; learning, curatorial, directors, marketing etc. Eight members of project staff from the Co-production Cluster attended and were able to contribute to discussions. The May Development Fay had a focus on public engagement;

what the challenges are, and how to develop work for the future. There were five presentations relating specifically to the co-production work:

- The GENERATION Public Engagement Co-ordinator gave an introduction to Social Accounting;
- The Learning & Access Curator at GoMA gave a Pecha Kucha presentation on their project;
- One of the participants at Platform gave a Pecha Kucha presentation on his experience of the project and its impact;
- The Senior Outreach Officer at NGS gave an extended presentation on UNTITLED *The difference between Young People and Contemporary Art*;
- The lead artist at Collective gave a presentation on the project.

### Other Presentations

In total six presentations have been given about the co-production work, with three more planned for the [2015 engage International conference](#) in Glasgow 19–20 November 2015.

- The GENERATION Public Engagement Co-ordinator gave a presentation at the [2014 engage International Conference in Leeds](#) on the co-production work.
- A presentation on the whole of the public engagement work but including information about co-production was given by GENERATION to the Creative Learning Team at Creative Scotland.
- Presentations were made to the sector at the [Time to Shine](#) ‘One Year On’ event in Perth. GENERATION was presented as a case study of working with young people in the visual arts. Project staff from Dundee joined GENERATION staff to deliver this.
- NGS gave a presentation to the [ARTISTS ROOMS/TATE Research group](#) - *Evaluating Young People’s Artworks from UNTITLED*, University of Edinburgh, September 2014 and at the [British Educational Research Association conference – ‘Youth Work, informal learning and the arts.’](#) - UNTITLED presentation, *The Difference between Young People and Contemporary Art*, delivered at Nottingham University, April 2015
- Platform presented to the NHS Greater Glasgow and Clyde North East Sector Community Health Partnerships and presented at the ‘Power of Giving;’ annual Headspace event which forms part of the Scottish Mental Health Arts and Film Festival.
- There are plans for the lead artist on the Collective project and Senior Outreach Officer at NGS to deliver presentations at the [2015 engage International Conference](#) in Glasgow, 19–20 November.
- Victoria Hollows, Public engagement lead for GENERATION, is giving a presentation as part of a panel discussion at the engage International Conference 19–20 November 2015, Glasgow.

### Press

- An article on the NGS project appeared in the *Irvine Herald* – ‘Drawn of the Dead’ about the *We the Zombie Fire, We Make Much Paint* exhibition, 9 January 2015.
- Collective had extensive press coverage of the exhibition and co-production project (Individual Project Report 1, *Appendix J*)

### e) Developing effective partnerships

The following table collates the scores made by Co-production Cluster representatives and the GENERATION team relating to Objective 2’s activities (see p.10, Section 4.1.1); 1 = very unsuccessful, 5 = very successful:

	1	2	3	4	5
Co-production Reps			1		5
GENERATION				2	

As shown in Objective 1, all projects developed new partnerships which they were able to learn from. Please see Section 6.3.1. activity *b) working with partners* on p. 25

#### f) Working for future impact

The following table collates the scores made by Co-production Cluster representatives and the GENERATION team relating to Objective 2's activities (see p.9, Section 4.1.1); 1 = very unsuccessful, 5 = very successful:

	1	2	3	4	5
Co-production Reps			2	1	2
GENERATION				2	

All projects generated new working partners and networks. Non-arts partners have identified the value of visual art as a component of their practice for future development. The Co-production Cluster formed a community of practice that is meeting to discuss the framework for this to continue beyond current project funding. The dissemination of project work during the Development Day in May 2015 prompted Creative Scotland to propose a publication on the projects, skills development, learning and expanded practice developed through co-production activity.

## 7.4.2 OUTCOMES

### 7.4.2 Expected outcome A – ENHANCED CONNECTIVITY

Evidence relating to enhanced connectivity is detailed in the following sections:

#### a) New networks with non-arts sector

A requirement of funding was to develop new partnerships, particularly with the non-arts sector and with those who work with or support young people. Enhanced connectivity with non-arts partners has benefits for project and partner staff, and for young people, by providing increased support in specialist areas and was a strong outcome as identified by project partners in the consultation. NGS made strong links with non-arts community partners, young people, art colleges and art students. Artists found having a support network in place where other artists, youth workers and NGS staff *'have your back'* creates a good team to *'bounce ideas off'* [PS16](#).

Non-arts partners can provide expertise and important information about the needs of the young people. Glasgow Life found this particularly helpful when working with vulnerable young people. Project staff viewed being able to tap into this knowledge as essential to this work. *'We could not have achieved this without some of the referral partners and shows that when working with vulnerable groups you need this external expertise to deliver but also for the wellbeing of the individuals.'* (Individual Project Report 3, Appendix C).

Working with a variety of partners including schools, support and social services was beneficial to project staff on the NGS projects as they could *'compare delivery techniques and activities in*

*formal and non-formal settings, across the whole project and provide students with experience working in both settings’ (Individual Project Report 4, Appendix C).*

With different ways of working, different aims and agendas, of course there are challenges with partnership working. It was clear from most of the staff stories that Platform found this. In their case the challenges came mostly down to a lack of understanding about how they, as partners, each operated and worked with young people in different ways. A particular ‘discord moment’ ([PS19](#)) is described and how they overcame the challenges and ‘worked hard through these to become more connected’ ([PS18](#), [PS17](#), [PS20](#)); and by increasing mutual understanding of each other’s work with young people and improving communication, project staff were able to develop good working relationships with partners.

Enhanced connectivity also benefits non-arts partners. Although there were challenges, both the individuals in the partnership at Platform who filled in the survey strongly agree that they would like the partnership to continue, having an impact on plans for future programming: *‘This project has completely changed our working relationship with Platform. We now have a stronger contact and are constantly discussing ways that we can provide interesting programmes for the community/audiences.’ (Appendix I)*

Collective found they were able to benefit their partner by sharing resources and expertise which enhanced the offer of each organisation to young people: *‘for example; Canongate Youth project have an interest in visual art but not the capacity to do anything in depth, we are able to give them access to established visual art experts’ (Individual Project Report 1, Appendix C).*

#### **b) New networks with visual arts sector**

Project staff reflected that the Dundee project was about ‘all working together’ ([PS3](#)) and through GENERATION as a whole programme, staff felt that building connections and strong networks was a really important outcome of the project ([PS3](#), [PS4](#), [PS5](#), [PS6](#), [PS7](#), [PS8](#)). The Dundee project mainly focused on strengthening relationships with others in the visual art sector, and linked with many other arts venues in the city providing a more established network for the future; building capacity and enabling them to work in new ways.

This not only benefits project staff but young people too. Staff felt it was *‘refreshing to make a purely visual art focus so that we refreshed our understanding of other arts organisations in the city to form part of the ‘visual art ecology’ and how young people may find routes into that.’ (Individual Project Report 2, Appendix C)*

Dundee’s reflection is echoed by a member of the team at Glasgow Life who was an Intern for the project. For her, enhanced connectivity within all the partnerships produced a professional support network that she felt would help to develop her personal work in this area for the future and has gone onto to progress a career in related organisations ([PS10](#)).

#### **c) Connecting with artists**

For Dundee, working with [Generator Projects](#) and recently graduated artists on the delivery of activity was described as a ‘turning point’ ([PS4](#)) both for the organisations and for the individual artists. Feedback from artists shows gratitude for the opportunity for professional development ([PS8](#)) and connecting with new artists had a positive impact for the organisations, leading to *‘increased enthusiasm and capacity to develop work of this nature via the engagement of young graduate artists’.* (Individual Project Report 2, Appendix C). Project staff in Dundee found this

approach worked well *'to build a team to carry the work forward'* and they believed working with recently graduated artists brought a new energy and enthusiasm to their group. Platform also found that the project opened up the *'opportunity to work with a wider range of visual artists than is usually possible.'* (Individual Project Report 5, Appendix C)

**d) Within organisations**

Within the organisations there is evidence of enhanced connectivity between different departments: *'our curatorial colleagues, particularly at the Gallery of Modern Art and SNPG... have been supportive throughout and have facilitated us in relation to GENERATION. Further colleagues in our New Media and Press and Marketing departments have already expressed interest in the course of the project and its methods and they will be collaborating with us closely on developing the audience and the digital support for the exhibition.'*(Individual Project Report 4, Appendix C)

**e) Co-production Cluster**

Project staff (representing all projects) were asked to rate 1–5 if enhanced connectivity had been an outcome for them as a result of being a part of the Co-production Cluster (1=little outcome, 5=strong outcome)

	1	2	3	4	5
Co-production Reps				4	2

The Cluster was seen as working well for a number of reasons. Project staff generally felt good about the open format of the regular meetings; that they were worthwhile and there was no negativity or egos to contend with. They described it as a *'safe space'* to share successes, challenges and to problem solve; enabling time to think and reflect which is usually difficult for staff to do in the middle of delivery. It was also useful to undertake this throughout the duration of the project rather than at the end as it usually is.

Project staff made new connections with others in the sector, got additional ideas for their own projects at meetings, and saw the Cluster as developing a *'knowledge directory'*. Some staff found it useful to have projects to judge themselves against to *'raise their game'* and it was reported that the cluster had a positive impact on the quality of project work as a result. There was a feeling that in being part of GENERATION, the profile of the work was raised through the GENERATION Development Day and process of Social Accounting. *'I have greatly benefited from the cluster, as it has been a great journey for me and the project as a whole. It would be good to find ways to continue such a great foundation of organisations that can continue to meet.'* (Appendix B)

Project staff reference a stronger national network and how this may provide opportunities for the future and also that it had been of benefit to the young people involved in the current projects. Many project staff have been able to develop new contacts and relationships that will have an impact on their work going forward. This is illustrated in the following quotes:

*'Cluster gave me contact with a wider national group of peers I may not have otherwise met.'*

*'I have a great knowledge of my peers work and organisational structures and methods and feel able to call those within the group for potential partnerships and advice'. (Appendix B)*

Platform and Collective linked their groups and organised an event together. Project staff reflected that this would not have happened without connecting through the Cluster.

One representative found that although a national network was established through Cluster meetings, they still found themselves *'working with more geographically close partners'* (Appendix B).

Project staff were sometimes very busy with other priorities meaning it could be challenging for them to make time for the meetings and for GENERATION staff in communicating and getting a mutual date and time confirmed. Some on the Cluster had to travel considerable distances to participate, which was not ideal, though the opportunity to take time out was valued and all were committed to the group. For one project staff member, the co-production cluster would have benefited from using a wider pool of meeting venues to increase participation across cluster members (Appendix H)

## **7.4.2 Expected outcome B – EFFECTIVE COMMUNICATION**

Evidence relating to effective communication is detailed in the following sections:

### **a) With Young People**

Through the projects, some teams have been able to improve their communication with audiences and young people to ensure they are providing the appropriate opportunities. For example at Platform, *'Working closely with young people who live in the local neighbourhood has been invaluable in relation to gathering information about their interests, aspirations and how they look to the future.'* (Individual Project Report 5, Appendix C)

The Dundee project has enabled *'increased awareness of opportunities offered by each partner and the future potential for engaging young people in and around Dundee'* (Appendix C) with one artist commenting that this has helped make some venues more accessible to young people as a result (YP7).

Collective found that communication with young people was a challenge but something they have learnt from (PS1). They connected with young people to shape the project and to *'identify what they wanted from us'* (PS2).

### **b) With Partners**

At Platform communication was improved with partners; one of the challenges was the *'drop in'* culture of the Youth Access session compared to the more dedicated time required of the GENERATION project (PS19). Staff had to work to improve how effectively this was communicated between the partners and the young people (PS17, PS20).

### **c) Within the organisation**

In Glasgow Life an outcome of the project for one member of staff has been on improving their management skills in terms of communication: *'Thinking about clear roles, responsibilities and meeting structures to improve communication and consider needs and progression more fully.'* (Individual Project Report 3, Appendix J)

### **d) Co-production Cluster**

Project staff (representing all projects) were asked to rate on a scale of 1–5 if effective communication had been an outcome for them as a result of being a part of the Co-production Cluster (1=little outcome, 5=strong outcome).

	1	2	3	4	5
Co-production Reps			3	2	1

Project staff found follow-up correspondence from the GENERATION staff team very useful, *'concise, appropriate and clear'*. Cluster meetings were also seen as successful for the *'quality of discussions'* and a *'safe space to share ideas, thoughts, problems'* (Appendix B).

An outcome of the Cluster is there is now a greater *'ease in contacting them* [other members of the cluster] *for information'* (Appendix B). However, one staff member found that outwith the Cluster meetings *'there was little communication except from the* [GENERATION Public Engagement] *Co-ordinator'* and that future Clusters would require a designated Co-ordinator.

Although staff found Basecamp useful and that it *'increased communication and [made] sharing of files easier'* (Appendix B), some felt they could have made more use of it. There were IT issues in accessing it at one venue and feedback from one staff member felt it needed to be *'built into the organisations so it feels essential rather than 'extra''* (Appendix B)

#### 7.4.2 Expected Outcome C – INCREASED LEARNING AND KNOWLEDGE

Evidence relating to increased learning and knowledge is detailed in the following sections:

##### a) Working with young people

For some organisations and project staff, working with young people aged 12–25 was a new experience. This was the case of Collective who have been able to develop their expertise in this area with the main staff lead undertaking *engage* training to review their Child Protection Policy. Although they worked through it and learned from it, the main challenge was *'developing efficient ways to communicate and share information with the bands in a way that suits the teenage participants and us as an organisation.'* (Appendix C)

In Dundee the Project Co-ordinator played a mentoring role to the less experienced artists, some of whom had never worked with young people before, or in participatory practice at all. A range of relevant in-house training was given. Some found it beneficial to step away from their own practice and pass on their knowledge to the young people (Appendix H, YP7). Project staff learnt more about working with young people and building those relationships ([PS8](#)) and communication ([PS5](#)).

Project staff in Platform felt that artists involved in the project had increased their learning in participatory practice: *'The artists have benefitted greatly as it has offered an opportunity to enhance and nurture skills working in a participatory environment. The experience is something that they will be able to take forward to other roles and approach working with young people in an alternative way and create a programme that is fluid and reacting to the needs of the participants.'* (Individual Project Report 5, Appendix C)

The Glasgow Life staff sometimes found meeting the complex needs of individuals in the group challenging – to work out how to give the best support and manage disclosure.

They felt their organisations benefitted from the learning and work with young people, and that it was beneficial to have equal weight given to project exhibition openings within the organisation; this helped to shift perspectives in terms of the value assigned to engagement projects by giving them equal visibility and importance in venues.

#### **b) Co-production methodology**

The biggest outcome for project staff in terms of learning and knowledge has been an increased understanding of co-production methodology. Many of the projects were able to build on the experience of previous work, and some project staff were able to treat it as an *'action research'* learning project (PS3) as it was the first time they had worked with co-production. Having no set goal was a different way of working for many. NGS staff described their process: *'This demanded that the artists patiently elicit ideas and preferences from the young people, and then to tried to facilitate making artworks and performances – using a variety of materials and media – based on those ideas'* (Individual Project Report 4, Appendix C).

The Dundee team initially believed that they had already worked with co-production methodology for previous projects, but realised through the process that this was not the case and had *'learnt loads of lessons'* (PS6).

Through learning about the process of co-production, some organisations developed frameworks for their way of working and by so doing increased confidence (PS10, PS9). Co-production enabled *'cross learning'* where project staff learnt alongside the young people. On the Glasgow project for example, one member of staff was a non-arts graduate and learnt as the young people did, which helped build participant's confidence (PS10). The benefits were clear to staff: *'The freedom given to participants...proved to be one of the most effective ways of improving personal confidence and abilities in participants of any previous project I have worked on'* (Appendix B).

In contrast, many of the project staff found it challenging to adjust (PS16, PS19). For example, after *'deciding on an end point before it started... which then gets dismantled'*, one artist on the NGS project was initially resistant to the lack of structure but learnt to let go PS16.

Project staff have learnt more about working with this approach. They have learnt to adapt to the needs of participants and to hand over ownership so the young people can design and shape their own learning, and have been *'careful about imposing a structure on them'* (PS15). One staff member comments that co-production can take a long time but the project being *'open ended was the strength'* (PS19).

#### **d) Working with non-arts partners**

Projects had to work at their partnerships and collaborations but by working with non-arts partners, there was increased learning and knowledge for both parties. Project staff at NGS commented that: *'We have developed a greater understanding of the challenges faced by social and youth work services and their client group (our participants)...'* (Appendix C).

For Glasgow Life, making contacts with referral bodies built knowledge of networks which can be used in the future (Individual Project Report 3, Appendix J). Project staff learnt from partners about the needs of young people and it *'challenged the way we work with and engage young people'* (Appendix C).

At Collective there was mutual learning on the part of project organisations and partners who both *'learned the benefits of working together and sharing resources and capacity.'* (Individual Project Report 1)

At Platform, from working through the challenges with partners to better connections and more effective communication, a mutual understanding of work with young people was developed. [PS17](#): *'The opportunity has also offered an insight in how both organisations approach working with young people and how both partners have learned approaches from each other.'* (Individual Project Report 5, Appendix C)

Partners have learnt more about what Platform can offer young people: *'Was great to learn of other services and opportunities available to young people.'* (Appendix I)

NGS also thought partners had benefitted in terms of learning: *'We believe each organisation has learned a lot from our staff, our appointed artists, the input of the students and the access to parallel groups around Scotland.'* (Appendix C)

### **e) Training**

A range of training was given across all projects, and project staff were able to progress their professional development as a result (see output to Objective 1 for more details).

Volunteers on the Collective project had the opportunity to develop their professional practice in the following way: *'Two volunteers on six-month placements were offered the experience of working with the young people, writing reflective reports on and delivering part of sessions. One volunteer researched and developed methods for journal writing and delivered this to the bands as a means of helping record their time on the project.'* (Individual Project Report 1, Appendix C)

### **f) Within the organisation**

The co-production work had an impact on the learning of the organisations in Dundee as they were able to *'pilot approaches to interpretation for exhibitions and new ways for young people to work across programmes – devising workshops and events themselves.'* (Individual Project Report 3, Appendix C)

Young people were a new audience for Collective to engage with and the organisation has been able to learn from the experience: *'this is directly feeding into all areas of the organisation including communications'* (Individual Project Report 1, Appendix C).

### **c) Learning for future work**

Through their projects, staff learnt a lot to inform future work. Co-production was viewed as a strength and a challenge and some project staff felt it was an area in which they could improve. Staff learnt a lot about what they would have changed to the structures of their project including timetabling, timing, team structures and providing better spaces to work in. For many projects the 'recruitment' of participants could be improved to increase numbers and diversity – though in working with certain partners this would not have been possible. (Appendix H)

In Dundee the logistics of organising the projects when in more than one venue was challenging. Working over three venues was a real highlight, but conversely it was challenging in terms of reminding young people of the location of that particular week's activity (Appendix G). Collective staff also found it difficult to *'organise workshops at times convenient for the*

*participants and relevant to the groups who all have different abilities and interests.'* (Appendix G).

Dundee found that the timing of the project was not ideal, due to when funding was confirmed for the GENERATION project. There was insufficient lead-in time, and it was challenging to maintain contact during the summer months. On reflection, project staff also felt the timescale was too short to achieve more after the WASPs exhibitions (Appendix G).

Glasgow Life felt that a clearer team structure with more clarity on roles and responsibilities would have improved the project. More of a support structure, including more training and more core staff involvement so that knowledge stayed within Glasgow Life, would also have been better, as when temporary staff left so did their expertise. The project ended prematurely, and staff felt there could have been better exit strategies for staff and participants so there was a clearer end to the project (Appendix G). If they were to do it again, project staff in Glasgow Life have stated that they would still need more staff and funding. Staff suggested that the sustainability of the project in the long term should have been given more consideration, and it *'was too aspirational in the funding application, perhaps not realistic to what they could deliver and would need more resources; funding and staff.'* This includes working with partners long term.

By undertaking ongoing evaluation throughout their projects, project staff at NGS continually looked at what worked and what didn't (PS13). With multiple partners and young people in different locations, timetabling of the project could have been improved to keep all partners involved. All sessions with the different groups ended up being primarily on Wednesdays, which was difficult in terms of capacity. It also meant that it was hard to maintain regular sessions and some of the students and partners had to drop out. (Appendix G, Individual Project Report 4, Appendix C)

Staff also felt that better and more flexible working spaces would have been an improvement (Appendix H). This led to frustration on the part of one partner: *'We have been waiting on premises being identified for practical work to take place in but this has never transpired. This has led to some frustration. It feels as if it is now in limbo.'* (Appendix I)

NGS reflected on the project's structure to learn for future planning: *'Regarding our project structure, we have learned that the demands of timetabling all our different partners/participants alongside supporting art students and artists, has been difficult to achieve and sustain... We now know how to exploit the resources and support offered by stable and ambitious partners and the difficulties encountered when these qualities may not be in place.'* (Individual Project Report 4, Appendix C)

### **g) Co-production Cluster**

Project staff (representatives from all projects) were asked to rate from 1 to 5 if increased learning and knowledge had been an outcome for them as a result of being part of the Co-production Cluster; 1=little outcome, 5=strong outcome.

	1	2	3	4	5
Co-production Reps				3	3

Sharing from projects and learning from their work was reported as a strong outcome of the Co-production Cluster meetings: *'Great dissemination of information. Hearing about other projects without any agenda or glossing meant you could get a true benchmark and learn from other projects' problems as well as successes.'*

How it will inform future work was also reported on: *'We have benefitted from hearing about how larger organisations develop engagement projects and have been able to bring that experience back to Collective.'*

Project staff have increased learning and knowledge in a variety of areas as a result of the Cluster, including: learning from peers at the Cluster meetings and from relevant reports and evaluations; increased knowledge of youth engagement in gallery education nationally; learning from project and partner processes about new approaches and other methodologies. They learnt from different exhibition outcomes and from the evaluation structure. Collective Gallery learnt from the Cluster to develop their evaluation strategy. (Individual Project Report 1, *Appendix C*)

#### **7.4.2 Expected Outcome D – Working for Future Impact**

A reported outcome for all projects is that GENERATION had a strong influence on future work. This is demonstrated in the following sections.

##### **a) Future employment**

All project staff have developed further professional expertise. The involvement of artists has led to future employment opportunities for some of them as practising artists ([PS8](#)), and students on the NGS project have also expressed the benefits to them of the project in terms of gaining experience to add to their CVs (Individual Project Report 4, *Appendix D*). In Glasgow Life, one of the additional staff members was motivated by the project to go on working with young people. She went on to become a Co-production Assistant at Young Scot and is now working for the Princes Trust. Her experience on this project informed those roles, and she has a clearer idea of what she would like her career to be in the future ([PS10](#)).

##### **b) The groups and programme**

The project has informed the future programmes for participating organisations, and in some cases the young people's groups will continue to run. Project staff have also identified a number of improvements they would make if undertaking a project like this again.

For Collective, the project will continue until October when a planned gig and touring programme will take place. There are also plans for the bands to play at the *engage* International Conference, 19–20 November 2015, in Glasgow. There are plans that the project will feed into the recruitment of the Collective's Young Board (a new initiative) which will *'influence the organisation to develop in ways which hold meaning for young people in the next 20 years'* (Individual Project Report 1, *Appendix C*).

In Dundee, YAG were a core part of the McManus public programme before *GENERATION* and will continue after the project. Their recruited Co-ordinator continues in a freelance lead artist role and is looking to continue to work in co-production ([PS6](#)). DCA has plans to develop YAS, building it into the future programme as a young ambassador style role for visual art ([PS3](#)).

Although the Glasgow Life group has not continued, the work informed the future work of the organisation and project staff. It has fed into Tramway's Turner Prize public engagement

programme through the new connections and what was learnt about co-production (*Appendix J*). The focus on employability skills and progression has also developed further; GoMA is working with schools on a Creative Industries course for National 4 and 5s, which will be piloted for the first time during the academic year 15/16 (Individual Project Report 3, *Appendix C*).

This project has acted as an experiment for NGS staff's future programme, in terms of *'proving the strength of our methods, and the resources needed to enact them'*. The learning from this project has resulted in their decision to scale back activity and *'be much better prepared and informed in terms of training our partners' staff and the art students'* in the future (Individual Project Report 4, *Appendix C*).

The links made with each of the separate groups at NGS, however, is something they will continue for future work and in planning and events for early 2016. The exhibition planned as part of the project at the Scottish National Portrait Gallery in 2016 will inform the organisation's future public programme. *'It will also offer the possibility of NGS facilitating a wider conversation among young visitors, youth groups and youth organisations, schools and sector professionals.'* There is also a hope that *'NGS can have a more open and equal relationship with its audience, especially young people and communities who are not part of that audience at the moment'* (Individual Project Report 4, *Appendix C*).

Platform are developing and expanding their visual arts offer *'through the learning from this project'*. For example, *'ensuring that activity and arts opportunities continue through holiday periods when children and young people from poorer backgrounds engage less in social activity with an educational slant'* (*Appendix 5, Appendix C*).

Regular funding and more time and long-term commitment to the project were identified as necessary for future activity to ensure more opportunities for young people and sustainability. Staff reflected on activity to improve future work such as more skills-sharing workshops, artist studio visits, connection to portfolio preparation and a greater focus on training young artists as part of the national programme (*Appendix H*).

### **c) Working in partnership**

Having established strong relationships with partners, project staff have ambitions for these relationships in developing future work.

In Platform, the project overcame the challenges with partners and went on to work on a joint youth-led event ([PS17](#)). The connections and weekly group are continuing, functioning and evolving ([PS19](#)): *'The project has opened new opportunities of how the partnership working can continue in delivering visual arts session each week, to continue the connections we have made with the young people and opening the opportunity further to others in the area.'* (Individual Project Report 5, *Appendix C*)

Project Staff identifies improvements that could be made with more support from partners in communicating with the young people, and agreement about what was expected of everyone (*Appendix G*).

In the future, one of the project staff would be looking for *'Consistency over how we work with young people i.e. youth work/arts/education'* (*Appendix G*).

Now that a strong network has been established in Dundee, McManus describe themselves as being *'better connected locally and nationally to other visual arts organisations who we can work ambitiously with in the future... We are now looking to test the idea of a city centre 'visual arts youth hub' linking McManus, DCA, the Corner, The Shore, Hot Chocolate all engaging with visual art in a more connected way, potentially sharing events, visits and combining/presenting skills and outcomes.'* (Individual Project Report 2, Appendix C)

There is also an intention to continue partnership working within Glasgow Life and to make new connections based on this model by *'building on the GoMA collaboration, as well as revitalised schools and curriculum considerations, and longer term, ambition to work strategically with the Visual Arts Studio.'* (Individual Project Report 3, Appendix J)

All partners strongly agreed that they would like the partnership to continue with one stating that they would find it *'frustrating if this relationship did not continue'* (Appendix I). However, this can be an issue in terms of managing expectations. Although NGS plans to maintain connections with partners *'through future outreach projects and our ongoing NGS Education programme'*, if there were a change in funds or capacity they would not be able to *'replicate this activity again with the same partners and commitment.'* They did believe, however, that after involvement in the project partners would be able to *'develop similar arts projects in the future without our involvement'* (Appendix C).

#### **d) Co-production Cluster**

Project staff (representing all projects) were asked to rate from 1 to 5 if the Cluster had influenced future work; 1=little outcome, 5=strong outcome.

	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>
Co-production Reps			2	2	2

Feedback indicates that the different methods and approaches of working with young people that were learnt through the Cluster, and the evaluation techniques and social accounting process, will influence some future projects (Appendix B). There was also hope by some project staff that the conversations from this work and the Development Day in May 2015 would *'produce responses and opportunities... with increased sector and institutional visibility hoped for'* (Appendix B).

Some in the Cluster would like the discussions to have a wider emphasis in the sector, though the Development Day in May did broach this. There was also concern that all learning from the projects should be disseminated to as wide an audience as possible.

The meetings all took place in Glasgow or Edinburgh. A session in Dundee would have been beneficial to enable project staff there to save on travel and generate a greater sense of cross working.

In terms of the future of the Cluster, generally members want to continue making links with each other, describing the projects as having *'created the desire for future'* collaboration and partnership. However, some have acknowledged that *'time and capacity are a factor to keep this space for conversations and meeting'* (Appendix B). A meeting is scheduled for September 2015 to explore future developments.

### 7.4.3 IMPACTS

We believe the following are projected contributions to the wider impact on public engagement practitioners in the visual art community in Scotland. Future research would be needed to evidence this:

- **Partnerships** – More partnerships established within the visual arts sector and with non-arts partners. This enables more ambitious, innovative and impactful projects with young people through sharing of resources, capacity and expertise. Non-arts partners learn from the experience to potentially work in this way in their own practice. More partnerships will develop nationally to support young people to direct their own learning and create opportunities for positive progression.
- **Professional development** – Project staff enhance their employability due to skills and knowledge learnt, and through the development of support networks. They go on to share experience and expertise with others in the sector, each benefitting and learning from the other and subsequently having a positive impact on live projects and future plans. Volunteers and students go on to gain employment in the arts as a result of being part of the project.
- **Co-production** – There is an estimated increase in the number of visual arts organisations working with young people and using co-production methodology through the learning gained from this work. Project organisations continue to work in co-production and to develop innovative new ways of working with young people, and support young people to direct their own learning and create opportunities for positive progression.
- **Young people** – An increased number, and a more diverse group, of young people engage with galleries, contemporary art, creative and critical thinking. Organisations from this programme are better informed and work more flexibly to meet their needs. Young people are more aware of the opportunities available to them in terms of visual art facilities, which leads to increased engagement, visits and personal growth.
- **Future Programme** – Reflecting on the project structure leads to stronger and more ambitious planning for future projects. There is an increase in motivation and understanding within the sector for this kind of work and how the visual arts can work proactively with other sectors to create social impact.
- **Organisations** – There is improved understanding and communication within organisations of this approach to public engagement. Organisations see changes in their strategic approach to public engagement and overall programming. Organisations achieve more than initially indicated in their funding proposals, which should give further confidence to organisations and the sector about the infrastructure it has to deliver aspirational work of a social change nature

## 8. Comments on Methodology

The amount of data collected provides a rich picture of all the activity that took place and the outcomes for the young people and project staff. The range is particularly extensive, as five separate, unique projects formed the overall Co-production work involving seven separate delivery organisations and many more partners. The GENERATION team developed innovative ways of collecting and analysing data and worked to find ways to develop consistency in data across the projects and to keep the amount of reporting manageable whilst also encouraging creativity in the approaches.

The challenge with this structure has been to manage the volume of data received; lateness in supply of data from projects due to staff capacity; and being aware of the responsibility on the GENERATION team preparing the social accounts to accurately and fairly represent projects' and stakeholders' feedback. Although it would have been easier to employ an external evaluator, the GENERATION team felt strongly that Project staff should undertake the evaluation themselves and build their knowledge in this area by remaining close to the data and its potential impact, and to enhance their capacity for future evaluation work. This was a conscious decision to invest in the infrastructure of the visual arts sector, which was key to the ethos of the overall public engagement framework.

When social accounting was agreed as the form of evaluation many of the projects had already started. Some project staff felt that it would have been beneficial to have a more cohesive evaluation plan from the start and a baseline for evaluation to identify at the beginning of the project. This was not possible for all projects, due to the timing of the social accounting following collective agreement and the varying timeframes for projects starting and ending (*Appendix H*). This report will now act a baseline for future work.

It would also have assisted the data collection if the nature of data to be collected had been more rigorously specified; for example, some projects counted the total number of young people attending, while other projects gave the number of regular attenders.

The project experimented with lots of different techniques and so there is much to be learned from this experience when considering future work. For example:

### a) Project Staff

- The session with project staff provided them with time away from delivery to take stock and reflect on their work. Having all project staff, including artists, come together to share across all the projects was highly beneficial. Traditionally there is not always time or money built in to involve artists and freelancers in these kinds of events, or even to consider them as key contributors.
- There are always going to be variations with evaluation, and although project staff were very honest and generous in sharing, some were more self-reflective and critical than others. Some project staff stories were rather descriptive and would have benefitted from further questions and analysis; a more in-depth peer interview would have added more specific information on what could have been improved. It is challenging for project staff to reflect on their *own* experience of a project and what had changed for them.
- Due to time and capacity it was quite challenging for project staff to collate all the information; in some cases extra staff were required. More time should be built into

projects to make sure this is possible in the future and its value understood at the outset so that it is adequately planned for. This scenario raises additional questions about what data is regularly and consistently captured by visual arts organisations.

#### **b) Young People**

- Combined with other methods, the storyboards were a useful and effective way to collate information and spark discussion.
- No 'one size fits all' for evaluation techniques. The GENERATION team supported project staff to adapt techniques to the needs of each project's particular group, if necessary. This resulted in variations across projects but the GENERATION staff team developed strategies to keep the analysis as consistent as possible.
- It is not possible to predict who, and how many young people, will turn up on the day at evaluation sessions. Consideration should be given to whether storyboard data could have been gathered over a number of weeks.
- The reflective session with young people worked better with some groups than others; for example, the 'big questions' did not work in some cases and it was challenging to get discussion going. This was due in part to the difficulty the young people had in self-reflection as a skill. Some young people were self-conscious about their answers being seen by others so staff had to be adaptable. In some cases, project staff did not undertake the 'big questions' section of reflection and so nothing was captured from the young people about what could have been improved.
- Some of the storyboards were very descriptive, providing a narrative of the project, and it was dependant on the facilitator to asking questions to draw out the outcomes.
- One of the projects finished earlier than planned, and so the reflective session with young people did not take place until five months after they had last met. In some ways the young people found it hard to reflect and remember all the activity, but in another way, leaving time, they were better able to articulate what the outcomes had been. To really look at what the impact had been on young people, additional evaluation would need to be done after the project had finished, so a longitudinal approach could be considered for future projects..
- Had there been more time in the lead-up to the projects, and if possible in terms of co-ordination, it may have been advantageous to involve young people in designing and undertaking some of their own evaluation.

#### **c) Partners**

- The Survey was aimed at partners who had worked closely with the young people. It would have been beneficial to have had an additional questionnaire for arts partners on how their organisation has been impacted through the project.
- Three out of five projects managed to get partners to fill out the survey. This was due in some cases to a loss of a key contact or capacity of partners to fill in or project staff to follow up. The GENERATION team could have done more to support this and undertaken interviews over the phone.
- The questions focused on the impacts for young people and so excluded feedback from a lot of arts partners.
- The questions did not focus on impacts for partner organisations, or their sector, of working with the visual arts.

**d) GENERATION Team**

- The GENERATION staff team were both stakeholders and social accountants. Feedback as stakeholders took place through the process of writing the report, and collation of a high volume of data across the projects was a significant achievement. It was the sector's first experience of Social Accounting and was successful in taking some already existing methodologies and making them more meaningful for stakeholders.
- The level of feedback was more informal than with the other stakeholders, and in future work it is recommended that an external facilitator supports this element of the process.

If it had been possible, it would have been interesting to have consulted other members of the organisations (not those directly involved in the project) or parents/guardians to see how the work impacted more widely, and to incorporate a wider range of stakeholders from the stakeholder analysis (see Section 4). In future work, a more even spread of data collection could make this achievable.

## 9. Economic Impact

Below are details of the income and expenditure for each project.

Income		
Project	Source	Income £
Collective	Creative Scotland - GENERATION Public Engagement Fund	20,000
	Collective	10,000
	Partners (in-kind)	3,000
Dundee	Creative Scotland - GENERATION Public Engagement Fund	20,000
	Leisure and Culture Dundee (cash or in-kind)	2,500
	Dundee Contemporary Arts (cash or in-kind)	2,500
Glasgow Life	Creative Scotland - GENERATION Public Engagement Fund	20,000
	Museums Galleries Scotland Intern	15,000
NGS	Creative Scotland - GENERATION Public Engagement Fund	20,000
	National Galleries of Scotland	31,000
Platform	GENERATION Public Engagement Fund	19,000
	Platform	4,000
<b>Totals</b>	<b>Creative Scotland - GENERATION Public Engagement Fund</b>	<b>99,000</b>
	<b>Project Organisations</b>	<b>50,000</b>
	<b>Partners (in-kind)</b>	<b>3,000</b>
	<b>Other organisations</b>	<b>15,000</b>
	<b>TOTAL</b>	<b>167,000</b>

Expenditure		
Project	Item	£
Collective (*Project not yet finished)	Instruments	4,000
	Exhibition	10,000
	Marketing	700
	Artist fees	500
	Album production	N/A*
	Distribution of album	N/A*
	Mentoring	N/A*
	Group costs	100
	Space hire	300
	Specialist consultation	N/A*
	Contingency	250
Dundee	Lead artist	9,000
	Specialist staff	5,900
	Marketing and print costs	1,365
	Travel	531
	Digital tools	1,346.92
	Evaluation and documentation	2,000
	PVG checks and updates	130
	Materials: workshops and displays	655.38
	Events	2,136.95
	Contingency	192.93

Glasgow Life	MGS intern	15,000
	Specialist Project Staff	4,775
	Creative Instigators and Artist facilitators	5,779.68
	Travel expenses	314.60
	Refreshments for group	835.75
	Materials	1,065.67
	Production costs: Wall paper production and installation at GoMA	5,920
	Evaluation & leaving events	750
NGS (*Project not yet finished)	Lead artists' fees	12,090
	Sound recording	950
	Filmmakers' fees	5,940
	Design	783
	Hospitality	388
	Travel	2,698
	Lecturer's fees	300
	Materials: workshops, exhibitions and filming	3,501
	Final exhibition: including design, materials, events, hospitality, travel, publication and digital	23,350
	Contingency	1,000
Platform	Specialist coordinator	3,000
	Support specialist coordinator	2,250
	Artist fees	4,750
	Artist expenses	500
	Research, development & visits	2,000
	Support for artists	500
	Production costs	8,000
	Network group	250
	Project partner fee	1,750
	<b>TOTAL</b>	<b>147,549</b>

The economic impacts of GENERATION's co-production work were not considered at the outset of the programme and this is reflected in the level of data. Having worked with the social accounting process, key questions have been raised with the organisations involved around how the visual arts sector considers economic impacts. Now that there is a greater awareness amongst the participating organisations of this more rounded, complete approach to evaluation, organisations have expressed an interest in developing in these areas for future work, recognising the benefit to more fully understand the impacts on people, organisations and wider society.

- In total the projects received £99,000 from Creative Scotland with an additional £68,000 received mainly from project organisations (though a significant proportion (£32,000) of this was from NGS). In total the project's cost approximately £167,000.
- Additional staffing and all associated costs, including fees, expenses and support were the main cost of the projects, coming to approximately £70,414. This amount includes forty-eight artists and four additional staff that were employed. Thirteen volunteers and ten

organisational staff were also involved. In total, 74 people were employed to deliver the projects in one form or another and were able to benefit from professional development and advancement. A number of the additional staff and artists work in a freelance capacity so may otherwise have been unemployed.

- It is estimated that approximately 70% of project funding was spent locally. Further economic activity also took place in venues across Scotland where partners, groups and staff participated in learning or research visits.
- The GENERATION Public Engagement Co-ordinator was employed to look at the whole of the public engagement work. They were paid £48,000 for the two-year duration of the project. Approximately a third of this time was spent on the Co-production Cluster and Social Accounts.
- Some of the young people went on to future employment or further education and are more employable as a result. Many of these young people were not expected to gain any qualification or employment and some partners had indicated their futures were likely to depend on some type of state subsidy through benefits or the judicial system.
- Other young people and the wider community were able to benefit from subsidised entertainment at events.
- Including participants in the groups and young people attending associated events, altogether the project benefitted 924 young people through the regular groups and associated events.

<b>Total no. of participants</b>	
Total no. of young people in regular attendance	157
Total no. of young people attending associated events	767
<b>Total</b>	<b>924</b>

<b>Total no. employed by the project</b>	
Total no. of partners	27
Total no. artists	48
Total no. additional staff	4
Total no. organisational staff	10
Volunteers	13
<b>Total</b>	<b>105</b>

## 10. Key Findings, Conclusions and Recommendations

### 10.1 Findings and Recommendations for Objective 1

- **Co-production is an effective investment in young people's personal development that supports them to believe in, and motivate themselves onto, positive future pathways and life choices.** Whilst acknowledging the time-intensive nature of effective co-production, we believe these outcomes to be transformative and indicative of the potential to positively impact young people at a critical life stage in ways that benefit society through increased citizenship, contribution and reduced cost.
- **The co-production programme provided the most significant impacts for young people who were referred onto the programme by non-arts partners,** i.e. those partners working in sectors and organisations to support young people with reduced life chances. Participants referred and supported onto a project by a partner experienced a greater increase in confidence, and many found routes into employment or education that would not otherwise have been possible or anticipated.
- **More specifically, co-production in the visual arts is an effective way to address inequality of opportunities for young people by working with partners in sectors that support young people.** Therefore, consideration should be given to investing in a network of partner activity through the visual arts for young people identified as at risk from lack of opportunity, either through life circumstances or disengagement from education or employment.
- **Young people need support to overcome barriers to participation** such as negative preconceptions, apprehension of the unknown, concern about meeting new people, and a lack of self-belief in their ability. Establishing a supportive and 'safe' environment in the groups is essential for young people to relax and feel able to enjoy the project, feel more confident in themselves, their own abilities and being around other people, and to learn from each other. In some cases the projects were described as having had transformative effects in terms of confidence.
- **Allowing sufficient time for the group to form through collaborative and positive relationships was essential to the programme.** Findings show that time invested in group development at an early stage pays dividends later. Once a group was formed with key individuals, new relationships established and confidence built, peer support and learning could take place within the group. In some groups, projects were an opportunity to meet like-minded peers and the resulting friendships were identified as a significant outcome.
- **The experience of a broad range of activity – including performance, film and music as well as visual art – supports young people's development of their creative and critical thinking skills.** Developing practical skills was not the focus for many young people; instead the main outcome for them was an increased awareness and understanding of contemporary art, and increased critical and creative thinking. These were skills that partners, project staff and young people all valued as important life skills; the ability to recognise and voice their own opinions, the ability to question and challenge; to problem solve and to consider alternative viewpoints.

- **An increased awareness of, and access to, art through experiencing a variety of activities results in young people having a greater drive and aspiration to create.** Where developing a specific skill was a focus, the programme enabled young people to advance their skills, leading to a subsequent increase in motivation and, importantly, the ability and confidence to share their learning with peers.
- **A sense of pride comes with exhibiting, performing work or organising events; and undertaking a new experience which takes young people out of their comfort zone has in most cases had a positive impact on confidence.** A question for the visual arts sector is ‘how can we build an audience for the art that young people make?’
- **Co-production methodology develops social skills and skills in teamwork, communication and project management through collaborating with other participants.** Art can also be an effective tool to understand, form and maintain professional working relationships, and exhibitions and events are excellent examples of how young people developed practical organisational, time management and marketing skills.
- **The role of project staff as mentors and role models was identified as a significant asset by partners and young people.** Relationships with project staff increased comfort and the young people benefitted from what they and partner organisations perceived as ‘unique approaches’, i.e. distinct from formal education and other institutional cultures. Project staff worked hard for the groups to form and function successfully, and encouraged young people to get involved and push themselves creatively. Project staff and partners must consider how to minimise the impact on young people’s engagement if key staff members leave a project.
- **Young people experienced a period of personal growth and developed as individuals in terms of their motivation, self-awareness and wellbeing through the co-production approach, resulting in an increased confidence in their own ideas and self-belief that they are able to progress.** Some of the young people participating on the programme reported having developed aspirations to have a creative career and others have increased their employability skills.
- **Projects that focused on employability skills found positive progression for young people in employment or education to be a strong outcome.** The length of the project and depth of engagement are essential qualities to support any kind of positive progression to take place.
- **The co-production programme shows that visual art projects of this nature for young people can provide a concrete, alternative route to further education.** Where young people have become disengaged with school, visual arts projects can offer them the potential to gain experience and accreditation. Central to fulfilling this potential are the support structures put in place around the project. These projects demonstrate the potential role museums and galleries could offer as alternative routes to learning and accreditation. Further research would be required to explore the options of more formally recognising this and the associated pros and cons.

- **Young people are more engaged with contemporary art and more motivated to be creative as a result of being involved in the programme.** Many are now part of a visual arts network and more aware of the opportunities available to them.
- **Art can be a tool for young people to express, and understand, issues affecting them, and through their participation in the projects they discovered that art is, and can be, far more than they thought.** Findings showed a clear expansion of their perceptions, visual literacy, cultural capital, self-awareness and future outlook.
- **There is a tendency for visual art organisations to work with artists they have previously employed or already have connections with. More consideration should be given to diversity and the opportunities this could present.** We would encourage the adoption of more rigorous selection processes for employing artists to ensure equal opportunities for artists to gain experience in this kind of work, and for projects to benefit from a broader skill set and range of experience. For future projects there is also the potential for young people to become more involved in the recruitment of artists and additional staff, if investment in the early group development stage is sufficiently planned for.
- **Permissions to use data from young people must formally cover inclusion in evaluation processes.** Whilst the co-production programme's individual projects **all obtained the relevant permissions from their young people and/or carers** for their involvement in the project, the nature of the evaluation process was not identified prior to projects starting, and so permissions for inclusion in the Social Report had to be retrospectively sought.

## 10.2 Findings and Recommendations for Objective 2

- **Creating a supported community of practice through the Co-production Cluster enabled project staff to further their engagement practice through new collaborations, contacts, and self-development.** The Cluster linked up professionals nationally who had not connected before; new networks were established resulting in greater knowledge of each other's work and increased aspiration to work together in the future.
- **The focus on a common purpose improves communication between different organisational departments, peers and partners, resulting in more effective working relationships and outcomes.** There is an opportunity to maximise the energy created through this programme to continue to deliver for young people. The Co-production Cluster raised a number of areas of specific interest that have emerged from their experience to date, for example, young people and mental health.
- **The programme enhanced connectivity with non-arts partners and other arts organisations.** Making strong links with partners builds a support network where mutual learning can take place and ensures the best possible structure for the young people. Connections led to increased capacity and to thinking more ambitiously about activity in the future. Consideration should be given to how project staff better engage with the *whole* partner organisation so that if key staff leave the connection isn't lost.
- **The requirement to work with non-arts partners has expanded the visual art sector's knowledge and understanding of young people and its capacity to work with this target group.** By developing relationships directly with young people and agencies that support

them, organisations are much better placed to tailor experience in response to their needs and offer visual arts opportunities that are of interest to young people. They have filled a gap in their provision through an increase in awareness and understanding about contemporary art and through better communication with young people. Questions arise about how visual art can become more accessible and collaborative, for example, in the way young people experience music and taking part in bands.

- **Working on the co-production programme had a strong impact on professional development for project staff and provided many with employment opportunities.** Peer learning between staff happened throughout the programme; within projects from the experienced to the inexperienced; and across projects within the Co-production Cluster.
- **Many individuals and organisations were introduced to working with young people for the first time.** Although it challenged them, staff advanced their skills through training, learnt about the process of co-production, understand its benefits, and now recognise an increase in confidence in their own practice of working with young people and using co-production methodology.
- **The programme was a unique opportunity for partners and project staff to learn from working with each other;** how to work in partnership effectively, develop a mutual understanding of each other's work and how to best meet the needs of the young people.
- **Organisations have indicated that working with co-production has supported organisational change and learning.** A key legacy is a change in their working methods and a broader impact on other colleagues and the thinking and planning of the organisation as a whole.
- **Project staff found the Co-production Cluster highly beneficial as a safe space to share, and there is appetite from project staff to continue with this community of practice.** A designated co-ordinator, separate to project staff who are engaged in delivery, is required to facilitate the Cluster framework and maintain effective communication between sessions and stakeholders.
- **Face time proved the most valued and effective method of connecting, sharing and learning that had a positive impact on staff professional development as well as on project development.** Project staff found digital sharing sites (Basecamp) were of limited benefit as they found it hard to find the time to contribute. Where it was used, it was mainly to share documents, processes or hyperlinks that had emerged in face time discussions, rather than as an online discussion site.
- **Public engagement staff in the visual arts sector are highly skilled in co-production methodology and have developed a reflective practice.** Sector ability was emphasised by the Young Scot training session, which many project staff found limiting, emphasising the need for confidence in the sector. At the same time this experience encouraged project staff to adopt a reflective practice, which has since been identified as one of the key strengths in building the positive outcomes from this programme. How do we expand this skillset and confidence more widely, recognising that the original funding opportunity had a small number of applicants and successful projects are based in Scotland's Central Belt?

- **The co-production approach of the projects has influenced future work across the organisations.** Many of the groups will continue to run and develop. Even if groups disbanded, the experience is impacting on future work and project staff plan to use their learning in other projects.
- **The programme has increased the visibility of co-production based work across the visual arts sector but there is still more that can be done to fully disseminate the learning and meet the programme's mission.** We recommend consideration is made to disseminate these findings more widely.
- **GENERATION's co-production programme offers an excellent, effective, and replicable model of working with young people through contemporary art to develop their exploration of issues affecting them e.g. employability, mental health, self-image.** We recommend a national funding programme is established working with partner agencies to support young people facing inequality of opportunities to offer pathways to positive life choices and self-directed learning through contemporary art and creativity.

### 10.3 Overall Conclusions and Recommendations

GENERATION's co-production programme succeeded in bringing contemporary art to new audiences, with 91% of young people participating in a contemporary arts project for the first time. The social accounting process reveals a relationship between this figure and the way that art is experienced by young people in school, and/or a limited view of what art is or what it has the potential to be. The flexibility and creativity that co-production offers is a powerful model with which to overcome these barriers, generating a supportive environment to introduce young people to contemporary art and creativity, empowering young people to generate their own ideas, share decision making and shape their own future.

In the visual art sector, the co-production programme created a framework for multiple organisations to work to a common goal, sometimes collaboratively, at other times coming together to share and learn. The many connections and networks created, the learning from others and gaining of peer support is highlighted by project staff and partners as a critical strength of the programme. Through continued reflection and evaluation, project staff were able to identify improvements to their project's development which they will go on to make in future work; including the co-production process, the structure of the project, communication with partners, 'recruitment' and diversity of young people, and evaluation processes.

Co-production can be challenging for both young people and project staff, and sometimes also for partners. One of the main challenges is to maintain the balance between structure and space to create an environment suitable for people who are not necessarily used to having the autonomy to direct a project or to working through relationships as part of a team. It is not a purely user-led approach and effective facilitation is key. It can be resource intensive and dependent on an open approach as well as staff skills in building community and relationships. An investment of time is essential and often can involve low numbers of participants. However, this flexible methodology can achieve a greater impact both on project staff and young people than other forms of public engagement, as these findings show. A further study would be required to explore the significance of the impact on non-arts partner organisations.

GENERATION's ambition to engage with young people was to establish ways of working and measures that could be sustained beyond the project. GENERATION's co-production programme offers an excellent, effective, replicable model to work with young people. In particular, findings from the social accounting process demonstrate the potential that working through the medium of contemporary art has to develop their confidence, skills, relationships and to explore issues affecting them e.g. employability, mental health, self-image. A principle recommendation is to support the dissemination of these findings. In terms of directing future resources, a further recommendation is made for the provision of a national funding programme working with partner agencies, with particular emphasis on supporting young people facing inequality of opportunities and offering pathways to positive life choices and self-directed learning through contemporary visual art.

GENERATION's public engagement work intentionally used co-production in recognition of the scope it would present young people to engage in articulating and directing their learning rather than being passive receivers of content. Research has shown<sup>1</sup> co-production to be an effective tool to engage with this age range and life stage between childhood and adulthood. Conversely, it also creates the conditions for the visual arts sector to learn directly from young people about their interests and needs. Indeed, one of the core aims for GENERATION was to increase people's appetite for, and confidence in, engaging with the ideas and art of our times. The GENERATION co-production programme has empowered the young people we worked with to use art as a way to engage *us* with the ideas and art of *their* times. If the visual art sector wishes to be authentic about engaging with a broader audience, then we would do well to listen to them.

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<sup>1</sup> Claire Sowton, '[A Review of the Literature on Young People's Motivation and Gallery Engagement](#)', Tate

## 11. Dissemination

- A summary of the final Social Accounts will be sent to all funders, partners and interested parties across the arts and related sectors, with the full version available on request.
- In addition the individual project organisations will receive the full version with their Individual Project Report.
- Representatives from the NGS and Collective projects will deliver (separate) presentations at the *engage* International Conference, 19–20 November 2015 in Glasgow.
- Learning from the evaluation process will be presented at the *engage* International Conference, 19–20 November 2015 in Glasgow.
- A chapter will be published including reflection on the Glasgow Life project in the book [Museum Participation: Engaging and Involving Audiences](#) at the end of 2015 / beginning of 2016
- *engage* Scotland intends to run a Social Accounting training session in 2016 to those in the sector.
- The learning from the co-production work could be offered as a proposal to the [Scottish Learning Festival](#) in 2016.

## 12. References

### **GENERATION**

[GENERATION website](#)

### **WordPress blogs holding storyboard data**

Young people – <https://generationevaluation.wordpress.com/storyboards/>

Project staff – <https://generationcoproduction.wordpress.com/>

### **Core Partners**

[National Galleries of Scotland](#)

[Glasgow Life](#)

[Creative Scotland](#)

[Culture 2014](#)

### **Partners on the GENERATION Public Engagement Group**

[engage Scotland](#)

[ARTIST ROOMS](#)

### **Project venue websites**

[www.collectivegallery.net](http://www.collectivegallery.net)

[www.mcmanus.co.uk](http://www.mcmanus.co.uk)

[www.dca.org.uk](http://www.dca.org.uk)

[www.glasgowlife.org.uk/museums/GoMA](http://www.glasgowlife.org.uk/museums/GoMA)

[www.tramway.org](http://www.tramway.org)

[www.nationalgalleries.org/education/outreach/](http://www.nationalgalleries.org/education/outreach/)

[www.platform-online.co.uk](http://www.platform-online.co.uk)

### **Project group digital activity**

[Youth Arts Society](#)

[Youth Action Group](#)

[yag-mcman-us.tumblr](http://yag-mcman-us.tumblr),

[YAG McManus Twitter](#)

[YAG McManus Instagram](#)

[yasdca.tumblr](http://yasdca.tumblr)

[YAS DCA Twitter](#)

[YAS DCA Instagram](#)

### **Articles about the individual projects**

Collective: 20 Years of Real Life - [Free Instruments for Teenagers](#)

[National Galleries of Scotland, Education, Project pages](#) and an [NGS Blog post](#)

Articles on the GENERATION website: [Dundee](#), [Glasgow Life](#) and [NGS](#)

### **Partners on individual projects**

[Youth Access at Glasgow Kelvin College](#)

[Grey Lodge Settlement](#)

[Generator Projects](#)

[Exhibition team](#) at Duncan of Jordanstone School of Art and Design

[GMAC Film](#)  
[Bespoke Atelier](#)  
[Canongate Youth Project](#)  
[City Music Cafe](#)  
[Care Leavers Services](#)  
[Skills Development Scotland.](#)  
[16 + Learning Choices](#)  
[Connect 2](#)  
[Young Scot](#)  
[Rosemount Project](#)  
[Through and After Care Team](#)

### **Accreditation**

[Arts Award](#)

### **GENERATION reflection events**

[GENJam](#)  
[social accounting evaluation training day](#)

### **Dissemination**

[engage](#)  
[2014 engage International Conference](#)  
[2015 engage International conference](#)  
[Time to Shine](#)  
[ARTISTS ROOMS/TATE Research group,](#)  
[British Educational Research Association conference – ‘Youth Work, informal learning and the arts.’](#)  
[Museum Participation: Engaging and Involving Audiences](#)  
[Scottish Learning Festival](#)

## **13. APPENDICES**

All appendices and annexes available on request to accompany this report.

### **APPENDICES**

*Appendix A: Social Accounting Plan*

*Appendix B: Co-production Cluster Feedback*

*Appendix C: GENERATION Data Collection Form Collation*

*Appendix D: Matrix for Young People's Stories*

*Appendix E: Matrix for Project Staff*

*Appendix F: Big Questions Collation for Young People*

*Appendix G: Big Questions for Project Staff*

*Appendix H: Partner Surveys*

*Appendix I: Public Engagement Framework*

*Appendix J: Co-production Cluster Terms of Reference*

### **INDIVIDUAL PROJECT REPORTS**

1. Collective Individual Project Report
2. Dundee Individual Project Report
3. Glasgow Life Individual Project Report
4. National Galleries Scotland Individual Project Report
5. Platform Individual Project Report

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