

1 ARTS (YOUTH)

2/11

Ian

**From:** Hannah Rye [youth.theatre@virgin.net]  
**Sent:** 03 November 2004 18:16  
**To:** info  
**Subject:** arts grouping for Cultural Commission[Scanned]

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Dear Ian

Please find attached our response as requested as part of the arts grouping to the first round of consultations. Apologies for the time it's taken. I have been out of action with a back injury & I'm the sole employee at the moment!

I hope you can still use it.

Please can the deadline for the responses for the next round of consultations be clearly given, as I know a couple of other people in the arts grouping who weren't aware of the deadline.

Thanks very much for your help.

I look forward to hearing more.

Best wishes  
Hannah

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Supported by Scottish Arts Council Drama Department National Lottery funding

**Promote-YT (Scotland)**  
**The National Network**  
**supporting the development of high quality Youth Theatre**

**Response to the Cultural Commission Consultation stage 1:  
"The concept of cultural rights for the Scottish citizen, and those of its  
creative community"**

**1. Key issues**

**Background/context**

**Profile**

**Demand**

**Benefits of Youth Theatre**

**A National resource for Youth Theatre**

Scottish Arts Council Drama Department commissioned a Review of Youth Theatre (Bonnar Keenlyside, pub. July 2003) to inform the Drama Department on its current position in Scotland, and in turn, where it should be placed within the department's new Drama Strategy.

The Review identified that over 300 youth theatres (encompassing the whole range of performing arts) exist in Scotland; around 8,000 young people take part in youth theatre every week; but that demand is higher than the current sector is able to meet due to lack of resources and staffing.

There is a strong degree of consensus about benefits of participation in youth theatre including development of personal confidence and confidence within society along with creative skills, communication skills and the ability to work effectively in a team. In addition, that youth theatres can provide young people with peer and adult support outside home and school environments.

The Review also identified that the Youth Theatre sector lacks a strategic structure which might enable it to network and promote its issues and activity and that there was strong demand for an umbrella organisation which might undertake this role and facilitate development for the sector.

In response to the Review, 20 youth theatres from the Scottish Borders to Shetland submitted a successful proposal to Scottish Arts Council Drama Department to:

- Run a seminar where youth theatre participants & workers could meet, exchange practice and decide on the role & nature of an umbrella organisation for youth theatre in Scotland
- To appoint a development worker with a mandate from the seminar to set up the organisation

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- Establish a National Festival of Youth Theatre to provide a platform for work created by young people in Scotland, enable networking, widen audiences, encourage promoters, LA's to consider their youth theatre policies

Consultations were carried out with 90 youth theatre participants aged 14-25 & 30 youth theatre workers at the Inaugural Youth Theatre Seminar, 7-9 November 2003, Lemon Tree, Aberdeen. The young people considered the benefits of taking part in & the strengths of youth theatre, common problems encountered and solutions. The youth theatre workers considered advocacy, participation of youth theatres & youth theatre participants, services and training in the context of an Youth Theatre umbrella organisation.

The findings of the consultations were used, alongside the SAC Review, to draw up Promote-YT, (Scotland)'s constitution. Promote-YT (Scotland) was incorporated on 28 June 2004 with Charitable Status. A Scottish Arts Council grant was received in September for a 1 year pilot to develop its role as a national membership network organisation for youth theatre/performing arts by young people including producing the first annual National Festival of Youth Theatre in July 2005. At present, no guarantee of a further commitment from SAC is available beyond August 2005.

#### **Inclusion**

There is evidence that Youth Theatre is inclusive. For example, the Review of Youth Theatre identified that around 88% of those youth theatres (80) responding to Bonnar Keenlyside's survey included participants from low income households and 40% included participants who have special education needs, behavioural problems or learning disabilities. Moreover, since the most important factors in devising youth theatre activities identified were first and foremost including all the young people, followed by responding to the interests of the group (quality and developing theatre craft were also but not so important), this presents further evidence of the intrinsic inclusiveness of Youth Theatre.

However, due to lack of resources, youth theatres are limited in how far they can widen their accessibility or cater for specific needs required to break down barriers to participation. The Review also specifically highlighted that young people from black minority ethnic communities have limited provision and that while provision for participants with special needs has increased, youth theatres are not always able to adequately cater for them, due to specific skills/training needs or having accessible premises etc.

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In addition to lack of sustained resources, other barriers to inclusion identified both in the Review of Youth Theatre and by the young people consulted at the Inaugural Youth Theatre Seminar included transport and distance to travel, particularly in rural areas.

**Training and Professional Development for Youth Theatre Staff**

The Review & the Inaugural Youth Theatre Seminar demonstrated a strong demand for training. However, it was felt that there were additional barriers, for example for those working voluntarily & on a freelance basis may be excluded by cost and also having the time to dedicate. In addition, those from island and more isolated communities were less able to access training.

One of Promote-YT (Scotland)'s key activities for its pilot year is a networking event with training/skills exchange elements. It is able to provide high quality training/skills exchange opportunities at this event at a subsidised cost. However, having limited resources of currently only 1 full time member of staff and limited grant funds, it is only possible to hold one such event over the year which means that some may not be able to attend due to travel & accommodation costs and distance.

**Isolation/networking**

Consultations at the Inaugural Youth Theatre Seminar demonstrated that there was a strong desire for a national Network Resource that could help to further develop and facilitate networking opportunities, both for youth theatre staff and young people. The young people were particularly keen for these opportunities and virtual networking through a website resource.

As concluded in the Review, it could be argued that one of the benefits of offering opportunities for youth theatre participants to network is enabling them to broaden their horizons' through interaction with different people, seeing things from different perspectives and identifying new opportunities.

Promote-YT (Scotland) will be running both the youth theatre workers networking/skills exchange event for youth theatre staff as outlined above and a National Festival of Youth Theatre in July 2005. There are some resources ring-fenced to begin to develop a web resource with input from youth theatre participants, but these are limited and sustainability is an issue.

Lack of funding for touring youth theatre was also identified in the Review and it was felt this was an important way of giving young people the chance to network.

**Resources, funding & strategy**

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As already outlined above, lack of consistent resources is a key issue for the sustainability and development of Youth Theatre in contributing to development of young people in Scotland.

Scottish Youth Theatre (SYT) is the only independent of over 300 mapped by the Review in receipt of core-funding from Scottish Arts Council. Yet the Review also identified through consultations that whilst SYT was producing high quality, valuable work there was also a perception that SYT needed to establish more clearly what differentiated its work from that of other youth theatres and articulate a national vision more clearly. Since the Review however, SYT has been developing its new building in Glasgow, which could provide a potential national resource for youth theatres.

In addition, whilst Scottish Arts Council Drama department led the Review of Youth Theatre it was felt that SAC had not yet clarified corporately its role in relation to youth arts.

The Review also highlighted that whilst local authorities play an important role in providing cash and in-kind support to youth theatres, many lacked a coherent strategy for youth theatre. An example of the potential importance of local authority support is West Lothian Youth Theatre which receives £88,000 core funding annually from West Lothian Council and has an extensive track record in youth theatre, working in partnership with education, running dedicated special needs and multi-media units.

There is evidence of development of junior youth theatre groups and these are a potentially important investment for the future. However, more work needs to be done to develop strategic links between youth theatres and schools and other organisations working with this age group.

**2. Solutions or proposed entitlements to address the above**

These are based on suggestions made by youth theatre workers consulted for the Review of Youth Theatre and at the Inaugural Youth Theatre Seminar, 7-9 November, Aberdeen and by 93 youth theatre participants from 22 youth theatres across Scotland also consulted at the Seminar.

- **That every young person has access to voluntary participation in youth performing arts in an informal setting**
- **That the benefits of youth performing arts in informal settings are recognised through the provision of affordable quality training/skills accreditation/skills benchmarks for youth performing arts workers**

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- **That the benefits of youth performing arts in informal settings are recognised through career and pay structures**
- **Sustainability funding for a National Network Resource organisation to provide advocacy, information, networking opportunities, access to training to support the development of high quality youth theatre in Scotland (Promote-YT is pilot funded to develop this role until August 05)**
- **Sustainability funding for a National Festival of Youth Theatre (Promote-YT Scotland has identified interest from 4 local authorities to partner fund such a Festival – Clackmannanshire Council in 2005, City of Edinburgh Council Arts Unit are interested in pursuing support from the Council in 2006 and the Chief Executive of Aberdeen City Council & Director of Shetland Arts Trust have pledged in principle support for a joint festival in 2007)**
- **Clarification of SAC's youth arts strategy**
- **Local authorities develop Youth Arts & Youth Theatre strategies integrating youth work & education strategy objectives to support inclusive working**
- **A dedicated body (Youth Arts Scotland) to support the development of youth arts in Scotland (including dedicated funds for youth arts) – which works in close consultation with the formal education sector to develop and deliver a creative education that “enables young people to engage positively with the growing complexity and diversity of social values and ways of life”**
- **A young people youth arts council which informs definition, programming, planning, activity, content, strategy and funding of youth arts. (At the Youth Theatre Seminar, young people suggested that young people themselves talked to funders...)**
- **Dedicated funds to provide youth theatres development and sustainability funding for core resources such as staffing – these might be administered either through SAC body, local authorities or a dedicated youth arts body as suggested above (e.g. in partnership with the other agencies)**
- **A Scottish National Youth Theatre which engenders exchange, development and mobility between youth theatre and professional theatre sectors (there is a clear potential for this to work closely/in tandem with the National Theatre for Scotland)**
- **A Creative Scotland Award for Young People/Year of the Young Artist Award**
- **Integrated working with transport policy-makers and strategists to [- promote and develop young people's access to youth arts provision**

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**particularly those who are excluded geographically (e.g. in rural areas)  
or for socio-economic reasons**

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**From:** Hannah Rye [youth.theatre@virgin.net]  
**Sent:** 19 October 2004 16:02  
**To:** info  
**Subject:** Promote-YT Scotland response[Scanned]

Dear Ian

I said that I would get our response to you by the end of last week. Unfortunately, as it's only me at the moment, other work pressures have held it up.

However, just to let you know that I am preparing it as quickly as possible.

In the meantime, relevant info about our organisation attached.

Thanks & best wishes

Hannah

Hannah Rye

Network Coordinator

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## **Promote-YT (Scotland) Project Proposal Appendix 2: Background Information & Constitutional Aims**

### **What is Promote-YT, Scotland?**

Promote-YT, Scotland is a national membership network organisation for not-for-profit youth theatres & organisations developing performing arts by young people in Scotland, recently incorporated as a company limited by guarantee and with provisional charitable status (June 2004). Promote-YT, Scotland's remit can be separated into the following 5 key areas of development for the sector:

- Raising profile
- Skills development & training
- Providing information & facilitating networking
- Improving access & participation
- Influencing strategic development

### **Aims and Objectives**

Promote-YT (Scotland) recognises youth theatre as a unique form of theatre practice which:

- engages children & young people as active participants in the creative process
- encourages the development of the whole person through the use of performing arts techniques
- views process and product as equal & mutually beneficial
- aspires to standards of excellence in all areas

Promote-YT (Scotland)'s aims:

- To support and promote the development of high quality Youth Theatre in Scotland
- To support and develop opportunities for young people and the wider community of Scotland to gain access to Youth Theatre
- To support and promote the core values of Youth Theatre and their role in contributing to the personal and social development of young people and society in general

Promote-YT (Scotland)'s objectives:

- To develop a national support and information network for youth theatre
- To raise the profile of youth theatre in Scotland, encouraging the development of more diverse audiences and long term strategy for the sector
- To create a platform for performing arts created by young people and provide an opportunity for them to see each other's work through a National Festival of Youth Theatre
- To provide opportunities for networking, skills development and exchange for young people and practitioners involved in youth theatre
- To work with the National Theatre of Scotland to develop a role for youth theatre
- To involve youth theatre participants in the development of the organisation
- To support the sector in broadening the socio-economic mix and geographic spread of the young people who participate in youth theatre
- To advocate the value and importance of youth theatre to the professional performing arts sector, the formal & informal education sector, funding providers and policy makers
- To provide a forum for the discussion of issues concerning youth theatre involving as a broad representation of youth theatre representatives to ensure a cohesive and united advocacy group for youth theatre across Scotland
- To support the development of international working in youth theatre in Scotland

**Context:**

The findings of consultations at the Inaugural Youth Theatre Seminar, 7-9 November 2003 (for which Scottish Arts Council was the main partner and provided 88% of the cost), clearly demonstrate the demand for an independent membership, networking and development body for youth theatre in Scotland. The specific role and nature of the organisation identified through these consultations, outlined above as key areas of development for the sector, form the basis of the Constitution of the organisation.

The Scottish Arts Council's Review of Youth Theatre (Bonnar Keenlyside, July 2003) also recognised performing arts created by young people as a major arts movement in communities in Scotland, with over 8000 young people involved per week. This Review also identified the need for a coherent strategy for the development of youth theatre in Scotland and the potential benefit of an inclusive, decentralised and culturally diverse membership network organisation.

**Organisations currently informally subscribing to Promote-YT (Scotland):**

Aberdeen & Aberdeenshire Youth Theatres	Gateway Youth Theatre
Aberdeen City Council	Giant Productions
Aberdeen White Space	Glasgow City Council
Achievement Bute	Glasgow Schools Youth Theatre
Angus Youth Theatre	Gorbals Youth & Community Theatre
Ankur Arts	Gordonstoun Youth Theatre
Argyll & Bute Council	Grid Iron Theatre Company
Ayrshire Youth Theatre	Highland Perthshire Youth Arts
Behind the Scenes Youth Theatre	Highland Youth Theatres
BBC Radio Scotland Blast	Imaginate
Buckhaven Theatre/Levenmouth YMCA	Impact Arts
Borderline Youth Theatres	Kinder- und Jugendtheaterzentrum in der Bundesrepublik Deutschland
Borders Youth Forum	Lauder College Youth Theatre
Borders Youth Theatre	Leith Academy, Edinburgh
Brunton Youth Theatre	Lemon Tree Youth Theatre
Bug Hut Youth Theatre	Lyceum Youth Theatre
Byre Youth Theatre	Macrobert Youth Theatre
Centre of Higher Education in Theatre Studies, Athens, Greece	Midlothian Council
Children in Scotland	Moffat Youth Arts Theatre & Signposting Centre
Citizens Theatre	National Student Drama Festival
City of Edinburgh Council	National Theatre of Scotland
Clackmannanshire Council	North Lanarkshire Council
Collusion Theatre	North Ayrshire Council
Complex Youth Theatre, Castlemilk Youth Complex	North Edinburgh Arts Youth Theatre
Cowal Youth Theatre	Outback Youth Theatre, NSW, Australia
Cowgate Central Theatre	PACE Youth Theatre
Cumbernauld Youth Theatre	PEEK (Possibilities East End Kids Glasgow)
Dumfries & Galloway Council	Queen Margaret University College
Dundee Rep Youth Theatre	Perth Theatre Youth Theatre
East Dunbartonshire Council	Royal Scottish Academy of Music & Drama
East Glasgow Youth Theatre	Royal Bank of Scotland Centre for Community Arts Research & Practice
East Renfrewshire Council	St Martin's Youth Arts Centre, Melbourne, Australia
Eden Court Youth Theatre	
Edinburgh Mela	
Gaelic Arts Project	

Scottish Borders Council  
 Scottish Community Drama Association  
 Scottish Youth Theatre  
 Shakespeare Street Youth Club  
 Shetland Youth Theatre  
 Solar Bear UNITED Young People's  
 Theatre  
 Stirling District Youth Theatre  
 TAG Theatre Company  
 Telford College Youth Theatre  
 Theatre Objectiv  
 Toonspeak Young People's Theatre

Tramway Youth Theatre  
 Traverse Theatre  
 Trinity High School, Edinburgh  
 Tron Theatre Outreach  
 Visible Fictions Theatre Company  
 Voice Moves, Aberdeen  
 Wee Stories Theatre Company  
 West Lothian Youth Theatre  
 Y-Dance (Scottish Youth Dance)  
 Yellow Brick Road Youth Theatre  
 Young Scot  
 Youthlink Scotland

### **Who will be able to be a member of Promote-YT (Scotland)?**

Not for profit youth and young people's theatres and other organisations which engage children and young people as active participants in the performing arts.

Freelance youth drama workers aged 16 or over who have worked professionally or voluntarily in Youth Theatre or a related area.

Individuals aged 16 or over who are interested in youth theatre and have a demonstrable ability to support the aims of the organisation through being Board members, will be eligible to full membership as 'lay members'.

Other organisations related to or interested in youth theatre, and young people under 16 can join as Associate members. Young people under 16 won't be able to vote at the AGM but will be able to express their views through the development of the Youth Forum, as a way of influencing the governance of the organisation.

### **How much will membership cost?**

In the first instance, to ensure accessibility & due to the organisation's dual function as both a networking and a development body, membership fees will be reasonable and at different levels for group and individual members.

### **How is Promote-YT (Scotland) managed and governed?**

Promote-YT (Scotland) currently employs one person as Network Coordinator.

The Network Coordinator's work until incorporation has been managed through the Lemon Tree Aberdeen as a lead organisation for a consortium of youth theatres. In addition, a Steering Group of representatives from youth theatre has overseen this work, constituted as follows:

Mary McCluskey	Artistic Director, Scottish Youth Theatre, Glasgow (Karen McGrady deputising)
Clare Prenton	Youth Theatre & Outreach Projects Leader, Perth Theatre
Steven Small	Head of Education, Lyceum Theatre, Edinburgh (Colin Bradie deputising)
Grant Williams	Head of Education, macrobert arts centre, Stirling
Alistair Hunter	Project Manager, Levenmouth YMCA/Buckhaven Theatre
Chris Lee	Development Officer, Aberdeen & Aberdeenshire Youth Theatres
John Haswell	Drama Development Worker, Shetland Arts Trust
Gordon Barr	Community Arts, Education and Outreach Officer, Cumbernauld Theatre

Now incorporated, Promote-YT (Scotland) will be governed by a Board of a minimum of 8 and a maximum of 11 members. The make up of Directors to the Board has been carefully planned with the aim of achieving a balance between representation from the youth theatre sector and from across a range of professions to widen expertise to support and enhance the organisation's development. The balance is set out in Promote-YT (Scotland)'s Constitution as follows:

- 5 representatives from youth theatre groups
- 1 freelance youth theatre worker
- 5 'lay' members of the company, with a wider expertise to bring to the Board (e.g. Marketing & PR, financial, legal etc)

#### **How are Board members be selected?**

The current Board of Directors consists of some members of the former Steering Group, who have taken on Directorships in a holding capacity until the first AGM of the Company:

Mary McCluskey	Artistic Director, Scottish Youth Theatre, Glasgow
Jennie McGregor	Youth Theatre Leader, Perth Theatre
Steven Small	Head of Education, Lyceum Theatre, Edinburgh
Grant Williams	Head of Education, macrobert arts centre, Stirling
Alistair Hunter	Project Manager, Levenmouth YMCA/Buckhaven Theatre
Chris Lee	Freelance Youth Theatre Worker
John Haswell	Drama Development Worker, Shetland Arts Trust

Additional Board members are as follows:

Michael Richardson	Former Regional Development Coordinator of National Association of Youth Theatres (NAYT), England (now Artistic Director of West Lothian Youth Theatre)
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The following individuals have confirmed their interest in Board membership:

Mary McGookin	Arts and Learning Manager, City of Edinburgh Council, Education Department
Fiona Sturgeon	Communications Manager, NHS Healthy Respect Project; former Marketing Manager, Citizens Theatre and Traverse Theatre

Arts & Business Board Bank have also identified two potential candidates working within the financial services, one of whom is a lawyer.

Members of Promote-YT (Scotland) will be eligible for nomination to the Board and elections will be held at the company AGM.

Employees of Promote-YT (Scotland) can be elected as Directors of the Board, so long as they make up no more than one third of the Board.

To ensure freshness but also continuity, a third of the Board will retire from office each year, but will be eligible for re-election. The maximum period for a Director to be in office is 5 years.