

ceridwen

Youth Arts Festival Wales

The practical and organisational implications of making a youth arts festival in Wales a reality

Prepared by Ceridwen for Arts Council of Wales

September 2014

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EXECUTIVE SUMMARY

A Working Group of a dozen young people supported by 6 adults researched the practicalities of a youth arts festival for Wales from April to September 2014. Fact-finding trips were made to festivals in Wales, the rest of UK and Norway.

The group propose a festival that is by young people for young people. The festival will be fun, innovative and surprising. It will be about performing and exhibiting work, opportunities to get to know each other and learn from each other. The festival will be bilingual and be fully inclusive of people with disabilities. It will be an immersive experience over a series of days when a large group stay together, with additional audiences coming for single days.

Key recommendations:

- A festival which moves to urban environments throughout Wales, anchored at an arts venue with satellite locations in the town/city
- The target audience is young people aged 12 – 25 years. Families and supporters will also be targeted to buy day tickets
- The inaugural festival to take place in 2016 to allow sufficient time to prepare for an ambitious programme
- The inaugural festival to take place in Newport and the following year in Bangor
- The 2016 festival to be anchored at The Riverfront plus spaces throughout the city
- The first festival will last 3 days: evening Thursday 18th to afternoon Sunday 21st August 2016. The number of days can build in future years
- In order to have an in-depth immersive experience, all participants should be accommodated close-by. The preferred option is to use university accommodation
- Partnerships will be crucial to the success of the festival, in particular working closely with youth arts leaders across Wales
- In order to generate interest for the first festival there should be a lead-up campaign from early 2015 which makes creative use of digital media
- Young people will be in the driving seat throughout the organisation of the festival. This will include forming a steering group, curating the festival, working as apprentices, and being trained as volunteers on all aspects of the festival
- Sponsorship or funding will be sought to cover the cost of accommodation and food, and / or a bursary scheme. There will be a charge for day tickets. The festival will be free of charge for volunteers and as low a price as possible for participants
- The festival will have paid staff to set up and run the event

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1. Introduction

In Spring 2014 the Arts Council of Wales (ACW) commissioned *Ceridwen* to undertake the development of a proposed youth arts festival. This commission built on the findings of research undertaken by Arad in 2013¹. It is within the context of ACW's Young Creators strategy for young people which includes a fundamental mission to invest in exemplary arts activities that inspire young people and give them "the opportunity to be the best they can be, performing with their peers at the highest level, celebrating and demonstrating their creative talents."²

Ceridwen is a collective of Wales-based consultants with a range of experience and skills. The work was led by Ruth Garnault and Sarah Greenhalgh supported by Associates Sarah Vining and Heidi Vaughan and Partner Joanna Davies.

The key elements of the brief were to:

- Set up a team of young people and practitioners to be involved in developing the thinking around the organizational and operational structure for the Youth Arts Festival (referred to in this report as the Working Group).
- Facilitate discussions amongst this group to refine the festival's aim and scope.
- Investigate potential models including associated practical implications and indicative costings.
- Explore potential partnerships and mobilise existing networks across the sector.

ACW and *Ceridwen* were keen to enable the Working Group to experience other festivals in Wales, the rest of UK and abroad. This would help formulate the vision and to learn from other festivals' strengths and weaknesses.

This report gives the findings of the Working Group and makes specific proposals on the practicalities of a Youth Arts Festival for Wales. It provides indicative costings and presents a timeline and action plan for the next steps to make the festival a reality.

¹ Does Wales Need a Youth Arts Festival? Arad Research 2013

² Youth Arts Festival Project Development, ACW, January 2014

2. Working group

2.1 Recruitment

It was felt to be important that momentum was maintained following the detailed research from Arad. *Ceridwen* wanted to make use of the Easter school holidays to hold the first meeting of the Working Group. Recruitment to the Working Group was through distribution of information and application forms by email to 75 arts organisations throughout Wales and many youth organisations, such as local authority youth provision. The organisations covered performing, visual and cross art-form and were throughout Wales. These organisations were asked to identify young people who they thought would contribute well to the Working Group and to encourage them to apply. 36 applications were received.

2.2 Selection

Ceridwen selected participants with a view to having:

- participation from all parts of Wales
- a gender balance
- a wide range of artforms
- a number of Welsh speakers
- a number of disabled young people
- participation from disadvantaged areas of Wales
- ethnic diversity



Selection was then based on the level of previous experience which could mean they would contribute well. The final group of 12 young people came from Caernarfon, Wrexham, Aberystwyth, Welshpool, Pontadawe, Cynon, Rhondda, Caerphilly, Penarth, Cardiff and Caldicot. There were 7 females and 4 males. 5 were Welsh speakers, 3 had disabilities, 1 was BME. Whilst the performing

arts predominated, visual and literary arts were also represented. Biographies of Working Group members are in appendix 1.

2.3 Practitioners

Ceridwen thought it would be valuable to have some adult practitioners to support the working group and invited the following to join:

Pauline Crossley – Principal Manager, National Youth Arts Wales and member of Youth Arts Network Cymru

Kate Hampton – Development Officer, Disability Arts Cymru

Jason Camilleri – Acting Creative Learning Manager, Wales Millennium Centre and member of Youth Arts Network Cymru

Sharon Lewis – instigator and Manager of Breakin' Out festival, Abergavenny

2.4 Meetings

The Working Group met 3 times:

- Thursday 17th April 14 at Cardiff YMCA
- Monday 26th May 14 at Hay Festival
- Tuesday 5th August 14 at Cardiff YMCA

8 members undertook Equalities Training on 2nd July provided by Disability Arts Cymru.

1 young member attended a Youth Arts Network day on 12th July.

There were further informal meetings with smaller groups.

2.5 Committee structure

At the first meeting the young people decided to organise themselves into a committee structure and elected the following:

- Chair – Jacob Ellis
- Vice Chair – Chelsea Moore
- Secretary – Sarah Hudson
- Treasurer – Liam Roberts

2.6 Fact finding visits

Each young Working Group member was given the opportunity to attend one fact-finding visit to a festival outside Wales. Visits were made to

- UKM, Trondheim, Norway 27th – 29th June 14
- International Youth Arts Festival, Kingston, London 22nd – 23rd July 14
- Aberdeen International Youth Festival, 25th – 27th July 14

The remainder of this report is the result of this research process and describes what we think a Youth Arts Festival for Wales should be like.

3. The creative intent

We envisage a festival that is fun, innovative and surprising. It is a festival by young people for young people. We want to showcase the best of youth arts today whilst being inclusive and provide pathways for young participants to develop. We want the festival to be about performing and exhibiting work, but equally important are the opportunities for us to get to know each other, and learn from each other. We want to have a wide range of workshops where we can explore our creativity and make new things. We value the original over the copy, the quirky over the conventional, the daring over the dull.

Wales needs a festival that allows for young people to be young people without obligations, restrictions and categories placed upon them. This festival allows for young people to show and learn – with no obligation to impress. - WG member

We think the festival would be best located in an urban environment with one anchor venue. However, we want to take over the town or city and transform it. No one will fail to know that the youth arts festival is happening near them.

ALL ABOUT THE SPACE – wherever and whenever it's about creating and allowing for space to be creative – it could be a field, a bar, a train station, a car park, a beach etc (its time to stop thinking in traditional ways) - WG member

From our fact-finding visits we think there is an emphasis on performance in most festivals. We want the content of our festival to be far broader.

Live photography, photography galleries, a showcase of short films, livestream footage ... a variety of musicians: bands, rappers, singers, instrumentalists, music mixers, busking slots ... a variety of dancers: solo and group across a broad variety of artistic styles ... art displays, sketches, pottery, paintings, 3D art, sculpting ... plus literature opportunities such as being able to write a short story for a combined book, or recite a poem etc. – WG member

The workshops are an important part of the offer and will provide a time for young people to work together, learn from each other and try out new things.

The workshops will also be varied and run by a combination of professionals/established artist and volunteers, allowing the participants to explore their interests and be inspired by others. Some examples could be: How To Write Your Own Rap, How To Use Photoshop, Introduction to Tap Dancing, How To Draw Anime, How To Script, Sing-A-Long Choir, Learn Circus Tricks etc – WG member

We envisage a festival which is an immersive, in-depth experience for up to 500 young people who are passionate about creativity. We suggest the festival starts out as 4 days: Thursday evening through to Sunday tea-time, and we want the core participants to stay throughout, even if they live nearby. Around this core, we see a wider audience of families, friends and supporters who will perhaps come just for the day. Day tickets will work for young people who want to dip their toe in the water and have a really fun day out.

We have considered who our audience will be:

Our target audience will primarily be those young people creating the art. It's a youth arts festival for *young people* not children as such, but we didn't want to be excluding possible volunteers and contributors of other ages - just that they aren't our *target* audience. – WG member

We are committed to making this festival as inclusive as possible. This has led us to recommend that the festival has a wide age range for participants: 12 - 25 years. We acknowledge that this brings logistical and safeguarding challenges but we think efforts should be made to meet these challenges. This is discussed further in section 7 below.

Film and media will be an important part of the festival. In advance we want to see how we can use social media in a creative way. During the festival we want to show creative digital media work but also film what happens and broadcast this online along with write-ups. This will mean we will develop skills in media and journalism.

The festival will of course be bilingual.

We loved the internationalism of two of the festivals we visited and want Wales' Youth Arts Festival to have overseas performers in the future. However, we recommend that this is fairly limited in the first couple of years, whilst the festival finds its feet.

Skills development

From the beginning of the process to the end, we want young peoples' abilities to be recognised and our skills increased. Many of us look forward to a career in the creative industries, but even those who see their path elsewhere will have training in transferable skills such as budgeting, marketing, planning, programming and simply getting things done.

How the festival will be curated

We were surprised during our fact-finding visits how little young people seem to be involved in the selection of work for other festivals. In Wales, we want to put young people at the heart of the curatorial process.

We have debated the merits of competition, of open access and of selection. We want lots of people to be involved – but who wants to see rubbish? How will the festival develop a reputation unless it strives for the best? We have decided against a formal competitive process; we feel that process works well for the Urdd Festival and leads to wide-spread participation in the Welsh-speaking community. However, we want it to have a different feel and intention.

We recommend a process which both enables youth arts organisations and individuals to apply to be involved, and also invite those performers, artists and writers who we think measure up. Organisations and individuals will send in DVDs of their work, refer us to YouTube and Vimeo, write to us about their track record and make a case that the work they will bring to the festival will be exciting and high quality. We will listen to experts in the field and listen to their recommendations. We would like a 'go see' budget so someone can experience work.

We recommend selection is made by a series of small groups with expertise in different creative areas – such as drama, dance, music, visual art. These groups will include adult practitioners but there will always be more young people than adults. The small groups will need to come together to shape the overall festival. We give more information about this recommendation in section 13.

We recognise that this process has the danger of 'curating by committee' which could lead to dull content. But we are firmly against the idea of a solo artistic director for the festival – a post that would inevitably be filled by an adult.

Alongside the above process we want to have a strand where people can contribute without any selection process. We think Open Mic events can be fun and unexpected. Somewhere during the festival there will be platforms where people can sign up and perform a short set, on a first-come basis.

4. The programme

The above section gives an idea of the general feel and intent of the festival. Here we present a sample programme. This is the sort of programme we would present *now*; we recognise that youth art changes rapidly and that the first year of content might look different. This is our Fantasy Festival; we have not asked artists' permission to be included, and nothing is booked! And we are sure lots of great stuff may have been left out.

As explained in section 6 below, we propose that the first festival takes place in Newport so we have built our dreams around the structure that town, and in particular The Riverfront, might provide.

We've Nearly Made It!

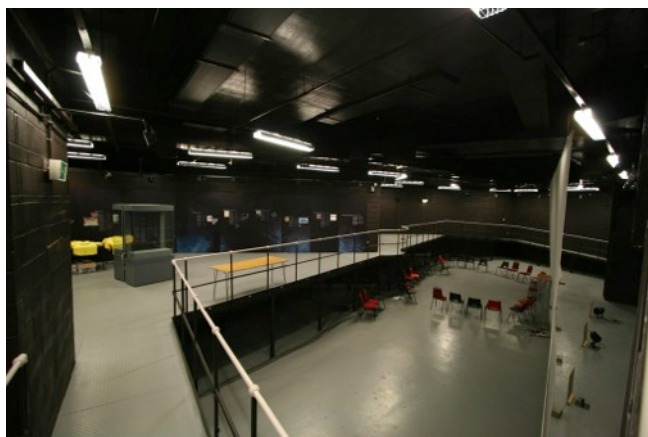
The Riverfront studio space will be dedicated to creating performances throughout the festival. This might be preparation of guerrilla theatre to invade a public space, a scratch choir putting together songs for the final performance, flashmob rehearsals.

The Secret Chill-Out Zone

Deep below the Riverfront Theatre is a large area where we'll mix, chill out, play games, post messages, put up adverts for new band-members, write on the Bucket-List Board...

Art-Break House

There'll be an exhibition running throughout the festival including photography and conceptual art.



Day	Main auditorium	Open Foyer	Alternative urban locations: stage in shopping centre, empty shop, etc
Thursday 7.30pm	Opening Gala – a wide range of all that's best with youth arts in Wales in lots of bite-size pieces		
Thursday 9pm		In the bar: Urban Harp contemporary Welsh folk music working with Mafon and Gigam-Ogam	Projections and music in a public space

Day	Main auditorium	Dance studio	Open Foyer	Recording Studio	Alternative urban locations	Visual art spaces:
Friday 10am	Technical set ups	Dance warm up for anyone who needs it		Being a roadie: the essentials		Final bunting and flag making for the festival
11am	Film shorts: best of young Welsh film making, curated with Zoom Cymru	Clog it! Traditional Welsh dancing	Ranter's corner: 5 minute rants about what bugs you	Book a recording session	Graffiti art in public location	Make the Message Wall
12 noon	How to make it Big in TV – talk and Q&As with Steve Moffat	Ballet	Buskers: sign up for a 10 minute slot	Urban beats: Djing, mixing, beatboxing		Learn how to face-paint - and start your micro-business
1pm		Rhythmic gymnastics	Buskers: sign up for a 10 minute slot	Book a recording session		Special effects & theatre make-up
2pm	Performance Masterclass on stage with Matthew Rhys	Salsa		How to get signed and not get screwed. Run by Peski	Urban dance battle in new shopping centre, curated by Liara Barussi	Mad Hatters and Show-off shoes: making and decoration
3pm	Technical set up	Bollywood		Book a recording session		Learn to knit and crochet with Welsh Cakes and a Paned o De
4pm		Try Out Tap		The secrets of the killer demo. Run by See Monkey Do Monkey	Street Circus event run by No Fit State Circus	Fashion & textiles: make an instant costume
5pm		Strictly ballroom	10 minutes of fame: sign up for a slot	Book a recording session		Montage video: start of a 2 day project to capture & edit the festival experience.
6pm		Hip hop	10 minutes of fame: sign up for a slot			
7pm	Making Music: the best music being made in Wales today, with guest appearances from international performers. From folk to funk, from heavy metal to post-punk.					
9pm			In the bar: Poetry Slam followed by Stand-up comedy	Book a recording session	Live link up with Norway street projected on to the walls of Riverfront	

Day	Main auditorium	Dance studio	Open Foyer	Recording Studio	Alternative urban locations	Visual art spaces:
Sat 10am		Dance warm up for anyone who needs it	The art of television presenting. Lucy Owen gives a masterclass on what's needed and tips on how to get started in TV	Book a recording session	Photographic treasure hunt across town *see below!	
11am	Comic timing: theatre masterclass with Ruth Jones of Gavin & Stacey	Popping & Locking	Vox Pops – open space set up as a studio - try out being the interviewer as well as the interviewee	A big name producer gives her/his top tips for making it in the music business	Guerilla theatre in new shopping centre	Junk sculptures and puppet making for use during final ceremony
12 noon		Belly dancing		Book a recording session		Getting them to giggle: how do you write a cracking comedy script? Workshop with Ruth Jones
1pm		Break dancing	Buskers: sign up for a slot	How to get that first gig – and move on up to bigger ones	Graffiti art in public location	
2pm		Cheerleading	Buskers: sign up for a slot	Book a recording session		Handbag making
3pm	Technical set up	All that jazz		A&R and artist managing – it won't happen without them	Flash mob	Design a T Shirt
4pm		Contemp. dance		Book a recording session		Portrait photography masterclass with Newport University
5pm		The essentials of choreography		Make a soundscape: record & mix the sounds of the festival		Jewellery making
7pm	The Body Electric. Inspired by Walt Whitman's words, an evening of dance, drama and poetry					
9pm			Performances by Radio Cymru's C2 Battle of the Bands winners: Y Ffug, Fast Fuse, Yr Angen		Sinfonia Cymru Unbuttoned. Declassifying classical music, in Newport's oldest pub	

*Photographic treasure hunt across town: take photos wherever X marks the spot, upload to Instagram, prize for most striking photo

Day	Main auditorium	Dance studio	Open Foyer	Recording Studio	Alternative urban locations	Visual art spaces:
Sunday 11am		Dance warm-up		Book a recording session		How to draw anime
12 noon	Technical set up	Biodance and hippy-happy stuff	“Watch this – it’s amazing!” Choose your one favourite YouTube clip to show on a big screen. A dance piece, something funny...cats!	Light – how to get it right	Flash Theatre at Newport train station	Make your own souvenir of the festival: fridge magnets, badges, cups etc.
1pm		Contemp. ballet	Buskers: sign up for a slot	Bethan Elfyn & Gorwelion – where Welsh language music talent is at today.		Documentary photography masterclass with Newport University
2pm			Buskers: sign up for a slot	The secrets of the recording company – a big producer spills the beans	Snap Happy: candid shots from across Newport	
3pm	Dance Shorts: new pieces by dance groups throughout Wales			Book a recording session		
4pm	Oscars: showing the film montages made during the festival, performance by scratch choir of Skyfall, scratch dancers do their version of “Happy”					
5pm	Farewells					

Film and media is important to us. We suggest working with ZoomCymru to curate the film programme to be shown in the main theatre and in quirky locations around the Riverfront and town – perhaps in an empty shop or projected onto buildings. These will be existing films made by young people – including those from abroad - and some made specially as part of the festival.

Much of the festival will be filmed and edited by young people under the guidance of adult staff. This will be live streamed on a website. We will also have a team of writers to give regular updates on the blog and other social media, running twitter and instagram competitions (“the wittiest tweet”, “the weirdest photo” etc.) We also want to make content for existing projects such as #DoSomethingBrilliant www.dosomethingbrilliant.co.uk or a Community Channel www.communitychannel.org/info/be-part-of-it/

5. The audience

We have considered who the audience will be for the festival and learnt from our fact-finding visits. As with other youth arts festivals, we anticipate that the audience will be largely other young participants and their friends and supporters. As we recommend a wide age range for *participants* - 12 to 25 years – this means the target *audience* will be broadly the same age.

This is not to say that wider age ranges will not be welcome as an audience. But we are showcasing work produced by young people and are clear that we are not creating work *targeted* at family audiences, nor at adults.

We see the festival as an immersive experience for the participants so it is important that they see other young people's work, as well as perform and display their own. We enjoyed the noisy enthusiasm of the Norwegian audiences and hope for something closer to this, rather than the generally older audiences of Aberdeen's festival.

We are aware that this broad age range may create challenges to be overcome. We discussed the interests of different age groups: what interests a 12 year old is very different from a 25 year old. We discussed segmenting the product and thus the audience by age, for example having younger audiences on one day, older on another. However, we have decided we want a mixed programme throughout the festival so we attract all ages throughout and think this could bring "creative energy". We are aware that this approach could lead to difficulties in safeguarding young people from harm. We discuss this in section 7 along with other health and safety issues.

Participatory workshops will be an important part of the festival. In Norway workshops were open to all Festival participants, and were not divided by age. However all participants had a high skill level to have been able to reach the Festival. We want our Festival to be inclusive of young people with a range of abilities. We recommend that the workshops are segmented by skill level, rather than by age. Thus we will have taster workshops for people who have never tried it before, more challenging workshops for those with experience, and masterclasses for young people who are beginning to make a career in the arts.

Use of offensive material

Material which denigrates, for example is racist or sexist, will not have a place at our inclusive festival. However, we might be faced with material which contains swearing. We will use an approach parallel to cinema certificates. Thus, performances which are in a public area where children could be present will not have any swearing. A ticketed performance might need guidance on the suitability for the audience. A post-9pm open-mic session in a foyer area might have swearing.

6. Location

A festival can be in many guises; it can take place, for example, in the open air, in a building or in a tented arena. The choice of venue and the atmosphere it creates can be a crucial element of success. This will be a place where young people will share a common enjoyable experience. It will be a gathering place for young people, a place to view, enjoy and take part in a wide variety of art forms and our chosen site has to work perfectly and seamlessly.

Fixed or travelling location

We have considered whether our festival should be in a fixed location, year-on-year, or travel. The teams in Kingston and Aberdeen were able to offer strong arguments for embedding a festival in one location. In Norway the festival was usually in Trondheim and occasionally travelled; they said they preferred having one location that they know well. However for Wales we feel that the benefits will be greater if it were hosted in a different location every year with every effort being made to become a part of that community as soon as the location is announced. This will involve workshops in the weeks running up to the festival.

Criteria for our recommendations

So, for us what makes a good festival site? To reach a conclusion we worked through the following questions:

- What kind of festival are we hosting?
- Would it be better suited to an outdoor or indoor space?
- Who is the audience?
- How much space will we need?
- If indoors what kind of building will work?
- What kind of events are planned?
- Will there be an opening/closing ceremony?
- Do we need an entrance/crowd control or can people just wander in?
- Is it easy to reach?

We have given plenty of thought to a tented site, hiring large marquees. This has the benefit of giving a strong festival feel and of the festival being able to happen in most places in Wales including rural locations. However, we have moved away from the idea of marquees for a number of reasons including:

- Cost - when all costs are taken into account including toilets, electricity, fencing, security

etc. A sample budget for an existing marquee festival is in appendix 5.

- Identity – we want to be clearly different from the Urdd or National Eisteddfod
- Weather – unpredictable in Wales.

We decided to locate the festival in urban areas, with good transport links and a large population of young people both as audience and participants. We felt that a sizeable, easily accessible and central urban location were our top three considerations.

We decided to look for a South Wales location for the first year as the area has a much larger population and the inaugural festival needs to go with a bang. A shortlist of possible South Wales locations was drawn up: Barry, Blaenavon, Cardiff, Merthyr, Newport, and Swansea. We then worked through further questions:

- Is there adequate local accommodation available?
 - Campsites (indoors like UKM, and out)
 - University halls of residence
 - Hotels/hostels
- Will we be easily able to meet the performers needs?
- Is it easily accessible by public transport?
- Is there enough space?

Locations and potential host venues, such as Chapter Arts Centre in Cardiff or the Redhouse in Merthyr, were considered during this process. All had much to offer. There was an awareness that the technical complexities of a multi-performance festival would be easier to manage in a venue that is exactly intended to host them, although for future years a rural 'field' location might also be considered.

Recommended location for first festival

We recommend that the first festival takes place in Newport in 2016. We think this city has a high quality 'anchor' venue at The Riverfront, plenty of satellite locations, excellent transport links, and a large local population. We also felt our festival would be more likely to have more of an impact in Newport than in the larger cities of Cardiff and Swansea. We felt Barry, Blaenavon and Merthyr lacked some resources (such as plenty of student accommodation) and had fewer transport links.

We are aware that Newport runs its Big Splash Festival at The Riverfront during the Whitsun Half-term holidays. The Big Splash however, is firmly aimed at a family audience whereas our festival will be by young people for young people.

Recommendations for future years

We have thought about where the festival could travel to in later years and suggest in 2017 it goes to Bangor, anchored at Pontio and in 2018 it goes to Aberystwyth or Swansea.

Finding the 'ideal' site has been quite a formidable task, but we logically worked through our questions and we were able to satisfy our criteria. Now all we have to do is 'build it... and they will come'!



7. Venues, performance spaces and health & safety

Anchor venue

One of the strengths of making a decision about the location of the first festival is that it has allowed us to plan more clearly. We have met with people in Newport and have been able to produce possible costs. We want to give ACW and others a clear idea of what the festival will look and feel like. Of course, this will be easily transferable to other locations in later years (see section 8); although each town or city has its individual character, the principles will remain the same.

We want a festival with a clear 'anchor' location but to spread out to other interesting and unexpected locations. The logical anchor for Newport is The Riverfront Theatre and Arts Centre, a well-established cultural venue. We have met with Nic Young, Director of the Riverfront, Joanne Parcell, Festival and Events Officer, Riverfront and Newport CBC and Steve Ward, Head of Continuing Learning and Leisure, Newport CBC and have had an enthusiastic response.

The Riverfront is conveniently located; is close to the city centre, bus and train stations; has excellent facilities for those with impairments, such as ramp access, a lift, induction loop systems and wheelchair spaces; and it and has great facilities including:

Main theatre seating 493, studio theatre, recording studio, bar & café areas, conference room, 2 workshop rooms, dance studio, exhibition space, understage basement.



We feel that part of the fun of this festival will be transforming the anchor venue into our arena for youth arts in Wales.



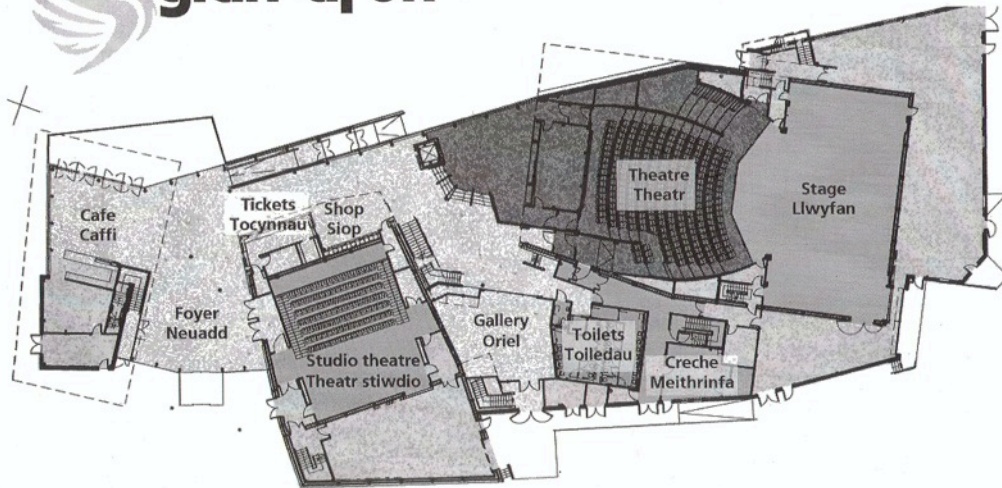
The Riverfront also gives the scope to fully utilise the immediate outside space, for example with a 'pop up' stage, stalls and outdoor performances.

It is close to the Newport Centre, the University of South Wales and by 2016 there will be a brand new indoor shopping centre just across the road where we plan to hold public performances.





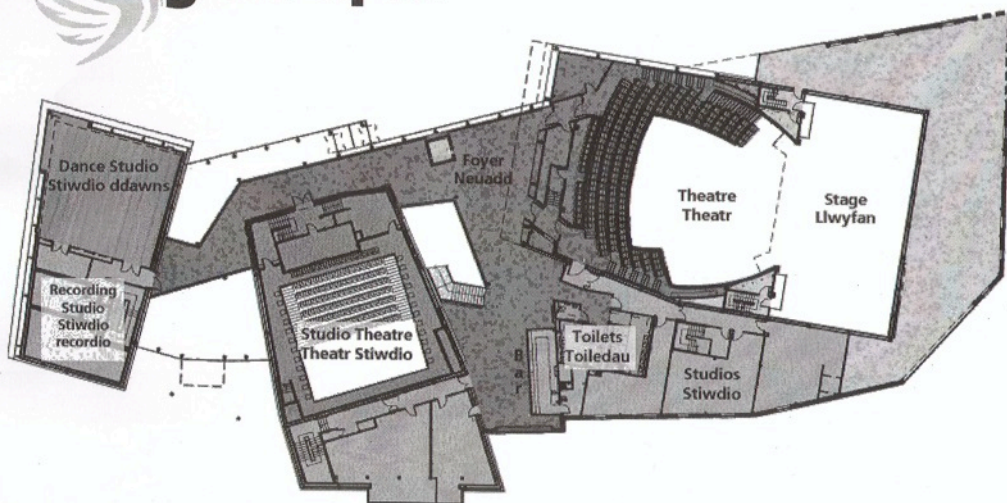
GROUND FLOOR



The Riverfront, Bristol Packet Wharf, Newport NP20 1HG
BOX OFFICE: 01633 656757 www.newport.gov.uk/riverfront



FIRST FLOOR



The Riverfront, Bristol Packet Wharf, Newport NP20 1HG
BOX OFFICE: 01633 656757 www.newport.gov.uk/riverfront

Satellite venues

We plan flash-mob type performances and street theatre. We want to take over the upper level of the indoor market, empty shops, the train station, bridges, bus stop etc. to ensure the widest possible local reach.



Logistics, Health and Safety

We intend to work closely with Newport County Borough Council over all logistics. The Riverfront is a professionally run venue with up-to-date facilities and they would cover health and safety in their venue. The logistics of the festival are likely to be similar to those for Newport's Splash Festival which makes use of indoor and outdoor stages. This includes crowd management.

The satellite locations are more likely to be a challenge in terms of health and safety. However, Newport City Council has plenty of experience of running events in public areas, from city centre street theatre, through food festivals to military parades. The Riverfront has offered to advise on risk assessments and licensing for satellite locations.

We have had a workshop on health and safety issues for the festival, drawing on the experience of the Urdd and National Eisteddfod. We have also spoken to experienced event manager Neil Marcus of Red Man Productions and Chris Hannam of StageSafe, as well as meeting staff at the Riverfront.

First aid

All duty managers at The Riverfront are trained first aiders as are some other staff members. We might need additional first aiders at a cost of £13/hour. An alternative is to use St John's Ambulance which cost £400 per day.

Stewards

It is possible the satellite locations will need security stewards in addition to volunteers. These currently cost £13/hour.

PAT testing

All Riverfront equipment is PAT tested of course, as we would expect of any equipment which is hired in. It's possible some performers and arts leaders will want to bring their own equipment and The Riverfront can PAT test this at £5 per piece of equipment if necessary. We plan to use one PA for the duration of the event, however.

Insurance

Performances within the Riverfront would be covered by their public liability insurance. However, there is no theft insurance. The Riverfront insurance would not cover negligence by Festival staff or volunteers.

Hiscox have made an estimate of public liability insurance. The insurance covers things such as a member of the public tripping, as well as employee and volunteer insurance, but not participant cover – for example if a dancer broke a leg. Figures are calculated on the number of attendances across the whole event. So 500 people per day across 3 days is 1,500 people, even if these are the same people each day.

Public Liability Insurance for up to 5,000 people for £5m of cover is £678 including Insurance Premium Tax.

Employers liability would cover staff and volunteers during the festival. Up to 20 members of staff for £5m cover is £86 including tax.

Planning

It might be best to employ a health and safety event specialist to liaise with the council. Red Man Events has estimated an Event Safety Management Plan would cost around £800. This would cover emergency planning, first aid plan, crowd management, site safety and risk assessments.

Training

Red Man has estimated training for volunteers at £300 per day. This would mean volunteers extending their skills and knowledge.

Safeguarding

The festival will work within the guidelines outlined in the Arts Council of Wales Child Protection Policy and we will:

‘aim to safeguard the welfare of young people and vulnerable adults participating and engaging with the festival and will ensure that our partner organisations commit to good practice which protects young people and vulnerable adults from harm. In doing so we will take account of and comply with current legislation and best practice.’

Arts Council of Wales Child Protection Policy

Group leaders will have ultimate responsibility for their own groups. We will also however, welcome young people aged 18 - 25 who would like to attend independently. Those young people will have their own dedicated area of accommodation.

We will expect all risk assessments to be undertaken by Group Leaders and they will need to ensure an ongoing process of risk assessment while they are in attendance.

We also appreciate that running our festival in public spaces can present a variety of additional safeguarding challenges and our safeguarding arrangements will take into account the needs of any young person attending the festival in any role. This will include for example:

Staffing:

- Adequate staffing of all entrances, exits, toilets and other identified points
- Festival staff in attendance at all public performances
- Staff, volunteers and participants wearing identifiable clothing

Security and signage:

- Cordoning off activity areas for event staff, participants and approved others only
- Signage and maps (appropriate for young people) to help them find their way around the festival
- Establish and sign-post to an information/lost children point and establish a procedure to respond to lost/found children who have become separated from their parents/carers (typically non-participants)

Supervision

The recommended ratio of adults:young people will be as per the guidelines from their own home local authority or professional group. This ratio may need to be increased if the group includes

young people with impairments. If the group is mixed sex there should be male and female supervisors.

Overnight stays

- A list of emergency contact numbers will be available
- Medical information on each child attending the event should be available to the group leaders
- Groups must arrange adequate travel insurance if needed
- When large groups are travelling it is advisable to ensure accommodation is booked well in advance, this can help to ensure that groups are kept together in the accommodation. It is not good practice for anyone over the age of eighteen to share a room with anyone under the age of sixteen. Room allocation will be planned and agreed prior to the festival
- Consent forms: It is essential for parents/legal guardians to complete a consent form for a trip. This is especially important when the event involves an overnight stay
- Communication with parents: Parents need to be fully informed of all details in relation to the trip. As a minimum, parents should be informed of:
 - Transport arrangements
 - Key timings – Pick up, Departure and Return
 - Destination and contact details
 - Room allocation
 - Code of conduct
 - Contact details for trip staff
 - Trip requirements – money, equipment etc

Accommodation

- Suitable accommodation will be provided according to age and gender
- Staff will not share with young people
- Where possible all group members including staff will be on the same floor and in the same part of the building
- Emergency contact numbers for them to call in the night should they need to, will be provided
- Parents may be accommodated with only their own children

General

Festival staff at the event will:

- Ensure that groups are aware of their own responsibilities
- Report any incidents
- Take a young person-focused approach and respond to the needs of young people during

the event

- Aim to resolve any welfare related issues that need to be addressed at the event
- Co-ordinate accommodation at the event

Adults taking young people away on overnight stays should be aware that they are more vulnerable when away from their usual environment and the care of their parents/guardians. We will consider the numbers, age and gender of the young people taking part and will aim to be sensitive to the needs of the group, e.g. adolescent girls are likely to value privacy. Adults should not share rooms with children. Groups will be consulted with and will give approval to the sleeping arrangements in advance. Organisers should ensure that all accompanying adults have gone through the safe recruitment and selection procedure and have had appropriate training. Overnights and residential stays can be a great experience for young people provided adults are vigilant and prepared to support the young people. The key is in planning ahead.

Keeping the young people safe is everyone's responsibility and not the job of one person. While the role of festival staff will be to co-ordinate the implementation of safeguarding procedures, it is those who are responsible for their own groups to ensure that this is done effectively.

This is not a full list of factors to be considered, but it should assist with planning for a trip to the festival. First and foremost the groups will need to satisfy their own safeguarding criteria, and depending on the group, the criteria laid down by the relevant local authority.

8. Duration and time of year

Duration

During our research we looked at festivals that last from one day (e.g. Breakin Out, Global Village) to three weeks (International Youth Arts Festival, Kingston). We want to start out with something quite short and aim to build over the years. We felt that a weekend was too short – people arriving on Friday and leaving on Sunday would not give enough time to network. So we recommend that the festival runs from Thursday evening to Sunday tea-time for the first year and builds up from there to a week.

Time of year

We recommend the festival takes place in the summer. There are a range of factors affecting this recommendation:

- More likely to have good weather for outdoor shows
- The festival is very likely to need plenty of affordable accommodation and higher education institutions are a strong possibility – they are only available during the summer holidays
- If camping becomes an accommodation solution, more likely to have good weather.
- May Half Term clashes with exam preparation and the Urdd festival
- October Half Term unlikely to have good weather
- Easter holidays – the date moves around, which might be difficult for planning. Many young people start their exam preparation

Having made this decision we looked at possible dates. Inevitably any chosen date will clash with other events. We considered the following factors:

- Aiming for the later weeks of the summer so youth groups would have a chance to prepare and rehearse work to bring
- Avoiding the National Eisteddfod in the first week of August
- Avoiding the late August Bank Holiday – from our researches with other festivals, Bank Holidays seemed to lead to increased costs, for example equipment needing to be hired an additional day, higher staff payments. We were also advised that the youth leaders that we will be so reliant on as partners, are likely to be away themselves.

Proposed dates

We recommend the festival takes place in the third week of August. We have looked at the planned dates for both the National and Urdd Eisteddfodau to avoid going to the same part of Wales on the same year. We propose the following dates and locations:

2016: Newport Thursday 18th – Sunday 21st August

Bank Holiday: 29th August. National Eisteddfod: Abergavenny. Urdd Eisteddfod: Flintshire

2017: Bangor Thursday 17th - Sunday 20th August

Bank Holiday: Mon 28th August. Urdd Eisteddfod Bridgend. National Eisteddfod location unclear

2018: Aberystwyth or Swansea Thursday 16th - Sunday 19th August

Bank Holiday 27th August.

We are aware that this will clash with some of the summer-schools and performance projects run by National Youth Arts Wales and have met with them to discuss this. However, we hope that NYAW will be a key partner in the Youth Arts Festival, performing work and running workshops. We hope that, with careful planning, many of the youth arts activities will dovetail.

9. Accommodation and food

Like Aberdeen International Youth Festival and UKM, we are keen to offer our participants a stress-free experience where all food and accommodation and technical requirements will be taken care of.

Accommodation

We think it is important that participants stay for more than one day at the festival. Every effort should be made to encourage them to stay from Thursday evening through to Sunday afternoon. For the first year, those travelling from North and West Wales will need to be accommodated or find affordable accommodation (and of course those travelling from South Wales when the festival is held in a North Wales location).

We would like to encourage *all participants* to be resident at the festival, however, even if they have only travelled a short distance. During our visits we were able to experience first hand the social benefits to participants and volunteers of staying and eating together. Our discussions with NYAW confirm that being resident together, as they are for their summer residencies, is an important part of the experience. We feel this would be important to the success of our festival. The festival is as much about networking and peer-to-peer learning as it is about showcasing.

This has been one of the most difficult areas for us to resolve as a Working Group. We are aware of the financial consequences and have explored various options:

1. **“Indoor camping”** – this is something we saw in Norway. We could identify large church, community or sports halls. We have looked at the Newport Centre but doubt they would be prepared to give up space during the summer. The advantage of ‘indoor camping’ is that this would be a cheap option which keeps the festival atmosphere, without the danger of bad weather. The disadvantage is that, unlike Norway, it is not a part of our culture. Youth leaders have expressed concerns for safeguarding of young people. One solution is for this to be allocated by age-range. This remains one of our favourite options,



however, and we recommend it is explored further as it gives the benefit of a fun experience getting to know each other, and low cost.

2. **Campsites** – the pros are that it's cheap, and creates a good atmosphere; the cons are the weather, and that it's not to everyone's taste.

There are very few camping options in Newport and none of them close enough to the city centre without having to arrange transport, nor large enough to take a lot of tents.

Tredegar House Caravan Club site: 41 grass pitches. £5.10 per pitch, £4.60 per person.

Cwm Hedd caravan & camping site: 10 tent pitches. £12 per night for up to 2 people.

Pentre-Tai Farm: 25 pitches. £5 per person per night.

3. **Student Halls of Residence** – we experienced this in Aberdeen and it is a method used successfully by NYAW. The advantages are good quality accommodation close to the anchor venue where people can mix and get to know each other. The downside is the cost: it is considerably more expensive than camping.

The advertised cost for the student village in Newport is £30 per night per room, single occupancy, ensuite, but we have negotiated this down to £26 per night or £22 if people bring sleeping bags and towels. The accommodation is in 5 or 6 bedroom cluster flats sharing a kitchen/diner. There is also a large area on the ground floor for socialising. As part of the festival is about meeting people and networking, we think this would be ideal.

4. **Budget Hotel** – We thought maybe a budget hotel would be cheaper. The Newport Ibis is about £30 per room per night (booked well in advance) and each room can have 2 people so this works out at £15 per person. However, there may be limits on the age they will allow, and there are 103 rooms which would only accommodate 206 people. Perhaps the biggest difficulty is that we would need to provide coaches between the Ibis and the centre of Newport. However, we think this might be a place to accommodate anyone not coming in an organised group

Food

Before going on any fact-finding visits we envisaged a festival where there might be stalls with a range of food choices: Welsh, Chinese, vegetarian etc. These would give a festival feel. The festival would charge the stallholders, although the balance of income over expenditure would probably be small.

However, our views changed as a result of the visits. As with the accommodation, we experienced the social advantages of eating together during our fact-finding visits. Norway and

Aberdeen provided all meals for the participants, free of charge. Kingston did not provide any food for the participants so they had to find places to eat and this led to a disparate feel for the festival performers, as well as being time-consuming.

We think that providing meals will take pressure off the participants and give more time to experiencing the festival: people will not have to go back to their accommodation to sort out lunch and dinner, or to a local fast-food restaurant.



We recommend simple hearty food. These are photographs of the sort of meals provided in Trondheim and Aberdeen.



We have discussed the cost of Riverfront providing food and they estimate £3 per meal per head for this basic meal.

Alcohol

The issue of whether to allow alcohol or not was raised early on in our Working Groups; we understand that this was the same with the earlier focus groups in Toolquiz and run by Arad. The issue seems high on the agenda of young people.

We found out what other festivals do about alcohol. Norway, Aberdeen and Breakin' Out festivals are all examples of where there is no alcohol. The policy of the Urdd Eisteddfod is to allow one drink for those old enough, monitored through a wristband. NYAW follows 'the law of the land': if participants are old enough they can go to a pub after a day's rehearsals / performance if they wish. There is no alcohol allowed at the accommodation.

We have considered the pros and cons. The list of cons is lengthy: we discussed whether the presence of alcohol gives a negative image about what the festival is trying to achieve; we hope that young people would come to the festival for the experience of sharing their art form rather than to get drunk; there could be added security costs.

The positive reasons for having alcohol at the festival include that it is a social environment and for many young people a drink is part of making friends and socialising; that it would appeal to the older age-range; that it gives a message that we trust young people to behave responsibly. We wondered if it could be an income stream for the festival.

Our recommendation is that bars are available at the venues for evening and late night events and that they take a "Challenge 25" approach. Festival-goers might be issued with wrist bands which could be age-defined and might help ensure there is no underage drinking.

However, the place where alcohol might be the biggest issue is at the overnight accommodation. We are reliant on youth leaders to bring and take responsibility for groups. Some groups may already have a no-alcohol policy for trips and find it difficult if groups are mixing; some leaders may not be prepared to come without a clear no-alcohol line for all participants. We recommend that there is no alcohol at the accommodation.

We feel we have made progress on this issue, but more discussion with youth arts leaders might be needed.

10. Disabilities and Equalities

This section of the report has been provided by Bethan Marsh, a Working Group youth member.

On Wednesday the 2nd July an Equalities Training session was run by representatives from Disability Arts Cymru. Eight members of the Working Group attended this meeting, and found it very beneficial in helping us address equality concerns that we had not considered prior to the training. The aim of this session was to leave with an Action Plan for enabling the best possible access for disabled people to come to our festival, and be included in the planning of it.

The first lesson we learnt as a Working Group was the most important rule:

“Attitude Is Everything”

The festival’s approach to equality will be reflected in the successful execution of it. We discovered that the fact we were considering the necessity of catering for all needs at such an early stage was the best position to be in, as it means we will not be considering the necessities such as audio guides, and visual aids as an after thought, and therefore would consider all our audience needs early on in order to ensure an equal opportunity for all to embrace our festival to its fullest.

The definition of “disabled” comes in two forms, both of which affect the way we address the development of our festival’s layout. There’s both a ‘medical model’ and a ‘social model’.

Medical model = this model comes from medics, and the outdated view here is that an individual’s impairment is responsible for the fact that an individual can’t participate fully in education, work, or activities ***“The condition of being unable to perform a task because of a physical or mental impairment”*** - Collins English Dictionary

Social model = the social model is the preferred representation of what disability means, where the suggestion is that society is responsible for the discrimination experienced by disabled people ***“The disadvantage/restriction of activity caused by a contemporary social organisation which takes little or no account of people who have impairments and thus excludes them from mainstream society.”***

But the view guided by the social model is that it’s changeable. Aspects of the world can be changed, society’s attitudes can be changed, environments can be changed and the physical barriers can be removed from society in order to make the world much more inclusive. This is the changeable approach we want our festival to take, adjusting the environment as a means of

catering to a wider audience, and avoiding any discrimination similar to how disabled people feel they get treated in other festivals.

Removing the barriers is one of the social model adjustments our festival could make, but obviously this would have to be done within reason, as the budget will undoubtedly be affected in the process.

Before we discuss the budgetary implications that would go hand in hand with the environmental adjustments, we should consider The Festival Organisers Guide that we created ourselves during the session, which consisted of three simple rules that all festival organisers aiming for equality must consider:

Hope For The Best

Hopefully we will have all the assistance our festival attendees require.

Prepare For The Worst

You can never be fully prepared, but it's always best to be as prepared as possible.

Expect The Unexpected

Just because you don't expect a blind person to attend a visual arts showreel, or maybe no blind people attended last year's festival, that doesn't mean you shouldn't cater for blind people the following year, because anyone could turn up.

During the later part of the training session we created a list of things festival organisers needed to consider, in order to ensure that our festival catered for all. The list was vastly long at first, which would mean a big sum of the budget would be spent on accessibility including things such as:

Additional blue badge spaces, audio-guides, seating provision, a quiet room, trained stewards, palantype, BSL interpreters, ramps and lifts, large print programmes, trained stewards, shaded bench areas etc...

After reflecting on our long list, we prioritised a few of the necessities over others.

RAMPS AND LIFTS

We knew from the beginning that any buildings we would select to base our festival around would already have ramps and lifts in place, as well as an accessible toilet.

If the majority of our festival took part outdoors, in a field for instance, then we would have to consider placing ramps and plastic mats around the field in order to have accessible flooring that

would be fit for wheelchair access. It's important to also consider that maybe organisers and performers will need wheelchair access in addition to our audience members, and therefore the backstage area will also need to be accessible for all. The maximum gradient for ramps is 1:15 at 5m. We estimate would cost about £250 to hire ramps

LOCATION OF CAR PARK

Again in regards to our location we would obviously aim to chose a location where the car park is close by, avoiding the necessity to organise and pay for additional shuttle services for those who simply cannot walk far. This would be something we would try to avoid needing, but will aim to have on hand when necessary, as it would be inconvenient for our visitors to struggle to arrive at our location. It could be that public buses are already running on route to our location, but we don't want to be relying on that if it's not necessary and we have not built a deal with them.

TRAINED STEWARDS

We will have to supply vital training for our volunteers, so everyone is equipped to handle the difficult situations and queries that may rise quite suddenly. Disability Arts Cymru has already agreed to provide training. Also it would be essential to have a few stewards who can sign, and they could wear badges that advertise the fact, making them approachable for deaf people to get help and information. Maybe this could be an advantageous skill asked for as part of the recruitment process. Qualified First Aiders are also a necessity, and also people trained to handle people in moments of mental distress (Mental Health First Aiders). We would like our stewards to be fully aware, and well-trained to handle the situations that could arise. We estimate training will cost about £250.

QUIET SPACE

This is where people with hypersensitivity, or people who are easily overwhelmed can go to escape the festival's hustle and bustle, to calm down, or overcome the heat. We discussed creating a sanctuary sitting area for the staff and festival goers. We want a haven of tranquillity and thought combining spaces would be an easy and affordable way of doing this, by having it stationed within a library or another place which is used to being quiet. This could be the carers' and first aiders' base also.

LARGE PRINT

We intend to invest in large print posters and signage, keeping our programmes and location signs as simple and as clear as possible by including symbols on the signs. This will benefit all festival goers, not just those with visual impairments and dyslexia, making things as simple as possible and avoiding complications. 14 is the basic minimum font size, and 18-20 is considered large print, but sometimes people require 30+. In addition to this 1.2 is the basic paragraph spacing required for our programmes. We suggested only having one programme and making that as simple as possible, which would then save us from having to duplicate printing cost. But

in addition to this an audio programme would be an advantage to have on hand, if one of our volunteers were willing to record it.

PALANTYPE/LOOPS

This would be one of our bigger investments, as it's very costly, and loops need to be tested before use. On average we were given the estimate that they cost around £225- £250 a day, and usually require two trained palantypists. Although this would be the ideal way to ensure a festival for all, we also realise how costly it is and that maybe it would be a case of investing in it in years to come and not at the very beginning where we will have to advertise that maybe some of the content won't be subtitled, and in the meantime we should ensure that perhaps our online content will be subtitled, or our film entries. Maybe then in the later years everything can be all that more accessible.

MARKETING

One of the areas we didn't expect to be discussing during our Equalities training was marketing, but we were taught that it's an important factor as we don't want to be investing in all these things that are supposed to attract a wider audience of festival goers, disabled people included, if we aren't making it clear that our festival is accessible for all. We want our posters and local press to highlight the accessibility of our festival when advertising it. We want it to say, "very accessible, we welcome everybody!" It was again advised we use a font size above 18-20 and not to overlay text over an image as it can cause confusion for some people. Advance bookings will mean we can ask our audience and participants directly about access requirements.

Some of the other things discussed at the training session were Guide Dogs, Hearing Dogs, Home-training dogs, and Dogs for the Disabled. Dogs aren't usually allowed access to festivals but are required to assist their owners.

We also discussed priority seating for those who can't stand around for a long time, or are wheelchair users.

11. Partnerships

Our festival will not reach its potential without a network of active partnerships in place. This is a hugely exciting prospect for Wales and we are keen to keep everyone informed and to receive support and encouragement in return.

We are also in a climate of budget and funding cuts, so working together to pool resources, whether financial or in-kind, and reach a common goal, will make our festival an example of effective partnership working. We want our festival to have both national and local reach.

Key partners

YANC: Youth Arts Network Cymru

This is a network set up in 2013 and formalized in 2014. We see this as a key partnership because YANC is run by and represents practitioners from the youth arts sector in Wales. These are the people we expect to attend the festival, to bring and be responsible for arts groups, to organize the submission of literature and visual art, to showcase their most recent pieces. As of August 2014, YANC is in the process of constituting as a network with a steering group elected by the practitioners. They do not have paid staff or an office base. In section 13 below on organization, we explore whether there could be a closer relationship with YANC.

National Youth Arts Wales (NYAW)

There are a number of long standing youth arts organisations in Wales, run by NYAW, based at the WJEC building in Cardiff and through Tŷ Cerdd:

National Youth Brass Band of Wales

National Youth Choir of Wales

National Youth Dance Wales

National Youth Jazz Wales

National Youth Orchestra of Wales

National Youth Theatre of Wales

National Youth Wind Orchestra of Wales

Participation is generally through audition and the ethos is about pushing for excellent performances, with participants often going on to a professional career.

We want to work closely with NYAW and hope that the festival will become an important place for them to showcase their work. However, we do not want to create brand confusion with an

organization which has been running successfully for many years. We are also aware that there may be a clash of dates – we see no alternative to running the youth arts festival during the summer holidays and obviously this could mean clashing with NYAW's work. We are recommending that the first festival takes place in 2016 and hope that in the intervening period a way to dovetail will be worked out. We have met Pauline Crossley to discuss this.

Venues

We are recommending a venue-based rather than tented festival. This means we will need a close relationship with an anchor venue in each of the cities and towns the festival tours to. So far we have found The Riverfront in Newport very supportive of the concept. In future years we would suggest Pontio as the anchor venue for Bangor, and Aberystwyth Art Centre as the anchor venue for Aberystwyth. We have not yet opened up a discussion with these other two venues, but clearly, without the support of an anchor venue, we would need to think carefully whether that town was a good location.

Partnerships with venues are also essential because they are often the base for much excellent youth arts work. We know that young people often regret that their work is not seen wider afield. By preparing performances, visual and literary work for the festival, venues would be able to share good practice and develop the skills of their young people.

Universities and FE colleges

We want to work in partnership with universities and further education colleges in a number of ways. They might be able to supply expert staff who can lead workshops, equipment for use during the festival, advice about careers in the creative industries, space for work to take place. We also address (section 9) the possibility of using university accommodation during the festival.

We have met with Professor Steve Blandford to discuss how Atrium might be involved in the first festival. With enough lead in time, working on the preparation of the festival might be built into the curriculum. Atrium has high spec equipment and August would be the best time for use of it. There is a precedent with a media project with Zoom Cymru. The advice is to speak to a head of department or principle lecturer at an early stage of development of the festival to find out more about working together.

The Royal Welsh College of Music and Drama is another obvious choice for partnerships although we've not spoken to them. Students on the MA Arts Administration course are embedded into organisations for a part of their study and it would be great if one could be attached to the festival during the preparation period.

Other partnerships

Local authorities

We are aware that this is a time when local authority budgets are being cut back. This might even affect the proposed location of The Riverfront in Newport in which case we would need to move the festival elsewhere - although we would expect the budgets to be largely comparable, place to place.

Many local authorities have arts development staff and we will work with them to identify participants and audiences. We hope they may prepare work for consideration for inclusion in the festival.

Working with the local authority of the festival location will be vital. We think the festival will bring benefits to the local area and would expect support in-kind at the least, and hopefully financial assistance.

Local organisations

When the festival goes to a particular location it will need to identify fruitful partnerships. These might be with schools, the youth service, Communities First, local businesses, community and faith organisations.

Other festivals

We have considered launching the Youth Arts Festival under the wing of an existing festival. The main advantages of this are that we would be able to hit the ground running by using existing expertise, and that the costs would be lower. However, we feel that the identity of the Youth Arts Festival is crucial and that any existing festival already has its own identity. We see no point in duplicating anything that is already in existence. There is also the issue that, other than the Urdd and National Eisteddfod, festivals tend to be located in a single location and take much of their flavour from that place. We think that touring is the right thing in Wales for a festival of national significance.

This means that partnerships with other festivals will be limited. We suggest the Youth Arts Festival joins the Association of Independent Festivals and exchanges knowledge with other festivals.

12. Marketing plan, marketing budget and pricing

From here to there

Excellent work has been undertaken to date by the Working Group, and there is real momentum amongst the young people that have been tasked with developing the concept for this Festival; we feel strongly that this momentum must be maintained and developed. For this reason, we would advocate a lead-in campaign that would take the initial work done on positioning and branding and develop it from April 2015 for a twelve month run up to the first Festival.

One of the main thrusts of any youth arts festival is to try to embed arts and cultural activity - both attendance and participation - at the centre of young people's lives, to make engagement with a wide range of artforms a matter of course, and to ensure that young people are involved in, and even lead, the cultural debate. A concerted campaign, launched early in 2015, to engage young people in that cultural debate would, we feel, begin a dialogue and relationship between new audiences and the cultural industries well in advance. By the time of the first Festival launch, this work would ensure a ready and waiting audience, eager to take part, share, discuss and learn.

The main aims of this initial campaign would be to:

- Begin the dialogue between artists and young people, across all ages in our target group, and across all artforms
- Build databases of young people who are engaged and involved with the cultural industries that can later be used for direct marketing purposes
- Start the process of young people thinking about the quality of work they engage in, becoming arts critics and experts in their chosen artform
- Encourage young people to develop their writing and communications skills, becoming journalists and providing a link between themselves and the established media
- Start the process of raising awareness of the Festival and its potential, both amongst young people and potential funders and sponsors

The tools we propose to use would be:

- The development of a young people's blog site where reviews and recommendations could be posted, where art in all its forms can be discussed (see www.ayoungertheatre.com as an example)
- Teaser campaigns on social media (predominantly Twitter and Instagram) and making use of existing platforms such as #DoSomethingBrilliant, <http://www.madeincardiff.tv/> and a Community Channel.

-
- An associated site where young people can upload and share their work, whether it is image-led, or video based, similar in feel to ArtShre but separately curated and managed.
 - Initial targeted direct marketing campaigns, both online and offline, to target young people themselves via the venues and companies of Wales networks, but also youth group leaders, local authority departments and other partners.

We would see this work being managed by a central consultant who would then subcontract other aspects of the work (e.g. on contract issued by ACW).

Brand and Voice

In the development of this Festival to date, the young people of Wales have had a strong and clear voice, and it is vital that this is maintained. We have considered the name of the festival and brainstormed various ideas. Ideally we would like a name that works in Welsh and English such as Sbarc! (a Caernarfon theatre group). We did not prioritise time towards this though, given the amount of research we were trying to undertake. No obvious solution came to us and we have decided to go for a name that 'does what it says on the tin': Youth Arts Festival Wales / Gwyl Celfyddydau Ieuencid Cymru. It's possible a more concerted effort to come up with a name would be fruitful.

The development of a clear brand is central to the development of the marketing campaigns that will launch both the first and subsequent Festivals. Core brand values need to be developed, but as a starting point we see these as being:

- Ambitious creativity
- Challenging of stereotypes
- Thinking outside of established boundaries
- Taking the classic/traditional and looking at them in a new way
- Blurring of lines
- Expecting the unexpected
- Responsive but directive
- Flexible and adaptable
- Open to debate and criticism
- Fresh and vibrant

We would recommend the development of a core brand image that would cover the sub-brands developed by the on-the-ground communications teams supporting the festivals. These sub-brands would be developed for each Festival in its particular location so as to enable a real sense of ownership. We believe strongly that this sense of ownership is vital to get young people fully engaged in the development of the Festival and to ensure the highest possible attendance levels.

Local teams (see below) would be charged with developing their own marketing communications materials, social media usage, and localised interpretation of the core brand values and imagery. This approach would also allow for localised audience development activity in schools and colleges – younger participants making banners and posters, older students running more structured design-led programmes.

Visual Presence

The development of the brand will result in the potential to develop visual representation tools that will support the building of audiences and longer term brand recognition and buy in. The Working Group are very keen that such visual representation include the use of banners, and this could be further supported by printed materials that could be distributed at each location.

Talk, Talk, Talk

The use of social media for each Festival will also be vital. The year of development described above would go a long way in developing a core audience for the Festival, and campaigns in the run up to each individual event, and throughout the campaign will be run by young people for young people.

Of course any talking that takes place in Wales must be bi-lingual. The dual language nature of both the programme and communications needs to be embedded from the very start of the development phase, and must be overseen and adhered to throughout each Festival. Where web copy is needed, we would strongly advocate the use of original copy not translations so as to ensure an authentic 'voice' for the Festival. Similarly, key relationships with the Welsh press would need to be developed by a fluent Welsh speaker so as to ensure a constant and appropriate dialogue to raise awareness and engagement levels amongst Welsh speakers.

Target audiences

- Each Festival will aim to attract at least 500 participants
- In addition each Festival will aim to attract a further 500 people per day, drawn mostly from friends, family and supporters but also young people drawn from the local area who wish to attend but not participate
- The communications team reach 5,000+ online attenders and participants by digitising work as it happens, by continuing the online debate, by asking others to share and distribute work

Staffing

- Each Festival will have its own communications team, lead by an appointed freelance consultant, but staffed predominantly by local young people themselves.
- The core brand will be managed and communicated by the Festival General Manger and any freelance support that he/she chooses to contract.
- The General Manager will be responsible for the communications with youth arts leaders, youth workers, teachers, care workers, politicians and journalists.
- The host venue will offer in-kind support of five days of internal staff time to assist the General Manger, associated consultants and the communications team with the marketing campaign delivery.

When?

The brand development work will be done in March 2015 with the lead-in campaign ready to start in April 2015.

Each Festival will begin communicating its events three months before the opening.

The last two weeks before opening will see major online activity by the communications team.

How?

- Social media
- Digitalised content
- Online and offline targeted mailings
- Teaser campaigns
- High visual impact through the use of banners and support materials
- Press and media content generated by young people (young journalists)

Pricing

This is a far bigger issue for this youth arts festival than for most events. Usually, there are two main issues facing any organisation when it comes to pricing: how much do we *need* to generate in order to cover costs, and how much are people *prepared* to pay.

For this festival there are issues around accessibility, affordability, financial sustainability, levels of investment and sponsorship, and appropriate use of public funds.

The Working Group discussed pricing at length. Some were in favour of the whole festival being free in order to be fully inclusive. In a country where one-in-three children live in poverty, how many can afford to buy a ticket? However, there were as many arguments in favour of a ticket price. If everything is free, will it be valued by the audience? Are we giving a message to the audience that the work is of such low quality we don't dare charge for it (one Working Group member told of a show she was in when the ticketed nights sold out, but the free of charge night didn't). The festival is engaging young people in the longer term in the cultural industries; are we doing them a disservice by teaching them that their creativity can be given away for free? We talked about volunteers being compensated by having free food, accommodation and tickets. If the festival is free to everyone, in what way are we recognizing the extra contribution of the volunteers? And ultimately, can the Festival afford to be free if, by keeping costs to a minimum so that it can be successfully 100% funded, the quality is put at risk?

We looked at other festivals for comparison. We could not find any other festivals extended over more than a day which are free of charge. At the top end, Glastonbury is £250 for a weekend; Green Man is £150. However, all these other festivals are a different model to the one we are proposing.

The biggest area of cost would be the accommodation, followed by the food. As shown in section 15, our preferred option of university accommodation would cost £78 + VAT per participant for 3 nights. We think we might be able to cover food for £21 per person for the 3 days (with people providing their own breakfast as NYAW do with their residencies). This comes to £99 plus £19.80 VAT totaling £118.80.

If providing accommodation free of charge for 500 participants this comes to £39,000. If providing food free of charge for 500, this comes to £10,500 (see section 15 for breakdown).

The conclusions of the Working Group are:

- a) Many young people would be able and willing to pay £120 for a 3 day event of sufficient interest and attraction.
- b) Some cultural organisations are used to fundraising for young people's activities through benefit nights, raffles, sponsorship events, packing bags at supermarkets etc.
- c) Undoubtedly there are some young people for whom this price would be impossible, indeed anything other than a free ticket would be a barrier to access.
- d) Those travelling a distance will have to pay for transport as well as the ticket. Because the Festival will move each year, we think this burden will have to be borne by participant, with 'swings and roundabouts' on how far they need to travel year by year.
- e) We want to differentiate between young participants who are performing and showing work, and family and friends who are there as audience or daily workshop attenders.

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- f) Volunteers should not be out-of-pocket. Therefore their accommodation and food must be paid for from the budget.
 - g) We recommend a day-visitor ticket price of £15 including free workshops, signed up for on the day. As we think most of the audience is young people, we are not recommending variable prices for children or adults – just one flat price.

Options include:

1. Funders (e.g. ACW) commit to a high level of financial support in order for all young people to have equal access to the festival, regardless of income
2. Funders commit to financial support through a bursary scheme for up to 1/3 of the participants on the basis that one-in-three children live in poverty. Young people could be encouraged to apply for bursaries, or be nominated by teachers, care workers etc. Bursaries would be available for both the three-day event, and day-visitor tickets.
3. Sponsorship is sought from a large donor (say a bank or supermarket) to pay for all accommodation and food costs thus enabling all young people in Wales to be included.
4. Sponsorship is sought from a large donor to pay for a bursary scheme, as above. There is risk attached to sponsorship options in case funds are not forthcoming.
5. Funders or sponsors commit to subsidizing part of the accommodation and food costs for example by 50% of the cost. The danger of this option is that those who are able to pay may be subsidized, whilst the poorest are still unable to attend.

The final option is to move away from the concept of an intensive, immersive festival and just have participants and audience attending by the day, as they might with the Urdd for example. The Working Group do not recommend this as it does not meet the aspirations of both the Arad research and our research to design a festival that includes showcasing, networking, skills development and social interaction.

A financial model in Section 15 shows the implications of option 3.

Budgeting

Development of core brand and visual identity March 2015

Brand development workshop	£1,000
Concept development and design	£2,500
Translation	£100

Development campaign April 2015 to March 2016

Development of blog site and associated launch/management costs	£8,000
Development of ArtShare site	£4,000
Journalistic development	£2,000
Social media campaign	£2,000
Initial printed materials	£2,000
Banners and corporate display	£5,000
Translation	£800

One Off Costs **£26,500**

Individual Festival Marketing

Development of detailed plan, including costings and timeframes	£1,000
Development of Communications Team	£500
Press and media campaign	£1,500
Printed materials	£2,500
Equality access: larger print, specialist targeting	£200
Translation	£480

Individual Festival Marketing Costs **£6,180**

13. Organisational structure

13.1 Legal structure

The festival will need to employ staff and run finances so needs a legal structure. There are two broad options: become part of an existing organisation or set up as a separate organisation.

1. Part of an existing organisation

The advantages include: quick to set up, availability of expertise; access to payroll and other HR services, access to IT services.

The disadvantages include: organisational objectives both of the host organization and of the youth arts festival; brand identity – the festival is likely to be seen as part of the host organization. Cost savings will be marginal as the festival will still need to be staffed and that is where the major costs lie.

Possible organisations

YANC (Youth Arts Network Cymru) is not yet at a stage where it could act as a legal structure for the festival, given that the festival will need to employ staff and manage large budgets. However, the objectives of YANC and the objectives of the Youth Arts Festival have clear crossovers so a conversation needs to be had about how to move forward in partnership. One solution might be for YANC to become an incorporated organization (such as a company limited by guarantee) but this might be beyond their intentions and would be very unlikely to be decided before their conference in March 2015, when they plan to constitute as a network.

Given the information below about the option to set up as a separate company, it might be better for the Youth Arts Festival to be set up as an incorporated company and to have the development of YANC as part of its purposes - and part of the job description of a staff member.

We have also spoken to Lynn Carroll of No Fit State who was involved in running a festival through Circus Network. However, this was an unfunded festival where network members brought together expertise. When Circus Network has wanted to do funded work, it has been managed through a different organization such as No Fit State Circus.

National Youth Arts Wales (NYAW) is a well-established organization. Its structure is quite complicated. It is part of the charitable objectives of Welsh Joint Education Committee (WJEC) but is also in partnership with Tŷ Cerdd. They have advisory panels for each of their disciplines and the chair of each panel makes up the NYAW Steering Group (plus some other people). However, the decision-making bodies remain WJEC and Tŷ Cerdd.

NYAW want to work with the Youth Arts Festival as much as possible. We have investigated the possibility of the festival being based at WJEC along side NYAW. The cost would be around £11,500 per person. This amount would cover office space, desk & chair, IT set up and use of server, office servicing (cleaning), reception, parking, security. This feels quite a high amount to pay, given that we think the festival will need at least two people (even if not full-time). It is not possible to negotiate parts of the package in order to reduce costs (e.g. omit parking).

There is no spare capacity within NYAW's current staffing levels to take on some of the organization of the festival. However, options could be explored such as a part-time finance officer having extended hours to cover payroll or bookkeeping for the festival. The additional contracted hours would need to be paid from the Youth Arts Festival budget.

2. Separate organisation

The advantages of being a separate organisation include: independent identity; clear objectives which would be sustained; fundraising ability. It is possible that payroll and pensions could be contracted to a separate organization whilst maintaining independence.

The disadvantages include: possibly slightly longer to set up; IT services would need to be contracted; cost of separate offices (although office space would need to be paid for if part of an existing organization). However, serviced offices would be likely to have an IT package.

If the Youth Arts Festival Wales is set up as a separate organization, the most likely ones would be a Company Limited by Guarantee or a Community Interest Company (which is also an Incorporated Company). These are partway between being a charity and a commercial organization. A Company Limited by Guarantee needs to have social benefit purposes in its Memorandum and Articles; this would fit the festival's inclusive agenda. It would also be able to generate its own income through ticket sales, merchandising etc. Most of the major funding charities (such as Esmée Fairbairn) recognize this structure for financial support.

Another option is to become a registered charity. This may have some tax advantages. When it comes to fundraising, some charities will only donate to other charities. However, it is

usually a more complicated structure to establish to begin with and requires careful returns to be made to the Charities Commission. Many charities find that they have to set up a subsidiary company in order to generate income.

Possible routes

We have discussed possible models of setting up the festival as a separate organization.

The Cerdd Cymru model

We have discussed with Lisa Matthews of ACW how Cerdd Cymru was set up in response to collaborative working between Wales Arts International (WAI) and Welsh Music Foundation (WMF) and then the need to deliver WOMEX in 2013. Cerdd Cymru is a Company Limited by Guarantee, with directors drawn from ACW, WMF and partner venues. Cerdd Cymru employed a project director and other staff on freelance contracts which meant that they paid their own NI, tax and pension arrangements. Replicating this model would enable ACW to be closely involved in the objectives and management of the festival.

The National Theatre Wales (NTW) model

We have discussed with Professor Steve Blandford how NTW was set up. ACW ring-fenced some funds for NTW and in 2007/8 appointed a Chair and Vice Chair: Phil George and Chris Ryde. They then advertised for board members and went through a rigorous selection procedure. This board drew up a mission statement and brief for an artistic director. The board met weekly to begin with but now meet quarterly. All board members were (and are) unpaid but they employed a consultant to set up the practicalities including financial arrangements. NTW was set up as a charity. There is a board development group and each trustee serves for a maximum of 8 years.

A similar process could be gone through for the youth arts festival with a chair and board of directors being identified by ACW through discussion with the sector. It might not be necessary to advertise these posts. The sort of people being looked for might include:

- a youth arts practitioner
- a young person
- a person with festival experience
- a person with venue experience
- a local authority person
- a youth service person

If none of the directors has strong finance experience, then there would need to be a director who filled that gap.

Youth arts practitioner representation would be important and care would be needed over drawing from the same pool as the YANC steering group. However, as discussed above, the development of YANC and of the Youth Arts Festival needs to be hand-in-hand. Whilst YANC may not initially be keen on a perception that they are being 'managed' through the Festival, this may prove to be the most practical approach.

Practicalities for setting up legal structure

We have spoken to Wales Co-op who have experience of setting up social enterprises and Companies Limited by Guarantee. They estimate the cost of their registration service and director/ trustee training would be £1,000 + VAT. However, it is possible that it would be free of charge if registration takes place before April 2015, depending on the location of the proposed organisation and festivals.

13.2 Organisation and staffing: fact-finding lessons

All the festivals we visited had paid staff working throughout the year with additional staff in the run up to the festival.

- **Norway:** UKM has four full-time staff throughout the year. There is a Board of Management of 9 people: a mix of artists, 'bureaucrats', and 1 young person. They have very few volunteer staff at the event: part of the role of the participants is to be involved in running activities.
- **Aberdeen:** Aberdeen International Youth Festival has 2.5 staff throughout the year: an Artistic Director and CEO, a Manager, and a Marketing and Communications Manager. Sponsorship and fundraising are part of the CEO's role. AIYF is a charity with 19 Trustees including the University Provost, councillors and Friends of the festival. There are no young people in the organisational structure. There are a large number of volunteers, many of whom have come through the festival and been volunteering each summer for years. Volunteers' accommodation and food is provided, plus £20 per day for out of pocket expenses.
- **Kingston:** Kingston International Youth Arts Festival started as a limited company and then developed into a registered charity called Creative Youth. They have 1.5 all-year staff: a full time Artistic Director and a part time Development Director. They then bring in many staff in the run up to the festival, e.g. the Production Manager. There is a team of freelancers, 120 volunteers, and 25 trainee project managers with specific areas of responsibility, eg press, pr. There is an unpaid volunteer manager who also mentors. The mentoring programme is called 'Creative Talent'.

13.3 Staffing for our festival

We do not want an Artistic Director for the festival because we think the curating should include young people and sector experts. But we do want a General Manager who will need a range of skills.

We think two people are more effective than one as it is important for ideas to be shared and tested. Two people will also be able to 'cover more ground.' So we recommend at least one other member of staff who will have an administrative function. We suggest that both of these roles are part time to begin with, growing to full time in the run up of the festival. It is possible the roles will become full-time beyond the first festival in 2016.

There are a range of roles which need undertaking, some of which could be the responsibility of the paid staff and some of which could be done through freelance consultants:

- Curating: the strategic direction of the festival and seeking out new and exciting work
- Programming: scheduling the festival; liaising with youth arts leaders and participants over all details of the festival
- Servicing the board and advisory groups: scheduling; communication; minutes
- Planning: using previous research as basis for a Business Plan but developing it further
- Financial: bookkeeping; VAT; income and expenditure; auditing; annual accounts
- Staff, apprentice and volunteer management: training; appraisal; establishing HR structures and HR handbook; recruitment
- Fundraising: liaising with potential funders; writing funding bids
- Marketing: establishing the brand and its identity; establishing initial marketing channels, in particular website, social media; public relations and press coverage; developmental work with potential participants; promotional activities for the festival
- Logistics for the festival: writing the plans relating to health and safety; identifying locations and venues; liaising with the venues; licensing; insurance; technical requirements

Apprenticeships, interns and volunteers

Skills development is a crucial part of the Youth Arts Festival and we have been impressed by the amount of training delivered in Norway and the number of volunteers at Aberdeen and Kingston.

We have spoken to Creative Skillset and to Creative and Cultural Skills about funding bids, training and apprenticeships.

We think the festival should employ at least two Creative Apprentices, one on the Live Events and Promotion pathway and one on the Arts Management pathway. This will mean employing them for a minimum of one year for 16 hours per week. The legal minimum payment for apprentices is £2.73 per hour but we think this is not a viable wage. We would want to pay at least the minimum wage of £5.13/hr for the 18 – 20s and £6.50 per hour for over 21s. (All rates are from October 2014.) Previously there was a Young Recruits scheme which gave up to £50 per week subsidy for apprenticeships but this has come to an end. It is not clear if the Welsh Government will replace this scheme. The apprenticeships are run through FE colleges and the employer does not have to pay for the training element. We have confirmed this with Cardiff and Vale FE College who run Creative Apprentice training.

We would specifically want to work with any apprentices our partner organisations might have, for example at the receiving venue. The festival would be eager to be a partner for Creative Skillset to develop media training (film, TV, social media, journalism, marketing etc.) but because these roles would be needed for a short time, the festival could not be the ongoing apprentice manager.

We think that the idea of unpaid *internships* has pros and cons. Young people need to find ways to get a foot in the door in order to gain experience and internships can provide this. However, because there is no payment it can become an option only open to those with financial security. We think that short-term internships would be acceptable. These would be for up to 2 months in the run up to the festival and could allow people to get in-depth experience of a particular area such as marketing or logistics.

The International Youth Festival at Kingston upon Thames had 150 volunteers, all of whom were accommodated, fed and had their expenses covered. We think this would be too large a number to begin with for our festival (Kingston runs for 3 weeks, for example). We would prefer to start out with around 20 *volunteers* who would have a wide range of roles. As well as making sure these people were not out-of-pocket, we would provide training in equalities, customer care and health & safety.

13.4 Organisational base

If the festival goes down the route of having its own independent structure and space, it will need to identify an office base. This can be quite small to begin with and could be located any where in Wales as the proposal is for the festival to tour.

Initial research on the cost of office space indicates:

- **WJEC:** £11,500 per person, per annum as described above

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- **Business in Focus** have office spaces in Cardiff Bay, Treforest and Swansea. A small office of 173 sq ft (sufficient for two people) costs £220.58 +VAT per month, £2,646.96 +VAT per year. This price includes heating, electricity, business rates, communal cleaning and access to meeting rooms free of charge for up to 2 hours per day. We would have to set up phone lines and IT.
 - **Chapter Art Centre** has various sized spaces in Market House and in the main building. There is very low turnover in spaces and a long waiting list. For price comparison, the rates are £10.50 /sq ft. This means an office for two people would be around £150 – 200 per month. This includes cleaning of communal areas and business rates. Tenants then pay electricity, heating and telephony.
 - **In kind support** The festival should explore whether any potential partners would accommodate staff on a support in-kind basis. For example, Venue Cymru in Llandudno, University of South Wales might have space in Treforest, ACW might have space at one of its bases.

13.5 How young people remain part of the organisational structure

We are clear that a youth arts festival needs to have young people genuinely involved in the organisational structure and that they have an appropriate level of influence. In section 3 above we outline how we think young people will be involved in curating the festival, and that they should always outnumber the adult practitioners. In this section we have outlined plans for directors/trustees and staffing.

We have had a dozen young people on the working group and think this has worked well although we are aware that it has been difficult for members to attend from northern parts of Wales as the meetings have been held in the south. We would like a similar structure to continue as a steering group for the festival. The young people on the curating groups would, by and large, also be on this steering group. The steering group would be supplemented by professionals working in the youth arts sector but be chaired by young people.

The challenge is how this steering group would relate to the directors/trustees of the Company, whether in an umbrella organisation or a separate organisation. Ultimately, the buck stops with the directors/trustees and they have a range of legal and financial responsibilities. Company directors need to be at least 16 years old (Companies Act 2006) so there could be some young directors (for clarity, these people are termed 'company directors' or 'board directors' but are unpaid and separate from the employed staff).

It is likely that there will need to be a two-tier system: a board made up of a small number of professionals and one or two young people (or be the board of the umbrella organization) and a

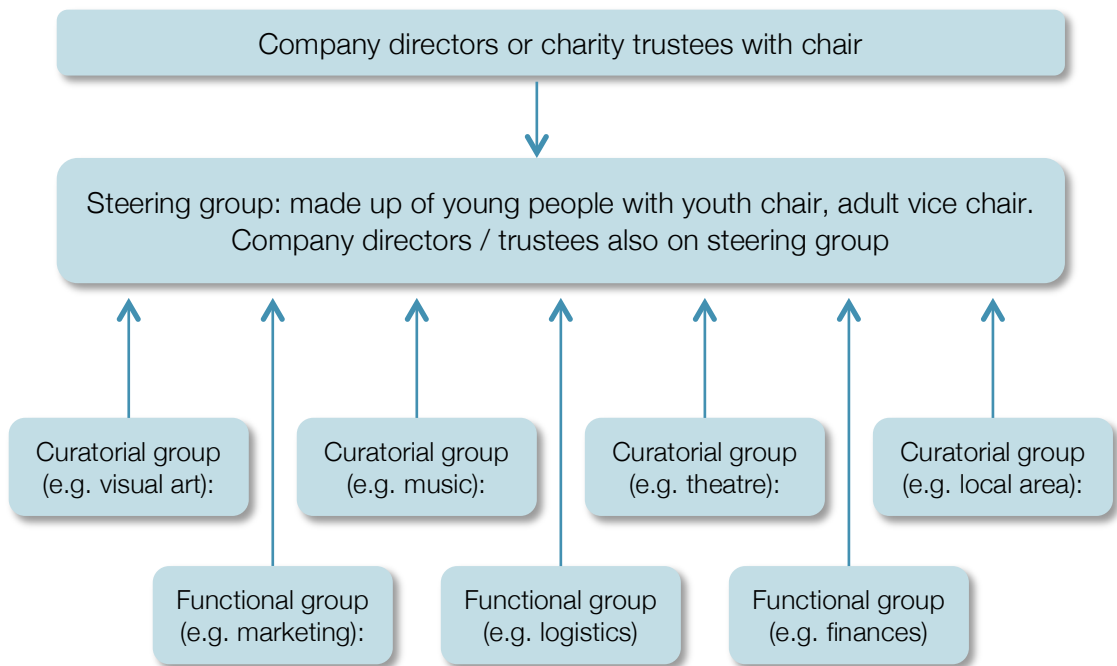
steering group which would be made up of these same people, plus other young people and youth arts practitioners.

We recommend that young people commit to two years of involvement. Anything more than that is difficult for people at this changing stage of our lives, but anything less does not allow for the skills development which is so important to our festival. We recommend a system whereby during the first year of involvement young people learn about how the organisation works and then in the second year take leading roles: chairperson of the steering group and curating groups, secretary, treasurer etc. This gives an opportunity for peer-to-peer learning as well as being mentored by adults. After the second year they stand down for the next year to come through.

Of course we would not want to lose people completely after two years if they continued to be enthusiastic supporters. We found in Norway that some of the staff had developed through the festival and become paid workers. Steering group members might become paid apprentices or take on paid roles.

We propose 6 curatorial groups: visual art, literature, theatre & comedy, dance & circus, film & media, and music. Each group will have 2 young people and one adult professional. The 2 young people will also be on the steering group (but not necessarily the adult). There also needs to be a group that specifically links with the local area: initially Newport. We propose further 'functional' groups to cover things like marketing, logistics, health & safety and finances. We suggest that most young people are on a curatorial group *and* a functional group.

Below is a chart of our proposed organisational structure. The staff run alongside this structure.



14. Funding avenues

Arts Council of Wales

This work has been commissioned by ACW and they would be likely to be the major funder for this festival. Indeed Welsh Government has indicated they would be very unlikely to fund the activity without ACW funds being in place.

Welsh Government: Major Events Unit

The Major Events Unit (MEU) comes under the Economy, Science and Transport portfolio at Welsh Government. We have met with Gwilym Evans, Senior Policy and Planning Manager, to discuss the possibilities of financial support. The festival would be likely to be defined as a Growth event and in time become a Signature event. The key criteria for support are:

- **Economic impact:** The festival will need to stimulate new enterprise, supporting long-term, high-quality jobs, developing skills to support a modern creative economy and demonstrate the capacity to grow visitor numbers to Wales. Indicators include the number of jobs created, the net additional contribution to the economy, including local areas, the number of quality internships or student placements, and the increase in number of visitors from outside Wales. The festival as planned should genuinely and effectively meet many of these impacts as skills development for the creative industries and wider employability training are at the heart of our ambitions.
- **International profile and reputation:** The festival will need to promote the Wales brand and provide high profile opportunities for Welsh artists to showcase and develop their talents. The indicators include TV coverage hours; media coverage including digital platforms; internet reach; and positive impact on Wales' brand value. Whilst the MEU acknowledge that TV coverage would be unlikely for this festival, they are interested in the levels of impact through social media, for which the festival should be far stronger.

There are two other areas which the festival will need to impact: **Socio-cultural** and **statutory policies**. The festival should be easily able to meet these criteria as it will widen access to and participation in the arts, promote volunteering, have equality of opportunity, promote the Welsh language and support sustainable management. However, the economic and profile impacts are the most important for the Welsh Government.

If the MEU decide to support a Growth event it typically gets **£60 - £75k over 3 years**, tapering down. They aim for time-limited, strategic support and would expect to see this festival supported by ACW as the major funder.

This report is timely for consideration of support for a festival in 2016 and it is likely that this report can form the basis of an application for funds, rather than a further business plan being needed.

Wales Arts International and British Council

We see the festival developing over the years to increasingly have an international feel. Our research, however, has shown how complicated this can be, not least in relation to visas and companies being prevented from travelling at short notice. We propose that there are two international youth arts companies in the first year and would discuss funding options with WAI and the British Council (although we appreciate that their priorities are to enable Wales and UK artists to travel elsewhere). We would love to continue the link with Norway who have informally talked of a willingness to bring some Norwegian young artists, at their own expense.

European Funds

According to the WEFO website “The draft programmes are currently being negotiated with the European Commission and to help hit the ground running as soon as the programmes are agreed, potential sponsors are encouraged to discuss their project proposals with WEFO.” (September 2014)

Discussion would be needed about the regions a funding bid would refer to. The festival will benefit young people from all over Wales including the ‘lesser developed areas’ and would sometimes tour to these areas. However, we are proposing that the festival is launched in Newport and it is possible that the organisation will be based in one of the ‘more developed’ areas. This might affect the themes that the festival would fit in to.

The most relevant European Social Fund (ESF) themes are:

ESF priority 2	Skills for growth
Theme 2A	Adaptability, growth and progression
Theme 2D	Gender equality
ESF priority 3	Youth unemployment attainment
Theme 3A	Youth unemployment
Theme 3B	Youth attainment and engagement.

The process of applying for European funds is time consuming and we do not recommend festival staff take this on. Instead, we recommend that the festival works with other organisations where there is a strategic fit. Arts Council of Wales may be planning a bid for ESF funds and the festival could be part of the delivery mechanism.

Creative Skillset

We have met with Creative Skillset to discuss the proposed festival as we want to have media and journalism as a part of the festival delivery. Creative Skillset want a more diverse range of people coming into the industry. They also want hands on, immersive training. We would hope the festival would be able to come under an ESF bid from Creative Skillset and thus have this area of costs paid for.

Sponsorship

Gaining sponsorship can be hit-and-miss. A lot of time can be put into raising sponsorship with not much to show for it. Or a personal contact can unlock sponsorship quickly.

We think there is a good chance of getting sponsorship for the festival as there are businesses out there who want to attract young people, even if we don't have much cash at the moment. We think there are brands who will want to be associated with the innovation and energy of our festival.

We have brainstormed ideas of companies to approach: the large supermarkets, the major banks (who need positive engagement to improve their image), Admiral (based in South Wales) Terry Matthews (supports digital projects and has a connection with Newport), Acorn Recruitment (large recruitment company based in Newport who might be interested in raising profile with young people), Go Compare, Sequoia Capital (an investment firm who developed WhatsApp; chairman Michael Moritz is Welsh). Peter's Pies / Sir Stanley and Peter Thomas, Specsavers (founders Mary and Doug Perkins are Welsh and make charitable donations), Castell Howell (Wales wide distribution company). However, we have not taken this any further. Without a clear proposition, we feel it wouldn't be good use of time to research this at the moment.

Trusts and foundations

Raising funds from trusts and foundations would either need to be part of the role of a member of staff or done through a consultant. Some trusts and foundations only support charities. Appendix 6 gives more information on the following trusts and foundations who could be approached:

Esmée Fairbairn

Gulbenkian Foundation

Foyle Foundation Small Grants Programme

Comic Relief UK Grants Programme

Paul Hamlyn Foundation Arts Programme
Wingate Foundation Performing Arts Grants programme
The Henry Smith Charity
Millennium Stadium Charitable Trust: funding for regional schemes
BBC Performing Arts Fund
Hilton in the Community Foundation Grants
BBC Children in Need
GwirVol: Creating Opportunities
The Fidelio Trust Grants Programme
People's Postcode Trust
Community Foundation in Wales
The Garfield Weston Foundation
Austin and Hope Pilkington Trust
Urban Community-Owned Shops Pilot
The Peter Cruddas Foundation
Idlewild Trust
Colwinston Charitable Trust
Tesco Charity Community Awards
Henry Smith's Charity Holiday Grants for Children

15. Detailed budget

We have done our best to get accurate figures for expenditure. Obviously savings may be made by doing things differently; but for each saving, there may be expenditure which has not come to light (unknown unknowns).

Staffing costs – see 13.3 above for detail of what these posts entail

General Manager	responsibilities as per report	Salary (F/T)	Employer NI 12%	Pension 4%	Total FT cost	Actual cost
	0.6 role: 3 days/week with weeks leading up to festival full-time, balanced by short weeks in quieter time of year	35,000	4,200	1,400	40,600	£24,360
Administrator	0.6 role as per report	25,000	3,000	1,000	29,000	£17,400
Apprentices x 2	Two x £5.13/hr x 20 hrs x 52	10,670	1,280	534		£12,484
Salary cost for core staff for one year						£54,244
Manager & Administrator for 7 months (Start-up Jan - July 2015)						£24,360
Total salaries for start up and first year of operation						£78,604.37

Benchmarking research

National Joint Council (NJC) salary scales “used extensively in the voluntary sector” (National Association for Voluntary and Community Action). These are used by NYAW.

General administration	£18,256 - £20,268
Senior administration	£33,060 - £35,923
Mid-management	£36,828 - £39,504
Plus on-costs (NI, pension)	

If Welsh Government re-instate the Young Recruits programme this could provide £50 per apprentice per week, totaling £5,200 for both apprentices

Core administrative costs – see 13.4 above for detail

		monthly	per annum
Office			
Small office (173 sq ft) in Enterprise House, Cardiff Bay	Monthly rent & services ex VAT	£220.58	£2,647
Telephony	2 mobiles, 1 landline & broadband	£140	£1,680
Stationery	printer ink, copying, software etc	£40	£480
Bank charges	Estimate	£30	£360
Annual audit			£1,000
Memberships	e.g. Association of Independent Festivals		£300
Total office & admin costs			£6,467
Staff training	Various courses		£500
Staff travel	£50 per month		£600
Total			£1,100
Insurance (business: NOT for the festival event)			
Public liability	£2m cover on £100k turnover		£85
Employers liability	£5m cover on £100k turnover		£48
Equipment cover (static: office)	up to £10k		£60
Portable equipment (outside office)	up to £5k		£234
Total			£427
Board & steering group			
Room hire	£50	10 per year	£500
Refreshments for board & steering group	£30	10 per year	£300
Travel for young people	£200 total	5 occasions	£1,000
Go-see budget: travel & tickets			£500
Total			£2,300
TOTAL for ongoing office and admin core costs			£10,294
One-off setting up costs			
Equipment costs: phones, laptops, printer, smaller equipment for 2 people			£3,000
Office furniture costs: desk, chair, book case for 2 people			£1,000
Company set up and board training	One off. Possibly Wales Co-op		£1,000
Total			£5,000

Venue costs

Riverfront: includes main theatre, studio theatre, dance studio, recording studio, art gallery, 3 workshop spaces, open-mic space, exploratory space in basement, room for organisational hub

Prices based on Riverfront for summer 2016	Net of VAT
Price per day for set up £1,000 x 3 days (Mon, Tue, Wed)	£3,000
Hire of venue for Thursday	£1,500
Hire of venue for Friday, Saturday, Sunday	
Includes use of all spaces, 3 technicians, 8 ushers, box office etc.	
Price per day £2,000 x 3 days	£6,000
Estimate for hire of Riverfront	£10,500

Satellite stages around Newport

Prices based on quote given to Riverfront Newport for Splash.

Net of VAT

Prices inclusive of technicians to install, sound, monitor & lighting engineers to operate, and derig

10m x 8m main stage, barriers etc	£2,000
Sound equipment: PA s, monitors, microphones	£1,700
Lighting	£400
Power distribution: generator, cables etc	£300
Small stage, sound and lighting system, power & cables	£1,700
Additional PA	£175
Fencing and barriers	£1,250
6m x 4m Arc stage, sound system, lighting, power and cables	£400
Empty shop transformation: sound, lighting, power, cables, setting (est)	£300
Space above market: sound, lighting, power, cables, setting	£300
Estimate for satellite locations	£8,525

Total costs for Riverfront and stages

£19,025

General festival costs

Miscellaneous

Event management and H&S consultant to write plans	£800
First Aiders (St John's Ambulance) £400 per day	£1,200
Additional stewards for specific activities 10 hours @£13/hr	£130
Public Liability insurance for festival	£678
Employers Liability insurance (for during festival, includes volunteers)	£86
Volunteer training: H&S, first aid, customer care, disability awareness etc. Pays for the trainers	£1,000
Bottled water for performers	£40

Walkie Talkies: 6 and 1 megaphone, 1 wk hire	£109
ID badges: 30p each (EverythingID) x 500	£150
ID Lanyards 99p each pre printed 'staff' 'volunteer' or 'delegate' (everything ID)	£495
Bright T shirts for staff and volunteers £8 each x 50	£400
Total	£5,088

Equality Access costs

Equipment & staffing for quiet space	£100
One scooter / wheelchair	£120
Loops x 65	£130
Screen for palantyping	£400
Palantypists	£900
Audio description	£450
Total	£2,100

Printed programme

Bilingual printed events programme, 2000 run	£4,000
Daily A4 sheet for latest news, updates, changes etc.	£500
Translation cost for the above at £80 /1,000 words	£560
Total	£5,060

Safeguarding

Enhanced DBS check for 4 key staff @ £44 each (estimate, prices vary)	£176
Volunteer DBS checks, free of charge	£0
	£176

Total festival costs not covered elsewhere

£12,424

Accommodation and food – see section 9 for detail

Please note that the figures below are indicative for comparison; not cumulative totals.

Accommodation

University accommodation per room. Reduced rate. Net VAT	£26.00	
Could be £22 per night if bring sleeping bag and towels		
For each staff & volunteers staying 7 nights (Mon - Sunday)	£182.00	
If 3 staff, 7 apprentices & interns, and 20 volunteers total 30 people		£5,460
For each participants staying 3 nights (Thurs, Fri, Sat)	£78.00	
If 100 people		£7,800

300 people	£23,400
500 people	£39,000

Food

Breakfast (Follow NYAW's model and participants do their own)	£0.00
Lunch (price estimated by Riverfront for basic food)	£3.50
Dinner (price estimated by Riverfront for basic food)	£3.50
Daily food cost	<u>£7.00</u>

For each staff &volunteers £10 x 7 days incl breakfast	£70.00
If 30 people (volunteers not to be out of pocket)	£2,100

For each participant

Thurs eve, all day Fri, all day Sat, Sunday to after lunch	£21.00
If 100 people	£2,100
If 300 people	£6,300
If 500 people	£10,500

Marketing - detailed budget in section 12 above

Development of core brand and visual identity March 2015	£3,600
Development campaign April 2015 to March 2016	<u>£23,800</u>
Total one-off costs	<u>£27,400</u>

Individual festival marketing costs (detail in section 12) **£6,180**

Creative costs

Advance workshops in the area

Preparation: 2 artists @£250 x 1 day	£500
2 artists @£300/ day x 5 days each	£3,000
Materials	<u>£1,000</u>
Total	<u>£4,500</u>

Festival Participation Workshops

e.g. visual arts, music & studio, literature. Expect 3 artists at any one time	
Preparation: £100 per artist x 10 artists	£1,000
Delivery: £150 per half day x 3 artists x 6 1/2day sessions	£2,700
Creative workshops materials	<u>£1,000</u>
Total	<u>£4,700</u>

We've Nearly Made It! Studio creative space

Preparation: 2 artists @£250/day x 2 days	£1,000
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Delivery: 2 artists @£300/day x 3 days (Fri,Sat,Sun)	£1,800
Materials	<u>£500</u>
Total	<u>£3,300</u>

Appearance fee for a big name or two	<u>£1,000</u>
Total cost of creative arts programme	<u>£13,500</u>

Creative Industry programme of work

Advanced creative work

Advance programme making content for Festival	£2,000
How to Curate a Film Festival training	£500
Buying films in	<u>£500</u>
	<u>£3,000</u>

During the Festival

Camera, lights, sound and editing kit possibly £3,000/day	£9,000
Post production	£1,000
Portable unit to upload streaming	£1,000
Team of 4 to train and mentor young people from Monday to Sunday	<u>£5,600</u>
	<u>£16,600</u>

Journalism

Kit: laptops, scanners, printers, digital cameras etc - hired in for 7 days: Monday to Sunday	£5,000
Kit: audio recording and editing	£2,000
Team of 2 to train and mentor young people for 7 days	<u>£4,200</u>
	<u>£11,200</u>

Total cost of Creative Industries programme	<u>£30,800</u>
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See below for proposals on who might fund this

Monitoring and evaluation – see section 17 for details

SurveyMonkey (professional level)	£300
Materials	£300
External consultant	<u>£2,400</u>
Total	<u>£3,000</u>

Summary of costs

Salaries for core staff for one year	£54,244
Ongoing office and admin core costs	<u>£10,294</u>
Total core costs	<u>£64,538</u>
Venues: Riverfront & satellite stages	£19,025
General festival expenditure	£12,424
Festival marketing	£6,180
Creative programe	£13,500
Creative Industry programme	£30,800
Evaluation	£3,000
Accomm & food for volunteers	<u>£5,460</u>
Total Festival costs	<u>£90,389</u>
Accommodation & food	
University accommodation for 500	£39,000
Food for 500	<u>£10,500</u>
Total	<u>£49,500</u>
One-off setting up costs	
Salaries for 7 months set up	£24,360
Branding & marketing	£27,400
Company & office set up	<u>£5,000</u>
Total	<u>£56,760</u>
Total expenditure for Year One	<u>£261,187</u>
Total for Year Two (ie Yr One less one-off setting up costs)	£204,427

Potential income sources

1. Major Events Unit see 14 above - A bid could be made for 3 years of support: £35,000 in year one, (which would net off some one-off setting up costs) £25,000 in year two and £20,000 in year three, totaling £80,000 over 3 years.
2. Creative Skillset EU funds - A bid could be made for funds to cover the Creative Industry programme of £30,000 and £10,000 of core costs
3. Sponsorship - Option 3 in pricing scenario in section 12. A large company might want to enable all young people across Wales to be able to access the festival by covering the costs of accommodation and food.
4. Fundraising from trusts and foundations. A range of funding applications would need to be made and could cover specific areas of expenditure.

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5. In-kind support. For example, it is possible office accommodation could be found with furniture in place.
 6. Ticket income, in section 12. This is based on sales of day tickets at £12.50 net of VAT – the ticket price seen by the customer is £15.

Summary of potential income

Potential income sources

Proposal to Major Events Unit	£35,000
Proposal to Skillset for EU Creative Industries	£40,000
Sponsorship to cover accommodation & food	£50,000
Fundraising from trusts and foundations	£20,000
In-kind support, e.g. office accommodation & other savings	£10,000
Ticket income £12.50 (net VAT) day ticket x 1,000	<u>£12,500</u>
Total income for year one	<u>£167,500</u>

The deficit to be covered by ACW in this scenario is

Expenditure	£261,187
Les income	<u>£167,500</u>
Balance	£93,687

We have tried to get comparative costs from other festivals but it has proved difficult to get accurate figures. Appendix 5 has income and expenditure budgets for a two one-day marquee festivals in South Wales. Both were run on a voluntary basis.

16. Risk Analysis

We have thought about the risks in *getting the festival to happen*. It's far too early to think about risks of running the festival. Some of the methods to mitigate these risks are addressed in the action plan below.

- Lack of quality people to join a board of directors
- Not employing the right people to set up and run the festival
- Loss of momentum – sector loses faith because they can't see any progress
- Loss of momentum – sector loses faith because nothing happening in 2015
- Lack of quality young people to join the steering group and curating groups
- Insufficient funding - compromising on the vision
- Local authority funding cuts – The Riverfront is no longer available as an anchor venue, especially risky if the decision on its future is made late in 2015 or even 2016

17. Evaluation of the festival

We think it is very important that the festival is evaluated so lessons can be learned from one year to the next. We saw various mechanisms on our fact-finding trips which we would also want to use:

Online survey - Kingston upon Thames sent out a SurveyMonkey questionnaire

Paper surveys – Aberdeen gave out forms with all their programmes. The forms included marketing information such as how far people had travelled.

Group discussion – in Norway, the 19 young people on their steering group spent time discussing the successes and challenges of each festival. We see our proposed steering group as having this role and think that it might be the best way to get in-depth thinking about evaluation.

We suggest the festival uses someone independent to draw up the questions, collate the online and paper surveys, to run an evaluation workshop with the steering group and to write a short report.

There is another important area of monitoring that we need to do: tracking the development of young people involved in the festival across several years. We think that a number of people will move into the creative industries and we'd like to find a way to test if this happens. This will need quite detailed monitoring information for the steering group, apprentices, interns and volunteers. A member of staff might do this. We would also want information from the young participants, although tracking data for 500 people would be a huge job. Might a university be involved in the research? Otherwise, this might need to be paid for separately.

18. Timeline and action plan

We have concentrated on the early stage of 'how we get from here to there.' Once staff and the steering group are in place, a detailed action plan will be drawn up.

We have outlined two main options for moving forward. **Option A** is to set up a company, following the model of how National Theatre Wales was established. **Option B** is to engage a Project Manager following the model of Cerdd Cymru and Womex. This second option would need clarity on who was ultimately in charge – who is the Project Manager answerable to? Where does the buck stop?

By spring 2015, we think both options will have reached the same stage of development for the festival.

We think the cost of Option B will be marginally more expensive as a paid Project Manager will be in place sooner. However, working through Option A might equally need a consultant to draw the threads together.

One advantage of Option A is that it establishes the ongoing team from an early stage. As we envisage the Festival becoming an annual event, we think it would be better in the long run to have employed staff rather than self-employed project managers for a long period.

Date	Task	
October 14	ACW decisions about recommendations in this report ACW discuss report with other stakeholders e.g. YANC and NYAW ACW discuss with Major Events Unit ACW keeps abreast of potential European Funding bids	
November 14	Option A	Option B
	ACW identify potential chair and board members (consultant assist?)	ACW advertise for Project Manager
December 14	This board works with Wales Coop or similar to set up legal entity and undertake board training Board agrees job description & salary for Festival General Manager and Administrator	ACW appoint Project Manager Project Manager sets up constitution of festival (possibly with Wales Co-op help). Part of existing organization? New organization? Project Manager works from home office or ACW.
January 15	Two p/t jobs advertised (3 weeks)	Project Manager sets up steering group. If no board, then steering group will need more adult members Project Manager advertises for administrator.

February 15	General Manager and Administrator appointed. In place by end of the month, possibly working from home-office	Administrator appointed (anticipate more work needed than can be done by one person).
March 15	General Manager sets up Steering Group	
	From this stage, the actions might be the same, whether option A or B	
	General Manager /administrator /Project manager start practicalities of setting up a base. Tender for Marketing issued	
April 15	Board, steering group and staff do branding work and start the marketing roll-out for the festival Manager sets up engagement activities: digital engagement, possibly a design completion Fundraising starts once branding in place and proposition clarified	
May 15	Detailed planning of Festival begins. Steering group forms functional sub-groups	
September 15	Call for proposals for content for Festival	
October 15	Curatorial groups start their work	
March 16	Final selection of strands of work Outreach programme starts in Newport	
April 16	Detailed programme of performance, literary, visual and film work confirmed	
May 16	All Health& Safety and logistic plans in place	
June 16	Volunteers on board. Focused marketing begins	
July 16	Programme printed. Training. Media interns set up	
August 16	Inaugural Youth Arts Festival Wales	
September 16	Post Festival evaluation completed and reported	

APPENDIX 1

Short biographies of Working Group members

- **Joel Beswick 21, Cardiff**

I have a big passion for music which started in primary school. I play keyboard now in two bands. Since high school I've had the opportunity to play music with a variety of different acts covering a wide stretch of genres including folk, garage rock, pop, reggae and hip hop. Over the last five years I have played hundreds of shows all around the UK including: London, Birmingham, Bristol and Swansea, though predominantly in my hometown of Cardiff.

I was one of the founding members of Under Construction festival in 2007 when I was 14 years old, and have been one of the main organisers for the past three years. Last years event took place in Maindy stadium and featured two musical stages multiple tents featuring different activities. My responsibilities for 2013s event included: Site plan, Risk assessments, overall responsibility for electrical distribution and safety, and working with Cardiff council's event liaison panel.

The third big passion of mine is that of music technology. In the last five years I have been doing my best to gain as much experience possible in the industry. All of this experience I have gained has gotten me to a point where I am proficient running sound at events. Additionally I work voluntarily recording young bands in studio 2 in Cathays as well as teaching younger and less experienced youth members about sound engineering and production.

- **Jacob Ellis 21, Aberystwyth**

My experiences of 21 years have allowed me to become completely immersed in cultural awareness and enhancement, especially for young people. As a past member of the National Youth Theatre Wales, I am fully aware of the need to introduce culture and the arts to young audiences and members. As the Chairperson for Bwrdd Syr IfanC (National Youth Committee for Urdd Gobaith Cymru) I am responsible for ensuring 60,000 members receive equal opportunities to be embraced in the Welsh language and achieve experiences regardless of their social backgrounds. Furthermore, I have been responsible for being Chairperson of the Youth Committee at the National Eisteddfod Festival in the Vale of Glamorgan in 2012. My role as President of the Association of Celtic Students of Ireland and Britain has taught me that culture and the arts, regardless of languages binds people sublimely.

As President for Aberystwyth Students' Union I am keen to give my members a complete students' experience by ensuring that they feel connected, challenged and culturally aware of where they are. In addition to this responsibility, as the Welsh language officer for NUS Wales (National Union of Students Wales) I have experiences in working with and for students in all universities in Wales and I am fully aware of the lack of attention that some festivals are giving towards students and young adults.

My interest in festivals has led me to apply for volunteering at the RU-SOD 9.2 Language Festival in Cheboksary, Russia and I have had experience in setting up my own festival called CELT in Aberystwyth. (This festival will hopefully take root in June/ July 2015) This is a Celtic Diversity Youth Festival. I have therefore experience in marketing, brand and audience engagement, content and location research and budget control.

- **Sarah Hudson, 23, Penarth**

I graduated from Dartington College of Arts (now part part of Falmouth University) in 2012 with a BA hons in Choreography. I have been training in multiple forms of dance since the age of 2. Since returning from university, I have dedicated time to creating and developing a strong working base in Cardiff. This includes completing a 4-month internship at The Gate Arts & Community Centre, a 3-month paid professional marketing internship at Chapter Arts, successfully becoming the new Paul Hamlyn Paid Professional placement (with Rubicon and Ballet Cymru) in September 2014 and completing 3 residencies with The Sherman Theatre over the last year.

I am currently the choreographer/dance teacher for Pukka Productions in Barry (ages 3-16), teaching ballet, tap, street, contemporary and more. I have also taught workshops across Cardiff (and beyond) for all ages at Sherman Theatre, Wonderland Studios, Rubicon and local dance groups and schools.

As well as teaching, I currently perform with Cardiff dance/theatre groups such as Nurture (Rubicon), Company 4/5 (Sherman) and quirky electro-swing group Kitsch'n'sync across multiple projects/platforms. I recently attended the Gaga intensive with National Dance Company Wales as well.

I also have my own dance company, SallyAlly. We recently gained £500 funding from IdeasTap innovative funding scheme to develop a new work. We've performed in Cardiff and working with Sherman Theatre. We were also recently granted a weeklong residency at Dance House in Newcastle, in May.

I have been part of nation-wide projects. In 2012, I was the assistant choreographer for the official mascot dance for the London 2012 Olympic and Paralympic Games. This project involved working with LOCOG, William Todd-Jones, English National Ballet, Piccadilly theatre and organising and leading workshops across Cardiff and Cornwall to promote the project (as part of World Dance Day: June 25th 2012). View behind the scenes here: <http://www.youtube.com/watch?v=jKZkBWWhQpRg>

- **Sophie Kumar-Taylor, 19, Welshpool**

I have done GCSE and A levels in art and during the second year of my A levels I participated in the Art Factor which included lots of workshops with artists and trips. When I became too old to participate in this Bethan asked me to come back as an art masterclass assistant and I was overjoyed. The "young arts trainee" (Powys county council) helped me train for this. It's great fun and I've learnt so much working with so many different people and artists. I am currently doing my foundation course and then I will be going on to do fine art at Carmarthen UNI (unconditional place) which I am really looking forward to. I love visiting galleries as well as other creative places as such as business design centre just as much as I love to create my own work.

I really do love art and I think it would be great to make some sort of arts festival for Wales as although there are so many great artists in Wales there's not many ways of bringing them all together to create something brilliant!

- **Bethan Marsh, 18, Mountain Ash, Rhondda Cynon Taff**

I study English Literature, Creative Media and Drama, all subjects that require creativity in order to excel, they're also the perfect range of subjects to platform my dream career into the media industry. Someday I'd love to be working behind the scenes on a film/television set.

My hobbies include, writing, photography, and acting. I'm an editorial member at Wicid.tv, through which I have developed my creative writing and photography skills. I write articles and poetry for the website, and attend monthly editorial meetings. I like to write poetry, and short stories, someday I'd like to write my own scripts.

Photography is another passion of mine, you'll rarely find me without my DSLR in my hand during my free time, I'm a generally snap-happy individual.

I also love performing. I have participated in school productions of "Sweeney Todd" and "Les Miserables" and have represented them in the Urdd Eisteddfod. I also worked with the National Theatre of Wales on their production 'Praxis Makes Perfect'.

I like having an effect on people, printing a photo that makes someone smile, creating a video that makes someone cry, performing a monologue that makes someone laugh.

- **Liam McGrath, 20, Penygraig, Rhondda Cynon Taff**

With Valleys Kids I have had the opportunity to work both nationally and internationally in a voluntary and professional capacity. As an actor, I worked with National Theatre Wales touring their production of 'The Village Social'. Valleys Kids has allowed me to grow in a new way and one of my greatest accomplishments was two exchanges to South Africa initially for volunteer training and then later, to be part of an International collaboration consequently leading to a final performance of Torchbearers in Artscape, Cape Town. I have also worked with another international theatre company who specialise in working with emerging artists called 'Massive'.

One of my most recent accomplishments is a journey to Edinburgh for a three-part series on Radio 4, which aired in October and again this year in March. This also extended to a live appearance on the Jason Mohamed show, live on BBC Radio Wales.

Whilst undergoing college it has highlighted to me the difficulties faced by young people in getting employment and therefore the need by young people to seize the opportunities available to them, which I have been highly acceded for. I have taken part in a number of Youth Arts Festival workshops and

research; and spoken in front of the Arts Council of Wales expressing the real need for a Welsh arts festival run by young people.

- **Chelsea Moore, 19, Caldicot**

During the summer of 2013 I was asked to be a part of the Breakin' Out Festival – a festival that took place in Abergavenny and was one of the most exciting projects that I have ever had the pleasure to take part in. My role as a volunteer for the festival was the 'Creative Arts Co-ordinator'. The responsibility that I had was something that I had never experienced before at 18 years old, but as it was an area that I was so passionate about I put my doubts aside and persisted with my positive approach.

I started off with lots of colourful mind maps and ideas, and regularly met with my mentor Jay Ryan who gave me such thorough guidance and support. My mission for the Creative Village was to create an area that would be bold yet versatile and approachable for people of all ages, gender, ability and culture. As time passed and the hard work continued, my mind maps turned into ideas and the ideas came to life and then before I knew it I had created a 'Creative Village' which was truly amazing.

There was a complete range of entertainment from face painters to graffiti artists, African drummers, and a 'cwtch – corner' which was filled with wind chimes that I had made and lots of rugs and large cushions that were acquired over a few days from local charity shops. Twist N' Pulse the street dancer duo from Britain's Got Talent were also a definite crowd pleaser!

Overall I chose my main theme to be based around hopes and dreams – 'positive messages'. I made positive messages on chalk boards and large canvases and placed them around the festival which tied in to the whole motive of the unique festival 'Breakin' Out'.
- **Rich Newnham 24, Caerphilly**

I am an actor and writer who has worked in various productions promoted by Disability Arts Cymru as well as being active in production and performance prior to this. I have taken part in TV productions and short films

I've always had a fond love of drama and performing. The first big project I was involved with was a school production of Calamity Jane in 2001. As well as doing history plays for the school Eisteddfod I went on to do drama as part of my GCSEs and A levels with both results ending in a merit and continuing it on as part of my Combined Degree in university.

I worked as an extra in the first film I've ever been involved in called 'Gangstars' as well as being an extra in three series of 'Belonging'. As well as that I also had the opportunity to be an extra in the S4C TV series 'Pent Alar', "Casualty" and "Pobol y Cwm"

As a prefect for Sensory Needs in St. Cerydd School I put on shows for Comic Relief, and I also help out with the Caerphilly County Youth Theatre.

I am a member of Hijinx academy which is a performance skills training course and I regularly attend Blackwood miners institute drama group and inside out drama.

My love is doing stand up comedy, which I practice at every opportunity at open mic nights and events.
- **Jenna Preece 23, Pontypridd**

I am a strong, young, independent and bilingual individual with a goal in life to change something happening around me that I do not consider a positive example for the next generation.

I have so many opinions and the reason I become an actor was to make sure no little child has to go through the same discrimination I did growing up, and am going through now.

I was a typical little girl: I loved singing, acting and dancing. But I saw no one even remotely close to me in the media; no singer, actor, dancer, reporter any public figure really. I cannot stand the thought of a little child going through what disabled people are going through with the media now.
- **Liam Roberts 21 Bagillt, Flintshire**

I am a third year undergraduate degree student studying, theatre, TV and Performance at Glyndwr University. I am in the midst of setting up my own theatre company based in North Wales. As well as this I am on the panel for National Theatre Wales TEAM. Youth Arts is at the heart of my arts involvement and is in my opinion, the future of an innovative arts sector.

- **Elin Sutton, 19, Pontarddulais**

I currently organise Welsh language music nights in Swansea on a monthly basis. Both established and upcoming musicians from the Welsh language music scene have performed on our nights, which is branded as 'Gigam-Ogam', including The Gentle Good and Kizzy Crawford. The aim is to encourage people in the Swansea area to discover modern Welsh music and break the stereotype that the Welsh music scene consists of only Dafydd Iwan!

I am also currently working as part of a committee with Cymdeithas yr Iaith to organise gigs in Carmarthenshire to coincide with the Eisteddfod this summer. We have secured some of the most well-known and emerging talents in Welsh music for the week of events.

I hope that by working with similar individuals it will be possible to promote all aspects of the arts in Wales and to ensure that they continue to thrive.

- **Megan Tomos, 15, Caernarfon**

Nearly three years ago I joined 'Sbarc!', a Welsh speaking community arts group based in the Galeri, Caernarfon. Without a doubt this was the best decision that I have made in my life. Not only have I gained self-confidence, but I have found passion in something that I never thought I could love. Acting and performing has always been a part of me, but never did I consider that it was something that I could do as a hobby, or something that I could continue to go out and pursue. 'Sbarc!' has made me realize that I have a love for acting. After I started performing in shows and dramas I found my passion. Ever since I have been researching famous actors and actresses to read about their journey to where they are now, at the top of the acting score.

I feel as if acting is liberating and fun. I want to continue to learn and grow in this field and maybe, hopefully pursue some similar career.

I also have a deep passion for scripting and writing. I come from a family of poets and Welsh literature writers, including the famous T. Llew Jones! My inspiration comes from everything around me and I love exploring new ideas.

Ceridwen Partners and Associates

- Joanna Davies
- Ruth Garnault
- Sarah Greenhalgh
- Heidi Vaughan
- Sarah Vining

APPENDIX 2

People, organisations, documents and websites consulted

People and organisations consulted; about half were face-to-face meetings:

Abdul Shayek, YOCA, Youth of Creative Arts

Andrew Whitcombe, Cardiff and Vale FE College

Chris Hannam, StageSafe

Gwilym Evans, Senior Policy and Planning Manager, Major Events Unit, Welsh Government

Joanne Parcell, Festival and Events Officer, Riverfront and Newport County Borough Council

Joelle Campbell, Social Enterprise Support Co-ordination Officer, Wales Co-op

Lisa Matthews, ACW re Cerdd Cymru

Lesley Hodgeson, Global Village Festival

Lynn Carroll, No Fit State and Circus Network

Miranda Ballin, Valleys Kids and YANC

Neil Marcus, Red Man Events

Nick Young, Manager, Riverfront Art Centre, Newport

Pauline Crossley, Principal Manager NYAW

Philip Thomas (Gwanwyn Festival)

Rhydian Dafydd, Creative Skillset

Sarah Mair Hughes, Creative and Cultural Skills sector council

Prof Steve Blandford, Atrium (University of New South Wales) and NTW.

Steve Ward, Head of Continuing Learning and Leisure, Newport County Borough Council

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Care, Diligence and Skill – a corporate governance handbook for arts organisations, Scottish Arts Council, 2008

Economic Impact Assessment, Executive Summary, Glastonbury Festivals, 2007

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Youth Engagement and progression framework implementation plan. Welsh Government 2013

Websites

http://www.nyaw.co.uk/e_home.html

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

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

<http://www.summerstaysuk.com/locations/Newport-Student-Village.html>

<http://aiforg.com/> Association of Independent Festivals

<http://aiforg.com/initiatives/festival-congress/> Association of Independent Festivals: Festival Congress in Cardiff 17th & 18th October 2014

<https://www.gov.uk/national-minimum-wage-rates>

<http://www.focuswales.com/> - Music and comedy festival based in Wrexham. Has been going 5 years.

<https://www.facebook.com/SwnFestival> and <https://twitter.com/swnfestival> (Swn does not have a website currently)

<http://www.thebigmusicproject.co.uk/events/the-big-music-project-live-cardiff/> A one day event for young people focused on the music industry

<http://wefo.wales.gov.uk/programmes/?lang=en> Latest information about position on European funding.

<http://redman-events.com/contact.html>

<http://www.stagesafe.co.uk/en/home.html>

<http://www.thebigmusicproject.co.uk/events/the-big-music-project-live-cardiff/>

<http://www.bambaroofilms.co.uk/rental/>

<http://www.hiscox.co.uk/business-insurance/public-liability-insurance/>

<http://www.newport.gov.uk/riverfront/index.cfm/showCommunityOutreach/>

<http://theprojectspacenewport.wordpress.com/>

<http://www.chapter.org/creative-community>

<http://www.navca.org.uk/localvs/scales/>

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

<http://www.communitychannel.org/info/be-part-of-it/>

<http://www.walkie-talkie-hire.co.uk/walkie-talkie-hire-charity-event-discount.htm>

APPENDIX 3

Festivals attended by Working Group during research period

Aberdeen International Youth Festival
Boomtown
Cardiff Science Festival
Edinburgh Festival
Eisteddfod Genedlaethol Cymru
Glastonbury
Green Man Festival
Gwyl Crug Mawr, Cardigan
Hay Festival
Hub Festival
Kingston International Youth Arts Festival
Newport Culture & Food Festival for NATO
Silfest
Troy Fest
UKM: national youth arts festival, Norway
Urdd Eisteddfod
Where the Light Gets In

APPENDIX 4

Reports on the fact-finding trips

UKM Norway Festival Visit

Report by Bethan Marsh, Working Group member

Festival Overlook:

UKM Norway is a youth festival that was started in 1985. The festival aims to stimulate young peoples creativity, by making their cultural and artistic activities and talents visible. UKM Norway are an independent body funded by the government, and UKM roughly translates to Youth Culture Festival. The festival aims to give young people a chance to perform and express their artistic vision in front of an audience, and also attend workshops where they can explore their interests and be inspired by others.

Target Audience:

The festival audience is primarily the 500 participants that have achieved success in their local performances and have been put forward as representatives of their area in order to attend the five day festival in June. Their audience is also made up of their volunteers and working staff. Their main target audience is therefore 13- 20 year olds.

The things UKM Norway do well:

- The festivals main purpose is not to award individuals in a competitive manner but instead to award them through opportunities, experiences and workshops.
- The festival covers a variety of artistic genres, as the selection board each year put forward a variety of young artistic performers, technicians and journalists who best represent diversity and quality.
- There are 400 local and 19 regional festivals every year, and the festival tries to create a feeling that everyone who participates from the very beginning is a winner, and are all getting a chance to shine.
- Their workshops are open to all participants regardless of age and ability.
- There participants had to pay no extra expenses for the transport, food or accommodation, it's all covered for them (but they do initially pay 150 Krona which is the equivalent to £15 in order to participate in the first round, that then covers all other potential cost as UKM offers free experiences to those who become one of the 500 representatives)
- They had a variety of outdoor and indoor performances, and they took advantage of venues which were already established.

The thing UKM Norway don't do so well:

- They don't put a lot of focus onto marketing and advertising, and they don't encourage a wider audience beyond the 500 participants, losing possible income. They want the participant to have the best possible time, and a wider audience isn't currently a concern of theirs.
- Their approach to social media varied, it wasn't a major focus on social media outlets, despite

the emphasis on media technology. They use their website as their main source outlet, archiving photos, videos and articles circulating their performers. They didn't make a great use of twitter, as they felt they had nothing worth putting on there.

Festival's content:

- UKM Norway to have a selection process when deciding on the content of their festival as they believe it's necessary in order to maintain an interesting variety of performers. At the local festivals there are 24,000 performers and they then get narrowed down to 500 regional representatives who then go on to perform at the five day festival.
- The festival was made up of a parade, workshops, editorial roles, jam rooms, livestreams, media buses, art galleries, cinema screening, sound booths, instagram competitions, television studio and daily concerts with varying performances

UKM Norway's approach to alcohol:

The festival maintains a zero alcohol policy, as it's not a priority of the festival, and they feel it causes more trouble than it's worth, causing further risks than necessary. They aim to encourage participation without the aid of alcohol.

Aberdeen International Youth Festival: Research

Report by Chelsea Moore, Working Group Member

My research is comprised of a 3 day period (weekend) ranging from Friday 25th July 2014 to Sunday 27th July 2014. The festival starting on Friday 25th, lasts one full week.

Having the opportunity to speak with Artistic Director Stewart Aitken and experiencing the festival first-hand, here is what I found out:

HISTORY OF THE AIYF

AIYF was founded in 1972 by a Swiss duo; Blyth Major and Lionel W. Their intention was to 'create a unique product that would bring young people from all over the world together to use music as a unifying bond, which would essentially promote international understanding'. The festival was primarily based around orchestral performances but has since expanded, including a wide variety of contemporary art forms.

In 1973 the festival established a base in both Aberdeen & London. Aberdeen's major oil industry along with financial support were key factors when deciding location although the festival was still administered in London.

KEY FACTS OF AIYF TODAY:

WHO'S INVOLVED?

- Festival is based upon 'young performers' with an advisory upper age limit of 26 years old. Any age outside of this will be considered upon merit; if they are a traditional performer, or have links to performance for young people. Example; young people aged 7 & 9 are performing this year. 70% performers under 26. Guideline minimum 12 years old, below this considered perhaps too young to enjoy performances.

-
- Must be of 'amateur' status, not professional. Particularly dislike the use of amateur, unprofessional and the wrong bracket to stereotype young performers.
 - Stewart and Ruth decide which performers they will have at festival. Young people have no say in this. Particularly dislike this element, I believe that young people should be involved throughout. Perhaps this is where traditional element is still evident. Would prefer a more contemporary approach here.

APPLICATION PROCESS/PROGRAMMING

- Application process is a form with criteria. May be asked to send in a DVD of current work, exemplar material. YouTube is a key factor here, current and easily accessible, saves costs as no budget to visit acts. Own research is vital to make decisions.
- Decision making/programming is dependent upon 'adults', no youth input here. There is a consultation group that includes some 'youth' members and a Festival Collective has been created.

CONTENT

- A mixture of international artists. The Madison All Boys Choir from Wisconsin, Ballet Prague and the production of 'Our Scotland' by the Mitchell School of Drama were just a few of the fantastic performances that we got the chance to watch.
- Within the brochure that we were handed we could see that there were a number of workshops available. It appeared that these were free and could be attended by anybody.
- Creative Scotland are similar to the Arts Council for Wales and have adopted a new strategy 'Time To Shine'. They have created new youth art hubs and fund small projects for the festival but do not give much as they see this as an established festival with a sufficient amount of money invested in it already.

STAFF/OTHER PEOPLE INVOLVED

- Primarily volunteer-based, in return volunteers receive tickets to watch performances of their choice and a subsistence fee. Only 2 ½ people fully paid throughout the year, budget is tight therefore no more staff can be employed. (2 ½ staff inc. Stuart, Ruth and a Marketing Manager)
- Chaperones assigned 10:1 ratio. Level of hospitality was outstanding. Staff made sure everybody was well looked after.
- Opportunity to develop skills: Robert Gordon University offer an Events Management Course. The festival allows those studying on the course to volunteer at the festival for their work experience.
- As the festival is a Charitable Trust they have all kinds of people of the board of Trustees. These included Friends of the Festival. As I spoke to a Friend of the Festival it was evident how passionate they are about being a part of the festival. When I spoke to DR RUTH PAYNE she was clear in saying that she believed;

'The thing that this youth festival outlines is that it is better to make music than war'

I believe that the Friends of the Festival do a lot moneywise therefore have a large influence on the programming hence the 'traditional' element that still accounts for a large portion of AIYF. (Friends of the festival generally appeared to be 70+ ..)

CHILD PROTECTION/ALCOHOL/I.D ISSUES

- Alcohol is not a major part of the festival, it is not a problem and is served in specific venues (where there is already a bar). Venue staff monitor this as normal, I.D checks etc. The closing party at the end of the festival is a 'dry bar' so that all problems within that category are eliminated. Stewart believes that within the culture of a 'festival' there is a bar.
- I.D cards which go around the neck are colour coded to easily identify a persons' age. This is not a form of I.D as such but is an effective tool to identify somebody's age. There is an element of trust within the festival therefore Stewart reinforced that they are not particularly worried about alcohol.
- Swearing/explicit language has never been much of an issue here. Stewart generally doesn't check before acts arrive. There has been one incident where a performer used the term 'slut' which was particularly offensive. It is usually evident within an application if the performer holds extremist views and opinions which is monitored by Stewart.
- Child protection is closely aligned with the council, the festival follows their processes. Some staff undergo DBS checks, although only a bit of paper therefore may not be true nature of a persons' profile, also costly therefore needs to be taken into account when budgeting. Stewart takes caution and has applied the rule that no member of staff is left with a person one on one, and if this matter arises then they call for another member of staff to assist before dealing with the matter. Over the coming year this will be reviewed, may eventually have their own system with regards to child protection.

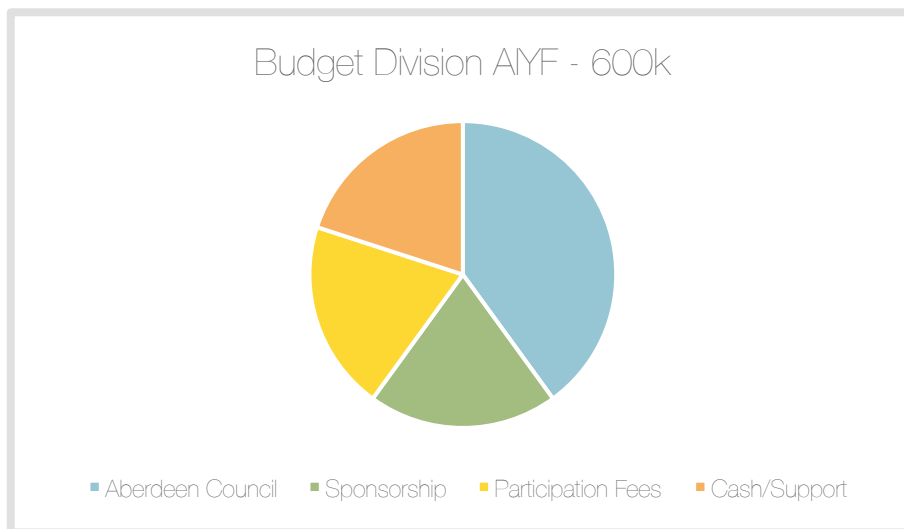
MARKETING/MERCHANDISE/AUDIENCE/TICKET PRICING

- The festival doesn't market to a specific audience. They believe that marketing to specifically younger people is a waste of money. They generally market to older people and families. 'It's their festival not mine'.
- Merchandise has never really picked up. It has been attempted in the past but never picked up. Stewart advised that this is something he would like to re-consider in the past but for the moment they won't be focussing on it as he would ideally like the merchandise to be an all-year round thing, meaning that another full time member of staff would need to be employed.
- Ticket prices were twice as much 7 years ago. Stewart has worked relentlessly to keep ticket costs to a minimum and reviews them every year as he aims to make sure that audiences return. Branded pricing is used to price performances. Most shows approximately £6-£8 although the 'Freshly Squeezed' performance was £11 which I thought was excessive. Audience was mainly those on the guest list, friends and families of performers and performance/overall experience not reflective of price.

MONEY/BUDGET

££

A rough guideline to the festival budget. This has been approximately £600,000 for the past 22 years. (When we appreciate how far this amount would have gotten us 22 years ago in comparison to now, I think they have done considerably well.)



- Council are evidently very supportive of this. They fund approximately 40% of festival. Great opportunity for tourism and an excellent way to showcase Aberdeen.
- Sponsors; Shell, BP, Nexen, Aberdeen University & more. Sponsors are graded; Platinum, Gold, Silver, Bronze. Other supporters included First Bus Service, John Lewis & Robert Gordon University.

What would I have done differently?

- 1) The whole element of a 'youth' festival here is focused mainly on youth performances. I really love this idea, although I think that in order to make it 'wholly youth' they would need to incorporate youth into the whole process of curating and being involved from the very start until after it had finished. Not only does this allow young people to have extremely favourable and exciting experiences at a young age but it can also widen their job prospects and adds a little something to top up that CV, something every employer looks for!
- 2) Although we only stayed for a short period of time it was clear that instruments, dance and acting were main art forms integral to the festival. I would have liked to have seen other art forms such as Painting, Film-Making, DJ workshops, Sculpting, Photography etc.

What would I keep the same?

- 1) I liked the specific banding of prices, that way you have freedom of choice with regards to what you attend, and perhaps feel like you get your money's worth.
- 2) LOVED the international aspect. A totally refreshing opportunity for young people to network and to develop an understanding of other cultures within the world. An opportunity that may not have been available to young people had the festival not happened.

Other research within the festival:

I had the chance to speak to a group of young people that were covering the whole of the Youth Media Team and were taken on board of [Shmu FM](#).

Lesley, the Radio Manager kindly took some time to speak to me and this is what she said:

“At Shmu, we look for young people right throughout the year to become a part of our Youth Media Team. We focus on the 7 regeneration areas in the community of Aberdeen to ensure that everybody is treated fairly and to give each young person the same opportunity. We go into the local schools and deliver presentations to the young people, which then leads to them giving us their details and 90% of the time they start volunteering with us. The hours of volunteering that they commit to can be counted towards a volunteering award and we are keen to take youngsters on right through the year. This experience has proved extremely rewarding to young people, as we see them develop their skills and have valuable experience.”

Twice a week they have a 1 hour slot which is all about them and the things that they wish to talk about. The content of the radio shows range from things such as teen issues, to discussing the latest music, or what's on in the town.

The thing that I particularly liked was the fact that when selecting applicants Lesley tries to choose a range of young people with different backgrounds so that everybody has a fair chance to volunteer. There is no exclusion, and if they have too many applicants they Lesley makes sure that they take it in turn to volunteer, so that they are all treated equally.

Young people within the team of around 20 range from the ages of 11 – 20 years old. The application process is fairly straight forward; there are no applications forms as such but there is a consent form for anybody under the age of 18 years old which must be signed by a legal guardian. Shmu FM go into local school (within the 7 regeneration areas) and canvass the opportunity to young people as a way to encourage them.

Chelsea Moore
Vice Chair

International Youth Arts Festival, Kingston upon Thames

Report by Sarah Greenhalgh, Associate

Background

The festival started 6 years ago, the idea was kicking around for a while and we thought we could sit and plan it in 18 months or just get on with it and do it in 6 months – so we did it in 6 months and we would do the same again. We captured imagination. At the start we had 3 venues, 450 performers and it lasted for a week. Now it's over 3 weeks, 6-7000 performers with huge investment from youth companies. Now in the last 2 years Kingston itself seems to 'get it', local people are coming around to the idea of this festival in the town.

20% international performers – Poland, America, Mongolia, Brazil – they get it!! 25% local performers, linking strongly with the university, the college and schools. For us it is all about quality, about raising the aspirations of local people. High quality has been very important for us from the very start. Any young person can engage with the festival. We have a wide variety of opportunities for young people for example the young press team. Art is more than performance, there are so many practical opportunities available as well.

We put a huge amount of trust in a core group of people at the start, the key people were respected, they were young, energetic, lively and thoughtful. We got local facilities to appreciate the quality of the festival – the university, the college etc. We had a 900 seat theatre involved from the start and that helped. We didn't start with pub or school venues.

Structure

We are a charity with a board of trustees. We were a limited company to start with then a registered charity. From 2010 'Creative Youth' is the charity that runs the festival. There is an Artistic Director a Development Director and a Production Manager for the duration of the festival. There is a team of freelancers, 120 volunteers, 25 trainee project managers with specific areas of responsibility, eg press, pr. We have a volunteer manager who also mentors. We have a mentoring programme called 'creative talent'.

Programming

We programme the festival through an application process, it's a 1 page application outlining what, where and the time. There is also the supporting evidence provided by the company applying. Applications close at the end of January and the programme is out in February. It is programmed by the Artistic Director where the right performers are matched with the right venue. 80% comes from applications, 20% are headhunted.

The festival is just before Edinburgh, so people do test their work here first. Ticket prices are based on how much we need to make. The main house is between £5-£15, with £5-£8 for other venues. We keep it accessible and keep it manageable. A wrist band costs £95. We go by the principle of good value for visiting companies and for the audience. Performers have a free pass, this helps gain an audience. We have good international links but we are trying to make those stronger and aim to co-produce projects that can travel across Europe. We have good global links, our repeat visits are high and we maintain relationships. We have three EU funded projects on the go at the moment. We are twinned with a German city and we have good links there.

Developments

There is a lot more control being handed over to the young volunteers, especially around social media. £5k pa was spent on pr, this year it's in-house we have marketing and tourism phd and masters students running it. It is however difficult to get local media coverage, it is often easier for visiting companies to generate their own local publicity.

Support

Groups pay for themselves, they get themselves here, we don't offer food or transport, but we do offer a bit more support for international groups.

Child Protection

We do take Child Protection very seriously. Children performing do not have to be licenced but they do need a chaperone. We insist on all chaperone licences be in place. This is checked by the local authority. Some directors for example, insist on 16+. There is good access in most of our venues, some don't have good access but we do state it if that is the case. Some performers are severely disabled and we make it work as it's something we feel strongly about.

Frustrations

People cancel. Things go wrong, that you can be sure of, accept it and get over it. Everyone is working at peak capacity. Sense of humour disappear, people are tired, you have to look for the joy not the problems. We treat everyone well and we look after each other. People come back year after year because of the spirit of the festival.

The age range is 5-26, although in reality this is more like 16-26. But we do have one show where all 160 performers are under 16. We also have shows aimed at toddlers where only some of the performers are under 26. There is a young person link to every performance for example it might be the director who is young or it could be an adult cast aimed at toddlers.

We want people to excel through the arts, we support, mentor and encourage cultural entrepreneurship. We celebrate our achievements.

Audience

The audience is a very mixed demographic. The age reduces massively compared to regular theatre performances. Yes it's young people but it is good enough for everyone to enjoy.

Money

There is a 60/40 split with the box office. The registration fee is £100, this will cover a technician and the programme. Quality has gone up since the fee was introduced. An American company may outlay £30k to be here. You are damned if you do and damned if you don't charge a fee. It might put people off, but it is fairly easy to fundraise for £100.

Future Plans

We have established a format, the content is brilliant, every space in town is taken. More pubs involved with fringe events would be amazing and really strengthen what we have. We do influence how Kingston looks at itself, for example looking at new ways creative industries can be supported. We would love creative industries to start and stay here, feed a sense of invention. We are a spaceship but we prefer to embed in a locality, although we would still consider lots of options – it's about how you deal with what goes wrong! We want to be ambitious, test different things and learn. This year is the most polarised response. We have a 5 year business plan but if it was resourced the way it should be it would never happen.

Technical team (unofficial feedback)

- They are now into the 3rd week and everyone is exhausted.
- They felt that the festival was too big and too spread out.
- Companies arrived with unrealistic expectations of the spaces, technical equipment and audiences.
- The chaperoning of children put an added pressure on the festival.

Technical Top recommendations;

- Be very clear to incoming companies what the facilities are and give them a set technical time, dress time and schedule outlining 30mins get in and 30mins get out.
- Make sure it our festival is staffed realistically – yes, use good will but it only goes so far and some areas do need expert practitioners.
- They recommended 4/5 days maximum which has a clear beginning and end. Companies performing once and then being encouraged to take part in shared activities or enjoying other young people's work.
- Don't underestimate the time needed to do things like hang bunting – for their hub it took 4 of them a day. SO give yourself plenty of lead in time to create a magical site.
- Keep the creative and festival feel in everything you do. They felt this festival had become more about numbers than experience

Visiting company feedback (unofficial)

We talked at some length to a visiting company who had a disappointing experience.

-
- The young people were very disappointed by the atmosphere.
 - Their audiences were poor
 - None of the organisational staff came to welcome them at their arrival or saw the show.
 - After a significant amount of workload to get chaperones and licences etc. They were never checked or even photocopied.
 - Not sure what they got out of the experience beyond performing in front of an audience which they had already done in their own city.
 - No feeling or hub or community exchange between groups.
 - None of them wanted to return.

Glastonbury Festival

Report by Chelsea Moore, Working Group member

This year I attended the Glastonbury Festival which is held primarily for musicians although there are plenty of other art forms. The festival runs from approximately the 26th – 29th June with the main events being the Friday and Saturday evening although there is entertainment throughout the day too.

Ticket Price: Approximately £260 (£50 deposit then the rest at a later date)

Camper Van Pitch: Between £60-£80

Tent Pitch is free. If you require a parking space there is a fee for that.

Established for 44 years.

Art Forms:

- Primarily musicians
- Circus acts in large tented areas
- Dancing including a performance on the main stage from the English National Ballet
- Comedians
- Cinema area (I am pretty sure that pieces of film are made to be shown at the festival)
- Art stalls (Contemporary printing etc - pieces of art that is made to be sold at the festival by local artists)
- Henna tattoos etc – I suppose this could be classed as an art form?
- Plenty to do for children – This is an all inclusive event including families.

Pros of the festival:

- Accessible to all with regards to content
- Covers a diverse range of art forms
- Big, well known bands playing over a weekend
- Option to camp in tents (cheaper option) or to bring a camper van.
- Variation of food so that any type of eater/fussy eater can eat a meal that will suit them.

Cons of the festival:

- Not accessible to those that cannot afford the extortionate ticket price of £260. I think it is justifiable once you are there but for somebody that cannot afford that cost, they would be excluded although those that can afford it are willing as they know what they are going to get.

-
- If it rains the camping can become a bit of an issue and dampens the atmosphere (no pun intended!) and could potentially ruin the experience. Prime example 2014: Rain, thunder & lightening shut down the main stage meaning that performers could not perform and everybody got drenched.
 - Prices when you are at the festival are pretty steep. Approximately £8 for a Pieminster pie.

Overall Glastonbury for me was the highlight of my year. It was the most memorable experience ever therefore justifying the ticket price. I would recommend it and would say that there is a lot to be taken from it to incorporate into a fun and unique festival in Wales!

APPENDIX 5

Sample budgets from two one-day, marquee festivals, for comparison

1. Global Village

One day festival held annually in Cyfarthfa Park

Budget	Budget for 2014
performers	£6,500.00
commercial marquee hire tables & chairs (see below)	£5,739.60
Radios	£185.00
marketing	£1,500.00
Sound	£250.00
miscellaneous	£700.00
generator and fuel	£850.00
security	£1,515.00
Insurance - event	£583.00
Audit	£690.00
film	£0.00
Stage	£1,000.00
	£19,512.60

		Commercial Marquee Hire
Main Marquee	30m x 15m	£1,980.00
stage backdrop	Black backdrop	£250.00
changing tent	4m x 4m	£150.00
Arts workshop	18m x 9m	£567.00
Demonstration	12m x 9m	
Performers Workshop	12m x 9m	£378.00
Food	12m x 9m	£378.00
Spare	12m x 9m	
Film Tent	9m x 6m	£530.00
Trestle Tables	100 tables	£300.00
Plastic Chairs	250 chairs	£250.00
		£4,783.00
	Insurance @10%	
	VAT @ 20%	£956.60
		£5,739.60

2. Breakin' Out

One day festival held in Abergavenny, 2013

Expenditure

Artists	2 x £10,000 + £5,000 supporting	£25,000
Staging	stage, lights, crew	£7,000
Artist accommodation		£2,500
Artist Hospitality		£1,500
Artist liaison		£800
Marketing & PR	£1,000 PR, £3,000 banners, posters, flyers, £1,000 advertising	£5,000
Website content		£1,000
Video production		£1,000
Administration	Mostly volunteers	£970
Telephony		£200
Accountancy		£400
Venue Hire	Monmouthshire CC	£3,000
Coach transport		£2,000
Big Brother Diary Room		£1,300
Entry wrist bands	alternative to tickets	£2,000
Portable toilets		£3,000
On Site Security		£2,000
Creative Workshops		£1,700
Sports workshops		£1,300
Total		<u>£61,670</u>

Income

Ticket sales	1,000 x £16.67 net (£20 for day ticket)	£16,670
Sponsorship		£5,500
Stallholders fees		£1,000
Programme sales		£500
Fundraising events		£2,000
Support in Kind		£6,000
Grant in aid		£30,000
Total		<u>£61,670</u>

APPENDIX 6

Fundraising from trusts and foundations

Trusts and foundations that might be approached (please note that foundations' priorities change and this information might get out of date quickly)

1. Esmee Fairbairn Charitable Foundation

The Foundation is one of the largest independent grant-makers in the UK. In 2011 they committed over £40 million to a very wide range of work. One of their priorities is the arts including support for emerging arts organisations. They fund core costs and will often support an organisation for 3 years.

2. Gulbenkian Foundation

The purpose of the UK Branch of the Gulbenkian Foundation is to help enrich and connect the experiences of people in the UK and Ireland and secure lasting and beneficial change. They have a special interest in supporting those who are most disadvantaged and they place a particular emphasis on maximising the beneficial impact of our work through encouraging cross-border exchanges of lessons and experiences.

The Maximising Social and Cultural Value strand might be appropriate. Gulbenkian recently funded a National Theatre Wales project working with 4 Somali men in Butetown.

3. Foyle Foundation Small Grants Programme

Small charities operating in the areas of the arts and learning that have an annual turnover of less than £100,000 per annum can apply for funding of between £1,000 and £10,000 through the Foyle Foundation's Small Grants Programme. The Foundation provides grants that are helping to make the arts more accessible by developing new audiences, supporting tours, festivals and arts educational projects; encouraging new work and supporting young and emerging artists; and that address special educational needs and learning difficulties.

It is not clear from the guidelines if they will only fund registered charities or whether organizations with charitable aims are acceptable.

4. Comic Relief UK Grants Programme

Comic Relief recently launched a new set of priorities. The best fit for the youth festival is Better Futures which is for people aged 11 – 24 who have limited opportunities and face significant challenges.

5. Paul Hamlyn Foundation Arts Programme

The Arts Open Grants Scheme supports work that increases people's enjoyment, experience and involvement in the arts. Their grants aim to enable organisations to

experiment with and develop new ways of engaging with audiences and participants. This might mean introducing more people to traditional cultural activities or ensuring that the widest range of people have a greater opportunity to shape their own experience of the arts and culture.

Within this theme, they will support work for people of all ages, with an emphasis on inter-generational initiatives where young people (up to 25 years old) are one of the groups involved.

6. Wingate Foundation Performing Arts Grants programme

The Foundation has been a consistent supporter of the performing arts. The Trustees intend to maintain that policy with particular emphasis on financial support for not-for-profit companies with a record of artistic excellence that require additional funding, not available from public sources or commercial sponsorship, to broaden their repertoire or develop work of potentially outstanding interest which cannot be funded from usual sources.

Assistance will also be considered for training and professional development for creative talent or the technical professions.

7. The Henry Smith Charity

The Henry Smith Charity makes grants totalling over £20 million per annum for a wide range of purposes across the UK, funded from investments. The main grants programme offers grants for more than one year, and up to three years. Grant applications must be for £10,000 or more per annum, and can be used towards core costs.
www.henrysmithcharity.org.uk/index.html

8. Millennium Stadium Charitable Trust: funding for regional schemes

Through its grant funding the Trust aims to improve the quality of life of people who live and work in Wales. In particular the Trust aims to promote education, history, language and culture, particularly for those who face disadvantage or discrimination.

The Trust aims to give more people the opportunity to enjoy the diversity of performing and visual arts in Wales. The Trust particularly favours proposals which expand and improve arts provision in parts of the country less well served than others and will give priority to organisations which strive to work together to share experiences, practices and ideas. They also have a Youth Exchange Programme.

Organisations can apply for up to £2,500 for a local project or up to £7,500 for a regional project.

9. BBC Performing Arts Fund

Grants are available to support aspiring individuals and community groups in the UK. Each year the Fund's work focuses on a different art form - music, dance or theatre. The Fund aims to seek out and support aspiring individuals and community groups who, for reasons of lack of existing support, personal background or circumstance, would not have been able to achieve their greatest potential without the Fund's support or intervention.

Dance was the focus in 2011, theatre in 2013. The grant programmes are currently closed.

10. Hilton in the Community Foundation Grants

Organisations such as charities and other not for profits can apply for grants ranging from a few hundred pounds up to £30,000 per year for up to 2 years that meet one of the Foundation's chosen areas of focus including Disabled children and Homelessness.

11. BBC Children in Need

BBC Children in Need has main grants of over £10,000 per year for up to three years and Small grants for less than that. They support people of 18 years and under experiencing disadvantage through illness, distress, abuse or neglect; any kind of disability; behavioural or psychological difficulties; living in poverty or deprivation. It is not a close fit for the festival

12. GwirVol: Creating Opportunities

For organisations in Wales looking to create new youth volunteering projects, new youth volunteering roles or to recruit more young people aged 14-25 and especially for disadvantaged young people, into existing volunteering roles. Creating Opportunities grant applications can be for up to a maximum amount of £10,000.

13. The Fidelio Trust Grants Programme

The Trust offers grants of up to £5,000 to arts organizations who apply on behalf of a talented individual. Most of their support is for drama, opera and music. A long shot because it is usually for a single person.

14. People's Postcode Trust

This fund has a small grants programme of £500 - 5,000. It will fund capital purchases and for up to 6 months of projects. They are interested in projects which provide "diversionary projects for youths". www.postcodetrust.org.uk/

15. Community Foundation in Wales

It is not completely clear how this organization works. It is an independent charity, established to strengthen local communities by providing a permanent source of funding to community based projects the length and breadth of Wales.

They provide a fund management and grant-making service to our donor Fund holders, enabling charities and grass-roots projects to make a real impact on the lives of people in communities across Wales. It appears they are a 'broker' between the organisation in need and the donor. Therefore, an application to them may stand a good chance of being matched to a donor. Their Grants Page on the website shows the funds which are currently available for applications. Most grants are under £2,000. <http://www.cfiw.org.uk>

16. The Garfield Weston Foundation

The Garfield Weston Foundation makes around 1,500 one-off grants per year across the UK. Its priority areas include the arts, community, education, welfare, medical, youth, religion and environment. The Foundation will only fund UK registered charities or organizations with exempt status such as a church.

17. Austin and Hope Pilkington Trust

The Austin and Hope Pilkington Trust Three Year Grant Scheme is intended to support registered charities undertaking projects in a variety of fields and works on a three-year rotation system, with different fields of interests being funded each year: 2013: Children and Youth 2014: Music and the Arts.

The project must fall within the relevant category for the year the application is submitted. Priority is given to projects with a national remit rather than projects with a local remit.

18. Urban Community-Owned Shops Pilot

The Plunkett Foundation has announced the launch of new initiative, the Urban community-owned shops pilot. Working in partnership with Locality and funded by the Esmée Fairbairn Foundation, the pilot aims to support urban communities to create and benefit from new and sustainable community-owned shops. The shops will offer better access to good food, enhance community cohesion and provide robust retail solutions. The pilot will include a programme of events, enterprise support including specialist advice and resources, and financial help including grants, fundraising guidance and loan-provision. The programme starts in April 2014 and will run for two years. Communities will be able to secure support for their idea at events to be held later this year.

19. The Peter Cruddas Foundation

The Peter Cruddas Foundation is a grant making Foundation that aims to support charitable works that benefit disadvantaged and disengaged young people in the UK by ensuring that their funding reaches those most in need. Priorities for funding are:

Pathways/support for young disadvantaged or disengaged people in the age range 14 to 30 into education, training or employment

Work experience/skills projects for young people aged 16 to 30

To be eligible for funding an organisation must be a registered charity or an organisation / individual supported by a UK charity. There are no minimum or maximum grants and projects can be funded for more than one year.

20. Idlewild Trust

The Idlewild Trust is a grant making trust that supports registered charities concerned with the encouragement of the performing and fine arts and crafts, the advancement of education within the arts and the preservation for the benefit of the public of lands, buildings and other objects of beauty or historic interest in the United Kingdom.

21. Colwinston Charitable Trust

The Colwinston Charitable Trust was established in 1995 and distributes grants to organisations working predominantly in the areas of opera, classical music and the visual arts.

Grants of between £5,000 and £25,000 are available for registered charities to achieve higher standards of performance and presentation and for projects that assist the appreciation of the art form and attract a wider audience.

22. Tesco Charity Community Awards

The Tesco Charity Trust has announced that its Community Awards for grants for children's welfare and/or children's educations (including special needs schools) will re-open for applications on the 1st May 2014. Through the Awards, one-off donations of between £500 and £4,000 are available to local projects that support children and their education and welfare.

23. Henry Smith's Charity Holiday Grants for Children

Applications can be made by schools, youth groups, not for profit organisations and charities for grants towards holidays or outings within the UK for children aged 13 and under who are from areas of high deprivation, are experiencing disadvantage, or those who have a disability. Applications can be considered for holidays or outings that have the objective of providing children with a break they would not otherwise have the opportunity to experience. The maximum grant available is £2,500 for any one trip. Grants are normally limited to a maximum of two-thirds of the total cost of a trip as we would expect some local partnership funding to be in place. There is a possibility participant groups could apply for this scheme.

APPENDIX 7

Arts organisations contacted to suggest people for the working group.

There were additional approaches to youth organisations and youth services.

RWCMD MA Arts Management
The Art Factor/ Young Curators
Conwy Arts
National Youth Arts Wales
UCAN Productions
Maendy Young Farmers
Diverse Arts
Pontio
Artis Community (RCT Community Arts)
Head 4 Arts
Span Arts
Riverfront
Aberystwyth Arts Centre
Valleys Kids
Arts Connection
Young Critics
Mess up the Mess
NoFit State
Circus Eruption
Rubicon Dance
National Dance Company Wales
Ballet Cymru
Dawns I Bawb
Jukebox
Dance Blast / Monmouthshire Youth Dance Company
Under Construction Festival
Zoom Cymru
It's My Shout
Cyfle
Gwasanaeth Ysgolion William Mathias
Pembrokeshire Music Service
RCT Music Service
Powys Music
Gwent Music Support Service
North Powys Youth Music
West Glamorgan Music Service
Dyfed Young Musicians
Cardiff County and Vale of Glamorgan Music Service
Carmarthenshire Music Service
Community Music Wales

Tape Community Music and Film
Sinfonia Cymru
Disability Arts Cymru
Pauline Crossley, NYAW
WMC Creative Learning
Sherman Theatre
Llais
Cwmni Fran Wen
Torch Youth Theatre
Theatr Fforwm Cymru
Redkite Theatre
The Unknown Theatre
Class Act Youth Theatre
Dolman Youth Theatre
Flintshire Youth Theatre
Dylan Thomas Theatre Youth Academy
Gower Youth Drama Group
Llanelli Youth Theatre
Mid Powys Youth Theatre
Montgomeryshire Youth Theatre
Savoy Youth Theatre Academy
Sherman Youth Theatre
West Glamorgan Youth Theatre Company
Small World Theatre
Galeri
Powys Youth Dance Company
Soar, Merthyr Tydfil
National Theatre Wales
Arts Alive Wales
Criw Celf
Engage Cymru
Bocs
Articulture
Ffotogallery
Arts Care Gofal Celf
Romany Arts
YOCA (Youth of Creative Arts)