



Access All Arts Fund Final Report (Year Three)

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May 2025



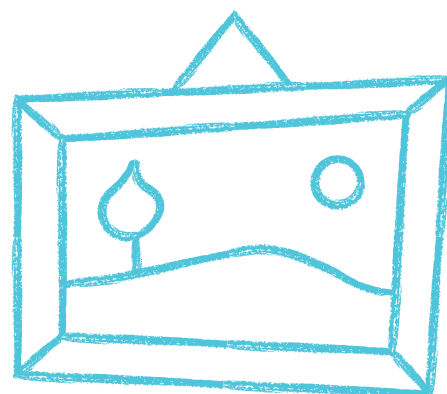
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Children in Scotland would like to thank Ashlyne, Erin, Eva, Iris, Olive, Nova, Rebecca, Roaa, Robin, and Shuman for volunteering as Access All Arts Panel members in Year Three. The project would not have been possible without their time, hard work and commitment.



Introduction

In December 2023, Children in Scotland were funded by Creative Scotland to deliver a third round of the Access All Arts Fund.

The Access All Arts Fund was developed in 2021¹ as part of the Nurturing Talent Fund: New Routes programme. In its first year, the Fund aimed to support young people with disabilities or additional support needs to apply for arts funding, recognising these young people were part of a community under-represented in applications to Creative Scotland's existing youth fundings strands. In 2022-23, Children in Scotland worked with a panel of children and young people to deliver a second round of the fund, broadening the remit to include children and young people experiencing a wide range of barriers to accessing art and creative opportunities. A total of £68,000 was awarded to young applicants in 2021, and a further £86,000 was distributed in 2023.

In its third year, the Access All Arts Fund has continued to support children and young people across Scotland to access arts funding and develop their creative interests. The fund was open from 19 September to 3 November 2024, receiving 148 submissions from children and young people between the ages of 11 and 25.

In February 2025, Children in Scotland distributed £65,095.40 to 88 successful applicants, supporting a range of creative projects and interests such as drama, music, photography, dance, drawing and painting and textiles.

Children's rights, wellbeing, and creativity

Since the Fund began in 2021, Children in Scotland have taken a rights-based approach to delivering the Access All Arts Fund. Getting it right for every child, Scotland's national approach to supporting the wellbeing of children and young people, recognises the intrinsic link between children's rights and their wellbeing. Our Year Two report² demonstrates how children and young people's wellbeing can be supported by increased access to art and creative opportunities. In Year Three, the evidence of this has continued to grow, with 100% of the Fund's feedback survey respondents reporting that receiving funding positively impacted their mental health and wellbeing.

In Year Three, the Fund has continued to support children's right to express their views and be heard (Article 12 of the United Nations Convention on the Rights of the Child), the right to relax, play and take part in a wide range of cultural and artistic activities (Article 31), and the right to not be discriminated against because of ethnicity, gender, religion, language, disability or any other status (Article 2).

This report reflects on how the Fund was delivered in Year Three, the learning gathered from our youth panel, and the outcomes experienced by those awarded funding. It also highlights the continued need for inclusive, youth-led approaches to arts funding that centre the voices of children and young people.

¹ Access All Arts Fund: Final Report (2022)

² Access All Arts Fund: Final Report (Year Two) (2023)

Delivery of Year Three

Recruiting the youth panel

We were interested in hearing from young people who had themselves experienced barriers in accessing the arts and creative opportunities. To achieve this, we carried out targeted outreach to organisations providing support to families and groups of young people who may face barriers identified in previous years of delivering the fund.

We also reached out to arts organisations and advertised the opportunity through social media platforms to reach a large number of young people with creative interests and hobbies.

One panel member from Year Two decided to re-join the project. By July 2024, we recruited a group of ten children and young people with a range of personal experiences, hobbies and interests that would later support them to deliver the fund. Participants ranged in age from 11 to 18.

Our approach to engagement

The panel met six times between July 2024 and February 2025. Three sessions were held in person, which supported the panel members to build connections that led to strong working relationships. A further three sessions were held online to ensure accessibility.

Our approach to working with children and young people is outlined in Children in Scotland's Principles and Guidelines³, and is rooted in our commitment to upholding children's rights. At the first engagement session, Children in Scotland supported the panel to create a 'group agreement' to establish a safe, respectful and inclusive environment for the panel to share their views. Children in Scotland facilitated icebreakers, games, discussion activities and art activities which helped the group build relationships and express their views in a variety of ways. Panel members were given additional support where necessary by working with supporting adults, using visual aids and making use of break out spaces.

During sessions, the group built a shared understanding of creativity and considered the relationship between art and wellbeing. The group learned about how the fund had been adapted from Year One to Year Two, and reflected on learning from the history of the fund. The panel agreed that the application process and success criteria for securing funding should remain the same, but suggested that more targeted outreach could ensure that we could reach young people who may not hear about the opportunity from social media. By actively targeting outreach to organisations supporting young people who may be more likely to experience barriers to creative opportunities, the Fund could reach **"the people needing it the most"**. The panel members also developed new promotional materials which could be used to complement the existing graphics designed in Year Two. As in Years One and Two, the panel reviewed applications and decided who would be awarded funding.

³ Meaningful Participation and Engagement with Children and Young People: Children in Scotland's Principles and Guidelines (2022)

In our approach to delivering Year Three, we recognised how effective the Year Two panel had been in delivering funds that increased children and young people's access to creative opportunities. The success of the fund was reflected in positive stories shared by awardees, and from our evaluation of the fund we decided that we should deliver the fund in Year Three without undertaking any significant re-design of the process.

Defining creativity

However, we acknowledged that most panel members joining the project in Year Three had no prior experience of the fund, and would have varying perspectives and experiences of art access. It was important to take time to build a shared understanding of the fund's purpose before inviting the panel members to consider any necessary adaptations to the process. This meant spending time as a group to define what 'art' and 'creativity' meant in the context of the fund, and exploring the connection between creativity and wellbeing.

At the first session, Children in Scotland asked the group to consider several hobbies and pastimes, and discuss whether they could be described as creative. This discussion encouraged members of the group to consider where creative thinking may be used in a range of activities and for many panel members, widened perspectives of creativity. For example, activities such as joinery or cooking were not initially considered to be creative by some panel members who recognised the technical skills needed for both, but following a group debate, all members of the panel agreed that there both were pastimes which benefit from creative thinking skills.



Notes taken by panel members during discussion activity

After participating in this discussion, the panel agreed that creativity could not be defined by specific activities such as painting, dance, or making music. Instead, the panel would consider creativity as a skill that can be applied to a range of contexts. The panel agreed to consider this in their review of applications, which aligns with the approach taken by the panel in previous rounds of the fund.

Wellbeing

In Year Two, the Fund was developed to explicitly focus on how increasing access to the arts could have a positive impact on children and young people's wellbeing. Our evaluation of the Fund in Year Two demonstrated this impact, proving a strong rationale for incorporating this into the delivery of Year Three.

During the first session with the Year Three panel, we used the phrase 'filling your cup' as a metaphor to describe the activities people might do to take care of their own wellbeing. Each member of the panel then took some time to consider what they do to support their own wellbeing, and shared this with the group by drawing their own Wellbeing Cup.

Members of the panel included a range of activities specific to their own interests in their Wellbeing Cup, such as spending time with family, resting and connecting with nature. On reflection of the activity, the panel noticed that each person had included some form of creative activity in their own Wellbeing Cups, such as writing, making jewellery, cooking and making music.

Between group discussion activities, we invited members of the panel to turn their Wellbeing Cup drawings into their own individual sculptures. For a few members of the group, this was their first time experiencing clay modelling. Children in Scotland staff observed how the experience of creating art alongside each other supported the young panel members to build relationships. During this part of the session, panel members told us more about how getting creative through similar activities had supported their wellbeing.

"Creativity means I can express myself by making things... that's how it helps my wellbeing."



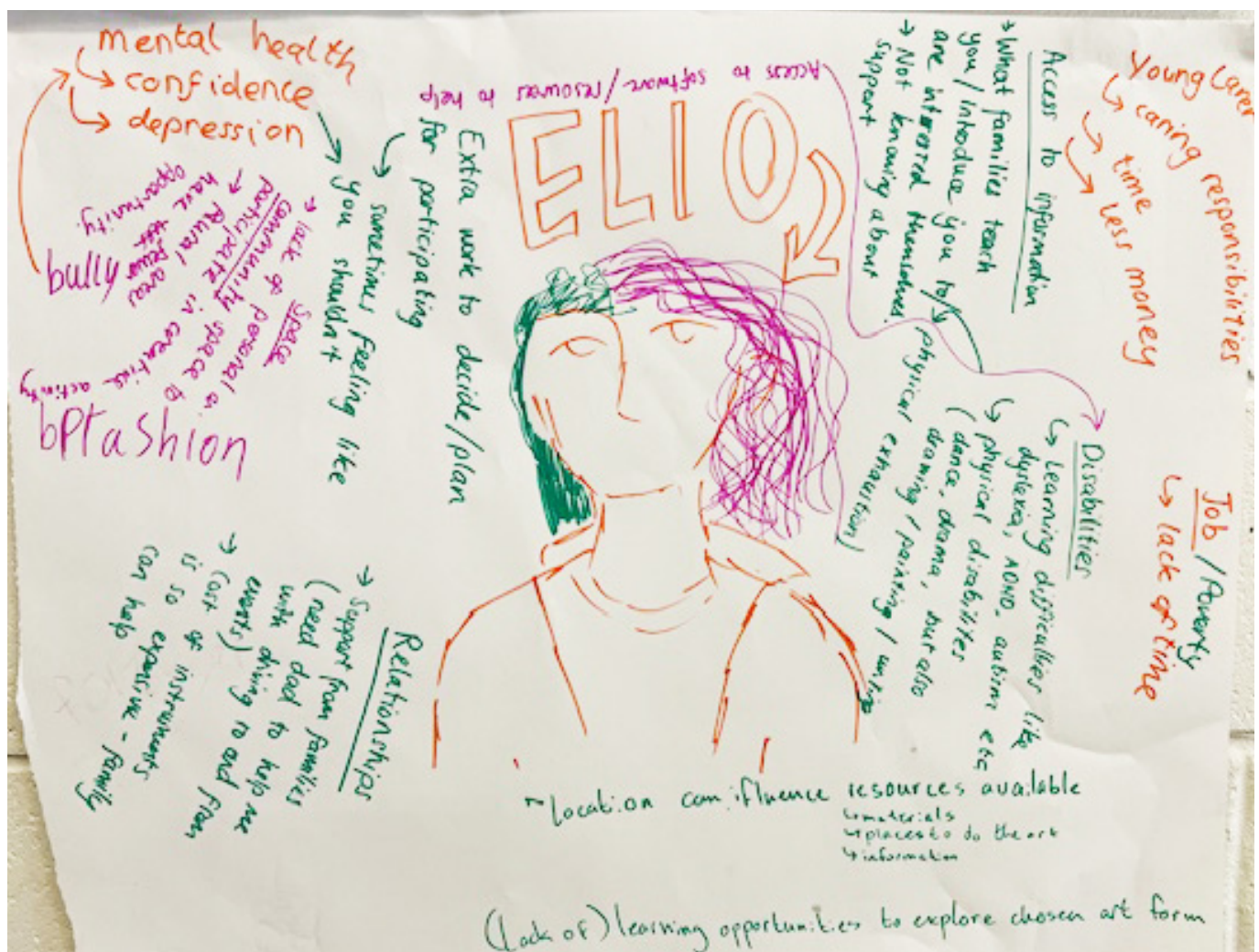
Panel members participating in clay modelling activity



Understanding barriers

In Year Two, we decided to broaden the remit of the Fund to invite applications from children and young people facing a range of barriers to accessing creative opportunities, including poverty, poor mental health and geographical barriers. In delivering Year Three of the Fund, it was important to support the panel to develop their understanding of how these experiences could be a barrier to accessing creative opportunities.

During the second session, the panel explored this by creating characters who could benefit from applying for funding. A wide range of experiences were identified by the panel as posing a potential barrier to young people accessing creative opportunities, such as having a disability, lacking supportive relationships, experiencing discrimination or abuse, and having caring responsibilities. Through the discussions, some members of the group were able to reflect on their own experiences to support their own understanding of barriers. Additionally, the group demonstrated a strong understanding of how the intersectionality of multiple barriers can also impact a young person's wellbeing.



Notes taken by panel members during discussion activity

"If we can help people who are anything like these two [characters] get funding I will feel like we've done a good job."

The panel agreed that instead of being prescriptive in their understanding of barriers, they would maintain the same approach taken in Year Two to make sure that the fund reached **"people who need it the most"**.

Launch of the Fund

The Fund opened to applications on 19 September and was closed on 3 November 2024, following an extension from the initial deadline of 25 October.

We provided an online form for applicants to use, however, we also offered the option for applicants to make an application in any other way they preferred. Application guidance was also issued in the format of an information sheet, alongside an Easy Read version and audio formats to support accessibility. This outlined what the panel members expected in a strong application.

The Fund was promoted on the Children in Scotland website, through social media and across our wider networks. However, as highlighted earlier in this report, the panel agreed that it was important to focus the promotion of the Fund on targeted outreach by making direct contact with organisations supporting children, young people and families who may experience barriers to accessing creative opportunities. For that reason, Children in Scotland made direct contact with schools, youth groups and a range of organisations supporting care experienced young people, young carers, people with disabilities, refugees and asylum seekers and young people with a range of support needs. As a result, we received a number of queries from professionals who offered support to a young person to submit an application.

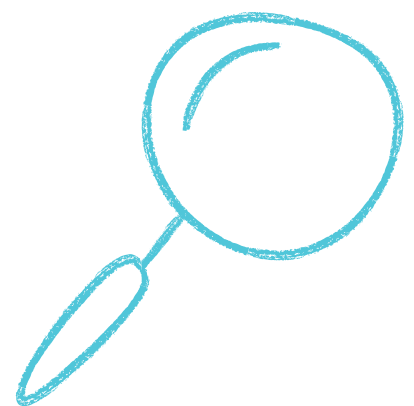
In our communications, we also promoted two online webinars which were an opportunity for young people, families and professionals to ask questions about the fund and how to apply. One session took place during the working day to suit professionals, and another session took place in the late afternoon after schools closed. The webinars were facilitated by Children in Scotland staff, following the format agreed with panel members in Year Two.

In total, we received 148 applications. Detailed information about applicant data can be found later in this report.

Reviewing the applications

The panel met once online to discuss the shortlisting and review process, and agreed to use the same shortlisting criteria as agreed by panels in years one and two. These were:

1. Is the project related to art or creativity?
2. Was the application created by the young person or was their voice clearly represented?
3. Did the application include information about what the young person wanted to do?
4. Was it clear how receiving an award would benefit the young person?
5. Was the funding breakdown clear?



Applicants who received three or more positive responses were shortlisted for review. The shortlisting process reduced the number of applications to 105.

In Year Two, it was agreed that each application would be scored by at least two members of the group. This would ensure the approaches used were consistent and fair. The Year Three panel agreed to use the same approach but felt that in cases where there was some disparity between two panel members scores it should be reviewed by additional panel members.

Each panel member reviewed around 20 applications between early November to mid-December. Over the review period, Children in Scotland staff facilitated two optional drop-in sessions for panel members to seek support from with the review process. These sessions proved to be helpful for panel members, who shared tips with one another about how to manage their review and look after their wellbeing during the process.

For Year Three, it was decided that the scoring system should change from a 5-point scale to a 10-point scale. This was agreed with the panel, who felt more comfortable with using a 10-point scale. In their review of applications, panel members were also asked to share whether they thought an application should be fully funded or partially funded, and why. In most cases, panel members suggested partial funding where they recognised a more cost-effective approach within reason, or if the applicant's funding request greatly exceeded £1,000.

Awarding funding

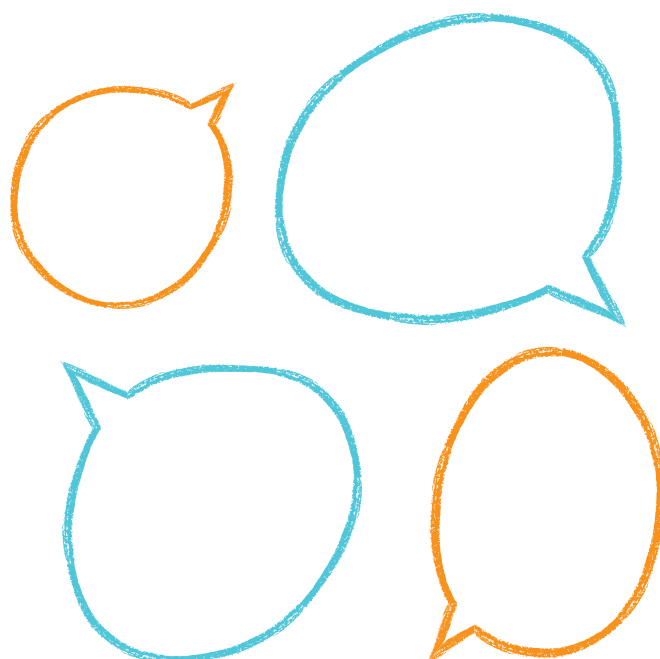
In January 2025, Children in Scotland staff processed each application's scores and comments from panel members to find the average score for each application, and determine how many applications could be funded. Where partial funding had been proposed by panel members, we reviewed the amount requested and confirmed which applications the panel had decided to fund, which could be partially funded and which would be unsuccessful. We met with the panel online in mid-January to present the decisions to them, and have the panel members agree on the final amount of funding offered to applicants where partial funding had been decided.

In total, 88 awardees were successful in their applications for funding. 70 of those were awarded the full amount requested, and 18 were awarded partial funding, amounting to a total of £65,095.40. Once this was confirmed, we contacted applicants to let them know the outcome of their applications. Payment of successful applicants' awards were then made in mid-February.

In February, the panel met in person one last time to reflect on their experience of delivering the fund. Members of the panel reported feeling positively about their experiences, and shared some of the things they learned from being involved. Several panel members shared that reading applications offered them inspiration for their own creative endeavours.

"Reading applications inspired me to try new ideas in my own art."

"I learned how many clubs and activities are out there."



The process also allowed many panel members' to better understand the barriers people experience, and ways that people and communities can be supported to increase their access to creative opportunities.

"I didn't know about how high the cost of some art activities are."

"Before this, I didn't realise how important arts funding was for helping people thrive."

Members of the group also shared what they found most challenging about taking part. Most of the group agreed that it was difficult to decide how to score some of their applications.

"It was hard not to put yourself in their shoes and still trying to be objective."

"I felt guilty when I gave someone a lower score even when I knew it was right."

The group discussed the challenge of feeling responsible for the outcome of individual applications at length, and many agreed feeling reassured by knowing that each application would be marked by at least one other person. The group also discussed how they took Children in Scotland staff's advice to reflect on their Wellbeing Cup from earlier sessions to look after their own wellbeing during the review process.

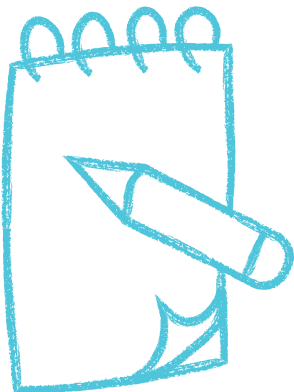
Finally, we asked the panel to tell us what they thought of the Access All Arts Fund. All panel members agreed that the existence of the Fund was a positive thing, sharing a range of reasons why.

"Open arts funding is important for everyone because it helps people get opportunities to make things, and means that more art is being made for people to enjoy."

"We need to have things in place to keep people our age being creative."

It has been clear in the delivery of Year Three that the benefits of the Fund have reached beyond the successful applicants awarded funding, and also left a positive impact on the young panel members.

Applicant data



We received 171 applications to the Access All Arts Fund in 2024. After removing duplicate applications and applicants who did not provide consent for Children in Scotland to hold on to their personal data, the final number of applications able to be considered was 148.

We received applications from across 26 local authorities and distributed funds to applicants from across 24 local authorities. The average age of applicants was 16.

In the application form, we asked for information about any barriers applicants had experienced. In line with our approach in the delivery of Year Two, this was an optional, free-text question. Applicants described a wide range of experiences, with many young people describing the impact of additional support needs such as autism, ADHD and learning difficulties, as well as some young people who were not able to access education. Some applicants shared that their physical disabilities have meant that their preferred creative activities are not accessible to them without support or specific equipment. We also received applications from a number of young people describing how their experiences as a refugee or asylum seeker have posed challenges accessing creative opportunities. Some applicants also shared how their caring responsibilities can make it more challenging to take part in creative activities. Many applicants described experiencing multiple barriers, making access to creative opportunities all the more challenging.

The most common barriers described by applicants were financial barriers and the impact of poor mental health. Many respondents described experiencing social anxiety, depression and lacking confidence. For many of applicants describing these experiences, funding would allow them the opportunity to purchase materials or attend organised activities, which applicants recognised could support improvements in the mental health.

This year, the creative interests of applicants varied, but the categories of creative projects show a similar pattern to years one and two. The most popular categories described in applications were visual art and music. Many applicants requested funding to purchase specific materials, equipment or musical instruments. Many young people applied for funding to support them to attend professional dance, music, visual arts or drama classes.

- Total number of applications received: **171**
- Total applications after GDPR review and removal of duplicates: **148**
- Total number of applications funded: **88**
- Total amount of funded distributed: **£65,095.40**.

Location of applicants

Local authority	All applications		Successful applications	
	Percentage	Number	Percentage	Number
Aberdeen City	2.7%	4	2.3%	2
Aberdeenshire	2.7%	4	1.1%	1
Angus	<1%	1	1.1%	1
Argyll and Bute	1.4%	2	0	0%
City of Edinburgh	5.4%	8	4.5%	4
Clackmannanshire	<1%	1	0%	0
Comhairle nan Eilean Siar (Western Isles)	0%	0	0%	0
Dumfries and Galloway	8.1%	12	5.7%	5
Dundee	2.7%	4	3.4%	3

Local authority	All applications		Successful applications	
	Percentage	Number	Percentage	Number
East Ayrshire	1.4%	2	2.3%	2
East Dunbartonshire	4%	6	5.7%	5
East Lothian	<1%	1	0%	0
East Renfrewshire	2%	3	2.3%	2
Falkirk	2%	3	3.4%	3
Fife	4%	6	2.3%	2
Glasgow City	13.5%	20	19.3%	17
Highland	5.4%	8	4.5%	4
Inverclyde	0%	0	0%	0
Midlothian	0%	0	0%	0
Moray	1.4%	2	2.3%	2
North Ayrshire	3.4%	5	2.3%	2
North Lanarkshire	4%	6	3.4%	3
Orkney Islands	1.4%	2	2.3%	2
Perth and Kinross	7.4%	11	6.8%	6
Renfrewshire	0%	0	0%	0
Scottish Borders	10.1%	15	10.2%	9
Shetland Islands	0%	0	0%	0
South Ayrshire	2%	3	3.4%	3
South Lanarkshire	5.4%	8	4.5%	4
Stirling	1.4%	2	1.1%	1
West Dunbartonshire	<1%	5	2.3%	2
West Lothian	2.7%	4	3.4%	3
Total		148		88



Age of applicants

Age	All applications		Successful applications	
	Percentage	Number	Percentage	Number
Above/below age range	2%	3	0%	0
11	6%	9	6.8%	6
12	10.1%	15	6.8%	6
13	8.1%	12	6.8%	6
14	1.8%	13	8%	7
15	10.1%	15	9.1%	8
16	9.5%	14	12.5%	11
17	4.7%	7	4.5%	4
18	8.1%	12	10.2%	9
19	4%	6	5.7%	5
20	2%	3	3.4%	3
21	1.4%	2	2.3%	2
22	1.4%	2	1.1%	1
23	4%	6	5.7%	5
24	4.7%	7	5.7%	5
25	2.7%	4	4.5%	4
Group application	12.2%	18	9.1%	8
Total		148		88



Amount of funding requested

Funding request	All applications		Successful applications	
	Percentage	Number	Percentage	Number
£0 - £249	10.1%	15	9.1%	8
£250 - £499	15.5%	23	21.6%	19
£500 - £749	12.8%	19	19.3%	17
£750 - £1000	18.2%	27	29.5%	26
£1000 +	16.9%	25	20.5%	18
Total		148		88

Type of creative activity

Art type	All applications		Successful applications	
	Percentage	Number	Percentage	Number
Not creative/arts- based	>1%	1	0%	0
Creative industries	1.4%	2	1.1%	1
Dance	6.8%	10	8%	7
Digital	6.8%	10	9.1%	8
Drama	7.4%	11	11.4%	10
Film/TV	>1%	1	0%	0
Literature	2.7%	4	4.5%	4
Multi-artform/other	5.4%	8	6.8%	6
Music	14.9%	22	22.7%	20
Visual arts	29%	43	36.4%	32
Incomplete	24.3%	36	0%	0
Total		148		88

Impact of the Fund

Feedback from successful applicants

In April 2025, Children in Scotland asked all the young people who had been awarded funding to share information about how the funding had impacted them by completing a short survey. We received a total of 31 responses to the survey, 35% of awardees. Some awardees shared pictures and videos to demonstrate how the funding had been used.

We learned that 100% of respondents felt that receiving funding had a positive impact on their mental health and wellbeing. Several awardees explained that the funding has alleviated financial pressures, reducing stress, with two survey respondents describing themselves as feeling 'free'.

"It has really eased my worries and left me more free to experience things fully. I don't have to worry about my family struggling to afford things for me as much, as it enabled me to pay for them myself."

"I have felt so free to buy the materials I need, I've felt so motivated to create art, even putting time in my weekly schedule to focus on my craft!"

Many respondents commented on how the funding has supported them to feel positive about the future.

"We have things to look forward to taking part in."

We also heard from a number of respondents who explained how the funding also supported them to build new friendships.

"I don't feel lonely at the weekends anymore. I like being around my new friends and doing something different."

"Being able to move up into my drama lessons and join the new drama group has been amazing. I was struggling socially in the lower drama classes [...] and I just didn't fit in. In the advanced lessons and new drama group I've met some great people, made amazing friends and I'm so happy again."

90.3% of respondents told us that receiving funding had helped them overcome barriers to accessing creative opportunities. Feedback reflected themes heard in our evaluation of Year Two, with the most common barriers highlighted being financial barriers and additional support needs. One respondent described how the funding supported them through challenges associated with being a young carer, and many others explained how the funding helped them access opportunities they usually would not have the confidence to participate in.

We also invited awardees to share what they had enjoyed most about being funded. Most respondents identified that they enjoyed being able to purchase the materials they wanted, or to attend classes without financial barriers. Additionally, we heard that many enjoyed having opportunities to try new things and were able to develop their creative interests.

"I've loved how the funding has opened up new opportunities for me. It's allowed me to explore and discover new places, while also learning so much along the way. I've had the chance to meet many incredible people, including fellow photography enthusiasts, and make lasting friendships."

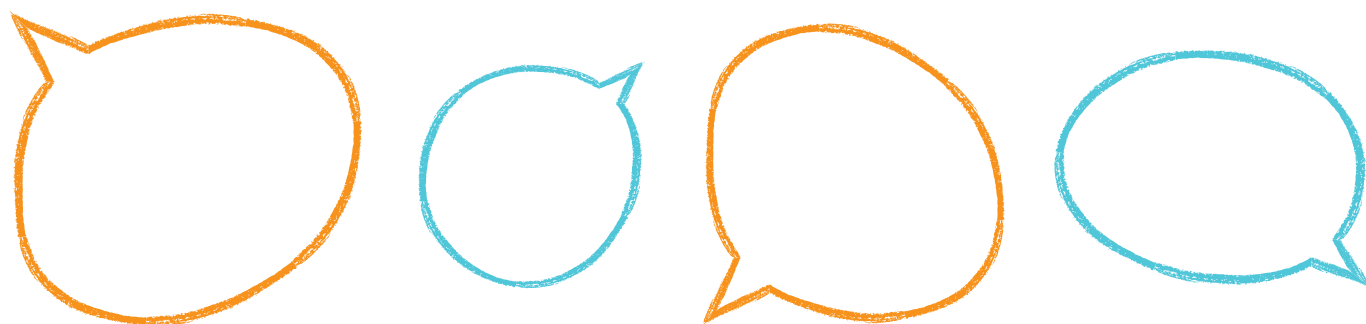
Survey respondents also gave positive feedback about the application process and the delivery of funding.

"The absolute ease of the process- from the application to receiving the money, I really appreciated how easy it was to do everything."

"It really does change someone's life and gives them an opportunity."

"Thank you so much for the support you've given me this year. It's been life changing and I'm looking forward to doing my bronze art award too."

"The fund is great it has given me the opportunity to explore my creative side."



Evaluation feedback from awardees has demonstrated that for a third year, the Access All Arts Fund has been successful in supporting young people to overcome barriers to accessing creative opportunities, and supported improved mental health and wellbeing.

Quantitative data from the survey can be found in the tables below.

Has the Access All Arts Fund helped you do any of the following?

	Responses (%)	Responses (number)
Try out a new creative activity	22.6%	7
Develop an existing creative interest	71%	22
Other (please specify)	6.5%	2

Has the Access All Arts Fund helped you to learn new creative skills?

	Responses (%)	Responses (number)
Yes	74.2%	23
No	9.7%	3
Not sure	16.1%	5

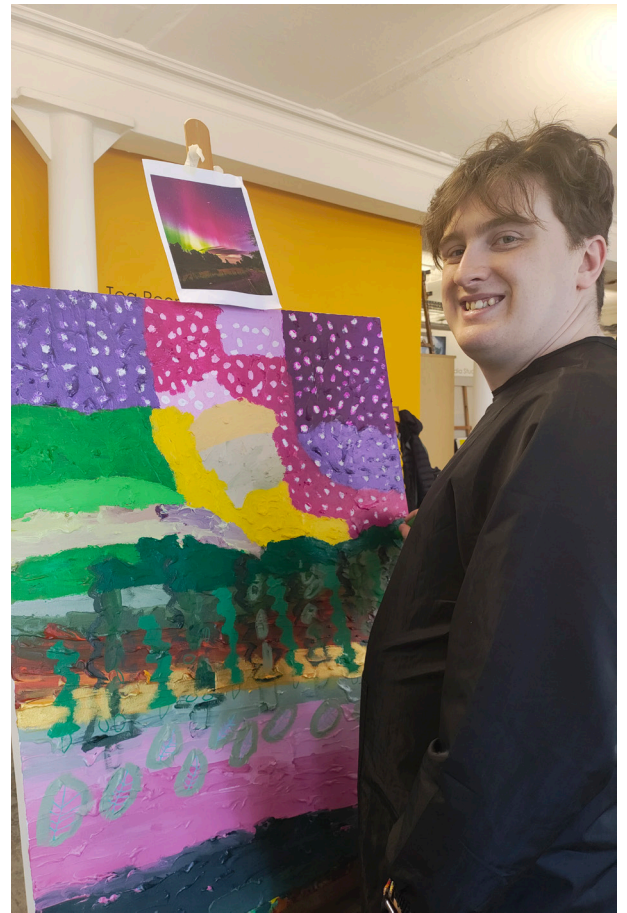
Has the funding helped you overcome any barriers to getting involved in creative activities?

	Responses (%)	Responses (number)
Yes	90.3%	28
No	0%	0
Not sure	9.7%	3

Has the Access All Arts Fund had a positive impact on your mental health and wellbeing?

	Responses (%)	Responses (number)
Yes	100%	31
No	0%	0
Not sure	0%	0





Pages 17-18:
Images from awardees showing a range of art and activities funded by the Access All Arts Fund.

Key learning and challenges

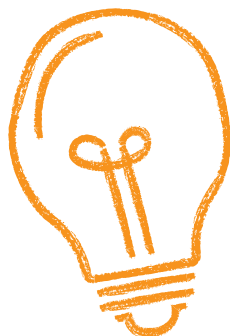
Year Three of the Access All Arts Fund reaffirmed the value of a rights-based, youth-led approach to arts funding. Panel members brought a strong sense of fairness and dedication to their roles, demonstrating thoughtful decision-making and consistent engagement throughout the process. As in previous years of the Access All Arts Fund, panel members took time to broaden their understanding of creativity and recognition of different barriers applicants might experience, and identified unique perspectives on how the fund can support applicants' wellbeing.

A key learning from Year Three was the importance of creating time and space for panel members to develop a shared understanding of the Fund's purpose and to explore who the Fund is for. Working together to explore this made the process more meaningful for the panel, and prepared them with more confidence to review applications.

The main challenge reported by panel members was the emotional impact of reviewing applications. While the scoring system and the model used to share decision-making alleviated some of this pressure, some participants found this challenging. Facilitation of optional drop-in sessions during the application review process and supporting panel members to create their own personal wellbeing plans was essential and similar approaches should be taken in future.

One key difference in the application review and awarding process this year is the number of applications and amount requested of the Fund. In Year Three, we received 148 applications, a significant decrease from 328 applications in Year Two. One of the challenges reflected in our evaluation of Year Two was that there were a high number of shortlisted applications which the panel were unable to fund due to the high quantity of applications and limited funds available. This year, the panel were equally impressed by the quality of applications and despite the lower numbers, they were still unable to fund all applications which met the success criteria. However, the panel were able to award funding to a larger proportion of shortlisted applications than possible in Year Two.

In recognition of the significant contributions made by the Year Three panel, Children in Scotland made the decision to give each panel member a £50 gift card as a thank you. Whilst each young person participated as a volunteer, we recognised the many hours each member dedicated to shaping the delivery of the Fund and reviewing applications. We will continue to reflect on our approaches to recognising the contributions of children and young people in our participation work, and continue to allocate proportionate incentives where appropriate.



Conclusion

In its third year, The Access All Arts Fund has demonstrated the transformative impact that accessible and inclusive arts funding can have on young people. The Fund supported 88 awardees to explore their creativity, develop new skills, build confidence, and improve their wellbeing. Feedback from the process has shown that the impact of the Fund reaches beyond its intended outcomes, by supporting children and young people to connect with others through creativity and have their voices heard.

The positive experiences shared by awardees and panel members confirm that the Fund has continued to be effective in increasing children and young people's access to creative opportunities and supporting wellbeing. The commitment of the Year Three panel was key to this year's success, and Children in Scotland wish to thank every young person who has been part of shaping the Fund over the past three years.

Looking forward, there remains a strong and ongoing need for youth-led funding that empowers children and young people to access creative opportunities. The learning from Year Three reinforces this, and if the Access All Arts Fund is to continue, it is critical to maintain a rights-based approach that supports young people to participate in decision-making.

Recommendations

Recommendation 1:

Creative Scotland should commit to continue funding the Access All Arts Fund, or similar projects which aim to increase opportunities for children and young people to engage with the arts and creativity.

Recommendation 2:

A youth-led approach should continue to be central to the delivery of the Fund. Learning from the early work of previous panel members should continue to inform the delivery of the Fund, and future engagement with children and young people should be meaningful.

Recommendation 3:

Creative Scotland should explore approaches to highlighting the impact of the fund, such as celebrating awardees' creative outputs through exhibitions, or case studies.

Recommendation 4:

Children in Scotland should continue to share evidence from the Access All Arts Fund to inform early intervention and prevention policy and practice development relating to children and young people's mental health and wellbeing.

