

CREATING MAGIC

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A Handbook for Developing Arts
Projects with Young People



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The National Youth Council of Ireland (NYCI) is the representative body for national voluntary youth work organisations in Ireland. It represents and supports the interests of voluntary youth organisations and uses its collective experience to act on issues that impact on young people.

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CONTENTS

05 Foreword

06 Partner Information

09 Introduction

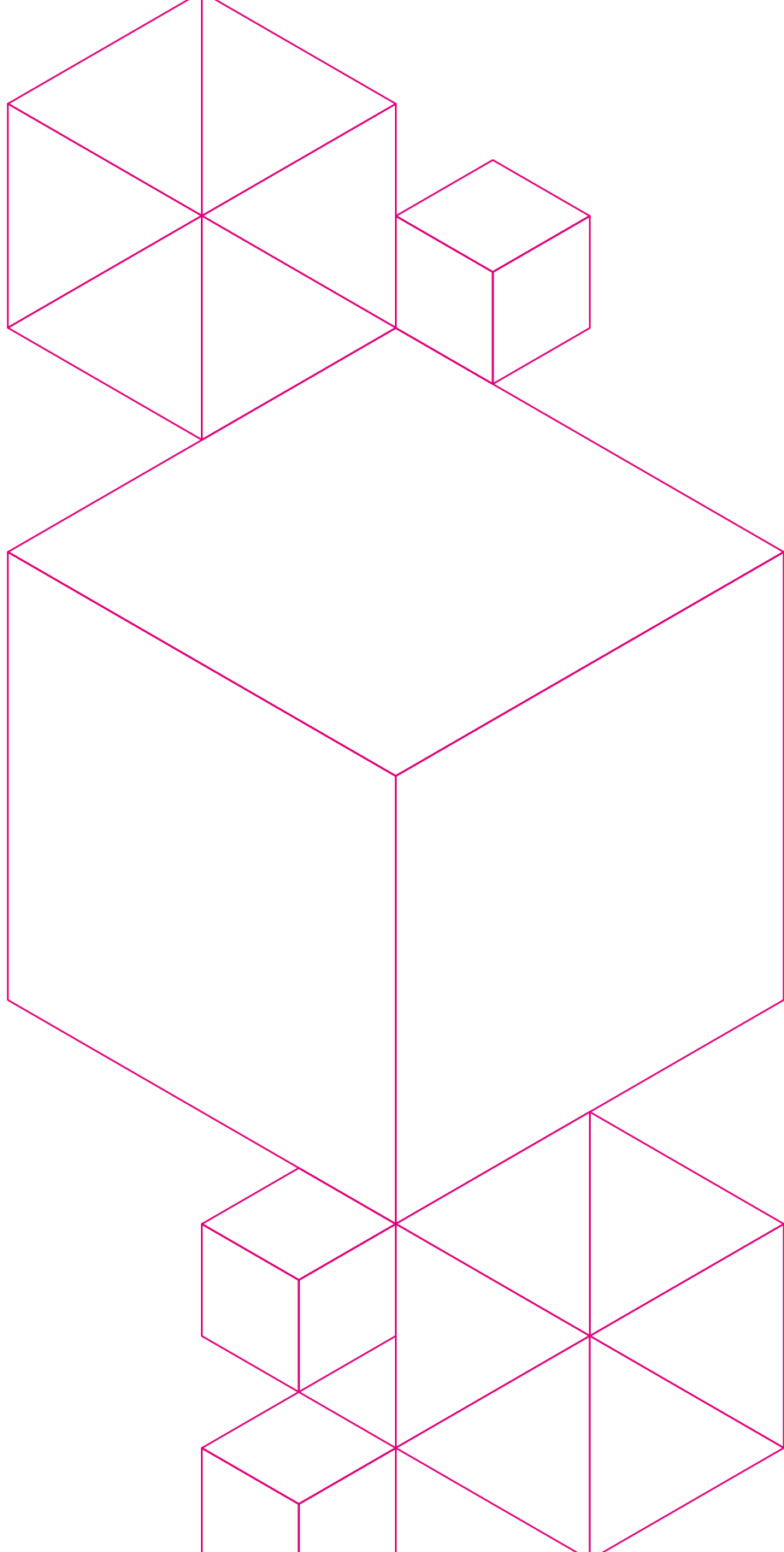
12 SECTION 01
The Arts & Young People

22 SECTION 02
Planning an Arts Project

48 SECTION 03
The Project in Action

58 SECTION 04
Funding & Costing
Your Project

65 Create Your Own Project
Planning Wheel



FOREWORD

The National Youth Council of Ireland (and partners) are delighted to be re-issuing **Creating Magic**. It was a seminal publication upon its release in 2003, and has continued to be useful and valuable since. The fact that it needed to be re-edited across a number of focused areas but so much of the information was still relevant is testament to 2 things; firstly, the continued relevance of the original document to the sector but also the way in which the document could be used to chart the progress of arts practice with young people in 10 short years. Youth arts practice has become more complex, more sophisticated, more youth-led. It is articulate and conscious of its practice and contribution. The argument promoting young people's access to the arts has moved from it being an educational medium to a rights based issue. And, most importantly, we have made strides as a sector but also as a society, towards embedding child protection and welfare practices at the heart of what we do.

If we were reissuing this document in another 10 years, I would hope that the strides would be in the areas of documentation and evaluation. So much of this work happens across the country in sports halls and youth centres and other places and never gets the platform or celebration it deserves. Our next frontier is to challenge ourselves to better document, share and evaluate our work, so that a canon exists that records for future generations, the quality of thought, imagination, expression and of practice of those who call this sector their profession and the young people with whom they work.

I want to thank the other partners in this publication; CDYSB and Youth Work Ireland, Form Design for their beautiful contribution to the look, feel and visual language of this publication, Majella Perry for her writing and insight and Síle O'Sullivan for her typical insight and great eye.



Anne O'Gorman

Senior Project Officer, Youth Arts
National Youth Council of Ireland

PARTNER INFORMATION



The National Youth Council of Ireland's Arts Programme

is a partnership approach to promoting and developing youth arts in Ireland. The programme developed from recommendations

in the report Making Youth Arts Work 1993, which advises that 'those responsible for policy and provision in youth work should understand that the forms and materials of arts and cultural activity are particularly conducive to enacting many of the personal and social processes which characterise adolescence and young adulthood'.

NYCI's Arts Programme aims specifically to realise the potential of young people through good quality arts practice in the youth service and to develop appropriate policies and activities at local, regional and national level. ♦



Youth Work Ireland is a federation of local youth services throughout the country who work in the interest of young people through the provision of a range of services and who

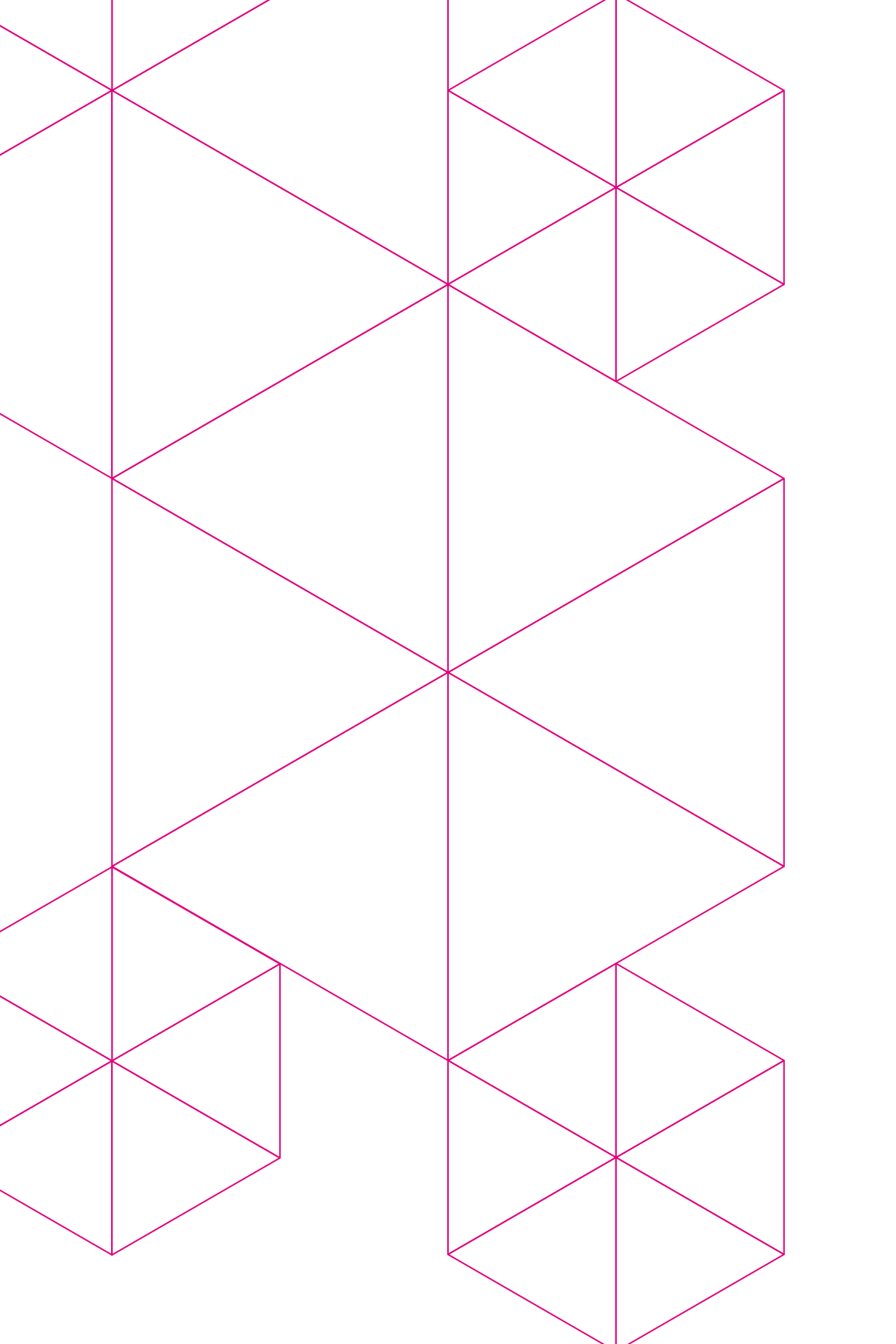
share a common ethos and approach. As a co-ordinating and development agency for youth services throughout the country, Youth Work Ireland has, since 1962 sought to give voice to the needs and aspirations of young people, to support and encourage trained volunteers and staff and ultimately, to improve the quality of life for young people in the context of community based youth services ♦



The City of Dublin Youth Service Board is the youth development agency of the CDVEC and was established in 1942.

The stated mission of CDYSB is “to promote youth work and volunteerism and to enable young people to realise their potential within their communities and a changing society.” The role of CDYSB is to promote, support and co-ordinate the development of voluntary youth clubs/groups and community based youth projects and youth services. CDYSB is also responsible for making recommendations to the CDVEC on policies, strategic priorities and grant allocations in relation to youth work.

CDYSB provides a range of services to organisations and groups who deliver youth work services. CDYSB is responsible to the Department of Children and Youth Affairs for the administration of grant aid. For the last 11 years CDYSB has employed a part time Arts Officer whose role is to support the development of the arts in youth work contexts ♦



INTRODUCTION

Since **Creating Magic** was first published in 2003, the field of youth arts practice has greatly expanded and deepened. Today, there are many examples of collaborations among youth work organisations and arts and cultural organisations and institutions, offering young people interesting and exciting opportunities to engage with the arts. These high quality arts experiences are enriching to all those involved: young people, the adults who work directly with them - artist and youth worker - and the sponsor or host organisation. The nature of such collaborations has expanded in complexity and daring, pushing artistic, personal and organisational boundaries, exploring art forms in new ways, seeking out creative and complementary collaborations and alliances.

The desire to first publish **Creating Magic** arose from a dialogue taking place within the youth work and arts sectors exploring the value and importance of the arts for young people. Since that time, this dialogue has become richer and more complex as practitioners and organisations deepen their knowledge and practice. Many organisations have developed a youth arts policy setting out the principles and vision for their work. Increased opportunities for training of practitioners and the availability of new funding streams have also contributed to an increased number and range of initiatives by young people, artists and youth workers. These initiatives have been equally diverse in the range and combinations of art forms explored.

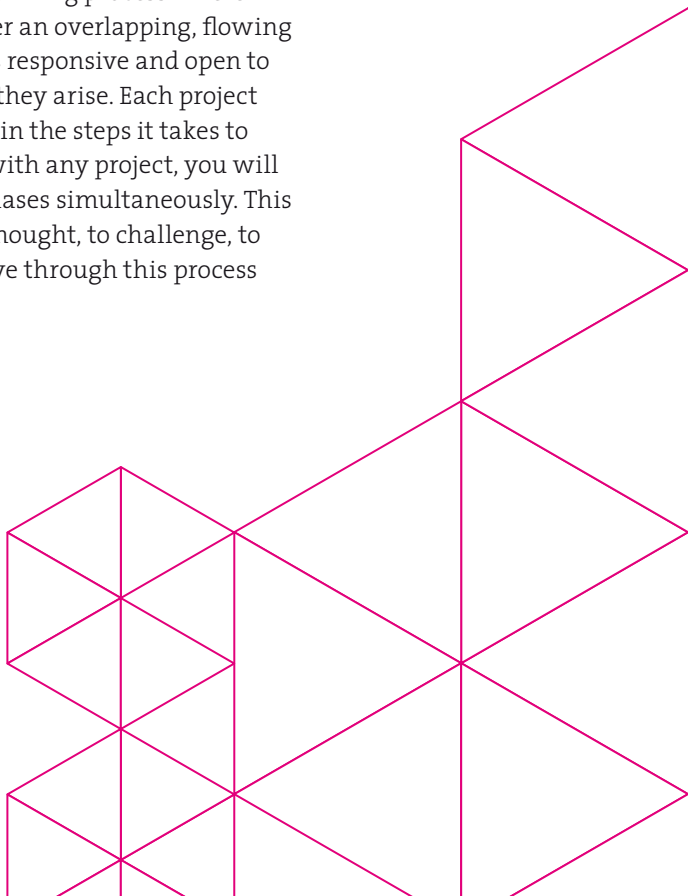
Today there is greater recognition that authentic, high quality arts experiences can offer enormous gains to young people both artistically and personally. This is enshrined in the United Nations Declaration on the Rights of the Child, ratified by Ireland in 1991. In addition, a resolution on a renewed Framework for European Cooperation in the Field of Youth was adopted in late 2009, acknowledging the importance of culture in the future and well-being of European young people and listing creativity and culture as one of the eight main fields of action.

INTRODUCTION continued

ABOUT CREATING MAGIC

If you are currently running an arts project or you are thinking about getting started, we hope this publication will prove very helpful. It is intended as a guide for both youth workers (paid and voluntary) and artists who wish to carry out an arts project with a group of young people. It is, however, not aimed at planning and running 'once-off' facilitated workshops, rather its focus is on arts projects or programmes (large or small) which take place over a period of time.

Creating Magic describes the processes and realities of planning and delivering a high quality arts project with young people. The document illustrates the many phases involved in moving from an original idea, on to exploring an art form, through to the final completion of a project or programme. This is not a linear planning process where one step follows another but rather an overlapping, flowing process where the project remains responsive and open to needs and local circumstances as they arise. Each project is unique in its starting point and in the steps it takes to move from concept to reality. As with any project, you will juggle a number of aspects and phases simultaneously. This publication intends to stimulate thought, to challenge, to provoke, and to inspire as you move through this process with young people.



INTRODUCTION continued

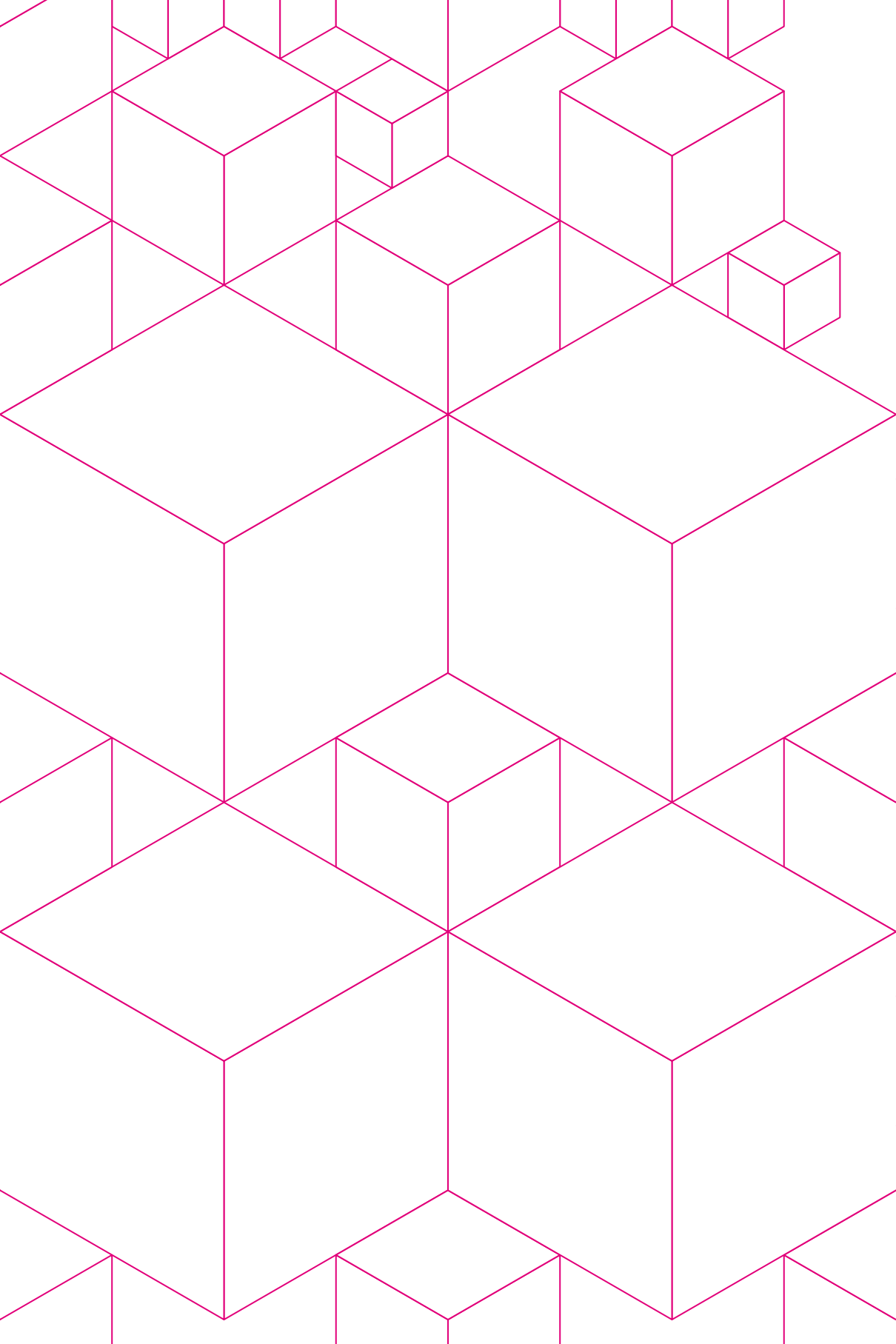
ARTS WORK AND YOUTH WORK

Arts projects in youth work can take many forms and they can vary greatly in scope and scale. Some projects may involve weekly workshops over perhaps a 6-week period, where others can last up to one year or more with the group meeting more frequently. To deliver a high quality youth arts project requires specialist skill and expertise in youth arts practice. This expertise is the intersection of high quality youth work and high quality arts practice. Increasingly, youth arts projects are led by a youth work and arts practice partnership with both professionals providing the complementary skills and support necessary.

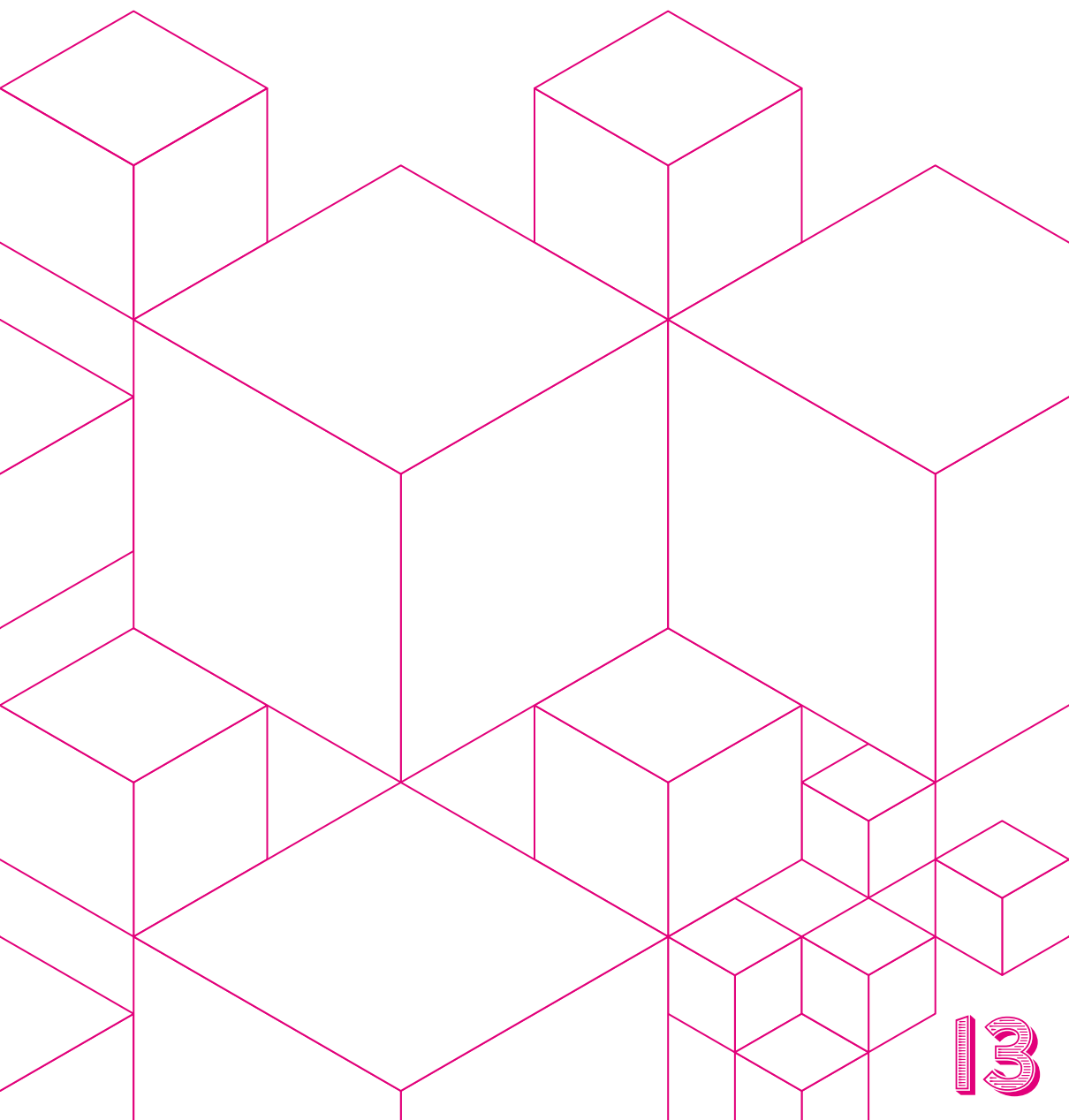
In order to illustrate the key characteristics of quality youth arts practice and to illuminate the process involved, this document will focus on one particular type of project - when an artist and a youth worker collaborate together in working with young people in an ensemble-based approach. Such projects provide an opportunity for learning and exchange on the part of both artist and youth worker and ensure that youth work and arts objectives and values are equally held.

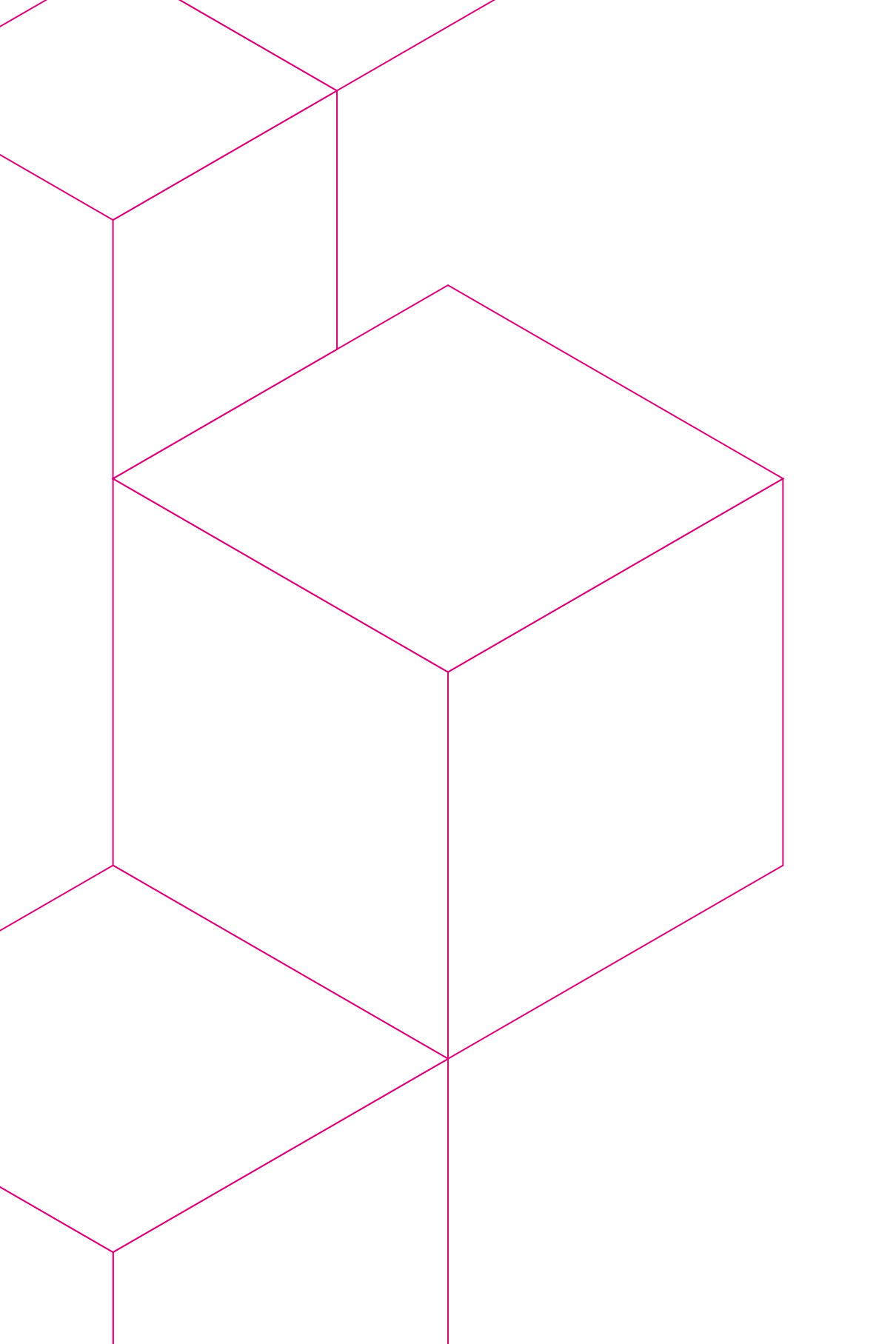
If you decide to lead a youth arts project yourself, be aware of the arts and youth work skills and expertise that are required to carry it out. Be mindful of your own strengths and your limitations and be realistic about what you and your organisation can take on. Importantly, be honest with young people. Avoid building false hopes and expectations that cannot be realised. ♦





SECTION 01 THE ARTS & YOUNG PEOPLE





THE ARTS

Today, the arts are becoming increasingly evident in settings often described as non-traditional such as youth clubs, hospitals, libraries, prisons, community centres and housing estates. Many young people, now more than ever, have the opportunity to come into contact with art forms and artists from a variety of disciplines. For some it may be a brief engagement – perhaps a few short workshops – and for others it may be a more in-depth arts project lasting a number of months or more.

Engagement in an artistic process is a personal experience for each young person. The internal and external dialogue that takes place during an arts project is unique for everyone. How each will respond and react to different art forms, various arts materials and techniques, methodologies, and creative processes will vary greatly. Young people are asked to contribute their ideas, time and experience and to be open and receptive to their own creativity, that of other young people in the group and to their group leaders. For many young people, this is new and unfamiliar territory. The value of the artistic process to young people can be witnessed in very obvious ways in practical outcomes, e.g., a performance, exhibition, film, art work or sculpture created, etc. Young people receive a direct response to their work through audience reaction, individual feedback, written reviews and publicity, family and community reaction as well as the personal pride they feel in what they have created. However, the value of the artistic process must also recognise the personal journey and investment by each young person to arrive at that point - the creative risks taken, the personal and artistic boundaries that have been extended, the ability to share and express creative ideas and experience, the ability to be open and flexible enough to 'give something a try', to make personal and artistic choices, and to be able to work within a group.

The accessibility of particular art forms can help create a more equal playing field among young people, in particular for those who experience either a lack of artistic exposure and opportunity or for those who may be economically disadvantaged. Through the artistic process, young people can explore and create their own image of success. They can express who they are, their identity and their culture.

High quality engagement with an art form can provide young people with creative experiences that engage their minds, hearts and bodies. These experiences are authentic and meaningful. Youth arts has the potential to support young people to unfold... to reveal who they really are both to themselves and to the world.

YOUTH WORK

The essence of youth work[†] is about creating opportunities for young people to discover and develop themselves and to relate to and reflect on the world around them. This is achieved through building positive and encouraging relationships between young people and the adult leaders who work with them and by offering high quality planned programmes. The exploration of art forms such as visual arts, drama, dance, film, photography, creative writing, etc., offers a means of achieving these goals. Youth work supports and values participation by young people in taking decisions about their own life and the world around them.

THE ARTS IN YOUTH WORK

Many youth workers have a real interest and commitment to arts-based programmes with young people. However, given the many areas of programming youth workers have responsibility for, it is not reasonable to expect them to also have the necessary arts skills to lead such a programme. There are some artists who have had exposure to youth work processes through projects and initiatives with youth organisations. However, this exposure is sometimes limited and some artists may not have the experience to fully support and motivate young people in their participation. As outlined earlier, high quality youth arts requires that both the youth work and arts objectives are equally held, and therefore both skillsets, though different, are complementary, and both are vital to the success of the project. The primary focus of this document is to develop an arts project with an artist and youth worker working in collaboration - two sets of skills and expertise available to support young people in their artistic expression. The choice of this model is motivated by two factors: firstly it provides the opportunity to clearly describe the practicalities of planning and running an arts project with young people, and secondly it is a model that has been tested and proven to work and one that benefits young people, artists and youth workers. It also allows youth workers and artists to extend and enrich their skillsets by exposure to each other's practice and working methods.

The creative process can for some young people give expression to reactions and emotions that may not have been acknowledged

[†] The Youth Work Act 2001 defines youth work as follows:

'Youth work means a planned programme of education designed for the purpose of aiding and enhancing the personal and social development of young persons through their voluntary participation, and which is complementary to their formal, academic or vocational education and training and provided primarily by voluntary youth work organisations'

previously. In some cases the exploration may be deeply personal and take the young person to a place within which they discover something new about themselves. Awareness and sensitivity is required of the youth worker and artist to support young people in this exploration. In such situations, youth work expertise is required both within and outside of sessions as an additional support to the young person.

Young people are at a point in their lives when they are open to new experiences, to taking risks and exploring and expanding their boundaries. However, for many young people life experiences, cultural influences, lack of opportunity and social exclusion can impact on their ability to interact with an art form with confidence. For many young people this period in life can be difficult. There are times when young people doubt themselves and their ability and can feel separated from the world around them. For some young people, it is the relationship with youth worker and artist that supports, encourages and motivates them to stay involved and that positively challenges them on their perceptions of their own creative ability. High quality youth arts practice is key to a positive arts experience for young people. This is achieved by contracting artists and youth workers of a high calibre as well as through strong planning and leadership.

The developmental years are a time when young people are establishing their own identity and exploring the world and its possibilities. The arts create a space where this exploration can take place and where young people can be heard and taken seriously. When young people and an art form come together something unique takes place and what emerges from that interaction is also unique. There is vibrancy in the interaction, an energy, an eagerness – *a magic*.

PRINCIPLES OF ARTS IN YOUTH WORK – NYCI POSITION PAPER 2009

Given the depth and scope of young people's involvement and engagement with the arts, it is useful to clarify what constitutes arts in youth work contexts for the purpose of this handbook. The following extract from the NYCI Position Paper on Youth Arts determines that arts in youth work demonstrate the following principles:

- ♦ Artistic and youth work processes are as important as any final outcome or product
- ♦ The process will be steered by youth arts practice/specialism
- ♦ The processes and outcomes are a collaboration between arts and youth work practice and between the practitioners/leaders and the young people

- ◆ The development observable in the young person throughout the process includes both creative/artistic development and personal development
- ◆ Authentic engagement and exploration of the art form is an objective of the project as well as a methodology through which youth work objectives may be achieved
- ◆ High quality throughout
- ◆ Young people centred
- ◆ Young people's participation in planning and decision making
- ◆ Voluntary participation
- ◆ Mutual trust and respect between young people and workers/artists
- ◆ Ensemble or group process
- ◆ Espouses child protection guidelines
- ◆ Takes place in an out-of-school context

THE IMPORTANCE OF RELATIONSHIPS

Positive relationships are central to a successful arts project with young people. In many cases, the reason why young people come to a club or group is because of the positive relationship they have with the youth worker. In that relationship they find something they value and that brings them back time and time again, sometimes to buildings that are not the most comfortable. Through the relationship, they experience trust and safety and this can help them move in new and positive directions. It is an important responsibility of both youth worker and artist to continue to build on this trust. Choosing an artist who understands what is going on for young people and is truly interested in connecting with them cannot be overestimated. Within this context, young people are supported to discover and create artistic contexts in which to tell their story.

ENCOURAGE PARTICIPATION

In any project with young people it can be difficult to find the balance between on the one hand encouraging them towards new challenges, offering choices and on the other hand advising them what they should do. It is inevitable that at the outset both artist and youth worker will lead the process and will need to build energy and enthusiasm around the project. It is likely also that there will be some discussion and negotiation on what can be done and what is possible

within the limitations of the project. There may be times when the artist or youth worker may need to challenge the group on perhaps their over-emphasis on a particular art form or process, or on product over process (or vice versa). This dialogue and discussion is normal and part of the development of any project. The key is that it is inclusive of young people in a way that is realistic and genuine.

Creating opportunities whereby young people can express their views throughout all stages of the project is vitally important. The most significant opportunity for young people to express their voice will be through the artistic process. Their voice is the creative vein of the project.

YOUTH-CENTRED ARTS PRACTICE

A defining feature of youth arts practice is that it is youth centred. It is created by and with young people with support and guidance from their leaders on the project. High quality youth arts practice strives to create opportunities for young people to actively participate in ways that make sense for them. Practically, this means the artist/youth worker developing a working process and an approach where young people's contribution is valued, encouraged and supported. This doesn't happen by good intention alone but takes conscious planning and open dialogue.

All these factors need to be built into the culture of the project from the beginning and reviewed often. The environment needs to support young people to step beyond their comfort zone and to push their artistic and personal boundaries, to take on roles and experiences that are new for them. Take time at the start of the process to build teamwork, interest, motivation and commitment. Involve young people in decision making and ask for feedback on how they think the project is going. Let them know that you are interested in what they have to say by acting on this feedback. Develop decision-making structures that are uncomplicated and develop a language that young people can use and understand.

There are many ways for young people to play an active role in their project. They may be creators, performers, directors, designers, critics, planners, recruiters, administrators, writers and others. But to carry out any of these roles well they need knowledge/skill, mentoring and opportunity. The professionalism of artist and youth worker is needed to identify and create opportunities that are appropriate for the needs and aspirations of the individuals involved and of the group as a whole. This does not happen quickly. It takes experience and ongoing dialogue to ensure that young people have not alone the opportunity to participate but also the opportunity to lead.

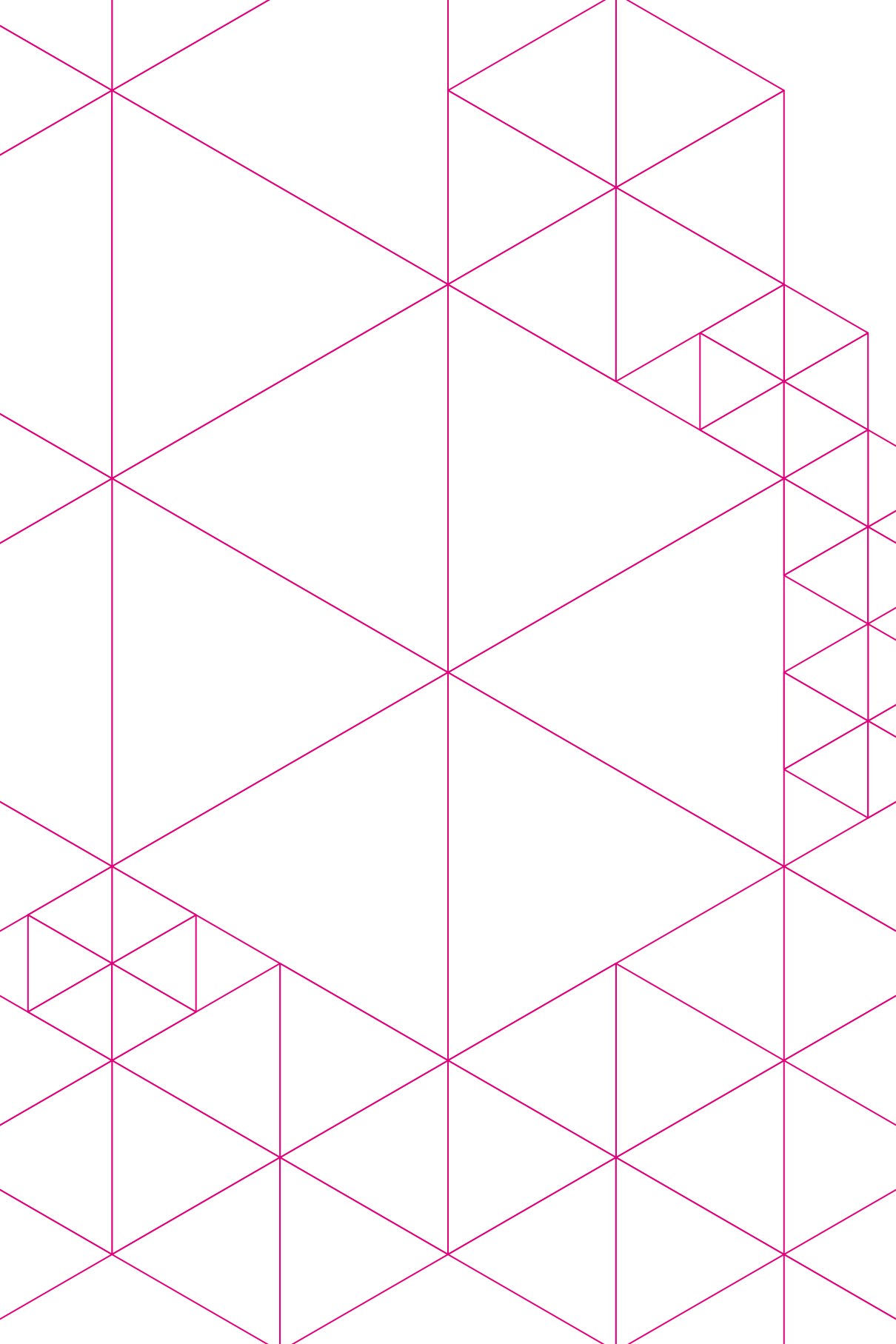
Not every young person may wish to play an active leadership role, to be involved in shaping the artistic direction of the project, to be involved in planning and budgeting, etc. It may work best for some to be involved in a less directional and more participatory role; that is their choice. It is the responsibility of the artist/youth worker to stand back from the project and to allow each young person to shine and to expand their skills and talents in ways that work for them. Artists and youth workers must be flexible and sufficiently self-reflective to recognise when their style of leadership needs to adapt in order that young people may take the lead.

Many new projects may be artist/youth worker-led in the beginning. The stage of development of the group may dictate that young people do not have the necessary artistic or organisational skills to lead the project. Also, they may not have the resources, confidence or range of experiences to contribute in the ways leaders may require and to make informed choices about art forms or methodologies. These may be developed over time. The value of long-term projects where young people's skills and abilities are built upon over time cannot be underestimated. The ambition, for example, to create youth-led arts projects is a long-term one, and may not happen in the first project. The relationships, processes and investment necessary take time to establish and young people may be overwhelmed by being asked to plan out their own project or choose their art form without context or support.

There are many examples of projects where young people's own artistic interests and enthusiasm provide the initial impulse for a project. This natural creative drive brings a vibrant energy and ambition. It is natural for a young person to have the desire to express him/herself artistically. A young person may have a keen interest in an art form and seek out opportunities to expand his/her own talent. Also, it is not uncommon for young people to form groups or collaborations with other young people such as forming bands, small-scale film and photography projects, drama groups, or young writers' publications. In such cases young people themselves are the driving force. They make the decisions, artistic and practical. They organise themselves and find natural ways of sharing ideas, responsibilities and direction. Often, it is not until such groups wish to take what they do to another level that some expert support or involvement is needed. ♦

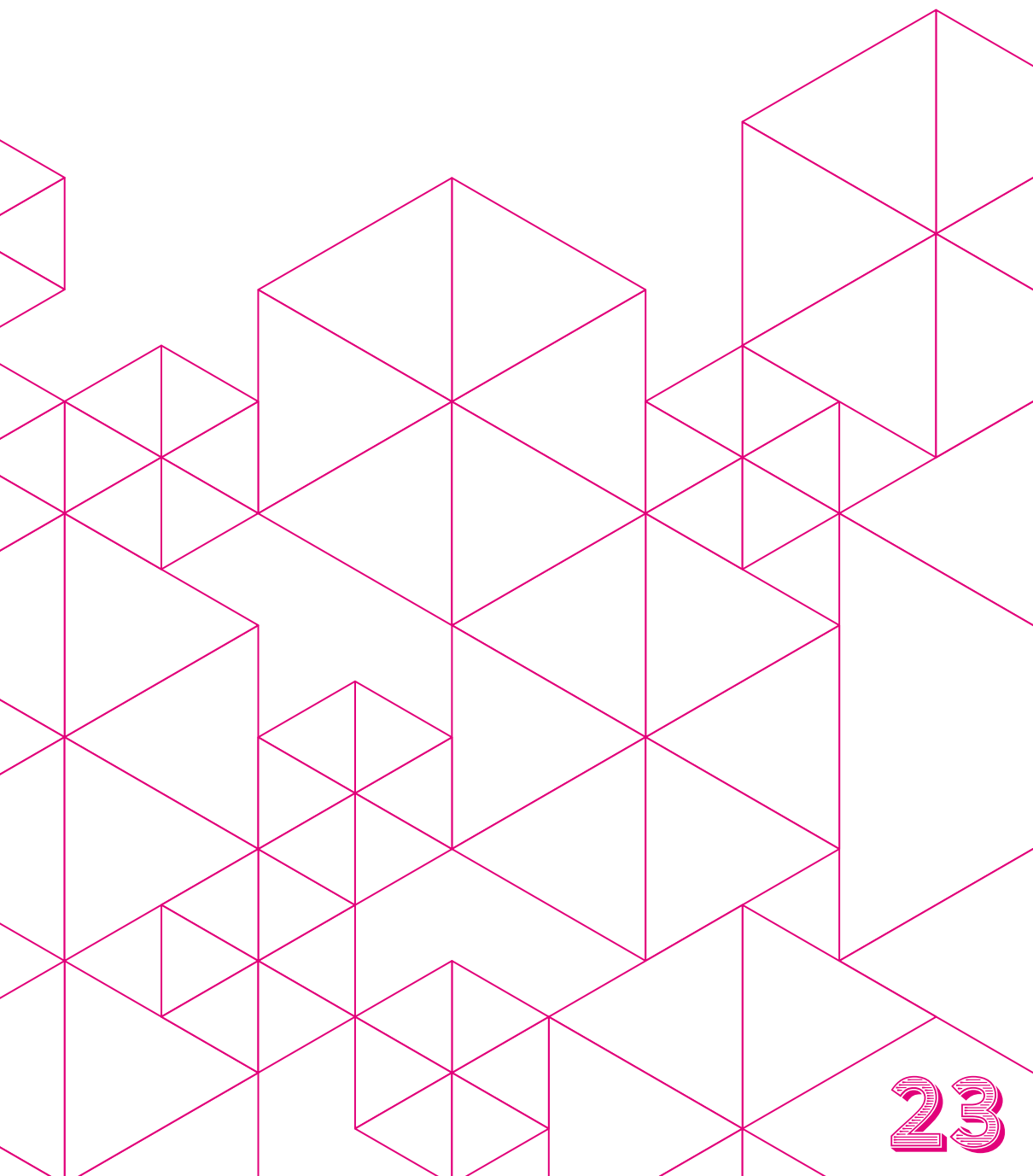
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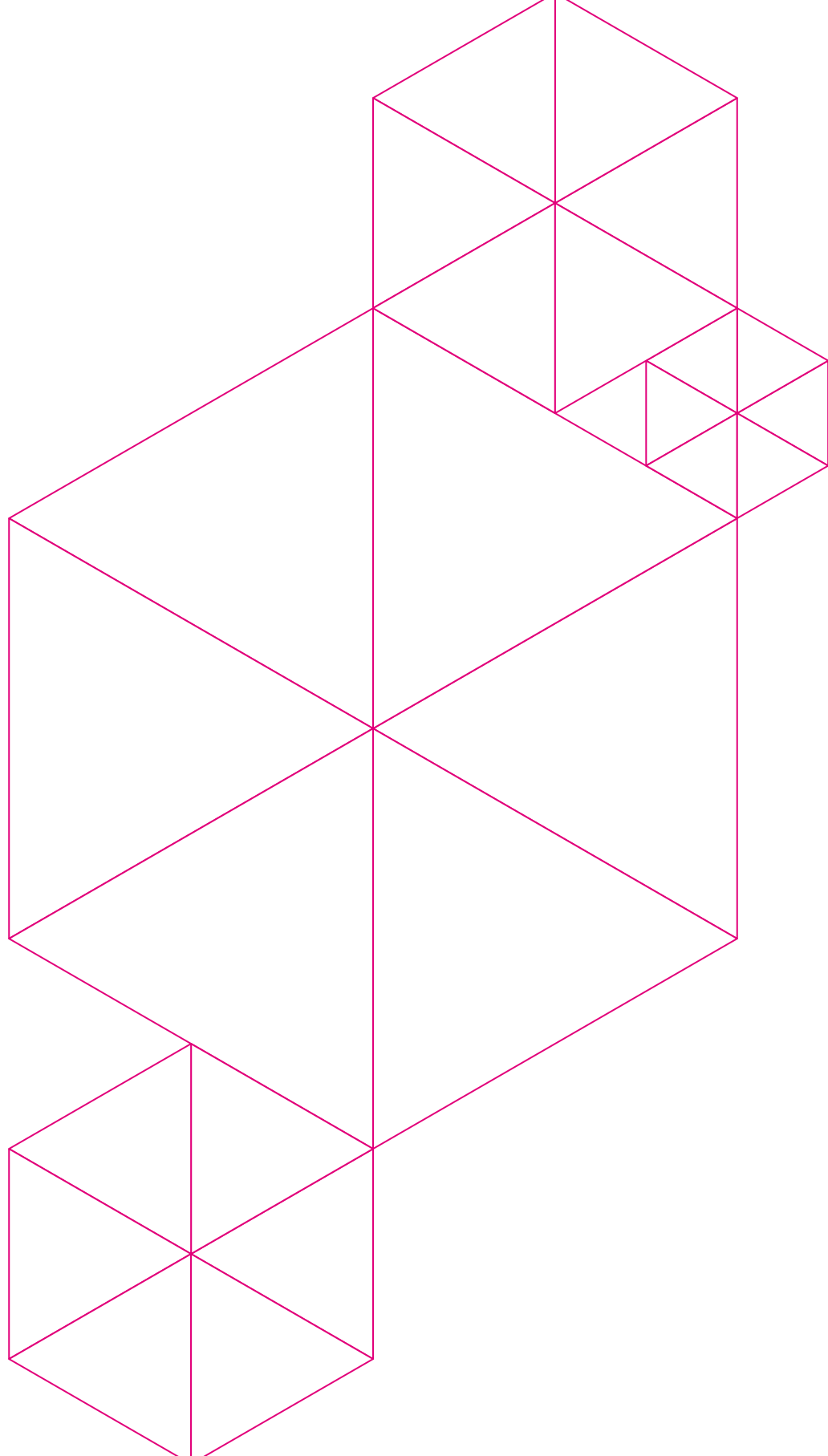
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SECTION 02

PLANNING AN ARTS PROJECT





Arts projects by their very nature are dynamic. There are periods of activity and ‘busyness’, periods of conversation and reflection, periods of engagement and objectivity, periods of creativity and imagination. Throughout this process, artist and youth worker maintain a watchful eye on many different elements of the project simultaneously. As the project unfolds and develops, their attention must focus on the particular phase they are in and on how they can successfully move the project forward. This is not a linear, one-directional process. It is a layered process where often phases may overlap or indeed be revisited. This section identifies and describes these phases which collectively contribute to a meaningful artistic experience for young people.

PHASE 1:

Check your motivation

There are many different reasons why you might be thinking about planning an arts project with young people. The young people may have expressed an idea and an interest, you might have identified a need, funding may have become available, your organisation may be eager to develop more creative approaches, an arts centre or artist may have approached you, etc. The reasons may be many but each requires you to clarify your own motivation for beginning such a project.

- ◆ Why have you decided to plan an arts project?
- ◆ What is your own experience of and attitude to the arts?
- ◆ How do you see the arts process interacting with youth work objectives?
- ◆ What do you want the project to achieve for the young people who are the centre of the project?
- ◆ What do the young people feel about an arts project at this time?

Your responses to these questions will help you to become clear on why you are beginning an arts project and what the purpose and goal of such a project might be.

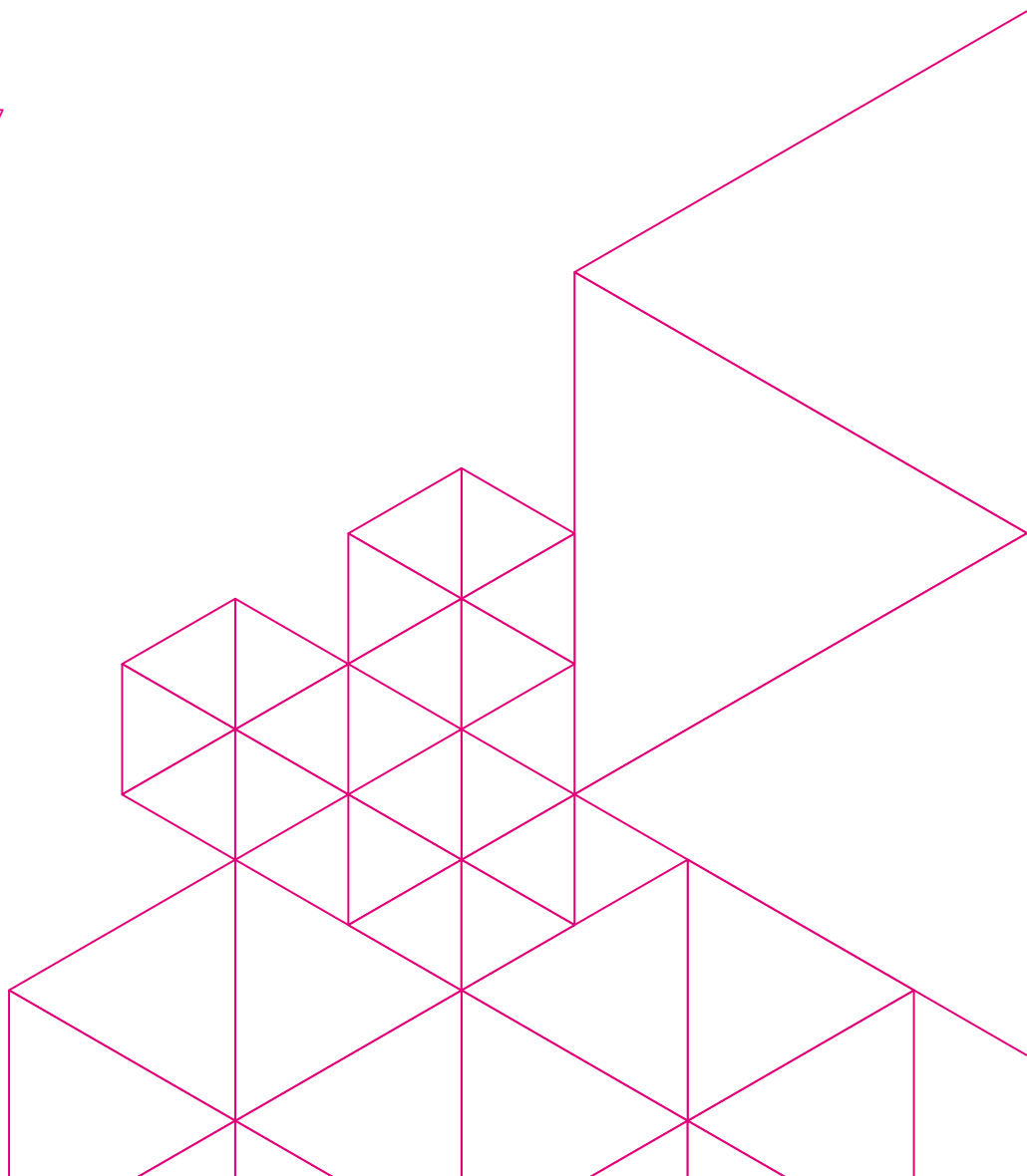
Today there are many demands on young people's time, energy and attention. Be realistic and honest with young people about what you expect from them in terms of commitment and energy. Timing is a key success factor in any project. Ensure that this project is planned for a time when the young people, leaders and the organisation can give a full commitment. It is important to listen to what young people do not say, as well as what they do say: Sometimes, it is just not within their resources (time, headspace, ideas) to contribute what the initial project will require at a given time. Our expectations of young people need to be fair and realistic. ◆

PHASE 2:

Organisational Context

Be mindful of the 'big picture' - your own organisation, its mission, its priorities. How open will the organisation be to planning and running an arts project? Have they been involved in arts projects previously and was the experience a positive one? How receptive are both the organisation and your colleagues to arts work? Is the use of the arts to be a once-off project to explore an issue with the group or will the arts be included in the organisation's planning processes?

This provides the context for the project and clarifies what your organisation's expectations might be - both for you and for the young people. ♦



PHASE 3:

Stage of Development of your Group

In order to begin planning an arts project you need to think about the stage your group is at and how ready they are to be involved in such a project. The following questions will help to clarify this for you.

- ◆ Is this a new group or has the group worked together before?
- ◆ If it's an existing group, how long has your group been together?
- ◆ What is the age profile?
- ◆ Is it a mixed or single gender group?
- ◆ How well do the young people know each other and you?
- ◆ Have they been involved in arts work or creative processes previously?
- ◆ What was their experience of that activity?
- ◆ How receptive is the group to trying something new?
- ◆ What are they interested in doing?
- ◆ How tuned in are you to the individual needs and potentialities in the group?
- ◆ What is their level of openness and interest in the proposed project?
- ◆ What is their involvement in planning and organising this project?

This information will provide a snapshot of the group and will be invaluable in taking decisions further in the process and in particular when it comes to choosing, informing and negotiating with an artist. ◆

PHASE 4:

Discussing with Young People

Discuss with the young people their interests and attitudes towards such a project. Ownership and participation are key features of an arts project and these principles need to be integrated from the outset. Be open in your communication and take on board the ideas generated within the group. However, if your group has limited arts exposure you may need to encourage and challenge the young people to try new things, to create new experiences, possibly through exploring new art forms. Your group may not be explicit about what it is they want to do and with whom they want to work. Look beyond verbal commitment alone for other indicators of interest such as consistently turning up for sessions, etc.

Some young people's lack of confidence in particular their anxiety about what might take place within, for instance, a drama workshop, can create resistance. Discuss any concerns at this stage and encourage the group to feel the enjoyment and benefit in it for themselves. Beware of over reliance on direct questioning and also questionnaires. Develop other methods of gaining the information you need through games and activities, through listening and paying attention to group dynamics and trends and so on.

For many young people the arts are very distant from their daily experiences. Their perception of the arts may be that it is removed from their everyday reality, it is different, not the norm. Also, the experience of the arts for many young people is limited and in some cases may not be positive. This can present enormous barriers and fears for young people. Careful planning and handling on the part of the youth worker will be needed to get to the source of any such difficulty and to work with the group to overcome it. Search for what it is they are interested in. Also be aware of any resistance you yourself may have to creative expression or particular art forms. ♦

'In an art group, each young person has different needs, talents, abilities and energies and the biggest challenge has been juggling the individual needs of young people and their creativity within a structured programme. We are always shifting and adapting what we do and how we do it within the session, trying to come closer to where each person is at and what gets them going.'

Youth worker on the challenges of an arts project

PHASE 5:

Choosing an Art Form

‘An art form must relate to everything in the young people’s lives, to be relevant in very ordinary, everyday things/ways. The way it crosses all the senses, not just visual. The relevance it can have to young people exactly where they are at, if they can be encouraged to tap into it.’

Artist talking about an art form.

.....

Before choosing an art form, you may consider running a number of once-off taster workshops in various art forms and identify the practicalities of each and how the young people respond to them. At this point you are seeking to make a decision as to which art form/s or which artist/s might best suit the needs of your group at this time.

Be mindful of your group’s circumstances when discussing ideas and choosing an art form. For example, some young people may feel self-conscious about their body image and may be uncomfortable about wearing suitable clothing for a dance workshop.

Consider the physical resources of your centre or meeting place. Is it possible to set the room up before the session begins? Is ‘mess’ and clean up going to cause any difficulties? Is there secure space for storing art work, etc.? If it is unsuitable or you feel the project might be best situated in another venue or in an arts setting, e.g., a local arts centre, this should be considered.

A number of factors will influence your choice of art form:

- ◆ The needs and interests of the young people you are working with
- ◆ Initial aims and objectives of the project
- ◆ Physical and health needs and limitations of the group, e.g., certain types of arts materials may aggravate asthmatic conditions, etc.
- ◆ Capacity in relation to staffing
- ◆ Resources available
- ◆ Timeframe that you are considering working within
- ◆ Group size

Consider carefully what each art form might have to offer and what each requires. Talking to artists, arts organisations, youth organisations with experience of arts processes or local authority arts officers can all help build up a picture of the art form that will suit your group. It's important to remember that there is no exhaustive or final list of what is possible. Multi-art form and collaboration practices in particular keep pushing the boundaries forward.

Possible art forms could include:

- ◆ Movement/Dance - general movement or more specific styles
- ◆ Drama
- ◆ Creative Writing, Storytelling
- ◆ Visual Arts
- ◆ Music, Percussion
- ◆ Mixed media work
- ◆ Photography/Film making
- ◆ Puppetry

The following are examples of the requirements of particular art forms. These considerations are part of the refining process and are not to be viewed as obstacles. In fact what begins as an obstacle can sometimes lead to great creativity and innovation in the final project plan.

- ◆ A dance project needs a lot of space and cannot be run on a concrete floor
- ◆ A clay project needs ample supplies of running water
- ◆ Most projects need access to adequate and secure storage facilities
- ◆ A drama workshop needs a large space to work in to facilitate working in both large and small groups
- ◆ A percussion workshop needs to be free to make a lot of noise without disturbing others
- ◆ Certain paints and art materials require a well-ventilated room
- ◆ A music workshop may require instruments
- ◆ Some art forms need a larger group to work with while others operate best with smaller numbers. For instance, a drama workshop cannot be run with a group of 3; a group size of approx. 15 or 16 is most suitable. Equally, video editing is best carried out in groups of 2 or 3 ◆

‘In relation to the visual arts, materials can be consistently expensive for a youth project. In the area I work in, access to a group space for young people is an ongoing difficulty so getting access to an adequate art space was a challenge. Also, because it is space on loan, the room had to be set up and cleared fully. That meant that each session involved the complete set up of the space and it was difficult to find a safe place to leave work in progress or finished pieces. Ideally, access to an art studio with decent-sized storage space is what was required.’

Youth worker on the physical resources available

PHASE 6:

Identifying an Artist

One of the most important considerations when you are planning an arts project is who to choose as an artist. Getting the right balance between art form skills, the ability to work with and engage young people and the skills to deliver on a project is absolutely crucial if the project is to be successful. If you are a youth worker or arts worker deciding to run a youth arts project it is important to set out and be clear to yourself exactly how much expertise you have in each area and what you can realistically take on. If necessary seek advice from key people available to you locally such as:

- ◆ Other staff members in your youth project or centre
- ◆ Local authority arts officer
- ◆ Local arts organisations, centres or clubs
- ◆ Youth work organisations involved in arts work
- ◆ Community arts groups
- ◆ Artists
- ◆ Young people
- ◆ Word of mouth

Advice and information is also available from a number of organisations and institutions involved in arts work with young people. *See Appendix III for a list of such organisations. A list of local authority arts offices and VEC youth officers is detailed in Appendix IV and V online at www.youtharts.ie.* ◆

PHASE 7:

Meeting the Artist

This initial meeting provides an opportunity to bring the artist and the arts expertise into the process. It allows both youth worker and artist to discuss how they will work together and move forward with the project. Practically, this involves understanding the perspectives and expectations of both and finding a way to hold these in the process. For both artist and youth worker this can be challenging - many artists and youth workers traditionally work alone and the challenge of integrating two areas of expertise can be difficult; both are coming from different sectors with sometimes limited understanding of the processes and values of the other. It is important that both artist and youth worker tease out and define what 'success' means for each of them in practical and not just abstract terms in the context of this project. This process will highlight areas of commonality but also any differing or unrealistic expectations that each may have. Identifying such gaps at an early stage reduces the risk of misunderstandings and frustrations later in the process.

The youth worker may not consider themselves an arts expert, and the artist may not consider themselves a youth work expert, but both will have instincts about the work, and both can and should feel confident bringing these instincts to the process.

.....

'One of the first things I realised was that you can't assume anything. It is important to take time to be open about your viewpoints and understanding of each other's roles in the project. It is crucial to acknowledge often how differently we come at things, whether from an artist's or youth worker's perspective or from our own personal values. It is important to take the time to explore these.'

Youth worker on relationship with an artist

An initial meeting(s) could cover some of the following areas:

- ◆ Background information about the work of the youth project and the place of the arts within that
- ◆ The purpose and aims of youth work and arts work
- ◆ The group profile
- ◆ The importance of a group work process when working with young people
- ◆ Discussion on the art form and the nature, purpose and expectations of the project, artistic progression and how this will be facilitated
- ◆ Background information about the work and interests of the artist
- ◆ Information about available resources
- ◆ Need for a 'taster workshop'
- ◆ Timeframe for the project
- ◆ Availability of the artist, youth worker and young people
- ◆ Clarification of the commitment involved
- ◆ Contract - when negotiating a contract be mindful of your organisation's requirements regarding fees, tax clearance certificates, etc. *Sample contract is provided on www.youtharts.ie*

The purpose of this meeting(s) is to facilitate an exchange between the youth worker and artist, clarifying individual value systems and considering how the artist and youth worker will work together. It is important to create the space within the project for ongoing dialogue and exchange between youth worker and artist. It requires openness and flexibility on both parts to create a project that is realistic and responsive and that can meet the needs of the group and the expectations of both.

At this meeting you will also discuss the artistic process and how this will be facilitated during the project. It is important to be aware of what methodologies and techniques the artist will propose for the project and how artistic progression for both the individuals and the group will be planned for and facilitated.

It may be necessary to meet a number of artists before deciding on one. Every artist, like every project, is different and you need to find the artist who is the best fit for your group and project.

.....

‘I gained a huge amount of knowledge from working with an experienced youth worker and benefited from the relationship the youth worker has with the young people. Obviously the reward of seeing the young people making decisions about their work and growing in confidence in their handling and experimenting with materials was hugely important for me as an artist.’

Artist on personal benefits of the project.

.....

At this point, both parties will have a good sense of the partnership between all of the elements of the project:

- ◆ The young people
- ◆ The artist
- ◆ The youth worker
- ◆ The ethos of the project

You may consider introducing the artist to the group, perhaps through an introductory workshop, to ensure that they have input into the selection of the artist. There are times when you may need to be directive in the choice of artist. This may be the case when the young people themselves may not be ready to take on such a decision.

If the young people do not ‘click’ with or connect with the artist and they are uninterested in working with him or her, you need to take this on board. Identify what the difficulty is and seek to address it.

Child Protection and Garda Vetting Procedures

All youth arts projects must adhere to all relevant aspects of child protection policies in your organisation. Child protection is everyone’s responsibility. The following information sets out individual and organisational requirements and responsibilities in relation to child protection and Garda vetting. While all child protection policies need to be in place, remember to take a common sense approach and don’t lose your enthusiasm for the vibrancy, spontaneity and excitement of your project.

Your recruitment of an artist should adhere to the recruitment and vetting processes in place in your organisation. Every person involved in the project should be Garda vetted. Garda vetting can take a number of weeks to process, so this needs to be considered at the beginning of the project. Freelance artists will need to be vetted through the youth work or host organisation as it is not possible under the current system for them to be vetted as individuals. Garda vetting is specific to

each organisation – i.e., an artist cannot ‘bring’ Garda vetting from a previous project in another organisation to a current one, Garda vetting must be completed for each project. Vetting is one piece of your overall recruitment and child protection policies and other aspects of good practice in recruitment should be adhered to.

A full description of the Garda Vetting procedures can be found in Appendix II online at www.youtharts.ie.

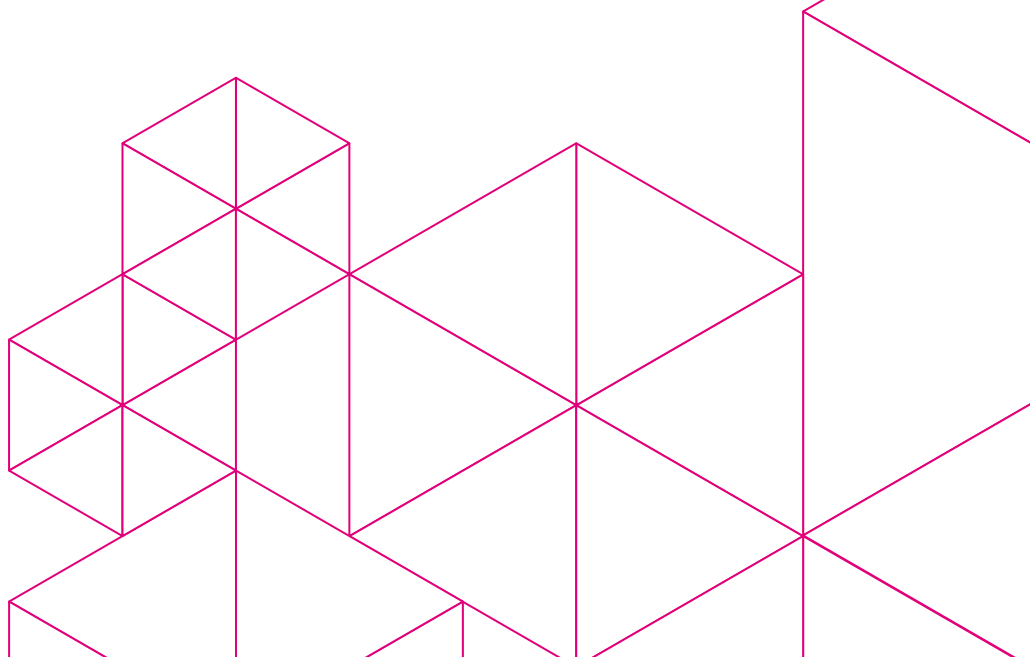
Child Protection

Your arts project, like all other projects and activities taking place in the organisation, must adhere to the organisation’s Child Protection Policy.

The artist or any other freelance professionals working on the project will also need to be familiar with and adhere to the Code of Behaviour for the organisation as well as the reporting systems in place and the designated person in the organisation. The Code of Behaviour should outline exactly what types of behaviour are acceptable and unacceptable. It is also preferable that they complete the Child Protection Awareness Programme. This four-hour programme is the standard minimum training in place for the youth work sector.

The youth worker, leader or coordinator from the host organisation will need to take responsibility for making sure the artist is provided with this information, is familiar with it and has had the opportunity to ask questions and clarify any points. They should also facilitate the artist in undertaking the training programme. The artist should be clear on reporting, accident and complaints procedures in the organisation.

It is advisable that the information above becomes part of the contract development for the artist.



Particular issues that may arise in an arts project: (This list is not exhaustive, but rather it names some areas that may be relevant to your arts project.)

1. Recording/use of images:

This can be either recording of material during a film or photography project or it can be the recording of images for documentation and evaluation. Informed consent needs to be sought from all participants and it should be clear why the images are being recorded, what they will be used for, who will have access to them and how long they will be stored for. It should also be clarified where the copyright of the images resides. The Arts Council has produced strong guidelines on this issue which can be accessed via their website.

2. Confidentiality:

Recording and storage of information (including images), access to information and sharing information (with parents/carers) as well as other considerations need to be clear in the project. For example, what happens to unused film footage, photographs or personal writing; who has access to young people's contact information; how much background information needs to be shared with the artist about the group, and so on? Again, these considerations should all be in line with your child protection policies.

3. Particular considerations:

There may be particular issues that arise due to the nature of the project or art form, for example, the issue of close physical contact and touch in a dance project, where an artist may need to correct, assist or adjust the positions or poses of participants, or participants may need to physically work together. Or, in a drama project, participants may work on a difficult theme, such as bullying or family issues, and sensitivity is needed.

References and Useful Documents:

Children First 2011

Our Duty to Care 2002

Code of Practice for the Youth Work Sector

Guidelines for taking and using images of children and young people in the Arts Sector 2009 Arts Council

Guidelines for the protection and welfare of children and young people in the arts sector 2006 Arts Council ♦

PHASE 8:

Develop the Programme Plan

Having identified the artist and the art form, an action plan for the project needs to be developed. At this point the youth project, the young people and youth worker have been through a process of clarifying why they are undertaking this project, what art form or forms they want to explore and how, in broad terms, the project will be carried out. During this phase the attention focuses on 'what' will take place and 'how' will it happen. A programme planning phase consisting of perhaps 2-3 sessions is involved in defining and agreeing the action plan for the project.

During these meetings a number of areas need to be discussed, negotiated and agreed, namely:

- ◆ The values and principles which will underpin the project
- ◆ The aims and objectives
- ◆ Artistic progression – techniques, processes and methodologies to be used
- ◆ Overview of programme content
- ◆ Outcomes (what criteria will be used to check how the project is progressing and for measuring what has been achieved)
- ◆ Expectations for the project
- ◆ Discussion on the ratio of young people to artist - influenced by the art form
- ◆ Agreement on responsibilities and activities of both artist and youth worker
- ◆ Expectations around participation/involvement of young people in the project
- ◆ How the project will be reviewed and evaluated and what recording methods will be used to document the project as it evolves and for the evaluation

The youth worker needs to think about what information to give the artist about the young people. Any such information should be relevant only to the young people's participation in the project.

During the planning phase the artist should be made aware of the organisation's procedures on child protection, health & safety, handling confidentiality and handling a disclosure that may need follow up outside of the session. This is covered in more detail in Phase 7.

Also, check your organisation's insurance to ensure that you are adequately covered to contract people to undertake pieces of work on behalf of the organisation. Freelance contractors are not usually covered under an organisation's insurance. If this is the case you need to check that the artist has his/her own insurance cover.

Arising from this phase it is important that the young people, youth worker and artist are of one mind on what the project is about, what it is striving to achieve and the nature of the process. In your planning, be prepared for the possibility that the young people may change their minds and may want to try something different. Keep in mind that the conversation with the young people is ongoing and both youth worker and artist need to respond to changing interests and needs in the group. Flexibility, openness and responsiveness are key qualities required of both artist and youth worker. A high quality youth arts project will remain responsive to any changes that may occur in the project environment or in the circumstances of the group and embrace any such changes.

Aim and Objectives

The project's aim and objectives provide an outline of what the project is setting out to achieve. The aim is a broad statement of why the project is being developed. An example of a drama/theatre project aim might be *to increase drama and performance skills and to encourage personal and imaginative development*. The objectives indicate how the aim will be achieved, i.e., what practically will be done to achieve the aim.

Objectives need to be:

- ◆ Clear
- ◆ Achievable
- ◆ Based on the needs of the group
- ◆ Easy to communicate
- ◆ Within a timeframe
- ◆ Measurable

Measures of Success or Outcomes

Outcomes are measurable changes, for example, increases in skills and abilities, knowledge and understanding and personal and social development. They describe what changes are intended to occur among participants as a result of the project.

Skill development can relate to art form skills, level of participation, ability to communicate with adults, communication with peers, or ability to complete a task.

When identifying your project outcomes, you need to consider what benefit the young people will achieve as a result of participating in the project. These outcomes may be visible benefits, e.g., increases in artistic skills, group and teamwork skills, etc. Outcomes also need to reflect the more individual personal benefits gained from the artistic process, e.g., increases in creative confidence, self-confidence, etc. A successful youth arts project should have both arts outcomes and youth work outcomes. During the planning phase it may help to focus discussion on 'what does success look like?' and to discuss this question in the most practical ways possible. Everyone in the project wants it to be successful, but each may have their own definition of success. For example, for the youth worker this may mean that as many young people who begin the project complete it and that their teamwork skills are developed; for the drama practitioner it may mean that the young people are confident to share their work at an informal performance for friends and family. Similarly, an organisation might presume that success will mean an exhibition, whereas a visual artist might be focused on the personal artistic process of each participant as their priority. These things are better articulated as clearly as possible in advance.

Ask yourselves, 'if we are successful in accomplishing this project, what will be the effect on the young people?' Make sure that everyone who has an interest in the project is made aware of what the project is aiming for. This includes the youth worker and artist, the young people, your own organisation, funders, etc. ♦

'I feel that the young people really loved the hands-on nature of the visual arts work, the touch and feel of it, the making and doing of it, the playing around with materials and seeing something grow. I also think completing a piece that is yours and that you are proud of is important, though that place can take a long time to get to.'
Youth worker on what the young people got from the project

PHASE 9:

Recording & Documenting

The recording process is a means of documenting and recording what takes place in the project, i.e.,

- ♦ The programme content
- ♦ The process - the working process and the artistic process
- ♦ The individual and group experience

Recording is the process of validating and providing evidence of what happens in a project and is built into all stages. During the planning phase, you need to consider what methods you will use to both document what happens during the project and also collect the specific evidence that will inform the evaluation process.

Documentation creates a visible imprint of the experience and effect of a project as it is happening. It is how you record the history of your organisation, the young people who engaged with it, and the work that was achieved. It acts as a trigger to memory, a way to relive, review and reflect upon experiences for those directly involved. It also offers a way of sharing the experience of a project with a wider audience, family, or local community, and may in fact be a requirement of your funders and sponsors.

Recording has the following benefits:

- ♦ It contributes to the evaluation process by providing necessary information and evidence
- ♦ It is a means of encouraging ownership of the project and acknowledging progress made by the young people both individually and as a group
- ♦ It is a means of improving and informing practice
- ♦ It validates the work of the group
- ♦ It provides evidence of the work, in particular for the wider organisation, funders, etc.

Recording Methods

In an arts project, the art form itself can provide a record of the processes and activities involved, e.g., photographs, video pieces or video clips, artwork, written pieces, diaries or poems. When choosing recording methods, those involved in the project must decide what elements of the project will be recorded, what methods are most suitable and how the gathered information will be used as both an archive of the project taking place and as an aid to the evaluation process. It is good practice to ensure that documenting and recording methods are built into the project from the beginning.

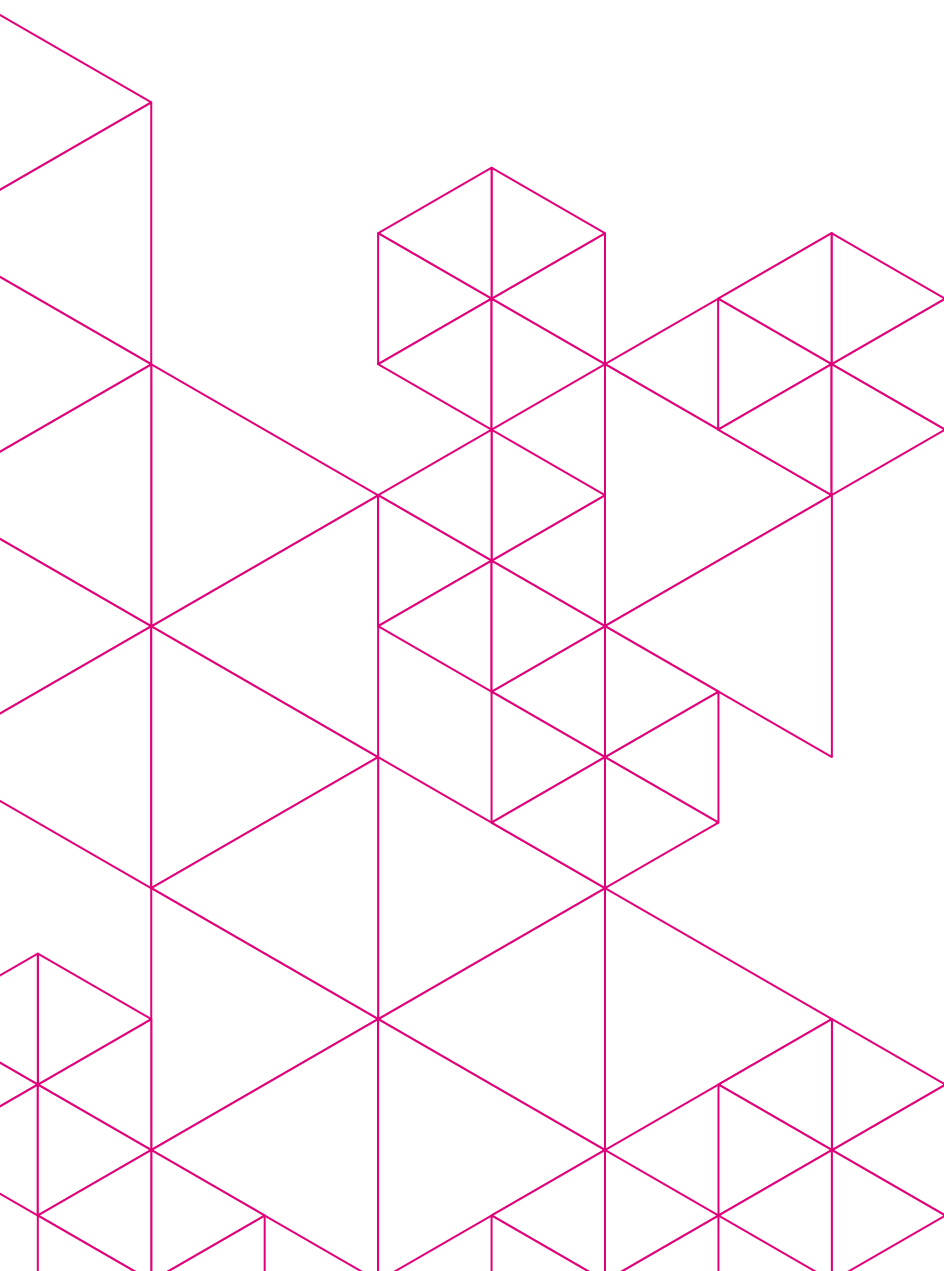
Please see Phase 7 for further information on use of photographs and images as these present particular considerations in youth contexts.

Additional recording methods can include the following; however, this list is not exhaustive:

- ◆ Questionnaires – individual written format, wall chart, group responses, etc.
- ◆ Interviews
- ◆ Small group discussions
- ◆ Drama techniques
- ◆ Observation
- ◆ Drawings and images
- ◆ A video recording or series of photographs of the project in progress and of any final product
- ◆ Diaries - by the young people and artist
- ◆ Sketchbooks/journal - reflective notes map where ideas started and how they progressed
- ◆ Project Book - photographs, drawings and visual documentation can be included to tell the story of the project
- ◆ Performance or display of work made during the project - drawings, sculpture
- ◆ Performance programmes and press cuttings
- ◆ Story boards/Graffiti wall/Comment box
- ◆ Taped recording of group discussion
- ◆ Recorded songs
- ◆ Minutes of planning meetings

- ◆ A record of the sessions kept by artist and youth worker
- ◆ Attendance record

Select the best methods that will help collect the evidence for the evaluation of your project and provide a record of what took place. Most importantly, be realistic about the time required to set up and apply particular recording methods and the time needed to analyse the results. As a rule of thumb, evaluation and documenting should take up about 10% of the total project time. Don't be daunted by the thoughts of documenting and evaluating, and keep your methods in proportion to the rest of the project. ◆



Evaluation & Ongoing Review

The evaluation sets out to answer the following questions: ‘What did we set out to do? What did we do? What difference has the project made? Did the project work?’

When you have decided what your project will offer, to whom, and what the intended results will be, the next step is to develop a plan to evaluate the project. This plan is simply a step-by-step approach for measuring the impact and effect of the project. Such a plan shows the connection between the project process and activities and the effect of these activities on young people. It is best practice to consider your evaluation plan during the planning and set up phase of your project. As a result, the project is designed to collect information that will help answer the project’s evaluation questions.

Evaluation of an arts project has both process and outcome components. The process component gathers information on the project implementation and operation and the experience of the project. The outcome component looks at the extent to which the project has impacted upon the skills, knowledge and attitudes of participants.

.....

‘In the beginning I would have worried about where the sessions were going, about planning, and now I think it’s great to spend time playing around with materials, building up exposure and confidence and skills.’

Youth worker

.....

The positive benefits of evaluation and ongoing review to any project are many, namely:

- ◆ It helps the project to tell its story in a way that participants and stakeholders can understand and appreciate
- ◆ It increases project effectiveness
- ◆ It provides a framework to guide the project development and coordination
- ◆ It assists the project in communicating the project value - to stakeholders, funders, potential funders, etc.
- ◆ It can highlight areas for improvement or adjustment or where flexibility and responsiveness may be necessary so that the project remains on track
- ◆ It can help young people to reflect on where they’ve been and where they are going ◆

.....

‘I would do it all again but as the art group that I work with are aged 10–12 years old, my focus is now on developing a group that creatively responds to young people aged 13+ years. After spending two years with a group working with their creativity, we need to look at ways of continuing that path.’

Youth worker on doing it all again...

.....

‘The thing that I liked best from what I did in the art project was the portrait of myself because it’s good. I was surprised that I enjoyed doing a map of my house. I didn’t think I would but I did and I’d never done it before. I find making small clay shapes difficult.’

Young person from a visual arts project

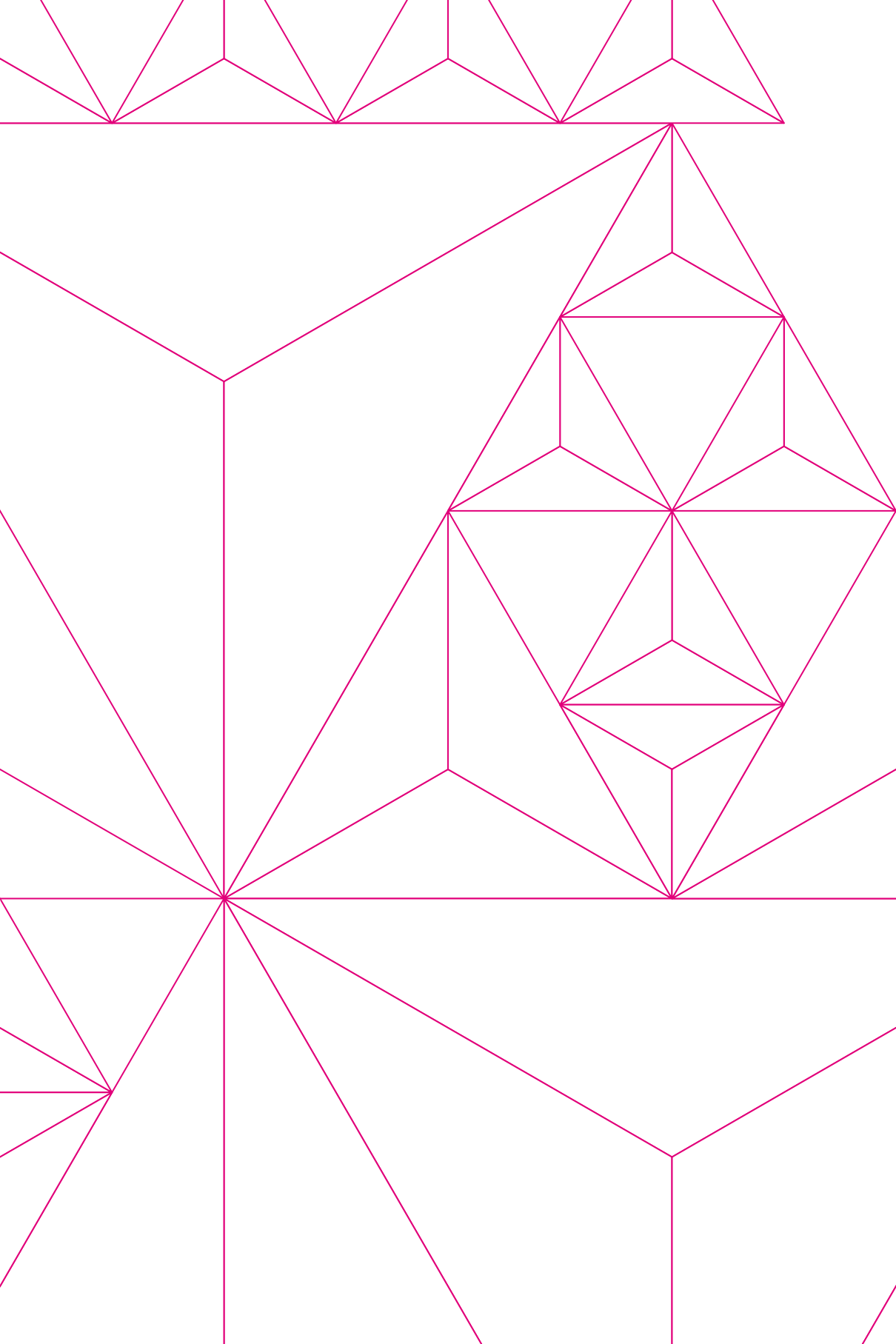
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‘Exposure to a new world and way of seeing, working in the visual arts made me more open to taking risks, trying different media, exploring ideas and playing around. I’ve also learned new skills alongside the young people in the group.’

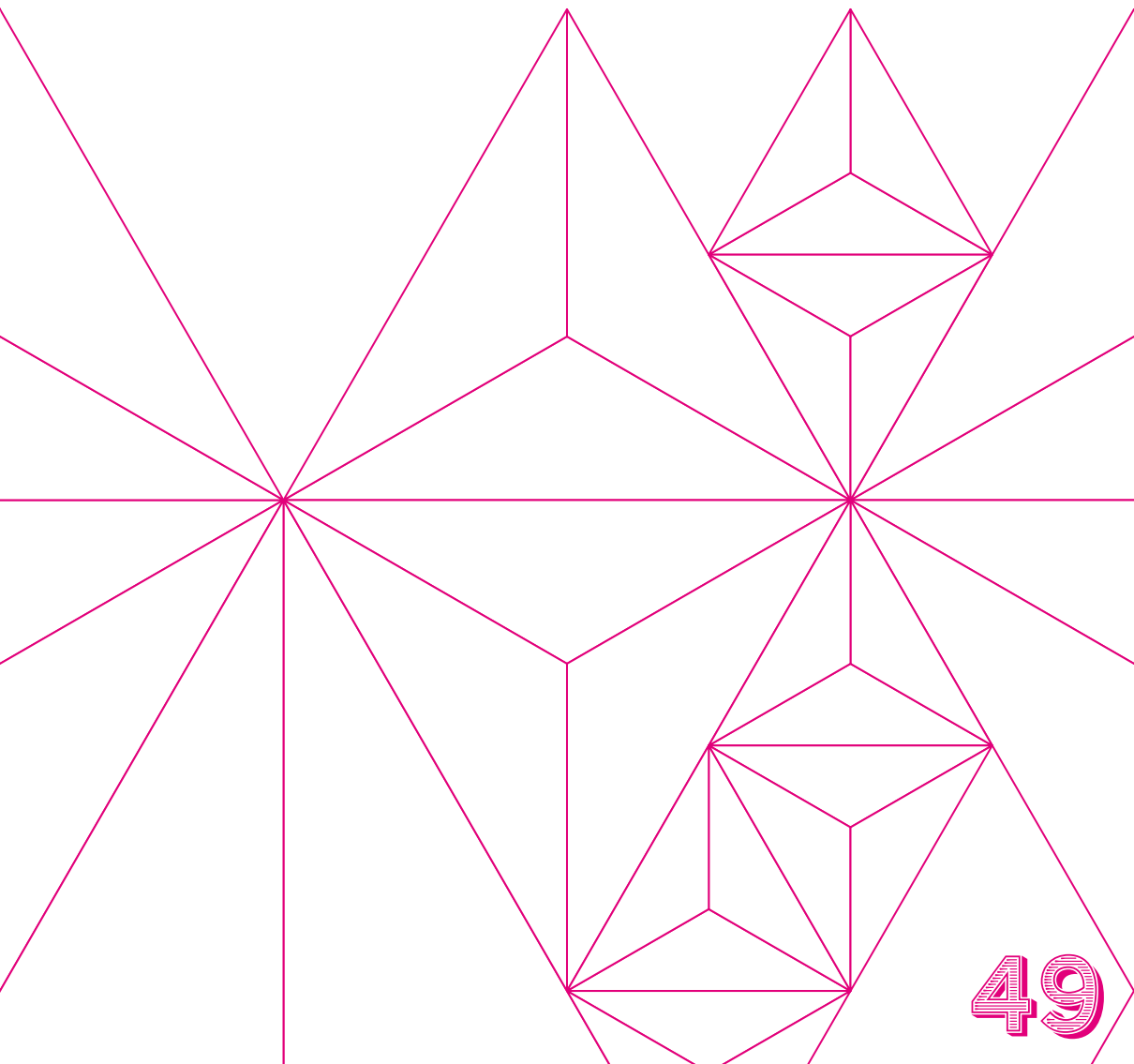
Youth worker on personal benefits of participating in the project

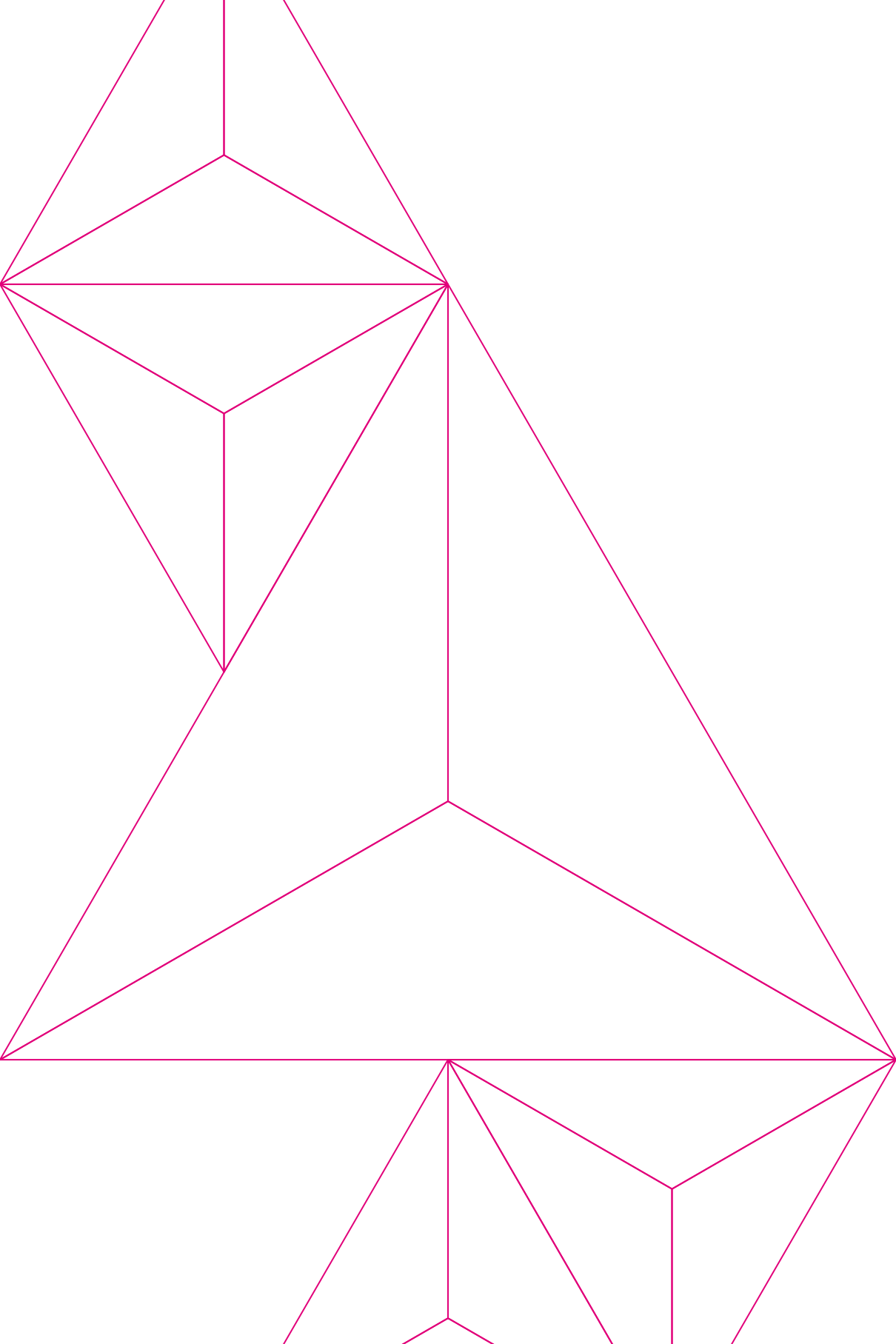
NOTES

Handwriting practice lines consisting of 20 sets of three horizontal dotted lines.



SECTION 03 THE PROJECT IN ACTION





BUILDING TRUST

As in any project with young people it is important to create an atmosphere of safety and trust within the group. Agreeing a contract with the group on how people will work together, what the boundaries are and what everyone can expect contributes to this. It is important that both artist and youth worker discuss how they can prepare for an unexpected situation which may arise, e.g., an issue emerges in the group situation or a young person makes a disclosure to the artist or youth worker.

THE IMPORTANCE OF RELATIONSHIPS, ONGOING DIALOGUE AND COMMUNICATION

The quality and depth of an arts project is often influenced by the quality of the relationship and interaction between all of the parties - young people, artist, and youth worker.

For the artist and youth worker it may be challenging to arrive at a partnership where each can contribute and participate in a way that is meaningful and valuable. A youth worker may be somewhat guarded about involving another adult with a group of young people he/she has worked with for some time and where a relationship has been developed. Equally, an artist may be somewhat guarded about his/her work and may find it challenging to work in partnership with another professional. It can take some time to build the relationship and to work this out. The potential of the relationship is largely influenced by the personal dynamic that takes place between both individuals. Regular communication means that both the youth work and arts objectives continue to be equally held for the duration of the project and the project team are in a position to respond to changes, developments and issues in the project. A project plan is only as good as its continual management.

A successful project is well worth the effort involved, and it is also likely that both partners will have learned and grown from experiencing each other's practice.

'You need to trust each other and be willing to go with new approaches to your own work methods.'

Artist on relationship with youth worker

In the planning phase artist and youth worker will have worked out how they will work together and what responsibilities each will have. Appendix I illustrates some of the responsibilities of both youth worker and artist within and outside of sessions. A person taking on the roles of both youth worker and artist will have to be mindful of all these responsibilities.

It is important to create opportunities for ongoing dialogue between artist and youth worker, perhaps briefly after sessions and certainly in between sessions, to ensure that the project remains on track, that unanticipated issues or changes can be addressed and that all expectations continue to be met. It also ensures that the project remains focused on the needs and interests of the young people. These meetings don't need to last long but they need to be regular and scheduled into the project timetable from the beginning. Both youth worker and artist have vital skills to contribute. It is the intersection of these skills that contributes to a high quality project.

.....
'To gain their trust that you have something worth passing on to them and to maintain this trust and interest.'

Artist on building trust with young people

.....

ENCOURAGING FEEDBACK

Feedback sessions at the end of each workshop provide a means of connecting with the young people's experience of the project and of reviewing progress. They can alert the youth worker and artist to any individual or group difficulties, disappointment, or unrealistic or unmet expectations. They also serve to increase the sense of ownership by the young people and provide a way of highlighting success, commitment and progress. Choose a variety of methods that will provide for both feedback in public as well as confidential responses such as written comment boxes, project diary, film, wall chart exercises using stickers to gauge response, drama techniques, etc. Pay attention to any nonverbal cues which individuals or the group may be giving.

.....
'I like clay and drawing and using plaster in the art group. I like the feel of clay, the squishing and squeezing and muscle pressure!! I like drawing because I'm good at it. I like drawing things like mountains and people. I love putting my hands in plaster to mix it and make moulds.'

Young person from an art group

ONGOING REVIEW

The project was planned based on the needs of the young people. When a project begins operating, teething problems may emerge and some adjustment to the project may be needed. This may relate to the length of sessions, behavioural issues, difficulties with the venue, the level of co-operation between artist and youth worker, etc. Regular review sessions between youth worker and artist will provide an opportunity for such adjustments to be highlighted and made. It is normal that things may not go exactly as everyone had anticipated in the planning phase. However, with ongoing monitoring built into the project from the beginning these unforeseen difficulties or challenges can be dealt with quickly and effectively.

MIDWAY REVIEW

It is always helpful to plan a point midway through the project when all partners - young people, artist and youth worker can come together to review progress and to consider the original aims and objectives.

This review may examine elements such as:

- ◆ The level of group participation and the atmosphere/dynamic in the group
- ◆ Length and frequency of sessions
- ◆ The experience of the art form and any practical challenges
- ◆ Artistic progression

Equally, the midway review needs to look at deeper concerns such as:

- ◆ How well the project is meeting expectations
- ◆ Whether there are difficulties encountered with particular artistic techniques

MOTIVATING YOUR GROUP

Be prepared for times when young people's interest and motivation wanes or some group members lose the initial enthusiasm and interest. This is not unusual. Perhaps the novelty is wearing off or their initial curiosity has been satisfied. Another reality is that in any group there will be differing levels of interest. This is particularly true in a youth group or club, which is ordinarily involved in a variety of activities such as physical sports, outdoor pursuits, computers and others. Rather than a rarity, it is often a reality of working with young people. The need to keep the connection with each young person and to stimulate his or her interest and curiosity is ongoing.

IF THE PROJECT STARTS TO GO WRONG!

Sometimes, despite your best plans projects can go wrong; in fact, no project goes entirely to plan. This could be caused by any number of factors - young people show lack of interest in the project or, even worse, they just don't turn up for sessions. Perhaps the artistic medium is just not right for your particular group; there could be personality clashes, mis-communication or misunderstandings between artist, youth worker and young people. Factors outside of the group can also have an influence, such as exam pressures, etc. You may feel disappointed or indeed let down, particularly if you have put a lot of time and effort into getting the project off the ground. It is worth taking time to reflect with all those involved on what went wrong and to get to the core of the problem. Only with that information and everyone's commitment can you begin to realign the project. Even if it cannot be revived, the learning from the experience will be useful in planning future projects.

.....

'When I'm in the art group I feel good and happy though sometimes it wrecks my head when other people mess in the group (except for me!)
Young person from an arts project

.....

SUSTAINABILITY

What will happen when this project ends? This is a question often raised by young people as a project nears the end. It is a completely natural and valid question. When young people have had a positive shared artistic experience, when they have formed a meaningful, trusting connection with adults, when there is a desire to challenge themselves more, to learn more, to experience more, it is natural to want that experience to continue and deepen.

However, this question needs to be asked much earlier in the process. This is a strategic question. This is about thinking beyond the immediate term of a project and endeavouring to hold and build upon learning within the host organisation so that what comes next is a progression from what has already taken place. Be realistic about what your organisation can reasonably support and achieve.

Sustainability happens at a number of levels. For young people it is about finding ways to sustain and progress their artistic interests and ambitions. This may mean developing a second phase of a project and bringing the work to a deeper level. However, lack of or insufficient funds is often a barrier to this happening. There are other potential barriers: shifts in organisational priorities, changes in staffing, practical demands on young people's time and attention, e.g., school

or family commitments, etc. Where the experience of a project raises the expectations and aspirations of young people they cannot then be abandoned creatively and socially. They may need support and guidance to redirect them to other groups, organisations or activities which can progress their skills and sustain their interest.

For organisations, it is important to ask what is left behind after the project ends and how this can be built upon. Sustainability at organisational level can only happen when there is a commitment by individuals and the host/sponsor organisation to figure out ways to hold on to learning and experience and to build this into the work of the organisation. It is about putting in place policy, programmes and budgets which support the ongoing development of arts work with young people. It is about being inventive and creative about how this happens; seeking out and creating opportunities where work can continue, perhaps by expanding or re-directing an existing project; developing relationships and complementary partnerships that are mutually beneficial; forming alliances with individuals and organisations with similar interests; seeking sponsors and funders who help to continue the work. Keep interested organisations and individuals informed of how the project is going, invite them to see and hear what young people have to show and to say.

Begin with the end in mind. Mark the ending of the project with a close or celebration so that young people are aware the project is ending and have the opportunity to process this.

A youth worker won't consider him/herself an arts expert, and the artist won't consider him/herself a youth work expert at the end of this project, but they should celebrate and be confident about the fact that they have new skills and insights from working with each other. Hopefully this will continue to feed and nourish the other's skill set. The teamwork skills we so often encourage young people to develop will have been modelled in a very skilled way during the project.

Your local authority arts office can provide practical advice and information about youth arts practice and potential sources of funding - either schemes that they offer themselves or those offered by other funders. Locally you may have an arts centre, an arts organisation, or youth work organisations and services that all have an interest in young people’s artistic development. Nationally, support, advice and funding can be found through a number of arts and youth work organisations such as:

The National Youth Council of Ireland Youth Arts Programme

The Arts Council of Ireland

The National Association for Youth Drama

Youth Work Ireland

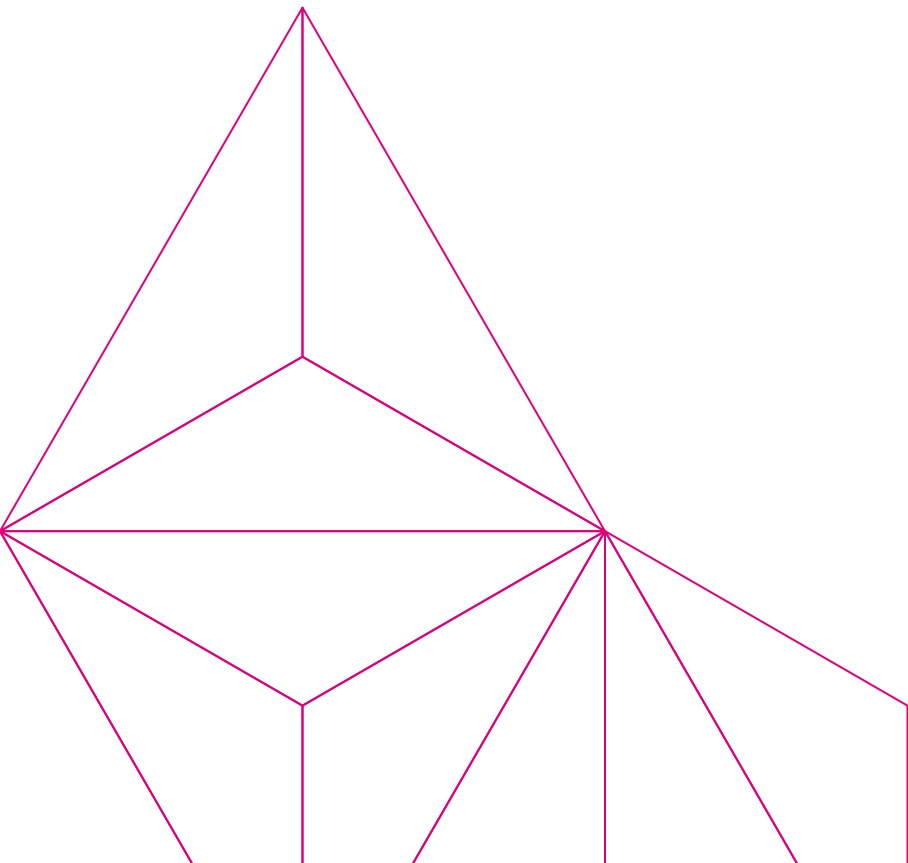
City of Dublin Youth Service Board

Foróige

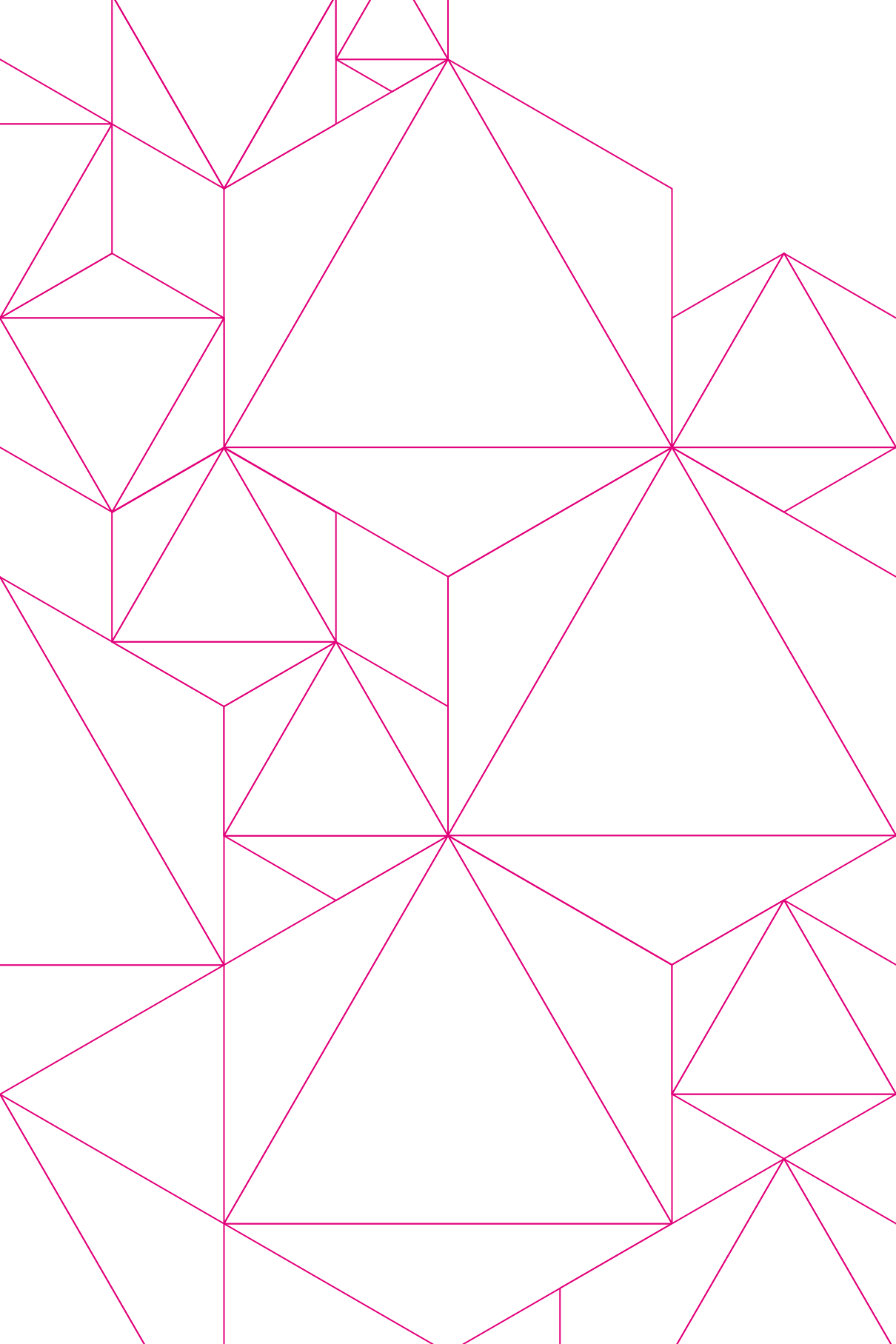
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For a full list of contact organisations see Appendix III online at www.youtharts.ie.

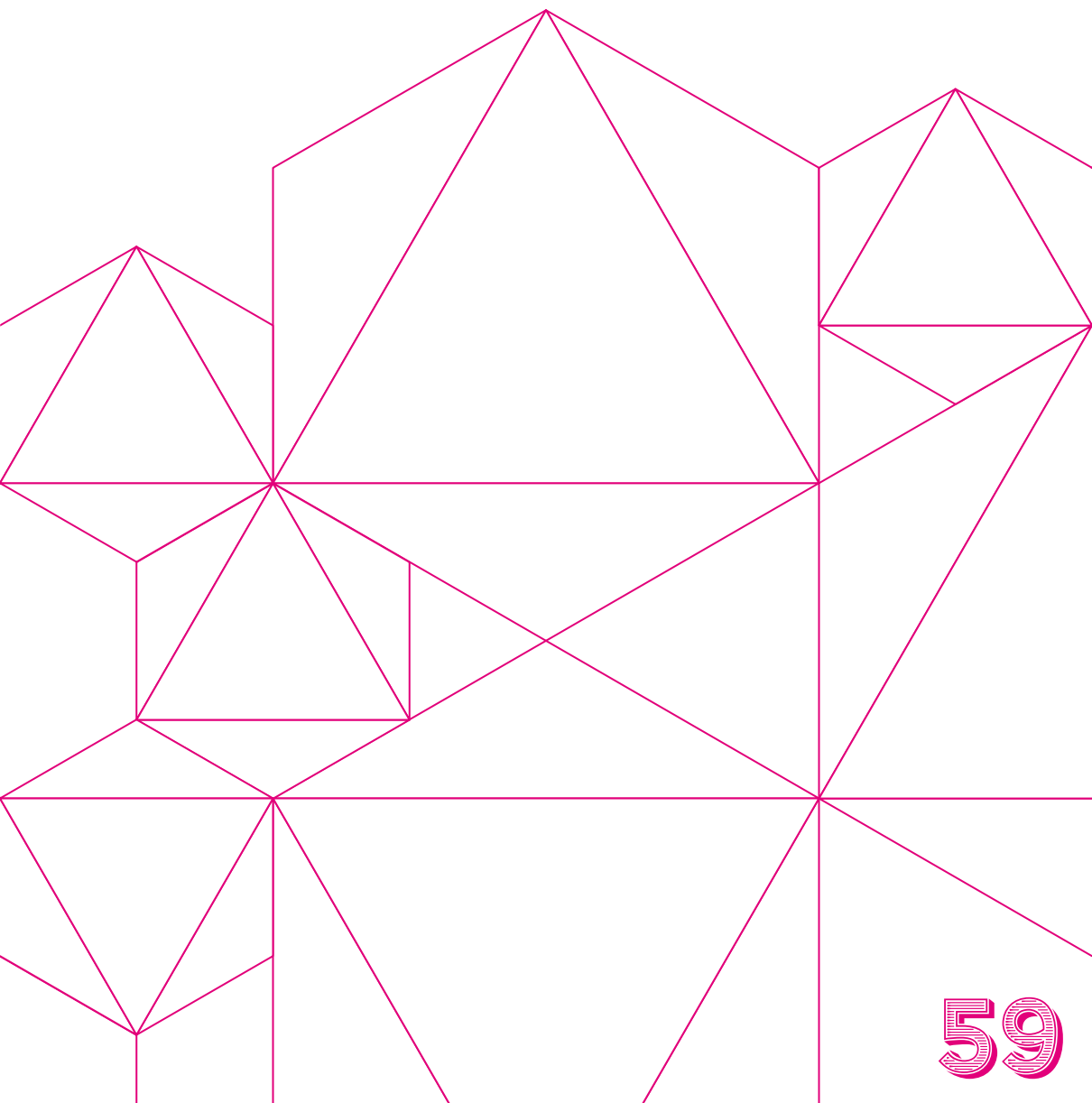
For a full list of local authority arts officers and VEC youth officers see Appendix IV and V online at www.youtharts.ie. ♦

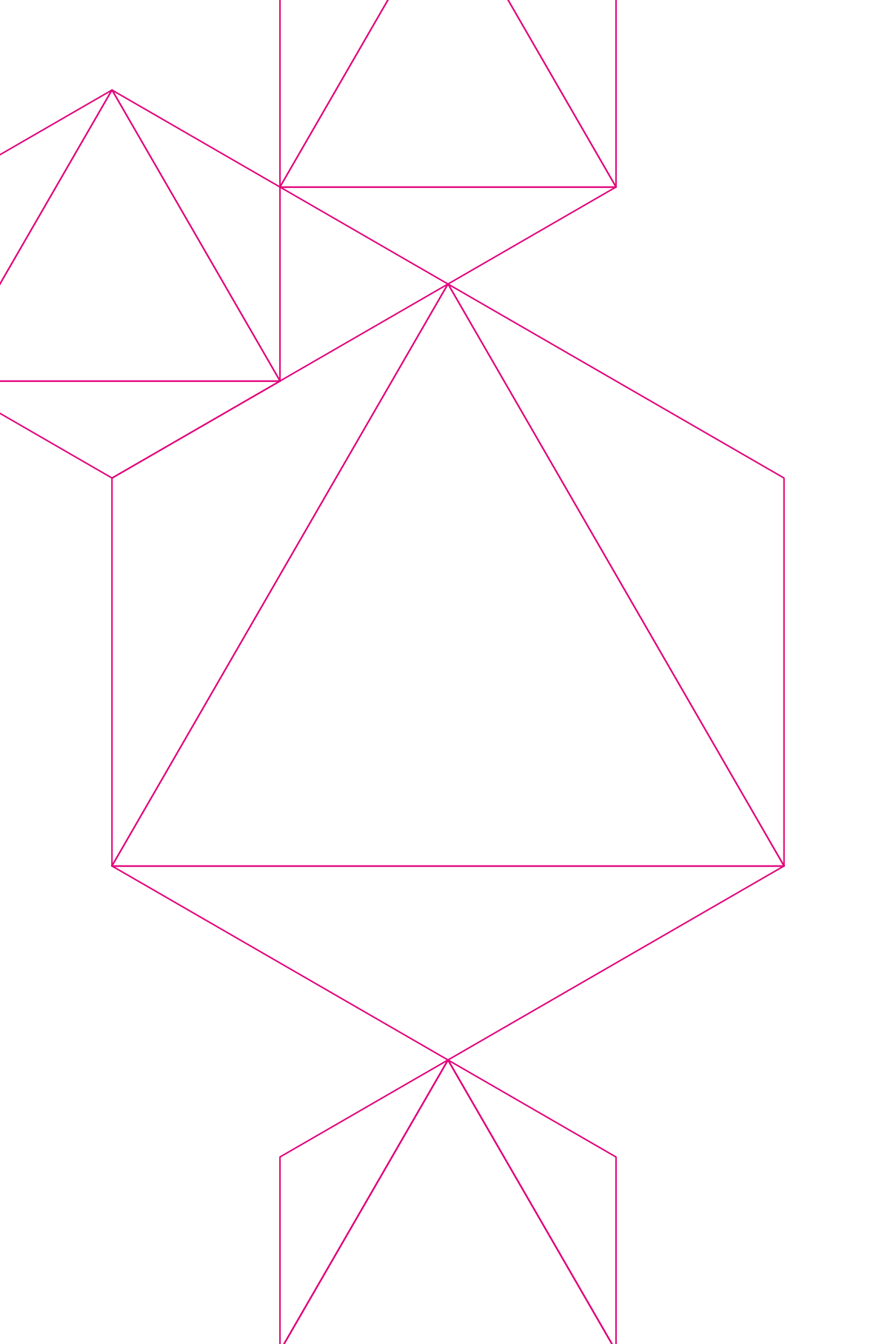


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SECTION 04 FUNDING & COSTING YOUR PROJECT





Sourcing adequate funding for an arts project can be challenging and difficult. Consider what organisations locally may be interested in working with young people and who may have an existing budget, e.g., an arts centre or club. Artists may also have routes to funding within their own sector and they may be pleased to come in contact with an existing enthusiastic group of young people.

Consider what you have to offer, e.g., venue, existing group insurance, administrative support, etc., and perhaps you can negotiate the arts expertise. Sourcing funding takes time and energy and generally does not happen quickly. Inform yourself of possible funding options available to you, build relationships with local organisations and funding agencies and keep them informed of what you and your organisation does.

Equally, you and the group may consider sourcing sponsorship, fundraising yourselves and applying for a grant. When costing a project it is important to recognise the in-kind costs that you may contribute, e.g., venue, admin support, youth worker support, etc. Often other real costs are not properly factored in such as facilitator time for planning, meetings, evaluation, etc., or transport, snacks, etc.

In order to assist in developing a budget for your project Appendix I, Sample Project Costing, outlines the likely costs involved in running a short drama project with a group of young people.

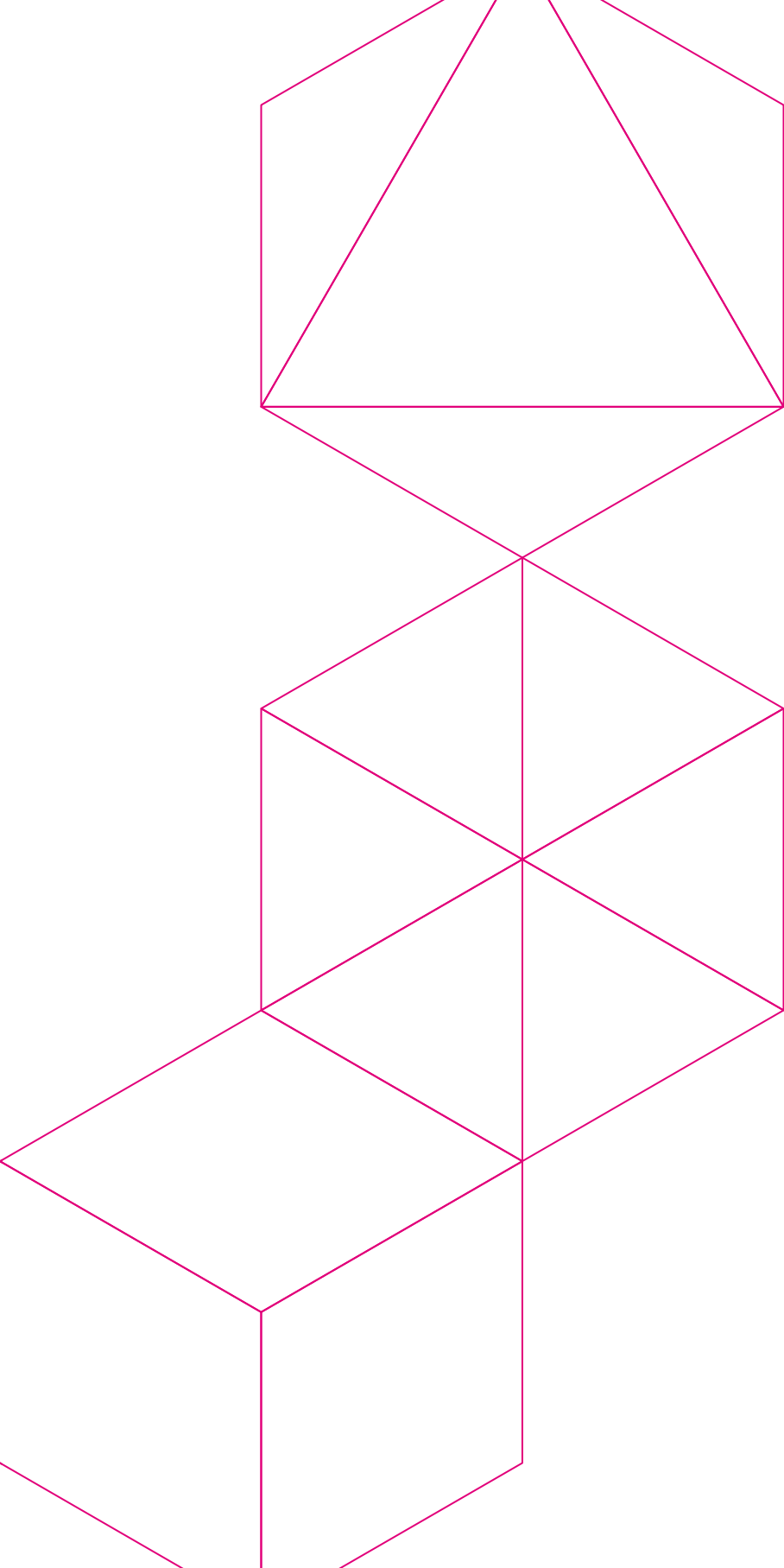
The budget is based on the youth group having access to a venue suitable to run a drama project as well as a space for planning and discussion sessions at no extra cost. It is also assumed that there are no costs involved in transporting the group to the venue. The evaluation with the group will be carried out during the final session. ♦

NOTES

Handwriting practice lines consisting of 20 horizontal dotted lines.

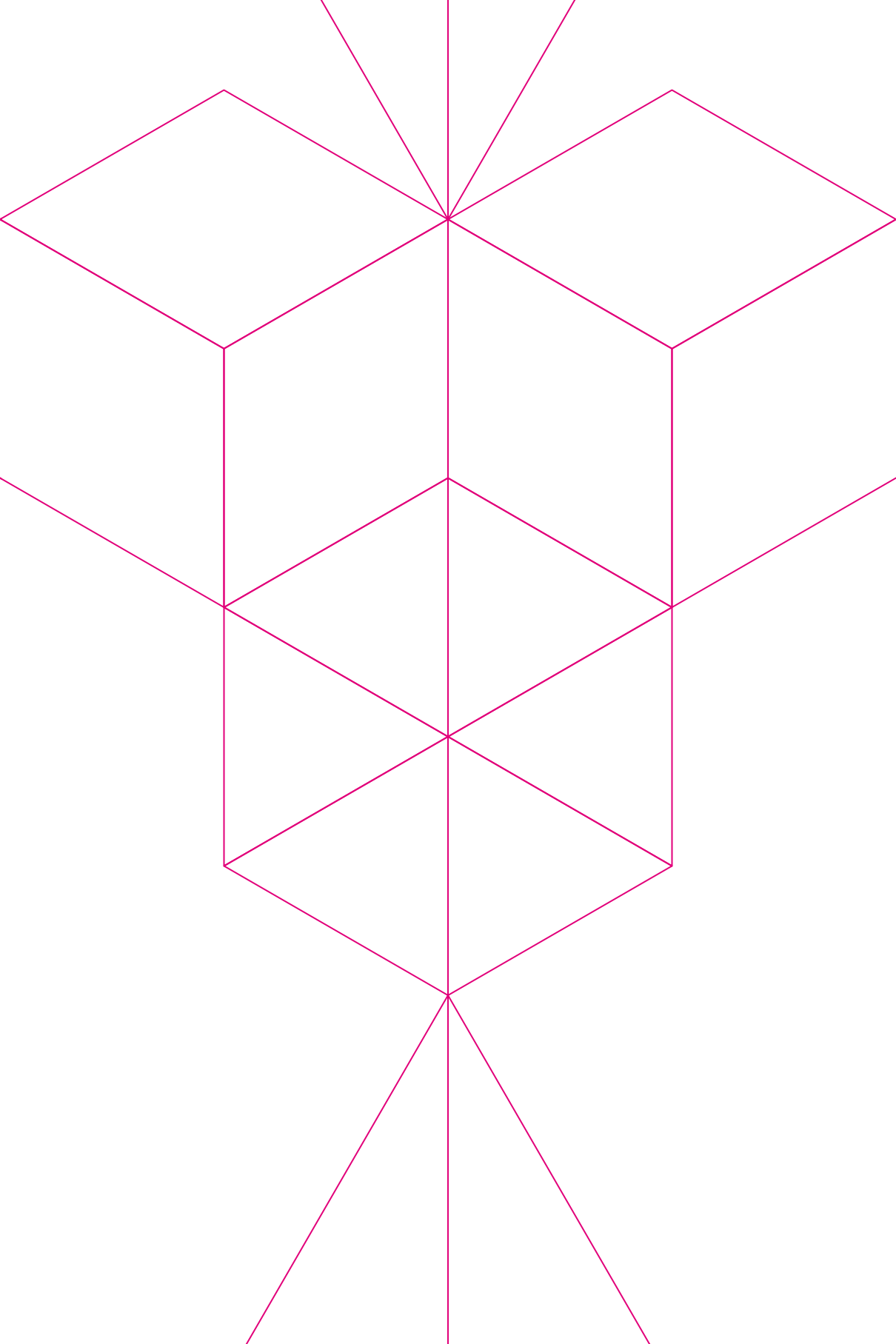
NOTES

Handwriting practice lines consisting of 20 sets of three horizontal dotted lines.



CREATE YOUR OWN PROJECT PLANNING WHEEL

As we said earlier, arts projects by their very nature are dynamic. This is not a linear, one-directional process. It is a layered process where often phases may overlap or indeed be revisited. For this reason, we have left the steps unsorted, for you to cut out and create the sequence most appropriate to the project you are working on now.



CREATING MAGIC



CHECK YOUR MOTIVATION



CREATING MAGIC



ORGANISATIONAL CONTEXT



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STAGE OF DEVELOPMENT OF YOUR GROUP



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DISCUSSING WITH YOUNG PEOPLE



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CHOOSING AN ART FORM



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IDENTIFYING AN ARTIST



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MEETING THE ARTIST



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DEVELOP THE PROGRAMME PLAN



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RECORDING & DOCUMENTING



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EVALUATION & ONGOING REVIEW



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