

ACKNOWLEDGEMENTS

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EDITORIAL

Welcome to 2005's edition of in2. In this issue, the focus is on the practical aspects of planning, delivering and developing youth arts.

The benefits of participation in the arts for young people are now more widely recognised than ever in Ireland. Support for the development of youth arts is evidenced at policy level in the Arts Council's new Youth Arts policy – part of a new vision for the arts – and in the Recreation policy currently being developed by the National Children's Office. Many youth organisations incorporate artistic and creative activities into their programmes at an advanced level, and local authority arts offices are including Youth Arts policies in their county and city plans for the arts. Both the Department of Education and Science (Youth Affairs Section) and the Arts Council have recognised the value of youth arts with increased funding to the National Youth Arts Programme during 2005. Opportunities for young people to engage in arts practice have perhaps never been so well provided for. However, there is still much to be done.

The NCO's recently published report '*Young People's Views about Opportunities, Barriers and Supports to Recreation and Leisure*' makes the interesting discovery that arts activities, such as music, visual art and dance, are amongst the most popular of hobbies for young people. It also discovered that the resources and facilities for young people to take part in these activities are still lacking at a local level in many areas. The challenge now is to integrate and expand on the initiatives that have been developed, to bring youth arts to more young people, across all of the country, and especially outside of the major urban areas, where opportunities tend to be concentrated.

For those just beginning to consider introducing arts activities as a practice with young people, or seeking to build on what has begun, there aren't always opportunities to meet with and learn from the experience of others in the field. It's not always obvious what the next step should be, where to go for support, or what the possible pitfalls are. Sometimes, we just need inspiration – fresh ideas, new avenues for exploration.

In2 2005 brings together the experiences of young people, youth workers, artists, arts administrators and others around Ireland, who have devised or taken part in particular projects and programmes. How have activities been delivered? How have partners found and worked together effectively? Where has funding come from? How have on-off projects developed into long-term developmental programmes? Crucially, how have young people felt about being involved with these projects and programmes? These questions and more are answered in the following pages!

For the first time, some of the articles in this edition of IN2 are written by young people involved in, and in some cases, leading projects. If youth arts is to reach its highest potential, young people must be supported to become leaders and initiators as well as participants in arts activity. This is a bumper issue – with so many vibrant projects to choose from, we have ended up with more material than usual! It's a resource to be dipped in and out of, which I hope you'll find useful and inspiring over the coming year.

Margot Kenny
Youth Arts Officer



Rosaleen Molloy, County Arts Officer

Evolution

Since the initiation of the Arts Department of Wexford County Council in 1994, youth arts activity has always been central to both policy and programming.

To encourage participation in and access to the arts particularly for adults, young people, and children in areas of geographic disadvantage.

To contribute towards the development of the creative, physical, social and intuitive intelligences in children.

WEXFORD COUNTY COUNCIL 2000 – 2004 ARTS PLAN

To provide increased opportunities for the public to engage in new and valuable arts experiences across a variety of social contexts including education, health, youth, community and public art. In particular, strengthen the base for youth arts participation throughout the county.

WEXFORD COUNTY COUNCIL 2005 – 2009 ARTS PLAN

During 1994, Summer Fun was initiated by the Arts Department of Wexford County Council with the aim of providing opportunities for young people to work with professional artists and develop their skills across a variety of art forms. Initially the project was held in libraries throughout the county. However, the project has grown significantly over the past

decade and now includes some fifty communities from all four corners of the county. Based on the principle of partnership with communities, the project operates very simply but effectively: the Arts Department is responsible for programming and co-funding, communities are responsible for marketing, hosting and administering the programme in their venue. The project runs for six to eight weeks throughout July and August each year and in recent years all communities involved have received one full week of activity.

Since the initiation of the project, tens of thousands of young people have participated. The demand for involvement in the project from communities, artists and young people alike grows continually from year to year.

From a developmental perspective, Summer Fun has been critical in shaping how youth arts programming has and continues to evolve through the arts services of the local authority. The project has, in essence, acted as a 'breeding ground' for longer-term initiatives that have been developed in recent years. The model that has unfolded is one where large numbers are involved in short-term high quality arts experiences, which in turn stimulates long term developmental programmes. Some of the youth arts programmes described below have evolved from Summer Fun.

Our Youth Arts Programme

Pulse! Youth Dance Project was initiated in 2000 in partnership with Wexford based Myriad Dance Company. Led by Artistic Director Deirdre Grant, Pulse! aims to:

- open opportunities for young people to participate in contemporary and creative dance workshops and performances
- promote dance and encourage young people to consider dance as a professional career
- encourage participants to develop their own personal creativity, ideas and initiative through the medium of dance
- give an access point into Wexford Youth Dance Company.

Pulse! operates junior, senior and county contemporary dance classes in both Enniscorthy and Wexford in addition to an extensive outreach education initiative throughout the county. One of the highlights of the project's programme is its annual production where all members have the opportunity to share the stage with the professional Myriad team.

County Wexford Youth Theatre (CWYT) was formed during September 2003 in partnership with Barecheek Theatre Company under the artistic direction of Tony Mc Cleane Fay. Through an inclusive and equal access structure, CWYT aims to develop and present existing, new and experimental work by young people across arts disciplines and provide an outlet for artistic expression through the medium of theatre production and performance.

Since its foundation, CWYT has devised and performed two original works *Running into Walls* (2004) and *Babes in the Hood* (2005). The latter piece is the result of CWYT's participation in the Arts Council funded Artist in Youth Work Residency Scheme featuring guest dramaturge Brian Desmond.

Reel New Ross is an eight-month youth film project, which is taking place in St. Michael's Theatre, New Ross. The project was initiated in partnership with St. Michael's Theatre during January 2005 specifically with the aim of strengthening the base for youth arts participation within the county. Film was chosen over other art forms primarily for its popularity among young people in taster *Summer Fun* sessions of previous years.

The project is aimed at teenagers ranging in age from thirteen to eighteen years. The participants gain hands-on experience of all of the key elements involved in the film making process including camera operation, sound recording, acting, scriptwriting, storyboards and editing. The social and creative elements of the process are also important and the participants are encouraged to work together and pool ideas to produce the films involved.

Film maker Terence White commenced work on this project during May 2005. The participants are currently in the process of shooting films with a view to screening a mini film festival in St. Michael's at the end of the year.

Music also features in Wexford County Council's youth arts programme. The Bridgetown Percussion Project, facilitated by African Music Specialist Jennifer Byrne, was initiated in 2003 as the result of a partnership initiative between the local authority and the Bridgetown School Completion Programme. Although the percussion sessions are held during school hours, this project is very much driven by a strong youth arts ethos. Members opt in individually and commit to participation based on their interest – participation is not compulsory. As the school is located within a rural area of Co. Wexford, the daytime timetabling of the sessions ensures accessibility and alleviates transport difficulties that arise with evening sessions. This year the group had the opportunity to compose and perform their own works and develop technique on unusual instruments such as the mbira.

Wexford County Council also awarded direct grant aid funding to the New Ross Rock School during 2005 – a music programme aimed at providing tuition and support to young rock musicians initiated by New Ross Area Partnership and St. Michael's Theatre, New Ross.



The Challenges that Face Youth Arts Development

Local and national infrastructure for youth arts is weak. Maintaining a successful long-term youth arts programme requires professional artistic direction with strategic management and administration supports. Very often the artist delivering the programme is required to be; artist, artistic director, advocate, planner, administrator, accountant, secretary, press officer, tour guide – the list goes on! The professionalisation of working structures for artists practising in this sector is required.

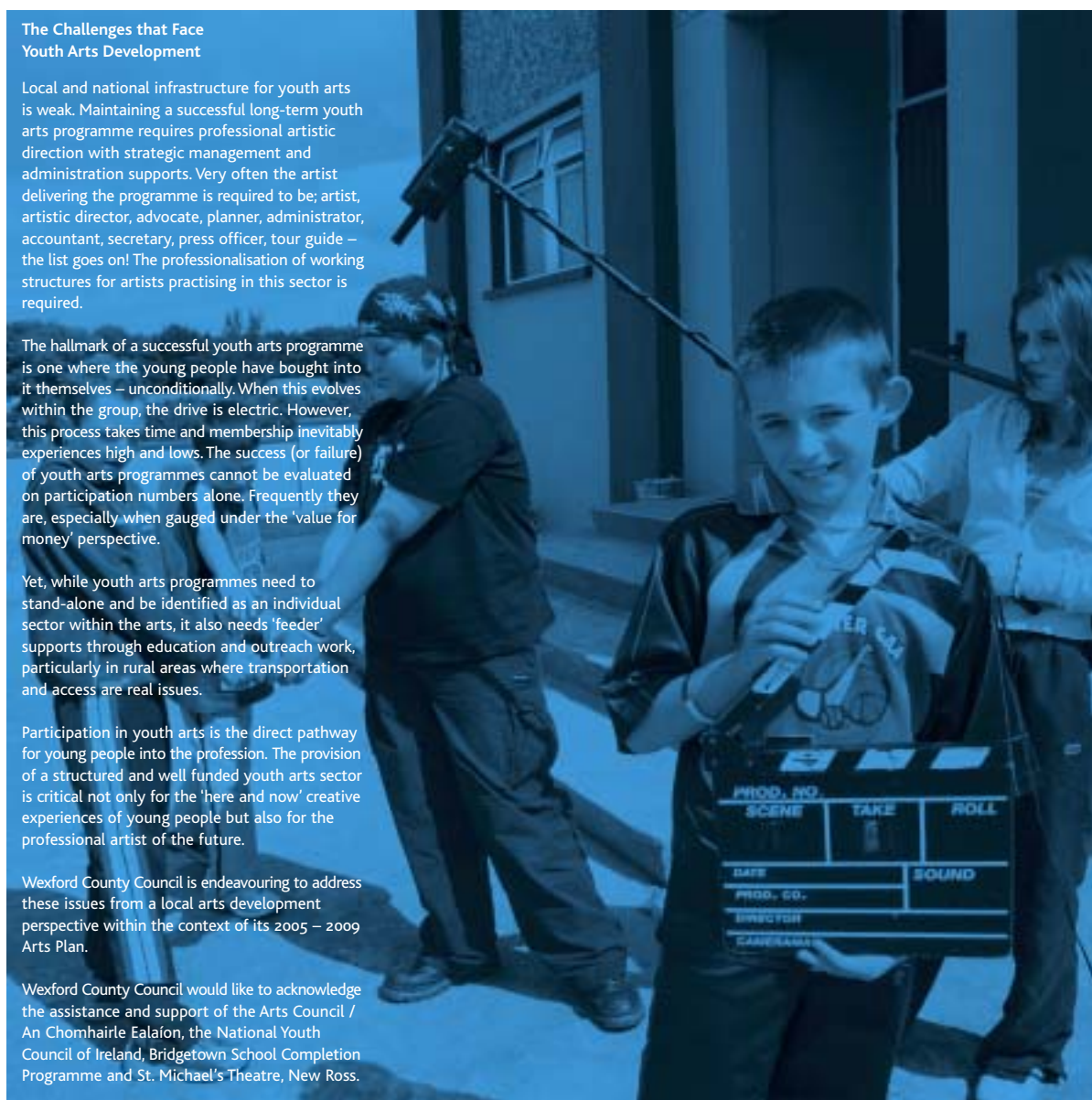
The hallmark of a successful youth arts programme is one where the young people have bought into it themselves – unconditionally. When this evolves within the group, the drive is electric. However, this process takes time and membership inevitably experiences high and lows. The success (or failure) of youth arts programmes cannot be evaluated on participation numbers alone. Frequently they are, especially when gauged under the 'value for money' perspective.

Yet, while youth arts programmes need to stand-alone and be identified as an individual sector within the arts, it also needs 'feeder' supports through education and outreach work, particularly in rural areas where transportation and access are real issues.

Participation in youth arts is the direct pathway for young people into the profession. The provision of a structured and well funded youth arts sector is critical not only for the 'here and now' creative experiences of young people but also for the professional artist of the future.

Wexford County Council is endeavouring to address these issues from a local arts development perspective within the context of its 2005 – 2009 Arts Plan.

Wexford County Council would like to acknowledge the assistance and support of the Arts Council / An Chomhairle Ealaíon, the National Youth Council of Ireland, Bridgetown School Completion Programme and St. Michael's Theatre, New Ross.



Quotations from young people:

Reel New Ross Project

"I've always been interested in films and it's great to have the opportunity to learn how they are put together. I'm particularly interested in editing and special effects."

SHANNON MURPHY, 18 YEARS

"It's brilliant to see an idea come to life, watching it develop from the basic script, through storyboarding, shooting and editing."

THERESE GRACE, 17 YEARS

"I'm really interested in working in the filmmaking business and it's great to get some experience of it now. We've been using all of the camera and sound equipment and have just learned how to edit films together."

JOSEPH CAULFIELD, 17 YEARS

"It's been a great laugh making the films. I never thought I'd walk down the main street in New Ross wearing a costume. I'm looking forward to seeing it on the big screen."

GENEVIEVE MURPHY, 17 YEARS

Pulse!

"I've learned more about what it's like to be a dancer and I've learned that a lot of hard work and practise pays off and that every single part of the body is used in dancing"

IRENE FARRELL, 19 YEARS
PULSE ENNISCORTHY YOUTH DANCE GROUP

"I've learned (from seeing and participating in performances) how dance can be fully appreciated as an art-form"

DANIELLE FORTUNE, 19 YEARS
PULSE COUNTY WEXFORD YOUTH DANCE GROUP

"I've learned to perform, focus on stage and be confident. This was most important to me because it builds up my confidence to take part in activities"

NORA COOKE O'DOWD, 16 YEARS
PULSE COUNTY WEXFORD YOUTH DANCE GROUP

"Pulse! provides me with the opportunity to share my love of dance with young people throughout County Wexford. As Artistic Director of Myriad Dance Company, the work constantly challenges me. Pulse is a wonderful bridge between the youth dancers at a semi professional level and the professional company."

DEIRDRE GRANT
ARTISTIC DIRECTOR, MYRIAD DANCE COMPANY

County Wexford Youth Theatre

"CWYT showed me that not all theatre had to take place in an Irish kitchen in the 1970's, and that's important."

NICOLE FOLEY, 18 YEARS

"Youth Theatre opened my eyes to the many areas of drama, allowing me to take part in writing, lighting and directing – giving me a taste of real theatre. Over the years, I've made lifelong friends with likeminded people and discovered a little more about who I am by being allowed to express myself and experiment in a safe environment."

JEAN POWER, 18 YEARS

"We all have an interest in theatre and the group dynamic is such that we work together properly and don't waste it."

JAMES MCCLEANE-FAY, 16 YEARS

"Since I've started Youth Theatre, for the first time I haven't had to act to fit in!"

TIERNAN KEARNES, 17 YEARS

"Youth theatre to me is a place to express myself and has helped me to recognise individualism and appreciate different types of artistic creation."

JULIE O'LEARY, 16 YEARS



What If? – An Arts project by Mallow Community Youth Project

Introduction

The primary aim of Mallow community Youth Project is to provide a community based response to the needs of young people aged between 12–18 years, who live in or go to school in the town. Programmes focus on the personal and social development of the participants. Present activities include art projects, drama and sports. The Community Youth Project receives core funding from the Department of Education and Science 'Grant Scheme for Special Projects'.

At present, Mallow Community Youth Project is working on a piece of street theatre designed, made by and starring local young men. The project is funded by the Irish Youth Foundation and supported locally by Avondhu Development and Mallow Town Council. Cork community Artlink's 'What If...' project as part of Cork City of Culture 2005, provided a platform for the young men's performance.

WHAT IF?

by Kevin Conlon, Artist

When the Young men's project ended in Mallow, the young men were left with a large gap in their social calendars. To fill this gap Mallow Community Youth Project (MCYP) enrolled the help of a talented community artist, aquired funds from the Irish Youth Foundation and once again linked up with Cork Community Artlink.

This year Cork Community Artlink are working on a project entitled 'What If?' it is one of the Capital of Culture events happening in Cork this year. It is a project which challenges its participants to make the public think about public space. With some help from Eben (community artist), we decided to focus our attention on bins.

The first part of the project was the brainstorming session. This involved sticking coloured paper to the walls and scribbling up any idea that came to mind. The ideas ranged from

- two gangs that fight over litter
- a man in a suit ranting about how bins reflect our society's lack of desire to take the consequences for their actions
- a bin that tries to put rubbish into people



The amount of imagination and determination in the young men was clear. One participant went as far as drawing plans for a hoverbin.

Then came the least fun bit, deciding what ideas wouldn't work. Many a tear was shed as exploding bins, homeless bins and bins for toxic waste were... well, were thrown in the bin.

The hoverbin fought to the bitter end ("we only need a canister of helium") but in the end even that lost the battle. It was time to start the real work.

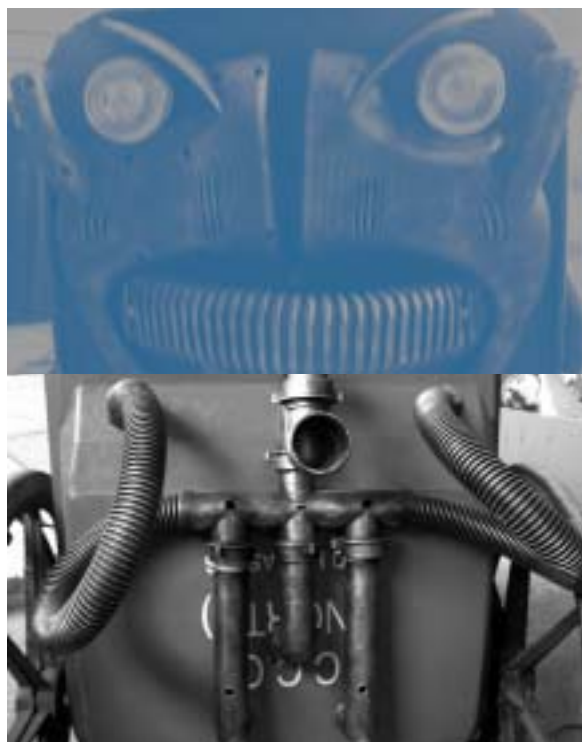
One morning three wheelie bins were delivered to the doorstep of CDYS Mallow courtesy of Mallow Town Council. After establishing that a person could fit in to the bin, it's getting out that is the problem, we set to work on the first bin. The concept we were working on was a bin that empties itself and within an hour the first prototype was ready. We had cut a hole in the back of the bin and attached a fan. Then we duct-taped (or 'gaffer-taped' if you're Eben) a bin bag to the bin. When that fan was turned on, the bag filled with air and threw out all of it's rubbish. We christened our first success 'Jessica'.



At the same time as we breathed life into Jessica, we started work on our rubbish suits. These consisted of taping a lot of litter to several white boiler suits. When they were finished, we decided to try them out in the street outside. Our aim was to make people think that the person is just a pile of rubbish, until they jump up and run away. It worked, we had successfully designed 'guerilla rubbishfare suits'!

While the last of the suits was being finished we attached a switch to Jessica with a sign saying 'When bin is full, press switch to empty.'

We still had two wheelie-bins left, so we set to work on them. But before we decided what to do with them, we had a surprise encounter. As Eben was making his way up to Mallow for the project he picked up a hitchhiker. Eben began to tell him about the bin project at which point the hitchhiker said, "oh I have some friends who did something like that in Limerick – here's their number." A few quick phone calls later the project had a guest speaker from Limerick who told us about their remote-controlled talking bins. Within two weeks, Eben had made one of his own. As it wasn't officially christened, we now call it 'Clint the Bin with No Name'.



As for the other two bins one was transformed into a go-kart using nothing more than some plastic tubing, a broken water-gun, a playstation steering wheel and the back wheels of a wheelchair we created 'Red Betty'. (to the person we took the wheelchair from – sorry!) Plans to enter Red Betty in the Red Bull Soapbox Race are well underway, as soon as we figure out how to steer.

The other bin known to all as Frank, became 'Bin Monster'. Eyes on stalks, long arms, a huge gapping mouth full of rubbish, this bin doesn't want your litter, it wants you!

As the time drew nearer, the finishing touches were added. Both Red Betty and Jessica were given paint jobs. Unfortunately, Jessica's silver undercoat made her look a bit , er... slightly, well, slutty. We renamed her Barbarella and solved the problem.

After all our effort, the 'What If?' project was huge success. Plans to continue it in September with more people involved are in the pipeline. We intend to call it, 'Whatever'.

How To Make A Friendship Flag

HOW TO MAKE A FRIENDSHIP FLAG

By Kathryn Crowley, Artist

This project can be enjoyed by any group of people, regardless of age, art experience, or perceived ability. Everyone has creativity within, and drawing, sticking and painting to music is a fun way to release it! Working outside is always preferable, weather permitting of course.

RESEARCH

Two useful vexillology (study of flags) websites are:

1. www.crwflags.com/fotw/flags

Click on flags to discover their history and meaning.

2. www.plcmc.org/forkids

An alphabetical list of countries in the world is displayed along with a globe. Choose one or click on any area of the world to display flags from that part of the planet.

For colour symbolism, go to

<http://poynterextra.org/cp/colorproject/color.html>. This is an excellent interactive site. There's a great colour chart at www.wired4success.com too.

MATERIALS

- One rectangular sheet of plywood/board/medite.(one eight of an inch thick or more). These are usually sold in sheets 8ft x 6ft and are sold in builders merchants or the larger hardware stores. Give this a quick sand and undercoat it the night before. Leftover household wall or ceiling paint will do.
- Coloured chalks.
- Acrylic paints.
- Brushes.
- Jars of water for cleaning brushes.
- A4 sheets of paper. Reuse papers already typed on one side.
- Drawing materials such as pencils, pens, colouring pencils, markers, crayons.
- Gift wrap, interesting fabric scraps, sweet wrappers and broken jewellery for collage.
- PVA glue.
- Stones (if working outside) to use as paper weights.
- Face paint and brushes.
- Music and something to play it on. Fully charged stereo batteries if working outdoors.



THE PROJECT

It's not always easy being a young person. Not yet adults, yet no longer children, the need to express individual identity is strong. Yet so is the need to be accepted among peers. And one visual way to express a group's identity is by creating their own flag.

Each flag on Earth is unique, and every one created in future will be an original. Because by our very nature, humans need to be connected in some way to each other yet retain our sense of self. So no two nations or groups of young artists will have the same one. They are as individual as the participants. The success of each project depends on the democratic process of the young designers (and the non-intrusive guidance of the facilitator!)

The group should be small in number, to make the experience enjoyable. It's better to do something well with a small group than to overextend creative energy in a large one.

Working outside is best for this project. Ensure everyone has a cushion to sit on/dry patch of grass/chair, and ensure the board is accessible to all. It may be best to put it lying on a table for some, or leaning up against a wall for others. Have all materials with you and prepare well. This flag design will be transferred onto the wood and wall mounted. However it's just as easy to go through the project and transfer the final design onto fabric, like a real flag. Wood is more durable for the design to be shown and with Irish weather, it's often best to create it this way and display it indoors!

The group should form a circle, get comfortable, and begin with a discussion. Soon they will have to choose just one design from many choices. Some pictures of flags from around the world could be shown at this stage, and ask people what their favourites are to get the conversation flowing. Colour symbolism may be of interest.



Pose some questions such as:

- What should the flag say about the group?
- Would you like a slogan or any wording to appear on it?
- Would you like a team logo/emblem used?
- What colours will appear and why?

This initial brainstorm will result in different themes emerging. Some will disagree strongly with each others ideas, as everyone has different tastes. Facilitators must, unless there is endless time available for debate, move things on!

This is a good time to pass round the drinking water and A4 sheets. Put on some relaxing music and give everyone time to get their ideas onto paper. Often in schools and formal art classes freedom of expression is restricted, whereas here the group has full control of this project. At this stage everyone will have been given a chance to speak about their ideas and will have listened to others too. Each person now designs their own individual flag, bearing in mind what issues were raised during the group discussion. Use stones to stop the pictures being moved by a breeze if outside! Design choices must be made:

- Layout: is it better on the horizontal or vertical?
- Colours: primary, secondary, tertiary, bold, subtle, blocks, washes?
- What will the proportions be? For example, if using a group logo, where will it be placed and what size should it be?
- If using lettering, in what style of font?

It's better not to use paint for colouring these idea sheets as they are being hung immediately. The results people come up with at this stage are vibrant works of art in themselves and should be displayed when ready. All of them up on a wall together makes a really arresting collage of colour and great ideas! Producing face paint at this stage is good fun. Everyone can paint the face of someone else with a simple shape or symbol for fun. Now the final flag design must be decided. The artists vote for their favourite one or a combination of ideas, and if this doesn't happen easily, the facilitator can step in to mediate.

MAKING THE FLAG

Two people assist the drawing by first making calculated marks. Using the measuring tape if there is a geometrical element to the design is important. Then two others take on the task of drawing details lightly in chalk. Initially just break the rectangle into basic areas to be blocked in with colour.

Others can mix colours and lay out the paint, jars of water and brushes. The background should be painted first and given time to dry completely, then a second coat applied if needed. Symbols must now be lightly drawn on. Take frequent steps back from the drawing to see how the proportions of elements such as lettering and symbols work overall. Then paint in all the final details with concentration and care! It's best to have only three or four people around the board at any one time, as accidents can occur. In the photo of the New Youth World Flag here, you can see individual collage additions. These are applied last. These personal additions are subtle, camouflaged collages within the background colour, and are unseen by the eye from a distance. So to approach the flag and find more details lends an extra dimension to it. Poems, cartoons, name initials etc. all give a deeply personal element to the flag for each individual. The recycled materials listed above can be used to make them. Then glue the pieces on with PVA. The group's sense of achievement on completion of their own flag is tangible and very rewarding for all concerned. The one pictured here was at the Glencree centre for Reconciliation, Wicklow. Being the Artist in residence for 'Societies in Conflict, Borders to Peace' was a real challenge. Participants are living in areas of war, across five continents. Strangers formed friendships and during their time here in Ireland they created the new flag. A nice end to this story is that the project received a commitment award from the French Ministry for Arts and Culture. Enjoy making yours!

[Kathryn Crowley can be contacted at kathrynart19@yahoo.com.](mailto:kathrynart19@yahoo.com)

Mirror Magic

A visual arts project working to express and illustrate the insight of varied talents and individualistic creativity.

Marian Hassett, *Mallow Youthreach*

Mirror Magic was a project undertaken by Marion Hassett, a former Certificate in Youth Arts participant, with a group of Youthreach trainees in Mallow, Co. Cork. Youthreach is an integral part of the national programme of second-chance education and training in Ireland and is a central part of the Government's contribution to the achievement of a lifelong learning society. The programme is directed at unemployed early school leavers, aged 15–20. It offers participants the opportunity to identify and pursue viable options within adult life, and provides them with opportunities to acquire certification. It operates on a full-time, year-round basis. The following article outlines how Marion approached planning and delivering the project, together with a sample 'How to...' of one of the individual projects completed.

Young people need to be supported in their artistic endeavours and if we become partners to this process, the practice of visual art offers us a window to their world. Through this world we see how they create, observe, investigate and imagine. In the workshop we see how they use materials to invent forms, create their hopes and challenge their dreams and fears. As trust is built and a partnership formed we see how they think, feel and how they form their ideas and make judgements. Above all, we admire the way they capture the expressiveness of life, the bravery of their ideas and the sheer intelligence of their imagination. It is a magical experience that allows all involved to be creative and to make concrete their observations of a complex world. Through a visual arts project like 'Mirror Magic', young people can learn to know better the world and themselves.

Planning

Project Aims:

- To try a technique, to experiment, to take a risk and not be afraid to do things differently
- To develop an understanding of designing and working in three dimensions
- To recognise and develop their own creative potential and appreciate the same in others

Project Objectives:

- Providing opportunities to sample a wide range of tools and media to gain new skills
- Developing confidence in their own creativity and visual awareness
- Presenting and exhibiting the work

Plans for documenting the project:

- Attendance records
- Photographs
- Evaluation sheets
- Research drawings and images
- Display finished mirrors
- Designing a craft book based on their learning experience

Plans for reviewing and learning from the project:

- Evaluation sheets
- Group discussion/feedback
- Document what was good and bad in each session
- Highlight areas for improvement
- Reflect on where they have been and where they are going

Plans for end of project:

An exhibition providing a glimpse of what is possible by viewing some inspiring pieces that have been created by the trainees of Youthreach

Format and process of final evaluation:

- Feedback from the students, staff, family, friends and local community after work is displayed
- Review of source material and completed work
- Description of their own experience working on the project from each participant

Delivery

Discussion with the young people about project: We discussed interests and attitudes towards the project. Various themes were suggested and they all eventually agreed on the theme 'Mirror Magic.'

Research:

All trainees picked individual themes for their own designs. They researched their ideas through magazines, craft books, library, craft shops and group discussions about various ideas.

Preparation of Designs:

- Start by making a template
- To draw your own designs you'll want graph paper for making patterns, a ruler, a circle template for drawing round shapes and curves
- Enlarge the final design by hand, photocopier or overhead projector
- Plywood MDF (Medium Density fibreboard) was used for base on each design
- Transferred on to plywood using transfer paper or overhead projector
- Designs were cut out using jigsaw
- The plywood was then sanded to smooth the edges of the design

Materials:

Mixed media was used on all projects and they included not only flat materials such as glass and tiles but also shells, beads, pasta, buttons, matchsticks and cast plaster moulds. Gathering the materials can be great fun – it's fascinating putting colours together and shapes to form a beautiful piece of art.

Safety:

- Wear masks when using jigsaw to prevent inhaling dust or when spray painting so as not to inhale fumes
- Wear protective goggles for eyes when cutting wood or breaking tiles and glass
- Wear latex gloves when grouting so you won't cut your fingers on any sharp edges
- Wear overalls to protect clothing
- Cleaning of work area after each session is important to maintain a safer workplace

The young people involved in this project decided to document their work by taking photographs of the finished work and listing materials, tools and safety procedures undertaken. They have produced a booklet giving a guideline to each project. This was also a way of evaluating their projects to enable those involved to look back at how successful the overall programme has been. The following example is one of the projects included in this booklet.

Marion Hassett

FIREBALL MIRROR

My design came from an idea of flames and fire. I did not have much experience of crafts before and I really enjoyed working on my mirror. I picked these materials as they were leftover in the woodwork room and I liked the roughness of the chippings. I am very pleased with the finished project and am looking forward to the exhibition.

James

Materials	Tools	Safety
Plywood Cut-offs of picture frame mouldings Wood Chippings of various sizes Gripfill adhesive Silicone sealant adhesive Spray Paint Clear Varnish Sandpaper Mirror Picture Chord Hooks Masking Tape	Jigsaw Hand drill Craft knife Measuring Tape Paintbrushes Glue spreader	Gloves Mask Goggles Overalls

Here's How

1. Draw design on paper and transfer on to plywood
2. Cut out shape using jigsaw
3. Glue mouldings using gripfill adhesive to edge of inner circle to form a pattern
4. Spread adhesive on remainder of design and add wood chippings
5. Leave to dry
6. Spraypaint wood chippings red and varnish finish design
7. Use mirror silicone adhesive to attach mirror at back
8. To hang, use picture chord

Drama in the Docklands

Smashing Times Theatre Company Ltd
Article by Mary Moynihan, Artistic Director

Stand back Superman, Batman and Spiderman!
There's a new kid in town!
He goes by the name of...

MISSED IT BY A MINUTE MAN
... And he's not your average hero!

Drama in the Dockland

MISSED IT BY A MINUTE MAN is the title of an original script written and directed by Aoife Reilly for Smashing Times Theatre Company and performed by the wonderfully talented fifth class students of City Quay National School, City Quay and St Joseph's National School, East Wall on Thursday June 2nd last at the Samuel Beckett Centre, Trinity College.

The show was the culmination of a year-long programme of drama workshops and rehearsals conducted with both schools as part of Drama in the Docklands – a unique drama programme that promotes creativity and access to theatre skills in the docklands area of Dublin. The programme is designed and delivered by Smashing Times Theatre Company and is a Dublin Docklands Development Authority Social Regeneration Initiative. Drama in the Docklands has been running for four years now, bringing drama into two classrooms, one from City Quay National School and one from St Joseph's National School, East Wall, working with the same children from second to fifth class. The work has proved highly successful and of enormous benefit to the children as verified in the yearly evaluation reports.

... this programme is hugely successful and should be introduced to 2nd and continue with 5th class... Parents/guardians/children 'sing its praises' all year long. Long may it continue.

Evaluation on Drama in the Docklands

As part of the programme, Smashing Times have developed cross border links with two primary schools from Belfast, St Mathews Primary School, Seaforde Street, Belfast and Beechfield Primary School, Beechfield Street, Belfast and children from both schools attended the recent performance of MISSED IT BY A MINUTE MAN in the Samuel Beckett Theatre. The day was a wonderful occasion and the children presented an outstanding performance that was enjoyed by all.

Because of the success of the work to date, City Quay National School and St Joseph's National School, East Wall, have requested that Smashing Times continue to work with the schools and to expand the programme into the other classes. Plans for the next four years include a development of cross-border links and establishing new links with schools in Canada, introducing specialized workshops in different areas of the performing arts and an expansion of our cultural diversity work with the children and the development of a video animation project.

How the programme is organised:

Preplanning for each year consists of meetings with both schools and the Dublin Docklands Development Authority to identify aims and objectives and format/structures for the coming year. Smashing Times firmly believes that real access and a genuine transfer of skills can only take place if the work is long-term and to this end, the project consists of weekly drama workshops conducted with both schools running from September to June.

The company also organizes insurance, health and safety, space, and evaluation and documentation procedures. Detailed planning is carried out in relation to scheduling dates and times of workshops, organizing specialized workshops, identifying and planning theatre visits and carrying out preparations for the year-end show including the booking of the theatre space and hiring the production team.

Each year commences with weekly drama workshops to develop drama and theatre skills, developing areas such as the imagination, a confidence in vocal projection and the strength of stage presence as well as building confidence and teambuilding. The on-going workshops during the past year aimed to further develop and focus directly on these talents through the art of mime, movement to music and improvisation. The children also have specialized workshops in areas such as voice, movement and clowning.

The emphasis for the remainder of the year is on the preparation of an original year-end show performed by the children. The children also take part in joint workshops (bringing both schools together) and in joint rehearsals as the year-end show is always a fully integrated joint performance by both schools. During these schools trips, the students showcase their work for each other, rekindle friendships and have fun.

The children also join up to view professional theatre performances at venues such as The Ark of The Helix. Finally two newsletters are distributed to the children and parents during the course of the year and post-show award ceremonies and cross-border links are also organized.

On-going planning and monitoring is conducted throughout the year, quarterly reports are prepared and Smashing Times liaises on a regular basis with the schools. Documentation procedures include recording aims and objectives, schedules, contracts and agreements, minutes of meetings, keeping correspondence, documenting codes of practice and evaluation procedures and organizing photographs of workshops, activities and performances and videos of the actual performances. Finally a year-end evaluation is conducted with both schools at the end of each year.



Drama in the Docklands

How the workshops work:

By Aoife Reilly, *drama facilitator on Drama in the Docklands*

The following contains examples of just some of the exercises and activities that the students have participated in during the early stages of their rehearsal process. The framework of these class plans was in no way a rigid one, but rather one that was open to exploration and experimentation.

Getting to know you – to begin the first initial rehearsal class I would perform a series of 'getting to know you' exercises. They consist of the following –

- Everyone makes a circle. Each participant one by one, enters their name and performs an action, for example jumps or claps. Everyone within the circle repeats that person's name and performs their action. The exercise is not only fun but also insures that each member of the group knows each other's name.
- I would then move on to a more energetic game entitled 'Bomb as a Ball'. I mime setting fire to an imaginary bomb. I then throw that imaginary bomb to someone else while saying their name. If they take too long in deciding whom to throw it too or if they get a name wrong they are out and must sit down. This is an excellent exercise for boosting energy levels and for promoting spontaneity.
- The last exercise that we would carry out is one entitled 'Popcorn'. The group forms a circle. One of the students begins by jumping up into the air while simultaneously clapping their hands above their heads. Everyone at one stage during the games duration must perform this action at least twice. If however two or more people jump and clap at the same time, they are out of the game and must sit down. This exercise encourages the students to make eye contact with one another and helps establish their ability to read off one another.

The empty space – We would then break away from our structure of the circle and find our own personal space in the room. During the following exercises the students will work within the empty space and will learn how one uses it, they will explore ways on how to charge this space with energy, and will begin to realise it's endless potential.

- I would first ask the students to walk freely around the room while trying to fill the whole space. I would then ask them to freeze. I would then ask them to look around the space and find places that have not been filled.

One person from the group must take the initiative to move into that space. This exercise will be repeated until the students grasp how to use the space to it's fullest.

- When the spaces have been filled, I would ask the students to 'freeze'. They must stay frozen to the spot. I would then ask them to turn their heads and try to make eye contact with someone in the room. They must stay looking at that person for at least five seconds. I would then repeat this exercise until the students have learned to overcome any inhibitions they may have had in the beginning.

At this point in the workshop the students have woken and warmed their bodies up and they have charged the working space with energy. They are now ready to begin working and relating with each other.

- The next exercise demands physical contact and the already established, eye contact. I would have the students walk around the room. When I call shake they must walk around but must also shake hands with, and say 'Good Morning' to every one of the students they meet along the way.
- When I call 'freeze' they must freeze on the spot. If they are not shaking hands with at least one person, they are out of the game. This is good for getting rid of any physical barriers that may exist.

Filling the Space – When one realises the potential of the space one can begin, as a group, to fill it with real contact by employing movement, character and mood.

- The students will continue to walk around the room and I will inform them to follow my instructions. They will now not just have to shake hands with others, but also they must shake hands in a particular way.
- I will ask them to shake hands with the next person they meet as if that person is a long lost friend, is your worst enemy, owes you money, is a stranger you are wary of, is your idol, is suffering from a contagious flu, etc. No words are spoken throughout this exercise. I would constantly remind them to be aware of expressions on their faces, the positioning of their bodies and the feelings they are feeling. The whole purpose of this exercise is to explore how we relate and respond to people in accordance to how we feel about them. Later on in the rehearsal process the children will repeat this exercise and shake hands with each other as their characters.

I would then ask the students to walk around the room as if they were feeling sad, angry, pain, etc. I would always remind them to be aware of how differently they are walking now, to notice what way their shoulders are, to be conscious of their facial expressions and most importantly to observe how their hands lie and how differently they look when we are pretending to feel differing emotions.

- A volunteer will then be called on. This volunteer will be asked to think of an emotion, preferably one that has not already been dealt with. The

volunteer will stand in front of the class with his/ her face covered with a blindfold. He/she must try to communicate their emotion through movements in his/her hands. They will be asked not to use any other part of their body while portraying their feeling. The audience must guess how the volunteer is feeling by observing his/her hands.

These types of exercises will then be repeated in the later stages of the rehearsal when the students have been given the characters that they are playing in the performance. They will be asked to walk like their characters and relate to others as their characters would.

At the end of each session there will be a five-minute class discussion on how the exercises performed in each lesson helped the students with their understanding of drama.

Benefits of Drama in the Docklands:

Benefits to the children include: genuine access to a quality arts practice, increased confidence and self-esteem, focus and concentration, developing team building, developing creativity and a positive attitude towards the performing arts, an understanding of cultural diversity, the development of communication skills, of improvisational skills, of oral language skills, the ability to speak clearly and audibly and confidently in public, developing critical faculties, and most importantly, having fun while experiencing drama and theatre.



**Drama
in the
Dockland**

Quotes from year-end evaluations on the work to date:

... (the teacher) felt the children had grown so much in confidence throughout the year... with the assistance of the drama workshops she has watched (the shy) children grow more and more in confidence and by the end of the year were happy to take part in all class activities... the children find it easier to express themselves which shows in their oral language development.

...drama has also complemented the SPHE curriculum by developing team work skills, by encouraging them (the children) to work together, expressing themselves and taking responsibility for different roles/jobs. It has also helped them develop better skills in terms of interacting with each other... (the teacher) would love to see the drama continue with this class and possibly expand to include other classes.

...the children love being a part of the drama programme and have been asking if they will be involved again next year. Aoife O'Reilly the facilitator is an excellent drama teacher who interacted really well with the children with great control over the class.

...the children involved in the Drama Programme run by Smashing Times have the ability to move from a fun situation to a work situation with ease (and) have displayed a greater ability to play and interact sensibly and constructively with each other.

...In terms of continuing the programme... the confidence these children now exhibit is the main reason to continue. 'To have a child who has a stammer and yet is able to stand in front of the whole school at an assembly and read flawlessly is for me reason enough'.

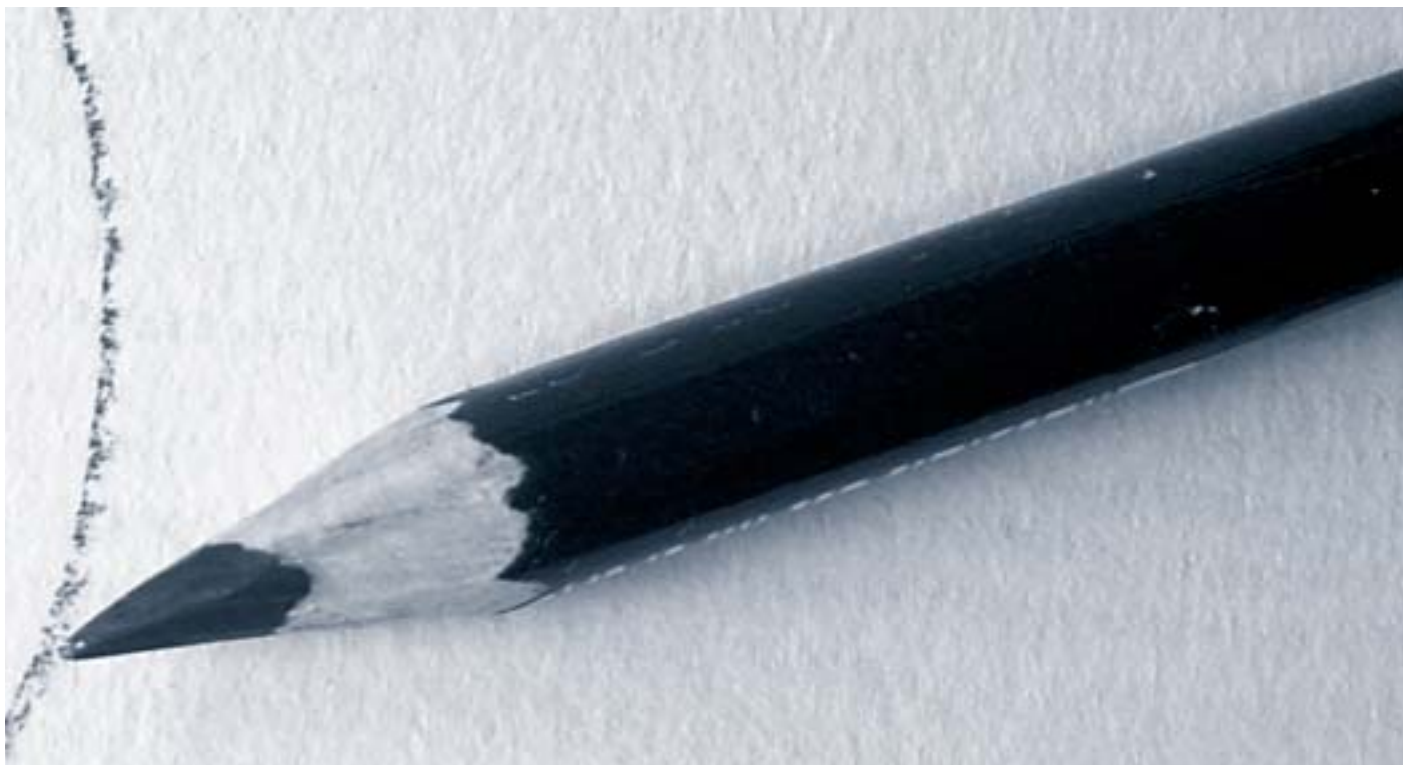
... (the teacher) has seen increased confidence and improved self-esteem in addition to a increased interest in the whole area of drama generally... as a result of the drama workshops the children in her class feel good about themselves.

...the main benefit that (the principal of St Joseph's National School) observed in the children was that they had developed better communication skills and were able to speak up for themselves... the class worked better as a team and drama has provided a forum through which children that are perceived as different due to ethnic origin or weaker social skills are accepted by the larger group.

...It was really enjoyable for both the children and myself. Just hope I'm (teacher) involved with the next one!

Artist in Youth Residency Scheme

Artist in Youth Work Residency Scheme



Introduction

During 2004, the Arts Council approached the National Youth Council of Ireland, proposing that the National Youth Arts Programme manage a new strand of funding provided by the Arts Council, to support Artists' Residencies in Youth Work settings. The pilot scheme was launched in mid-2004, with three specific residencies on offer:

- Creative Writing – A Residency with writer Billy Roche in Wexford.
- Music Composition – A Residency with musician and composer Edel Sullivan in Cork.
- Digital Media – A Residency with visual artist and film-maker Shane Sutton in Dublin.

Youth organisations in each of the above areas were invited to apply for a residency. In the end, four organisations were awarded funding for a residency. Residencies took place during 2005, culminating in a showcase of work from each completed residency at the Granary Theatre, Cork in September 2005.

Since the pilot, the Artist in Youth Work Residency Scheme has been expanded, and was opened to applicants from all over Ireland with proposals in any art form, during 2005. A new award, the Youth Arts Development Award, was also offered, to support research and development of partnership-based local youth arts initiatives. Two residency awards and two development awards have been made, to take place in 2006.

The following reports, from participants in each of the pilot residency projects, describe how each residency worked and what was learned by those taking part.



Stephanie O'Callaghan, Acting Development Director, The Arts Council, Deiniol Jones, Assistant Director, NYCI and Margot Kenny, Co-ordinator, National Youth Arts Programme.

Music Composition Residency at The U4ea Arts Programme (Gurranabraher Youth Centre)

Musician-in Residence – Edel Sullivan

Project Co-ordinator – Sylvia Mathews

Project Worker – Ann Murphy

General Description

This project took place between March and July of 2005 at the Centre named above and was structured in the following way:

Workshops

- 64 contact hours with Edel Sullivan working on music composition (writing, arranging and recording) and musical skill development.
- 2 hours with guest workshop leader, Fintan Lucy (songwriting/guitar/bass)
- 4 hours with guest musician, Hank Wedel (songwriting/guitar)
- 4 hours with guest musician Martin Leahy (drum-kit and percussion)
- 1 hour workshop with two Nigerian percussionists from the Africalrish performance group.

Field-Trips

- Attendance at 'Blast' gig at the Half-Moon Club – young people's presentation of their rock bands.
- Attendance at folk music concert at The Triskel Arts Centre, presented by Edel Sullivan
- Visit to all the musical instrument and equipment shops of Cork City – to heighten the participant's awareness of how much these resources cost and also where to go if they wish to purchase themselves. Also used as an opportunity to show them where they could put up posters advertising gigs as well as notices to make connections with other musicians/singers/songwriters.
- Visit and demonstration of music computer software at the Creative Music Lab, Marlboro St., Cork

Performance

- The Northside Arts Festival, Sunday July 3rd 2005 – on main stage and Shadow Puppet Theatre.

Group Background

The initial project proposal from the U4ea Arts Programme outlined the aim of working with 12 young people, 6 of from existing U4ea programmes and 6 of non-Irish parentage, new to the Centre. This was proposed based on discussions with the section of the Southern Health Board responsible for refugees under the age of 18, who had identified young people they felt would be interested in participating. However when it came to commencing the project these particular people were not available. Sylvia Mathews engaged in a range of activities to make contact with the families of young people of non-national background. This resulted in contact with the Africalrish performance group and again Sylvia and myself attended meetings of this group to outline the project. As a result three children of Nigerian parents participated in the project from May to July and two of the percussionists of the group gave a workshop at the project.

When the project was due to start in March the non-national participants had not been identified. We decided to commence the project anyway as there was a group of young people already eager to start.

As a result the project ended up consisting of two separate groups and a third cross-arts activity:

Group 1

(Formed the band, Breeze, in the course of project)

The participants were aged between 14 and 17 with a core group of five members, a sixth attending two sessions and three guest young people attending for one session. Contact time with this group took place as follows:

- Saturday morning sessions for 3 hours between March and beginning of May (including access to guest musicians and field-trips)
- Saturday morning sessions of 1.5 hours for mid to end of May. The majority of this group were involved in the State Examinations of Junior and Leaving Certificate so were unavailable for the first three weeks of June.
- Recommencement of 1.5 hour Saturday sessions from June 18th and an intense week of 36 hours contact time from Friday June 24th to Saturday July 2nd, in order to complete and record the material produced by this group in time for the Northside Arts Festival of July 3rd.

Session Content

This group contained a particularly motivated participant who had written songs of his own in the past. For the first session he presented some of this material and work commenced immediately on the development and arrangement of these songs. As the material consisted of words and some melody only, much time was taken in identifying the harmony and melodies desired by the writer. The same participant was inspired to write new material in the course of the project, which featured the input of the other participants. The creative impulse of this young person seemed to positively influence the other participants who went on to compose their own songs also – some of these are featured on the C.D. produced as part of the project, and others are still being developed.

The session structure of this group varied on each occasion, as it was dependent on the stage the material being worked on was at e.g. lyric writing, deciding on accompanying chords, arrangement of songs, practising instrumental/vocal parts, recording the material etc. That said, each of the sessions commenced as a group, consisting some vocal and rhythmic warm-ups followed by a discussion of how we would structure the session. This was followed by some sub-division of the group into smaller groups to work on specific tasks e.g. receive instrumental tuition, group lyric writing etc. Sylvia, Ann and the additional guest musicians facilitated this as appropriate. These groups shifted around as necessary in the course of the session but always ended with another whole group discussion where we reviewed what we had done and made plans for the next session.

This group produced four completed and recorded songs.

During the final week of the project I arranged that another musical group of similar age and background met and worked with Group 1. This was a vocal group of three girls aged 14 to 16 from the Glen, who had recently started writing their own songs under the direction of workshop leader, Nicola Young. As well as recording one of their songs the girls also added backing vocals to one of Group 1's songs. In addition to being a musical event, it also aimed to link up young people of similar interests and encourage them to share their talents and resources.

The Northside Arts Festival took place on July 3rd. Group 1 had been invited to perform at this at an early stage. Despite lots of encouragement the group decided they did not wish to, as they were nervous of ridicule from the other young people from the area who would be in attendance at the Festival. At first we thought this was false modesty but as the weeks went on they insisted very strongly but promised to perform at the September Showcase in the Granary Theatre. As a result we did not put them under any pressure. However, between the session of July 2nd and the morning of July 3rd I worked around the clock to mix and produce a copy of the C.D. to have at hand to be played at the Festival in case the Group would agree. Fortunately the majority of the Group agreed to present their music to the audience. This consisted of verbally introducing themselves from the main-stage with some miming as the music played and one of the young people performing his own song live.

My own experience of playing on the main-stage on the day gave me an insight into why they were reluctant to perform, with antagonising comments coming from a section of the crowd, throughout all the performances. However, for their slot, the majority of the Group stood confidently on the stage and were very proud of their achievement. They also received strong praise from their family members and other friends in attendance.



Group 2

Aged between 6 and 11, the membership of this group fluctuated enormously in the course of their six sessions, which lasted approximately 1.5 hours each, all taking place on Saturday. Eight different children participated at various times with a core group of two to three participants.

Session Content

This group had quite a range of musical skills between them, largely as a result of instrumental tuition some of the children receive at their primary schools. In discussion with the children I identified that this tuition is a result of the UCC-funded, 'Bridging the Gap' Arts Programme that is due to terminate in 2006. The joy the children derived from being able to play their instruments (tin whistle, flute and recorder) was obvious and I feel it will be a big loss to the primary schools of the Cork City Northside when this ends. As a result I feel it is important to highlight this impending loss and stimulate discussion regarding possible continuation.

I had hoped to work on some group music composition that used the children's instrumental skills and I started work on composing a musical background for this, based on some of the group improvisations we undertook. Unfortunately the erratic attendance made this impossible but the creative energy of the group did ensure that a piece of work was completed.

On the first day with Group 2, one of the participants recited a poem that he had learnt in school. It caught the imagination of the rest of the group. During the intervening week I contacted his school and obtained a copy of the poem from his teacher. At the next session I presented the idea of us setting the poem to music with enhancing special effects. At this session we brainstormed ideas about the possible sound effects we could produce, as well as the type of music that would suit the words. I noted these suggestions and in the course of the following four sessions, I engaged whichever participants were present in undertaking and recording these sounds, as well as reciting some of the verbal sections of the poem.

In addition to this on-going work these sessions also consisted of the following activities:

- Vocal and rhythmic games and warm-ups using 'Call and Response' and 'Turn-taking' structures.
- Group improvisations using guitar, chime bars and hand percussion instruments and giving each child a turn on each instrument.
- Some basic instrumental tuition on guitar and tin whistle.
- Exploring the range of melodic and rhythmic sounds of the keyboard.
- Verbal discussion of each other's musical interests and other creative interests.
- Performing known musical material for each other.

Track 1 of the CD features the musical setting of the poem mentioned above – 'Tom's Bomb'. Unfortunately the events of July 7th in London may make this piece appear insensitive and tasteless but nonetheless I feel it demonstrates the strong creative imagination of the children and their work in achieving a finished product.



Cross-Arts Group

This third activity describes my involvement with an existing visual arts/drama project that was taking place at the U4ea Programme. Since November of 2004 Sylvia Mathews had been planning a Shadow Puppet Play that she wished to present with a group of young people at the July 3rd Northside Festival. When I suggested that I would be happy to feed into any existing projects at the Centre, she took me up on the offer for this project.

As the play reached the final stages during June 2005 we explored my most useful role. This was as follows:

- To edit and extend the existing music being used for the play in order to simulate more appropriately with the length of the U4ea performance. The music being used was 'The Story of Cruel Frederick' performed by the Tiger Lillies.
- In addition to composing new material and editing this into the existing music I included the young people working on the play to develop sound effect ideas in a manner similar to the 'Tom's Bomb' piece. This involved five young people and the three adults working on the play.

Sylvia and myself also used this project as a way of inviting the 'non-national' young people to participate in additional U4ea programmes. This was successful and resulted in two young people of Nigerian parents working on the play for the final two weeks of project and forming friendships with the other young people.

The play was performed successfully at the July 3rd Festival and Track 7 of the CD features the final soundtrack of the play.

Conclusions and Recommendations

Useful lessons learned by the artist, the community group or community in terms of future involvement in arts activity

For the artist:

From my perspective I was stimulated by:

- The creative energy and variety of ideas of the participants.
- The opportunity to combine music with other art media.

For the community group:

This was the first time that a music project had taken place at this youth centre. They already offer a wide range of visual arts activities through both short and long term structures. Through the project I feel that the centre staff:

- Developed an awareness of the potential of music to engage the young people.
- Were able to assess whether the young people would like to be involved in future music activity – a resounding yes from the participants.
- Had the opportunity to explore the potential of combined music and art activities.
- Understood the need for an appropriate space and the long-term commitment required for meaningful musical skill development.

For the community:

I feel that the participants learnt about:

- The depth of work, commitment, patience and co-operation needed to produce a musical product.

From verbal feedback from the participants I feel that their families and friends were proud and encouraging of their achievements. This in turn boosted the confidence of the participants.

Changes or improvements for delivery of future activity of this kind

I felt that the structure we employed for this pilot project was the most appropriate given our particular physical space, group members and their skills. However I feel that it is imperative that a creative project like this be framed in a long-term context for the following reason:

The majority of the participants had no existing musical training, instrumental or theoretical. For those that had, this was at a very basic level such as knowledge of 2/3 guitar chords. In response to this I balanced the session activities between skill development and creative expression. As the project was described as 'music composition' I focused primarily on the latter, particularly as there was an expectation of a finished product on completion of the project. This served to engage the participants in creative idea development in the areas of – song lyrics, sound effects and music arrangements. As much as possible I encouraged the participants to use any of their existing and developing musical skills in their compositions.

However, the instrumental and technical skills required to perform and record music takes many years to develop and, as a result, the group were dependant on me and other guest workshop leaders to provide this. In the short term, as a means of introducing the participants to the expressive potential of music-making, I feel this was appropriate, but in the long term I feel the participants should be enabled to become more musically and technically independent if they wish to further their interest in music-making.

Resources needs exposed

The physical conditions under which the project worked were particularly poor in the following areas:

- Lack of sufficient and suitable space e.g. not enough work spaces for subdivided groups to work, all equipment having to be dismantled after each session and sometimes not enough space to set up all equipment e.g. drum-kit, amplifiers.
- Noise overspill from the apartment overhead e.g. washing machine, drills etc. all heard while we tried to record etc.
- High demand on the use of the space for the Centre's other projects.

The Youth Centre is in the process of waiting for a new building to be built but this could be some time in the future. The success of the music project has raised the issue of planning for a music room in the new building. In the project preparation stages we investigated renting another space for the project but we were unable to find anything suitable locally. Possibilities further afield would have used a considerable amount of the project budget for rent and transport so we decided to stay put and work around the limitations of our physical space.

In contrast with the poor physical resources the support and involvement of the Centre staff was excellent. A positive atmosphere was present throughout the project and all staff co-operated in the area of timetabling and space usage when necessary. The project co-ordinator, Sylvia Mathews and the project worker, Ann Murphy, were clearly dedicated to the ideals of the project and the encouragement of the participants.

We were fortunate to have received a range of musical instruments on loan from the IRMA Trust for the life of the project. This enabled the participants explore and receive some tuition on the following: guitar, bass, percussion and drum-kit. However these had to be returned to the Trust on completion of the project. I also provided a keyboard, kindly provided on loan from the Cork School of Music, as well as a range of my own percussion instruments.

As a result of the positive response to these instruments I feel it would be highly desirable to build up a collection of these in order to provide the participants with future musical learning experiences as outlined in 6. (1).

Regarding the technical equipment purchased for the project, the 16-track multi-track recorder (essential to enable the production of the music), a safe and secure storage space will need to be provided as the current building is highly vulnerable to break-ins.

As the Centre currently receives VEC funding for their Visual Arts Tutors it would be worth investigating if similar funding could be extended to employ Music Tutors.

Final Reflections

Although the structure of the project differed in practice from what was planned I feel that we achieved the essence of our outcomes described as follows:

FOR THE PARTICIPANTS TO HAVE:

- The opportunity to interact socially and musically in a co-operative environment with their peers from a range of cultural backgrounds
- The potential of music making and composition as a means of self-expression
- A knowledge of the technical and artistic skills required to create and produce original music

From these experiences the following may develop for the participants:

- A respect for people from different cultural, religious and ethnic backgrounds.
- The forming of long-term social relationships between young people of Irish and non-Irish parentage.
- The motivation to develop further musical skills e.g. guitar tuition, choral singing etc.
- The ability to utilize a range of artistic mediums for the purposes of social interaction and expression.

FOR THE YOUTH DEVELOPMENT

CENTRE/U4EA ARTS PROGRAMME TO HAVE:

- Access to the equipment necessary to run similar projects in the future.
- Training on the use of the above equipment.
- Ideas on ways of developing musical elements within existing and future arts programs e.g. dance/music, art/music
- Increased professional links with a range of local performing musicians and community musicians
- The opportunity to evaluate the response of the participants to music making and composition. If positive and of particular value, a case from which to apply for funds for a regular Music Tutor.

In fact, given the space considerations of the venue it would have been impossible to have worked together as a large group so the format of three individual projects worked well in this circumstance.

Edel Sullivan – August 2005

Music Composition Residency – Young People's Comments

My name is Jamie Cierans. I am 14 years of age. I first heard of the music programme through my local youth club. Before I heard about this project I was getting private guitar lessons, I stopped playing the guitar for a short period of time but as the opportunity arose I seized it. At first I learned how to use the 'sixteen track' mixing machine, then I began to learn more about the music terminology and as time went by I began playing the guitar and composing my own lyrics. I did the layout for a song called 'The Breeze'. I thought that it would be a good idea to make the lyrics comply with each of the band members personality; as well as doing my own vocals for the song 'The Breeze' I also did the backing vocals for the song 'Beach Dance'. I knew most of the band members 'Just to see' in my area, however after joining the group I became close friends with all of them. Each week we practise our vocals and come together to think of ideas for new material. As the youngest member of the group, I feel that my voice is heard just as much as the oldest member of the group and that I am taken seriously.

My name is Micheal Higgins. I am 15 years of age. I took an interest in music in September of 2004. This was a surprise to many of my family and friends because I never had any interest in music before. My first guitar was given to me as a Christmas present from a friend who also played the guitar. I really took this as a sentimental present, then I took up lessons in school, I learned many songs and tips on how to play the guitar. I was looking to expand my skills so I joined the Youth Development Project. Many people have supported me, including other members of the which are now in the band. I have now got inspiration in writing songs in which I have received from my mother, the rest of the band and my instructor Edel Sullivan. I hope that one day that I would be recognised as a song-writer and a musician, I have written many songs and have completed a song in which I have done guitar, vocals and written; this song is called 'Without You'. My life has changed with the knowledge of being good at something and feeling pleasure in this aspect.

My name is Sarah Joyce. I am 15 years of age. I first found out about the music programme when Leonard contacted me to see if I would take part in this project in particular. I was always too interested in singing but I was always too shy to let my family hear me sing, however since joining the group I would sing in front of anyone. Being the only female in the group one might be surprised to hear that I don't feel by the four male members of the group because they encourage me and give me the confidence to go out there and do my best. It is weird because one day we appeared in a local newspaper and people in my area began to say "oh, you're in that band". In fact being the only girl has its advantages because I get noticed more than the other lads. Since being the only female vocalist people know that it is me who is singing. We have already appeared in a concert and in a newspaper saying 'BREEZE saved the day' and we also played to a record number of people for us (2,200 people) on the day; that would have to be one of the highlights of the past year for me.

My name is David O'Shea. I am 16 years of age. I first heard about the music project from my friends Sarah and Leonard. Previously from participating in this project I was getting private guitar lessons. I feel that my skills of the guitar have improved since joining this project, I learned many new chords and techniques with the guitar, I have also played some guitar in the song 'We Will Never See Again'. Last June we played to 2,200 people at the Northside festival of arts and culture Cork. It was very exciting showcasing our music for the first time and also a little bit scary due to the massive amount of people there. After the event we got a brilliant response from both the crowd and the media. I have gained in confidence and have met lots of new people from the music industry as well as many friends. I think all the roles of the band members are very important, we all contribute to the finished product and we all voice our opinions. I am very grateful that I have had the opportunity to be a member in this project and I wish that other young people in the future will have the same opportunity that I have had.

My name is Leonard Miller. I am 17 years of age. I didn't have any music experience before this project so I was surprised that I got so involved in this project. I learned a lot about music and of how I can improve my songs that I have composed. I wrote the songs 'We Will Never See Again', 'Beach Dance' and co-wrote 'The Breeze'. I didn't realise I could sing until I got the confidence by participating in this group. I learned how to use the sixteen-track machine and thought up of many ideas for the songs, but basically I prefer using acoustics rather than the mixing machines. I also got involved in the media side to the band by setting up a website and also designing the album covers. At the moment I have written four more songs that are in the pipeline and they sound amazing. I am one of the main male vocalists and I am quite bossy. I have to make sure everything is in order and is perfect. I am not afraid to criticise and to take criticism. As the oldest member of the group I have just finished my Leaving Certificate and because of this project, I have been influenced to take a similar course at third level.

CHECK US OUT ON THE WEB
<http://groups.msn.com/breeze-theband>

Artist in Youth Residency Scheme

Creative Writing Residency: Ferns Diocesan Youth Service, Wexford

Young Wexford Writers were applauded for their efforts at the launch at Ferns Diocesan Youth Service (FDYS) in Wexford, of the first edition of 'Novus' on 22 July. FDYS, the local voluntary Youth Service for County Wexford facilitated a group of young writers for eight weeks and published their work in a very professional format.

At the launch friends, families and young writers gathered in great anticipation of what is hoped will be a regular publication. It was a very enjoyable afternoon and proud parents and family members partook in the celebrations and reception at the FDYS Centre.

Renowned local playwright Billy Roche facilitated the sessions with the Young Writers and was very proud of the work done by his protégés. FDYS Youth Worker, Siobhán McMahon provided back up and support. Financial support was given by the National Youth Council of Ireland, through the National Youth Arts Programme – managed Artist in Youth Work Residency Scheme and FDYS.

'Novus', which comes from 'New' and 'us' has been the work of ten local young writers: Leon Jamieson, Christopher Berry, Laurence Dunne, Conor Doyle, Peter Neville, Kristian McGrath, Sean Fortune, Pagan McGrath and Caitriona Doran. Art work was completed by Pagan McGrath and Adam McGuire.

One of the participants, Leon Jamieson said that the project was a great experience and hopefully that it would be a gateway to further work by the young group.

Kieran Donohoe, Chief Executive of FDYS outlined that the whole experience has been a very positive one for the local youth service. He went on to say that it provided the Youth Service with an opportunity to work directly with a group of young people who may not have been in touch with the Youth Service before this. *"We are always looking for new and exciting methods of engagement with young people. Novus is a niche project that is of interest to young writers in the area. They may not necessarily have the opportunity to publish their work".*

Deputy Director of FDYS, Sheila Dempsey, reiterated these sentiments by saying *"FDYS was very privileged to work with an artist of Billy Roche's calibre. It is something we hope to be able to do again in the near future".*

The Novus magazine went on sale at €5 per copy and contained excerpts from plays, a movie script, poetry and short stories. Billy Roche went on to say that *"we are talking about quality work here. Wexford can expect to hear these names again in the future".*





Digital Media Residency at The Base, Ballyfermot Youth Centre, Dublin 10

**Gudmund Krogsrud, Arts, Music and Digital
Media Programme Co-ordinator, The Base**

The D.A.T.A (Design, Audiovisual Technology and Animation) is the first course of its kind in Ireland – a Digital Media Residency funded by the Arts Council through the National Youth Arts Programme (NYAP) run Artist in Youth Work Residency Scheme, and the Base, Ballyfermot Youth Centre.

And what does this 'ground breaking' course involve you may ask?

It has been organised for the youth of Dublin 10, between the ages of 14 and 19. Its main aim is to get teens to participate in something that lets them explore their own talents and improve or develop new skills. The course has revolved around arts such as film and Flash animation. We are very privileged to have the teaching and guidance of Shane Sutton – a multi talented artist who is heading the course along with the local multimedia wizard, Phillip Cullen (Shane's assistant). The course was held twice a week from February to June 2005. Not only have the young people learnt and developed skills, but they have also developed their creative side in a most friendly and social atmosphere.

By Allen McConnell
Participant on D.A.T.A Course

The D.A.T.A course that I have had the pleasure of being a part of was certainly a most interesting course. Held in Urban Multimedia in Park West and provided by The Base, Ballyfermot Youth Centre it was very enjoyable for all who participated.

Our two instructors Shane and Phil were very well prepared and confident in our abilities. On the first night they explained to us about the different aspects of the course. We had a few options – we could do filming, animation, drawing or a combination of all.

All the boys and girls that were lucky enough to do the course were very friendly and helpful to each other and we all got along great with the instructors too. The software we were introduced to – Flash, Photoshop and Final Cut Pro were the best software that could be possibly used at the time!! We all learned a great deal about them.

I chose the animation part of the course and was very impressed at how hard it is to animate a cartoon and soon realised that animation, drawing and filming go hand in hand and are all involved in the production somewhere along the line. This realisation I think was Shane's nasty plan all along!! Emmanuel, Laura and Emma chose to do the drawing and soon found out that the drawing part of a production also involves making card board cut outs, clay models, and a very very large amount of detailed pictures! The filming side

of things had two aspects, behind the camera and in front of the camera. Karl decided to make a documentary on free running while Jamie K did the filming as Karl and his friends displayed their skills. Afterwards Karl did the editing in Final Cut Pro where we added a soundtrack and chose the best scenes. During this Jamie continued to film different shows around Ballyfermot and Cherry Orchard. Jamie B and Mandee decided to incorporate photography into their part of the project using Final Cut Pro. They used pictures they had taken of a cardboard cut-out of Ballyfermot and special characters and made a film!

Unfortunately the D.A.T.A course came to an end after just 18 weeks. We all had a great time and look forward to the possibility of another course running some time soon. I have made great friends on the course and look forward to the second one. In the meantime we are just going to campaign The Base as much as we can!! I am now entering transition year and would definitely like to get some work experience in the arts. Shane and all involved with the D.A.T.A have inspired me to further investigate my creative and artistic side!

Shane Sutton, Artist in Residence

Experienced artist gets expert advice from youths!

Every individual has artistic talent. It may be hidden somewhere, but when working with a group in an open and friendly atmosphere, hopefully young people will try things they have never tried before. They may come across something that they have never seen or experienced before. It may come to them in some way they have never known. It may be tough to find, but then for some they may come across it very simply.

To me anybody can draw. Anybody can have an idea. You just have to put your mind to it. If you have a passion for it, it will continue and you may make a career out of what you love. If not, then you may have experienced something that may benefit you in the future. Working in a group with the same objective and trying to meet those goals, meeting people and helping someone and making friends are all part of a bigger learning experience.

The concept of the D.A.T.A course in Ballyfermot was, in my eyes to introduce a youth group to computers as an artistic medium. To express individuals ideas and talents with drawing, photography, editing or animation and to work with individuals to use their talents to acquire a goal on behalf of the group. My intention was to help the group fulfil these ideas with artistic and technical suggestions and to teach them new things in a creative and exciting way.



The most important aspect that I have learnt from the D.A.T.A group is that working together and having good communication can enable you to do anything. It's a matter of visualising it and then doing it.

I am currently working on a film in Good dog Films studio as my day job. Prior to the D.A.T.A course I always felt that when a new person came in to help with the logging of tapes or editing on the film that I would somehow lose out, I would think that it was solely my job and I would feel that I was losing something from not working directly on everything. In a sense, I would feel a loss of control.

I learned from the D.A.T.A group that although these frustrations are inevitable, sometimes working with a group can be of a greater benefit to all involved. In The Base some people had talents in areas where others simply didn't, and vice versa. Getting these two groups to help each other to achieve a goal was of benefit to everybody involved.

I have taken this learning to my workplace and now try to work hard on this ethic. I believe I am more focused on the area of what I need to know because I can now rely on others that I communicate with to help me and to achieve OUR goal.

To try and teach a group something new was exciting and challenging for me. I have learnt to have extreme patience and realised that when people work together a better goal can be achieved. This was true for individual projects and the whole groups project.

Artist Shane Sutton with participants

DO's

- Identify clear and realistic objectives.
- Having good communication between the artist and the organisation before, during and after the residency is essential.
- Try to involve local artists/youth workers if the artist in residence is not from the local community, to enhance sustainability.

DO NOT's

- Have everything set in stone before involving the young people.
- Limit the young people's freedom to express themselves.
- Have imbalance between the individual development of participants within the group and the teambuilding.

Artist in Youth Residency Scheme

Babes in the Hood

An Original Production

Developed by the Members of County Wexford Youth Theatre

County Wexford Youth Theatre's latest production, 'Babes in the Hood', was a high-quality, highly entertaining, highly eccentric, evenings entertainment for adult and teenage audiences alike.

The production came about as part of the pilot Artist in Youth Work Residency Scheme, a funding initiative of the Arts Council, managed by the National Youth Arts Programme. The scheme allowed CWYT the opportunity to develop an original production under the guidance of theatre artist, writer and director, Brian Desmond.

The production was staged in Wexford Arts Centre from 3rd – 6th August to great houses and enthusiastic audiences. Based on original ideas by youth theatre members, the play contained a series of inter-twined story lines that combined and collided to make a darkly comic, surreal and highly physical theatrical event.

The script was entirely written by members of CWYT, and, under the guidance of the artist-in-residence, was methodically refined and developed over several months. The finished product was a high quality and highly entertaining/engaging reflection of the creative talents (of which there is no shortage) of the members of CWYT and was directed by Tony McCleane-Fay.

The plot concerned 3 inept and trigger-happy soldiers from the GAA (Galway Armed Army) who became lost in the woods. 2 female gangsters go in search of a salad burger that contains a map. They all meet and unite in a battle against Micheel Saratme (the Lord of Contemporary Movement) and his followers – the mythological inhabitants of the Otherworld.

Blending traditional Irish story-telling, surrealism, physical comedy and live music (all performed by members of CWYT), 'Babes in the Hood' was by no means Town Hall theatre for friends and family, but a worthy theatre event for adult and teenage audiences in Ireland (and probably the world). The play was staged again on Saturday 10th September at the Granary Theatre, Cork as part of a Showcase of artistic work completed by young people with professional artists, during each of the Residencies that took place as part of the pilot Artist in Youth Work Residency Scheme 2004/2005.

Monika McCleane





Garter Lane Education Outreach Project with Waterford School Completion Programme

Me, Myself and I

Garter Lane Education Outreach Project
with Waterford School Completion Programme

Sile Penkert, *Education & Outreach Officer*

Why Promote Art Education?

"Too often, the value of participation in the arts is underestimated. The arts enrich our lives and enrich our learning. And the arts are a valuable learning tool that reinforces the other disciplines, like reading, writing, social studies, even science and math."

New Jersey Governor Christine Todd Whitman

The aim of Garter Lane's Education/Outreach Programme is to create opportunities for a wider community in engaging with the arts and also to generate access points where people can interact with artists in meaningful ways not only as participants but also as creators.

The School Completion Programme is a Department of Education and Science initiative that aims to have a positive impact on levels of pupil retention in primary and second level schools and on numbers of pupils who successfully complete the Senior Cycle.

To fulfil the above objectives a pilot project between Garter Lane Arts Centre and Waterford SCP was run successfully for two years. Garter Lane's Children's Room, was used as a resource to promote the arts to young people who traditionally would have had little exposure and support their social and personal development. Antonia Splini, Education/Outreach Officer for Garter Lane Arts Centre and an established Artist in her own right, devised and delivered the project to suit the needs of the participants.

Aims of the project

1. To promote the Arts, both in their own right and as possible career option, and to enable young people to access such resources in their locality.
2. To develop the social skills of the young people involved through interaction between the young people involved and artist/staff.
3. To give young people the opportunity to improve their confidence and self-esteem through art thus allowing them to be more control of their lives
4. To create a sense of teamwork and mutual support through encouraging shared creative activity.
5. To improve school attendance and participation in homework supports by offering this programme as an opportunity for young people and SCP personnel to have fun together offering positive reinforcement and informal guidance.

On the first year, a six-week pilot programme was devised for two different age groups: one from the Presentation Primary and one from the Presentation Secondary School. Overwhelmingly participants liked the arts activities, commenting that they had fun and liked the leaders involved on the project (WSCP staff Brenda Holden and Alan Barber and Garter Lane artist Antonia Splini). More than half the group indicated an interest in a career with some artistic input. On this first pilot, the participants dealt with the self, their hopes and fears, their favourite things and places to be, their family. Due to the success of this 6 week programme a second module was developed which explored the extended self – that of their imagination. This pilot project concluded on June 2004 with an exhibition of the children's work, which was attended by their family and friends.

Learning Outcomes Of the Treasure Box

The children have increased their knowledge on Ceramics and the creative process of Design. In addition they got inside knowledge on the working methods of the artist creating new work. Children had an opportunity to see artists sketch books. Increased social interaction among participants

Children began to initiate designing their own box. With every progressive step that the students made they were tested for their understanding of the basic elements of ceramics. That way the class could make small steps to accomplish the project goal by careful watching the children's progression and helping those that need improvement. The students will be able to show evidence of their learning through the final project. In addition, the group performances were also rated as well as children individually.

Learning Outcomes

1. The children were looking, responding, creating, or communicating in any given lesson.
2. Image Development Strategy: Imagination, observation, juxtaposition, memory, point of view.
3. Elements and principles of Design: line, shape, form, space, colour, texture, value and tone. (These were applied on both media – drawing and ceramics.)
4. Context: Treasure box. A box to keep in either good or bad things. A place where children could deposit things that made them happy or negative things as to rid them.

The culminating presentation will be an exhibition featuring the children's work. The exhibition will be primarily ceramics, incorporating all design drawings prior to the actual making.

Artistic Skills

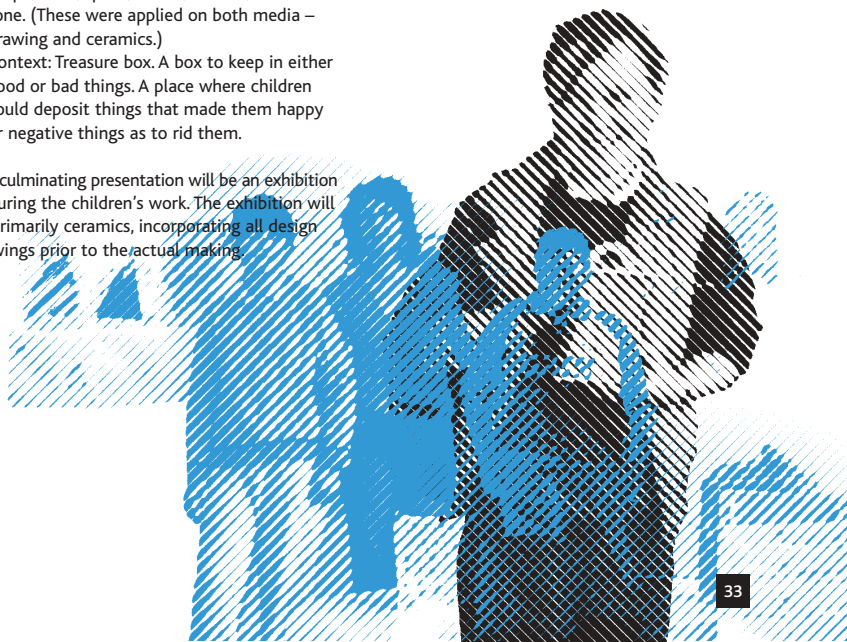
The goals of the project have been accomplished from the Artist's point of view.

1. The children will identify and demonstrate knowledge in working with clay.
2. Expand their artistic vocabulary.
3. The children will create, and respond in the art form of ceramics.
4. Explore the process of making art.

The Community: Through the exhibition and the experience the students will be better educated to participate in future art programmes and also to participate as audience members. In addition parents/family had an opportunity to see the children's work. Press releases through local newspapers further increased the children's sense of self and their achievements.

Documentation

Documentation was an integral part of the project from the initial pilot phase. Besides being used as an evaluation tool it was beneficial to the children to review their work and their own progress.



Garter Lane Education Outreach Project with Waterford School Completion Programme

Teenagers Kick!!

Who

About 5 years ago in Waterford two very active mothers of aspiring musicians got together with Waterford Music Network (WMN) and they created the explosive Teenage Kicks! (TKX) Those two inspirational women are Katie McCarthy (Film Maker/Jazz musician) and Miriam Dunne (festival Programmer Waterford Spraoi) and with out their dedication, hard work and understanding of the nature of the teenage mentality, the event may have just been a flash in the pan, thankfully that's not the case.

What and Why?

TKX was to become a mainstay in the social calendar of Waterford's Young population. A hugely popular, and generally packed to capacity gig, it serves many purposes. As well as being a fun, lively and happening place to see young musicians in action it has also functioned as a motivator for all those out there who were thinking of forming a band or writing a song. The simple reason being, anyone who can, and who wants to, can play no matter how Good or Bad!! in an alcohol free venue. This is done by texting the name of your band to the TKX mobile. The recent Newfoundland competition was a fantastic achievement and the winners 'The Gentlemen' will be winging their way to Canada in early august to perform at the Peace-A-Chord festival. This is funded by the Ireland Newfoundland Partnership/ and Waterford City Council.

How

WMN has both management and youth committee to find out who we are go to the web address below.

It is with the partnership between Garter Lane Arts Centre and WMN that TKX was given a home. With this came all the necessities for running this type of event. i.e Regular publicity, access to local media, Arts Centres Brochures, Staffing, Box Office, Technical management etc. Above all this was a place where parents could come and see their teenagers in the throws of a gig or simply enquire as to the safety aspect of dropping off their loved ones and when to pick them up. "Would this be suitable for my 13 year old to attend?" would become a regular phone enquiry, and having someone there who can answer and reassure is a must.

Where to?

The TKX youth committee was set up in late 2004 in an attempt to address the needs of young people wishing to be involved in the running of the events. In March 2005 the committee met with Síle De Velera and they had the opportunity to show her a typical set up for the gig that was scheduled for that evening. Comprising of 6 enthusiastic members all under 17, they worked voluntarily on the running and staging of the competition day. They act as stage managers, act liaisons, and they also work on some of the administration. Two of the members have a monthly slot on local radio, reporting on all that's happening in the music scene in Waterford. Most recently they have been involved in some of the running and staging of the Tall Ships Festival here in Waterford. Onwards and upwards for the future seems to be the current momentum and with a little help from some old folks we may well see some of these bright faces on our screens, or hear them on our radio.

You can contact Síle Penkert at sile@garterlane.ie

And you can view Waterford Music Networks activities on www.waterfordmusicnetwork.com



Helpful hints.

- 1) Check out as many informative sites as you can, such as www.fmc.ie
- 2) Make contacts with your local music scene leaders.
- 3) Be responsible when it comes to representing yourself, don't be intimidated by older people in suits, but be prepared to speak up.
- 4) Always ask questions and take notes!!
- 5) Investigate what local funding is available to young aspiring musicians through City Councils etc... you would be surprised.
- 6) If you can, try to develop your own bands Website, a necessary in these technological times.
- 7) Check out the possibility of your local authorities having access to recording equipment, if that is the case then it should, and can be made available for musicians to use.
- 8) Do rehearse, as much as is possible.
- 9) Set your band a goal, a date for a gig etc...
- 10) Never, ever be afraid to ask for help, you may be pleasantly overwhelmed by the response.
- 11) In Spinal Tap terms this is of course the most important...
Turn it up!!! And Have Fun!!!

Bui Bolg Summer Youth Arts Programme

Bui Bolg Summer Youth Arts Programme

Lucy Medlycott, Assistant Manager/ Community Artist

Bui Bolg – a Street Theatre/Carnival Arts company based in Wexford constantly tours the country with their weird and wonderful giant puppets, carnival costumes and inflatable artworks. They can be seen at a wide range of Festivals and Events nationwide – Incorporating everything from Arts to Agriculture.

Bui Bolg takes arts to where the people are reinventing carnival and community arts in a vibrant and magical way. They combine a unique sense of humour and original design with a sense of irreverent joy that simply can't be found anywhere else.

A major part of the Bui Bolg ethos is to encourage young people to get involved in the arts through their wide range of activities.

For this, Bui Bolg runs an Arts based Youth Group, which has been an important part of many young peoples lives in Wexford since their foundation in 1994.

The Youth Group runs at each end of the year – Winter and Summer. From October to March they prepare for the national exposé of St Patrick's Day. Over 100 people take part in the Bui Bolg Pageant, which this year won them the honourable Chairman's Award. A short break is taken then to recover for all. It then reopens for the summer months when young people are most often at a loose end and at their most vulnerable.

The Youth Group members also tour around Ireland with Bui Bolg participating in Festivals and events. This year Gary Furlong, an active member of the Youth Group represented Bui Bolg, Wexford and Ireland in The Memphis In May International Festival in Tennessee

The Youth Group is lead by two very exciting, dynamic people – Eddie Milbourne and Pilar Loring Palacios. Eddie, who works with Bui Bolg in a wide variety of capacities, specialises in drama, dance, puppetry and comedy. He brings a great deal of energy to the Youth Group while maintaining a light-hearted touch.

Pilar hails from Madrid in Spain and has been working in Ireland since 1999. She works full time with the Ferns Diocesan Youth Services (FDYS), where she runs a wide variety of youth programmes. She is extremely talented in the art of poi's and stiltwalking encouraging young people to express themselves through circus skills.

The Bui Bolg Youth Group has an attendance record of between twenty-five and forty young people, aged fourteen to twenty years old. It welcomes a wide mix of people from a variety of social and ethnic backgrounds.

Bui Bolg offers their members alternative skills, and interests, which stimulate and encourage difference. Among the skills they acquire, members of Bui Bolg youth group learn, performance/drama, improvisation techniques, dance, carnival arts, circus skills and confidence building. It also gives young people a great opportunity to interact with others of different nationalities and ages.

The students note the resulting enhancement of their social, artistic and performance skills. The number of young people wishing to attend continues to rise from one year to the next. The popularity of this group testifies to its inclusive nature.

"The people you meet here are really totally different to anywhere else and I really am thankful that I have been able to experience performing with Bui Bolg." says one Member.

The objective of the Youth Group is to stimulate public interest in the arts through encouraging young peoples development and appreciation of a variety of arts forms. It encourages teenagers in their artistic ambitions and assists them in their social development.

The Youth Group opens on Wednesday 8th of June and runs from 7.00pm until 8.30pm. The Youth Group also holds a firm code of conduct which everyone involved must adhere to.

The Bui Bolg Youth Group is proudly supported by The Wexford County Council and The Wexford Borough Council.

On the river – A boat-building project with a group of teenagers from Enniscorthy

The Boat Project

Louise Buckley, *Project Worker*

INTRODUCTION

This was a joint project with Andi McGary, artist and craftsman and Enniscorthy Community Youth Project, with boys and girls aged 14–17.

It was a multi-disciplinary arts project that involved the making of a boat from scratch, using traditional methods and basic materials. The group tested the boat and after applying all due safety procedures embarked upon a river journey. The project also included non-building roles with extensive documentation, including video diary, photographs and commemorative poster. The project culminated in an exhibition.

Aims:

- Develop creativity and crafts skills and have an artistic experience based in the process and traditional methods
- Encourage personal and social development of the participants
- Build confidence and self-esteem
- Explore historical issues about Ireland
- Work as a team and have fun!

Involvement of participants

The main aim of the project is that the participants undertake as much ownership of the project as they can. They actively participated in sharing ideas and reaching a consensus, setting ground rules, planning activities, contacting and presenting themselves to other groups, looking for possible funding and organising fundraising events, etc.

About Enniscorthy Community Youth Project and FDYS

FDYS is a regional voluntary Youth Service in Co. Wexford. It works in the community sector providing youth work, childcare and services for

young people and those who work with them. The FDYS-Enniscorthy Community Youth Project is based in Enniscorthy and offers after-school activities and programmes for young people with fewer opportunities that live in the town and surrounding areas. Enniscorthy is classified as a less-privileged geographical, cultural and socio-economic area, and the Youth Project receives educational grants to tackle those issues. It involves children and young people aged between 8–25 years of age, many of them experiencing socially disadvantaged backgrounds. The Youth Project offers a safe space where young people feel valued, listened to and challenged, and the participants themselves are protagonists of their own learning experience. There is a wide range of activities, including sports, arts & crafts, drama, music and environmental activities. This creative environment is at the same time fun and educational.

Louise Buckley
Project Worker
FDYS

We got our materials in the National Heritage Park, Ferrycarrig, Wexford. It was like we were wondering around the jungle. All the people got to cut down the wood with loppers. Then we bundled the wood up and each person brought back 3 sticks each. Then Pilar got us coke in the Heritage Park and we sat on the grass. Then the bus driver was so kind to let us put the really long sticks into the bus. Next day we started building the boat. Daro and Sean bent the sticks and tied them with long sisal. We pre-cut the sisal and then gradually bent the sticks to an upside down "U". ☺



The Boat Project



- We started making the boat from upside down. The boat took three days to make in the baking hot sun. The girls were working as hard as the boys. By the third day we pulled the boat over and finally it looked like a boat. While the boat was being built we took a video of it and we took a few pictures. We fitted seven wooden seats, it took quite a while to put them in. We used cable ties to attach the seats to the boat. So then we attached the canvas with upholstery tacks. Then we painted it with waterproof paint and the group decided to call it the Titanic. We called it the Titanic because most people think it's going to sink.

We are paddling the boat from the River Slaney in Enniscorthy to Ferrycarrig. On Wednesday everyone is going to test out the boat and also we are going to practice in Canadian canoes. We got three representatives to go and talk on South East Radio about the boat. On Friday we are going to paddle the boat all the way to Ferrycarrig from Enniscorthy. We will stop for breaks along the way and the crew will swap over then. Shielbaggen will join us on our journey in their support boat. We are all looking forward to our journey after all our hard work.

In a few weeks, we will have an exhibition with photos and a video in FDYS, Enniscorthy. The Boat will be the centerpiece of the exhibition and everyone is invited!

These are the names of the people who took part in the 'The Boat Project'.

Matt, Steven, Daro, Philip, Garry, Dylan, Sean, Richard, Chris, Nicola, Samantha B, Katie, Samantha C, Amy, Chloe, Clare, Kate and Yvonne.

Leaders: Mark (Community Youth Worker, FDYS), Andi (Artist In Residence), Louise (Project Worker, FDYS), Pilar (Community Youth Worker, FDYS), Stedo (FDYS) and Margaret (Youth Info, FDYS).

Report by

Nicola Davitt	Samantha Burke
Boat Project	Boat Project
Participant	Participant
13 years old	14 years old

Enniscorthy Community Youth Project
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Youth Arts Festival in Dublin's North Inner City

Youth Arts Festival

Eileen Vaughan, *Youth Worker*

This major Youth Arts Showcase was the first of its kind in Dublin's northeast inner city. It was the result of a centrally co-ordinated youth arts initiative involving several youth projects working separately and coming together for a celebration and showcase of their work at the end. The idea grew and developed because of an opportune partnership between an arts group and an existing network of youth projects.

Background

I had worked as an arts worker for many years before moving into full-time employment as a youth worker. Having recently completed the NUI Certificate in Youth Arts course in its pilot year, I was eager to embark on a significant arts project. I made contact with Liz Burns of the Fire Station Artists Studios at a time when she was beginning to plan and co-ordinate an annual event for the ICON Arts and Culture Group. This group is a voluntary coming together of bodies that works to promote and celebrate arts and culture in Dublin's northeast inner city. My own project, with two full-time youth workers, is part of a network of 4 northeast inner city (NEIC) youth projects funded through the City of Dublin Youth Services Board (CDYSB). Our network meets monthly, primarily to share ideas, occasional training, offer mutual support and organise sporting and summer project events together. Agreement to form a partnership between our network and the ICON Arts and Culture Group was the exciting starting point from where this initiative began.

Groups

The youth projects involved were: Ballybough, East Wall, LYCS and SWAN (including HAY). Young people in the projects were consulted as to what art forms they would be interested in exploring, and graffiti art, DJ mixing, wood carving and dance proved most popular. In the end, financial and other constraints limited us to two art forms. We aimed to offer 12 young people from each of the 4 projects an opportunity to explore graffiti art, and 4 from each project were to explore music mixing. The outcome was that 16 young people explored DJ music mixing with two DJs/rap artists, and 40 young people explored the visual art form of graffiti art with a professional artist. They ranged in age from 11 to 18. Here I will be concentrating on the details of the visual arts programme in which I played a major role, but first, let's look at the overall finances.

Funding

The ICON Arts and Culture Group had just secured a capital grant from Dublin Docklands Development Authority of approximately €4,000 for art materials. Our network had €3,500 available to us from the CDYSB to pilot a joint arts project, to include staff training. As our plans developed, we realised that this €7,500 was not enough to cover projected costs. Rather than cut back our planned programme, the group secured a further €3,750 from the Irish Youth Foundation and €1,900 in three small grants from Dublin City Council. With €600 from the network groups, our total budget amounted to €13,750. Of this, €3,233 was spent on equipment (sound system, vinyl and an overhead projector) that remains available to the group for future use. Professional documentation cost €1,300 and all parties will receive an edited video for their records. Artists' fees amounted to €5,500 for two DJ/music artists and one graffiti artist. €2,500 was spent on art materials and the remainder covered the cost of our showcase celebration and miscellaneous items. Ann Burke of ICON administered all our major expenses.

Timeframe and Planning

Our initial meeting was in mid-March and our showcase at the end of June. In the interim, there were several planning meetings of the ICON Arts and Culture Group, monthly NEIC network meetings, liaison meetings with artists, and an intensive workshop schedule in June. I attended all meetings on behalf of the network and worked closely with Liz in finding and meeting artists who might facilitate the programmes. We were lucky to be put in touch with graphic artist Tom McDonald at an early stage, as he had invaluable previous experience of working with young people using graffiti art. He also had a fantastic disposition with a very relaxed and confident approach to this daunting task. We discussed our goal and what we wanted the young people to achieve along the way in terms of participation, artistic process and end product. Tom drew up a very ambitious programme plan to be realised in 5 intensive sessions with each group. Each participant was to have a 4ft. x 4ft. board to work on, i.e., half sheets of MDF or plywood. A shopping list of materials was drawn up, insurance concerns were dealt with and things got under way.

Venues

Because of fumes, spray cans are best used outdoors and with masks. I got permission to use St. Mary's Youth Club, where I work from in East Wall, as the venue for all the groups' paintwork. It's ideally suited to graffiti arts practice, as it has a large fenced outdoor area, a lock-up for keeping the spray cans, and the main hall for storing the work in progress. It created a great buzz of excitement in the area as passers-by watched the work develop, and it generated a huge interest in other young people to do similar artwork. For the showcase celebration we chose the newly refurbished St. Agatha's Hall off the North Strand; home to the HAY Project and SWAN Youth Services.



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The Process

To accommodate 12 young people from each project, we planned to work in groups of 6 for 90 minutes each. We soon changed our strategy to work with each project group as a whole, as the actual groups varied in size from 8 to 12. In their individual clubs, the young people worked through ideas on paper, trying out different styles of lettering and use of colouring before finally designing their board layout. This layout was traced from A4 paper onto acetate. The work then moved to St. Mary's Youth Club where the images were projected from acetate onto boards primed with white emulsion. The projected scaled up images were drawn onto the boards as a guide for the painting to begin. The backs of the boards were first used to try out and practice the different techniques taught, and to explore ways of achieving various effects.

Each group had their own youth workers to supervise and support them and liaise with Tom regarding their developmental needs. On a daily basis, Tom and I had ongoing reviews in terms of the artistic process and its day-to-day management. Meanwhile, Liz and I were liaising regularly over practicalities and forward planning. Having 5 two-and-a-half hour sessions with each project worked very well, as it gave more time for young people's exploration and practice, and allowed them experience a quality artistic process. Watching the boards take shape and develop was visually very exciting, and the standard of work produced was very high. There was a very positive atmosphere with great enthusiasm among the participants who admired and encouraged each other's work.

Showcase and the Media

On the final day, we transported all the work to St. Agatha's Hall. We had a celebratory BBQ for participants and leaders before opening our Showcase. Some parents, stakeholders, local interest groups and the media attended it. We were featured on RTE's 9 o'clock news that evening in relation to the ongoing Anti-Social Behaviour Order (ASBO) debate, when young people spoke of their learning and enjoyment of the arts as being *"better than hanging around on the streets, getting up to mischief"*. Our press release had called for 'Art Shows, not ASBOs'. A reporter from 98FM interviewed artists, leaders and many young people and this was broadcast the following night on a talk show programme.

Thanks

John Bates and Katherine Sankey gave a lot of time to professionally documenting all stages of the process in video and digital stills. We also appreciated having artists from City Art Squad support Tom in the final week. Thanks to Wes Wilkie and Áine Jacob from CREATE for kindly facilitating our final evaluation meeting.

Evaluation

Our final evaluation meeting in July was facilitated by Wes and Áine from CREATE. Liz and I took notes during this and I am currently compiling the final report for circulation to all concerned. While many lessons were learned, all parties deemed the initiative a great success, and we plan to work together again next year.

Conclusion

On a personal level, being used to working alone on art projects, I found this partnership with Liz and the ICON Arts and Culture Group and Tom the artist, effective and very exciting. When the momentum picks up, it's nice to know that other people are getting things done too!

As a youth worker promoting the arts, I believe Graffiti Art is a visual art form that is particularly suited to young people as a means of self-expression. They identify with it as part of their culture, making it accessible to them in a way that many visual art forms are not. My own group ranged in age from 15 to 18, and I've found this age group can be reluctant to engage in visual arts practice. However, not so in this case, as the young people who painted these boards engaged fully in an artistic process whereby they developed ideas, learned new skills and worked to proudly produce vibrant and colourful art works.

Eileen Vaughan

The partnership approach

From my perspective as a Development Worker with the Fire Station Artists Studios on Buckingham St in Dublin's North Inner City, one of the most successful aspects of this Youth Arts Festival and something for projects to keep in mind when planning future events of this kind, was the successful partnership element between an arts group (ICON Arts & Culture Group) and youth projects (NEIC Network). Building strategic partnerships between organisations that can

- Agree common aims and objectives,
- Share resources and
- Mutually benefit one another,

is hugely important for the success and in particular the sustainability of arts projects.

From ICON's perspective, it meant we had direct access to local young people via four youth projects that had worked together in the past. The Network had access to CDYSB funding to go towards the event, and working with them would make it easier for ICON to access more funding.

Working in partnership is not always easy and sometimes there was confusion between ICON and the Network regarding roles, responsibilities etc. However, all in all, it was agreed in the final evaluation of the event attended by the ICON Arts and Culture Group and the youth workers that the partnership was a very successful one, with many lessons learned on both sides. Both ICON and the Network have agreed to build on this partnership and work together next year.

Liz Burns



Practical points to note:

- A 4ft. square board is slightly too high to fit into a standard car
- The participants ranged in age from 11 to 18, and some at the younger end of the scale found the spraying physically difficult due to hand size and strength
- Tom's initial training workshop with all the leaders, including City Art Squad, was very useful. It enabled us all to support the young people and share responsibility for spray can and nozzle maintenance, to prevent them clogging up.
- The publication *Creating Magic* is a great resource for anyone planning collaboration between youth workers and artists for the first time. It can also be dipped into by more experienced practitioners. It is available for download on the website <http://www.youtharts.ie>

Other learning:

- Think big! We regretted not planning for a longer-term exhibition at a public venue, to maximise exposure and add validity to the work produced. (We have since hung this exhibition at Croke Park Stadium)
- The longer workshops were seen as essential to the success of the project.
- During the workshop month of June, things moved very fast. A mid-way review and showcase planning meeting would have been good to clearly define roles and responsibilities for the final day's events

Comments from participants:

It was a "great experience", "great and fun", "deadly", "the best", "tops".
"It opened your mind to different types of art"
"I'd like to learn more skills and styles"
"I learned how to understand and read graffiti"
"Our group picture was the best because there was more thought and effort put into it. It was created when we finished our own work"
"I really liked it and would like to do it again, and I would like to do a mural on the wall of our club"
"It's not vandalism, it's art"

Voices from the Hollow

'Voices from the Hollow'

Heather Brett

My name is Heather Brett, I'm a writer living in Cavan. I've spent the best part of the last 15 years promoting literature and especially facilitating young people's creative writing pursuits. With a colleague of mine, poet and playwright Noel Monahan we started up a small publishing concern in 1992. Through this we held an annual student poetry competition, advertised nationally. In our first year the competition attracted about 100 entries. In 2005 we had almost 2,000 entries. So you can see how popular it has become.

In 2002 Cavan Crystal approached us and asked to be our sponsor, attracted by the promotion of young writing talent in the locality. It has been a wonderful collaboration. They do all the administration work, provide fabulous crystal goblets and money prizes and hold a fantastic award ceremony for the students each year. In 2001 I was lucky enough to be working as writer-in-residence for Cavan County Council. My predecessor, Rita Kelly had just published a Cavan anthology of adult work. Catriona O'Reilly, Arts Officer thought the emphasis for my position should therefore be on young people's work. I was delighted.

There are around 80 National Schools in Cavan and nine secondary schools. In my year and six months with the council, I visited over 70 of them. The response was huge. Every school wanted to have a creative writing workshop! It was wonderful.

It was decided that the end product of my time as writer-in-residence would be an anthology, in full colour with poetry, writing and artwork – if possible, from the younger section of the community.

When I visited the schools I explained about the anthology to the students. Not only would most of the winners of the competition go into the book, but another selection would ensure a further fifty or sixty students could be published. And – I wasn't only looking for poetry, but for pieces of writing, and exciting artwork.

That particular year, the entries to the student Competition were phenomenal. This work is from fledgling writers, future poets, journalists and playwrights and as I hate to discard anything after a competition, the anthology was an ideal way to channel the accumulated writings.

Each school I visited I always did a workshop poem or something with them that we could publish if no pupils from that school happened to make it into the book.

My favourite class poem is the 'haiku' or the 'tanka' – and most children love limericks. Each school had a surprising variety of original concepts on a

theme. I would get the younger students to close their eyes and take them back to the first instant they stepped outside the door that morning. What was the very first thing they thought of? What could they hear, see, smell? How did they feel? Once we'd the basic answers out of the way, which I'd write down on the board – then we'd go back and take each one, see how we could find the very best way of saying more or less the same thing.

Many, many students know a great deal of words and yet often don't get the chance to use them. Who says tangerine for a shade of orange? Or scarlet for red? At least if we make more words available, sometime ahead in the future, that child is not going to be alienated by words he's never heard of.

I've had seven year olds with the word 'dusk' on the tip of their tongues and after break they'd be able to tell me – because they asked the older kids!

This is a way to inspire children to read more, to observe more and to write down their very singular way of thinking. I have nothing but praise for any child who tries to write. It doesn't always matter that the end product is of a particular literary standard – the whole point is to instil in these young people a love of words and writing, this is after all, their first foray into contemporary literature – even if they are not altogether aware of it.



When publishing these anthologies, it was apparent that the best way to reach young people was by words written by other young people. This was true of all the age groups. I know adult writers are great for the dramatic and fun when it comes to writing for students, but there is no substitute for a poem written by a ten year old to get through to the same age group. There is an almost tangible awe from impressionable children up to the age of 12 say, when they hear a poem about death, or their grandfather or about being bullied. Even if they don't say it you know that they are thinking that is exactly how they feel.

The confidence that this can inspire in a young person is not to be taken lightly. When the school system puts so much pressure on academic leanings, it is a valuable thing for a child to know that he or she can excel at another, just as valuable topic.

With the secondary school group I found that the mixture of writings from young people with suitable adult work thrown in was a bonus. These teenagers were looking for a path that they could travel and not feel on the sidelines or odd because of the interest, and yet wanted the comfort of knowing that there was a common, all acceptable goal. Confusion was apparent in many of the teenager's work – and that's just what their lives are like. This age group on the brink of maturity will often write the most heart wrenching and candid material of all and a lot of the time it comes together as poetry well.

It has always been our policy to include the Irish language in our publishing group and we use it whenever we get the chance. There is also an Irish category in our competition and I'm pleased to say that some fantastic Irish speaking students were invited onto TnaG to appear on Cula 4 reading their work from the anthology. It also gives the children an extra chance to enter an Irish poem as well for the competition.

Some students I know have entered the competition for the past six years or more. It is great to see the ongoing levels of maturity insinuate itself in their writing and in a few cases some pupils have been published in all three 'Voices from the Hollow'. This will be an impressive start to any CV in a few years.

I was extremely fortunate that Cavan County Council funded the first anthology and most of the second. The last one I did receive a small grant for but I had to resort to looking for sponsorship myself – a job in itself.

These books are a record of the talent in the community – who knows in years to come what famous people we will have from this community? And in a world frighteningly technological, let hold onto a book you can open and read and perhaps be a part of – for as long as possible.

Heather Brett

Carlow Young Artists Choir

CARLOW YOUNG ARTISTS CHOIR

Mary Amond O'Brien


Carlow Young Artists Choir (CYAC) is an after school community project with performance and outreach dimensions providing participatory opportunities for young people to discover, nurture and experience the artist within.

Catering for boys, girls, and young adults from the age of seven right through to third level, CYAC promotes, develops and achieves self-growth and enjoyment in young people by educating appreciation and respect of all music styles/genres through use of distinctive, diverse repertoire – a musicianship of appreciation and respect that lasts throughout and beyond their schooling.

"Six years of choir, WOW! The time flew! The choir has become a major part of my life, thank you for the gift of music! Looking forward to another wonderful year working with you."
(Catriona Barrett age 18, 2003.)

"My experiences with CYAC have given me so much more confidence in myself."
(Aideen Byrne age 17, 2004)

"CYAC was a very special time for me and I learned so much from Mary and all of you. I made great friends there. Most of all, I got to do something that I truly love – that is singing. Not just singing, but I've learned that I can release all my feelings through the words of a song."
(Past member in a card to the choir members at Christmas '03)



CYAC produce programmes of beginning, intermediate and advanced levels, which go beyond the perceived aesthetic boundaries of pitch and time. Believing in the innate musical potential of all young people and within a policy of equity and inclusiveness no auditions are held for membership, which makes this successful young choir unique.

Incorporating the 'Choral Music Experience' model of 'Produce Practice Perform' artistry is nourished at a level of excellence from day one. The 'Produce, Practice and Perform' model challenges young people to produce music with the singing voice, practice the musicianship required to meet the musical challenges and perform the results of their efforts – successful performance being a form of thinking-in-action – knowledge that is demonstrated rather than described. This model ensures that young people always begin with active participation in music making and develop the skills and understandings necessary to meet the musical challenges inherent in the repertoire. This three-part rehearsal plan/model invites the satisfaction of a holistic, musical experience.

Since its formation in September '97, Carlow Young Artists Choir has been very quickly establishing itself not only as model of good practice but also a unique and ambitious choir, developing a reputation for their artistic quality locally, nationally and in recent years internationally.

Alison Curran is 17 and says "There is a close bond between all the CYAC members. Each member feels an individual sense of responsibility to improve individually and because everyone is independently striving to be better the choir as a whole is raised to a new level. This bond also creates an atmosphere of trust and support, which allows members to achieve 'vocal freedom' as they step out of their box and become unaware of how they look to other people while becoming completely absorbed in a particular piece. This trust and compassion is also demonstrated at rehearsal and on trips." (2005)

In April 2003 CYAC completed the ground-breaking project 'The Pleasure of Compulsive Self-Destruction', a temporary public artwork by artist Finola Jones as part of Visualise Carlow, the advance programme to VISUAL – the centre for contemporary art. The Irish Times and Irish Examiner referred to the performance as 'remarkable' and Mary Amond O'Brien's conducting as 'vigorous and dynamic'. This performance along with winning the National Competition for Church Music (the only youth choir taking part against eight adult choirs) at the Cork International Choral Festival in April 2004 proved that as a 'youth choral ensemble', standards of practice and performance can be brought to the same level and beyond of 'choral ensembles' in general, cementing their reputation as the most original youth choir in Ireland, and one of the best choirs in Ireland.

Carlow Young Artists Choir

Competition is not an aim of the choir, however it does provide opportunities to perform, aiding the overall development of the artform of choral music, the artists within the artform and the artistic director. Adjudicators have referred to their 'ability to influence the emotions of singers and audience alike', 'the oneness of their voices', and to their 'understated discipline and evident enjoyment as they perform'.

"A song is never truly sung until the words are felt the way they are meant to be. Winning a competition isn't everything to me it's all about the feeling I get at the end, the exhilaration and rush of blood that makes me feel like I ran a race. That's the best thing – to me if you don't feel that, you're not trying hard enough. Remember enjoy it, don't make it seem like hard work."
(Past member in a card to the choir members at Christmas '03)

Avril Keogh age 16 in 2004 says, *"I learned a lot from being in the choir. I believe it gave me inspiration in some way and let me express myself and let out feelings through singing."*

Carlow Young Artists Choir continue to push the boundaries of choral music beyond the standard repertoire, raising the standards of arts practice – standards of practice that are in no way age-related, purely factors of talent, experience and professionalism. The fact that CYAC members are young people is merely a fact – it is the potential for music that is exciting! Within this CYAC are also aware that not only are young people essential for the development of artists and of the artform (now and in the future), they are also a potential audience for the arts, both now and in the future.

"CYAC shows us what we can really do. We are all extraordinary!"
(Yvonne Quinn age 15, 2004)

CYAC is also committed to making choral singing a socially acceptable recreational endeavour for boys with changed and unchanged voices. Experience from working at primary school level proved that although this takes time, (due primarily to the conditioning in society that choral singing is a 'girls thing') boys begin to discover the confidence and sense of teamwork that can be experienced through group singing. First-hand experience also improves their awareness of the enjoyment and benefits to be derived from

the arts through using a dynamic and diverse music programme. This is particularly evident with boys who attend schools where there is a large emphasis on sport, boys who may not have the level of interest in sport required of them and whose families have been delighted for them to experience an equally rewarding activity in terms of enjoyments, benefits and most important self-worth. Working with boys will also help increase the up-take of music at second level, where they can choose solo singing or choral singing as part of their practical Junior and Leaving Certificate music exams and provides accession routes for young males to become members of CYAC's performance programme.

"We all appreciate the sheer joy you are and have being giving the boys through music."
(Family of a member of the Male Voice Squad, February 2004)

"The choir is like a home away from home. I'm great friends with everyone and there's always a positive attitude among the group."
(Fergal Doyle, age 17, 2005)

Today Carlow Young Artists Choir has four ensembles:

Carlow Young Artists Choir Junior Ensemble meet once a week. It is an outreach/starter programme engaging it's members aged 7/8 – 10/11 years in a wide range of songs and activities with performance opportunities to keep them interested, building enthusiasm and continuously developing their desire to learn. Within 2/3 years it is anticipated that each member will broaden his or her skills base sufficiently to make the transition to the Intermediate/Male Voice Ensembles.

Carlow Young Artists Intermediate Ensemble practice once a week for one and a half hours. It further develops the Junior Choir's aim of discovering the fun, enjoyment and feeling of self-worth that can be experienced through group singing – giving every member the opportunity to shine! Members from age 10/11 to 15/16 are introduced to the written musical score and through the holistic approach of the 'produce, practice and perform' model, they learn to read and follow the music. They experience a broader range of repertoire that provides musical challenges along a progression path.

Carlow Young Artists Male Voice Squad is aimed at making choral singing a socially acceptable recreational endeavour for young males aged 10 upwards. The programme aims to increase student uptake of music at second level while also providing accession routes for young males to become members of CYAC's performance programme. As their voices change they make the transition to the Senior Choir as Tenors and Bases and continue the already established tradition of a four-part mixed choir. The group meets once a week.

Mary Amond O'Brien formed Carlow Young Artists Choir in September '97 after attending the International Choral Music Experience Institute for Choral Teacher Education. CYAC began as a voluntary after-school programme with a Junior and Senior ensemble meeting on a weekly basis. The following are the major developments that have taken place gradually over the first seven years of CYAC.

- In September '00 the Intermediate ensemble was formed as a result of the rising standards within the Senior ensemble.
- In September '02 the Senior ensemble evolved from being an all treble choir to being a four-part mixed choir of Soprano, Alto, Tenor and Bass, thus bringing awareness to young male adults of the enjoyment and benefits to be derived from engaging in this artform.
- Also in September '02, senior ensemble practice times were increased to twice weekly -once again aiding the developing rise in standards.
- As a separate project from CYAC, Mary Amond O'Brien also directed a 'Choral and Music Education Partnership Programme in four primary schools from September '00 – June '03 in association with Carlow County Council and The Arts Council. Young people from all schools involved in the project have become members of CYAC as a result of the programme. Mary continues to work with primary school teachers as part of the summer in-service training.
- In 2004 Mary Amond O'Brien decided to move outside the formal education system in order to achieve her potential and that of the artists within the artform of choral music. To aid this development CYAC restructured and consolidated it's business operations. In April Friends of Carlow Young Artists Choir Ltd., (set up in April '01) employed Mary Amond O'Brien as a full-time artistic director and in August '04 also employed a part-time choir administrator. These decisions were made possible through funding from the Arts Council and Carlow County Council.

- In September '04 four members of the choir moving on to third-level colleges outside Carlow expressed their wishes to stay on as members, bringing membership to third level students for the first time.
- Also in September '04 the Male Voice Squad of Carlow Young Artists Choir was formed for boys aged 10 – 14 years to make choral singing a socially acceptable recreational endeavour for young males and to provide accession routes for them to become members of the CYAC's performance programme at senior level.
- Also in September '04 CYAC began an 'Outreach Programme' with 1st year boys in the CBS Secondary School in Carlow to further develop this awareness among young male adults, to assist those considering taking up music in secondary school and to provide membership opportunities to them to join CYAC.

Mary Amond O'Brien

National Youth Arts Programme Young Reporters Competition

NATIONAL YOUTH ARTS PROGRAMME YOUNG ART REPORTERS COMPETITION

Introduction

A key part of the National Youth Arts Programme's work is the creation of opportunities for youth workers, artists and young people to develop and share their own youth arts practice and experience. In an effort to highlight the wealth of youth arts initiatives around the country and to facilitate communication and creative exchange between these many individuals and groups, the Young Art Reporters competition was initiated in January 2005.

The competition encouraged young people to engage in a creative exchange by reporting on arts activities they have been involved with, and sharing news of these activities with other young people and those interested in Youth Arts, via the www.youtharts.ie website.

Entrants were invited to submit reports as written documents, photographs or pictures, audio or video. The three winning entrants received their prizes at the official launch of the Youth Arts website on Wednesday March 9th at Filmbase, Temple Bar, Dublin.

1

First Prize Winner:

Dolphin Art Group,
Rialto Youth Project, Dublin 8
Nicola Whelan (15),
Stacey Whelan (15),
Jamie Hendrick (14),
Johnno Myers (14),
Kelly Ashton (14)
and Vanessa Kenny (15)

Dolphin As We Know It: A Model of Dolphin House 2004

This group of young people worked with an artist to create a model of the complex of flats where they live, and used it as a focal point for discussion of the imminent demolition of the flats and movement of the community to new houses. Their report shows and describes the project in detail, including interviews with the local community and the group itself.

2

Second Prize Winner:

Fatima Mansions Film Club,
Arklint, Fatima Mansions, Dublin 8
Owen Mills (13),
Patricia Bowes (12),
Gemma Doyle (12)

A Summer Video Diary

The three young filmmakers worked with a professional film-maker over the summer, to create a documentary on their summer activities in the community, which included both arts and other activities. Beautifully composed and shot, the video diary includes interviews with other young people and adults in the community, on the theme of Fatima Mansions Regeneration process.

3

Third Prize Winner:

Voice 4 You[th],
Kilkenny Youth Forum, Ossory Youth, Kilkenny
Dermot O'Riordan (15),
Mary B. Dunphy (17)

Life is for Living

An anti-drugs documentary made by young members of the Kilkenny Youth Forum, this film promotes the arts, sports and youth clubs as creative alternatives for young people. It includes interviews with members of the local youth theatre and school magazine, the local arts officer and a young local DJ.

The following articles from the winning groups describe in a bit more detail the context to these projects.

FINDING A VOICE

Reflections on Emerging Youth Art Practice in Rialto

By Irene O'Donoghue, *Youth Worker*

Winning Entry: A DVD 'Dolphin As We Know It' – A Model of Dolphin House
By D'ART (the group formally known as the Dolphin Art Group.)



In the spring of 2004 the Rialto Youth Project entered into a collaboration with an artist, Fiona Whelan, who was beginning an eight-month residency in the newly opened artists studio in St. Andrews Community Centre. The Dolphin Art Group was one of two groups Fiona initially began work with. It wasn't a perfect ready-made group! In fact the group began in a very organic way, the participants changed over the first couple of months, as different young people dabbled. Some left, some stayed. It was left open & flexible for quite a while, with different visual art forms and themes being explored.

As the group itself formed so did more solid ideas, and themes. What came up as important for the young people was the strong sense of place, and growing up in the flats. Some of their feelings were positive, and some negative. Added to this Dolphin was turning fifty years old, and like many of the Dublin flat complexes entering a time of change and regeneration. As a way of marking this the group decided to build a 3D model of Dolphin House, built by them and through their eyes.

The model was built with simple materials; the blocks were made from bricks with the exterior made from paper copies of photographs of the flats. The ground plan was drawn and cut from

wood. The group went out taking photos of the flats, where they hung out, and places that were important to them. That summer the group made postcards using images from the model, with different questions about Dolphin posed to residents. The model was left gathering dust for a couple of months, then took on a new life, (its first of many!). The group wanted to add an extra element. The model was wired up to a 9V battery and led lights were used to light up the lampposts and homes. Nothing was left out; even the clothes on the washing line and the dogs on the street were included!

At this stage it was evident from all the work the young people had put in that something had to happen to the model, it had to be seen and appreciated, particularly by the community of Dolphin House. It was decided to launch the model at Christmas time, and have a lighting up of the model. Invites were hand delivered to every flat in Dolphin, by the group. A Christmas card with the model as the backdrop was also produced, which was given out on the night. The night was a great success the model was launched with an official lighting up, a snow shower, carol singers, and fire sculptures! The group were integral in every aspect of the night, from designing the cards to writing and making

the speeches, to setting up the model. As a result there was a high level of satisfaction and pride, in seeing and hearing praise from their peers and their community.

After Christmas, (the model had avoided destruction yet again!) we decided to exhibit the piece in the community and interview residents on their thoughts on Dolphin, past, present & future, this process was recorded by the group. The piece then seemed to take on another new life when the National Youth Council of Ireland's Young Art Reporters competition' came up which worked neatly as a way of finishing up the project. Footage and photographs from the group, the Christmas event and the interviews were edited together and a short DVD was made. (The model had achieved immortality!) This was made even more special when the group won the competition. It was a nice cap on all the hard work, by young people, artist, and youth workers.

The participants!

D'ART group is: Vanessa Kenny, Stacey Whelan, Jamie Hendrick, Jonathan Myers, Nicola Whelan and Kelly Ashton. The group at the time of the model were aged between 13–15 years, and are still together producing more projects, since the



model they have continued the building theme, making two Go-Karts (from the influence of MTV's 'Pimp my Ride!') And have just launched as part of the Dolphin Regeneration Festival, a thirty foot mural on the side of their Community Centre, called 'Dare to Dream' which is their visual and artistic response to their feelings and tensions about young peoples dreams and aspirations. Obviously the group are all interested in art and being creative, in fact four of the members (Jamie, Jonathan, Nicola, & Stacey) were part of a long running arts project called 'Mapping'¹ which the Rialto Youth Project were part of.

The Artist

Fiona Whelan is a graduate of NCAD. Her aim has been to develop a collaborative practice in the context of community youth work. She was first engaged in January 2004 on an eight-month residency in the Artists studio in St. Andrews Community Centre. Thereafter she became employed on a full time basis as an artist with the Rialto Youth Project. This employment arose from an Arts Council award and YP2 funding being combined under the terms of a partnership between Common Ground and the Rialto Youth Project. Fiona's work is an integral part of the 'Finding a Voice' initiative, which is a key part of the Rialto Youth Projects youth work program.

Rialto Youth Project, Art & 'Finding a Voice'

The Rialto Youth Project was set up 1981, to work with the most at-risk young people in the Rialto area. Its mission is:

In an age of inequality where working class people are oppressed, we are working towards bringing about social change, providing an integrated youth service, based on the needs of young people and in particular those most at risk.

The Youth Project aims:

- To offer educational, cultural, social and recreational programmes for young people in a safe and secure environment.
- To communicate with young people and to continue targeting and working with those young people most at risk.
- To network with other groups to improve social conditions in the community.
- To develop the project's structures based on co-operation and participation.
- To plan, review and evaluate the project on a regular basis and to develop accordingly.

It was through this reviewing, planning and developing that an arts and cultural plan now known as 'Finding a Voice'² came into existence. It is the outcome of over a decade of arts and

cultural work undertaken by young people in Rialto. It is setting out over a three-year period 2005–2008 to create a new and sustainable model of arts provision – that will span visual and performing art forms. The aim of the initiative is to create culturally confident, artistically literate and powerful young people who can look and respond to their lives and the world around them in new and imaginative ways.

Art and the Youth-work Process

At the heart of all the work by the Youth Project is the relationship with the young people, whether these are recreational or artistic and cultural programmes. What art provides is an extra element to that work. It provides a form or language in which young people can express themselves, their hopes, fears, or dreams that can be seen and appreciated by many. It also allows for a great sense of achievement and confidence.

¹ Mapping is a five year arts program done in partnership with Blubell Youth Project, St. Michaels Youth Project, Rialto Youth Project, Common Grounds, IMMA, and artists. Mapping will shortly be publishing a report on the project.

² A vision document and DVD related to the 'Finding a voice' initiative was published in the Autumn of 2005.

Guidelines in working with young people through Art

Before I can give any guidelines about starting an Art Group, it has to be pointed out that the D'ART group didn't exist in a vacuum. The Rialto Youth Project itself had put in place the right conditions for it to happen. The Project including all the Youth Workers went through an intense and often fraught planning and developing phase. The whole project is geared to working in this way, and had a history of being involved in Arts practice. The Project also has developed a network of artists and individuals involved in the Arts, as part of its planning and development.

Get an Artist!

Especially if you don't feel creatively confident yourself. Firstly we were very lucky to get to work on a long term basis with an artist. Secondly we were very lucky to work with Fiona, because her own work was about developing a collaborative practice. This doesn't mean that the youth and art work are separate. In fact the relationship like any other needs work. Expectations, roles and planning need to be worked upon by the artist and the youth worker. Having the expertise and skills of an artist can allow the group and the youth-worker to dream and create beyond your own limitations.

Make the Group fun!

All work and no play will make young people stay away... If young people aren't enjoying themselves, then they simply won't turn up. Its important that the fun and enjoyment element is part of the everyday group, through creating, learning new skills, meeting new people, going places and doing things as a group, which don't necessarily have anything to do with art! The D'ART group decided to make simple Go-Karts just for fun and for themselves.

Process v Product

It is important that producing a great work of art doesn't become the sole focus, the relationship, and issues within the group still need to be worked on. However if the process is good, the product will be good!

Have Goals

It's important that young people have something to work towards, whether it's an exhibition, or competition. This leads to a greater focus and motivation. Coming up to the Christmas event as mentioned above, the young people worked every day to get it ready, this intensity of work can strengthen the relationships, improve skills and ownership of the work.

Time

Give the group time to form. Try different art forms, and come up with different ideas and themes. Find out what's important for young people. In the long run, the result will be worth it, as young people will have made the decisions, and have a better understanding of what they are creating.

Plan and Evaluate

Like any program of work these are key to moving on and developing the group, and the youth-worker /Artist relationship. It is important to have both short term and longer term plans for the group, some of these may be aspirational, but will give a sense of direction for the group.

Acknowledgements by D'ART

*Phil Porter for editing our DVD.
The Dolphin Diamonds who sang at the Christmas event.
Jimmy Fogarty, Bernard Dempsey & Tommy Coombes who helped with the Christmas event.
All the staff in Rialto Youth Project who helped and supported us.
And finally, Fiona Whelan the artist, and the leaders Irene O'Donoghue & Karl Kilmartin.*

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Quotes from the Group:

"I learnt that you can enjoy yourself and stuff, because I thought the art group would be, you know, boring, by being with leaders, and stuff! But it was actually a good laugh, we had a good laugh with the leaders..."

"...I learnt to get along with people that I didn't really know, and to work with my friends and see what we could do in an art group."

"I liked just going around and taking the pictures... and expressing our feelings about the flats, the painting... and doing the lights"

"The best thing about the model was doing the electric wiring for the lampposts."

"My favourite thing about the art group was just coming to the group everyday, 'cos it's a great laugh, we have fun there."

"The best thing about the model... for me, was to show people where I lived, and what was in my area, and where my friends lived."

"...Letting everyone see what we were after doing, and getting thanked for the work we did. People were saying to us, I think you put a lot of effort into it, everyone was delighted with it... and we were too."



National Youth Arts Programme Young Reporters Competition

FATIMA MANSIONS FILM CLUB

Katie Lincoln, *Film Maker*

Members of the Film Club with Minister of State for Youth Affairs, Sile de Valera TD at the prizegiving ceremony in Filmbase, Temple Bar in March 2005



Flat 14 in block E, Fatima Mansions, Dublin 8 is the base for the ArkLink project. ArkLink is an initiative of The Ark, A Cultural Centre for Children in Temple Bar, Dublin. The relationship with the community of Fatima Mansions is now in its fifth year and the benefits of long-term engagement with well designed community based arts programmes is evident in the growing creative confidence and artistic abilities of the children who attend this project.

ArkLink is founded on the principle that, as citizens, children are entitled to participate fully in the cultural life of their country. In this the fifth year of the life of this project, ArkLink has become deeply embedded in the life of the community and has grown to include a variety of art forms, from visual arts to digital music workshops. One of the most successful of these emerging forms is film and over the last year a group of young film makers came together with documentary maker Katie Lincoln to form 'The Fatima Film Club'. The group ranges in age from 9-14yrs and meet regularly to learn the craft of film making by documenting their environment and their community as it undergoes regeneration. Here is their story in the words of Katie Lincoln;

I work in a freelance capacity in film and video production. Last summer I became involved with the ArkLink project. I did a number of practical video production workshops with a group of children from the project. The workshops mainly focused on how to interview people and documentary style filmmaking.

The manager of the ArkLink project, Bernadette Larkin, approached me to work with the group for a full week during the annual August summer festival in Fatima Mansions. We had no definite ideas about how the week would pan out or if a product would emerge. The focus was to be on the process itself. Bernadette wanted to give the children a chance to have some hands on experience of working with video and to allow the group to tell their own story by filming what was important to them.

The timing was particularly appropriate as their physical environment was changing around them with the first phase of demolition complete and the foundations being laid for the new houses. During that week a summer video diary was shot – the filming was led by a core group of five children who had participated in the workshops – Owen, Sean, Patricia, Amanda and Jodie. There was a lot going on in the flats that week so there was always something to film or someone to interview. Other children joined in and so lots of different people shot the video diary.

The group filmed in and around the flats for the week-long period. They used 14 E as a base and went out from there. They interviewed everyone of interest to them who crossed their path – from their Dads to the ice-cream man to the Lord Mayor of Dublin. The core crew instructed and managed the other children that wanted to have a go at the camera or to look through it. The group was completely caught up in the unfolding events of the festival and so there was

virtually no planning stage before filming – they just got stuck in. I supervised the camera not falling on the ground and without handling the equipment made sure that the audio levels and exposure was okay. Apart from that I just followed the crew and the action. During that week we shot as much of the material as we could on tripod. The crew was great and absorbed the technical aspects of achieving watchable shots straight away.

Since last summer I have run a Fatima Film Club every second Saturday morning with the same core group of young filmmakers. Earlier this year at the ArkLink Open Day was the groups' first opportunity to show their video diary to friends and family from around the neighbourhood. The feedback was very positive, as people gathered to see themselves and their friends on film. Mixed with the atmosphere of fun, was a sense of sadness knowing that things were going to change forever. This film had captured what people wanted to remember about the spirit of Fatima Mansions. The group was really pleased at the response and it helped to keep the momentum going as we worked through the final stages of this year's project. I think it is essential that the group get to show their work to an audience – the final stage of the process. During this year's festival, the film club opened Cinema Fatamiso in a forty foot container. The children made tickets, acted as ushers, served popcorn and once again had an opportunity to showcase their work. Queues gathered as the

- smell of popcorn wafted out of the cinema and children and adults clambered to catch a glimpse of themselves on the big screen. By the end of the week, through bringing the work into the community, everyone involved realised how confident this group of young filmmakers had come in one short year.

During one of the sessions the group discussed what practical tips they would give to other young filmmakers putting together their own video. Here are some snippets from the discussion.

Tips for other young filmmakers:

"Have fun, work together, don't fight, don't be afraid to tell your ideas". [Patricia](#)

"If you are going to do a summer video don't walk out". [Sean](#)

"Don't be a moanbag". [Amanda](#)

"Help one another". [Owen](#)

"If you don't get in the shot don't go off crying and if you do get in the shot don't be shy". [Jodie](#)

"Get good equipment and a good cameraperson to teach you". [Sean](#)

Tips for Interviewing People:

"If you are a fella don't just interview the person you fancy. Interview different kinds of people". [Patricia](#)

"Don't be picky about what you say – say everything that pops into your head". [Sean](#)

"Always be prepared before doing the interview and make a list of questions". [Amanda](#)

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National Youth Arts Programme Young Reporters Competition

LIFE IS FOR LIVING DVD

Voice 4 You[th] - Kilkenny Youth Forum

The theme of the event was 'Alternatives to Drugs'. Our brief was simple. We had to make a video based on the theme for 2004's Drugs Awareness Week. The video was to be shown at the launch of the 2004 Drugs Awareness Week. We then set about constructing a story, a narrative, for the video. We reasoned that, because most young people claim they turn to drugs because "there's nothin' else to do", we should show them what they could be spending their time doing, instead of what they do waste their time doing.

There were four of us involved in the filming. Paul Bolger was our supervisor; he took care of organising interviews and getting us to locations. Rosie O'Brien, who works for Foróige, helped out a lot and did some filming for us. Mary B. Dunphy and myself were the two teenagers involved with the video. We did most of the filming and came up with most of the story. We were part of the newly-formed, and first ever, Kilkenny Youth Forum, on which fell the task of making this video.

But before filming could begin we needed to come up with a story based around the 'Alternatives to Drugs'. We spent a long time agonising over this, and finally decided on having interviews with a variety of people about the different activities they engage in and run, and to have montages of images of people having fun, socialising, and, most importantly, doing it all without the need to resort to drugs.

With all that sorted out, it was time to start filming. We started with the interviews (only one of which I was involved in), and then got all the footage of the people playing games. I, however, felt that all that in itself wouldn't be enough – it wouldn't hold the audience's interest. I had, since I'd first heard of the project, an idea, in my head, of what the video needed – not just to hold the audience's attention, but for the video to make full sense. We had agreed to keep away from the classic type of video, which always had preachy messages, like 'Drugs are bad for you because...' or 'Don't do drugs!' We didn't want to preach. We were teenagers ourselves and knew what it was like to be constantly told of the dangers of using drugs – it gets very boring and monotonous. However, I felt that what was needed was a reconstruction of teenagers drinking. I put forward my proposal to Paul, who was apprehensive at first, but then conceded and let me take the camcorder home with me to shoot some footage. I think he did it more to placate me and to keep me happy, but, in the end, a lot of what I shot ended up in the video.

Shooting the reconstruction started on a Saturday evening, in mid-October. Like all productions, ours was subject to unforeseeable delays; first, we didn't have enough props (empty bottles and cans); and, secondly, we only had two cast members. So we called around to all the houses on the road, asking all our friends if they would like to be in the video. In the end we had enough cast, and more than enough props, and filming began. Two long, tiring days later, I presented the footage to Paul, who was astounded by it.

But the work wasn't finished. The next Friday, Paul, Mary B. and I went out to St. Luke's General Hospital to interview Dr. Alan Forester. While there, we were given a lot of help by members of the ambulance service, who let me ride in the ambulance, pretending to be unconscious, while Mary B. filmed them driving up, sirens wailing, to drop me off at casualty. I never imagined that they would let us do it – let alone offer to do it – and, for their help, we are indebted to them.

I had a fantastic time filming on top of a cold, wet, windy hill. As a result, I developed a keen interest in films and filmmaking. Everyone involved enjoyed themselves as much as I did. As they said; "A very fun experience"; "It was cold, but enjoyable"! "Tiring, cold, wet, windy. Would I do it again? In a heartbeat! Utterly enjoyable"! "A very worthwhile experience – perfect example of an alternative to drugs!"



It was a very hard project to get off the ground. But we had it easy; we had our own cameras, we had lots of money, we had transportation, in the form of cars, and we had lots of help. But what about you, the reader, sitting at home reading this article, and thinking to yourself that you would like to make a movie. But you have no camera, no money, and don't have the slightest clue how to get either. What do you do? The first thing you need is a camera and a tape. The most important thing you will need to start off is money (no money = no camera). For anyone interested in using film to develop a theme or a story, here are some useful tips:

One thing I learned during filming on another project in the summer was that, to get money, one has to lie through one's teeth! Exaggerate, over-estimate your budget and be willing to compromise. You have to go to the right people when looking for money, and you must never give up!

Cameras; this is the one piece of equipment you cannot do without. You can get away with not having an Aurasoft, a DAT, a boom, or a VMI, but without a camera you've got zilch! If your budget can only cater for less than €1000 on a camera, then you won't have much choice over your video format. There are cameras out there, which can be very cheap, that use video, exactly like tapes. Don't buy them. Even for a beginner they are a terrible choice. I would advise mini-DV. Although they are more expensive, they are the better choice. What you will need is a camera with both manual- and auto-focus. A good zoom is essential. You may see two different cameras, one saying it has 12X optical zoom, and the other with 8X optical zoom. It

would appear that the first one is the better. This, however, may not be the case; if the first one has a zoom between 4mm and 48mm ($48/4 = 12$) and the second one has a zoom between 20mm and 160mm ($160/20 = 8$) then the second is the better choice.

Another thing to look for on a camera is an iris. This controls the amount of light that hits the CCD (very few – if any – affordable cameras will have an iris though, but keep it in mind). Many cameras will have a menu, which will let you put in things like fades, wipes, special effects, black and white tones and sepia tones... all of these – on a camera – are low quality and unsatisfactory – you don't need them!

There are two types of recording methods used in cameras – 25p and 50i. Both record at 25 frames/second, but 50i records 1/2 a frame in 1/50 of a second, and then the second half of the frame the next 1/50 of a second. 25p is better, as it captures the whole frame in 1/25 of a second. Always shoot on this, and always look for this in a camera.

The next thing to look for is the CCDs. Most cheap cameras have only one CCD (the plate behind the lens which the light hits and forms the picture, which is then transferred to tape). If you have the money, you could get a camera with 3 CCDs. This increases the image quality by recording red, green, and blue light separately.

For those of you with a lot of money to spend, I would advise to go to the Panasonic, Sony and JVC websites. Look for a camera with all the above. If you are looking for professional movie equipment, go to www.vmi.co.uk to find out about hiring equipment.

You will need to edit your film. A Mac (Apple) is best for this, but PCs will do. It is very important – even as a beginner – that you have good editing software. There are many available, but they don't come cheap!

I hope that the above list will be of use to all you budding Spielbergs, and, hopefully, hasn't left you baffled and perplexed. I would advise anyone, embarking on a project of this kind, to look for advice and help from production companies, and film schools and clubs. The Young Irish Film Makers run courses and workshops all year round. Their website is www.yifm.ie. I would strongly advise getting in contact with them.

But my main piece of advice, to anyone who has a camera, and an idea, is to go for it!

By Dermot O'Riordan
Voice 4 You[th] - Kilkenny Youth Forum

TUNE IN2 THE NEXT ISSUE

- Do you have something to say on youth arts?
- Have you been involved in youth arts project that we can profile in in2?
- Are there any particular issues or themes in2 should examine in future editions?

Or, if you just want to respond, challenge, debate or generally comment on any of the articles or opinions expressed in this issue, then contact us at: in2@nyci.ie

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