

IN2

Youth dance

– an exploration of practice

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Reactions to The Arts Plan 2002–2006

Young Irish Film Makers

A community play by
Dun Laoghaire Youth Service

News, resources, information on youth arts



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**YOUTH
ARTS**
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Welcome to another edition of in2, the youth arts publication of the National Youth Arts Programme.

The last twelve months have seen very significant developments within the youth work and arts world. It was with great anticipation that we awaited the publication of the current Arts Plan 2002–2006. This Plan sets out the Councils' strategic commitment to the development of the arts nationally over the next five years. The National Youth Council of Ireland particularly welcomes the Arts Councils' measure to further enhance the capacity and scope of the National Youth Arts Programme.

Last year, in parallel with the consultative process on the Arts Plan with the arts sector generally, the Arts Council also commissioned a special policy document and action plan on youth arts. This piece of work, completed by Marieva Coughlan and John White, is as yet unpublished but was completed before the launch of the Arts Plan. Together with the objectives laid out in the Arts Plan, this document signals that the Arts Council is committed to youth arts development in Ireland. However, we must urge the Arts Council to develop a greater understanding of the unique nature of the arts involving young people. Too often in the past, arguments have been made in favour of investing in young people as the potential arts audiences and practitioners of the future. Too rarely do we look at the present and what young people can offer the arts now in terms of their capacity as creators of art, critical audiences and participants in arts experiences. We have had many false starts but we hope that this action plan and policy document together with the strategies laid out in the Arts Plan represent a re-commitment on behalf of the Arts Council to the arts and young people.

As the Arts Council responds to and acknowledges youth arts, we need to begin to set the agenda for future development. With recognition in the Arts Plan, we call on the Department of Education and Science (Youth Affairs Section) to play a stronger role in supporting and promoting youth arts within youth organisations through policy and the support of practice. The Department of Education and Science (Youth Affairs) has an important role to play in promoting the arts for young people, though this often goes unnoticed. Too often we criticise the Arts Council because the 'arts' are their thing but we never really examine the responsibility of the youth sector. Youth Work also needs to be fully committed to youth arts? At the end of the day, it is young people and the youth work sector that benefit most from youth arts. Youth Work policy makers need to sit up and assume responsibility?

Ultimately if we are to really push the boundaries in respect to youth arts, youth organisations and arts organisations are the real instruments for the advancement of the arts and young people. We need practice to be resourced so that youth arts is no longer a recreational, ad hoc and sporadic activity with young people but a developed, co-ordinated and systematic element of the youth work curriculum. Youth work needs to acknowledge what the arts bring to young people and the arts world needs to acknowledge what young people bring to the arts.

Orlaith Mc Bride

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The Arts Plan 2002–2006

A place for youth arts?

The Arts Plan 2002–2006 was launched in April by the then Minister for the Arts, Heritage, Gaelteacht and the Islands, Síle de Valera TD. The following is a section from the Arts Plan 2002–2006, which focuses specifically on young people and participation.

One of the main objectives of the plan is to broaden and enrich participation in the arts. The Arts Council acknowledges that to date:

There has been poor provision in formal and informal settings but states that the Arts Council's remit and resources cannot and should not compensate entirely for these deficiencies.

There have been many opportunities for involvement but few are of high quality of artistic experience for people participating.

Support has been short term, episodic and project based. It fails to transfer proven models of excellence to mainstream provision.

Artists have been inadequately supported to develop collaborations with communities; opportunities to foster greater participation are thereby missed.

THE PLAN sets out the following as one of its aims: To extend and enhance the arts experience of young people in the formal and informal education sector.

The following objectives have been set out to achieve this aim:

- With the National Youth Council of Ireland, enhance the capacity and scope of the National Youth Arts Programme.
- Disseminate best-practice models of arts in schools, through local authorities and other local agencies.
- Develop and campaign for proposals to achieve better arts in education.

- Commission a study on the values of youth arts practice with a view to encouraging the development of youth arts.
- Research, with the Science Council, the potential for young people to participate in the arts via new media and technologies.

Another aim is to foster higher standards of interaction by arts organisations with the community.

Objectives:

- Support youth ensembles and resource organisations that offer high-quality artistic opportunities and links to the professional arts infrastructure.
- Prioritise community projects that show commitment to high artistic standards.
- Encourage working partnerships between the arts sector, the voluntary sector and public agencies as appropriate, so as to raise standards of arts participation and broaden the reach of artists and arts organisations.

Aim:

Pilot and implement a system of supports for local providers engaged in arts participation projects.

Objectives:

- Enable delivery at local level of artists' residencies and artists in schools, youth and community projects; devise and deliver a programme of development support, and withdraw from direct funding.

Measures of success:

- Improved artistic standards of participation practice.
- Increase in the number of professional artists developing their work in the arts participation.
- Higher standards of arts participation.
- Increased arts programming in schools.
- Greater local involvement in support for youth arts.
- Better quality, quantity and diversity of community involvement in the work of local arts organisations.
- Increased local delivery of residency schemes.

Grainne Lord was a community youth worker for several years. In that role she was committed to using the arts as a valuable tool with the young people she worked with. Subsequently, she worked as a community education co-ordinator with an area partnership and she is currently a part time arts development officer with the City of Dublin Youth Service Board.

The Arts Plan

The Arts Plan 2002-2006 is, broadly speaking a well-written plan. The vision it articulates is to be welcomed. As someone working on the ground for most of my life, I've seen a lot of plans come and go, many aspirations by various agencies unrealised and some examples of alliances which have worked. What has made the difference in these? How can aspirations be translated into reality? There is no mystique to the answer. If the Arts Council is really serious about arts participation, it will require them to enter a process in which they are interested in and are really willing to listen to and learn from those who are the focus of the participation. It is a difficult, lengthy and sometimes frustrating process. In marginalised and severely disadvantaged communities people experience on one hand, a dearth of opportunity to explore culture and the arts and on the other possess a vast reservoir of human experiences and emotions, which if recognised, can be translated into a really meaningful engagement with the artistic processes. I hope that the Arts Plan will help to empower people to do this.

When I read the plan, I felt concerns about some of the wording. Sentences like: 'there are many opportunities for participation in the arts but few are characterised by a high quality of artistic experience for people participating' with no balance or mention of some of the excellent work which has happened and the immense learning from it made me wonder. Has the Arts Council really engaged with what has been happening on the ground? Does it value the development in community and youth arts, which has occurred because of our experiences to date? Does it have any intention of including in its planning and thinking about arts participation, those who have been most closely involved in those processes?

Another concern I have is the emphasis placed on 'high artistic standards'. What is meant by this? Whose definition are we using to define high artistic standards? Are high artistic standards sensitive to people's culture and experience? Does an emphasis on high artistic standards include subjective perceptions about the arts participation experience? It is not that the rest of us want low artistic standards but we want to acknowledge, as central to the artistic experience, the opportunity for expression and the immense personal liberation that the engagement with an artistic piece can provide. It makes little sense to talk of 'high artistic standards' in splendid isolation.

Cathy Hanrahan is Development and Administration Officer with Waterford Youth Drama and is also involved in voluntary youth work as the cultural representative to City of Waterford VEC Youth Committee. She is the chairperson of the Waterford Local Voluntary Youth Council.

Youth Arts & the Arts Plan

In April 2002, An Chomhairle Ealaíon/The Arts Council launched its third national Arts Plan, the plan that will chart the framework for the Council's involvement in the development of the arts in Ireland to 2006. It's a weighty document, informed by The Arts Council's consultation with artists, practitioners, arts organisations and the general public about their experiences of the previous plans. It is clear too that The Arts Council has drawn on their considerable experience of developing two previous plans.

The Arts Council's priorities are all there; participation, art form development, audience enhancement. But where is the clearly articulated policy on Youth Arts?

In previous Plans, strategies and percentages could be cited for the support for youth arts. Youth arts flourished. Some observed that a budget spend of 15% was attracting a funding-led response from some who moved swiftly to become involved in 'youth arts'. Perhaps, this is

one of the reasons why the Arts Council has, in this Plan, decided not to cite percentage spending. Others were excited and inspired by the clear and expressly stated supports for young people's creativity.

At national level, a number of significant youth arts initiatives were enabled with the support of The Arts Council, through the provisions of previous Arts Plans. Development officer positions were created in national youth organisations, education and outreach programmes were developed by key national cultural institutions such as the National Theatre and by Arts Centres up and down the country. The National Association for Youth Drama could boast their largest ever membership affiliation of Youth Theatres.

But, youth arts suffered set backs too. The important post of Youth Arts Officer was dropped from the staffing structure of The Arts Council. The Arts Council's new multi annual funding agreements extended to just one youth ensemble in the country. A Youth Arts Policy and Action Plan was commissioned too late for the recommendations to be included in the third Arts Plan. The Youth Theatre Projects scheme was abandoned in favour of a revised approach to funding Projects and Commissions across all the art forms. In response to these measures a concerned National Association for Youth Drama mobilised their membership to ask for change, remedy and partnerships.

	<p>Jim Lawlor has worked as a community youth worker for over 30 years. Over 20 of these years have been spent in Rialto where he is currently the team leader with Rialto Youth Project. In the last number of years, Rialto Youth Project has explored many art forms and developed its understanding and experience of using the arts in a youth work context. Rialto Youth Project has forged valuable alliances with arts agencies, including the former Wet Paint Arts, the Irish Museum of Modern Art, Common Ground (a local arts agency) and Dublin City Council.</p>	
	<p>Arts Council Plan Participation in the Arts</p>	
<p>The sector itself recognises the burgeoning needs of a flourishing sector: The Arts Council is not singularly responsible for the support for youth arts. The sector has called for an inter-departmental and inter-agency approach for youth arts development. The National Youth Arts Programme, for example, is fully committed to working with key agencies for the development of youth arts but we need a firm commitment from the Arts Council to engage with other Government Departments to realise the aspirations of the Plan.</p> <p>The third Arts Plan includes objectives for youth dance and young people's film making. The Arts Council wants to continue to be involved in developing audiences. The Plan mentions provisions for residencies and schemes and in particular, to schemes in formal education settings. However, for those of us involved in 'out of school' artistic pursuits with young people, it's not so clear. Many are interested in learning the findings of the Arts Council's recently commissioned Youth Arts Policy and Action Plan and also want to believe that the Arts Council and the new Arts Plan are fully committed to youth arts.</p>	<p>Creative processes have a knack of touching young people in a way that allows a range of freedoms to emerge within them. When they are allowed to imagine and re-imagine and to go into a space that means something to them, they connect and own that space, and wild horses will not take it from them. This, I am sure includes most young people, but in particular, in my experience, it includes young people who are labelled and branded as not being able to concentrate in school, young people who participate in antisocial activities, young people who take drugs and young people who generally make a nuisance of themselves. Creative processes or 'the arts' become special and significant to young people when delivered in an inclusive, respectful way. This in turn triggers a range of positives, which includes a rise in their self-esteem and confidence, and respect from their peers, families and from the wider community. It encourages them to take more control of the direction their life is going in and to take risks with it. It also gives them a sense of achievement and a glimpse of hope and possibilities.</p> <p>These are some of the reasons why we as a youth project engage in a range of arts processes and it is the context in which I read the Arts Plan as presented by the Arts Council.</p> <p>I would like to welcome the Plan as it appears to put a framework in place, which should allow the 'Arts' to grow and develop. The six objectives are laudable and in particular from my perspective</p>	<p>numbers 2 and 6 dealing with participation and bringing the arts closer to local communities. Its mission or 'Imagine' is everything one could ask for.</p> <p>Imagine a creative Ireland where the arts are dynamic and self reliant valued and nourished by society and open for all to make or enjoy</p> <p>It actually sounds wonderful and lures me into a sense of being included and wanted and needed. It is an easy read and presented in a simple and direct way. The language at first appears to be inclusive and wanting the best for everyone and creates a sense that in five years time we will be well on the way to most of us having a really positive relationship to and experience of the arts.</p> <p>As someone who encourages the 'Arts' and recognises the huge potential for change that exists by using the 'arts' and who has seen visible transformation in young people as a result of participation in the arts I confess that I have no formal links or relationships of consequence to the Arts Council. This in turn makes me ask the question about this Plan, 'will it reach me and will it make a difference to the quality, opportunity, regularity and diversity of art forms that can influence young people generally?'</p>

On the face of it, it looks like it wants to, however there are a number of signals that cause some curiosity as I reflect and read this Plan. It leaves a nagging feeling that the 'arts' is not really for everyone.

When it talks about 'High artistic standards', is it really talking about high art in disguise? Does this Plan really accept and acknowledge the artistic experience of the masses as anything of value or importance?

Sustainability is a concept that we would all aspire to, one that we think is positive and powerful and is probably the way, all things being equal, that we should proceed in. Unfortunately, all things are not equal and will sustainability be the means to ensure that the 'arts' never reaches most local communities and in particular those most marginalised by poverty?

I have a sense that this Plan wants to reach me, but really it won't. It tries, but doesn't quite make the connection. It leaves me feeling I can, if I have the right connection and I pass the test of best practice, best artistic standards, best and most audience attendance, most sustainability, etc., etc.

Maybe I'm being too harsh and cynical, but for me the jury is out and will remain out. In five years time I will revisit the Plan and if the following have been achieved, I will re-consider my comments:

- If the infrastructure is in place to allow all young people to be exposed to their creative intelligence. This needs to be put in place in a way that is natural and normal and with the belief that all people have a right to tap into this intelligence. Currently, this intelligence is stunted, undeveloped and grossly underused except by a small minority of people who become artists. Our education system, in general, teaches art in a way that is tidy, boring and inhibits the sense of spirit and adventure that real creative processes can ignite in young people.

- If time and resources are put into developing the relationship between the artist and youth worker, the artist and the community development worker as a core ingredient for a successful project. In my experience, this relationship has proved to be fraught with difficulties. Gaining a shared understanding about attitude, values, cultures and aims and about the creative process is easier said than achieved. It needs to be accepted as a vital and necessary part of the process of bringing 'art' to young people. The youth worker and the artist need to accept that their relationship is fundamental to how 'art' is delivered. They need to understand that this is an ongoing commitment that needs to be reviewed and evaluated on an ongoing basis. This costs time and money. Sr. Joan Chicester, a Benedictine nun working in an inner city area in America, (as heard on an RTE 1 documentary), said that "In the inner city, you get back what you put in. You put in food stamps, you put in low standard housing, you get survival. You put in art, you get soul. You put in art, you soften the soul"

- If the "measures of success", as laid out in the Plan, have been achieved and if policy actually means action, then in my view, real progress will have been made. These measures however, need to be further explored and a more detailed analysis made as to what they really mean.

In conclusion, I will be watching with interest as the Plan unfolds and watching the progress it makes in moving towards its own aspirations.

The Arts Plan 2002-2006

Young People and the Visual Arts
Kilkenny,
22nd October 2002

The National Youth Arts Programme, in association with the Butler Gallery, Kilkenny is organising a joint conference on the 22nd October 2002 at the Parade Tower, Kilkenny Castle.

The aim of the Conference is to create a greater knowledge and understanding within both the arts and youth sector of the power and potential of working with young people in the visual arts.

In organising this event, the National Youth Arts Programme is bringing together its expertise and experience of working with young people with the Butler Gallery's expert knowledge of contemporary visual arts and its reputation as a leader in promoting and expanding audiences perceptions in the visual arts.

A Conference programme and applications to attend will be available over the summer.

For further information contact:
arts@nyci.ie
or the NYAP at 01-478 4122.

NAYD International Conference on Multiculturalism
October 31st – November 3rd 2002
Shandon Court Hotel and Firkin Crane, Cork City.

The National Association for Youth Drama is organising an International Conference on Multiculturalism in Cork at the end of October. The Conference is being co-ordinated by Valerie Bistany and further details will be available in September.

For more information contact:
nayd@indigo.ie
or telephone 01-878 1301.

Conference
Making Space – Identity, Culture and the Arts for Young People.
4th-7th September 2002
Belfast

This Conference takes place in Belfast and will provide a forum for intercultural conference and exchange between people who are working through arts processes with young people. The Conference will seek to address the cultural, artistic and educational needs of young people. Guest speakers include Augusto Boal (Theatre of the Oppressed) and Ken Robinson (Director of Education at the Getty Centre, LA.)

Full details, including booking form available from:
British Council,
Belfast BT1 5EG;
tel +44 (0) 28 90246609
or on line at
www.britishcouncil.org/nireland/alumni/nlarts.htm#3

Certificate in Youth Arts
The National Youth Arts Programme has developed a Certificate in Youth Arts, accredited by The National University of Ireland, Maynooth.
The Course is one-year in duration and will be available in 2003.

Modular in design, the course will be available to twenty participants from both the youth work and youth arts sector and will be delivered by practitioners in the field of youth arts. Participants will be offered the opportunity to specialise in an art form of their choice during the course and will also be encouraged to develop their own creative experiences of a variety of art forms as well as understanding the broader contextual issues in the development and evolution of youth arts.

For further information contact:
arts@nyci.ie
or the NYAP at 01-478 4122.

CADMUS (Community Arts Development Music) NEW COMMUNITY-BASED MUSIC INITIATIVE	NYT 2001 on the Big Screen	ArtsTrainers	Youth Theatre Plays Irish
<p>Dublin City Council Arts Office, supported by the Arts Council are running a unique and distinctive initiative, which aims to promote and develop music as an art form in community contexts and to support the wider development of community based music practice in Dublin.</p> <p>Following a process of selection, CADMUS is now working with Ballymun Regional Youth Service and Finglas Concert Band for a period of two years. These groups will be using action research methodologies to monitor their own progress. We anticipate that some of the learning emerging from these projects will be useful to other groups in the country.</p> <p>Over the course of the two years of the programme we will also be running workshops and seminars geared at various stakeholders interested in the development of community-based music practice. If you are interested in being on our database for updated information on these events, please contact:</p> <p>John Lalor, CADMUS Co-ordinator, Dublin City Council Arts Office, 20 Parnell Square, Dublin 1. Alternatively e-mail: sinead@dubc.iol.ie</p>	<p>After a year of filming, cutting, splicing and editing, Paddy Shirley and Terry O'Hagan of Effigy Films are ready to unleash the National Youth Theatre Documentary upon the world. The brave two filmed the making of the National Youth Theatre 2001 production of Denis Johnston's 'The Old Lady Says No!' and have managed to cram weeks and weeks of hard work and excitement into just over one hour of film! The NYT premier took place on June 29th 2002 in Dublin.</p> <p>More details online at www.youthdrama.ie or contact nayd@indigo.ie</p>	<p>ArtsTrain is a training programme run by NAYD and FÁS to provide further training and experience in the area of youth theatre. There are currently 13 young people aged 18 – 25 on ArtsTrain. The ArtsTrain team is always eager to share their workshop leadership skills and experience in leading/facilitating workshops in youth theatres and youth drama groups.</p> <p>More info from: ArtsTrain@hotmail.com</p>	<p>Finding material suitable for young people is an issue experienced by all Youth Theatres, and one of the reasons why so many Youth Theatres workshop and devise their own pieces. To address this issue, Rebecca Bartlett put together Youth Theatre Plays Irish - an ambitious project to research, explore and perform material for young people. Drawing on Irish theatre throughout the ages, the results of her extensive research have been gathered into six themed resource packs. Youth Theatre Plays Irish moves into the workshop space at a Summer School for Youth Theatre leaders in Maynooth, July 2002. The pieces will ultimately be performed as part of the National Festival of Youth Theatres in July 2003 – a festival of street theatre at various historical locations around Dublin.</p> <p>For further information contact: nayd@indigo.ie or telephone 01-8781301</p>

A Report of Two Halves


The following report is based on material generated by two major national conferences which took place in England last year under the banner "2001 A Youth Arts Odyssey".

The initiative was a partnership between the four leading youth work and youth arts agencies in the UK: Artsworld, National Association of Clubs for Young People, National Association of Youth Theatres, and UK Youth.

Taking it seriously: Youth arts in the real world is the title of a new report which aims to be an important advocacy document for youth arts. The report is, literally, in two halves. The first section (or the second, depending on which way round you open it) is called **Taking Youth Arts Seriously** and is focused on making the case for youth arts.

It is aimed at those 'outside' the sector, particularly the policy-makers and brokers in government and other influential agencies. It includes strong messages about the nature and professionalism of youth arts practice, its place in the wider attempt to achieve social inclusion and to open up access to learning, and its important achievements in engaging with young people.

The other section, **Youth Arts in the Real World**, is aimed at 'insiders' – all those practitioners who are involved in making youth arts work. This section focuses on taking stock and working together for the future of youth arts. It includes a distillation of the conference debates on the definition of youth arts, on sectoral needs, the wider political context, and building a national framework for the broader-based development of youth arts. The report will be available from Summer 2002. For more details please contact Artsworld on: info@artsworld.demon.co.uk



Carina McGrail has a BA (Hons) in contemporary dance. For the last six years she has been co-ordinating and managing participative arts projects, and working independently on dance projects. She initiated a cross-border youth dance project involving young people from four border counties in 1999. Moving on: A resource document on youth dance – North and South, commissioned by both Arts Councils in 2000 was compiled by Carina to inform the last national youth dance colloquium.

RU in2 Dance?

Carina Mc Grail talks to in2 about youth dance in Ireland.

Youth Dance

The range of dance activity, which happens under the heading of youth dance, is vast. It is used to describe everything from weekly hip-hop or street dance classes to the Irish National Youth Ballet. Youth dance also describes a shared approach to dance with young people, where young people work collaboratively with one another, or with a dance artist to engage in dance-making processes.

There are a number of youth dance projects which use this starting point happening within youth services, as well as classes/workshops where young people learn a specific dance technique e.g. hip-hop or break dancing.

In terms of youth arts activity or arts within youth work there is less dance happening than other artforms. The key factors influencing the lack of youth dance development are the lack of opportunities for young people to see and get involved with dance and the fact that there are still a relatively small number of dance artists/arts workers dancing.

Many youth dance projects are short-lived. As with most youth arts projects this has to do with limited resources but also as dance is less common in its use, people don't realise that in experimenting with something new, a substantial lead-in time is necessary and this is not always possible with

limited resources. As a result, dance is often tried once as a project but not developed any further in a real developmental way.

Without any real evaluation of a project, into what worked well and why, what didn't work or engage young people and why, dance projects are tried without really having been tested and the learning is lost. Sharing experiences and learning from the many excellent projects and youth dance programmes which have happened will go a long way to ensuring we don't 're-invent the wheel' with each new project.

Breaking down barriers

Many young people are involved in some kind of dance or at least dance at a club on a Saturday night out and therefore have a preliminary experience. Hip-hop, street dance, disco, salsa and Irish traditional dance are all popular. So why are more structured dance projects so daunting and how do we make connections with what people already know about?

Any group of young people learning hip-hop 'will have the craic', have a sense of 'group' and shared experience. They are, of course, learning new skills. These are relevant expressions for young people in their own right.

There are also important points of contact for dance making. I would like to 'fly the flag' for youth dance work where young people get to experience a range of styles and types of movement. Youth dance work is where young people create their own movement pieces and get involved in the decision-making processes involved in creating and performing dance. Performance is not always important but often provides a focus – a shared goal.

Any dance project should include the interests and needs of a particular group. Where young people are already familiar with hip-hop or break dancing, these can be thrown into the creative pot when making a dance work. Young people who have enjoyed and feel some level of competency in hip-hop or street dance will be much more open to experimenting with other types of dance and will take risks in expanding their dance vocabulary.

How we market and talk about dance is crucial in terms of making the experience less alienating to young people – particularly, it has to be said, for young men. The stigma of being involved in an 'arty farty' dance project for male participants is very real. For men and women, dance draws attention to body size and shape at an age when they are very self-conscious of how they look.

Benefits of dancing

Using the body as a tool for creative expression is one of the most immediate and honest ways of communicating. On a very practical level, being aware of your body and how you move is crucial in terms of self-confidence. One youth dancer I know went for a job interview. He seemed very pleased with himself after it and told me, "I stood up tall and 'centred' myself and walked in. I think they were impressed with how confidently I walked and sat." More importantly, he himself was confident about how he walked, sat and appeared to his interviewer.

Dance is at last becoming validated as an art-form, which has the capacity to be affirming, motivating and one which encourages people to experiment with and accept risk in a positive sense. Lifting someone, counterbalancing your partner's weight, learning through touch, learning through movement – this is about as real as it gets! Anyone who has witnessed a youth dance project will have seen the transformation in the young people involved.

As with any arts project there is no standardised format for a youth dance project. The most successful projects have been initiated and developed in consultation with the young people involved. With all the challenges and stereotypes it brings, dance is 'up there' in terms of rewards and experiences for young people who get involved. Here's to creating more opportunities for young people to dance and learn through moving!

Getting started

– a few pointers for a first dance project

- Remember peoples' vulnerability when trying something completely new
- Take into account young peoples' interests, experiences, what they already know or are interested in learning about movement
- Exchange with other groups working in dance and try to see performances to increase young people's reference points for dance
- Sometimes an all-male or an all-female environment is more conducive to taking risks with movement. In a mixed environment self-consciousness and the determination to 'look good' in front of your peers inevitably present. Groups can work separately and meet back together to raise confidence levels
- Flyers and posters advertising dance can be designed by the young people involved. The graphics, wording and text are therefore better pitched at their peers



Developing Youth Dance Nationally

Youth workers, dancers, choreographers and arts managers met in Wexford in March 2002, as part of a dance colloquium, organised by the Arts Council of Northern Ireland and the Republic of Ireland.

The aim of the colloquium was to bring together those involved in youth dance to discuss key issues. The final plenary of the colloquium ended with youth dance leaders (North & South) agreeing the following as key actions for the development of youth dance in Ireland:

- Disseminate information on youth dance in terms of resources, venues, groups and events
- Provide support for practitioners through forums, training exchanges and workshops
- Lobby and promote a 'coherent voice' for youth dance in order to raise the status and profile of youth dance
- Establish good links between Arts Officers, Youth Services, Arts Centres, Dancers and resource organisations
- Promote consistency, continuity, connections and communication within youth dance
- Recognise value and build on the good practice which is already happening

It is only when we acknowledge the potential of dance as a language for young people to both express and explore themselves and create opportunities for the development of youth dance, both within projects and on a national level, that we can truly say that, as an art form, dance will have the power to touch and affect the lives of young people.

The following is a case-study of a youth dance project, PULSE, from Myriad Dance, Wexford in association with Wexford County Council.

Deirdre Grant is artistic director with Myriad Dance.

Pulse!

How it happened??

The planning of Pulse! Youth Dance Project began in essence in Autumn 2000 with the Arts Officer of Wexford County Council, Lorraine Comer and Myriad Dance directors, Deirdre Grant & Brid Malone coming together to develop the idea. At this time, the Arts Office in Wexford had had great success and recognition for its work with the "Arts In the Classroom Programme", a Visual Arts Project and a highly successful music project, 'County Wexford Junior & Senior Choirs'. Wexford County Council had also been involved with hosting the Arts Council's Dance Colloquium in 2000.

At the same time and parallel to these initiatives, Myriad Dance and its artistic directors, Deirdre Grant & Brid Malone, had been active in Co.Wexford as both professional dancers and very experienced community and youth dance practitioners. Both Deirdre and Brid were anxious to afford young people greater access to dance (and potentially into further training and the company) and to build up audiences for contemporary based dance and to broaden people's everyday experience of dance in the County.

Although this form of partnership is unusual in Youth Arts (a professional dance company and an Arts Office), it made perfect sense. Both parties through a series of meetings, agreed to develop a youth dance project together.

Myriad Dance wanted to build a more comprehensive and a multi-stranded approach to dance development (from community to professional level) within the County and the Arts Office of the County Council had a genuine commitment to including Dance as one of the disciplines it promoted.

The project slotted perfectly into the Youth and Community arts brief of the County Council. Together, both parties plotted the project aims.

PULSE! Project aims:

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

The Plan & The Model

Year One

The project began in earnest in January 2001 with its first outreach workshops open to all youth clubs, after-school groups and secondary-based schools in the County.

Each organisation/school was encouraged to participate in small taster workshops, where Myriad Dance directors, Deirdre and Brid visited them in their local urban or rural community. This was an interesting model to set up, where artists went out around the county delivering workshops and engaging with many young people. It involved a lot of travelling, logistics and co-ordination. Very few youth arts projects around the county can endeavour to complete this type of model, as it is time-consuming, expensive and very unpredictable.

The practitioners became aware that many areas visited had never seen or been involved in a youth arts project in the broadest sense let alone contemporary dance activities. Hence, it brought up the divide between the rural and urban based experience and exposure to youth arts and the difference in facilities and infrastructure.

Over 500-600 teenagers were involved in this phase in total, with applications from 6 secondary schools, 14 after-school groups and 5-6 youth clubs.





Year Two

At this stage in the project, we realised that due to logistics of organising the project around the county, it would be advisable to liaise with 3–4 partner/caretaker organisations to accompany each venue. These partner organisations became a vital feature in maintaining energy and commitment from the young people to the project, week by week, month by month.

These Pulse! Partners were:

Wexford Town	Bui Bolg
New Ross Region	(Ramsgrange) South West Wexford CDP
Special Needs	Ard Aoibhinn Day Care Centre
Enniscorthy	Ferns Diocesan Youth Service

Arising from this both Myriad Dance and the Arts Office decided to develop four centres around the county, where weekly classes would be provided by two practitioners in Youth Dance in liaison with a host venue or organisation.

The county was broken into:

- Wexford Town Region
- New Ross Region
- Enniscorthy Region
- A Special Needs Area (residential care)

These regions were identified in April 2002 as potential areas of interest, where Deirdre and Brid took a seven week series of classes in each chosen venue. At this phase the young people involved in the initial taster sessions were invited to join an open class in Dance. This phase was most enjoyable as everyone was getting to know each other and a pattern/routine was formed where teenagers came regularly to a weekly Pulse! class.

At this point also, one of the important factors built into the project was that the young people involved with each group would get a chance to work with guest choreographers and teachers during the year and would be exposed to as many different performances as possible. In July 2001, the young people from around the county worked with choreographer Mary Nunan, on a wonderful outdoor performance piece on the Wexford Marina during the County Council's Summer Fun Programme.

Both practitioners and partner organisations continued to work to build and maintain the young people's interest in the project. At this stage the four venues became Youth Dance Groups.

This was by far the favourite phase of the project, as the young people committed themselves to coming to class every week, where we began to have fun and develop a class dynamic. All the workshops were based on learning dance through fun experiences, games, movement tasks, making up their own movements and trying out new things like jumping, turning, rolling, stretching. The young people involved began to experience the joy of the body moving through space freely and being aware of their own rhythm.

This was when we, as practitioners/tutors, really got to know the young people and we started to build the choreographic work that was to be part of the next phase, the 'Adventures in e<Motional Pictures' show.

Adventures in e<Motional Pictures Production

We were now at the end of the second year with the establishment of the four youth dance groups. From the very start, both Arts Office and Myriad Dance were eager to promote more performance opportunities in contemporary dance, allowing the young people to work alongside a dance artist, jointly devising dances and themes that they would like to work on.

We were anxious to allow the young people to enter into a world where they themselves make movement and make decisions about the dance.

In November 2001, Deirdre Grant designed a Choreographic Project for Pulse! She provided classes with an overall theme (The Motion Pictures) and pursued a different strand/section with each of the four youth dance groups over a six-month period. Slowly building the work, she worked with the professional Dance Company at the same time on complementary sections. This was called an interactive performance piece, where both professional and community /youth blend together in performance, united in their love of dance.

This model of practice really advanced and catapulted the Pulse! Project from a small venue-based Youth Dance activity into a highly charged artistic, performance and choreographic endeavour, the climax of which was performed in the Dun Mhuire Theatre on May 17th 2002.

Challenges of the Pulse! Project

Logistically it was difficult to co-ordinate and work with 4 youth dance groups spread out around the county. Most arts projects are venue or organisation based and find it easier to organise events and gatherings.

It is important that when a professional artist (of any art form) comes together with a youth/ community project that they work with the young people in negotiating and developing a shared point from which to work. As a professional artist they must be aware that the young people are on their journey of experiencing and learning and they should respect this.

There is a lot of work for the Artist (of a non-artistic nature) in co-ordination & event management.

Successful features of the Project

The project involved a sweeping, county-wide programme involving and mixing young people from the rural and town communities and an integrated Special Needs unit into a joint project. This was the first model of this type.

The project was more consistent in its approach to teaching, with the same dance teachers involved over the 2 year period.

The project involved a long-term approach to overall dance development in the county serving a lot of different needs.

The project was an ambitious programme in expanding links between the professional dance community and young people who previously had no point of access for dance.

The project formed partnerships and friendships between those in the Arts office, youth and community organisations and a professional performing company

The project was very specific in what it set out to achieve in working together on one specific project/choreography, along with three partner organisations.

The project was a true celebration of the dancer/practitioner as an 'Artist', without the harsh boundaries that we have put on Irish contemporary dance over the years, that of being either a community dance practitioner or professional dancer.

As a model of practice, the Pulse! project was successful in developing partnerships, working with many young people around a county, developing a performance between professional and youth dance groups and performing a devised piece. The project developed a greater understanding of dance within youth/community organisations and created a respect and love for dance as an artform among the young people involved. The key to the success of the project was the work that went into developing the foundations and partnerships that were the underlying supports for a project of this magnitude and ambition. Finally, the real key to the project's success was a belief and love of dance for all those involved.

FETAC AWARD IN YOUTH ARTS

Cathy Flynn, a youth arts practitioner with Ferns Diocesan Youth Service, piloted the module titled Youth Arts Practice with a group of 20 who had already completed six modules in the Youth Work Certificate. The following is an account of the programme.

In 2001, the National Youth Arts Programme wrote the module descriptions for two new modules in Youth Arts to be implemented under the Further Education and Training Awards Council – FETAC (formerly the National Council for Vocational Awards). These new modules are aimed at youth workers who want to develop an understanding of youth arts. The modules – Understanding Youth Arts and Youth Arts Practice have been developed as options to be taken as part of the wider Vocational Certificate in Youth Work (level 2).

This certificate has been piloted with a number of youth organisations over the past year and is proving to be a popular choice of training for many volunteers and staff. The addition of two 'elective' modules in youth arts adds significantly to the youth work certificate and hopefully will be taken up by many students of the main award.

In October 2001 I was asked by the Ferns Diocesan Youth Service to facilitate an NCVA/FETAC Pilot module titled Youth Arts Practice. This is a level two accredited module aimed at participants who have experience of working in youth work settings.

The aim of the module is to provide youth workers, leaders and volunteers with an understanding of the practice of youth arts. On completion of the module, participants will be sufficiently skilled to work alongside an arts facilitator to deliver a programme of work in a youth-work context.

The module description had been written by the NYAP Youth Arts officer and with the support of Hazel Percival the (then) director of the FDYS, Ed Carroll, the manager of the Community Training and Education Centre in the FDYS and the NYAP Youth Arts Officer, I agreed to write and deliver the content.

The module was delivered in January to an established group of twenty. This group had been together for nearly two years and had the benefit of six other modules of an eight-module certificate course in Youth Work behind them.

There were nineteen women and one male participant from diverse social and educational backgrounds. The team spirit was good, although the pressure was on to complete assignments, placements and workshops. In fact it seemed like a good time for the participants to do something practical and creative.

Although the module was elective there were mixed feelings within the group around participating in an 'Arts' module. Some of the participants felt they were not creative enough and were apprehensive and intimidated by the process.

My initial task was to break down the barriers and to reassure the participants that the module was about capacity building and understanding through experience. Our ultimate goal was to understand a creative process that would enable them as assistant facilitators, to tap into and support the creativity of a group of young people in a youth work setting.

The module was delivered one day a week for twelve weeks approximately. Sixty to eighty hours. The specific learning outcomes were the design, planning, delivery and review of a youth arts workshop, a case study documenting the process and a creative journal.

At the time the module was broken into four Units, (due to the pilot nature the module has since been revised). Units 1 and 2 were specifically designed to explore personal creativity and creative tools to work with young people. Because my background is visual arts, it seemed appropriate to bring in other art form facilitators to support the programme. I felt that video and drama would complement the visual art content and would give participants a wider range of possibilities for creative delivery.

All the art form approaches were introductory. Some of the skills acquired were transferable and others were not. Photography, video, drama and visual arts were the creative methods explored.

Each participant was encouraged to use photography to record the process. Disposable cameras were made available to share. Video was also used as a means to record and document the module for the purpose of evaluation, as well as providing a general working knowledge of a video camera, sound and editing techniques, all valuable tools for working with young people.

The aim of the Drama workshops was to give participants an experiential introduction to a series of creative games, energisers and icebreakers that could be used when working with groups of young people. Participants were also introduced to tableau and role-play as a tool to explore relevant youth issues.

Visual techniques such as mixed media murals, collage, photomontage and storyboards were applied during the twelve weeks to explore personal creativity as well as issues such as exclusion, bullying, boundaries in youth work and stereotypical images.

Units 3 and 4 looked specifically at planning, design, delivery, review and evaluation of a youth arts workshop. For these units participants were required to provide a comprehensive description of a Youth Arts Project with key stages of the process outlined. Different creative methods of evaluation were explored and techniques for documenting were introduced early on in the process so that participants would gain hands on experience.

Orlaith Mc Bride facilitated a session on process and product, giving participants an opportunity to tease out the issue prior to the delivery of their own workshops.

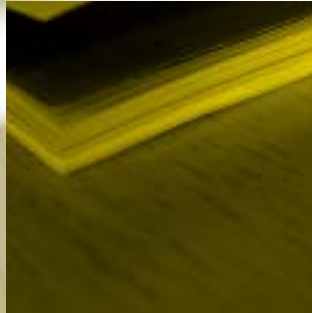
The majority of the participants have completed the module and are in the process of delivering their workshops, writing up case studies and completing journals. Some participants have been assessed externally, others will submit for November assessment.

For me personally, facilitating the module has been a learning experience. Developing the content and providing the necessary support to enable participants to complete the module was at times challenging (the delivery was the easy bit!). However I feel the benefit to the participants has been invaluable. As a module linked to the Youth Work Certificate course participants are now aware that the arts are integral to youth work, and that the benefits are as tangible as any other approach.

To quote one participant, "the arts are an alternative language, an effective, indirect approach to working with young people."

DRAMATTACK
A Practical Manual for using drama
in Youth Work

Written by Donald C. Stewart
176 pages
ISBN 1-89892-4228
Published by Russell House
Publishing 1999



This book is an essential manual for all those interested in using drama in youth work. The book introduces the concept of why and how to use drama in youth work, practical integrated workshop plans, and an introduction to performance.

I found the layout slightly off-putting at times and feel that it would be more user friendly in an action pack format, but the content is good.

The book gives you a clear indication of the level of motivation needed to embark on a drama voyage, with games and exercises that can be adapted for use in most group work scenarios.

It gives loads of ideas for issue-based role-plays and improvisations, with tools such as character cards, preparation lists, facilitation tips and improvisation layouts.

The book is separated into two sections:

Act 1

This section covers an introduction to drama workshop techniques including warm-ups, theatre games /techniques and closing games.

I've never seen so many variations of a game of chasing as described in the book – an invaluable tool for people working with young groups in large spaces. This section contains some old reliables and variations on a theme, with loads of scope to adapt.

Act 2

This section moves through the process from games to performance and indicates the amount of time needed for such an exploration with loads of ideas and checklists for both the novice and the experienced facilitator.

There are also loads of ideas for adaptations, and directors notes with a message to 'chill out and just do it!'

There are also guidelines on everything you might need to do in order to produce a minor gathering or a theatrical event. There is also a very thorough epilogue of plays and musicals with their title, length, age range, number of characters and descriptions.

A handy performance guide with an outline of tasks and production roles and a really clear check list and timeline system to keep you on track so you won't forget anything.

The writers portfolio has lots of ideas for improvisations and performance scripts and a bibliography with more books than you can shake a stick at! All in all, a book jam packed with experience and expertise.

Reviewed by Sharon Harding,
Youth Worker.

IRISH YOUTH THEATRE HANDBOOK
A Guide to Good Practice
in Youth Drama

Edited by Julie Cronin.
206 pages
ISBN 0-95409-5308
Published by National Association
for Youth Drama, 2001.



in2 info 2

The 'Irish Youth Theatre Handbook' is a slick, well-designed publication that is comprehensive, informative and thoroughly objective in the approach to its subject matter. The book is divided into two parts: The Manual and The Directory. The Manual is designed 'to set and articulate artistic, administrative and ethical standards for new and established youth theatre groups'. It contains remarkably detailed information on the administrative aspects of running a successful group; right down to filing P35s and structuring press releases.

It also grapples successfully with the more intangible areas of planning and evaluating a successful and relevant artistic programme. If the manual has a fault it is possibly that it has assumed too little knowledge on the part of the reader. Being told to 'punctuate sentences properly' and 'obey the basic rules of grammar' when writing 'good copy' is somewhat patronising in tone and arguably falls outside the remit of this publication. These faults are more than compensated for, however, by the truly impressive and utterly practical examples of Specialist Youth Drama Workshops. The Welfare Guidelines for Youth Theatres section also demands comment, in that it presents practical, informed and sensitive guidelines for protecting the welfare of group members and leaders alike.

The Directory is flawless in its presentation of non-value-laden information on all areas of relevance to a new or established youth theatre. It contains complete contact details for all organisations as well as details of training, education and funding opportunities in Ireland, North and South. Perhaps most impressive, however, is the Youth Theatre Plays and Resource Materials sub-section which includes a list of contemporary plays (both published and unpublished) of relevance to youth theatre groups, many of them written by Irish writers.

This is an invaluable publication for anyone with an active interest in theatre, community or youth arts initiatives.

Reviewed by Loughlin Deegan,
Literary Manager of Rough Magic
Theatre Company, Editor of the Irish
Times Theatre Handbook and Project
Director of the Irish Playography Project.
(This review was originally printed in
Youth Drama Ireland, Issue 4, 2001)

TESTING THE WATER

Young People and Galleries

Edited by Naomi Horlock

166 pages

ISBN 0-85323-904-5

Published by Liverpool University Press

& Tate Gallery Liverpool,

2000

Set against the backdrop of the access debate taking place in the museum and gallery sector in the UK, *Testing The Water* provides a detailed survey of the development of the Tate Gallery Liverpool's programme to engage young people.

A subsidiary of the Tate Gallery's, the Tate Gallery Liverpool, opened in 1988 and from its outset, has been concerned with developing the audience for modern art. While a large proportion of the audience for Museums and Galleries in the UK is under the age of 25, the majority of young people who attend museums and galleries do so through the formal education system and tend not to come back independently. In 1994, following an initial period of short-term outreach initiatives to introduce the Gallery to the wider community, the Tate Gallery Liverpool initiated a programme called *Young Tate* which targeted young people between the ages of 14 and 25 outside the formal education system. This programme included the establishment of initiatives such as the Young Tate Advisory Group and the Display Group, and culminated in an exhibition curated by the Young Tate participants, called *Testing the Water*.

Much of the learning from this developmental phase has been incorporated into the Tate Gallery Liverpool's overall programme for young people. The purpose of the publication, also called *Testing the Water*, seems concerned primarily with documenting this experience and setting out pointers for the way forward not only for the Tate Gallery Liverpool in its engagement with young people but for museums and galleries in general.

The publication is divided into seven sections, each containing a Story and a Case Study related to the programme of work with young people. These sections also include direct testimony from the participants. Each section is accompanied by an essay which expands on the themes of the narrative from a range of perspectives. Ullrich Kockel's 'Beyond L'Amour de l'Art: Youth, Cultural Democracy and Europe', for example, raises some important questions about the rationale underpinning the need of galleries and museums to engage young people as audiences. Structurally, these two parallel strands provide a useful means of addressing both the practical and philosophical considerations of developing and engaging young people. However many of the issues arising from the essays are not addressed within the case study sections and the potential for dialogue between these two strands is not realised except, perhaps, on the part of the reader.

The publication contains a wealth of information and the overall structure is coherent, following a linear logic. Some of its limitations relate to the lack of international references, the broad age range of the target group (14 - 25 years) and the sparse visual imagery.

Testing the Water is an invaluable resource for museum and gallery staff in providing guidelines and identifying pitfalls, through trial and error, for developing meaningful ways of engaging young people with museums and galleries. For similar reasons, the publication is also a very useful resource for people working with, and developing art programmes for, young people. It is, however, a missed opportunity, in terms of design, layout and language that the publication does not appear to target young people themselves.

**Reviewed by Lisa Moran, Curator,
Education and Community Department,
Irish Museum of Modern Art.**

CREATIVE FORCE

Arts Based exercises for work with young people around issues of violence

Compiled by Marian Pocock

94 pages

ISBN 1-84187-050 1

Published by Save the Children, UK

2001

For Teachers, Youth workers and Youth Arts workers.

Key Themes: Arts-Based Activities,
Violence, Drama, Photography,
Poetry, Group-Work and Diffusing
Anger.

Creative Force manual is a thorough resource for workers wishing to use the arts to work with groups on the topics of violence and conflict. It covers themes with which young people are concerned with, including bullying, peer pressure, gender and racial violence, physical, non-physical and domestic violence. Using the twenty-eight excellent detailed session plans workers will be able to explore these themes with young people through drama, creative writing, poetry and photography activities.

The materials were developed with young people as part of the UK Youth and Save the Children Violence project – a background to which is also contained in the manual, along with case studies from the project groups. Also contained is a useful analysis of why and how violence is used, and a look at ways that it emerges from conflict



Young Irish Film Makers

"Film is dreaming with your eyes open."
(Jean Cocteau)

In this article, Róisín Kinsella of Young Irish Film Makers, introduces in2 readers to a unique organisation that introduces and trains young people to create and express themselves through film.

Young Irish Film Makers is a unique and innovative, non-profit Irish organisation, established in 1991 and based in Kilkenny City. Its aim is to create digital media training programmes to facilitate digital productions by young people. To date it has completed three digital media films: "Under the Hawthorn Tree" (1998, broadcast on C4, UK and RTE), "D'Boyz" (2001, Galway Film Fleadh) and "Skegs and Skangers" (2002, Fresh Film Festival) as well as numerous short films. "Under the Hawthorn Tree" was the first full-length digital picture made entirely by young people. ➔



The philosophy of Young Irish Film Makers is to provide young people with the freedom to learn through doing. It trains young people in digital camera techniques, digital sound recording, post production, lighting, and digital editing. It then provides them with the opportunity to practically apply these skills in film and documentary productions.

Young Irish Film Makers see young people not as passive recipients but active and critical meaning makers, able to make their own judgement, develop the ability to analyse these judgements, and take responsibility for their own learning and thinking as quickly as possible.

There is little or no training available for under 18's in digital media production in Ireland. Young Irish Film Makers provide a forum for young people to actively learn about digital film production and access equipment and expertise not usually available to them.

In 2002, the organisation has been involved in many projects including a full-time training course for early school leavers in Digital Film Production, a number of short films, and in developing The national Youth Film School.

The National Youth Film School will cater for up to 40 young people who otherwise have little or no access to digital media equipment.

This 5-week course will enable young people to learn about digital media through workshops, seminars and practical training on a digital feature film. It is intended that the National Youth Film School will become an annual event open to all young people.



Why do we work in Film with young people?

We work mainly in film and video because film and television have become the storytellers of our generation. These stories tell us who we are, what we believe in and what we want to be. Filmmaking is a tool that can assist young people to explore their own inner world and the society that surrounds them

Film productions are a creative outlet and learning ground for a wide range of talents and skills. Film encourages expression through writing, acting, directing, shot composition, lighting, sound arrangement and set design.

In pre-production, on set and in the edit suite young people learn to organise and schedule their time, communicate their thoughts and interact with large groups of people. One of the important skills learnt on a film set is how to work creatively and proficiently as a team.

YOUNG PEOPLE TODAY EXIST IN A MEDIA DRIVEN WORLD.

Despite the saturation of the media they have little access to digital equipment, or the expertise to aid them to understand and operate within the domain of multi-media.

Young Irish Film Makers leads the way in digital media production education for young people by placing equipment in their hands and enabling them to become dynamic producers of digital media rather than just passive consumers.

The Future for Young Irish Film Makers...

In September 2002, Young Irish Film Makers will begin their Dreamstuff Outreach Initiative.

This two strand Initiative will reach out to local and national young people who, because of their rural location or disadvantaged backgrounds, might not normally have an opportunity to become involved in any film or theatre programmes.

YIFM has applied to the FETAC (Further Education Training Awards Council) to become a training centre for its Film Production Level 2 award.

Having this level of certification to offer to trainees and students will be of great benefit to the South-East, as there is currently no certified training in Film Production in this region.

The YIFM long-term aim is to build a Youth Digital Media Centre that will house all the training and production work of the Young Irish Film Makers. It is the intention to green site this centre but we would also consider adapting a premises that would be suitable.

Young people live in a sea of technology – they really should learn how to swim. Here in Kilkenny young people have begun turning possibility into reality by taking control of the technology that creates their media environment. Finally, we remind them – the magic isn't in the equipment, it's in themselves.

Contact Details:

Young Irish Film Makers
St. Joseph's Studios
Waterford Road
Kilkenny

Tel: + 353 56 64677

Fax: + 353 56 51405

Email: info@yifm.com

Web: www.yifm.com



New Resource on Using Video with Young People Now Available

ANOTHER VIEW

An Introduction to using Video in Working with Young People

The National Youth Arts Programme has just published a practical manual for developing and using video when working with the young people.

It specifically takes the reader step by step through the video-making process in a simple and straightforward manner, exploring why and how to use video in working with young people, introducing video to the group and the different stages in the process from pre to post production.

The manual is designed for the domestic camcorder used with a group of young people, emphasising that the most important aspect of making a video is not technical knowledge or expensive equipment but having the facilitation skills to encourage and enable a group of young people to create their own work.

Another View – An Introduction to using Video in Working with Young People is available from the National Youth Arts Programme for €10.
3 Montague Street
Dublin 2.

Over recent years, there has been a real growth in development of local arts centres. Dublin alone has seen the development of the Tallaght Community Arts Centre, the Axis centre in Ballymun and the Draíocht centre in Blanchardstown. Over the next few editions we will be profiling the work of some of these new centres around the country and we begin, in this edition with the Draíocht arts centre in Blanchardstown. Emer McGowan is the outreach/education officer with the centre.

DRAÍOCHT

AN URBAN ARTS CENTRE ➔



DRAÍOCHT – A BACKGROUND

Draíocht is situated in Blanchardstown, Dublin 15; an area that has seen huge levels of growth over the last twenty years. The population base has risen from 3,000 in the early 1970s to approximately 70,000 in 2002. As part of this growth, including additional infrastructure such as the building of the Blanchardstown Shopping Centre, it was felt that the cultural and creative needs of such a huge population should be provided for locally. So, in 1994, a group of people from the local community formed a Committee to prepare a plan to build a Centre for the Arts. The aim was to deliver an arts facility which was flexible, multi-purpose and accessible to all. In May 2001, seven years later, Draíocht was officially opened by President Mary McAleese. The Centre works towards reaching as wide an audience as possible and has a commitment to access for all to the facilities and activities of the Centre. The establishment of Draíocht's Outreach/Education Programme was seen as a fundamental and pivotal part of the Centre's remit.



Draíocht's Outreach/Education Programme endeavours to provide opportunities, which enable people access and engage with the arts and the art process. It encompasses work which gives people of all ages and abilities the opportunity to be audience, participants and creators and to engage with the arts in a way that is both enjoyable and stimulating. It seeks to provide points of connection enabling the widest possible constituencies not only to interact with the work of the Centre but also to contribute and be part of that work. The programme is multidisciplinary with an emphasis on quality, diversity and accessibility. The work of the Outreach/Education Programme forms an integral part of the Centre's programme but also goes beyond the physical space of the building. Given that Dublin 15 has a very young population (32% of residents are below 15 years of age), an emphasis is put on arts provision for children and young people.

This provision includes a workshop and performance programme for both children and young people as well as longer-term arts projects which take place both in and out of the school context. It includes a summer programme, mediated viewing of exhibitions and shows as well as programmes which seek to meet the needs of particular target groups. Participants predominantly live in our immediate catchment area but also come from other areas of Dublin and surrounding counties.





SAMPLE OUTREACH/EDUCATION PROJECTS

OUTREACH

As part of its Outreach/Education programme for 2002, Draíocht initiated a number of single art form projects e.g. drama, dance, visual arts. Through these projects Draíocht works with children and young people aged between seven and seventeen. Target groups are age specific i.e 7 –9 year olds, 10 –12 year olds, 13 –17 year olds. These projects give children and young people an opportunity to engage with an artform through a process which is age-appropriate and participant led, where the focus is on participation, enjoyment and exploration. The low number of participants per project facilitates a quality engagement with the process, the facilitator, the artform and other participants.

The projects are structured in such a way as to give the children and young people a more intensive engagement with an artform than once-off workshops can provide while acknowledging that children and young people may no longer have as much free time as they once had. These projects allow for children and young people to engage with and be part of the work of the arts centre, become familiar and comfortable in the building and to develop a relationship with key members of staff.



EDUCATION

THE MOSAIC PROJECT

October 2001 – March 2002

In October 2001 Draíocht initiated a visual arts project, using the medium of mosaic in partnership with Dublin 15 Primary Schools. This project was designed for 5th class pupils and their teachers who worked collaboratively with Draíocht and a team of artists. It involved 350 children, 14 teachers, 12 schools and 5 artists. The programme included workshops for pupils and complementary workshops for their teachers. The childrens workshops explored elements of the Primary School Visual Arts Curriculum e.g. colour and tone, pattern and rhythm, line and shape. The workshops were specifically designed to encourage the children to discover, develop and express their creativity. It gave them an opportunity to develop their own work and to develop work in groups, sharing their own experiences, learning and ideas with classmates. The project culminated with the children designing and making a 25ft x 8ft 3d mosaic piece, which is now on permanent display in Draíocht. President Mary McAleese officially opened this in March 2002.

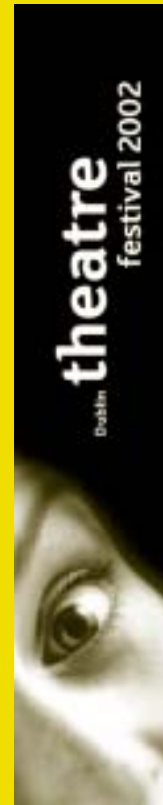
FUTURE PROJECTS

From September 2002, Draíocht will work in partnership with young people involved with the WEB project (Blanchardstown Youth Service) on a 6 month arts project exploring different arts media, engaging with the work of the Arts Centre and developing an arts project that has meaning and relevance for them.

For further information contact:

Emer McGowan
Outreach/Education Officer
Draíocht
Blanchardstown
Dublin 15

in2 info 3



**Dublin Theatre Festival
Young People's Critics Forum**
30th September –
12th October 2002

As part of the Theatre Festival Programme for 2002, an open debate/critic's forum will take place involving 300 young people from both schools and groups around the country. The focus of the debate will examine what the Festival means to young people and what the festival has to offer for future theatre goers.

For further information contact:
maura.okeeffe@dublintheatrefestival.com



Arts Council Project Funding

This Project Funding is aimed to assist the devising, exploration and implementation of creative ideas in any artform or combination of artforms. The emphasis is in the creation of new work, experimentation and innovation. Specifically this scheme funds the development and/or production phases of artistic projects of up to five years. It is open to artists, organisations and other individuals.

Award range: up to €20,000
Closing date: Friday, 30 August
5.30pm

SUMMER FESTIVALS

All around the country there are festivals and summer schools offering a variety of arts programmes for young people and children.

Below we highlight a number of the bigger ones....

Make contact with your local authority arts officer to see what is happening near you.

Galway Arts Festival

Galway City.

July 15th–28th

Contact: www.galwayartsfestival.ie or telephone: 091-509700

Ireland's biggest arts festival celebrates its 25th anniversary this year.

Younger audiences can look forward to a fun-filled programme.

Grainne Mhaol

July 15th–20th

The inspiration for Macnas' production is the life of Grace O'Malley, better known as Grainne Mhaol the Pirate Queen, a defiant woman in a changing world. Her story will be the centrepiece of this large-scale performance and the backdrop for many anarchic and surprising street events, which will appear throughout the city at various times and places. Macnas has developed this landmark production using a unique combination of professional and community performers in its most ambitious project to date.

Diversions

Temple Bar, Dublin.

All summer from 25th May.

Contact: 01-6772255 or www.temple-bar.ie

Temple bar offers a summer-long festival of free outdoor events. There are Saturday night movies in the Square, open to everyone and also a circus season, including a circus school-in-residence, workshops and performances.

Rota

July 23rd–25th

Lauded in Brazil and loved the world over, Deborah Colker's dance reflects its country of origin – dynamic, ambitious, colourful and contradictory.

Rota is a work of breathtaking beauty, vitality, humour and irreverence.

Daring physicality and stunning staging are combined with a channel-surfing soundtrack in which Mozart and Strauss rub shoulders with The Chemical Brothers. Colker was recently awarded the Laurence Oliver Award for Choreography. Prepare for a gloriously giddy evening!

And for younger children, two shows worth seeing are:

Very Yellow

July 26th and 27th

The Yolande Snaith Theatre dance company and

Annabelle's Star,

July 20th and 21st

Earagail Arts Festival

Various locations throughout

Co. Donegal.

July 8th–21st

Contact: www.donegalculture.com

The attraction of Earagail as a festival is that there is no one fixed venue; the events criss-cross the county's towns and far-flung villages and sometimes even take place aboard boats on the Atlantic itself.

Highlights this year are Berlin's Macnas-type Floez company; African musician Mory Kante and a twentieth century modern art exhibition at the Glebe gallery including work by Henry Moore and Anthony Carroll.

There are free open air shows for children in Dunfanaghy, Dunlewey, Carrickfinn and Letterkenny from an English company, Circus Fudge.

Kilkenny Arts Festival

Kilkenny City

August 9th–18th

Contact: www.kilkennyarts.ie or telephone: 056-52175

Among the highlights in Kilkenny this year are the 35 piece Prague Chamber Orchestra, a group show by prominent Irish artists and the screening of Alan Gilson's adaptation for stage of novelist John Banville's *The Book of Evidence*.

As part of their children's events there is Martin Bridles, The Emperor's New Clothes. One of England's foremost puppeteers, Martin Bridle brings to life a tale that centres around a vain king, conned into believing that the fabric for his new clothes is so fine that only people of a certain standing and sensitivity can see it. Bridle uses bubbles, puppetry and a washing machine to bring this enchanting and whimsical tale to life.

Italian dance company, Compagnia Abbondanza Bertoni, bring a beautiful dance piece, *Romanzo d'Infanzia* to the Festival.

WORKSHOPS AND COURSES

There is a huge range of workshops and courses for young people in the arts, taking place in July and August. Just some of them are highlighted below:

OTHER THINGS TO WATCH OUT FOR

Museum Days

The National Museum in Kildare St and Collins' Barracks, the Natural History Museum and the Museum of Country Life in Castlebar, Co. Mayo have a range of talks and workshops for young people over the summer months.

Pavilion Theatre,

Dun Laoghaire

The Armagh Rhymers present 'The Enormous Turnip' from August 15th–17th.

Most shows include a workshop for young people aged 5–14.

The Italian dance show, Romanzo d'Infanzia will also show in the Pavilion on August 20th.

The Ark,

Eustace St., Temple Bar

Mosaic work for children, photography workshops and an opportunity to make electro jewels with the help of scientists from Media Lab Europe.

The Pine Forest Art Centre,

Glencullen, Kilternan, Dublin 18

Two week courses in drawing in the outdoors for 5–12 year olds and 13–16 year olds. For 16–19 year olds there is a two week course in portfolio preparation.

Hugh Lane Art Gallery,

Parnell Sq North, Dublin 1

Week-long drawing courses for the 13–17 year olds, working directly from works in the Gallery.

Draíocht Arts Centre,

Blanchardstown, Dublin 15

Twelve to sixteen year olds get hands-on practice with easy to use cameras while seven to twelve year olds design 3D sculpture from recycled materials.

Triskel Arts Centre,

Tobin St, Cork City

Everything from drawing, clay modelling and plaster casting to batik and silk painting in these courses. Week-long or Saturday workshops.

Linenhall Arts Centre,

Castlebar, Co. Mayo

Thirteen and fourteen year olds can join in a project to design and construct a large temporary sculpture. There is also a week long course for 13–15 year olds to explore their literary talents.

An Grianan Theatre,

Port road, Letterkenny,

Co. Donegal

Week long drama courses for 7–16 year olds.

Ronanstown Performing Arts School,
Dublin 22

The Ronanstown Performing Arts School will run from Monday July 22nd to Friday July 26th and is

aimed at 13–17 year olds. The aim of the school is to provide the young people of North Clondalkin with the opportunity to take part in a number of art based workshops with professional tutors. Workshops include, drama, hip-hop, music and craft.

More information from Marie Carey at Ronanstown Youth Service.
Phone (01) 4570363.



ENCOUNTER – ART FORM SKILLS WEEKEND

In June 2001, a group of over seventy youth and arts workers arrived at the Dublin Writers Museum for what promised to be a hectic 2 days!

The Encounter weekend, as it was titled, was just that; an opportunity to explore and encounter a variety of different art forms that included twenty workshops in drama, dance, photography, video, clay, printmaking, music and rhythm.

The weekend was organised by the National Youth Arts Programme and was an opportunity for all those working with young people in the non-formal sector to familiarise themselves with different artforms and explore their own creativity. The Encounter Weekend was designed to offer youth and arts workers a variety of high quality arts workshops over a single weekend. The weekend also aimed to create an understanding of the concept of youth arts and allow youth workers the opportunity to develop their own skills.

As part of the weekend, Rebecca Bartlett, a director and playwright who has worked extensively with the arts and young people spoke on the impact and effectiveness of using the arts in working with young people.

The Encounter weekend was a huge success as it was the first time that people were offered such variety in terms of art forms and delivery by professionals in the field. The success of the weekend indicated the level of need for exposure to different art forms among those working with young people and the need to support best practice within different sectors.

The workshops were repeated over the two days so people had an opportunity on the second day to participate in as many workshops as possible. The workshops on offer were as follows: ➔

A BEGINNERS GUIDE TO VIDEO

Tutor: Niall Mahoney

This basic course was designed to help workers produce low budget video programmes by explaining the basic concepts of planning, filming and editing while demystifying the process and equipment involved. Discussions centred on the use of the medium, its potential as a communicating tool and the possibilities it offers when working with groups. Participants were encouraged to explore their own ideas and develop them realistically within the context of their own work setting. Basic hands-on operation of commonly used camera/sound equipment and how to film shots was also covered.

INTRODUCTION TO DRAMA WORKSHOP

Tutor: Ciarán Gray

This workshop aimed to introduce participants to the basic principles of drama in a fun and stimulating manner. The workshop explored drama as a methodology and offered participants an opportunity to participate in the drama process, through an introduction to drama games and improvisation.



INTRODUCTION TO DANCE – MOVING TO A STARTING POINT!

Tutor: Cathy Martin

During this workshop, the participants explored three aspects of dance – improvisation, devising a dance piece on a given stimulus and learning a dance phrase.

The sessions consisted of:

- Warm-up
- Space exploration
- Interpreting gestures into movement piece
- Learning a short dance piece
- Warm-down

SAMBA WORKSHOP

Tutor: Simeon Smith

This workshop introduced participants to useful games and exercises which use percussion, but could be used in almost any group context.

The workshop also explored why samba is such a useful tool in youth development work. A large part of the session involved practical music making – hands on drumming!



CLAY/CERAMIC WORKSHOP

Tutor: Leanne Mullen

This workshop introduced the participants to clay and ceramics and brought them through the clay making process where they experienced the process and created their own pieces of ceramics.

DEVISING DRAMA, THE WAYS AND MEANS!

Tutor: Geraldine O'Neill

This workshop explored simple and effective methods to devise character and improvise plot with young people.

PRINT MAKING WORKSHOP

Tutor: Liz Mc Mahon

During this workshop participants explored surface texture and how this can be used to produce prints.

The workshop was in two stages:

1. linking up, in one colour, samples of the materials collected to see what can be produced when printed. This introduced the process of relief printing.
2. From the collected materials, the assembling of a printing block in a square format (approx 4 x 4). This was used to produce more relief prints combining different colours using inks and coloured paper. Overlaying prints and pattern making was also explored using the relief blocks.

PHOTOGRAPHY WORKSHOP

Tutor: Roseanne Lynch

This workshop was based on ideas for using cameras with young people, discussing 'The Self Portrait' using photography as a medium for self-development. Lighting, film and cameras were discussed and how to make photography accessible.

MODERN DANCE WORKSHOP – CREATIVE IDEAS FOR DANCE

Tutor: Deirdre Grant

This workshop provided participants with the opportunity to explore useful ideas on dance and how they can use dance in their work. The workshop began with a warm-up and then looked at participants' own ideas of movement. The workshop began to look at choreography and putting ideas together.



The National Youth Arts Programme now hopes to make the Encounter Weekend an annual event and will organise a similar gathering in the Autumn 2002. For further information contact: arts@nyci.ie

“Outside In”

In this edition of in2, we take the opportunity to examine the experience of arts work in relation to anti racism and anti discrimination work.

At a recent national event to mark International Day against Racism, the Arts played a significant role in raising people’s awareness of the issues and giving an opportunity to engage in a youth arts process. Niamh McCrea, project officer with the YARD programme tells us more:

YARD stands for Youth Action against Racism and Discrimination. It is a project within the National Youth Council of Ireland, dedicated to anti-discrimination and anti-racist education within the youth sector. YARD addresses issues of discrimination based on ethnicity, religion, disability, membership of the Travelling Community and sexual orientation, through the provision of training to youth leaders and by supporting youth organisations in the development of their programmes.

It also promotes and supports the inclusion of young people from minority groups within youth work activities and creates links between youth organisations and other relevant groups. One of its most important roles is to organise awareness-raising events to mark March 21st – International Day Against Racism.





MARCH 21 2002– INTERNATIONAL DAY AGAINST RACISM

March 21 was declared International Day against Racism by the United Nations in response to the murder of 70 demonstrators in Sharpeville, South Africa in 1960. On this day and during European Week against Racism, people all over the world work to address racism and celebrate cultural diversity. It is therefore an ideal date for schools and youth groups to engage in educational activities, which enable young people to reflect and take action on these issues. In order to contribute to this process, YARD organised a poster competition for young people from all over Ireland. Groups and individuals were invited to depict an image or scene that challenged racism and promoted interculturalism in Ireland. The process itself was an opportunity for youth clubs and groups to work together to develop images drawing on their own experiences and knowledge and this experience in itself proved to be a worthwhile one for the entire club or group. The winning entry, designed by a group from Donore Avenue Youth Service, was developed into a full colour poster and distributed to schools, youth and community groups around the country.

YARD's work in supporting and facilitating such youth led awareness raising challenges us to find

creative ways of exploring racism with young people. This year for the first time, drama was used as part of this process. YARD had the opportunity to work with Smashing Times Theatre Company who presented their play Chain of Hands at the YARD poster competition award ceremony in the Royal Hibernian Academy, Dublin.

This event was organised as a celebratory occasion to present the young poster designers with their awards and to validate cultural diversity. At the same time it sought to highlight the problem of racism in Ireland. The production by Smashing Times reflected this dual focus. It provided entertainment to the young people gathered in the Royal Hibernian Academy, while also increasing their understanding of the experiences and rights of those who have sought asylum in this country.

Although some of the scenes contained depictions of the harrowing experiences endured by some refugees, there was broad agreement following the performance that the play was entirely suitable for a young audience. This was primarily due to the fact that the play brought refugee stories alive in an accessible manner and was peppered with humour. The upbeat nature of the production

and the enthusiasm of the actors meant that the play was in keeping with the celebratory nature of the day. It therefore succeeded in engaging with the audience in a far more powerful and entertaining manner than a succession of worthy speeches could have done. The actors in the production were drawn from both Irish and immigrant communities. This provided young people with a useful reminder of the positive contribution which their counterparts within new communities in Ireland can make.

The collaboration between YARD and Smashing Times highlights the potential which drama holds for communicating with young people. The challenge for the future is to explore and develop ways in which drama and anti-racism can be successfully merged on an on-going basis. Central to this challenge will be to increase the opportunities for young people themselves to participate in the dramatic process in order to deepen their understanding of and engagement with the complex issue of racism.



WORLD ART LINKING US TOGETHER – AN ART PROJECT FOR YOUNG PEOPLE AGED 16–20

The goal of 'Le Cheile, Artists in Ireland Against Racism', is to increase the level of awareness of racism in society through education and the arts, exploring questions of identity and promoting the positive aspects of cultural diversity. The Le Cheile project was set up by Comhlámh in collaboration with artist Robert Ballagh and Riverdance in July 2000, as a response to the need to challenge racism in Ireland.

Le Cheile are running a four day project in August which is aimed at 16–20 year olds and will focus on the visual relationships in art across four continents. Its main aim is to negotiate identities, establish grounds for cultural equality, respect and understanding. Over the four days the group will look at the form and content of the visual arts of four continents, namely Africa, Asia, Europe and South America. The project will be facilitated by three professional artists from Nigeria, the Caribbean and Ireland and participants will explore the elements of art from around the world through different mediums.

The project is limited to 15 places and will take place in the Outhouse Centre, 105 Capel St, Dublin 2 from August 12th to the 15th 2002. There is a cost of €20 per person to partly cover materials and artist costs.

To register contact:
Bernadette Crawford,
Coordinator of the Le Cheile project,
10 Upper Camden St, Dublin 1.
Tel: 01-4783490.
Email: Bernadette@comhlamh.org

Smashing Times Theatre Company chart the evolution of 'Chain of Hands', a devised piece of drama exploring racism and the individual stories of a refugee which premiered on March 21st, International Day against racism.

The rehearsal process for the show brought together participants from existing community drama groups and individuals from new communities that have recently settled in Ireland, along with professional actors, through a series of drama workshops to explore experiences of racism. The performance was developed from a devising and workshop process supported by the National Anti-Racism Awareness Programme. Participants from many different backgrounds came together with the common objective of exploring ways in which members of the Irish and racial minority communities can work together to overcome racism and to promote understanding and celebrate cultural diversity. This innovative process of devising the show, even at the rehearsal stage, raised a number of issues around prejudice and acceptance among all who worked on the show. This was mirrored in the reaction of audience members.

This at once chilling and comedic examination of prejudice and fear has proved to be a popular medium in raising awareness of the issue, especially with

young adults. Since its conception many Youth organisations have invited the Company to perform the show. An audience of teens in a Foroige group in Tain village followed the play with a stirring discussion on the issues raised.

This play and those of its kind seem to be a powerful tool as Ireland stands at the cusp of a demographic change and drama can be extremely effective in positively highlighting the issue of racism to our young people.

Smashing Times Theatre Company Limited is a professional theatre organisation that specialises in community arts. The company has a track record in designing, developing and delivering high quality community based drama programmes.

For further information please contact:
Smashing Times Theatre Company,
Coleraine House, Coleraine Street,
Dublin 7.
Tel: 01-8656613.
Email: smashingtimes@eircom.net



The Kid From Marrowbone Lane

A Multi Media Play
Based on the Dublin Childhood
of Christina Noble (Mama Tina)

IN THIS ARTICLE, LORRAINE O'BRIEN, ARTS OFFICER WITH DÚN LAOGHAIRE YOUTH SERVICE DESCRIBES THE PROCESS OF DEVELOPING THEIR RECENT HIGHLY SUCCESSFUL, COMMUNITY PLAY ON THE LIFE OF CHRISTINA NOBEL

The traditional method of 'making' a Community Play is to research local history and hope some colourful event captures the imagination and lends itself to a dramatic interpretation.

The next step is to gather support and funding for the project, a playwright is then commissioned and members of the community are invited to participate. A professional director and co-ordinator are engaged and the mind-boggling task begins.

The full blooded Community Play has been known to involve a whole village or town and can take two years to bring into fruition. Past community plays have re-enacted historical battles, epic myths, courtroom dramas even market square executions. Some plays are preformed in halls or theatres or large warehouses. Some are performed outdoors in the streets, in fields or even in forests.

The broad objective is to engage in a community – forming process through the medium of the play. Its success depends mainly on the deep interest, co-operation and commitment of the community at large.

In the case of 'The Kid From Marrowbone Lane', a piece of history in the making was chosen, with a living legend at its core. Christina Nobel (Mama Tina), the Irish aid worker is our heroine and her story our drama.

Permission was sought and granted for a play to be written on her Dublin childhood and the dream, which ordered her to work with the street children of Vietnam.

The process for our community play began in June 2001. The Arts Officer with Dun Laoghaire Youth Service who initiated the project began by introducing the idea. Encouraged by the positive feedback she set about securing funding and began writing the script. Dun Laoghaire Youth Service and Dun Laoghaire Rathdown County Council became the main financial sponsors. The play was finished by September and the process began.

A Director whose background was in Youth Theatre and Community Theatre was engaged. The Arts Officer now took on the role of overall co-ordinator. To ensure this would be an exciting and contemporary piece of work and to include as many young people as possible, a multi media dimension was added. This meant that film footage would be interwoven with the live performances. A photographing of the process and exhibition of the results would also accompany the final performances.

In all, up to one hundred young people were involved. These young people were already involved in drama and video workshops in the resource centres associated with Dun Laoghaire Youth Service. The Resource centres stretch from Bray to Dundrum. Adults involved in local drama groups were also invited to participate as performers thus completing the cast requirements.

The co-operation of the drama tutors working with each group was vital to the success of this project. Their task was to work on a section of the play under the direction of the director. Full co-operation from development officers, volunteer leaders and parents was also very important. The director spent the pre-production period forming relationships and building trust

with all involved in the project. She facilitated workshops, attended meetings and had several cups of tea and plenty of chats.

This relationship and mutual trust would be put to the test in the six long months of rehearsals that lay ahead. The objective was to aspire to the highest possible standards, while being ever mindful of the importance of the process.

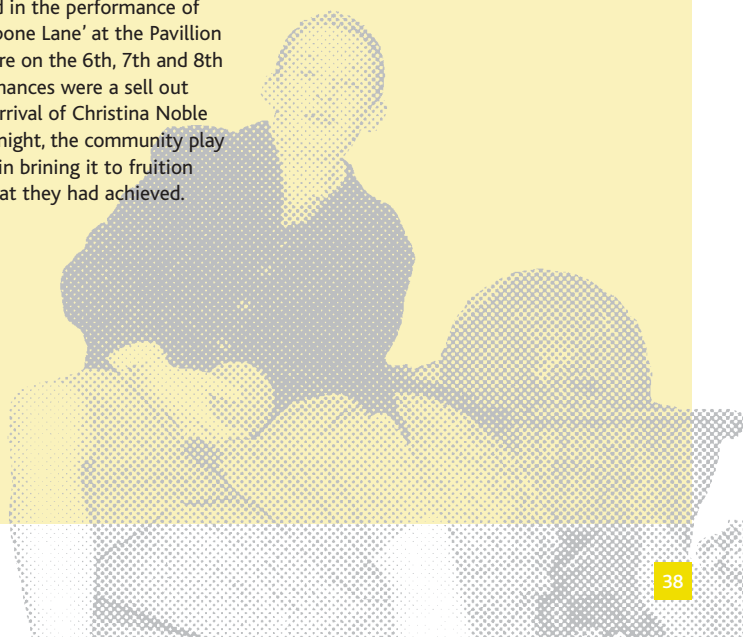
The serious rehearsing began in January 2002 at the Grainstore Youth Arts Centre, the Pavilion Theatre was booked for June 2002 and the mood was one of excitement and anticipation. The Christina Nobel Foundation kept in close contact with project and there was real hope that Christina herself might be able to attend a performance. Christina was awarded with a Meteor award and appeared on the TV programme 'This is Your Life'. She also signed a contract for a film of her life to be made. Being involved in something so relevant and meaningful added a further dimension to the project. The news of the project was spreading into the larger community in Dun Laoghaire; admirers of Christina Nobel who offered to help in any way received phone calls. One woman said she would scrub the floors if it meant being involved. More and more volunteers were appearing, so when it came to costumes props, publicity etc, we had many hands on deck.

The project culminated in the performance of 'The Kid from Marrowbone Lane' at the Pavillion theatre in Dún Laoghaire on the 6th, 7th and 8th June 2002. The performances were a sell out success and with the arrival of Christina Noble herself at the opening night, the community play and all those involved in bringing it to fruition were very proud of what they had achieved.

The young people involved, not only developed their own skills in drama, but also contributed to developing a collective energy within the community context. They enjoyed the process of developing the multi-media aspects of the production.

The making of the video and photographing of the process also allowed them understand the visual aspects of the performance going hand in hand with the dramatic performance. It was also a great opportunity for all the young people involved to work on an equal basis with all the adult performers from the community, these relationships also contributed to the success of the project.

A community play, by its very nature is an expression of a community working to create and make theatre together. Its success is attributed not to one person but those people, young and old, who played their part in bringing a community on stage together.



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

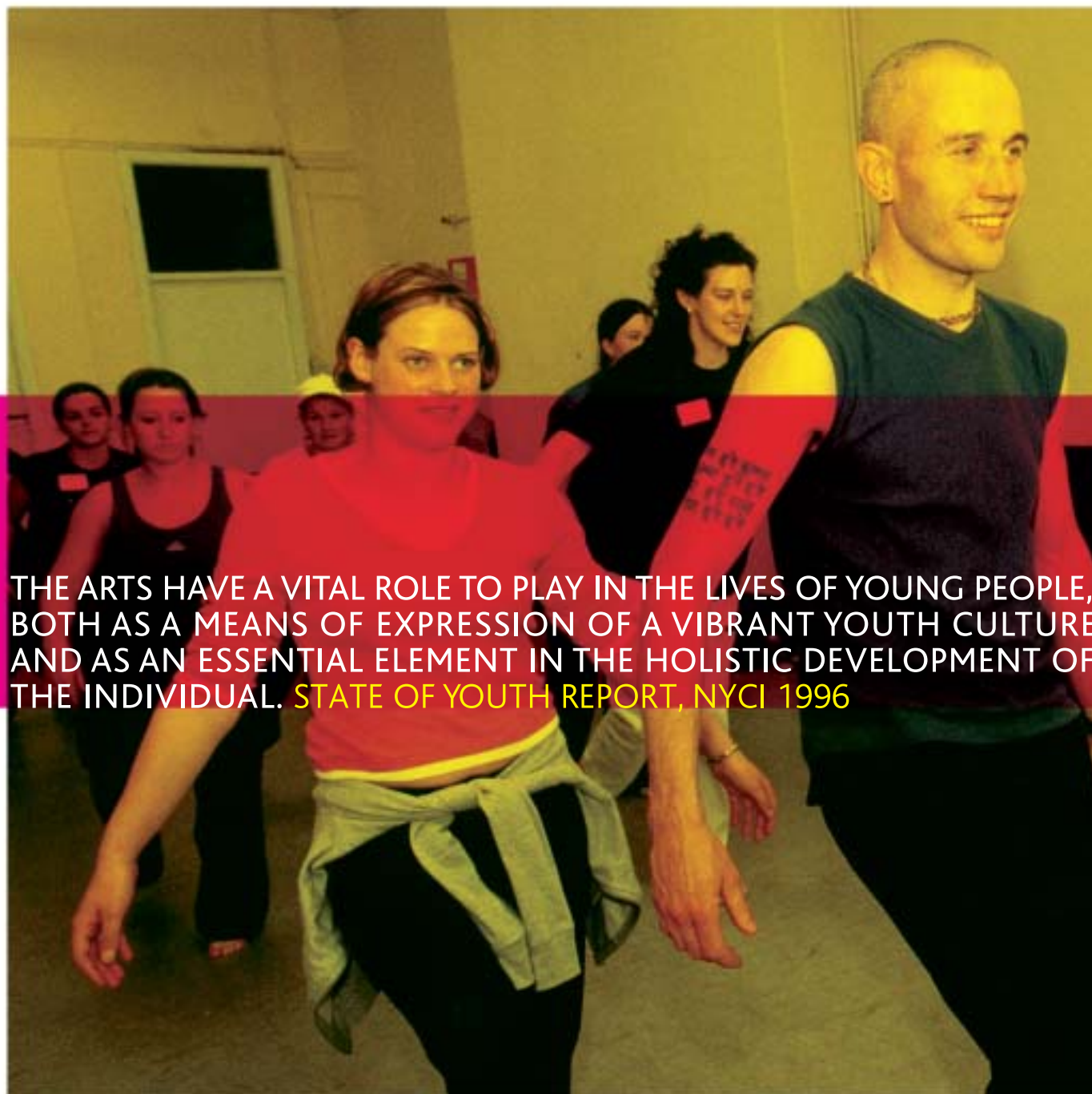
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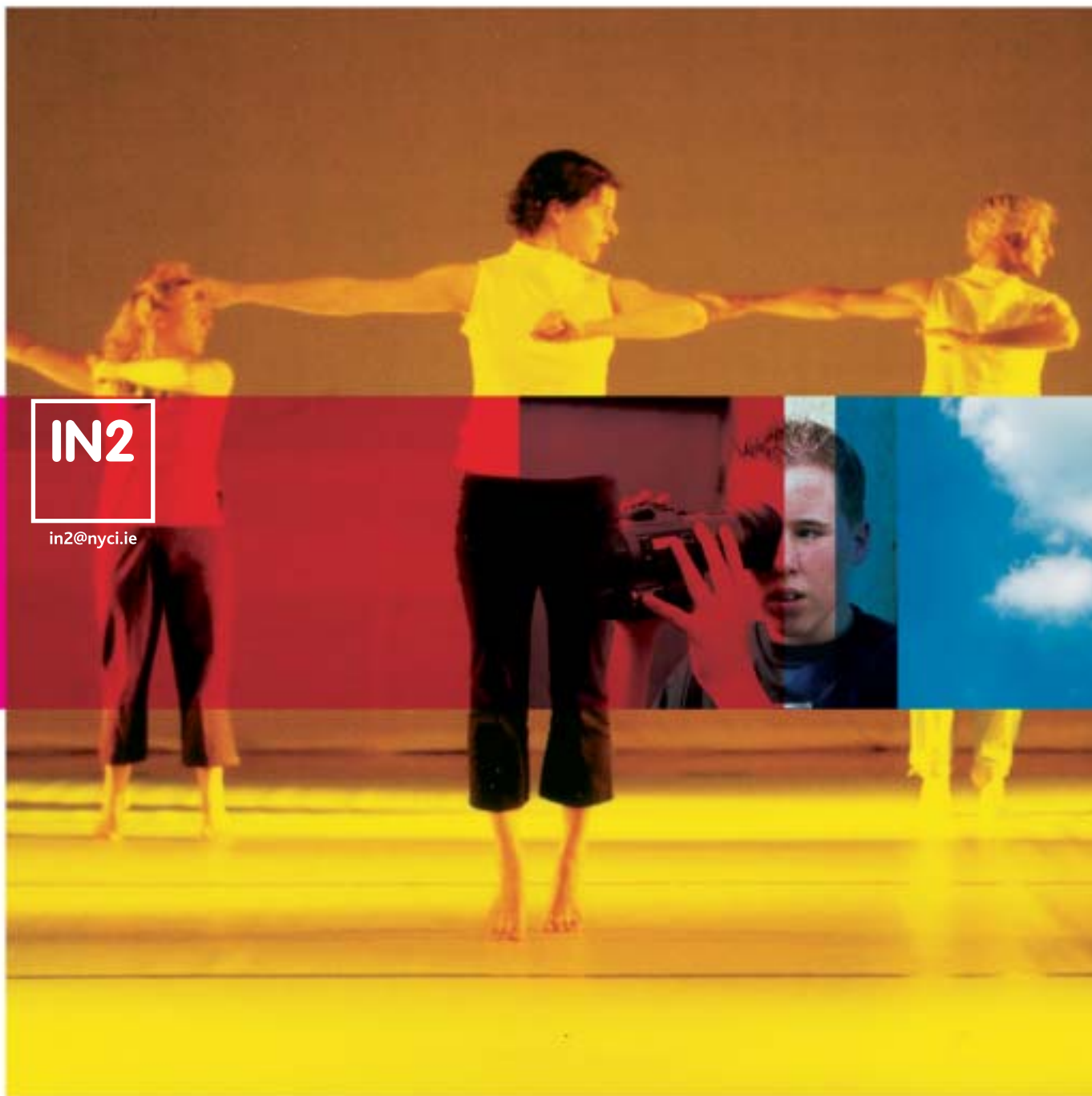
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THE ARTS HAVE A VITAL ROLE TO PLAY IN THE LIVES OF YOUNG PEOPLE, BOTH AS A MEANS OF EXPRESSION OF A VIBRANT YOUTH CULTURE AND AS AN ESSENTIAL ELEMENT IN THE HOLISTIC DEVELOPMENT OF THE INDIVIDUAL. STATE OF YOUTH REPORT, NYCI 1996



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