

IN2

County Carlow – a county youth theatre model

Also in this issue...

National Youth Arts Programme Strategic Plan 2003–2006

Room 13
– a visual arts studio run exclusively by young people

Breaking Ground
– Ballymun regenerating through youth arts

News, resources, information on youth arts



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ACKNOWLEDGEMENTS

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'Why not Football?'

This is the title of an article written by Max Schwarzman on the politics of youth arts programmes in America and in many ways is a subject that we have spent the last ten years in Ireland addressing. There has been much discussion and debate in Ireland around youth arts, the arts and young people, the place of the arts in the lives of young people, and the arts as a youth work methodology. What makes the arts different than using sport in working with young people? For many years, youth arts lived comfortably within the youth work sector. The youth work sector saw the arts mainly as a recreational tool used to achieve youth work goals. However, as practice progressed, an understanding of the power and potential of introducing young people to the arts and creating opportunities for young people to develop and articulate themselves within their chosen art form emerged.

The days of once-off, ad-hoc, worker-led youth arts projects have been relegated to the past (or so we hope!) and what has emerged is a very real understanding that youth arts work motivates young people to become active makers in an arts experience, beginning a process which leads young people to discover themselves, to look to their own resources and value what they have to say. We no longer talk only of what the arts bring to young people but also of what young people bring to the arts.

This new shift in attitude towards youth arts, and the recognition that all organisations, both arts and youth organisations have their part to play in the creative development of young people, didn't happen overnight in Ireland. In the early 1990's, with the publication of 'Making Youth Arts Work' (1993), a report on youth arts activity commissioned by the National Youth Council of Ireland and the Arts Council, youth arts as a sector and as a practice first found a voice. As the Celtic Tiger roared its way through the 1990's, youth arts mushroomed. There were increases in funding and the establishment of initiatives such as the National Youth Arts Programme, supported by the Arts Council, the Department of Education and Science (Youth Affairs) and the National Youth Council of Ireland.

The National Youth Arts Programme was the first formal recognition by these agencies of the need to set up a structure to promote and advocate for youth arts, to broaden youth participation in the arts and to promote models of best practice.

Such initiatives, coupled with national developments in education, youth work and the arts such as the Arts Councils first Arts Plan 1995–1997 and subsequent plans, the impending National Youth Work Development Plan as well as the new Youth Work Act 2002 and Arts Act 2003, have all contributed to a new landscape in Ireland, one which youth arts sector if it doesn't mobilise it will most definitely be left behind.

It was against this backdrop that the National Youth Council of Ireland began last year to formulate a national policy on young people and the arts, entitled 'Arts in their Lives'. This was a very significant piece of work as it is the first published document on youth arts in ten years. 'Arts in their Lives' explores the value of the arts to young people, what we understand as youth arts, the different settings where young people engage in the arts and the responsibility of agencies in developing the arts for young people. The Policy aims to foster and develop a greater understanding of this.



The most important aspect of producing a national policy on youth arts is that it galvanises the massive volume of practice to date, it legitimises the youth arts sector within the broader macro political picture and it confirms what we the covered already know: that all young people are inherently creative and that discovering their creativity is the right of all young people. We need to democratise the arts. With young people aged between 12–25 years representing a quarter of the Irish population,

they are entitled to quality arts experiences as citizens in their own right. We need to convince the decision-makers of the true value of what young people bring to the arts as creators of art, critical audiences and participants in arts experiences. We hope this policy will contribute to making this journey.

'Arts in their Lives' unashamedly asks that youth arts be placed centre stage, that we join up the dots between stakeholders, that we facilitate an integration between the formal and the non-formal, between the aesthetic and the pedagogical and between youth worker and artists. As a recognised Government social partner representing youth, the National Youth Council of Ireland, is in the enviable position of being able to affect change, shout and be heard, and to contribute to national social agreements and lobby at all levels.

However committed the National Youth Council of Ireland may be to youth arts as a practice, to lobby on its behalf would traditionally not have been a priority within the Council. 'Arts in their Lives' has started a journey of reflection also within the National Youth Council of Ireland, where the Council itself has had to address its own idea of what youth arts means and where it lives within the Council. With a programme dedicated to promoting and developing youth arts (National Youth Arts Programme), it was absolutely necessary that there was a strong organisational policy foundation to support this work. The National Youth Council of Ireland is now committed to progressing and pushing the youth arts agenda. So, who's prepared to listen?

Sadly, it is on this note, that I sign off on my last edition of in2. I am leaving the National Youth Arts Programme to take up a new position as Director of the National Association for Youth Drama in September. It's been a great experience, one where I have met so many fantastic people working tirelessly in the sector. It's been a real pleasure. Thanks to you all.

Orlaith Mc Bride
Editor

A National Strategy for Youth Arts

National Youth Arts Programme Strategic Plan 2003–2006

In 2002, the National Youth Arts Programme embarked on a strategic planning process after the Arts Council in their current Arts Plan 2002–2006, outlined their intention to work with the National Youth Council of Ireland to *'enhance the capacity and scope of the National Youth Arts Programme'*.

The National Youth Arts Programme felt that despite its annual work programme, it needed to develop a vision for its own future that examined the place of the programme within the changing context of both the youth and arts sector. To this end a strategic plan for the NYAP was developed to:

- Set out a vision for the development of youth arts nationally within the framework of the NYAP and the NYCI;
- Establish strategic priorities and objectives for the NYAP for the next four years;
- Create a focus for further strategic negotiations with both the Department of Education and Science and the Arts Council;
- Identify resource implications for enhanced capacity and scope of the NYAP.



The Plan was developed following a series of focus groups with youth and arts organisations, artists, youth workers, previous participants of the NYAP and those with no involvement to date. A number of consultations were also held with key stakeholders within the National Youth Council of Ireland, the Arts Council and Department of Education and Science. The Strategic Plan identifies specific strategic priorities to advance best practice in youth arts, broaden youth participation in the arts and promote and advocate the contribution made by young people to the arts.

The strategic priorities identified which will direct the work of the NYAP 2003–2006 are:

1. Building Strategic Commitment to Youth Arts

Building Strategic commitment to youth arts in relevant government agencies and departments, in arts and youth organisations.

2. Developing Art Forms

Broaden the range of arts forms being explored with young people and develop a range of mechanisms aimed at ensuring greater participation and quality youth arts experiences for young people.

3. Enhancing the Quality of Youth Arts Provision

Provide a range of support mechanisms addressing the information, education, training and networking needs of artists and youth workers.

The Strategic Plan 2003–2006 sets out each priority area, the strategies and actions to achieve each priority and the measures of success that will allow the National Youth Arts Programme and its key stakeholders monitor and evaluate the implementation of the Plan.

The National Youth Arts Programme Strategic Plan 2003–2006 was launched by the John O' Donoghue, TD, Minister for Arts, Sport and Tourism. Other speakers at the event included Patricia Quinn, Director, The Arts Council, Kevin Hickey, President, National Youth Council of Ireland, Orlaith Mc Bride, Youth Arts Officer, National Youth Arts Programme and Enrique Juncosa, Director, Irish Museum of Modern Art.

The National Youth Arts Programme Strategic Plan 2003–2006 is available from the National Youth Arts Programme website www.youtharts.ie or email: arts@nyci.ie

Kildare County Council
Dance Summer School
NUI Maynooth, Co. Kildare

Dublin Youth Dance Company
present
A One-Week Summer Intensive
Dance Course

Kildare County Council's Arts Service, through its Dance Artist in Residence Programme, with Cathy O' Kennedy identified a need for training in Community Dance in the Kildare area. As a result, the Laban Guild Community Dance Leaders Course was established in 2002, in association with Riverbank Arts Centre, Newbridge. The Laban based Dance Summer School follows on from the success of the Community Dance Leaders Course.

Rudolf Laban was a fascinating person, an influential figure in 20th century dance and a key figure in Dadaism. He was a dancer, choreographer, actor, artist, sculptor, theatre producer, educator, therapist, writer and advisor to industry.

Summer School Content

- Dance with Disability
- Developmental Movement for Children (Sherborne Association Certificate)
- Toolbox for Choreography
- Dance & Dance Performance in a Community Context
- Back to Basics – Onto Dance
- Dance Drama
- Laban Studies
- Music for Dance
- Movement Choir

As part of the Arts Council's Critical Voices series of talks and critical events, Kinetic Reflex and Kildare County Arts Service will present a lecture on *Movement, Pattern Analysis* by Carol-Lynne Moore on August 8th at NUI Maynooth. The lecture is part of a series on 'The Intelligent Body' and 'Kinaesthetic Intelligence', which will examine areas where dance meets science, business and education.

Over the past 25 years, Carol-Lynne has lectured extensively in the US and Europe on Laban theory, including Movement Pattern Analysis, an assessment of executive decision-making style developed from industrial and managerial movement studies by Laban, F.C. Lawrence and Warren Lamb.

The Dance Summer School programme is based on Laban principles i.e. a systematic analysis of movement in relation to dynamic use of the body in space.

However, previous experience of Laban's work or other dance techniques, is not essential.

Financial Details

Tuition fees, including morning and afternoon tea/coffee €450
Accommodation and Meals are provided in addition to these costs (optional)
Non resident delegates are welcome.

Further details available from
Kildare County Arts Service

Lucina Russell,
Kildare County Arts Officer,
Kildare Library and Arts Services,
Riverbank, Main Street, Newbridge,
Co. Kildare

Tel: 045-448318 / 448328
Fax: 045-432490
E mail: lrussell@kildarecoco.ie
Web: www.kildare.ie/arts/index.asp

A one-week full-time intensive training course designed to develop proficiency and artistry in the student who wishes to learn and gain a broad practical understanding of contemporary dance.

Ballet, Body Conditioning/Pilates, Contemporary Dance and Choreographic Workshops

Location: Dance Theatre of Ireland, Centre for Dance, Dun Laoghaire, Co. Dublin.

Date: 4th – 9th August.

Age requirement: 16 years old

Prices:
Full course (18 classes) – €180,
Half course (9 classes) – €100,
6 classes – €80,
3 classes – €45

For further information and price details please contact
Catherine Farmer @ 01-2054869 or
e-mail arts@dlrcoco.ie

National Youth Film School

Focus On...
at the Irish Museum of Modern Art

In July 2002, the Young Irish Film Makers organised the first ever National Youth Film School. A five-week course, during which the students shot a feature film; 'The Children'.

The only school of its kind in Europe, it was open to young people in Ireland. The second National Youth Film school takes place this summer. (25 places open to teenagers aged 13–20 years)

Event: National Youth Film School

Date: 7th July–8th August

Venue: Young Irish Film Makers, St. Josephs Studios, Waterford Road, Kilkenny

Contact: 056-64677 or
info@yifm.com

The Irish Museum of Modern Art's Focus On... programme provides an introduction to the Museum for groups, such as youth groups, visiting the Museum for the first time. Through a combination of gallery visits, guided tours, workshops, talks, discussions, and studio visits, groups and group leaders become familiar with the Museum and its resources and are encouraged to develop independent access to the Museum.

Museum Mediators (gallery-based staff) and Artists from the Museum's Artists' Panel facilitate visits to the exhibitions, creative workshops and contact with artists in the studios. The exchange of skills and experience between artists, mediators, group leaders and participants, exposure to artworks, and the opportunity to respond to those artworks form the core elements of the Focus On... programme.

Between January and July of 2003, seven youth projects took part in the Focus On... programme.

Between March and July, eight young people from School Street and TCB After Schools Project in Basin Lane, Dublin worked with artist Rhona Henderson and mediator Orla Dowling on a project which focused on the work of artist Gary Hume, in particular his three-dimensional snowmen installed in the courtyard and the formal gardens. Eight young people with learning disabilities from St Michael's House in Ballymun also worked with Rhona and Orla from February to April.

From March to June, six young people with visual impairments from St Joseph's Vocational School in Dublin worked with artist Ciara O'Malley and mediator Janice Haugh on a project which focused on the work of artists Lorna Simpson and Gary Hume, the result of which was an exhibition of their work in the Museum's studios in June. Twelve young people from the Hi Way Café youth project in Navan worked with artist Clodagh Kelly and mediator Georgie Thompson during May and June. Twelve young people from Dolphin House Homework Club in Rialto, Dublin worked with artist Mirjam Keune and mediator Evy Richard.

In March, 25 young people from Wolverhampton spent a week in the Museum attending talks and lectures and participating in workshops focusing on the Lorna Simpson exhibition and led by artists Ciara O'Malley and Beth O'Halloran and mediator Emily Strange. In July, ten young people from Lesbian and Gay Youth in Manchester spent two days working with artist Marcella Reardon and mediator Sile O'Sullivan on a project focusing on the exhibition Multi-media Maps.

The Focus On ... programme will start again in September. For more information contact Lisa Moran at lisa.moran@modernart.ie



ROOM 13

"Room 13 is a meritocracy that places visual literacy, the ability to think and the skills of visual expression at its heart".

Ever imagined an arts studio run exclusively by young people? Welcome to Room 13.

In this article in2 presents an incredible arts studio based in Scotland where young people are the artists, the organisers and the commissioners of visual arts projects.

What is Room 13?

In Caol Primary School, on the outskirts of Fort William in Scotland, a group of young people are fortunate to have their own arts studio, which they call Room 13.

Room 13 is organised and run completely by the students themselves. Each year they elect a management team, organise their own projects and raise their own funds.

The work produced in Room 13 is exciting and fascinating. The studio allows them to paint large scale works on canvas using oil or acrylic paint, create photographic collaborations in their own dark room, and also run an art gallery within the school, with exhibiting artists chosen by the young curators.

Ideology of Room 13

Room 13 was founded in 1994, but the ideas inherent in the project began in Edinburgh College of Art in the 1970s, and were developed and refined through artist-in-residence posts held by the project founder, Rob Fairley.

During his time as artist-in-residence with Highland Council, Fairley worked closely with a number of primary schools and after the residency he was asked by the students to become artist in residence at Caol Primary School.

"Room 13 is a meritocracy that places visual literacy, the ability to think and the skills of visual expression at its heart."

The unspoken aims of Room 13 are the provision of philosophical and moral discipline and training through the visual arts and to maintain a state of intellectual and artistic development across all ages. At its core is a belief in the importance of each individual's integrity, and the importance of the expression of that individuality.

"Its stimulus was exasperation at the lack of interest in teaching visual literacy as a general

subject and the lack of interest in teaching the basic technical skills necessary to express ideas through visual imagery."

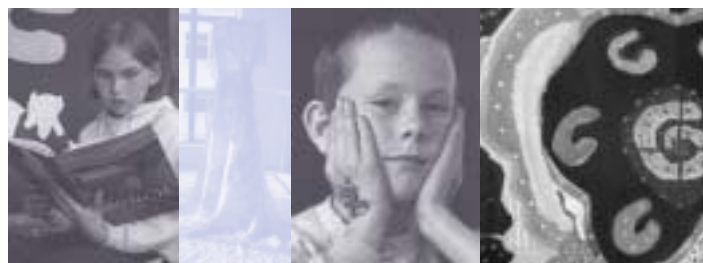
The teaching in Room 13 is unlike anything one is likely to come across in a primary school, or indeed a secondary school. In fact, art history and philosophy seminars held by Fairley with P6 & 7 classes regularly touch upon subjects more often discussed at second or third year university level.

The technical skills are taught very traditionally in Room 13 with a strong emphasis on seeing and drawing.

Slowly and organically the project has grown from a one-day-a-week voluntary project ongoing between Rob Fairley and the children of Caol Primary School, to a studio that is fully functional five days a week and has two artists in residence, a craftswoman and many visiting professional artists.

Room 13 is an open door to any student who is interested. It is not age specific – it welcomes students from high school, Art College, and those wishing to go to Art College.

There is no coercion. Students come because they wish to and stay for as long as they want. The only criteria are that they must negotiate their time off with their teacher and ensure that all class work is up to date.



Who's in Charge?

The management team is elected from primary 5, 6 & 7 and it is their job to look after the running of the studio and organisation of events. They have to make sure the paint and art materials are in stock, order the cleaning materials, keep the office stocked, and keep a diary of what's been done and what needs to be done. They also keep track of the finances in the Room 13 bank account and are fully responsible for paying the artist-in-residents wages when they can afford them. In Room 13 no adult is allowed to sign the cheques!

Room 13 is a democratic, autonomous organisation – the only things they depend on the school for are light, heating and use of the room itself.

After being awarded a young persons Arts Council award in 2000, the studio was able to open for five full days each week, and they were able to afford to pay wages for two artists-in-residence. For the young people it was very interesting to see other artists work and hear them talk about what they had been doing. Now the grant has run out, an artist Wendy Sutherland has had to leave while Rob Fairley, the other artist continues to work voluntarily.

Many artists from the high school come to work in the studio after school, and on some days there might be 8 – 18 year olds all working on their work together.

Room 13 continues to grow and change at the will of the individuals who carry the project on with their hard work and enthusiasm.



A New Future for Room 13 The Waterfront Development

In November 2001, a group of representatives from Room 13 were invited by Lochaber Art Club to talk about Room 13. In the large audience were several Fort William businessmen, who, after asking all sorts of questions, approached Room 13 and asked how they could help with financing the project.

After a very short space of time the discussions broadened from what they could do for Room 13, to what Room 13 could do for them and eventually into what, together, they could do for Fort William.

"What we have planned is very ambitious, but also very exciting and is possibly the most important development that Fort William has ever seen. If we can make it work, not only will it provide jobs, increase the tourist industry and provide nearly everything that Fort William lacks at the moment – it will also be able to place a Room 13 in every school that wants one. It will therefore be offering a valuable tool to Scottish culture."

There are plans to fill in the shallow area that exists between the diving school and the Crannog Restaurant on Fort William's waterfront. According to young people involved in this project, "We have drawings of how this can be done, all drawn by proper engineers (not ourselves!) and we have been involved in planning a new development that will contain a new Room 13 headquarters building. This will include a big and important art gallery, a small theatre and possibly a conference centre. The research we have done shows that if the art gallery is managed properly then it will

boost Fort William's visitors by a great amount. We know this sounds very far fetched but... remember London's millennium dome? It was designed to be very popular, but closed after a year having not even managed half the numbers of visitors it had planned for. Just up the Thames is Tate Modern which only shows modern art which lots of people think is "difficult" (in Room 13 we know it is not!). Tate Modern beat its first year visitor target of 2 million by getting 2.7 million visitors... in five months! We hope to be able to get the work of a very important artist who used to live in Mallaig to form the base of the new gallery's collection. Then anybody wanting to see this work, which is important, will have to come to Fort William".

Room 13 plan that a lot of the funding of the education programme will come from the new businesses created. In other words, a new super-market will have to agree to support Room 13 before they get permission to build.

According to one young artist from Room 13, "We are in the process of turning Room 13 into a charity, so the main parts of this plan can only be used to make Fort William a better place, to make it a very important centre and to provide opportunities for young people. It cannot be used just to make other people rich".

For the young people involved in Room 13, this new plan is a new beginning to create a Fort William that they want to live in.





Our Projects

From the young artists of Room 13

We don't just do drawing and painting in Room 13. Usually there are all sorts of projects going on at once! We learn about art history and philosophy with Mr Fairley, experiment with other forms of art. Quite often the things we do have nothing to do with art at all!

Photography

Caol Primary School Camera Club was started in 1995 by two P7 pupils. The Caol Primary School Parent's Council helped us buy the equipment to operate a dark room and for the last few years we have done all our own processing and printing of black and white film. This has also meant we can experiment with cameraless photography.

We experiment very widely. We have made pinhole cameras out of empty shoeboxes, biscuit tins, a red pepper and even a wheelie bin! The most interesting project was one where various members of P7 tried to photograph their dreams.

The aspect of our work in the club which has attracted most attention is the fact that for the last five years we have taken our own school photographs. This is a very complicated project because it means we have to order film, folders, clear film bags and then take photographs which are good enough for the parents to buy. Every negative has to be recorded and linked by a code number to its print so that we can order reprints if necessary. The photographs have to be packed into the folders and sold to parents.

We are proud that our school photographs are different from any other schools – we think they're a lot better!

So far we have only done Caol Primary School but are planning on offering this service to other schools.

Artists Books

One of the ongoing projects in Room 13 is the passing around of different artists books. This is like a collaborative artwork in the form of a book, usually between two artists, where one person does a page then passes the book to the other artist who has to respond, then pass the book back. The book goes back and forth between the artists and ends up like a visual conversation or discussion that can only be understood by finding out what each artists pages mean and how they relate to the other artist's work. We think this is a really interesting way to work although sometimes you have to think very hard about what the other artist is trying to say. There are lots of artists books ongoing at the moment between all different artists. Danielle does one with Mr Fairley, which is all about philosophy, and another with the artist Peter Haining who is based in Ireland. Their book has to be posted back and forth so it will take a long time to complete!

New Media

In Room 13 we are always looking for new ideas and different ways of working, so it was very exciting to discover a group of younger artists from primaries 4 & 5 who were interested in creating artworks using new media. So far they have been experimenting and discussing ideas for works using light, video and sound. One group from primary 4 are working with Claire to create an entirely web based artwork, which we hope will work exactly like an artists book (see above) except it will be manipulated digitally and maybe even passed between different schools.

Crafts

With the help of Ms Connacher, our visiting craftswoman, we set up Caol Crafts Group. We spent some time making crafts of our own, and then we began looking at the work of crafts people from all over the country. We launched The Thirteen Hands Craft Exhibition; put together out of the work created for us by our chosen craftspeople. The project will tour the UK and hopefully even go abroad. However, the craft project is funded completely separately from Room 13 and has its own website which can be found at: www.caolcrafts.com

This article would not have been possible without the assistance and reproduced images of Room 13 and the Managing Director of Room 13, Danielle Souness.

Access to further information is available on the website: www.room13scotland.com



'Sparks will fly'

In this article Caoimhín Corrigan, Carlow County Council Arts Officer and Noeline Kavanagh, County Carlow Youth Theatre Director, outline the development of a county model for youth theatre, a flavour of the work and observations CCYT as a model of practice.

The County Carlow Youth Theatre (CCYT) development programme was established by Carlow County Council in 2000. Its basis lies in training and mentoring adult volunteers to lead year-round youth theatre programmes and develop sustainable youth theatre in their own areas.

This model for youth theatre development took on an assertion within NAYD's 'CENTRE STAGE' report by Marieva Coughlan, that volunteerism was the backbone of youth theatre in Ireland. It was also devised taking into account a number of other factors:

- the county-wide remit of Carlow County Council,
- the lack of dedicated performing arts infrastructure or professional theatre company operating in the area which might otherwise offer links,
- a principle of investment (rather than spending) which underpins all actions by local authorities in the arts.

In theory, the vision for youth theatre in Carlow offers the potential for every area/county to have their own youth theatre (from Carlow, the largest town, to a sráidbhaile such as Ardattin). The principle of investment is an important determinant at this point in the formulation as limited resources are directed towards those localities offering willing volunteers (likely sustainability) and enough young people for youth theatre to function.

Ultimately, if individual youth theatres within the county develop to a point where they are independent and artistically strong, then the vision (or model) for Carlow should also result in young people representing themselves through theatre which is of relevance to their age, their lives and their areas; i.e. indigenous cultural expression within Carlow and of Carlow.

History

In Spring 2000, John White worked with the arts office to develop a three-month training programme for people interested in exploring new drama skills and/or in working with young people. The programme required no commitment from participants beyond the three-month training programme. Working across four centres in the county, over 80 people registered the first night and over 60 participants completed the training.

People were then canvassed for their interest in establishing a youth theatre in their own area. The response was positive, but limits in human and financial resources caused a hiatus in the project.

A subsequent evaluation of this phase by Majella Perry was largely positive of the model, but identified this gap in the programme as the significant weakness.

In September 2000, potential leaders were again consulted and were still interested in establishing youth theatre in Carlow. A recruitment process ensued which resulted in the employment of Aaron O'Malley Camps as Youth Drama Development Worker and throughout 2001, CCYT established a programme of weekly workshops. In this year CCYT also functioned as a resource to Éigse Carlow Arts Festival, and to other festivals/arts events. In hindsight, it is possible to argue that while CCYT served many useful functions in the county in 2001, the project did not focus enough energy on its own development.



Consequently in the first part of 2002, CCYT focussed on the production of their first stage plays purely for their own benefit with one-acts being presented in Ardattin Hall in April 2002.

This shift in focus yielded a greater confidence within both volunteer leaders and the young people.

This phase continued through until the end of May 2002, and during this period a second evaluation of CCYT was carried out, this time by John White (who had also attended the one-act productions).

This evaluation was also largely positive, but echoed concerns expressed by leaders that 'belief' within the drama was proving difficult to achieve.

In September 2002, taking into account John White's evaluation, Carlow Local Authorities agreed a new partnership with Carlow LEADER for the development of CCYT, which resulted in CCYT advertising to recruit the first Youth Theatre Director for Carlow. The recruitment process was extensive and unearthed a dearth of suitably qualified and experienced youth theatre professionals who were willing to leave their own youth theatres (reinforcing the assertion of local volunteer commitment as the backbone of youth theatre in Ireland!).

In parallel with this, CCYT volunteer leaders had commenced the September youth theatre programme pending the appointment of the Youth Theatre Director.

In January 2003, Noeline Kavanagh was appointed to the post.

Current Programme for CCYT

CCYT operates in two different venues three days a week. We run a Tuesday night for youth leaders on planning and programming and facilitation. On a Wednesday night Carlow youth theatre meet up and on Thursday night Ardattin youth theatre meet up. Both groups operate independently of each other but collaborate on national projects or on major local events.

This year CCYT opened the 25th Éigse Arts Festival with an outdoor performance in St Patrick's College. 'Sparks will fly' was a collaborative piece with the pyrotechnical company, Black powder Monkeys, the drumming troupe Di Jimbe and visual artist Tom Meskill. Over 2000 people lined the streets and followed the youth theatre onto the staged area. The show was a huge success. The youth leaders and the young people benefited greatly from this experience and were introduced to art forms and ways of practice that were new and exciting to them.

Our next venture is in association with the National Association for Youth Drama and their youth theatre festival. This year the show, 'Bards in the Yard', will be staged in Dublin Castle under the directorship of Rebecca Bartlett. CCYT are performing a piece that was written and devised by the group on the founding of the Abbey theatre and the infamous Abbey riots that occurred in 1907.

Recruitment for new members will take place in September and over the next six months CCYT will play host to a number of guest facilitators, including Annie Ryan from Corn Exchange,

Jimmy Fay, Rod Goodall and Donal O'Kelly amongst others. Each of the aforementioned practitioners will give a workshop on a specific topic. So it looks like the year ahead will be very busy for CCYT.

General Observations on CCYT as a model of practice

Since the model has been established it is interesting to note that it has been acclaimed nationally as the model for other local authorities to follow in the development of youth theatre, and in counties/parts of counties where there are no existing professional theatre resources, this model has much to recommend it.

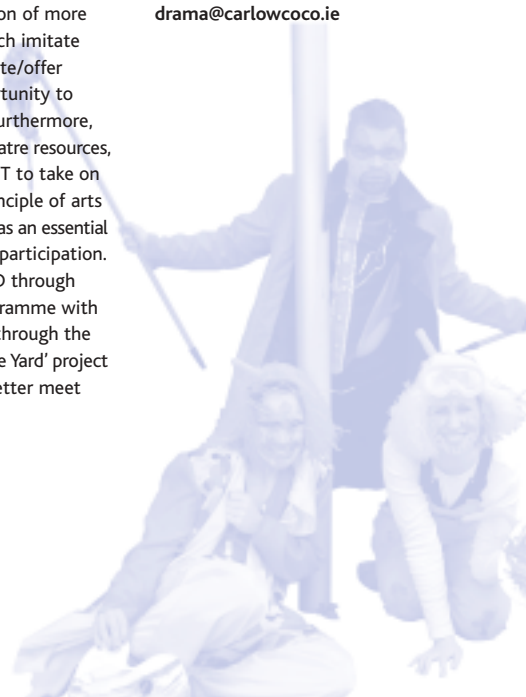
However, it must be accepted that it is a long-term process, and that high standards of practice have to be constantly kept at the forefront of the agenda. Similarly, in a gestation period, this model is no less vulnerable than other emergent youth theatre groups in being compared by young people to the quick-fix attraction of more derivative practices which imitate rather than seek to create/offer young people the opportunity to represent themselves. Furthermore, without professional theatre resources, it is a challenge for CCYT to take on the local authority's principle of arts appreciation functioning as an essential element to quality arts participation. However, recently NAYD through both the 'NEXTUS' programme with the Abbey Theatre and through the forthcoming 'Bards in the Yard' project are enabling CCYT to better meet these challenges.

The quality of any art is primarily dependent on the quality of the artist(s). The single greatest challenge within this model lies in the recruitment of an artist who can develop high-quality drama practice for and with young people while at the same time mentoring volunteer leaders to do the same. While there is no doubt that other areas have both dynamic young people and volunteers, our recruitment process has shown the difficulties in engaging an artist of sufficient commitment and calibre. We are fortunate in Carlow in this regard.

The Carlow Local Authorities are currently in the process of developing a Performing Arts Centre. CCYT are seen as an essential component of that centre when it opens, not only as an established arts community, but also as a resident cultural producer.

Caoimhín Corrigan &
Noeline Kavanagh

For more information e-mail
drama@carlowcoco.ie



Creating MAGIC Developing Arts-based Practices with Young People

Produced and developed by The
National Youth Arts Programme,
National Youth Federation and City
of Dublin Youth Service Board

Written by Majella Perry
34 pages

ISBN 1-900210-03-7

Published by National Youth Council
of Ireland, 2003



in2 info 2

This unique resource is a joint initiative between the National Youth Arts Programme, the City of Dublin Youth Service Board, and the National Youth Federation. The publication describes the processes and realities of developing an arts project with young people and looks at the financial and practical realities of funding such projects.

The publication of this resource is timely, particularly in these times of uncertain funding, which unfortunately affects both the youth work and the arts sectors. Creating MAGIC will prove to be a great asset for those with limited resources, both in terms of personnel and financial. Years of experience in developing arts based practices with young people have informed this publication as has the learning of experienced practitioners who have developed quality models of practice.

The fundamental message going through this publication is that when young people and an art form come together something unique takes place and what emerges from that interaction is also unique. There is vibrancy in the interaction, an energy, an eagerness – a magic.

Creating MAGIC marks the journey involved in developing an arts project. In order to illustrate the key characteristics of arts work with young people and illuminate the process involved, this publication focuses on one particular type of project – when an artist and a youth worker collaborate.

The publication explores the arts and youth work, the value of the arts to young people the importance of relationships and encouraging participation, planning an arts project, choosing an art form, meeting and talking to the artist, developing the

programme, evaluation and recording. Creating MAGIC also explores the project in action, building trust with all those involved, motivating the group as well as funding and costing a project.

There is also an appendices section which examines the responsibilities of both the artists and youth worker in the planning and delivery of a project, a sample artists contract, sample costing sheet as well as contact details for arts organisations and a list of practical resources.

This resource has been eagerly awaited by many seasoned practitioners working for many years in youth arts as well as those artists and youth workers entering the world of youth arts for the first time. Creating MAGIC describes the various elements that contribute to a positive interaction between young people and an art form, which is something that we should all strive to create.

Creating MAGIC deserves to sit on every youth work shelf in the land.

GOLDEN HOURS
Games for Groups

Written by Thomas Maloney
150 pages
ISBN 1-903855-25-X
Published by Russell House Publishing,
2003

Golden Hours is an essential collection of 58 tried and tested games and exercises for group leaders, teachers, club organisers, trainers and for others involved in the non-formal sector.

It offers a valuable source of ice-breakers, warm-ups, group exercises and fun activities that really work and are designed for groups of all ages and sizes. Most of the activities require no special equipment and can be played with little or no preparation. Play-sheets are also included, as is guidance on how to become an effective facilitator. The activities as outlined can be used to develop self-awareness, confidence, group cohesion, trust, skills training or just plain fun.

Each game is laid out with helpful headings and diagrams and you will quickly be able to identify the purpose, ideal group size, activity level, age suitability and materials required for the game.

The book is firmly based on the idea that games are an important learning method for people of all ages. They increase concentration, observation, awareness, quick thinking, alertness, strategy, teamwork, trust, language development, confidence and self-awareness.

This book will offer games suitable for large spaces, small spaces and potentially restrictive areas. It's a straightforward series of group exercises which will offer many possibilities for any group facilitator starting off but if its drama you want to develop with your young people or for the more experienced, the Gamesters Handbooks 1,2,3 are still the best out there.





YOUNG PEOPLE & THE VISUAL ARTS CONFERENCE ↓

National Youth Arts Programme and Butler Gallery, Kilkenny

Kilkenny Castle, 22nd October 2002

"Art like a map, helps you get around, find your way, lead you to where you might be going. It's all right to get lost because then you can look back at what you drew and what you said and figure out how to get there."

R. Lewis, *Intersections*, 1996. →

Young People and the Visual Arts Conference

A contemporary art gallery such as the Butler Gallery collaborating with the National Youth Arts Programme may seem like unusual bedfellows, but to those who attended their joint Conference on Young People and the Visual Arts in the Kilkenny Castle in October 2002, a unique partnership, enlivened for all involved new thinking on young people and the visual arts.

The Conference was fundamentally about creating a dialogue between the visual arts and youth sector, exploring where and how young people engage in the visual arts and how the visual arts can be translated for young people into a language both of expression and communication.

The Conference examined:

- Models of visual arts practice involving young people
- The Impact of the visual arts on how young people explore and view the world
- How to engage with young people in a very real way to explore and define their understanding of the visual arts
- What the visual arts offer young people and what young people offer the visual arts

At the end of the Conference, a closing summation of the days proceedings was presented by Dermot Stokes, National Co-ordinator, YOUTHREACH, Department of Education and Science.

The Final Word

At the end of an exceptional, exhilarating and finally exhausting day, I want to begin the end with our starting point, young people and the visual arts.

At the present time, young people are the centre of fractious discourse in Ireland. They are rather more demonised than beatified in the media and political comment. As a society, we might usefully reflect that young people are the sum of our parts. I was struck by Ciaran Benson's reference to the impact of art and architecture on the imagination of young people. It's not merely the visual poverty of the buildings and streetscapes that are at issue. Our villages, towns and cities are planned to keep people moving and to inhibit congregation, conversation and communication. One is not encouraged to stop unless it is to shop. Public, shared spaces are transitional and functional and not perceived to be places of consideration or imagination. And this applies to all classes, though its impact may be greater on those with less access to social and cultural capital. In the degree to which this is so, we may find a metaphor for how young people are perceived in our society.

In that regard, we have been reminded in this conference of the validity of the young person's experience as such, that is, as a young person's experience, not just as an apprenticeship for adulthood. Many of us who work with young people also encounter bravery and resilience, sometimes of heroic proportions. And in listening to young people we are constantly told of the need for belonging, for relationship and for relevance.

So, what of the visual arts in this?

We heard from Ciaran Benson that we are in the post-historical era and that the master narrative has broken down. I agree. And there's a paradox there. For young people in our rich Western country today, there is more access, freedom and choice than ever before, but also less certainty and structure. The freedom and choice are exhilarating, the uncertainty and lack of structure are unnerving, particularly in that awkward, difficult transition between child and adult, in

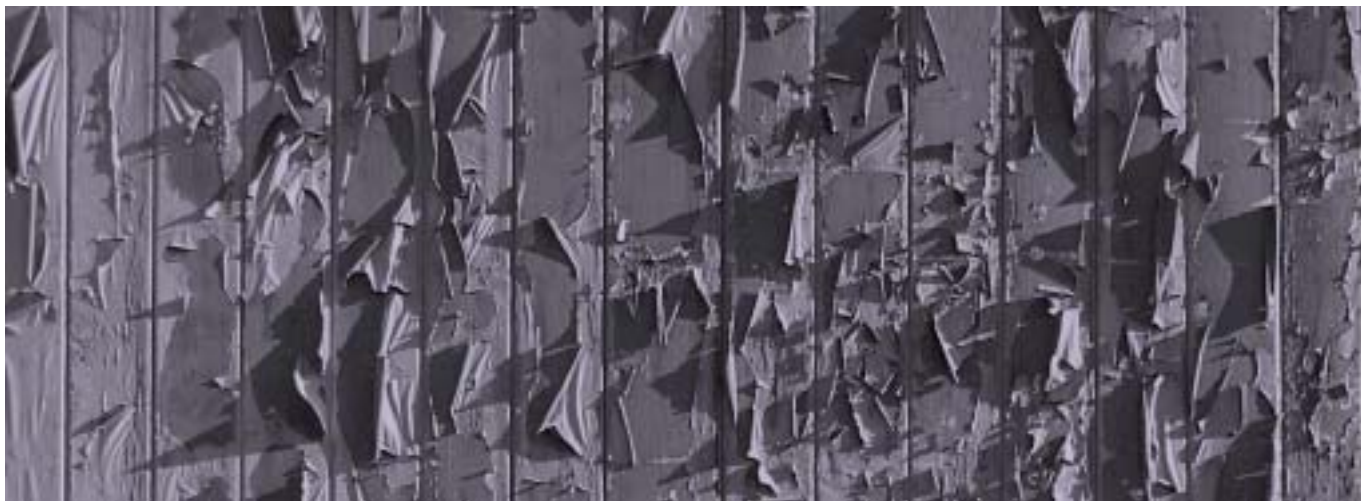
which we demand to be treated as individuals, yet contrive so often to be like everyone else.

The arts have a role here. They give means to explore, not only of what it means to be young and Irish in the 21st century, but also what it means to be oneself. The arts help express, and shape and structure our experience. And in such a visual age, what more important medium than the visual arts, and in our fragmented, atomised culture, what better than contemporary arts? But there is resistance, as Gary Granville pointed out. The resistance of young people to contemporary art or anything other than traditional representational art. "I know what I like and I like what I know". In that context, one of the challenges of art education, formal or informal, is to introduce young people to new ways of seeing and to new ways of knowing and expressing themselves.

Young people don't necessarily have a problem with the radical and innovative, but at a sensitive time of your life one requires either bloody-mindedness or support in moving from the known to the unknown. Hence the importance of relevance.

All this takes place in a set of contexts. There is the post-modern world, as I have already mentioned, characterised by both individualisation and globalisation. What these and other words associated with this phase of our development encapsulate is change across every aspect of culture and society, and very rapid and all-embracing change at that. It even pervades the level of services for children, where we find a whole new set of legal frameworks coming into place, including the Education Act, the Education Welfare Act, the Children Act, the Youth Work Act and the National Children's strategy. These are worth studying, partly to see how little the arts are embedded in what is expressed, through all these instruments, as a whole-person approach, but also to examine how and where the role and place of the arts might be vindicated.





Let me now turn to the practitioners. Youth work practice tells us that we should 'start from where the young person is at'. And from what we heard today, they do. Youth work brings many things to the table here. Amongst the most significant of these is the new paradigm we are now building in which formal and informal learning experiences form a mutually respectful and supportive continuum. This is central to the concept of lifelong learning. It's about good teaching, in many respects, and the good teacher comes to the engagement of young people in contemporary visual arts as a person, as an artist and as a teacher, building motivation and relationship with the young people. It's not easy. And bearing in mind the difficulties currently being experienced in mainstream education, in YOUTHREACH and in youth services in recruiting such practitioners, it begs a question: if we are to make progress in this endeavour, where will we get them? Here, we hope, institutions like the National College of Art and Design will play a part and indeed, in its consideration of new, more flexible forms of training and qualification for practitioners, it shows every sign of doing just that.

Also at the institutional level, we also heard from a number of institutions that have worked with young people to very good effect. IMMA and the Tate Modern represent enormous reservoirs of

opportunity for working with young people, and the work they told us about represents models of the very best practice in this regard. These institutions are gateways to contemporary visual arts for the young people. It seems to me that they have recognised their multi-faceted responsibilities to young people and have discharged them admirably. And they are constantly changing and challenging their own presumptions and practices. We heard, for example, of the impact of the digital age and how this technology can vastly increase access and interaction.

It is not as though we are starting from Ground Zero here. This day, among other things, has been about marking what is already known, about pulling a range of experience together, about identifying a corpus of best practice. And successive speakers have demonstrated that this body of experience and knowledge and understanding exists and is available. In all this, I would make one plea – that we do not create a new elite. Everyone has a role in this, arts practitioners, youth workers and teachers alike. As a sector – those interested in youth arts, that is the arts and young people and young people in the arts – we also have a role, to forge new alliances, to persuade, to advocate and, in these financially straitened times, to hustle.

Of course, inevitably, issues arise. The arts in general, and contemporary visual arts in particular, are part of one's wholeness. Let's call it the yin to the yang of economic and social pursuits. Each young person carries fundamental entitlements as a citizen. We have heard a great deal, and rightly, about the need to develop literacy skills. These are a fundamental mechanism for meaningful participation in our society, as a person, a citizen and a consumer. But what of a personal visual language? In a visually hyperactive society, is that not an entitlement too? There is also the question of access and availability. Where are the institutions located that might set about engaging young people? Are they where the young people are? If not, what then? If we are to try to reach as many as possible, we'll need to put our creative caps on.

There are issues to do with practitioners as well, for example to do with payment, training, support and resources. The demand for increased professionalism – triggered by many factors, the need for child protection being one – is itself something we must address.

At the general level, we need to build due respect for the arts with young people, for young people in the arts and for youth arts as a sector and as a body of practice.



Let's look to the future. The forthcoming Strategic Plan from the National Youth Arts Programme will draw many of these strands together and will, I have no doubt, provide a central guiding spine to what unfolds. And of course, there is the opportunity to embed the arts in general, and the visual arts in particular, in the business of schools through the whole-school planning process. In addition, in the arts sector, the Arts Bill is still a work-in-progress.

Of course, it's easy for me to list these things. Actually doing something about them is rather more complex. But as a starting point, perhaps we might look to what is within our control. And, if I may borrow a phrase from Joe Hill, 'arise, arise and organise'!

Finally, to close, I want to thank and pay tribute on your behalf to the organisers, Orlaith McBride and Nathalie Weadick for the opportunity to be here. It has been fascinating. So much ground has been covered it seems improbable that it only took a day. Let us not stop here.

Dermot Stokes
National Co-ordinator, YOUTHREACH
Department of Education and Science

The speakers at the Conference included:

'Experience and change in the visual arts'
Professor Ciaran Benson,
Department of Psychology,
University College Dublin

'Creative processes: art and young people'
Helen O'Donoghue,
Senior Curator, Head of Education and
Community Department,
Irish Museum of Modern Art

'Creative Partners: artists and young people'
Louise Nolan,
Youth Arts Worker,
Castlemilk Youth Complex,
Glasgow

'Creative Encounters: arts education in the
school and the community'
Professor Gary Granville,
Head of Education,
National College of Art and Design

Case study presentations from
youth arts practitioners
Gypsy Ray:
Project with Kilkenny College
Kieran Mc Nulty:
Project with the Ark and Fatima Mansions
Cathy Flynn:
Projects with Ferns Diocesan Youth Service
Liz Mc Manus:
Mapping Project in Bluebell

'Creating another perspective: connecting
young people and galleries'
Esther Sayers,
Curator,
Youth Programme,
Tate Modern, London

'The final word'
Dermot Stokes,
National Co-ordinator,
Youthreach

Conference papers are available from the
National Youth Arts Programme at: arts@nyci.ie

BREAKING GROUND

In the last edition of in2 we began a series of profiles of new arts spaces and centres around the country, profiling the work of Draíocht in Blanchardstown.

In this edition we profile 'Breaking Ground', the country's most challenging per cent for art programme to date. 'Breaking Ground' seeks to engage and foster new audiences and participants from the Ballymun area in quality arts practice. Aisling Prior, Artistic Director of 'Breaking Ground' and Ailbhe Murphy, Liaison Artist, present three youth arts projects commissioned by 'Breaking Ground'. →

BREAKING GROUND

Introduction

Ballymun is situated on Dublin's north side, four and a half miles from the city centre. It is a tower block estate built over thirty years ago currently undergoing the largest regeneration programme in the State. In 2000 Ballymun Regeneration Ltd (BRL) commissioned a strategy for the implementation of Per Cent for Art schemes in Ballymun, spanning the ten-year lifetime of the regeneration programme. The Department of the Environment first introduced the Per Cent for Art Scheme in Ireland in 1988. It allows for one per cent of any construction budget to be spent on commissioning art. In the past, Per Cent for Art tended to be interpreted quite traditionally and hence the siting of many large-scale sculptures, or pieces of 'public art', at various locations throughout Ireland, most notably along new motorways. In Ballymun the Per Cent for Art Scheme – 'Breaking Ground', could be considered to be the country's most challenging per cent for art programme to date. 'Breaking Ground' transgresses the norm by working with professional artists in a community context who, subsequent to being selected, fully develop their project ideas through familiarising themselves with the very many expectations and concerns of an empowered and articulate community. In 2002 a distinguished group of artists, architects and other professionals, (see appendix 1) assessed over 200 proposals to Breaking Ground from artists, arts organisations, schools, community organisations and other groups. After a rigorous selection process 28 projects were recommended for commission.

As well as embracing diversity in arts practice 'Breaking Ground' seeks to engage new audiences and participants and so the commissioned projects traverse many art forms, literature, dance, music, film, conceptual art, sculpture, painting, sound art and youth arts. The emphasis taken by 'Breaking Ground' is on art projects which demonstrate a commitment to artistic excellence and an interest in engaging across the broad spectrum of complex social agendas and concerns throughout the Ballymun area. Through the various projects in progress during this first phase of commissioning, 'Breaking Ground' aims to foster a greater awareness of the arts locally, and to nurture confidence amongst local people to become increasingly involved in order to platform their own creativity.

In this article we wish to profile three of the arts projects that specifically engage with young people in Ballymun.



Profile 1

'7 Days a Week'

A collaboration between the mime artist Rowan Tolley, the Roundabout Youth Theatre in Ballymun, 'Munch' the Ballymun Samba School and the Ballymun Regional Youth Resource.

Roundabout Theatre, Ballymun was established in 2001 and through the work of its Artistic Director, Jennie Place had already extensive experience of producing drama which is devised with and performed by a core group of 15 young people in Ballymun between the ages of 14 –18. The Musical Director of Munch, Maggie O'Keefe led the initiative to apply to 'Breaking Ground' for a commission by proposing to work with the mime artist Rowan Tolley. The project developed over a five-month period with a series of intensive workshops between Rowan and Roundabout Youth Theatre, identifying issues and themes important to the group and exploring them through mime, movement, dance and gesture. The title, '7 Days A Week' emerged in the first workshop with the group and Rowan would later identify this first meeting between the artist and the group as crucial. The performance of this public piece was held in axis, the arts and community resource centre in Ballymun in April, four months after their first meeting. For anyone who was present at these performances the quality of the work was really impressive. The commitment and willingness of the group to represent their ideas through the new and challenging medium of mime and physical theatre was apparent to all in the audience. The show was enhanced by a live percussion performance and slide show devised by Munch. In a later evaluation all those involved identified the experience as wholly positive and the mutual esteem in which the groups and Rowan held each other was a striking element of the project and would emerge later in a round table discussion which 'Breaking Ground' organised in axis to concentrate attention and debate on the arts projects, which were engaging specifically with youth. (See appendix 2)

Why so overwhelmingly positive?

It's clear that the previous experience of the groups was a crucial factor in their being able, in a relatively short space of time to develop a new piece of theatre concentrating on a new artform of mime and physical theatre. Also the experience of the Ballymun Regional Youth Resource in terms of support and good practice in the field of developmental work with young people assured a level of confidence about the creative journey undertaken in this project. The 'Breaking Ground' commission facilitated a well-resourced arts project which enabled the group to identify and work with a very experienced and assured mime artist. For anyone who has met Rowan, his energy and dynamic personality would seem enough to sustain any project, but it is clear that he is a skilful facilitator of ideas, demanding a level of commitment and a striving for excellence from his group. He does this, not out of a sense of anxiety about the quality of the finished work, but because he can see the potential of his collaborators and to accept anything less than they are able to give, is to place limits on the process at the outset.

Profile 2

'Fire'

A collaboration between composer Elaine Agnew, musician Ron Cooney and the St. Joseph's Primary School Wind Band.

St Joseph's Primary School Wind Band was established through funding from the Department of Education and Science Breaking the Cycle Programme a number of years ago. All the principal players in this project had met and worked with each other before on other related projects. Their proposal to 'Breaking Ground' was to work closely with the children of the St. Joseph's Wind Band, to devise and orchestrate a piece of contemporary music which would reflect the children's experience of their changing environment. One of the most notable aspects of the proposal was the track record and level of experience of the St. Joseph's Wind Band and their music teacher Ron Cooney. Composer Elaine Agnew has extensive experience of developing projects with a wide diversity of groups through composer-in-residence schemes and numerous projects she has been involved in here and abroad. She worked closely with the children of the St. Joseph's National School and the Ballymun Senior Comprehensive over a six-month period. The highly energetic and committed Ron Cooney fueled this work. Elaine brought in the skills of writer Kate Newman who worked with the children to develop the words for the choral elements of 'Fire'. The lyrics to the piece are compelling and could only have emerged from sensitive facilitation. The children's unwavering commitment to the project is perhaps best illustrated by their arrival at the school for rehearsals consistently at eight o'clock in the morning. After many weeks of hard work and organising by the project manager, Michelle Whelan, the performances were devised to take place throughout the axis building.

The building was decked with banners and various art pieces made by the local 'Community Arts Factory', who also devised a shadow puppet piece as a backdrop to the performance.

'Fire' had its premiere on the 10th April in the theatre space to a packed house. It is a challenging contemporary piece utilising all sections of the School's Wind Band, the schools' orchestras and choirs. Both performances received a prolonged standing ovation, which was an appropriate acknowledgement of an extraordinary musical experience. When asked what was the difference that 'Breaking Ground' made to the work of St. Joseph's Wind Band the answer was that the per cent for art's specification to work with a professional artist, prompted both Ron and Michelle to think of working with Elaine. Reflecting back on the experience Ron Cooney observed that whilst the children had extensive experience of playing concerts and that performing to an audience was not a new experience for them, collaborating on the composition of, and then performing, a piece of contemporary music, was. The composition was in fact very demanding and was very different to the type of classical music they had played before. This commission therefore brought the children to an unusually high level of musical accomplishment. They are very proud of the work, and there is a firm consensus among them and their parents that it's the best piece of music they have ever played.

Profile 3

A photography project with Perry Ogden, the Holy Spirit Boy's National School, and the Hugh Lane Municipal Gallery.

Photographer Perry Ogden had worked with a previous group of boys from the Holy Spirit school some years ago towards what culminated in a very strong exhibition of photographic work in the Hugh Lane Gallery. A submission entered by the School, the Hugh Lane Gallery and Perry was successful for the following reasons;

- 'Breaking Ground' could support the evolution and artistic development of an already strong arts alliance between young people, a professional artist and a major cultural institution.
- Investment in the project was a bid to reinforce the structures needed to enable sustainability with this arts practice and the boys of the Holy Spirit school.

Two separate 6th form classes are currently working intensively with Perry and his assistant, Mary Furlong, on a project which shows all the hallmarks of excellence and good practice. Each of the two groups of 16 boys are given a good quality instamatic camera at the outset of the project, and it will remain theirs to keep. Every week they are issued with three rolls of film each, which they are encouraged to use and bring back the following week. Mary then has all the films developed and labelled. The photos are also scanned onto disc for discussion purposes. The group meets on Wednesdays, from 2.00 to 5.00 p.m. (after school hours), when Perry projects a sample of each boy's images, which they collectively analyse and critique the work they have produced. The boys' are developing a good level of visual awareness, while also becoming very comfortable with the everyday use of the camera as a personal tool for expression and/or as a means by which to document change. School-teacher, Cathal O'Connell has been a critical member of the team and his motivation and encouragement helps to ensure the commitment of the boys.

Through the commission the boys have chosen to explore the changing landscape in Ballymun. The end product of the project will manifest itself in some way into the architectural fabric of the new Youth Facility building adjacent to the school, either as a series of specially crafted tiles with the photos reproduced on them or as a series of light boxes.

In Conclusion

These projects are innovative in terms of per cent for art commissions by demonstrating a recognition of the responsibility of accessing public funds to progress artistic work within the youth sector. All three projects were required to manifest themselves in the public domain. Two have done so eloquently, and we look forward to the equally successful conclusion of the third.

Aisling Prior, Artistic Director of Breaking Ground
and Ailbhe Murphy, Liaison Artist.

For further information contact: aisling.prior@dublincity.ie
or www.br.ie/breakingground

Appendix 1

Breaking Ground Selection Panel and Artistic Steering Committee.

Michael Wilson is a respected artist and writer. He is Course Co-ordinator for the Degree in Fine Art, and Lecturer in Art and Digital Media at Dun Laoghaire Institute of Art and is on the Board of Arthouse

John Montague is an Art and Architectural Historian. He is Chair of Sillogue and Sandyhill Forum and Chair of the Health and Safety Committee of Ballymun Housing Task Force. He is a resident of Ballymun.

Eileen McDonagh is a sculptor, with many public commissions around the country including one in Dublin Castle. She has recently completed a major commission for Waterford City.

Fran Hegarty is Professor of Fine Art, Sheffield Hallam University, a member of Yorkshire Arts Board and advisor to Sheffield Galleries Trust. She is also a practising artist.

Cecilia Moore is a visual artist with a growing reputation who has exhibited locally and nationally. She is a resident of Ballymun.

Mick McDonagh is Senior Architect with BRL and is overseeing the implementation of the Ballymun Masterplan.

Kevin Kelly is a Director of Treasury Holdings Limited and formally was the Managing Director of John Sisk & Son Ltd and President of the Construction Industry Federation. He has direct experience of commissioning art.

Peter Sirr is a poet and director of the Irish Writers' Centre. He has published five collections of poetry.

Jim Barrett is the Dublin City Architect with Dublin City Council, and is a member of the Board of Ballymun Regeneration Ltd. He has substantial experience of art commissioning for public spaces.

Aisling Prior, Artistic Director of Breaking Ground, was the director Galway Film Centre and of the Sculptors' Society of Ireland. She developed the 'in context' commissioning programme for South Dublin County Council.



Appendix 2

In May '03 Breaking Ground held a round table discussion in axis, to discuss some of the issues and questions, which arise in the development of arts projects which specifically engage with young people. There were short presentations from each of the three projects. Whilst the aim was to locate the discussion in the very real and valuable experience of these specific projects, it was important to broaden the debate beyond the immediacy of very real and valuable personal experiences to include the wider cultural, social and political implications of arts practice which specifically engages youth. The following individuals were present;

Orlaith McBride, Arts Officer, National Youth Council of Ireland. (Facilitator)

Gaye Tanham, Youth Programme Manager, Arts Council.

Jan Hinde, Participation Programme Manager, Arts Council.

Sinead Connolly, Youth and Community Arts, Dublin City Council.

Siobhan Geoghan, Common Ground.

Dolores Barry, Aisling Project, Ballymun.

Lynn Scarfe, Global Action Project, Ballymun.

Brian Mongey, Senior Community Officer, Dublin City Council, Ballymun.

Donnacha Hurley, Director, Ballymun Regional Youth Resource.

Karen Hennessy, Contemporary Music Centre.

Stewart Dowie, Community Arts Factory, Ballymun.

Evelyn Hanlon, Ballymun Regeneration Ltd.

Elaine Agnew, Ron Cooney, Michelle Whelan.

Rowan Tolley, Jennie Place, Mary Murphy & Marie.

Perry Ogden, Photographer.

Breaking Ground Team, Aisling Prior, Ailbhe Murphy & Aine Cronin.

NUI Certificate in Youth Arts

The NUI Certificate in Youth Arts is the first of its kind in Ireland. This Certificate has been developed by the National Youth Arts Programme in association with the NUI Maynooth to provide participants with an understanding of youth arts as well as offering a context and practice approach to using the arts with young people.

The NUI Certificate in Youth Arts will offer familiarisation with the different art forms used in working with young people as well as an opportunity to specialise in one of these forms.

This course is certified by the National University of Ireland, Maynooth. It is the first opportunity many participants already working in the youth arts sector will have to certify their own experiential learning.

What will the Certificate in Youth Arts offer participants?

The NUI Certificate in Youth Arts will introduce those working in the non-formal youth sector to the concept, principles and practice of youth arts.

The Course is designed to enable participants:

- Explore the historical context and background to youth arts;
- Create a better understanding of the ideas and principles of youth arts practice;
- Demonstrate a knowledge of models of youth arts practice;
- Explore the role of youth arts as a youth work methodology;
- Recognise the importance of creativity as a tool for human development and education;
- Recognise and professionalise the skills associated with youth arts practice;
- Identify the factors which have shaped the development of youth arts;
- Establish and develop a network of youth arts practitioners nationally;
- Develop the skills and knowledge to plan, implement and evaluate a youth arts project within their own work setting;
- Develop a range of practical group work skills and apply these to their work with young people.

Course modules and dates

The Certificate in Youth Arts is designed around six modules:

1. **Module 1**
Induction and Introduction to Youth Arts
2. **Module 2**
Creative Social Education – Youth Arts and Youth Work
3. **Module 3**
Youth Arts Practice
4. **Module 4**
Youth Arts Methodologies
5. **Module 5**
Art Form Specialisation
6. **Module 6**
Practicum – Design and delivery of a Youth Arts Model

The course will take place from September 2003 – September 2004 with twenty participants involved.

The course will be delivered in individual blocks and will be followed by a written assignment based on each module.

It is the requirement of the Certificate in Youth Arts that all participants must also keep a Portfolio for Assessment to include:

- Personal Learning Plan
- Workshop Log
- Delivery of Youth Arts Project
- Essay Assignments
- Continuous assessment by both participant and course tutors

For further information contact:
arts@nyci.ie

The Certificate in Youth Arts is supported by the Calouste Gulbenkian Foundation, the Arts Council and the Department of Education and Science (Youth Affairs Section).



CALOUSTE
GULBENKIAN
FOUNDATION



DJING THE ARTS AT THE NYF



Eithne Reilly is the Arts Development Officer with the National Youth Federation (NYF). In this article she outlines the Arts Policy of the NYF, a taste of projects undertaken in 2003 and plans for the future of the arts in the NYF.

As the co-coordinating and development agency for Local Youth Services in Ireland, the National Youth Federation (NYF) is committed to promoting community based youth services, which are relevant, accessible and attractive to young people.

Services are provided in a partnership with young people, volunteers, staff and other relevant local and national agencies. The NYF Mission Statement is to actively empower the contribution of all young people in a society through their critical participation in local youth services.



WHAT IS THE NYF ARTS POLICY?

The National Youth Federation adopted an ARTS POLICY in 2001 following an extensive consultation process with Local Youth Services.

The ARTS POLICY concentrates on five main areas:

- Improving practice;
- Learning and communication – to develop opportunities for youth workers to learn from each other and others;
- Recording and representing – to encourage and develop evaluation practices and the sharing of information. This will be of benefit to those beginning to develop arts projects and will help towards building a body of evidence to support more resources being directed towards youth arts;
- Developing a national perspective – work with other agencies to promote and develop the arts with young people;
- Developing provision of resources – in human and financial terms from National Office and from Local Youth Services.

The aim of the Arts Policy is to focus the National Youth Federation on recognising the educational and developmental value of the arts as a creative methodology for engaging with young people and making a commitment towards arts practice becoming a core component of its work.

HAVING A POLICY IS ONE THING... FOLLOWING UP ON IT IS ANOTHER!

It is acknowledged by National Office and by Local Youth Services that a phasing in of the policy will be required. My job as Arts Development Officer is to develop approaches and mechanisms that may be adapted to suit the needs of each Local Youth Service. Youth workers have many demands put on their time, a dedicated Arts Officer can work on their behalf to ensure and enable the arts to become an integral part of the youth work delivered in partnership with young people by the National Youth Federation.

I have been working with the National Youth Federation for just over one year now. When I became Arts Officer, I took the opportunity to visit all the Local Youth Services. This was essential in order to put names to faces, to see what resources were or were not there and to hear face to face what the needs of young people, youth workers and volunteers are when it comes to accessing the arts and developing an arts programme. One telling aspect of my visit was the fact that the needs from a rural perspective can vary greatly to those in the city.

The results from this review showed that people wanted practical hands on training. They also required training in art form skills and also how to integrate them into a youth work programme. Support in finding resources, be they financial, human or physical was also seen as a high priority.

Since this review, training has been offered in creative arts therapies, willow work, video and publishing to name but a few. An Arts Pack detailing resources available, project ideas, evaluation tools, etc. was developed and disseminated. An arts newsletter (stARTup) is published three times a year. This is aimed at Local Youth Services, other youth work organisations, and county council arts officers.

An essential aspect of my role as Arts Development Officer, is liaising with other organisations. This liaising applies to youth/arts/youth arts organisations, both nationally and internationally. Without this contact many of the training events and resources gathered for Local Youth Services would not have come about.

THE FUTURE

There are several plans I have researched to date that I would like to develop. I would like to develop training initiatives in Djing aimed at young people and youth workers. I see great value in promoting the possibilities and opportunities that Forum Theatre can create within a youth work setting. Using the Creating MAGIC guide (see review of the document on page 14), I would like to develop a practically based training process (3–4 contact sessions), targeting volunteers and youth workers who are lacking in the confidence to use the arts in their work.

Personally I would like to see a day in Youth Work when training in using the arts with young people is seen as a basic requirement for all new youth workers.

Each of these ideas has received positive feedback when I have suggested them to either youth workers and or to young people. In July 2003 a full review of the work undertaken during 2002 – 2003 is planned. Volunteers, youth workers and young people will all be invited to take part. This review process will also inform the work due to be undertaken during 2003 – 2004. This is essential in order to inform any work I undertake as the full backing of the stakeholders in NYF is essential to the success of any programme.

The following three projects outline some of the different methods used within the National Youth Federation when working with the arts and young people.

NEWBRIDGE

Treasa Reilly, a youth worker in Newbridge (Kildare Youth Service) has worked on a music project with some young men from the area. This project is an example of a youth worker and an artist working together.

Newbridge Youth Project is currently running a 'Band Creation' project. Eight young men with an interest in music have come together to complete an eight-week course in band workshops. They will develop skills in music arrangement, drumming, music reading, singing, song writing, arranging a gig and management.

This is a practical course and a number of the members have no musical experience whatsoever. The series of workshops will hopefully finish with a short performance of a song that the band will have written themselves.

Treasa contacted the facilitator through a local music school. The drawback to this course is that musical instruments are a requirement. This was overcome by the fact that one or two of the guys had guitars. The drum kit came from the local arts centre through the IRMA music trust.

This project has really engaged this group of young men aged up to 16. They practice in Newbridge Youth Centre. As part of this project they will have gained knowledge about all the instruments and the associated skills required for setting up a band. Prior to this they didn't know any cords or had any lessons. To date, they have written one song.

NATIONWIDE!

This is a training initiative established by the Arts Development Officer at the NYF National Office.

Youth workers and young people took part in a training for trainers course together. They both started off at the same stage with little or no experience of the arts so they were effectively learning together. The main objective of the course was to train all the participants (youth workers and young people) in an art form over a number of days and they would then return to their youth groups and together they were involved in passing on the skills acquired.

This approach is a new way of approaching training for trainers delivery programmes. To date (very early days) it is promoting a real form of partnership and cooperation. One of the art forms explored during NATIONWIDE was video. The youth workers and young people together learned to use video and make their own short films.

These are a few quotes from the participants on the video production course that took place in April 2003.

"Thanks a million I've really enjoyed the 3 days, it's made a big difference"

"It was extremely beneficial to both my youth members and myself..."

"A course well delivered and well received, can't wait till follow up"

Nine people from different youth services (one youth worker and two young people from each local youth service) took part. All of them arrived prepared to learn skills that would enable them to train others on using video.

On the first day they were split into two groups and each group made a 30 second advertisement of their choosing. Over the next three days each group devised their own original screenplays, shot and edited by themselves.

Everyone participated fully. Youth workers and young people alike got a chance to act, film, and edit. Everyone started from the same level of experience and had a chance to discover what aspect of video production interested them most.

Video as an art form attracts the interest of most young people and young men in particular. It is an accessible medium in that there are many different jobs to be undertaken and literacy skills are not an issue. The quality of the work produced over the four days was of a particularly high standard. All this from a group who had never held a camera or worked with an editing package in their lives!

The story doesn't end there however! Over the summer, each group from the three participating local youth services will deliver the training they received to members of their youth group. In July the nine trainers will meet again for more upskilling. They will then return to their groups, develop screenplays, shoot and then edit them with some help from Stephen (Irish Film Centre Outreach Officer).

The premier of all the work will take place in the Irish Film Centre in December. A documentary about the process is also planned!

ART SKILLS FOR LIMERICK VOLUNTEERS

Denise O'Toole an art teacher turned youth worker, speaks about her approach to passing on some basic arts skills to volunteers in Limerick Youth Services

In Limerick Youth Service, a series of workshops entitled 'Creative Encounters' were organised which brought Youth Club leaders from all over Limerick City and County together for workshops in various creative fields. The first workshop of the youth club year (2002) was 'Hallowe'en Arts and Crafts'. The workshop was arranged by myself and jointly facilitated with artist Ms. Bernie Ryan.

Seventeen leaders attended the workshop. The evening included mask making, candle-making demonstrations and some Hallowe'en art and craft ideas. A resource pack of the workshop was presented to all participants.

The workshop cost each participant €5 and was subsidised by Limerick Youth Service.

There was a great atmosphere at the workshop. It was a good opportunity for people to meet up. Seeing the ideas demonstrated really helped people learn to teach others. I have since visited some of the clubs who tried out the ideas and was very impressed with the work that was made. One of our main aims was that people would actually take the ideas back to the clubs and be able to use them. As a Youth Worker coming from an Art background I can see plenty of opportunities to bring creative ideas to youth work, but lack of resources can be a problem. Along with the Creative Encounters Programme, I teach art to the clubs I work with and I am compiling a series of creative 'How To Do' leaflets for the Youth Service.

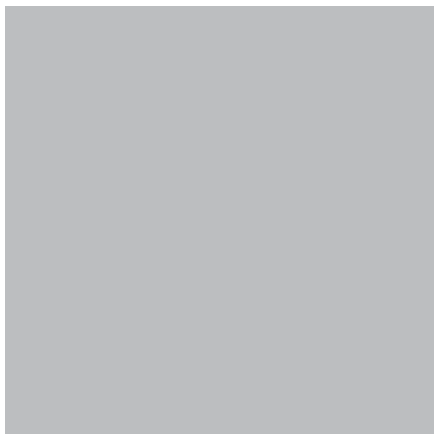
The work undertaken and the approaches adopted by the Arts Development Officer and the youth workers within NYF vary greatly. It has to. The needs of Local Youth Services are very different as are the individual needs of the young people with whom we work. The real benefits of the arts are realised when everyone contributes, is enthusiastic and are willing to take risks. I am glad to say that this is the way I see the Arts Programme within the National Youth Federation developing.

For further information contact: info@nyf.ie or www.nyf.ie



Children and the Abbey

"A few of my favourite things"



Irma Grothuis is Programme Officer for children and young people for the Abbey Theatre's Outreach and Education Programme. In this article she presents a sample of the different programmes on offer to children and young people at the Abbey Theatre.

There are several questions that any arts programmer or practitioner will ask themselves once the seeds of an idea or project have begun to take root inside their head. Once the initial concept, aims and objectives have been teased out and thought through, those other slightly irritating, niggly but nonetheless important (even though we might grit our teeth as we say it) issues have to be dealt with.

It's usually the answers to the questions listed below that will determine the success or failure of any given initiative.

Is my idea sustainable?

Do I want my idea to be sustainable?

Who will it serve?

What might I/we learn?

What do I/we want to learn?

How feasible is my idea?

Does it compliment the learning/artistic/social aims of my organisation?

Like any good department within a large organisation the Abbey's Outreach/Education Department, faces the same dilemmas as everyone else. It's no good creating programmes unless it is meaningful, both to those involved and the organisation itself.

Unless those involved have a chance to learn and grow from the experience, the effort is not worthwhile. It is therefore the role of programmes such as ours to make sure that the effort is worthwhile. That the experience of participants' is meaningful and that this meaningful experience contributes to the growth, shape and breadth of the National Theatre's remit.

As the Programme Officer for Children and Young People within the Abbey's Outreach/Education Department, I am best placed to talk about the specifics of what I know best. Namely our current work with Children and Young people.

The following is a description of one of our programmes for children that is currently taking place within the theatre. As well as describing the work, I think it is also important to articulate how I hope this work can feed into the organisation as a whole and to examine what its potential might be thereafter.

Also at this stage I feel that I need to be really honest. I should probably point out that when asked to write this article I decided to describe the work that I feel most passionately about, which probably isn't a bad thing as in my opinion, passion usually means that you get results.

The Programmes

The Abbey Children's Workshop (ACW) was established as a pilot initiative in 1998. Over the years, this programme has been both mainstreamed and hopefully streamlined to cater for a broad spectrum of children primarily from the greater Dublin area. The structure of the Abbey Children's workshop is that it meets four times a year usually during the school holidays and runs over a number of concurrent days.

Whilst initially being a pilot programme that included children from Local Schools, the children of Shareholders and Abbey Employees, the ACW has now grown in conjunction with the development of the Abbey's annual Production for Children. It is during this time when children and schools from all over the country attend the Abbey that children are invited to apply for membership of the ACW.

The philosophy that anchors the work is twofold:

1. Provide the children with meaningful interaction with the artistic and professional life of the theatre.
2. To develop and reaffirm the individual creativity of the child.

Such a philosophy whilst being central to our work in the Outreach Department does contain one very obvious limitation. Namely that of numbers.

We have a maximum of twenty-five places on the ACW which usually means that twenty attend the programme at any given time. The waiting list is getting longer. Exactly how this challenge (I am loathe to call it a problem as I feel it an extremely positive occurrence) can be dealt with is something that we are examining at the present time. Unfortunately, solutions to such challenges are rarely easy to find.

So now, after all this talk of philosophy and structure it might be good to elaborate on the workshop's actual programme.

As in any artistic programme the work develops and varies according to the needs of participants and the direction that the programmes co-ordinator feel that it should take. However, it would be normal for the children participating to gain an in depth knowledge of the theatre, explore with a drama facilitator the work taking place on the main stage, respond visually and through story to the work that they encounter and learn to work both collaboratively and individually.

I also should stress that fun and freedom are also two fundamental elements that should be contained in the programme. Such words after all lie at the very heart of theatre. Anyway, who would want to attend a workshop that wasn't fun?

Currently I feel that the way our children's work impacts upon the theatre is twofold. The first is simply the way in which the presence of children within an organisation, which I think it is fair to say, is not necessarily child centred, has an extraordinary effect on both staff and public. A breath of fresh air creeps through the building as children run, chatter and explore its corridors. People begin to gain an understanding that their national theatre is not just for adults but for every member of our society.

As this understanding deepens, I believe that sub-consciously the organisation responds through both the work that it creates and intends to programme.

The second impact that such work has upon an organisation like the Abbey, is the effect that it can have upon the individual artist. It is my belief that for those who are open to working with children, such interaction can enrich, challenge and stimulate the work of any artist if they are wise enough to see and acknowledge it.

At present we are seeking to create collaborations between the ACW and artists who work on the main stage. This process is still in its infancy, however like any infant if it is well fed and nurtured it will grow strong.

In July of this year the ACW returns. We will be exploring 'The Deserted Village' by Oliver Goldsmith. 'She Stoops to Conquer' will be playing on the main stage. Some of our ACW 'graduates' will be participating in our Abbey Teens programme that will run over the same period. Same ethos, just a slightly older focus. So as you can imagine it's all systems go.

Our other work for children and young people includes a Theatre Club for young people, our Youth Theatre Programme in collaboration with the National Association for Youth Drama entitled 'Nextus', extensive work in both primary and secondary schools and of course helping to bring to fruition the Abbey's annual production for children.

Oh and just in case you haven't guessed. The work is extremely rewarding!

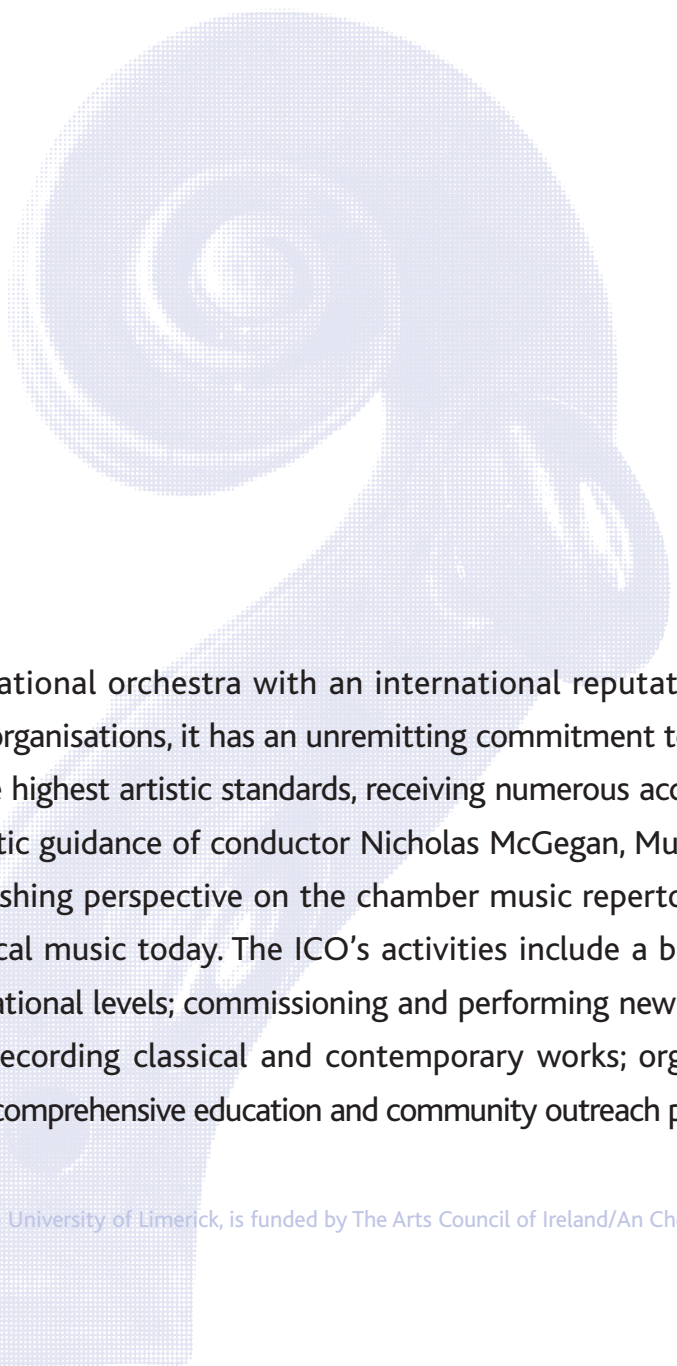
For more information contact:
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IRISH CHAMBER ORCHESTRA



The Irish Chamber Orchestra is a national orchestra with an international reputation. One of Ireland's most distinguished cultural organisations, it has an unremitting commitment to excellence and the sustained achievement of the highest artistic standards, receiving numerous accolades both at home and abroad. Under the artistic guidance of conductor Nicholas McGegan, Music Director, the orchestra offers a new and refreshing perspective on the chamber music repertoire and is a vibrant force in the sphere of classical music today. The ICO's activities include a busy concert schedule at both national and international levels; commissioning and performing new works from Irish and international composers; recording classical and contemporary works; organizing the Killaloe Music Festival and managing a comprehensive education and community outreach programme.

The Irish Chamber Orchestra, which is resident at the University of Limerick, is funded by The Arts Council of Ireland/An Chomhairle Ealaíon.



EDUCATION & COMMUNITY OUTREACH

The education and community outreach programme of the Irish Chamber Orchestra grows out of the orchestra's continuing commitment to the development of music in education and community settings. Our vision is to involve people of all ages, nurturing musical awareness, creativity and skills in an inclusive, experiential manner, and we aim to share the joy of music with people throughout Ireland. Projects involve a variety of activities that include listening, composing and performing; some encourage attendance at ICO concerts, with talks and visits to schools and community groups beforehand, thereby extending the reach of the orchestra, building the quality of audience experience and broadening the range of the audience. Research and evaluation are central to the outreach programme of the ICO, ensuring that projects can be of long-term benefit. The ICO works in partnership with City and County Councils, consulting with local and national organisations possessing in-depth knowledge of groups involved in the outreach programme.

MODELS OF PRACTICE

May Music/EarlyYears was a pilot, cross-arts, intergenerational project which ran in Limerick City during 2002. It combined the creative skills of older people with that of young children, and included the making of decoupage boxes by Active Retirement Groups and music workshops for two hundred children and their teachers in infant classes of six Primary Schools. Based on the recently published Primary Schools Music Curriculum, emphasising listening and responding, performing and composing, the workshops had the theme 'Lullabies and Explosions'. The boxes crafted by Active Retirement groups were given to some infant classes for use as music boxes for class instruments. Linking with Bealtaine, the festival celebrating creativity in older age, young and old worked creatively within their communities and Active Retirement groups from the Mid-West area attended an ICO concert at UCH Limerick. Funding for the project was received from the Arts Office of Limerick City Council. May Music/Early Years also took place in a newly opened Gaelscoil in County Limerick.

QUOTES FROM EDUCATION AND COMMUNITY OUTREACH

...there is something more enchanting about seeing a concert in person; being able to watch each musician play and appreciate the skill... The workshop opened my mind and the follow-up of going to the concert lent itself to my new appreciation of classical music. I'd definitely go again.

2nd level student

PROJECT NEEDS

The needs of the participants were included in the design of the project. Special needs were researched and addressed, and instruments suitable for children in infant classes were sourced. As some of those attending the ICO concert in UCH, Limerick, were doing so for the first time, a pre-concert talk suitable for a general audience was given.

PROJECT PRINCIPLES/DESIGN

All projects run under the ICO Education and Community Outreach programme are designed to include the specific needs of the participating groups. We aim to facilitate access to the arts in a structured manner within the existing framework of participating groups and to establish a relationship between these groups and the ICO. At all times, sensitivity to the needs and wishes of the core groups is a factor.

In May Music/Early Years, differences between groups were accommodated; the day to day running of schools was considered and issues of records and publicity were agreed through prior consultation.

Process and product were equally valued and feedback and evaluation requested. The ICO's education and community outreach officer, in consultation with ICO musicians and participating groups, designed the project. A sustainable, replicable project has been researched, designed, implemented and evaluated.

MUSIC FACTORY

14th –18th JULY

St. ANNE'S COMMUNITY COLLEGE, KILLALOE

Music Factory, the Irish Chamber Orchestra's annual weeklong outreach project which runs in conjunction with the Killaloe Music Festival, is lead this year by English freelance composer, sound artist and educator Duncan Chapman. The project, for young people aged between 6 – 12 years, consists of creative music workshops using a combination of live electronics, recording and instruments. Duncan and musicians from the ICO will facilitate participants from the Killaloe and surrounding areas to compose and perform their own music. The project culminates in a performance for friends and families on the final day.

COMMENTS FROM MAY MUSIC/EARLY YEARS

Teachers

The children were actively learning and responded extremely well... I loved the way they were walked down the corridor to the hall and participated in creating a story using unusual instruments to achieve sound effects.

All the children got involved and no one was isolated, even the child... with extreme special needs... they still talk about this special experience.

The project generated such excitement among the children and parents alike! I was amazed at the children's ingenuity... I feel the páistí will have a lasting memory of their experience. They have learned how to use several instruments (percussion), how to listen... and how to express themselves through music. My eyes were also opened.

Children

When are ye coming back... I like the triangle best... it wasn't soft enough, do it again...

ICO Musicians

Thought the instruments were perfect for the age... they seemed to enjoy and also learn a lot from the two days, as did I! More of this age please!



Further details on the Education and Outreach
of the ICO available from:

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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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