



LET'S
DO IT!

a guide to
planning a
youth arts
festival

WRITTEN BY
REBECCA BARTLETT

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Acknowledgements

Five years of work and four successful youth arts festivals have resulted in this publication.
There are many we would like to thank...

All the young people, youth workers and management teams within Dublin's northeast inner city (NEIC) network of youth projects for their participation, hard work and support of our Urban Noise Youth Arts Festival over the years.

The NEIC Network of Youth Projects consists of:

ASP Adventure Sports Project

Ballybough Youth Project

East Wall Youth

LYCS Youth Programme

SWAN Youth Service

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Dublin Docklands Development Authority for their kind sponsorship of this publication.

foreword

In youth arts, we encourage young people to fully engage in an art form. The creative process requires them to move beyond their usual comfort zone by trying something new when exploring their chosen art form. As leaders, we too must take some risks and trust ourselves in the process of organising these valuable initiatives.

I believe in the fundamental value of youth arts in the lives of young people. It provides a platform for engagement and development of skills, it allows the exploration of ideas and opinion, and it provides a means of self expression through the alternative language of the arts. It is also fun. Happily, my own organisation East Wall Youth shares this ethos and has been fully supportive of our endeavours on many levels over the years.

We have now run four successful youth arts festivals and are starting on our fifth, renamed last year as Urban Noise Festival. Personally I found our first festival exhilarating. Within fifteen weeks of our initial meeting we had consulted young people, sourced funding, found suitable artists and had explored two art forms with young people from four different youth projects. We showcased the work with a public performance and exhibition. Needless to say, the learning was huge. I was already imagining the usefulness of a “how to” guide containing many tips and templates for adaptation and use. As our festival grew and developed over the years, I imagined a guide encapsulating our learning and developing as a model of best practice in youth arts. To me, Rebecca Bartlett seemed the obvious choice as someone who could realise this dream.

Partnerships have always been an element of our festival. We have a very supportive network of youth workers in the northeast inner city. This network predates our festival and provided a very good base for us to start from. When Liz Burns of The Fire Station Artists' Studios contacted our network, she and a small voluntary group had some funding they wanted to use to engage young people in the arts. This was what instigated our annual event and was the beginning of a most productive partnership, with Liz and me sharing the role of festival coordinator over the years.

We are excited to be launching this book as a means of sharing our learning and enabling the development of other youth arts initiatives. This comprehensive guide is intended to be user friendly and adaptable. It would work as a guide for a large multi-disciplinary festival, or could enable groups to start on a small scale, playing to their strengths and finding fulfilment within the large variety of roles involved. It will certainly lessen any risk factor for those organising a youth arts festival.

The young people will bring their own fantastic energy and it is their input that will progress them along their creative paths. They need our support. Therefore, I invite you to use the guide, trust the process and say yes, let's do it!

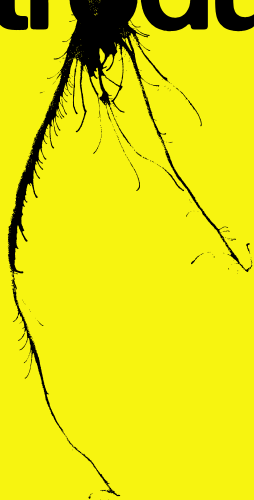
Eileen Vaughan



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introduction



This guide and the learning and experience that has gone into it has been commissioned by East Wall Youth and The Fire Station Artists' Studios on behalf of the Urban Noise Festival in Dublin's North East Inner City¹ and has been funded by Dublin Docklands Development Authority.

The aim of this work has been to consolidate the experiential learning of the North East Inner City Youth Network over the past four years of the Urban Noise Festival, and transpose that learning into the creation of a guide for others who may wish to run similar youth arts initiatives.

The Urban Noise Festival is in many ways a celebration of how young people can claim their space within a changing cityscape. It has certainly been a validation of the importance of arts in the lives of young people and an indicator of the value of professional artists engaging with young people within a planned and considered framework, as well as a caring environment.

This guide to setting up a Youth Arts Festival will be made available as a resource through a variety of media, and will place Urban Noise Festival and those with whom it will engage, within the broader context of a changing urban landscape.

Rebecca Bartlett
2009

¹ www.urbannoise.ie

ELEMENTS FOR SUCCESS

Each of these sections offers a discursive narrative followed by a birds-eye view of the most significant points.

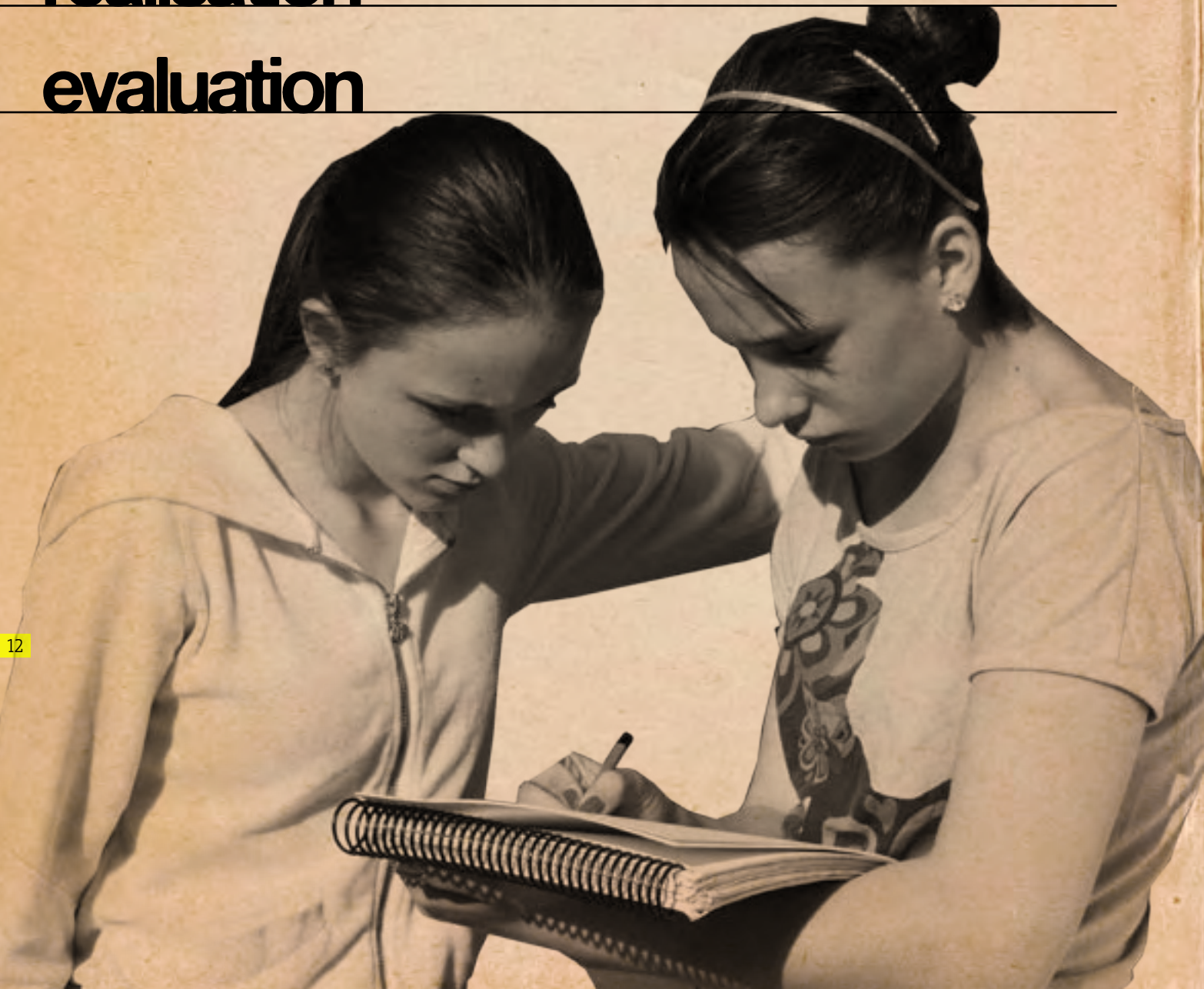
inspiration & motivation

consultation & collaboration

implementation

realisation

evaluation



inspiration & motivation

Why a Festival?

The choice of a festival project implies firstly that there is a desire to explore and to celebrate the creative and imaginative talents of the young people of your community.

“A way to celebrate our young people’s achievements in a showcase event where the wider community can see it”²

Taking Decisions

A festival is an annual event. Commitment to such a project cannot be assumed because year on year the process which brings that event about will need to develop and to be enhanced. An agreed rationale, or reason to do a festival, hammered out in the initial planning stages, will mean that things move along much more quickly.

“A platform for learning new skills and developing those over the coming years”³

Allowing Time

Time also needs to be taken at the very beginning of the decision-making process, in order to explore what is the shared mission statement for the festival. Youth workers need to be open and honest about their reasons for wanting their groups to participate. Motivational differences thrashed out at this stage will avoid disappointment and potential disharmony later in the process. Some youth workers will explore the idea of having a festival with their young people; others may feel that they are familiar enough with the group’s needs and ambitions not to involve them directly at this stage. Whatever the choice made, goals for the first year need to be realistic and open to re-visitation should the workshop process or the participants’ expectations require it.

“An opportunity for quality artistic experience within a significant arts event”⁴

² From a survey of youth workers and artists involved with setting up the *Urban Noise Festival* in the North East Inner City, who were responding to a question asking what they wanted this festival event to provide for their young people.

³ Ibid

⁴ Ibid

ELEMENTS FOR SUCCESS

Making Choices

Choosing a name for your festival can be a motivator in itself and is a way of involving young people in the aspirational nature of what you hope will be an annual creative event.

The choice of art forms for the festival is intricately linked with the availability of professional artists who have experience of working with young people and who, in their turn, are motivated by the opportunity to enhance their own work through imaginative engagement with those young people. 'Taster' workshops by these artists will allow youth workers (and artists) to gauge young people's reaction and the levels at which they might be expected to engage with the art form and the artist.

*"We want our Festival to be a platform from which we can develop and support young people's creative and artistic abilities and acknowledge these as equally important as their academic abilities"*⁵

A theme for your festival is a useful way of bringing the work together on the day and carefully chosen, can allow both artist and young people an opportunity to explore valid ways of expressing views, opinions, even emotions, in an artistic form.

Finally a youth arts festival normally offers workshops in art forms which are accessible to the young people participating, and which, most importantly of all, come free of charge.

⁵ From a survey of youth workers and artists involved with setting up the *Urban Noise Festival* in the North East Inner City, who were responding to a question asking what they wanted this festival event to provide for their young people.

Why a Festival?

A Youth Arts Festival can help develop creative, social and developmental skills allowing young people to:

- Take part in creative and imaginative activity which explores and gives artistic recognition to their own interpretation of the world around them
- Work with other communities and come to a realisation that they do share cultural identities by being young in the 21st century
- Develop opinions of their own and the language with which to express those opinions
- Develop skills of critical reflection
- Have access to a stage on which to showcase their work
- Be encouraged and supported as they explore their creative abilities and through a festival process receive professional guidance as they discover how to develop those skills
- Build self-esteem, critical imagination and self expression among young people ⁶

consultation & collaboration

So Let's Make a Plan

In many ways the key to the success of putting together and implementing any festival plan is continuous consultation and ongoing collaboration between all of those participating. There is simply no substitute for dialogue and discussion. Within the festival plan there has to be sufficient time and space allowed for that dialogue and artists and youth workers need to timetable all of these meetings into their own work schedule.

The Core Team⁸ will meet regularly and often.

*"With events such as this one, there is often a tension between the expectations of the young person, the artist, the youth worker and the arts manager. All are coming from very different perspectives, with different sets of ideasOur regular fortnightly meetings were very effective in dealing with this, clarifying aims and objectives as well as roles and responsibilities"*⁷

Who Does What?

The definition of festival roles and the responsibilities attached to them will be one of the first matters for consideration by the Festival Planning/Core Team. An assessment of the skills available may show up hidden talents but generally the allocation of those same roles will be a challenge for any team first time around. Regular meetings will always point up any gaps in the plan. There is however certain expertise which is best hired in and the Event Manager⁹ is certainly one of those. Others may be: someone to handle publicity, someone to create and manage effectively the festival website and someone to design and put together the festival programme.

Let's be Clear

The expectations of stakeholders will also need to be taken into account at the very earliest stage of the process. For instance, does the rationale for becoming involved in an annual festival event sit well with parent organisations? Certainly their expectations for that involvement need to be fed into decision making around the festival's own mission statement as well as deciding on its aims for its first year.

*"In addition to the enjoyment of the day there was also the trickle down effect in stimulating and building an awareness of youth arts in the area."*¹⁰

Artists may also be meeting each other to discuss and share their practice, as well as the ideas that are emanating from the young people in the workshops. They certainly will be meeting with youth workers on an ongoing basis to discuss group progress and to work through particular challenges that may emerge out of the creative process.

⁷ Maurice Devlin & Deirdre Healey Editors, Eileen Vaughan and Liz Burns "No Limits. A Hip Hop Youth Arts Festival," *Work in Progress: Case Studies In Participatory Arts With Young People*, 2007.

⁸ See glossary

⁹ Ibid

¹⁰ Lorraine O'Donnell, writing about Mallow Youth Arts Festival, *IN2 Issue number 8*, NYCI, 2007.

Who Sits at the Planning Table

The regular Core Team planning meetings will usually be chaired by the Festival Coordinator. By being in regular contact with artists, youth workers, young people and eventually the production team, the Festival Coordinator is custodian of all relevant information, able to see the big picture and prepared to bring to the planning table any issues which may be emerging to challenge the Festival's success.

It is (this) community and inter-agency collaboration that sits at the heart of the committee's ethos and our aim both now and in the future is to mirror this sense of collaboration through all aspects of the festival.¹¹

With the appointment of an Event Manager, consultation steps up a gear, and youth workers will need to meet each other and then the Event Manager to discuss any safety and welfare issues attached to the festival day itself. The Event Manager will have met initially with and been fully briefed by the Festival Coordinator, so that he/she has a feel for what the festival team wish to achieve.

Subsequent meetings with the artists will have allowed the Event Manager to draw up lists of what may be needed to be sourced both for workshops as well as technical equipment for the Festival day itself.



¹¹ Mark O'Brien, Local Arts Development Officer with Axis Ballymun writing about "Lift Youth Arts Festival," IN2 Issue number 8, NYCI, 2007

ELEMENTS FOR SUCCESS

Always Report Back

Decisions taken at all subsidiary meetings will always need to be brought back to the regular planning meetings. It is this constant free flow of information that lubricates the festival machine and allows the Festival Coordinator to see where gaps may be appearing. Such regular communication will also record the successful completion of each stage in the Festival process.

Keep the Young People Informed

At the very centre of this process are the young people. From the beginning it is crucial that the Core Team consciously seek ways to effectively represent the idea of the festival to the young people themselves. Having accomplished that, it is equally important that they create avenues through which the young people can have regular input into how the festival is developing. This should come through their feedback to their youth workers and through the creative process itself. Regular updates on the Festival website bulletin board or regular informal meetings with the Festival Coordinator (preferably both) will help to mark the different phases of the process.

For the participants, an introduction to the production team and a session with them on what is to happen at the dress rehearsal, as well as plans for the festival day itself, will help to mark the transition from workshop to rehearsal. It is then the responsibility of the artist to find the best way to show that group how to intensify their engagement so that their artistic input into their festival performance brings them the very best sense of pride, satisfaction, accomplishment and well being.



Getting Ready

Dialogue established at the very beginning of your process will continue to take place through planning meetings and between times by various combinations of youth workers, artists, young people and eventually the Event Manager.

Such Consultation and Collaboration will allow clarity in the areas of:

- Setting up _____ a festival Core Team
- Exploring _____ aspects of the Core Team's shared responsibility
- Choosing _____ suitable, attractive and accessible art forms
- Drawing up _____ a festival budget
- Making _____ applications for funding
- Engaging _____ with stakeholders, bringing all expectations to the planning table
- Arriving at _____ an agreed definition of a mission statement
- Agreeing _____ aims and objectives for this first year
- Clarifying _____ and allocating roles and responsibilities
- Deciding _____ who is to be Festival Director/Coordinator
- Agreeing _____ the brief for artists
- Recruiting _____ suitable artists
- Establishing _____ a festival website
- Negotiating _____ good working relationships between artist and youth worker
- Providing _____ working environments conducive to happy and productive workshops
- Choosing _____ theme
- Adopting _____ welfare and child protection guidelines
- Ensuring _____ that garda vetting has taken place
- Appointing _____ a festival welfare officer
- Agreeing _____ how communications are to work amongst the key personnel
- Deciding _____ on the format of the review process
- Keeping _____ the festival plan on track
- Deciding _____ how evaluation is to happen

implementation

Let's Make it Happen

So the initial blueprint is ready. Rationale, mission statement and aims for this first year have been agreed. Roles and responsibilities have been allocated. You have a Festival Coordinator, suitable artists have been sourced, as well as an Event Manager with experience of working with young people, so, the question now is, how do you transform all this into a festival?

'Taster' workshops allow the young people a feel for what might be possible and once reviewed will show how often that artist needs to meet individual groups in order to offer them the best quality artistic engagement.

Planning the Workshop Programme

The overall workshop timetable will also inevitably depend on the availability of suitable workshop space. Some youth workers may prefer artists to come to their own space to work. Others may be keen for the workshop to provide a way for their group to meet and work effectively with young people from outside their own area. If for instance one of the aims of an inner city festival is to break down territorial prejudice, then the first workshops in that schedule may need to be as much about group development as they are about the art form. Artist and youth worker need to recognise that and agree a strategy to deal effectively with the challenges that such a plan may throw up.

Best Practice

Artists may be required to map out a session plan.

*"I gave consideration to the sequencing of units within a workshop, so that each was in correct relation to the unit before and after, on many levels such as logically, artistically, imaginatively and emotionally"*¹²

Certainly it would be best practice for them to meet together to discuss and share ideas and practice. Such meetings will also be an effective forum and means for support for an artist dealing with any behavioural challenges within a group.

The Artist's engagement with the young people and in turn their engagement with their chosen art form, will be one of the indicators for success of the workshop programme. It is important early on, to build these kind of indicators into the review as well as the plan for the final evaluation process.

"It is impossible for young people to come together and nothing happen but if you want something good to happen you have to give direction and set boundaries"

Gyorgy Vidovsky Project Coordinator of the European Youth Theatre Encounter 2002.

Mutual Trust

Early intervention when an individual appears less enthusiastic or loses interest will necessitate dialogue between the artist and the youth worker. There may be external reasons for fading interest. On the other hand, where there is trust and confidence, it should be accepted that it is at times like this, that conversations between youth worker and artist, may throw up a challenge to either party to do more than he/she is presently doing. Since any festival policy should include the aim to foster trust and confidence between artist and youth worker, this should not be a problem. It is vital however, that whichever the party, he/she is prepared to step up and acknowledge the need to intensify efforts in order to re-engage with that young person.

It would be an unusual festival not to experience some small amount of creative tension. By constantly reminding itself of its original intentions for this project the Core Team should be able to deal effectively with those tensions.

Putting Your Decisions into Practice

This implementation stage is basically about getting the workshop programme up and running. The success of that programme will depend not only on the artist but the mechanisms which are put in place to allow young people to experience creative and imaginative engagement in a safe and happy atmosphere:

- Youth workers meet artists to discuss group profiles, mutual expectations are defined and discussed, as well as workshop schedules and procedures for review
- Artist contracts are drawn up and agreed
- Taster Workshops are provided for all the groups
- The workshop timetable is completed and distributed
- Venue decisions are made about suitable venues for workshops
- Artists meet the Event Manager to discuss what their equipment needs are
- Workshop Codes Of Conduct are negotiated by the artist and the youth worker, with the young people
- Artists together discuss what they would recognise as indicators of creative progression
- Artists will need to keep breaking down the art form into accessible terms and tasks and find ways to acknowledge the skills acquired by the young people so that each young person has an ongoing sense of involvement and accomplishment
- Festival Coordinator is constantly alert to the need for a free flow of information to and from the young people themselves. Policies in place must support all young people, at all times
- All planning meetings are minuted, decisions documented and circulated
- A plan for publicity of the festival is put into action

realisation

This Is It!

In many ways this is the most exciting stage of the plan. The time when the young people take ownership of their work and present it enthusiastically to an audience of their own peers, family and local community.

The Young People Step Up

They have arrived at this stage not only through their workshop programme but by means of a rehearsal process facilitated by the artists, supported by the youth workers and brought now to its conclusion by an effective production team. The Event Manager will have consulted and liaised with youth workers, artists and the Festival Coordinator to produce an event schedule which meets the social as well as the artistic needs of the young people. All technical requirements for the festival are that team's responsibility. It is also their responsibility to make sure that there is an adequate flow of information about that event schedule, not only to the artists and youth workers, but to the young people themselves.

Ownership of the artistic work carries its own responsibilities and young people need to be open to that. Understanding the festival schedule and their role in it plays an absolutely crucial part in bringing them to that realisation.

"The young people who painted these graffiti boards engaged fully in an artistic process whereby they developed ideas, learned new skills and worked proudly to produce vibrant and colourful art works"

Youth worker speaking about a Youth Arts Festival experience

Publicising the Festival

An effective publicity policy can add kudos and heightened excitement both for the participants and the planning team, as well as allowing stakeholders an opportunity to see the importance of this event to the local community. Any photographic or video record of the event will have to be underwritten by the completion of media consent forms by the parents or guardians of all participants. Again this is something that needs to be planned for and implemented as far back as eight weeks before the event.¹³



Good Practice Makes for a Good and Happy Performance

Moving from workshop to rehearsal is always a challenge. Moving from rehearsal to the event itself can, for some, be even more daunting. Artists have to find effective ways to ensure that their young people are happy with their work and enthusiastic about sharing it in “performance”. The dress rehearsal should be a simulation of what is to happen on the day. The dictum that a bad dress rehearsal makes for a good performance is at best unsubstantiated. Good practice dictates that both artists and youth workers need to take notes of what happens at the dress rehearsal and discuss with the young people ways to improve and enhance their participation.

It is only by experiencing the fun of a good performance that young people will come away with heightened self-esteem and real feelings of accomplishment.

“I worked the hardest I ever had, so that I could be proud with what I had done”

Participant in the National Festival of Youth Theatres 2003

Youth workers may need to work with artists to ensure that young people’s confidence levels are maintained and that a real sense of celebration and “can do” is encouraged.

The choice of a good performance venue is central to the success of the event. Liaising with the manager/owners of that venue should begin at least twelve weeks before the event takes place. Working with the venue representative on health and safety issues as well negotiating the schedule for its use will be the responsibility of the Event Manager.

Choosing the Right Space

The use of civic open spaces or spaces within cultural or educational institutions are often the first port of call for Youth Arts Festivals and offer the opportunity “to build artistic and cultural connections”¹⁴ between that authority/institution and the communities from which the festival participants are gathered. In inner city areas undergoing regeneration, these kinds of connections are mutually beneficial. Festival organisers, willing to engage beyond the festival itself, can act as the conduits for community engagement in the formation of arts policy and practice at a local level.

“The Dublin Docklands Development Authority Arts and Cultural Strategy has a broad vision which considers the authority’s own values of excellence in architecture and urban design, and the role of the local community in shaping its cultural identity as well as its artistic activity”

Dublin Docklands Development Authority’s Arts and Cultural Strategy 2005

¹⁴ Mary Mc Carthy, Arts Manager “Arts at Dublin Docklands”

ELEMENTS FOR SUCCESS

The Festival Lynchpin

Team meetings will of necessity be more frequent during this realisation stage. The role of the Festival Coordinator as linchpin for the whole festival process, really comes into its own at this time. Being able to maintain a vision of the big picture as well as a handle on each aspect of the workshops and the progress of each group will demand energy, patience and diplomacy. In terms of the rehearsal phase and the event day itself, a good working relationship with the Event Manager will go a long way to achieving the best possible results with minimum levels of stress.

Importance of Keeping Young People Informed

Good practice would also suggest that the Festival Coordinator and the Event Manager meet with the young people in advance of the performance day, to explore expectations and to talk about issues of safety around the schedule and the venue. This is a good time too for artist and youth workers to revisit the contract agreed with the young people so that they are reminded of the nature of their commitment to the whole process.

Effective Communications

It may also be necessary for the Event Manager to meet with youth workers to clarify mutual expectations for the dress rehearsal and the day itself. Youth workers working with a production team for the first time and used to managing small-scale events themselves, may need to be brought up to speed on who exactly is responsible for what. The Event Manager may also wish to explore the need for extra human resources, such as festival ushers, to secure the best quality experience for the participants.

Welfare

If a Festival Welfare Officer¹⁵ has been appointed he/she will be meeting the youth workers regularly over the three weeks leading up to the event and will liaise with the Festival Coordinator to secure any additional resources necessary so that young people are secure in a creative and a caring environment.

Finishing Touches

The choice of a good Master of Ceremonies for the festival day will further ease tensions and provide continuity. Young people and their families are entitled to expect that participants' contribution to the festival be openly and publicly acknowledged. A good MC will accompany the audience on the festival journey, facilitating their understanding of what is happening and on a more practical level enable the audience to know where, in the open space, they can best experience the next artistic performance.

The budget for most youth arts festivals is tight. It is important that the end result is not spoiled by lack of resources. The Event Manager will have been given a budget to work with. He/she will have discussed this in detail with the Festival Coordinator who has overall responsibility for the festival budget itself. Sponsorship in kind can often provide a way of expanding tight budgets and the use of most civic spaces ought to come free of charge.

¹⁵ One of the Core Team, having had the appropriate training, may agree to act as Welfare Officer. He/She will be the designated Child Protection Officer for the duration of the festival programme, liaising with fellow youth workers as well as artists and of course the young people themselves.

Creating a Festival Memory

A festival programme no matter how basic is a must. It will list the names of all participants, as well as the names of the Youth Clubs/Groups from which they come. It will explain the workshop programme that brought the festival about, give short biographies of the professional artists and map the festival site. Sponsors and funding agencies will be acknowledged in your programme, which acts not only to provide information, but is a record of the event that young people and their families can take home and share.

An invitation list will have been drawn up at least six weeks in advance and each participant should be provided with an agreed number of invites for family and friends.

The festival team will also want to thank some people and attract others to come and see what they and the young people have accomplished together.

This Is It - Savouring the Moment

The end point for any festival is the showcase event. Making it a positive and joyous experience for all involved depends on a number of factors being in place:

- **Effective budgeting**
- **More frequent team meetings**
- **An energetic and patient Event Manager**
- **A good publicity policy and imaginative use of the festival website**
- **An attractive event programme**
- **Sufficient rehearsal time**
- **A rehearsal phase which is both fun and productive**
- **Artists engaging young people in a process to show them how to face the challenge of performance**
- **Provision of a good performance venue**
- **Venue Manager/owner happy with the event plan**
- **Production Schedule in place (all transport, costumes, equipment etc sourced)**
- **Distribution and explanation of the event timetable to everyone involved**
- **Event Meeting: Event Manager meeting with young people detailing what is to happen on the day itself**
- **Simulated environment for final rehearsal**
- **Review of final rehearsal by artists and youth workers, they meet with young people and review expectations, they offer additional support and encouragement where necessary**
- **Review of final rehearsal by Event/Production Team, readjustment of event plan/timetable where necessary**
- **A good MC**
- **A sunny day!**

evaluation

How Did We Do?

Evaluation of a festival project such as this model proposes, is all about discovering what has been achieved and whether those achievements match the aims, the expectations and the goals set out at the beginning of the festival planning process. Ultimately it should indicate what worked and what didn't work.

Evaluation is best conducted by an experienced facilitator from outside the core group.

"Thorough evaluation will help convey the quality of your work to others, and will provide material evidence of this" ¹⁶

Planning your Evaluation

How you want to evaluate your festival should be discussed early on in your planning phase so that you build in the mechanisms, which will allow you to assemble the information you need, to reflect, to learn and to move forward in your planning for the coming year. Evaluation of quality or best arts practice will take you back to such things as the artist's brief but should also be informed by post-festival consultations with the young people themselves. It should take the Core Team back to their rationale for having a festival and explore if the purpose they intended has been adequately matched by the young people's experiences, by the levels of cooperation between the artists and the youth workers and by the common ground created on which all of those involved felt comfortable in their roles.

Evaluating Roles and Responsibilities

Evaluation of a first festival should also explore the boundaries separating roles defined and tasks actually undertaken. It would not be unusual with a first festival for those boundaries to become blurred as the momentum towards the event day increases. In a Youth Arts Festival the importance of trust and flexibility plays a huge role in achieving a positive and celebratory atmosphere. Evaluation will often challenge levels of commitment where that trust or that flexibility has not been sustained. On the other hand, evaluation will also demonstrate the power of the dynamic that can exist between youth worker and artist when both are prepared to be open to new experiences.

"Rather than worry about the evaluation process revealing weaknesses, you should strive to engage fully with the process to celebrate strengths, and capitalise on the learning opportunities that arise whilst doing so" ¹⁷

Review sessions built into the workshops will have facilitated the recording of the young people's own engagement. Artists and youth workers will have participated as members of the Core Team and attended the planning and coordination meetings but may need to be allowed to break away and discuss together the successes they had, the reasons for those successes, along with challenges they experienced and their thoughts on overcoming those challenges in the future.

¹⁶ Pete Mosley. "Evaluation," *A Guide Devised To Support the Arts Council of England's Artists in Sites for Learning Scheme*, Arts Council of England, 1999.

¹⁷ *ibid.*



The Value of a Case Study

One of the best ways of monitoring the progress of an arts project such as this is to look to individual case studies. These need not necessarily be identified formally. They will emerge as the festival workshops get underway and artists and youth workers meet to review the creative sessions. It is here that they will begin to notice differences with particular individuals in attitudes, maybe even behaviour, as well as growth in self-esteem and the development of particular skills. They may be aware of that young person's growing confidence to talk willingly and confidently about their art form. Such case studies are invaluable when you come to evaluate your festival.

*"The materials and opinions you gather will make it much easier for you to convince others that you have the experience to take on future projects successfully"*¹⁸

Unexpected Outcomes

Finally a thorough evaluation will also throw up the unexpected outcomes.

- The emergent talents of one of the core team perhaps or the potential for creative partnerships between artists or even between artist and young worker outside the festival.
- The embryonic skills of the young person who has discovered that this art form really speaks to them and that he/she wants to pursue these newly discovered talents beyond the festival and even explore the possibilities at some point, of gaining third level qualification in their art form.

Acknowledgement of the unexpected outcomes as well as the documentation of case studies as part of your evaluation will be an effective bonus when you go to look for future funding or sponsorship and when you come to write your reports for your current primary stakeholders.



¹⁸ *ibid.*

ELEMENTS FOR SUCCESS

So How Did We Do?

While evaluation of a Youth Arts Festival is about discovering what has been achieved, what went well and why, it is also about learning from the process of exploration and reflection and about moving forward into a new planning phase for the next Festival.

- Young people must have an opportunity to offer their post festival reflections
- Evaluation must take cognisance of the rationale and the long-term goals as well as the aims for that particular year's festival
- Roles and responsibilities should be revisited and set against definitions agreed and expectations of all of those involved. Flexibility and collaboration will be the key to success of fully maintaining the balance within the Core Team, which by its nature, will have some small alterations in personnel year on year

Some things are essential:

- Documentation of review meetings between artist and youth worker
- Case studies which have emerged during the workshops process
- Break out exercises where artists and youth workers explore what worked and what didn't work
- The Event Manager's review of the event day
- Exploration of festival structures and lines of communication including the frequency of Core Team meetings, publicity, programming and the choice of venue

Documentation of the results of the evaluation will be an important asset, not only as content for Festival reports for stakeholders and funders, but as archive material for the individual groups.

festival timeline

THIS GIVES YOU A WEEK BY WEEK GUIDE, WORKING FROM MONTH SIX TO THE EVENT DAY ITSELF

- **This Timeline Works Backwards From Month Six**
- **Each Month Works Backwards From Week Four To Week One**
- **The Event Week Has A Day-By-Day Guided Timetable**
- **The Event Day Has A Separate To Do List**

month six

week 4

Core Team meet ¹⁹

- Festival idea discussed why now? why us? Why a Festival?
- Expectations explored
- Roles and Responsibilities explored
- Assessment of present talents around the table
- Preliminary choices made of which youth art forms to use?
- Funding challenges discussed
- Timetable for meetings agreed
- Tasks agreed for coming two weeks

week 3 and week 2

Tasks undertaken

- Parent organisations/young people/other stakeholders consulted, their expectations explored
- Aims for first year considered
- Draft timetable for workshops²⁰ drawn up
- Preliminary Festival budget prepared
- Sources for funding explored
- Contact list²¹ prepared and circulated

week 1

Core Team meet

- Feedback from consultations
- Draft timeline for whole process discussed
- Commitment made to annual event
- List prepared of suitably experienced artists, contact to be made and availability checked
- 1st year aims discussed and agreed
- Festival mission statement agreed
- Discussion of most suitable and accessible art forms
- Tasks agreed for coming week

¹⁹ Decisions taken at each and every Core Team meeting need to be minuted and circulated to all.

²⁰ The workshop timeline/timetable will need to be set against the normal job responsibilities and time commitment of the youth worker. Achieving the time allocation to work with artists on a festival will often require the cooperation of fellow youth workers.

²¹ Contact list: names, mobile numbers and e mail addresses.

month five

week 4

Core Team meet

- Name for Festival considered
 - Theme for Festival considered
 - Team Roles and Responsibilities defined
 - All aspects of shared responsibility explored and agreed
 - Festival Coordinator selected
 - Draft timetable drawn up
 - Discussion of artist's brief, draft prepared
 - Selection of artists to be formally approached about offering 'taster' workshops
 - Possible sources of sponsorship (or sponsorship in kind) discussed
 - Tasks agreed for coming week
-

week 3 and week 2

Tasks undertaken

- Artist's brief written up
 - Artists meet with Festival Coordinator, discuss brief as well as availability
 - Applications made for funding/sponsorship begin now but will probably be ongoing
 - Young people consulted on Festival theme and name
 - Artist's contract prepared by Festival Coordinator
-

week 1

Core Team meet

- Feedback from young people and decisions made on Festival name and theme
- Feedback on Festival Coordinator's meetings with artists
- Consideration of Festival child protection guidelines
- Decision on whether to appoint Festival Welfare Officer
- Agree Festival timeline/timetable and date for Festival day itself
- Budget update
- Tasks agreed for coming week

month four

week 4

Tasks undertaken

- Artists and youth workers meet to discuss group profiles and negotiate future working relationships
 - Suitable workshop venues explored
 - Artists give 'taster' workshops to youth groups
 - Youth workers review 'taster' workshops with young people
 - Youth workers and artists meet to discuss 'taster' workshops
 - Garda vetting procedures begun
-

week 3

Core Team meet

- Feedback from 'taster' workshops
 - Feedback from artist/youth worker meetings
 - Potential challenges discussed
 - Agree list of artists to be invited to be part of the Festival
 - Draft workshop timetable explored
 - Tasks agreed for coming week: Artists to agree contracts
-

At this stage the Core Team is expanded to include the Artists

week 2 and week 1

Tasks undertaken

- Young people decide which art form they wish to sign up for
- Contact list updated to include artists
- Artists meet together to discuss brief and brainstorm theme
- It is good practice during this first year for artists to also offer 'taster' workshops for youth workers in order to give them a better understanding of some of the creative processes involved. This also helps develop a strong sense of team work and can be great fun!
- Festival Coordinator targets and contacts suitable festival venues

month three

week 4

Core Team meet

- Progress reported from previous weeks' completed tasks
 - Workshop and rehearsal timetable finalised and agreed
 - Youth workers submit lists of young people for workshops
 - Possible venues for final event discussed
 - Agreement on how communications are to work amongst key festival personnel
 - Discuss and decide on the format for the workshop review process
 - Agree process for final evaluation
 - Discuss and agree publicity policy including potential use of website
 - Tasks agreed for coming week
-

week 3

Tasks undertaken

- Event Manager contract drawn up by the Festival Coordinator
 - Event Manager recruited and production budget agreed by the Festival Coordinator
 - Website 'person' recruited, budget agreed and Festival website launched
 - Artists create a workshop session plan
 - Venues contacted and terms of use agreed by the Event Manager and the Festival Coordinator
-

week 2

Core Team meet

- Progress reported from previous weeks' completed tasks.
- Event Manager discusses and explains his/her Roles and Responsibilities
- Artists share plans for workshops
- Discussion of thematic approach and how it will work artistically

Tasks undertaken

- After the meeting Event Manager meets with artists to draw up list of materials and technical equipment required
 - Artists visit event venue with Event Manager and Festival Coordinator, discuss most creative and safest use of site
-

week 1

Core Team meet

- Midway review: What has been achieved so far?
- Consider snag list, discuss challenges, explore actions to be taken before workshops begin
- Tasks agreed for coming week

month two

workshop programme begins

Week 4 and 3 Workshops

Tasks undertaken

- Codes of conduct negotiated by artist and youth worker with young people
- Media consent forms delivered to all groups for distribution
- Information for the programme to be collected
- Publicity Plans drawn up (Publicity Officer and Festival Coordinator)
- Invite list put together
- Design for invite decided on and printed. This is best done professionally
- Welfare Officer meets with youth workers to discuss individual group's particular needs

Week 2 Workshops ongoing

Core Team meet

- Progress reported from previous weeks' completed tasks
- Budget update

Progress reports on:

- First week of workshops (challenges/difficulties discussed)
- Publicity plans to be drawn up by the Publicity Officer and the Festival Coordinator
- Festival programme
- Negotiations and agreements with Festival venue

Discussion of:

- Transport requirements and scheduling for dress rehearsal and event day
- Tasks agreed for coming week

Week 1 Workshops ongoing

Tasks undertaken

- Festival Coordinator visits all workshops
- All media consent forms collected
- Event Manager secures transport/caterers/extra personnel
- Youth workers may wish to bring their groups to visit the venue site
- Artists meet together to review progress and discuss the thematic approach and presentation
- Photographer sourced

month one

Week 4 **Workshops ongoing**

Core Team meet

Progress reports on:

- Workshops
 - Transport plan
 - Catering plan (if applicable)
 - Draft schedules for the dress rehearsal and the event day itself
 - Website updates
 - Plans for a wrap party
 - Tasks agreed for coming week
-

Week 3 **Workshops ongoing**

- Invites posted
 - Photographer has initial photo session with groups in workshop session
 - Press releases sent to local newspapers and newsletters as well as stakeholders and sponsors
 - Festival Coordinator should meet and update particular sponsors and stakeholders in person
 - Master of Ceremonies recruited
 - Programme to be proofread by the Festival Coordinator
-

Rehearsals Begin

- Artists work more intensively with young people to show them how to face the challenge of performance
-

Weeks 2 **Rehearsals**

Core Team meet

- Progress reports on workshops, challenges, any difficulties should be discussed and actions to be taken agreed
- Health and Safety report by Event Manager

festival week

DAY FIVE REHEARSALS CONTINUE

Core Team meet:

Progress Reports on:

- Rehearsals
- Welfare issues
- Event plans
- MC discusses content of opening address
- Event Manager goes through the timetable for the dress rehearsal
- Core Team discuss and agree their Roles and Responsibilities for the day
- Event Manager should brief the Core Team on how their communications will work for the dress rehearsal and for the event day itself

Tasks Undertaken

- Any installation work is to be completed
- Publicity to be updated
- Last minute phone calls should be made in relation to the invite list
- Festival Coordinator checks in with all groups

DAY FOUR REHEARSALS CONTINUE

Tasks undertaken by Event Team:

Last minute checks with:

- Venue
- Caterers (if used)
- Garda (if required)
- Artists
- Youth workers
- Festival Coordinator
- Transport providers
- Costume/make-up suppliers

Festival Coordinator oversees:

- Publicity plan for following days
- Collection and distribution of programmes
- Arranges with Event Manager for distribution on the day

Youth workers meet with groups and revisit schedule for tomorrow

DAY THREE DRESS REHEARSAL DAY

AM.

- Check in with venue security and/or manager
- “Get in” for Event Team with all technical equipment
- Set up simulated environment for final rehearsal
- All site notices mounted

PM.

Dress Rehearsal

- Groups arrive
- Visit costume and make-up
- Do whole group warm-up
- Event Manager reminds whole group of importance of on-site safety
- Festival Coordinator introduces the MC

Rehearsal gets under way

This is a good opportunity to:

- Check the running time of each performance
- Test Roles and Responsibilities
- Test communications between all parts of the Core Team
- Assess young people’s preparedness and confidence levels
- Check artists and youth workers support structures for the young people around the actual showcasing of their work

DAY TWO CORE TEAM MEET

Challenges/issues arising out of dress rehearsal explored

Tasks Undertaken

Review of dress rehearsal

- Artists and youth workers meet young people and review expectations
- Offer additional support/encouragement/rehearsal where necessary
- Production team review final rehearsal and re-adjust event plan/timetable/schedule accordingly
- MC meets with Festival Coordinator to review commentary and opening remarks
- Event Manager meets with Festival Coordinator to compare review notes

festival day itself

AM

Event Management Team:

- Check with venue security/site managers
- Decorate site
- Prepare and secure the performance area
- Set up and check technical equipment
- Designate and signpost costume areas
- Mount public notices
- Secure walkways and emergency exits
- Mount oversized posters, with detailed performance schedule, where all participants can get access to them

- Artists arrive and do own checks
- Caterers arrive and set up

PM

- Groups arrive (staggered arrival times)
- Young people each get a copy of the programme
- Young people prepare their costume and make-up
- Young people meet with own artist
- Event Manager has last check-in meeting with Festival Coordinator
- Group warm up
- "Let's Do It" talk by Festival Coordinator
- Participants in "stand by" positions
- Gates/Doors open to audience
- MC in place
- Safety checks done
- Go ahead given by Event Manager
- Fire Announcement made
- MC does 'thank-yous' and introductions

- THE FESTIVAL BEGINS

afterwards

- Artists/youth workers/Festival Coordinator meet with the young people for congratulations
- Event Team get out
- Check out with venue security/manager
- Wrap party
- Written thanks to funding agencies, sponsors, venue
- Facilitated evaluation session

Don't forget to

- Thank everybody on the team
- Take the time to congratulate each other for what you have achieved
- Use your photographs to create a memory of the energy, talent and dynamic of all involved

CORE TEAM:

The steering/planning group for the festival

FESTIVAL COORDINATOR:

The person who is responsible for making sure that the different aspects of the plan, drawn up by the core group, are put into place. This person will liaise with all of the key personnel and thus be custodian of all information about the festival as it moves from one phase into the next.

EVENT MANAGER:

This person, sometimes referred to as the Production Manager, is responsible for all technical and production aspects of the festival day itself.

FESTIVAL RATIONALE:

The reason why these groups have come together at this particular time to create a Youth Arts Festival.

FESTIVAL GOALS:

What the Core Team has set as the long-term objectives of the festival project. They need to be clearly defined so that it will be possible to use them as a way of measuring the success of the project. Most Youth Arts Festivals will have social and developmental as well as artistic, cultural and creative goals.

FESTIVAL AIMS:

A broad statement of what the Core Team would like to achieve in this particular year.

MASTER OF CEREMONIES:

Someone to host the event - to introduce the performers and make any necessary announcements.

EVENT TEAM:

The group of people working with the Event Manager to look after all technical and production aspects of the Festival performances.



The background of the slide is a photograph. The upper portion shows a multi-story apartment building with a grid-like facade of balconies and windows. The lower portion shows a person from behind, wearing a grey t-shirt and dark pants, painting a large, light-colored rectangular panel on a wall. The person's hair is tied in a bun.

other roles to be filled

- Drawing up a budget and applying for funding
- Administration of day-to-day festival paperwork
- Taking care of publicity, including the festival programme, festival newsletter (if you have one) as well as liaising with a photographer to record the various phases of the project
- Chairing Core Team meetings. After selection of a Festival Coordinator it may be agreed that he/she act as chair
- Web management, increasingly important as a source of validation for the young people as well as a publicity, information and communications tool
- Welfare and child protection: needs to be undertaken by someone with child protection training
- Looking after sponsors on the day of the event
- Sourcing an experienced Facilitator for the evaluation session

appendix

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Sample Youth Worker Contract	p 46
Sample Session Review Sheet	p 48
International Context	p 50

FLOW CHART: PLANNING A YOUTH ARTS FESTIVAL

Statement of Intent:

eg: to organise a youth arts festival exposing young people to affordable high quality arts activities



Youth Arts Festival - Sample Artist Contract

Artist's Name: _____

Artist's Address: _____

This is a contract between the *Organisation/Festival Name* _____
(hereafter referred to as the Festival) in *Festival Location* _____
and *Artists Name* _____ (hereafter referred to as the Artist)
who is being contracted by the Festival to ➡

Nature of Contract:

To design and facilitate *Art Form Description* _____ workshops for the Festival for a
Week/Month _____ period (max Hrs per week) commencing *Date* ____-____-____ and finishing *Date* ____-____-____

The artist agrees to the time-frame and following conditions outlined below ➡

Employment:

The Artist is not an employee of the Festival and therefore this contract does not come within the remit of employment acts.

It is the Artist's sole responsibility to organise their own tax affairs / PRSI etc. The Artist will report directly and liaise regularly with the Festival Event Manager *Name* _____

Any other queries regarding payment, contracts etc, will be referred to the Festival Coordinator

Name _____

Artist's Fee:

The Artist will receive an overall fee of € _____ this covers: ➡

Example of job role for Artist

- Lead the design and facilitation of programme over a ____ week period from *Date* ____-____-____ to *Date* ____-____-____
- Coordinate rehearsal period from *Date* ____-____-____ to *Date* ____-____-____
- Attend and coordinate with assistance from Festival Event Manager, the performance at showcase event on *Date* ____-____-____
- Attend final Festival evaluation meeting.

Artist will be paid in one or two instalments if preferred at middle and end of programme as agreed in advance with Festival Coordinator. This overall fee includes preparation for workshops, festival meetings, actual workshop time and evaluation. The artist will not bill the Festival for any additional hours or expenses unless this is agreed first by the Festival Coordinator.

Example of responsibilities for Artist

The artist agrees to:

- Meet with the individual Youth Workers to explore the parameters for the working relationship between Artist and Youth Worker.
- Acquire an up to date assessment of the creative and artistic experience of the group.
- Offer a 'Taster' workshop to the group.
- Present and facilitate a workshop programme in times outlined and agreed with Festival that is appropriate to the age, experience and stage of development of the young people.
- Provide direction and delegate work to young performers who will assist the artist in the delivery of workshop programme and at rehearsals/showcase event.
- Assist in the negotiation of equipment needed for the programme (depending on what is agreed in advance with the Festival). All equipment etc will be provided by the Festival.

- Assist in setting up and dismantling equipment daily.
- Report directly to the Festival Coordinator who will be the chief point of contact before and during the workshop programme.
- Report directly to the Event Manager who will be the chief point of contact during the Festival rehearsals and showcase performance.
- Attend any Festival production meetings called by Event Manager.
- Encourage the active participation of the young people.
- Foster a sense of ownership by young people of the programme.
- Work with other Artists and Youth Workers as and when agreed.
- Respect the responsibilities and lines of communication agreed with the Youth Workers who will be present at all workshops and bring any issues that may arise between the Artist and the Youth Worker to the attention of the Event Manager or Festival Coordinator.
- Be flexible in the programme and be prepared to re-negotiate and re-adjust if necessary.
- Assist in coordination of midway/end-of-workshop-stage performance rehearsal as agreed with the Festival.
- Work with other Artists, Festival Coordinator and Event Manager at rehearsal stage in
Location _____
- Coordinate final performance with Festival Event Manager at showcase event.
- Participate in the feedback sessions at the end of each workshop.
- Meet with Youth Workers to review and monitor progress.
- Familiarise themselves with the codes of conduct that apply to the youth group and the child protection policy of the organisation.
- Take part in final festival evaluation meeting/debriefing.

Timeframe:

Workshop Programme	from	<i>Date</i> ____ - ____ - ____	to	<i>Date</i> ____ - ____ - ____
Rehearsal Period	from	<i>Date</i> ____ - ____ - ____	to	<i>Date</i> ____ - ____ - ____
Showcase Performance	from	<i>Date</i> ____ - ____ - ____	to	<i>Date</i> ____ - ____ - ____

Child Protection:

The Artist agrees to provide evidence of Garda Clearance and to adhere to the Festival's own guidelines for Child Protection, as well as all relevant legislation and procedure.

Insurance:

The Artist will be covered by Public Liability insurance of the relevant youth project during delivery of workshop programme.

Health and Safety:

The Artist agrees to comply with proper Health and Safety standards when delivering the workshop programme as agreed in advance with the Festival.

I accept and agree to all the above Terms and Conditions of this contract:

Signed:

(Artist)

Date

(Festival Coordinator)

Date

Youth Worker's Name: _____

Associated Youth Project: _____

Contract Partners:

This is a contract between the Organisation/Youth Arts Festival
hereafter referred to as the Festival and Youth Workers Name
hereafter referred to as the Youth Worker

Nature of Contract:

To endeavour to fully support the young people's engagement in their chosen art form during the workshop period as outlined in the timeframe and to endeavour to support the Artist(s) in facilitating their workshop programme.

The Youth Worker agrees to the time-frame and following conditions outlined below. ➡

Responsibilities of the Youth Worker

(Example of responsibilities for youth worker)

The Youth Worker agrees to:

- Meet with the individual Artists to explore the parameters for the working relationship between Artist and Youth Worker.
- Provide the Artist(s) with an up to date assessment of the creative and artistic experience of the group.
- Collaborate with the Artist(s) and Festival steering group in the development of the workshop programme.
- Encourage the active participation of the young people.
- Foster a sense of ownership by young people of the programme.
- At the outset, formulate a code of conduct with the young people in association with the Artist. The young people will each sign it in agreement that its terms are acceptable to them.
- Deal with issues of discipline within the group in line with the agreed code of conduct.
- Be punctual for and remain present throughout all workshops.
- Assist in setting up and dismantling equipment daily.
- Liaise with Artist(s) and young people towards the end of each session regarding progress and any issues arising and make a note on session review sheet.
- To be consistently available throughout the workshop programme with the group. In the event of illness etc, to brief the replacement Youth Worker regarding the progress, needs, issues needing to be dealt with etc.
- Attend all Festival meetings as agreed or communicate feedback/concerns to the Festival meetings through the nominated representative of the youth project.
- Attend midway review meeting with Artists, Youth Workers and Coordinators.
- Liaise with the Event Manager Name who will be the chief point of contact during the rehearsal period and showcase performance.
- Attend any Festival production meetings called by Event Manager.
- Work with other Youth Workers as and when agreed.

- Respect the responsibilities and lines of communication agreed with the Artists present at all workshops and bring any issues that may arise between the Artist and the Youth Worker to the attention of the Event Manager or Festival Coordinator ^{Name} _____ as appropriate.
- Take part in final Festival evaluation meeting/debriefing.

Timeframe:

Workshop Programme:	from	Date	__	-	__	-	__	to	Date	__	-	__	-	__
Rehearsal Period	from	Date	__	-	__	-	__	to	Date	__	-	__	-	__
Showcase Performance	from	Date	__	-	__	-	__	to	Date	__	-	__	-	__

Child Protection:

The Youth Worker agrees to provide evidence of Garda Clearance and to adhere to the Festival's own guidelines for Child Protection, as well as all relevant legislation and procedure.

Health and Safety:

The Youth Worker agrees to comply with proper Health and Safety standards.

I accept and agree to all the above Terms and Conditions of this contract:

Signed:

(Youth Worker)

Date

(Festival Coordinator)

Date

Youth Arts Festival - Sample Session Review Sheet

Name of youth project and art form: _____

Date and time: _____

Attendance record.

Names of all young people / artists / peer leaders / youth workers: _____

Objectives for the session.

To be stated by the artist prior to the session: _____

In the overall scheme of work, indicate whether the group is progressing as anticipated, both practically and artistically. Artist's brief summary of where this session is placed within the overall workshop programme and whether the group is progressing as anticipated, both practically and artistically: _____

Please consider the following points when gathering the responses of each group:

Punctuality / The level of engagement / Response to the materials, art form and stimulus used / Acquisition of new language, jargon or terminology / The development of new or existing skills / Development of artistic ideas / Any surprises?

Group's response.

Record the group's response to the session through observation and discussion, considering the points above: _____

Artist's response.

How did the artist feel the session went within the context of the workshop programme, considering the points above: _____

Youth Worker's response.

How did the youth worker feel the session went within the context of the workshop programme, considering the points above: _____

Issues arising.

Outline anything that arises as an issue or potential issue either during the session or when filling out the session review sheet. Issues may be practical, artistic or relate to the overall group dynamic:

Actions to be taken.

Detail any suggestions of practical actions to be taken to address issues arising and who will do them. This can be referred to at next session to ensure issues are dealt with quickly: _____

General observations.

Observations of engagement and response to workshop by individual young people: _____

note: such observations could lead to the development of valuable case study material.

THE INTERNATIONAL CONTEXT

*"Youth arts is a distinctive type of artistic practice that does more than include youth in existing artistic frameworks; instead it recalibrates the framework to position the needs of specific, localized youth communities at the very centre of the artistic practice."*²²

Successful establishment of a Youth Arts Festival brings with it membership of a dynamic and ever increasing international community; people who are committed to combining artistic quality with the realities of skill development for young people participating in their particular festival project.

The reality of those projects, however, is that the collective experience reaches out far beyond those young people's participation to the wider community from which they draw their identity and becomes a powerful means of self and community exploration and self and community expression.

Australia gave birth to the NOISE Festival. This is a virtual festival for youth arts which has allowed youth arts groups from across that continent to showcase their work on National TV during a specific week each year.

www.noise.net/homepage.asp

Closer to home the NOISE experience is now, under the auspices of the South County Dublin County Arts Office, being shared by youth arts groups in South County Dublin.

www.noisesouthdublin.com/

The International Youth Arts Festival Aberdeen takes the Festival experience a step further and showcases the talent, passions, culture and stories of young people from all over the world.

Aberdeen International Youth Arts Festival:

<http://aberdeenfestival.ning.com/>

Visions of the creative partnerships (between young people and professional artists) which grow these talents, nurture these passions and play a crucial part in creating these stories are shared in urban communities across the globe.

While models vary (and they do) young people are at the heart of each and every one of these festival events. Events which acknowledge the cultural rights of young people and match this with the cultural freedoms for them to explore, express and define how they see their world.

Waterfront Arts Festival New York:

www.dtetc.org/pdf/WaterfrontArtsFest_PR.pdf

MOJA Festival In New York:

www.eastorange-nj.org/moja/moja_arts.htm

The FAMA Festival in Poland

http://adsent-efni.lhi.is/files/2009/02/about_famashort-info.pdf

The Buzz Festival North Lincolnshire established 2007

www.thebuzzwebsite.co.uk

Bay Area Youth Arts

www.bayyoutharts.org

²² "Focus on Youth: Canadian Youth Arts Programming and Policy," Canadian Cultural Observatory, November 2007, <http://www.ifacca.org/publications/2007/11/29/focus-on-youth-canadian-youth-arts/>



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It is appropriate to mark my appreciation of those artists and organisations involved in the North East Inner City Network and their youth workers who took time out to meet with me individually and as a group, meetings which allowed me to discuss their experiences of youth arts in the context of an urban festival.

John Hedges	Ballybough Youth Project
Trish Martin	Lourdes Youth and Community Service
Thomas Dunne	Lourdes Youth and Community Service
Bernie O'Neill	Adventure Sports Project
Ruth Roe	SWAN Youth Service
Mark Finn	SWAN Youth Service
Eileen Vaughan	East Wall Youth

I also met with Artists:

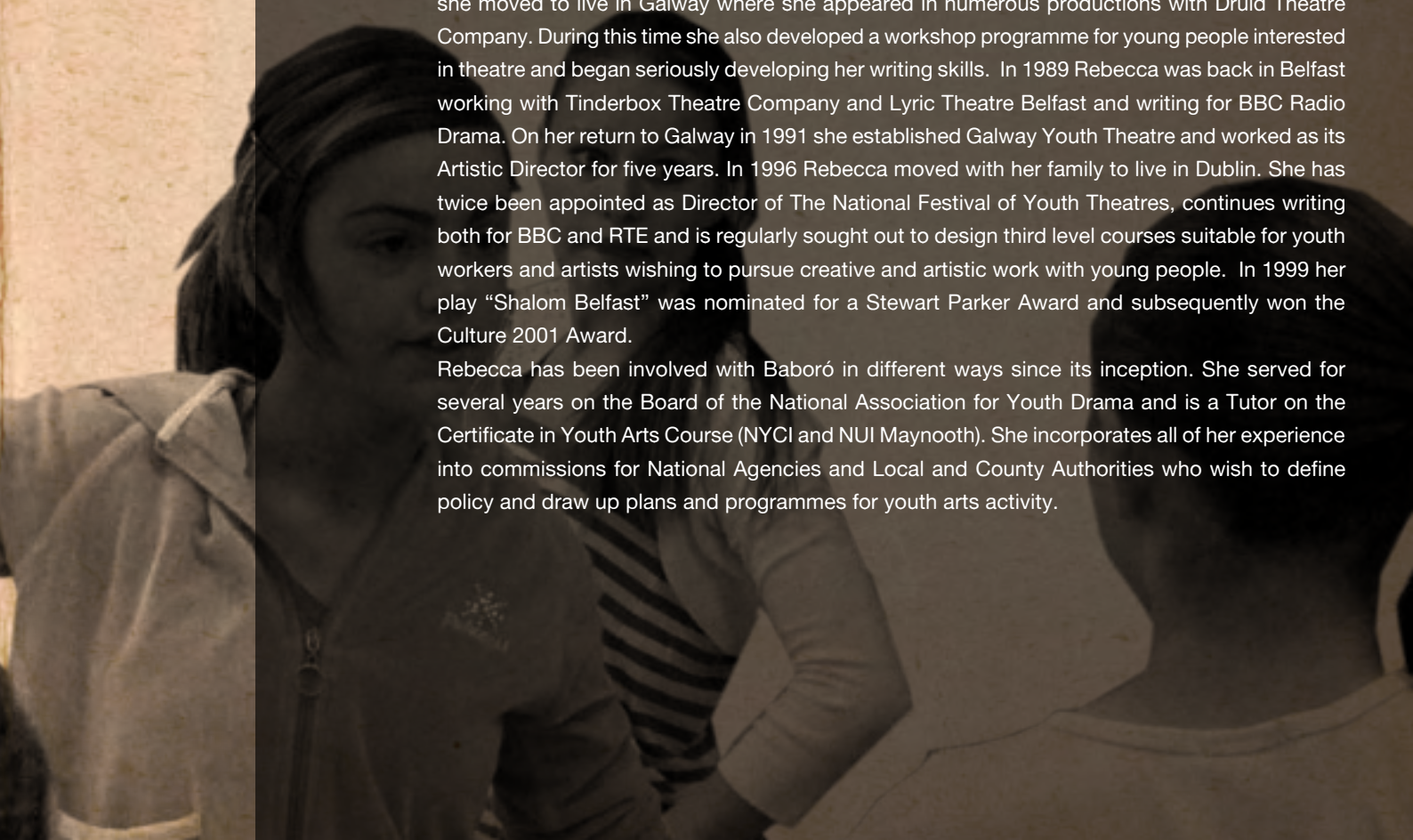
Tim Weedon
Aoife Nic Canna
Andrea Keegan
Tom Mc Donald
and
Elaine O'Connor of Magnum Events

Rebecca Bartlett

Author's Biography

Born in Belfast, Rebecca began her career as a teacher in St Malachy's College Belfast. In 1978 she moved to live in Galway where she appeared in numerous productions with Druid Theatre Company. During this time she also developed a workshop programme for young people interested in theatre and began seriously developing her writing skills. In 1989 Rebecca was back in Belfast working with Tinderbox Theatre Company and Lyric Theatre Belfast and writing for BBC Radio Drama. On her return to Galway in 1991 she established Galway Youth Theatre and worked as its Artistic Director for five years. In 1996 Rebecca moved with her family to live in Dublin. She has twice been appointed as Director of The National Festival of Youth Theatres, continues writing both for BBC and RTE and is regularly sought out to design third level courses suitable for youth workers and artists wishing to pursue creative and artistic work with young people. In 1999 her play "Shalom Belfast" was nominated for a Stewart Parker Award and subsequently won the Culture 2001 Award.

Rebecca has been involved with Baboró in different ways since its inception. She served for several years on the Board of the National Association for Youth Drama and is a Tutor on the Certificate in Youth Arts Course (NYCI and NUI Maynooth). She incorporates all of her experience into commissions for National Agencies and Local and County Authorities who wish to define policy and draw up plans and programmes for youth arts activity.



LET'S
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DUBLIN DOCKLANDS
DEVELOPMENT AUTHORITY



east wall
youth

