

# Review of Click - Click

on behalf of



St Kevin's Family Resource Centre

prepared by

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24<sup>th</sup> March 2010



Irish Wheelchair Association



Comhairle Contae  
Átha Cliath Theas  
South Dublin County Council



## CONTENTS

<b>1. EXECUTIVE SUMMARY .....</b>	<b>3</b>
<b>2. EVALUATION BRIEF AND SUMMARY.....</b>	<b>7</b>
<b>3. PROJECT DESCRIPTION.....</b>	<b>8</b>
3.1 Context and Beginnings.....	8
3.2 Selection of Artist.....	9
3.3 Background to the Artist .....	10
3.4 Participants .....	10
3.5 Content.....	12
3.5.1 Aims, Objectives and Anticipated Outcomes .....	12
3.5.2 Creative processes and methodologies .....	12
3.5.3 Support and Supervision.....	16
3.6 Evaluation and Monitoring.....	17
<b>4. PUBLIC ORGANISATIONS.....</b>	<b>18</b>
4.1 Organisational Partners and Policies.....	18
4.2 Partnership and Delivery.....	20
<b>5. CHARACTERISTICS OF BEST PRACTICE WITHIN THE PROJECT.....</b>	<b>22</b>
<b>6. LEARNING OUTCOMES.....</b>	<b>24</b>
6.1 Participation and Appreciation .....	24
6.2 Creative skills and development.....	24
6.3 Disability Awareness and Personal Development.....	25
6.4 Public and Community Response.....	26
6.5 Impact on the Creative Development of the Artist.....	28
6.6 Organisational Impact.....	29
<b>7. LEGACIES AND FUTURE DIRECTIONS.....</b>	<b>31</b>
7.1 Future Creative Engagements.....	31
7.2 Funding and Policy Development.....	32
7.3 Key Learning Points and Challenges for Artists.....	33
7.4 Key Challenges for the Stakeholders.....	34
<b>APPENDIX 1: FULL TERMS OF REFERENCE</b>	
<b>APPENDIX 2: YOUTH LEADER JOB DESCRIPTION</b>	
<b>APPENDIX 3: FURTHER READING/REFERENCE</b>	

## 1. EXECUTIVE SUMMARY

On 30<sup>th</sup> January 2010, the Click-Click website was officially launched at a public event at Rua Red, South Dublin Arts Centre and opened by Mayor Mick Duff of South Dublin County. The website contained original video works created by a group of young people drawn from the Tallaghtfornia Foroige Club and the Irish Wheelchair Association Youth Service together with links to video and art films that the group admired and wished to share with the wider community. The project, originally known as Rewind and Replay was one of two integrated arts projects based at St Kevin's Family Resource Centre in Kilnamanagh and initiated through an organisational and funding partnership with South Dublin County Council Arts Office, Tallaght Youth Service and the Irish Wheelchair Association with additional funding from the Arts Council's Artist in the Community Scheme (managed by CREATE) and the Department of Family and Social Affairs.

The two arts projects, together sometimes referred to as the St Kevin's Integrated Arts Project, are long term engagements aimed at creating awareness of issues that affect young people with physical disabilities among their peers. The project seeks to challenge stereotypes that may exist about young people with and without disabilities through creative engagements between professional artists and young people of mixed physical ability. Notwithstanding these social objectives, the project also emphasised the positive benefits of engaging with their arts and the development of artistic skills and interests. The creative work of integrated groups is at its best when the needs, values and cultures of the disabled people involved are respected and allowed to contribute to shaping the artistic process. Thus, a collaborative approach was adopted to the workshops where ultimately the young people themselves made decisions about the direction and nature of their work with expert input and guidance from the artist and support from youth workers and volunteers.

The Click - Click project involved a dozen young people of mixed physical ability aged mostly between 13 and 15 years of age from the Tallaght and wider south and west Dublin areas. The fact that the majority turned up most weekends at St Kevin's over a four-month period from October 2009 was itself a testament to their genuine level of engagement with the project.

The project frequently reflected best practice in both collaborative youth arts and integrated and disability arts including for example;

- A high level of youth involvement and youth-led decision making;
- Consultation and participation with young people in defining the design, nature, content and evaluation of the project;
- Culturally relevant content reflecting and meeting youth and community needs;
- A focus on artistic excellence, involving an established artist (Aileen Lambert) who is both skilled in her own creative practices, committed to working and collaborating with young people and an excellent communicator;
- Youth leaders and volunteers, Annette Woolley and Lorraine Maher, who have experience in arts work;
- Training in working with young people with disabilities;
- A carefully structured and planned workshop programme with clear stages and measurable goals for the participants, that also maintained enough flexibility to adapt as required;
- An opportunity to publicly share with the local community the tangible outcomes of the project, in this case the launch of the website and screening of the group's films at RUA RED;
- A proactive and committed organisational partnership that ensured expertise and resources were adequately provided to support the project;
- An established, trusted relationship with the two youth groups based at St Kevin's that has enabled an extended and sustained creative engagement over a 12 month period with sufficient resources for long term planning, staffing, professional development and project evaluation;
- Support for the artist, including for example technical support and mentors;
- Advice, encouragement and support for youth groups and their leaders and workers from the arts policy and stakeholder communities.

Further evidence of the success of the project was demonstrated by;

- A good level of participation by using a methodology that started with the young people themselves and included research, games and experimentation that encouraged dialogue and ideas;
- An increased awareness and general appreciation of artistic work and processes;

- The development of skills and knowledge in producing and using the moving image, camera operation, editing, scripting and computer technology;
- Increased awareness for the needs and concerns of young people with disabilities, particularly those using wheelchairs;
- A growing awareness between the young people themselves that led to both new friendships and positive relationships and a greater understanding of disability;
- The development of personal, communication and social skills;
- A high level of satisfaction and enjoyment expressed by members of the group combined with more than a degree of expectation about similar future projects;
- A public launch of the new website and screening of the group's own video films, at a dedicated event as well as in national and local film festivals, that both celebrated their achievements and created an increased community appreciation for the value of integrated arts practice for young people;
- The opportunity for the artist to develop both a greater understanding and awareness of disability issues within an arts context and her own creative practice.

The stakeholder organisations have also learned much about youth arts practice within an integrated context as a result of working together on the two collaborative arts projects at St Kevin's. They have demonstrated leadership in promoting and advocating an integrated approach to encouraging the creative and personal development of local young people with and without disabilities.

Consequently, there now exists a firm basis for considering further projects without starting from afresh. One outcome of the Click-Click project will hopefully be a determination by all the partner organisations to continue to work together on similar integrated arts projects in Tallaght, ideally working with the same two youth groups at St Kevin's. Whilst there maybe an understandable temptation to widen the young people's creative learning and experiences by exposing them to other artforms, perhaps some consideration should also be given to building on the new creative skills and interest in dance and video/performance art that have been acquired by the young people. A future project combining both these artforms would appear to at least merit some further thought and discussion. On a wider level, the positive experiences of the partners involved in this two integrated arts projects at St Kevin's presents them with an opportunity to revisit the nature of

their respective organisation's attitude and approach to this form of arts practice. As a consequence, new policies, directions and programmes might emerge, perhaps in partnership with other like-minded agencies. Arts funding and developmental agencies such as the Arts Council, South Dublin County Council Arts Office, Create and others also deserve to share in the successful outcome of this project and to take pride in the return that their investment and resourcing has brought about. Funding from the Department of Social and Family Affairs was also instrumental in realising the project and helped to secure support and transport for the IWA Youth Service participants.

The experience of the young people involved in this project was best summed up by one of them as follows; *"I loved performing in front of the camera especially the acting part on "Need for Speed" - it made me feel famous and I like being the centre of attention! I found it difficult to take direction because I find it hard to focus and I'm used to doing what I want to do and not what I'm told. But I got there in the end!"* The results of the project are preserved for all to see and enjoy at the group's website at [www.click-click.ie](http://www.click-click.ie)

*The name "CLICK-CLICK" relates to two aspects of this project - the click of a camera, and the click of a computer mouse. Stop motion animation, which is one of the new skills developed by participants in this project, is created by continuous clicking of a camera while the elements in the composition are moved about, which gives the illusion of movement when the images are played in succession. Increasingly we communicate with each other and view work on the internet - "click" also refers to the click of a mouse as we "click here" or "double click" to access a new page or video work or youtube clip.*

## 2. EVALUATION BRIEF AND METHODOLOGY.

In October 2009, the St Kevin's family Resource Centre appointed Richard Wakely, an independent arts producer and management consultant to conduct a review of what was originally known as the Rewind and Replay project. The brief required the consultant to;

- Examine Rewind and Replay within the context of best practice in youth arts and considering the field of arts and disability, demonstrating the potential legacy of the project
- Monitor the direct implementation of the project among the key individuals involved
- Review the partnership working between the public agencies supporting the project
- Consider the following:
  - The impact of the project on developing the artistic skills of the young people
  - The impact of the project on developing a greater interest among the young people involved to participate in the arts
  - The impact of the project on the impressions of disability held among the young people involved
  - The impact of the project on the perceptions of disability held by participating public audiences
  - The impact of the project on developing the practice of the professional artist involved

The brief also required that the resulting review and research would be intended as a valuable resource for young people, the arts sector, the community and voluntary sector and funders, government departments and statutory bodies.

The methodology for producing this research included attending 5 working sessions and the public launch with the project participants; interviews with organisational partners, artist, young people, youth worker and parents and a desk review of relevant literature and reports. Attending the working sessions, observing and discussing the process and outcomes with the young people and artist was a particular pleasure, not least because of their warmth and general enthusiasm for their work.

### 3. PROJECT DESCRIPTION

#### 3.1 Context and Beginnings

In 2008, a long-term collaborative, integrated arts project was established by a partnership comprising the lead and host organisation, St. Kevin's Family Resource Centre, in Kilnamanagh, Tallaght; the Irish Wheelchair Association; Tallaght Youth Service and the Tallaghtfornia Foroige Club and South Dublin County Council Arts Office. With additional financial support from The Arts Council and the Department of Social and Family Affairs, this long-term project is aimed at creating awareness of issues that affect young people with physical disabilities among their peers. The project seeks to challenge stereotypes that may exist about young people with and without disabilities through creative processes involving professional artists collaborating with young people of mixed ability.

The stated aim of the St Kevin's Integrated Arts Project was for young people of different (dis)abilities to work, learn and have fun together through innovative film making and performance arts. To date, it has comprised two specific projects; a dance project with Croi Glan Integrated Dance Company (a professional contemporary dance company based in Cork, which performs works in a dance-theatre style using both disabled and able-bodied dancers) and Click - Click with video and performance artist, Aileen Lambert.

The Rewind and Replay project - which was later renamed by the group in collaboration with the Artist as the Click-Click project after the dedicated website produced by the group - is the subject of this evaluation.

The specific objectives of the project were as follows:

- To increase awareness of new contemporary arts practice among the young people involved as well as in the Tallaght and wider south Dublin area
- To build the skills of the young people involved in the project in camera, video, editing, and devising and presenting performance and video work
- To help those young people gain knowledge of performance art and video art, its history, practices, and potential impact on audiences
- To build the skills of the professional artist facilitating the project in working collaboratively with young people of mixed abilities
- To promote awareness of issues that affect young people with disabilities among their peers and among the communities of St. Kevin's



- To challenge barriers that discourage the interaction of young people who are from the St. Kevin's area, but separately involved in either the IWA Youth Service or the Tallaghtfornia Foroige Club

*The overall aim of the project is to work towards more integration between young people, with and without disabilities. Towards this aim, we plan to provide an opportunity for young people with physical disabilities to mix with other young people in their local area, making friends and creating awareness of issues that affect young people with disabilities among their peers. The project will also work towards challenging stereotypes that may exist about young people with and without disabilities.*

**Gráinne Begley, Co-ordinator, St Kevin's Family Resource Centre**

### **3.2 Selection of the Artist**

In December 2008, a Steering Committee of the stakeholder organisations was established to oversee and deliver the project and comprised Carmel Connolly Tallaghtfornia Foroige Club; Andy Leeson Tallaght, Youth Service; Victoria Durrer South Dublin County Council Arts Office; Stephen Moynihan Irish Wheelchair Association and Gráinne Begley, St. Kevin's Family Resource Centre. The Steering Committee thereafter approached several artists requesting proposals for developing an integrated arts project for young people aged between 12 and 18 years, in Tallaght. By January 2009, the committee has received two separate proposals from Croi Glan Integrated Dance Project and Aileen Lambert, a video and performance artist, the latter on the advice of arts agency, CREATE. In keeping with the collaborative nature of the project which placed decisions on the direction of the project with its young participants, these artists were invited to present their ideas and plans to members of the Irish Wheelchair Association Youth Service group and the Tallaghtfornia Foroige Club in mid February. In the end, the young people decided that they would like to work with both sets of artists. Croi Glan Integrated Dance Company went on to create a dance work with members of the two youth groups called *Do Look Now* in Summer 2009 ([www.noisesouthdublin.com/2009/10/06/do-look-now/](http://www.noisesouthdublin.com/2009/10/06/do-look-now/)) to be followed in the Autumn by the Click-Click project with Aileen Lambert.

### **3.3 Background to the Artist**

Aileen was offered the role of artist in the project based on her experience with similar youth led and participatory projects, her artistic expertise and specific

creative proposals for working with the two groups. Her multi-disciplinary practice spans video, performance and sound work, as well as participatory public art projects. Aileen's standing as an artist is reflected in various exhibitions including most recently solo exhibitions such as *Within and Without* (Triskel Arts Centre, Cork April/May 2009) and *Come and Gone* (Wexford Arts Centre in Jan/Feb '08 and Droichead, Dundalk, in Jan/Feb '09). Aileen has previously been commissioned by Wexford County Council to undertake a number of Public Art Commissions and is currently working on public art projects for Fingal County Council and Mayo County Council. Aileen's video, sound and performance practice is concerned with the relationship which the body has with its environment, and represents a claiming of space. Using simple actions, gestures, processes, and interventions, she traces her body's presence on the landscape, expressing and documenting a particular place and time. Her other recent youth projects from earlier in 2009 can be viewed at [www.funclody.com](http://www.funclody.com) and [www.enniscorthyrules.com](http://www.enniscorthyrules.com).

### **3.4 Participants**

The young participants in the CLICK-CLICK project were drawn from both the Tallaghtfornia Foroige Club and the Irish Wheelchair Association Youth Service, both regular users of the St. Kevin's Family Resource Centre

Tallaghtfornia Foroige Club is supported by the Tallaght Youth Service and meets every Thursday evening in St. Kevin's Family Resource Centre. The membership all come from the local Kilnamanagh area and comprise approximately 40 young people from the ages of 13 through to 17 years of age but mostly in the 13 to 15 years range. A committee of young people, who are supported by three adult volunteer leaders, runs the group.

The Irish Wheelchair Association is the national organisation of people with limited mobility. The Youth Service usually meet about once a month at St Kevin's and are drawn from the wider south and west Dublin areas including the Lucan, Clondalkin, Tallaght, Ballyfermot areas.

Twelve members from both these groups took part regularly in the workshop sessions for Click-Click. During the life of the project, the artist and young people were supported by Annette Woolley, Youth Leader; Lorraine Maher, Volunteer and Jeanette Boylan, Personal Assistant. Details of the public agencies and stakeholder

organisations responsible for managing and delivering this project can be found in Section 4.

### 3.5 Content

#### 3.5.1 Aims, Objectives and Anticipated Outcomes

The overall aim of the project was to challenge stereotypes about young people with and without disabilities, celebrating individuality and uniqueness through an integrated arts project. The application to CREATE for funding under the Artist in the Community Scheme (who manage this fund on behalf of the Arts Council) articulated the project aims and objectives as being to;

- Engage young people in a high quality, collaborative performance and video arts project;
- Break down barriers and encourage the integration and social mixing of young people with different backgrounds and abilities;
- Challenge stereotypes about young people and about young people with disabilities through performance and video art

The anticipated outcomes of the project would include;

- Increased awareness of new contemporary arts practice amongst young people in the Tallaght and wider south Dublin area.
- Skill-building amongst young people of camera, video and editing, and devising and presenting performance and video work;
- Knowledge gained by young people of performance art and video art, its history, practices, and potential impact on audiences;
- Skill-building for the professional artist, Aileen Lambert, in working collaboratively with young people of mixed abilities;
- Greater awareness of issues that affect young people with disabilities among their peers and amongst the communities of St. Kevin's.
- Challenging barriers existing between the integration of young people from the IWA Youth Service and the Tallaghtfornia Foroige Club within the St. Kevin's community;

#### 3.5.2 Creative processes and methodologies

The project commenced in June 2009 with a period of research for the artist and two "taster" sessions with the young people. These sessions offered the artist an opportunity to get to know the participants and to experiment with a few creative ideas and exercises, whilst the participants could consider what aspects they were

most interested in.

In October 2009 workshops commenced at St Kevin's Family Resource Centre where participants were initially taken through a number of exercises and games to determine their interests and tease out their ideas for creative projects. For example, one exercise had the young people placing stickers on each others foreheads - a form of labelling, which also very subtly raised questions of perception and identity. Another game involved getting pairs of young people to simply stare at each other, thereby encouraging a deeper assessment of the physical self. A visit to RUA RED also took place in November where the group watched a series of short films as part of Dublin Innovation Week (a week long festival of public events to showcase, highlight, promote and encourage innovation and creativity in Dublin which took place from October 14<sup>th</sup> -20<sup>th</sup> 2009) including the documentary on the Croi Glan Dance workshop.

Aileen later introduced the group to different artists' use of the moving image, camera use, editing, and explored the presentation of work by various means in different contexts from Youtube to gallery-style video installation. Works viewed ranged from *Still Life* by Sam Taylor Wood through to *Cat Man Do* by Simon Tofield and *Rollerblade Bottle Music*. The group then selected their own individual favourites and wrote short paragraphs about each of them, the results of which are available on the group's website.

Meeting regularly on Saturdays (with the occasional Sunday towards the end of the project) in St Kevin's Family Resource Centre, Kilnamanagh from October 2009 to January 2010, the participants developed skills in video, camera and stop-motion animation. Working with resources and settings to hand, they imaginatively explored the surroundings - the interior and exterior of St Kevin's - to produce three short film works which feature movie and stop-animation. Everyone sampled the experience of being both in front of and behind the camera. In addition, the site-specific video installation entitled "i" was created for the external public space at RUA RED in Tallaght, adjacent to Tallaght Library.

Workshop sessions were carefully structured and planned by the artist, often in consultation with the youth leader. Research and preparation by the artist for the workshops included a variety of exercises and tasks that informed and guided the creative process but left open the possibility of exploring ideas that came from the

young people themselves. During the course of the workshops, there was a strong sense of engagement and interaction not only between the artist and her young collaborators but also between the young people themselves. Smaller groups would together address particular exercises, issues and questions that arose during the creative process. In twos or threes, they might for example gather round a computer screen to view and debate other video works online or create and draft copy for the website. Individual filmed and video projects - mostly stop animation based - that emerged from these sessions included;

- “On the Face Of It” - a computer generated, morphing programme for the small screen
- “i” - a large scale outdoor projection of one of the eyes of several project group members, screened onto the rear wall of RUA RED, adjacent to Tallaght Library
- “Top 5 Pool Tricks” -- a variety of entertaining pool shots around the pool table at St Kevins
- “Butterfly” - filmed outside St Kevin’s, this short film features a number of white paper butterflys intercatng with the landscape and a car
- “Need for Speed”
- “The Making Of ... “(a documentary style film capturing the workshop activiites of the group)
- “Hidden Gems”

All of these participant-made films are captured and presented on the group’s website at [www.click-click.ie](http://www.click-click.ie) alongside clips of video art on youtube that inspired and informed the group’s own processes and ideas.

The culmination of the project was a public presentation of the work of the group and the official launch of the Click-Click website at Rua Red on Saturday 30<sup>th</sup> January 2010. The event was opened by the Mayor of South Dublin County, Mick Duff, and was attended by families and friends of the participants alongside one of the governors of St Kevin’s and representatives from the Arts Council. All the young participants spoke at some stage during the event and extracts from all of the films on the website, including their own, were screened. Young people in these types of arts projects benefit from specific targets and goals such as a public sharing of their work. It is also extremely beneficial for their own confidence and self esteem

whilst involving the wider community in an enjoyable celebration of their achievements.

### **3.5.3 Support and Supervision**

Support for the group and the artist was provided at each workshop by Annette Woolley, Youth Leader; Lorraine Maher, Volunteer and Jeanette Boylan, Personal Assistant. Their individual roles were however very different. Annette was specially contracted for this project from September 2009 to *“attend and provide support to the Rewind and Replay project between Tallaght Youth Service and the Irish Wheelchair Association. This post will include supervising the young people involved, addressing their developmental concerns and linking with young people and parents to encourage continuing attendance”*. Annette is an artist who is also a volunteer leader of a different Foroige group. Her duties in the project ranged from organising and arranging transportation for the IWA members through to maintaining the discipline and focus of the group. At the outset of the project, Annette facilitated a session where the group drafted and agreed their own ground rules in the form of a contract of behaviour. However, Annette’s experience of working in youth arts was also put to good use in assisting Aileen and the group realise the project and providing technical back up.

Lorraine Maher, a long standing member of the IWA Youth Group, brought a benign and positive presence to the workshops that helped provide a bridge between the disabled and non disabled members of the group. Together with Stephen Moynihan of the IWA, she also provided training and advice on disability awareness to the artist and steering group at the outset of the project. Jeanette Boylan provided personal care and attention to key members of the group that enabled them to participate in the creative projects.

In addition, Mick Fortune, the partner of Aileen Lambert and a respected artist in his own right, provided valuable technical and creative support, particularly in relation to photography and editing in the run up to and during the public presentation on 30<sup>th</sup> January 2010.

It is clear that without the care, attention and support of these individuals, the group would have struggled to attend the workshops and achieve the project’s aims.

### 3.6 Evaluation and Monitoring

A requirement for on-going monitoring and evaluation of the project was established early on by the Steering Committee and built into the project's methodology on several levels;

- Steering Group Monitoring - meetings were held on a monthly basis to assess progress and to discuss and agree actions going forward. Committee meetings were attended by the artist and youth worker who were able to report back at first hand their experiences with the group and any issues arising.
- The artist and youth worker regularly discussed weekly session plans.
- An external project evaluator was appointed with financial support from the Department of Social and Family Affairs;
- Participant feedback was gathered through an “evaluation tree”, where at the start of each session the group members would place themselves on the tree in relation to where they felt their own individual understanding and enjoyment of the project lay. They were also able to make comments on the project and stick them onto the tree (several such comments are included in Section 6.2)
- One of the creative projects included a “making of” documentary where members of the group videoed the working sessions, which has subsequently been edited down into a version that can be seen on the Click-Click website.



## 4. PUBLIC ORGANISATIONS

### 4.1 Organisational Partners and Policies

Click- Click is a partnership project between the Irish Wheelchair Association, Tallaght Youth Service, South Dublin County Council Arts Office and St. Kevin's Family Resource Centre. St Kevin's is the lead organisation with respect to the management and delivery of the project. These organisations had never worked together before in this capacity but nevertheless came together in 2008 at the instigation of St Kevin's to collaborate on an integrated arts programme for young people based at the centre. This has resulted to date in two projects; a dance project with Croi Glan Integrated Dance Company (County Cork) called Do Look Now and the Click- Click project with video and film artist, Aileen Lambert. This section examines the reasons and policy contexts for each of the aforementioned organisations becoming involved in the project.

**St. Kevin's Family Resource Centre** is a community organisation in the east side of Tallaght, working in the community of Kilnamanagh, Kingswood and Tymon North. The aim of the organisation is to meet the growing social, development and educational needs experienced at individual, family and community levels. It has an anti-poverty remit based on community development principles of equality, social inclusion and empowerment. Although it has neither specific arts nor disability policies, its genuine interest in these areas is reflected in a variety of arts and cultural projects held in the centre alongside activities for people with disabilities. The organisation works in the following main areas: community education, youth work, community childcare, counselling and holistic therapy. The organisation also supports a number of community and voluntary groups in the area. The centre hosts a range programmes, from arts and crafts to personal development. A move towards an integrated arts project involving two of its user groups - the IWA Youth Service and the Tallaghtfornia Foroige Club - is a natural move for an organisation that places a high emphasis on social inclusion and recognises the benefits of community arts practice.

**The Irish Wheelchair Association (IWA)** is the national organisation of people with limited mobility. IWA Youth Service has been in existence since 2003 and is currently developing integrated youth cafés and projects where young people with and without disabilities can socialize together, make new friends and learn new skills. Although like St Kevin's, the IWA does not have any specific arts policy, the

arts have always played an important role for IWA members, particularly in the Youth Service. Young people with disabilities have engaged in numerous short-term arts projects such as samba drumming, mural painting, filmmaking, radio production, music, dance, drama, and storytelling. They have also on occasions enjoyed the opportunity to work with professional artists and facilitators and to develop their own ideas and creativity. The key consideration for IWA in respect of arts participation and practice is a focus on ability - i.e encouraging young people with disabilities to see themselves as potentially artistic or talented people. The Irish Wheelchair Association's under 18 years (13-18 years) youth group usually meet about once a month at St Kevin's. They are drawn from the wider south and west Dublin areas including the Lucan, Clondalkin, Tallaght, Ballyfermot areas and several had previously participated in a film project.

*Arts projects have always been very popular with young people in IWA Youth Service and they offer particularly good opportunities for personal growth and increased self-confidence, especially where an end product or performance is involved.*

Stephen Moynihan, Youth Officer, Irish Wheelchair Association

**The Tallaght Youth Service** is operated by Foróige with the aim of enabling young people to involve themselves consciously and actively in their own development and in the development of society. The fundamental purpose of the Tallaght Youth Service is to enable young people aged 10-21 years in the Greater Tallaght area to involve themselves consciously and actively in their own personal development and the development of society. Projects and activities are geared to challenge and support young people to involve themselves in developing their character and talents. Cultural and arts activities are present throughout Foróige's programmes and have included projects ranging from collecting local traditions, customs, songs and stories through to producing booklets and stage shows, setting up art groups and fashion design projects. The Tallaght Youth Service also supports youth leaders, through training and advice.

**South Dublin County Council** has a strong record in supporting work for young people. Its Arts Office is committed to building for the future by supporting the development of creative people and communities through the Arts and has placed particular emphasis on developing arts programmes with and in communities. These include programmes in film, visual arts, dance, music and theatre. Young

people are a particular focus and in early 2008 a Youth Arts Co-ordinator was appointed to implement and consolidate youth arts programmes in the county. The Youth Arts service in South Dublin County Council aims to support the provision of high-quality and fun youth arts activities in the county, and bring together arts practitioners, young people, youth workers, and interested audiences to meet with one another. Whilst South Dublin County Council has no specific integrated arts policy, it clearly has an interest and commitment to this area of work as illustrated by its pro-active support and involvement in the St Kevin's Integrated Arts Project and previous work on developing arts practitioners' facilitation skills for encouraging integrated project delivery (Stewarts Hospital Project 2008/9). Furthermore, cross-agency partnership is a common mechanism for delivering South Dublin County Council's policies and actions. These projects reflect the Council's commitment to social inclusion and community equity. The values they represent are at the heart of South Dublin County Council's strategy, *South Dublin County: A Place for People, 2002 - 2012*, which emphasises interagency and joined up approaches to creating equitable and accessible service delivery.

*These (integrated arts) projects demonstrate social inclusion and equity as their ethos. Furthermore, they promote a broad awareness of not only the ability in disability, but also the potential of the arts to help people make connections with one another. The impact on one's well-being cannot be underestimated.*  
Victoria Durrer, Youth Arts Co-ordinator, South Dublin County Council

#### **4.2 Partnership and Delivery**

The two integrated arts projects at St. Kevin's were arguably only made possible through the organisational partnership involving St. Kevin's Family Resource Centre; South Dublin County Council Arts Office; the Irish Wheelchair Association; and Tallaght Youth Service. Not only did they bring funding to the project, but they provided leadership, expertise and support (corporate and personal) to ensure the successful delivery of the projects. In addition, funding from the Department of Social and Family Affairs was also instrumental in realising the project and helped to secure support and transport for the IWA Youth Service participants. It also enabled the steering group to have seed funding to develop the relationship between the participating groups via the Croi Glan integrated dance project through to Click-Click and beyond.

Partnerships with other organisations for integrated projects of this nature can be extremely positive; organisations with different remits learn from each other. 'Mainstream' arts and community organisations learn about access and developmental issues from disability groups, whilst in return disability groups have the opportunity to appreciate, contribute and engage in wider community activities. Funding can be pooled and external sources of finance accessed that might not have been possible by any one individual organisation acting alone.

In December 2008, a steering committee comprising officers from the partner organisations was established with the purpose of implementing, overseeing and supporting an integrated arts project at St Kevin's. The committee included Andy Leeson of Tallaght Youth Service, Victoria Durrer of South Dublin County Council Arts Office, Stephen Moynihan from the Irish Wheelchair Association and Gráinne Begley of St. Kevin's Family Resource Centre. Once appointed, Aileen Lambert and Annette Woolley would also attend steering committee meetings as required.

Meetings were held regularly to review progress and to decide future plans and minutes taken of key points and decisions. Individual organisations and officers took responsibility for specific aspects of the project. For example, Gráinne Begley provided administration for the project and drafted and submitted funding applications; Stephen Moynihan maintained a good level of awareness within the steering group and project of issues concerning disability, advised on personal assistants and transportation and with the added support of Lorraine Maher, led disability awareness and training sessions in May 2009; Victoria Durrer co-ordinated research into possible artists and secured the use of RUA RED for the public launch of the website and screening of the group's films. She also advised on the commissioning of an external evaluation and the artistic development and support for the project. Together the steering committee assumed responsibility for project management and delivery as well as the recruitment of a youth leader and on-going monitoring and evaluation.

It is evident from discussions with the committee both collectively and individually, that working relationships between them were always constructive and that a positive personal chemistry quickly established a common and ultimately pragmatic approach to delivering the project.

## 5. BEST PRACTICE

The Click-Click project reflects accepted best practice in the areas of integrated and collaborative arts practice with young people in several ways;

- A high level of youth involvement and youth-led decision making;
- Consultation and participation with young people in defining the design, nature, content and evaluation of the project;
- Culturally relevant content reflecting and meeting youth and community needs;
- A focus on artistic excellence, involving an established artist (Aileen Lambert) who is both skilled in her own creative practices, committed to working and collaborating with young people and an excellent communicator;
- Youth leaders and volunteers, Annette Woolley and Lorraine Maher, who have experience in arts work;
- Training in working with young people with disabilities;
- A carefully structured and planned workshop programme with clear stages and measurable goals for the participants, that also maintained enough flexibility to adapt as required;
- An opportunity to publicly share with the local community the tangible outcomes of the project, in this case the launch of the website and screening of the groups films at RUA RED;
- A proactive and committed organisational partnership that ensured expertise and resources were adequately provided to support the project;
- An established, trusted relationship with the two youth groups based at St Kevin's that has enabled an extended and sustained creative engagement over a 12 month period with sufficient resources for long term planning, staffing, professional development and project evaluation;
- Support for the artist, including for example technical support and mentors;
- Advice, encouragement and support for youth groups and their leaders and workers from the arts policy and stakeholder communities.

The experience and outcomes of the Click- Click project as measured against these factors indicates a high level of success and achievement. The project was led and informed by an experienced artist who encouraged dialogue by her young collaborators and ultimately let them decide the direction and nature of the work. A good level of organisational and individual support was also provided from the outset to ensure the group were adequately resourced and sustained through their

four months together. Whilst there was no formal mentoring programme in place for the artist, she did clearly enjoy the support, advice and tangible assistance of her partner and fellow artist, Mick Fortune. Furthermore, an experienced local youth leader with valuable experience in the arts was present at every session and workshop to provide support to both the group and artist.

Many of the above characteristics of best practice in collaborative arts projects with young people are of course applicable to similar integrated arts projects involving young people with and without physical disabilities. Additionally, however, there are several other factors and considerations that should be borne in mind when working with people with disabilities including;

- Ease of access to the building for wheelchair and mobility impaired persons
- Presence of disabled toilets and such facilities
- Provision of transportation for wheelchair users
- Presence of personal assistants in addition to youth leaders and volunteers
- A commitment by all to a genuinely inclusive and participatory approach to the arts project for all participants
- An empathy and understanding by the artist to the differing physical abilities and limitations of the participants.

Again, the project scored well against these characteristics. Holding the majority of the workshops at St Kevin's provided a familiar and disability friendly environment for all of the young people to work within. Appropriate transportation was provided for members of the IWA youth group and personal assistants attending workshops as required.

All things considered, the organisers and participants in this project should be proud of the exemplary manner in which this project was conducted in relation to recognised best practice.

## **6. LEARNING OUTCOMES AND IMPACTS**

### **6.1 Participation and Appreciation**

The degree of participation of members of the group in the project largely depended on their relationship with and trust in the artist, the camaraderie within the group and perhaps crucially the ability to realise their own creative ideas. In return the young people were given the responsibility for coming up with ideas for creative projects and trusted to use and operate camera and computer equipment and technology. Overall, a good level of participation was achieved by using a methodology that included research, games and experimentation, encouraged dialogue and ideas and started from where the young people were at. Participation levels varied within the group. A small number of the group missed a few sessions due to illness or conflicting activities elsewhere. Having said that, it was equally clear that all the IWA members came away at the end of the project having both greatly enjoyed the whole process and having made some form of meaningful, creative contribution to the project.

### **6.2 Creative skills and development**

Many if not all of the young people coming into the project were familiar with technology associated with mobile phones and computers, including in most cases a familiarity if not some degree of working knowledge of websites such as youtube and cameras. Some of the members, mainly the girls, were also involved in the previous Croi Glan integrated dance project and therefore knew, to some degree, what to expect in terms of professionally led and informed artistic and creative processes.

Over the 4 months of workshops the participants were introduced to different ways of producing and using the moving image, camera operation, editing, scripting and computer technology. They were exposed to different artists' works, which they had to critique, albeit on a very basic level and then taken on a journey to produce their own creative projects and ideas. Not only did they learn from the artist in this respect but they also learned from each other's experiences, particularly as relationships and friendships became more established.

It is generally accepted in youth arts work that higher standards of creative practice are achieved when the young people have a target, such as an exhibition

or public sharing to aim for. In the case of the Click-Click project, this ambition was established at the outset and later developed into two related strands; the designing of a dedicated website for the group to exhibit their works to a wider audience and a public launch of the website with screenings of their works on Saturday 30<sup>th</sup> January 2010. Preparation for the public launch certainly focussed the minds of the young people, particularly in the fortnight preceding the event itself! During this time though, they did operate as artists, editing and preparing the video works, rehearsing their speeches for the opening and becoming increasingly aware of their own achievements. The realisation that they would be shortly exhibiting their works to an audience of family and friends added a good sense of urgency to their preparations, particularly in the fortnight preceding the opening of the event. The public launch itself at RUA RED was a great success in celebrating their individual and joint achievements and providing the opportunity for positive feedback from the audience. It also clearly provided a boost to their confidence and self-esteem and left several pondering when the next arts project would take place.

#### **Comments from the participants included on the Evaluation Tree**

*Lights, camera, action ...*

*Happy ... exciting*

*Enjoyable, great craic*

*Fun*

*Funny*

*Got lots done today*

*Brilliant*

*Getting excited about the end*

*Laughter*

*Joy*

### **6.3 Disability Awareness and Personal Development.**

The key to raising awareness of disability within this integrated project (as with all youth arts projects) is building and sustaining positive relationships between the participants. Several of the young members of both the IWA youth group and the Tallaghtfornia Foroige Club already knew each other, partly through contact within St Kevin's and/or through collaborating on the earlier dance project with Croi Glan Integrated Dance Company. Thus, the entire group quickly reached a level of comfort and familiarity with each other, which clearly included a mutual respect



for the diverse backgrounds and physical and communication abilities therein. Between the artist, youth leader, youth volunteer and personal assistants, no member was allowed to feel excluded or ignored. Both IWA and Tallaghtfornia Foroige Club members were equal contributors to the artistic aspects of the project. However, perhaps a crucial dynamic was the willingness of certain members of the Tallaghtfornia Foroige Club in particular to positively encourage, include and even occasionally challenge their colleagues from the IWA group. In this respect, the genuine and often touching care and attention that Rian, Clíodhna, Jodi and Saoirse in particular displayed towards the wheelchair users was rewarding in itself. Through these interactions, a window on how the wheelchair users lived and negotiated their daily lives was opened to the group and the result can only be but a deeper and more empathetic understanding of their circumstances.

*To be involved in an integrated arts project further emphasizes young people's creativity and their ability to be involved in making art and collaborating with others artistically in the same way as anyone else.*

Stephen Moynihan, Youth Officer, Irish Wheelchair Association

The project also contributed to the personal development of the young participants, particularly evidenced by a growing self confidence and increased ease of discussing, debating and agreeing the content of the project and its various creative elements.

#### **6.4 Public and community response**

The great creative effort which resulted in a series of video films made by the group itself merited a public sharing and the result was the launch of the website at RUA RED on 30<sup>th</sup> January as described earlier in this report. As well as providing an opportunity to celebrate and derive great pleasure from their achievements, it also in many ways positively reinforced the group identity and belonging - something which might represent an opportunity for the steering committee when they come to exploring the nature of any future arts projects.

With the presence of the Mayor of South Dublin County, Councillor Mick Duff opening the event, the group's achievements were there to be seen by a key stakeholder in the process, the local authority. A member of St Kevin's governing body was also in attendance to witness the achievements of two of the centre's

resident youth groups. Hopefully, all those who attended the event will have as a result have a greater appreciation for the intrinsic value of the arts, particularly for young people, whatever their physical abilities. South Dublin County Council Arts Office in particular now has the opportunity to play a key leadership and co-ordinating role in seeding and helping to realise similar integrated arts projects.

In fact, since the launch of the Click-Click website and videos, the work created by the young people has also been shown in local and national youth film festivals. The group won the Audience Choice award in the Dublin Heat of FRESH Film Festival on March 9<sup>th</sup> 2010 for the film “Need for Speed” with “Butterfly” going on to compete in the final. “Butterfly” went on to win a Special Mention award at NOISE Flicks, a youth film festival initiative of South Dublin County Council Arts Office (though with an independent judging panel). This additional exposure of the work created through Click-Click has helped confirm the group’s interest and commitment in continuing to work together.

During the workshop process, many of the family members who transported their children to and from St Kevin’s commented positively on the impact these sessions were having on individual members of the group. New and important friendships were being made, the wheelchair users felt involved and encouraged to participate and express themselves creatively and all in all, many could not wait to attend the next session. Some comments from the parents themselves are included below.

#### **Comments from Parents**

*They (the wheelchair users) feel part of a wider community group...*

*He (a member of the Tallaghtfornia Foroige Club) understands that not everyone is the same as him. Some are physically different. But there are also many similarities (between the disabled and non-disabled children)...*

*They are learning and having fun at the same time.*

*She is eager to attend and is having a ball.*

*It is important that the Irish Wheelchair Association are centrally involved in the project.*

*Sometimes, integrated projects don’t work because they have no structure - this works for the kids simply because there is structure.*

### 6.5 Impact on the creative practice of the artist

Not all artists are necessarily qualified let alone interested in collaborating with young people, let alone those with a mix of physical and mental abilities. It is clearly very challenging, potentially time consuming and often very frustrating for artists who have had little experience of this type of practice. Yet for those artists like Aileen Lambert there are also clear rewards and benefits, which include;

- The development of a creative practice that values the principles of partnership, participation, dialogue and equity in addition to high standards of artistry and technique;
- Engaging youth in new arts and cultural experiences;
- A high degree of job satisfaction in producing inclusive, high quality arts projects for young people;
- An opportunity to promote the social value of positive youth engagement;
- An opportunity to meaningfully explore social and community issues through the eyes of its young residents;
- The encouragement and reinforcement of youth to make positive choices as autonomous individuals;
- Validation of personal skills and talents that bring out the artistic skills of young people;
- Opportunities to share publicly the outcomes of this work to the wider community through exhibitions, discussions and talks.

It is becoming increasingly acknowledged that the complex nature of this kind of collaborative arts practice with young people can be highly challenging and sometimes overwhelming for artists, many of whom have come through a third level arts education system that has ill prepared them for this type of engagement. The support of an outside, appropriately qualified mentor can help artists to better understand the issues and opportunities at hand and provide suggestions and encouragement on the possible creative responses. Whilst such a formal arrangement did not exist in the Click - Click project, Aileen Lambert clearly enjoyed the intellectual and practical support of her partner, Mick Fortune, who has previous experience in youth arts contexts.

## 6.6 Organisational Impact

The stakeholder organisations have learned much about youth arts practice within an integrated context as a result of working together on the two collaborative arts projects at St Kevin's. They are aware of what constitutes best practice in this area and are committed to evaluating and assessing not only the projects themselves but also their own role within them. Consequently, there now exists a firm basis for considering further projects without starting from afresh. The experience and credibility of undertaking and delivering these two integrated arts projects will hopefully also be acknowledged by funders looking to support and invest in similar future work.

The stakeholder partnership model involved in Click-Click could also be adopted by other organisations wishing to pursue similar projects. South Dublin County Council would appear to have an opportunity to play a key leadership role in championing this approach where appropriate. The benefits for the partner organisations accruing from working together on the St Kevin's Integrated Arts Project can be summed up as follows;

- A rare opportunity to work with a variety of committed partners - artists, young people, youth workers - over a sustained period to create a real laboratory of learning, producing an enhanced understanding of how integrated arts practice can assist in the personal and creative development of young people, whatever their physical abilities;
- A chance to demonstrate genuine leadership through the encouragement, development and delivery of a creative practice that in many cases represents a new approach for artists, youth and community organisations ;
- Helping public funding agencies to realise their own policy aims and objectives in promoting new and innovative ways of actively engaging young people in high quality arts experiences;
- Utilising the organisational knowledge and expertise in both supporting the creative development of individual artists and their practice and the creative potential of young people in the community;

- Confirmation and validation of the roles of the organisational partners including making and facilitating inter-agency links, co-ordinating and overseeing innovative youth arts initiatives and advocating and promoting the value of this type of integrated arts activity for disabled and able bodied young people.

One manifestation of this project might be a determination to continue to work together on similar integrated projects in Tallaght. This commitment however needs to be matched by the allocation of adequate resources (financial and creative expertise in particular), space, materials and time. Any opportunity for the steering group to advocate the positive outcomes and benefits to key decision makers in the respective organisations should be seized as this can only be assisted with the awarding of future resources.

On a wider level, the organisations involved might even consider embedding their commitment to integrated youth arts practice in new or updated policy statements. The young participants to this project might even be consulted on such policy statements. In doing so, all the organisations involved can continue to build and expand their commitment to advocating and promoting the value of arts based practice to young people on an integrated basis.



## 7. LEGACIES AND FUTURE DIRECTIONS

### 7.1 Future Creative Engagements

One of the outcomes for all the stakeholders in the Click-Click project is that a good momentum has now been established for continuing and developing further arts projects with these groups. A growing public awareness and acknowledgement of the benefits of this work has also sown the seeds of increased community expectation that similar projects might follow. Whilst this is clearly positive, it does beg some questions. Do all the stakeholder organisations wish to continue to work together on this type of integrated arts project? Does the host organisation, St Kevin's, feel it appropriate to facilitate similar projects for the two youth groups? What expectations do the young people themselves have and which artistic mediums do they want to explore in the next phase? Finally, who will pay for these projects?

Speaking to several of the young people themselves towards the end of the project, it was clear that the majority if not all of them, would like to continue collaborating together on creative projects. Some of the girls even put a timetable of early summer and perhaps even April as their preferred start date for the next project, thus underlining their genuine interest in further pursuing this type of work.

Friendships together with a good degree of understanding and empathy have been established between members of the two groups. Moreover, they are more familiar with the processes and methodologies involved in creating artistic works, ranging from research and experimentation through to making and public presentation. It would therefore be a shame if the group were not able to build upon these experiences. The merging of the two groups into one youth arts group is however something that the steering group are currently considering as a logical next step.

The steering committee should however in the first instance seek to consult members of the two groups as soon as possible and to hear for themselves of their experiences of this project and their ideas for future arts projects. There is an obvious question of whether to take on a new artform or to further develop the practice of dance and video art that the young people have been exposed to. Each approach has its merits and ultimately, the young people should be allowed to

decide having been presented with the arguments on both sides. This consultant though would recommend consideration of the latter approach, building on the skills and knowledge acquired through dance, video art and photography, if not individually, then perhaps in a multi-disciplinary project that combines all these elements. Many professional dance companies and choreographers use video art as integral elements of their dance creations and youth theatre (as evidenced by recent work from Dublin Youth Theatre) has also started to utilise similar technology in productions. The advantage to the young people of taking this approach is that they get the chance to explore more deeply and meaningfully the skills and understanding that they have acquired through working with Aileen Lambert and Croi Glan Integrated Dance Company, rather than attempting to broaden their knowledge of other artforms.

## **7.2 Funding and Policy Development**

The advent of the Disability Issue 1 Project might represent a new funding opportunity for developing new integrated arts projects in Tallaght. This new project aims to engage both disabled and non-disabled people within named Partnership areas in Dublin City and Counties (which includes the Dodder Valley Partnership, formerly Tallaght) to come together and collaborate through the medium of the arts. It is particularly concerned with promoting the active participation and inclusion of disabled people within their communities in the Dublin area. The Disability 1 Issue Project seeks to address issues of full citizenship, human rights and equal participation for individuals experiencing disability. In this respect, it touches on many of the aims and objectives of the Click-Click and Croi Glan arts projects at St Kevin's. South Dublin County Council Arts Office and its partner organisations are currently investigating a possible involvement and/or link to this project.

Another source of funding that the stakeholders are currently considering is the Arts Council's Young Ensemble Scheme. This scheme reflects the Arts Council's commitment, as expressed in "Partnership for the Arts", to 'create better opportunities for young people to experience the arts' and 'to implement a new programme to support youth ensembles and national youth arts resource organisations'. The primary purpose of this award is to support groups of young people between the ages of 12 and 23 to create ambitious and original work together in any art form (e.g., circus, dance, digital media, film, music, theatre, literature, visual arts, or any combination of the above).

In section 6.6 above, mention is made of the opportunity to develop and embed organisational policies for integrated arts projects with young people. With the increasing focus on developing youth arts in both local and national arts policy (as reflected for example in the Arts Council's "Partnership for the Arts" 2005), the St. Kevin's Integrated Arts Project provides South Dublin County Council's Arts Office with an opportunity to review its supports for integrated youth arts within its own locality as it begins developing its next Arts Plan for 2011 and beyond.

Notwithstanding this, there are key challenges for arts agencies and youth projects in supporting artists engaged in this particular creative practice which seeks to address integrated arts practice within a genuinely collaborative framework. These challenges include;

- Ensuring that only suitably qualified artists are engaged that are not only appropriately skilled but have a clear empathy with and understanding of youth, disability and community issues are assigned to these projects;
- Allowing for the continued development of an artists own individual creative practice for example through exhibition and public sharings of the work through to on-going evaluation of projects and the engagement of mentors;
- Ensuring artists are properly remunerated and resourced, particularly with time for research, preparation and working sessions as well art materials and working spaces.

### **7.3 Key Challenges and Learning Points for Artists**

Any artist considering undertaking a collaborative arts project with young people would do well to talk to other artists who have done similar projects. In most cases they will undoubtedly tell of the great satisfaction of working in a real partnership with youth. They will also confirm that this area of creative practice brings with it a range of challenges and issues for the artist often starting by setting aside a traditional notion of an artist working alone to create a piece of art for a more open, inclusive team approach which places the interests of the young people, rather than the artist, at its centre. Other challenges might include seeking clarity around the nature and content of any project, relationships with the youth workers, how to best communicate and debate with the young participants and ensuring that there is sufficient time to research, prepare and deliver meaningful



and productive working sessions. Working with an integrated group of young people with mixed physical abilities brings with it a further set of considerations for the artist, particularly the need for an inclusive and patient approach.

The experience of Aileen Lambert discussed in this report, offer several key learning points for artists considering similar integrated arts projects with a strong collaborative focus and these include recommending;

- Good and regular dialogue with the host organisations and youth leaders and volunteers to help understand, plan, review and evaluate the project in an on-going manner;
- Familiarising the artist with issues and concerns that face young people with disabilities - this can be provided formally or informally as appropriate;
- Ensuring that the physical environment in which creative workshops takes place is not only safe and comfortable but is fully accessible;
- Empowering the young participants to lead and take responsibility for the direction of the project, with guidance from the artist and youth workers as appropriate;
- Adequate preparation and contact time with the young people that allows for the full creative potential of the project to be realised;
- Setting achievable goals and targets for the young people to reach, including, if appropriate, a public sharing of the work they have created;
- Having access to outside, expert advice, perhaps in the form of a mentor;
- Consideration of whether a project requires youth leaders and volunteers with a background and experience in the arts and what specific support they might also need (for example, training in arts skills such as photoshop);
- Access to technical assistance to assist with artistic materials, preparing and exhibiting the work, as required.

#### **7.4 Key Challenges for the Stakeholders**

In addition to the general challenges outlined in 7.2 above, the stakeholders will need to address challenges that are specific to ensuring the continued development of this integrated arts project.

- Ensuring adequate funding is secured. Integrated arts projects of this nature have unique costs including for example the provision of suitable transportation and personal assistants.

- The active support and encouragement of parents and guardians
- Good and clear communications
- Providing a secure and accessible working environment appropriate to the requirements of the creative development
- Maintaining interest and momentum between all partners - groups and individuals - involved to date;
- Reaching a swift consensus on the nature and timing of the next creative project
- Providing a clear identity for the group of participants that might also inform future policies, projects and decisions that they may engage in;
- Maintaining both a commitment to critical self evaluation and continual learning.

Reference has already been made to the stakeholders current consideration of merging the two groups in one youth arts group. This will set the scene for a “rebranding” of the youth group and in time the delegation of further decision making, for example, in relation to how financial resources for projects might be raised and expended. Whilst securing funding will always be a challenge for these types of projects, opportunities do exist including direct funding for new young ensembles from the Arts Council and perhaps also in relation to the Disability Issue 1 Project, both of which are referred to in Section 7.2 above.

## APPENDIX 1 - FULL TERMS OF REFERENCE

### Project Evaluator

**Rewind and Replay** is a project funded and supported by the Department of Social and Family Affairs, the Arts Council's Artist in the Community Scheme managed by CREATE, St. Kevin's Family Resource Centre, Tallaght Youth Service, the Irish Wheelchair Association and South Dublin County Council. Rewind and Replay will use performance and video art to help break down barriers and encourage the interaction of young people who have different abilities and are from different backgrounds. The project will involve approximately 11 young people (males & females) who will be participating in workshops with artist Aileen Lambert at St. Kevin's Family Resource Centre. Rewind and Replay is supported by the Arts Council's *Artist in the Community Scheme* managed by Create, the Department of Social and Family Affairs, St. Kevin's Family Resource Centre, the Irish Wheelchair Association, Foroige, Tallaght Youth Service, and South Dublin County Council. St. Kevin's Family Resource Centre is looking for a suitable professional to monitor and evaluate the overall project, taking place from October 2009 - February 2010. Fee €4,000

The objectives of Rewind and Replay are as follows:

- To increase awareness of new contemporary arts practice among the young people involved as well as in the Tallaght and wider south Dublin area
- To build the skills of the young people involved in the project in camera, video, editing, and devising and presenting performance and video work
- To help those young people gain knowledge of performance art and video art, its history, practices, and potential impact on audiences
- To build the skills of the professional artist facilitating the project in working collaboratively with young people of mixed abilities
- To promote awareness of issues that affect young people with disabilities among their peers and among the communities of St. Kevin's
- To challenge barriers that discourage the interaction of young people who are from the St. Kevin's area, but separately involved in either the IWA Youth Service or the Tallaghtfornia Foroige Club

We are looking for a researcher

- To examine Rewind and Replay within the context of best practice in youth arts and considering the field of arts and disability, demonstrating the potential legacy of the project
- To monitor the direct implementation of the project among the key individuals involved
- To review the partnership working between the public agencies supporting the project
- To consider the following:
  - The impact of the project on developing the artistic skills of the young people
  - The impact of the project on developing a greater interest among the young people involved to participate in the arts
  - The impact of the project on the impressions of disability held among the young people involved
  - The impact of the project on the perceptions of disability held by participating public audiences
  - The impact of the project on developing the practice of the professional artist involved

The research is intended as a valuable resource for the following audiences:

- Young people
- Arts sector
- Community and voluntary sector
- Funders, government departments and statutory bodies

The individual applying must be available to work during the first week of October. It is expected that pre project interviews and/or focus groups will be carried out as well as participant observation

- Experience researching/evaluating arts project involving young people is important
- Experience working with/researching/evaluating projects/services involving people with disabilities is desirable

Please submit a monitoring and evaluation proposal along with your CV and contact details for two references by **5pm, September 25<sup>th</sup>** to Tori Durrer, Youth Arts Coordinator at South Dublin County Council by email at [vdurrer@sdublincoco.ie](mailto:vdurrer@sdublincoco.ie).

Please indicate if you are available to meet to discuss your proposal the week of September 28<sup>th</sup>.

## APPENDIX 2 JOB DESCRIPTION FOR YOUTH LEADER



St. Kevin's Family Resource Centre

### Youth Leader

### Job Description

- Title:** Youth Leader, Rewind and Replay Project
- Contract:** September 2009 - March 2010. The contract is valued at €xxxx, flexibility is important as the group will meet outside of schools hours - i.e Saturdays, during holidays and in the evening.
- Conditions:** Fixed term Sessional Worker (including probationary period)
- Reporting To:** St. Kevin's Family Resource Centre

### Purpose of post

To attend and provide support to the Rewind and Replay project between Tallaght Youth Service and the Irish Wheelchair Association. This post will include supervising the young people involved, addressing their developmental concerns and linking with young people and parents to encourage continuing attendance.

**CLICK-CLICK** is a project funded and supported by the Department of Social and Family Affairs, the Arts Council's Artist in the Community Scheme managed by CREATE, St. Kevins Family Resource Centre, Tallaght Youth Service, the Irish Wheelchair Association and South Dublin County Council. It aims to break down barriers and encourage the integration and social mixing of young people with different backgrounds and abilities through the use of performance and video art. The group consists of approximately 16 young people (males & females) who will be participating in workshops with artist Aileen Lambert at St. Kevin's Family Resource Centre.

## Duties

The post holder is expected to:

- Be prepared and on time for every session.
- Be flexible regarding their hours of work
- Supervise and support young people in their work
- Keep a record of all attendance at sessions.
- Encourage and support young people's attendance to group.
- Focus on supporting the young people in their work.
- Respond to the needs of the artist engaging with the group.
- Be aware and where possible address any developmental concerns the young people may have that impact on their work as part of the arts programme.
- Support the artist and group by providing assistance in whatever capacity is required.
- Work closely with our volunteer youth worker who will support you in your own role.
- Through active listening, develop communication pathways with young people.
- Put support structures in place to encourage good behaviour practices in the group.
- Provide information on resources and support that may be relevant to the young people in the group.
- Hold regular discussions with young people about how the project is going. Feedback these issues to the artist and the key personnel involved.
- Be familiar with the child protection policy of St. Kevin's Family Resource Centres, it's reporting procedures and artistic ethos.
- Produce one brief written report and participate in any evaluation that may be undertaken as part of the project.
- Undertake all other duties that may arise in relation to the post.

### Person Specification

The successful applicant will have demonstrated the following:

#### **Essential**

Have at least one year volunteer or youth service based experience preferably in a community context.

Have experience of working with young people aged 13 - 18

Can participate in different types of evaluation exercises and reports

Have experience of youth led issues

Have excellent verbal and written communication skill

Have good negotiation skills

Can work on own initiative, determine priorities and problem solve.

Have completed recognised training in basic Child Protection awareness (e.g Keeping Safe training)

**Desirable**

Have an interest in the arts

Have worked with artists from different disciplines

Have at least one years volunteer or youth service based arts experience preferably in a community context.

Have experience of resolving conflicting priorities with projects and people

Have experience of working with people with disabilities

**\* The successful candidates will be required to submit a current tax clearance certificate on commencement of the position, two references (one to be youth work/volunteer based) and will be garda vetted for working with children**



### APPENDIX 3 - Further Reading/Reference

*Visual Arts In Youth Work* (City Arts and National College of Arts and Design, 2006)

*Four Essays: Artist in the Community Scheme* (Create/Arts Council 2009)

*Work in Progress: Case Studies in Participatory Arts With Young People* (National Youth Arts Programme and National Youth Council of Ireland 2007, editors Maurice Devlin and Deirdre Healy)

*Partnership for the Arts: In Practice 2006-2008* (Arts Council Ireland, 2005)

*Local Arts Summary Policy Paper* (Arts Council Ireland, 2005)

*Arts and Wellbeing Programme: Arts and Disability and Arts and Health: BACKGROUND DISCUSSION PAPER* (Arts Council Ireland 2005)

*The Participation of Young People in The Arts In Ireland* (Arts Council Ireland, 2005)

*Arts and Disability Summary Policy Paper.* (Arts Council Ireland, 2005)

Guidelines - For the Protection and Welfare of Children and Young People in the Arts Sector (Arts Council, 2000)

*Arts and Disability Handbook* (Arts Council Ireland and Arts Council Northern Ireland, 1999)

*South Dublin County Council Youth Arts Policy* (Rebecca Bartlett, South Dublin County Council, 2006)

*Dara has the Craic* (Maureen Gilbert, Equality Authority, 2007)

*The National Disability Strategy* (Department of Justice, Equality and Law Reform, 2004)

*South Dublin County: A Place for People* (South Dublin County Development Board, 2008)

*Wicklow County Arts Strategy 2008 - 2012* (Wicklow County Council, 2007).

*County Wexford Arts Plan 2005 - 2009* (Wexford County Council, October 2005)