Treading Water

Project Evaluation
October 2010 – May 2011
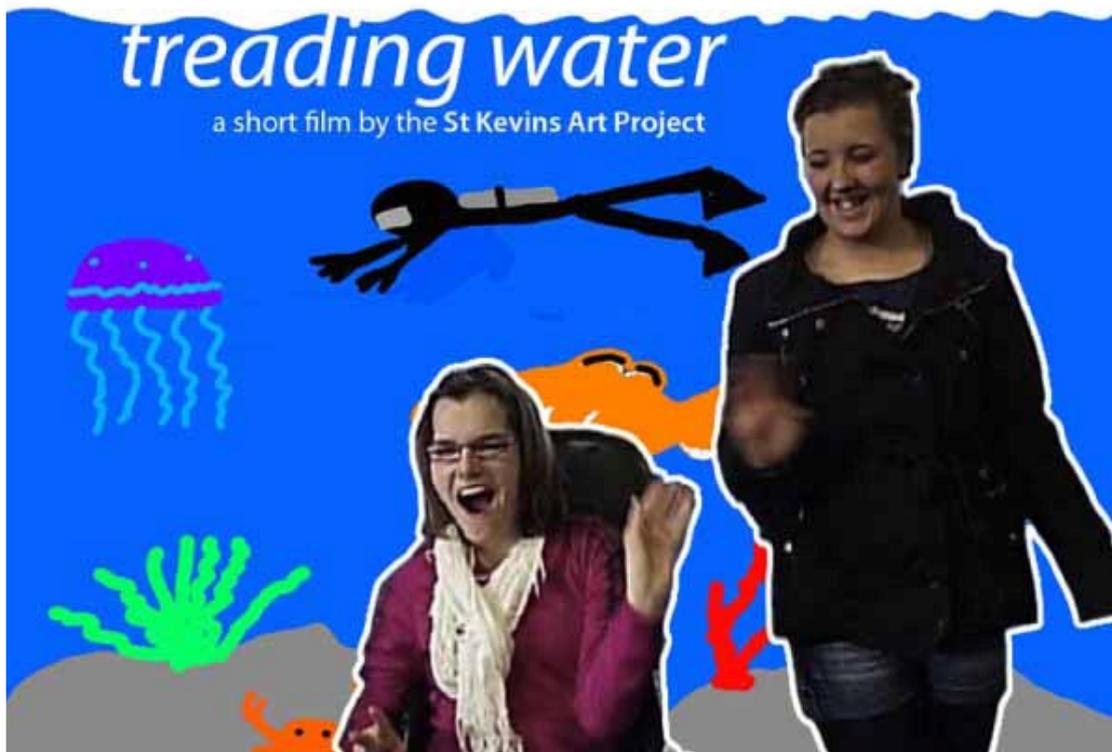
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St. Kevin's Family
Resource Centre

INTRODUCTION

"…there should be clubs for all teenagers so all teenagers can be together. Some people take the mickey out of … [young people with disabilities] but they only take the mickey out of them when they don't understand what it is. If they all mingled together then perhaps they would understand a bit more"
(Quoted in Knight et al 2009).

"…not only persons with disability learn about people…it's a very good thing that people mix together…it's not a difficult thing if you have a sense of humour"
St. Kevin's project participant

"It's a good experience [to work with people who have disabilities]. It doesn't matter because we all see each other for who we are not what we are able or unable to do. I think it's a good thing because it's a new experience and you get to know the other people. It's not a difficult thing because we understand and respect each other."
St. Kevin's project participant

In 2008, a long-term collaborative, integrated youth arts project for young people ages 14 - 19 was established through partnership between 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.

Work undertaken has aimed at creating awareness of issues that affect young people with physical disabilities among their peers. It has also sought 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. At the same time, and of equal measure, the project, entitled the *St. Kevin's Integrated Youth Arts Project*, has intended to provide young people involved with new awareness of creative processes and the opportunity to work collaboratively with their peers and professional artists.

The stated aim of the *St. Kevin's Integrated Youth Arts Project* has been for young people of different physical (dis)abilities to work, learn and have fun together through innovative film making and performance arts. To date, it has comprised three specific creative projects; a dance project entitled *Do Look Now* (2009) with CROI GLAN Integrated Dance Company (a professional contemporary dance company based in Cork, which performs works in a dance theatre style involving dancers with and without physical disabilities) and funded through organisations involved in the Steering Committee; *Click – Click* (2010), a film project with video and performance artist, Aileen Lambert through funding from the Arts Council's Artist in

the Community Scheme, managed by CREATE; and *Treading Water* (2011), a multi-arts animation project with animator Maeve Clancy, dancers Lisa Cahill and Sarah Slattery, and musician and composer Michael Fleming through funding from the Arts Council's Young Ensembles Scheme.

The project has not only been made possible through the hard work and dedication of the young people, their parents, youth workers, collaborating artists, volunteers, Personal Assistants (PA's) and members of the Steering Committee, but also, and significantly, via financial support from those organisations mentioned above as well as the Department of Social Protection; Dublin Bus; and the Office for the Minister of Integration. In-kind support has also been provided by the Irish Wheelchair Association, St. Kevin's Family Resource Centre, South Dublin County Council's Arts Office, and Tallaght Youth Service (Foroige).

This report reviews work undertaken by young people and collaborating artists involved in the *St. Kevin's Youth Arts Project*, on a work entitled *Treading Water*, from April 2010 – May 2011

First session meeting of Treading Water*,
October 2010*

CONTEXT

Disability, Social Inclusion and Young People

As explained in the *Arts and Disability Handbook* (1999), produced by the Arts Councils of Ireland and Northern Ireland, "the Commission on the Status of People with Disabilities (Republic of Ireland) considers people with disabilities to be:

> 'children and adults who experience any restriction in their capacity to participate in economic, social or cultural life on account of a physical, sensory, learning, mental health or emotional impairment.'"
> (Arts Council Ireland and Northern Ireland 1999: 6).

There are two main models for understanding disability issues: the medical model and the social model.

> Medical Model: Many studies discuss the ways in which the medical model "tends to individualise disability issues" not necessarily questioning how society treats disabled citizens. The approaches taken under the medical model often see disability as "a problem that can be solved by medical or rehabilitative action" (Arts Council Ireland and Northern Ireland 1999: 6).

> Social Model: examines the ways in which the organisation of society may be presenting barriers to the "full participation of people with disabilities" (Arts Council Ireland and Northern Ireland 1999: 6) and is taken as the key model by most disability groups throughout Ireland. This model challenges society to address these barriers.

Much research has been carried out in relation to the barriers met by individuals with disabilities, including children and young people (Murray 2002; Jahnukainen and Jarvinen 2005; Chenoweth and Stehlik 2003; Knight et al 2009). Often, the discussion is couched within the term of 'social exclusion'. Social exclusion is typically and variously defined by identifying social problems that are often delineated into areas that are political, economic, social, or cultural (Sandell 1998; Levitas et al. 2007). It is not within the scope of this report to discuss the somewhat problematic and various interpretations of this term and 'social inclusion' (Silver 1994; Byrne 1999; Levitas 2005; Levitas et al 2007). Within the Irish context social exclusion is understood as…

> …affecting people who are living with "income and resources (material, cultural and social) [that] are so inadequate as to preclude them from having a standard of living which is regarded as acceptable by Irish society generally. As a result of inadequate income and resources people may be excluded and marginalised from participating in activities which are considered the norm for other people in society"(Office for Social Inclusion 2011).

Social inclusion seems to have most often been defined and applied as policy in terms of attempting to eliminate or lessen the barriers that create social exclusion in the first place. It is often seen as a process, rather than an outcome, which is argued to be as dependent upon building social networks as it is upon access to economic, cultural and educational resources (Chenoweth and Stehlik 2003). Research investigating policy delivery in relation to these issues has been carried out with respect to museums and galleries (Sandell 2002a), but also in areas of mental health (Bates 2002), employment and education (Kenway and Palmer 2006), and youth and disability (Knight et al 2009). Chenoweth and Stehlik (2003) have argued that promoting social inclusion for people with disabilities, physical and /or intellectual, and their families is more possible through the proactivity of service providers in establishing programmes that increase opportunity for participation in networks and groups and promote tolerance of diversity among others (Chenoweth and Stehlik 2003).

Research in Ireland shows a potential lack of participation in wider social networks outside those associated with families available for people with disabilities. In 2004, the National Disability Authority of Ireland (NDA) commissioned a survey to examine aspects of social inclusion and wellbeing of people with disabilities, particularly in relation to the realm of social participation. The survey included 500 people with a range of disabilities ages 15 and up and 809 people without a disability. 70% of individuals with a disability who were surveyed had a physical disability. The survey did not include those living in residential care centres. Key findings draw comparisons between people with disabilities and others in Irish society, and begin to measure the gap in participation that exists for individuals with disabilities. Major findings included:

- "People with disabilities are significantly more restricted in terms of getting out and about and in their social lives than non-disabled people. The survey results point to accessibility problems rather than health issues as important factors in restricting full social participation" (MRBI 2004).

- Access to transportation, whether being able to drive a car, access a local bus stop, and/or being able to get onto a bus or train / tram is a major barrier to social participation, including going to work, shopping, or visiting friends and "severely restricts independence". Many individuals are dependent upon lifts and/or taxis (MRBI 2004).

- "Disabled people's social lives are more concentrated in their own home, and significantly fewer get out socially compared to non-disabled people" (MRBI 2004).

- "More than half of disabled respondents described their general health as good, proving that disability and poor health are certainly not synonymous" (MRBI 2004).

- Nearly half the overall population is formally affiliated to some club or organisation, for example a sports club, drama group, community group or political organisation, however, around a third of individuals with disabilities belong to a formal group (MRBI 2004; Gannon and Nolan 2005; NDA 2005)

In addition, further studies supported by the NDA show that in comparison to people without disabilities, those with disabilities are:

- "much more likely to leave school early

- A third of young people aged 15-19 with disabilities have left school, compared to a quarter of others

- At age 15, 21% of students with physical disabilities have left school, compared to 6% of people without disabilities

- less likely to have achieved any qualifications" (NDA 2005)

A study focusing on the access teenagers with disabilities have to leisure time and activities that was published by the Joseph Rowntree Foundation in the UK in 2002 (Murray 2002) had similar findings. The study, carried out by Pippa Murray, defines leisure activity as "any chosen activity / pastime when not engaging with school, college, or paid employment" (Murray 2002: 1). This might include attending clubs or activity groups, taking part in arts activities, visiting a coffee bar, watching television, or going to the cinema, for example.

Murray's research involved approximately 100 young people, ages 12 – 19 with varying disabilities, including physical and learning, and a number of professionals, such as project coordinators and development and support workers. Her study also included information gathered from six different projects that provide leisure activities for children and young people with disabilities.

Within this and other research projects, young people with disabilities have acknowledged that the following areas are critical to "their inclusion in leisure pastimes, services and activities" (Murray 2002: 3):

- **Friendships and Relationships**. Research by Knight et al (2009) explains that lack of friends is understood by parents and young people with disabilities as a crucial aspect of social exclusion, while Lightfoot et al (1999) cite the importance of social networks of peers. Murray (2002: 59) highlights that "there is little acknowledgement that some young people require support to facilitate friendships".

- **Sharing of mutual experience** amongst those involved.

- **Information.** Regarding opportunities and events, but also the access and support available within those opportunities and events (Murray 2002: 67).

- **Communication.** It is advised that young people with disabilities be consulted regarding the kinds of support they need (Lightfoot et al 1999; Murray 2002), however this practice is also advocated for working with youth generally (UN 1992; Rose and Shevlin 2004).

- **Support.** Murray (2002: 49) explains, "Many projects providing leisure activities and outings for young disabled people are unable to offer individual support on request as it is seen to stretch beyond their budget limitations (see also Knight et al 2009)…Young people requiring individual support are therefore effectively denied access to such projects unless they can bring their own support with them… There is also little evidence of statutory agencies providing individual support allowing disabled young people to pursue their own chosen leisure interests. Such a general lack of provision plays a large part in the isolation of disabled young people requiring such support, as it can effectively deny them the right to be present in their communities."

- **Transport.** Access to and, in some cases, provision for.

- **Money.** Including access to paid employment and control over one's own budget (Morris 2001; Murray 2002).

Murray's research correlates with some of Chenoweth and Stehlik's (2003) findings that opportunities to participate in growing and trusting networks of people and services are important to processes of inclusion as well as economic matters. Further, the research demonstrates that leisure time is not viewed by young people with disabilities as a separate experience in their daily lives, but rather, an integral one largely defined as being about "mutually enjoyable relationships" (Murray 2002: 11). Important to note is that this finding is not exclusive to young people with disabilities, but is applicable to the needs of young people generally (Kennedy et al 2009; Barker 2011).

However, the continued exclusion of young people with disabilities from taking part in leisure activities and making use of services and opportunities available, including those within the arts (Lightfoot et al 1999; Knight et al 2009; Murray 2002; Kennedy et al 2009; Boeltzig et al 2009; Goddard 2010) are largely due to:

- Low expectations of young people with disabilities, particularly in relation to the arts
- Lack of awareness, advice and support for individuals who work with children and young people
- Lack of role models who also have disabilities
- Lack of training for individuals in the arts and leisure sectors to work with and provide services for young people with disabilities.

- Impressions that budgets do not allow for providing full accessibility
- A lack of documentation of cross-agency collaborative projects
- Little dissemination of learning from project work

Arts & Disability and Disability Arts

With respect to the engagement of individuals with disabilities in and with the arts, many refer to the fields of 'disability arts' or 'arts and disability'. The Arts Councils of Ireland and Northern Ireland have explained these terms in the *Arts and Disability Handbook* (1999):

> Arts & Disability: "… includes a broad range of arts practice, embracing artwork by people with disabilities and activities involving disabled people as artists, participants and audience members. The approach aims to involve all sections of the community on an equal basis, making no differentiation between disabled and non-disabled participants.
>
> "When used to describe projects intended as collaborations, the term 'arts and disability' implies the involvement of disabled people at all stages, from planning to showcasing. Where people with disabilities are confined to the margins of a project, or are involved only on the terms of non-disabled people, projects cannot be endorsed within arts and disability practice.
>
> Disability Arts: "… a specific arts practice which involves artists with disabilities in creating work which expresses their identity as disabled people. The work of disability arts practitioners contributes to the expression of a disability culture and forms an integral part of disability politics. It is informed by disabled people's experiences, values and beliefs as disabled people and by a sense of identity as members of a distinct group with a unique culture. Disability arts is concerned with participation, rather than audience or access issues." (Arts Council Ireland and Northern Ireland 1999: 8).

In fostering access to and inclusion within the arts for people with disabilities, the Arts Council of Ireland has presented two main publications: the *Arts and Disability Handbook* (1999) and *Shift in Perspective: an Arts and Disability Resource Pack* (2010). The *Handbook* was created to improve information and communication regarding arts and disability issues throughout Ireland. It's been designed to be of "practical use to the widest range of people, including anyone with an interest in arts and disability, people with disabilities, disability organisations, arts organisations, artists, arts workers and the general public" (1999: 3).

In addition, the *Arts and Disability Handbook* provides information and contact details for disability organisations, arts and disability organisations, arts and health, resource organisations, arts centres, local government contacts, and reports and other online resources available to support both arts and disability as well as disability arts initiatives.

Shift in Perspective (2010: 4) was created as a result of a partnership between the Arts Council, Arts & Disability Ireland, Mayo County Council, the Irish Museum of Modern Art and South Tipperary County Council and resulted from these organisations' work to "develop innovative approaches in high-quality contemporary arts and disability practice, and to make arts venues more accessible to artists and audiences with disabilities". This pack presents learning from three specific initiatives by partner organisations for use by artists and all who work in professional and community-based venues, galleries, theatres and related arts organisations" (Arts & Disability Ireland 2010: 4).

Further, a partnership between the Arts Council, Arts & Disability Ireland (ADI) and Galway City and County Councils has resulted in the programme, Arts and Disability Networking (ADN). ADN is an innovative capacity building model in the area of Arts & Disability that offers training and support to venue personnel and artists as a means of extending the scope of arts and disability practices in the county, and promotes the presentation of high quality professional arts & disability work in local venues. Both *Shift in Perspective* and ADN have been supported by the Arts Council's Arts and Disability Networking scheme.

While these schemes provide a breadth of information for arts and disability and disability arts programming, neither are specifically focused on youth arts. Further, while the terminology of 'arts and disability' is acknowledged as referring to "making no differentiation between disabled and non-disabled participants" (Arts Council Ireland and Northern Ireland 1999: 8), it does not distinctively recognise matters related to the integration of disabled and non-disabled participants or collaborative art-makers or creators.

In November 2010, Replay Theatre Company in Belfast hosted an event entitled *Re:Focus*, which brought together professionals, organisations and emerging artists who create work, or would like to create work, with and for children and young people with disabilities. The *CLICK-CLICK* project was shared at this event. *Re:Focus* is part of a larger programme run by the theatre to research and address the needs of the arts sector as well as children and young people with disabilities to promote a more inclusive engagement within the arts. Their work so far has demonstrated that the key areas of need for the arts sector to work with children and young people with disabilities are:

- Support networks for artists and organisations
- Training and professional development, including mentoring
- Artists with disabilities as role models and advocates for arts work with children and young people with disabilities , including young people as role models
- Sharing resources

There is significant learning that can be documented and disseminated on arts programmes that are specifically aimed at young people (and children) within an

'arts and disability' and / or 'disability arts' context (Allan 2005: 35) including programmes that aim to be integrated.

Stories created during the *Treading Water Project*….

PJ is a monkey. He feels trapped.
He feels hungry all the time. He's in a cage in the zoo with a lot of other unfriendly monkey. No-on pays him any attention.

He started to express himself a bit better.
He tried to escape, stage a break out of the zoo.
Doing this, he realised that some of the monkeys were actually friendly enough, so he didn't feel like he wanted to leave so much.

In the end, he's still a monkey. Most of the bad feelings have gone; he has some friends and feels he is a better monkey at the end of the day.
………………………………………….

A man/knight named Maximus who is very angry and a monster named 'The Shadow' who is powerful and violent.

The Shadow is the leader of an invading army from the north. He wants to take over more land to make himself richer and more powerful. Maximus lives in the invaded land. The Shadow kills his family and takes his land, so Maxims vows to fight them and get his revenge.

He challenges The Shadow to a fight and wins. He drives the now-leaderless army back up north so that they never invade again. The Shadow is dead, his kingdom in ruins. Maximus has triumphed, got his revenge, has his land back but his family is still dead.
…………………………………………………..

Spike is an angry monster. He's mostly angry because he has no friends. When Spike talks, he shouts a lot. This makes people quite afraid of him.

He decides he needs to change. He starts to hang out in a youth café/club. He makes an effort to be more smiley and laughing. He even tells a few jokes. He tried to be a bit quieter and to stop shouting so much.

The result is that he becomes a man, he's no longer a monster. People are no longer scared of him, they find him nice and friendly. He makes some friends and is much happier.

Youth Arts Policy Background

The work carried out under the terminology of 'youth arts' can often be variously defined. Within a national policy context in Ireland, the sector is largely understood as "the practice of all art forms in sectors that are not part of the formal education system, in which young people in the 12–25 years age range engage as active participants [in] or as consumers / audience members [of the arts] in their own free time" (Coughlan 2002: 5). 'Youth arts' may also include the engagement of (adult) artists and arts practitioners as well as youth workers who facilitate arts activities, workshops and collaborative work, with and for young people.

Dance session, Nov 2010

Additionally and more recently, however, 'youth arts' is understood as including consideration of young people not only as "recipients" of arts activities and events but also as artistic "contributors" or creators themselves (Arts Council 2005a: 1). Young people represent around a quarter of the Irish population (Coughlan 2002). In acknowledging young people as constituents, the Arts Council is working toward fulfilling its national remit to promote interest in, and appreciation of, the arts for every individual and beyond the structures of the formal education system (Coughlan 2002: 1; Arts Council 2005a).

Within Ireland, there has been a shift at governmental levels, both nationally and locally, in addressing the needs of young people. This change "includes an increased professionalisation of services for young people, an expansion of the remit of a number of government departments in relation to young people and an acknowledgement of the need to build-up a substantial body of knowledge in this area" (Arts Council 2005a: 1). These developments have taken the form of the establishment of such organisations as the National Youth Council of Ireland (NYCI), the nation's representative body for national voluntary youth work organisations, and the Office of the Minister for Children and Youth Affairs (OMCYA), for example.

Since 1995, within the arts and cultural sector more specifically, this shift has included a call for acknowledgement of young people's engagement in the arts as an area of work in its own right (Arts Council 2005b). In fact, those working within the youth arts sector have been advocating for more strategic support on a national level of young people's access to, and participation in, the arts (Coughlan 2002; Arts Council Ireland 2005b). Matters of particular concern have focused on gaining a better understanding of existing youth arts practices and mechanisms to support and enhance practice, as well as setting guidelines and advocating for "best practice." Additional considerations have included examining better ways to provide

opportunities for networking and knowledge-sharing within the sector and to increase the "capacity and opportunity" for the youth voice in artistic and cultural matters (Arts Council Ireland 2005a: 2).

Taking youth voice into account for establishing provision of youth arts has become more significant within national agendas. This fact can be seen, for example, in the *Art-Youth-Culture: FYI* event held by the Arts Council in March 2010, which brought together sixty young people between the ages of 15 and 23 to provide an opportunity to discuss their participation in cultural life and the arts with their peers and key policy makers. In addition, the NYCI's Arts Programme has begun an initiative entitled *Youth Arts Works*. In alliance with young people and youth arts practitioners affiliated with several arts organisations and national cultural and youth bodies, the scheme aims to encourage maintenance of funding for youth arts by highlighting that access to the arts for young people is a right, not a privilege. The initiative is not only a reflection of the UN's *Convention on the Rights of the Child* (UN 1989), but also of research conducted directly with young people and the public in Ireland (Drury 2006; NYCI 2008).

The above initiatives and general move in Irish national cultural and youth policy is seemingly reflective of public opinion. In 2006, the Arts Council commissioned a study, *The Public and the Arts*, to update previous studies on the behavior and attitudes Irish people have regarding the arts (Clancy et al. 1994; Drury 2006). A survey of 1,210 people was undertaken at one hundred points around Ireland. The study found that 30 percent of those surveyed identified funding for programmes and facilities dedicated to working for and with children and young people as the top priority (Drury 2006). In addition, a more recent study conducted by NYCI (2008) shares reflections from young people regarding the importance of access to, and participation in, the arts and how this in turn shapes their creative development, civic engagement, and future employment opportunities.

The Arts Council (2005c) has emphasised the important role that local authorities, practitioners, young people, and organisations/venues can play in supporting and advocating for the provision of youth arts (Arts Council Ireland 2005c: 93). Local authorities have the opportunity to improve local advocacy, build networks, increase the availability of opportunities for young people to participate in the arts, promote youth ownership over their arts experiences, and serve as intermediaries for their local youth arts sector within a national policy perspective (Coughlan 2002; Bartlett 2006). It is in this capacity that the South Dublin County Council Arts Office has been involved in the Steering Committee of the *St. Kevin's Integrated Youth Arts Project*.

Youth Arts and Disability or Integration?

The involvement of young people with disabilities in arts projects and activities has been documented as largely occurring within segregated programmes emphasising arts and disability or arts therapy models. Additionally, there has been some study on the development of young emerging artists (with disabilities), some of whom may be viewed as being involved in a disability arts movement (Boeltzig 2009).

The arts are often seen as an instrumental means for addressing some of the barriers to social inclusion that may be experienced by young people with disabilities. Research and evaluations have argued that involvement in the arts for young people with disabilities has many of the same soft, positive outcomes that it does for young people without disabilities: positive impact on social, cognitive and academic learning, confidence building, experience working in a team, and experience gained in problem solving, communicating, planning and organising (Mason, Thormann and Steedly 2004; Boeltzig et al 2009). In addition, young emerging artists (with disabilities) have also explained that the arts provide ways for self-expression and dealing "with the stereotyping and misperceptions [that may be] encountered [by] disabled persons in every day life" (Boeltzig et al 2009: 765; Allan 2007).

However, there appears to be little published documentation of integrated, out-of-school, youth arts projects, such as the *St. Kevin's Youth Arts Project*. Integration is largely understood as including "efforts to move away from segregated and isolated education of [or work with] children [and young people] with a disability" (Mrug and Wallander 2002: 268). It is a common misconception that individuals with a disability do not wish to become friends with those who do not have a disability and vice versa (Kennedy et al 2009). Some study on the impact of the integration, rather than segregation, of young people both with and without either learning or physical disabilities has been carried out with regards to leisure activities (Knight et al 2009). Yet more study appears to have been carried out with regards to the formal education sector (Lightfoot et al 1999; Mrug and Wallander 2002). At the time of writing, published research on integrated arts programmes has focused on activity within the formal education sector (Taylor 2005).

This lack of documented work is disappointing within the Irish youth arts sector, especially when considering the potential of integrated youth arts work to contribute to the artistic as well as social and personal development of young people. During adolescence, young people are argued to undergo a process of individuation when social, cognitive and physical aspects of one's development are explored (Dusek 1987; Taylor 2005: 764). It is argued that at this stage in one's development:

> "There is no reason to assume that disabled adolescents and young people are not subject to the same factors in [their own development] as their non disabled peers". Taylor (2005: 764)

While this statement does not at all intend to ignore the individual experiences and feelings that young people of any ability may have, it *is* intended to highlight what can be a *shared* experienced. At the "heart of the transition that all adolescents and young people experience" is an exploration of identity (Taylor 2005: 764). As a result, in an article discussing how disability arts has the potential to challenge exclusion and barriers to participation in society, Julie Allan (2005) states the role that young people, of all 'abilities', can play:

"The engagement of able-bodied and disabled children in this work would help to establish smooth, rather than striated, spaces for learning about self and others (Deleuze and Guattari 1986). Recent work involving young people (Allan 2004; Allan and I'Anson 2004) suggests that they have an enormous capacity for learning of this kind and can grasp the social model [of disability] with far more sophistication than some adults have managed."

(Allan 2005: 35)

Beginning a review of *the St. Kevin's Youth Arts Project* with these considerations places a lot of expectation on the potential impact of the project. In addition, it may influence the ways in which the work created by young people involved in the project is received.

Instead, the statement intends to highlight the learning gained from the project in hopes that it might help inform future directions for

- integrated youth arts work
- youth arts and disability work
- the development of young artists with disabilities
- the development of young artists without disabilities
- the training and development of artists and youth leaders working in this sector

Through the 2010 – 2011 St. Kevin's programme, learning has been gained in the following areas:

- What it is we mean by 'integration', specifically what the term affirms and excludes or ignores.
- The importance of clear and defined roles for
  - Individuals involved in cross-agency steering committees members
  - Young people
  - Project artists, mentors, volunteers and Personal Assistants (PA's)
- The potential role in, and impact of, mentors on project delivery
- Provision needed in order to foster continued access to the project for all participants
- Issues around approaches to 'celebrating difference', group cohesion, and integration
- Artistic, social and personal development of participants
- Professional Development for artists and volunteers involved
- Building awareness of work created and learning gained

THE PEOPLE

Project Steering Committee

Below is more detailed information on the organisations involved in the Steering Committee for the *St. Kevin's Integrated Youth Arts Project*. Much of these descriptions

Planning session, October 2010

come from the evaluation of a previous project, *CLICK-CLICK*, by the group conducted by Richard Wakeley in 2009 – 2010.

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 mission of the organisation is to bring about change through the process of empowerment and support at family, individual and community level. 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 of 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 Foróige Club – has been 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 socialise 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.

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 and with 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.

Participants

The young participants involved in the *St. Kevin's Project* were drawn from both the Tallaghtfornia Foróige Club and the Irish Wheelchair Association Youth Service, both regular users of the St. Kevin's Family Resource Centre.

Tallaghtfornia Foróige 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 had been meeting about once a month at St Kevin's and when the overall project was initiated in 2009. The members 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 the dance programme with CROI GLAN Integrated Dance Company in 2009 and *CLICK-CLICK* with Aileen Lambert in 2009 - 2010. For this project, *Treading Water*, which took place from 2010 – 2009 approximately seven young people consistently took part, all from the previous *CLICK-CLICK* project.

Involvement in the arts prior to involvement in the group has largely been based on personal interests. For example, two members who do not have disabilities are currently involved in a dance group outside their participation in the *St. Kevin's Project*. For the young people with disabilities, involvement with the arts is largely based on activities made accessible and available to them and their support needs.

How young people describe the group:
- We try lots of new things
- We're interested in dance and film
- We all bring special and different things to the group, like Andrew and his drawing
- We use techniques to make unique short films
- We are a group of friends
- We are a mixed group

During *Treading Water*, the artists and young people were supported by Volunteer Youth Leaders Linda McDonnell and Lorraine Maher; Annette Woolley, Mentor Youth Leader; Aileen Lambert, Artist Mentor; and Cathy Howlett, Volunteer PA. A number of PA's provided by the IWA also supported the young people.

PROJECT DESCRIPTION AND BACKGROUND

At the conclusion of involvement in *CLICK-CLICK* with Aileen Lambert, young people from the *St. Kevin's Integrated Youth Arts Project* met up in March and April 2010 to discuss possible future projects. It was proposed by members of the Steering Committee that the young people work on an art project with other artists that explores their identity as a group, since they had worked together on two long term arts projects by that time.

Working on animation, November 2010

With diverse artistic interests among participants, including technology, dance/movement, music, film and stop-motion and animation, young people proposed to combine the art forms in which they have now gained skills—dance and stop motion/animation video—with music to create a film.

In approaching the aims set out for this integrated project, it has been felt that the art forms of dance and film / animation are particularly relevant. As Allan (2007) has explained,

> "Dance…requires individuals to form new relationships with space and with other dancers, which may lead to the formation of new identities. The moving image, according to director Anthony Minghella (2004), helps to interrupt and punctuate the drone of the voice."

In these ways, such art forms assist in encouraging individuals to (re) examine the self, in both physical and non-physical ways.

The group was informed of an opportunity to apply for funding through the Arts Council Ireland's Young Ensembles Scheme 2010, which supports groups of young people between the ages of 12 and 23 to create ambitious and original work together.

Project Aims and Objectives

Together with the Steering Committee, the participants worked up goals (aims and objectives) for their proposed project, which were as follows:

- To formalise the establishment of the group as an integrated youth arts group
- To create high quality multi-disciplinary artwork through collaboration between young people and professional artists

- To aid participants in exploring their identity as a multi-disciplinary, integrated youth arts group
- To enhance and build upon participants' existing artistic skills
- To establish a model of sustainability for integrated youth arts projects through training/mentoring and evaluation

The programme intended to take a collaborative approach in three ways:

1. Artists working *with* one another, led by the development of the Creative Lead, to shape a programme for collaboration with the young people that not only allows them to share artistic practices, but practice in working with young people as well.

2. Young people working *with* artists to devleop creative ideas and artwork for the development of an overall finished piece or work.

3. Young people working *with* one another on a creative work or works.

Mentoring and Training

In addition, the development of a Training and Mentoring Programme for artists as well as volunteer youth leaders was explored during the project. The decision to develop a mentoring aspect of the *St. Kevin's Youth Arts Project* resulted from the evaluation of the previous work by the group in *CLICK-CLICK*. Description of the mentoring roles are described below.

Stop motion work and animation work, November 2010

> **Aileen Lambert reflected on her time as artist during *CLICK-CLICK* and explained why she felt a mentor would be useful on such a project.**
>
> "…being able to discuss the best way to approach the project, [talking to someone that] would have had more experience working with groups [to *CLICK-CLICK*] doing similar work, i.e. spending time on group exercises and brainstorming to develop ideas, etc…
>
> Looking back on it…it took quite a while at the beginning…even after doing the taster workshop…to figure out how to work with the group—getting to know them and what was achievable. By this I mean what each person could achieve individually, what their different abilities were and also what ability they had as a group—which of course had yet to be discovered and developed. Over time we learned about how everyone interacted, what their intersets and abilities were, and how to structure the workshop—duration, break etc… and staying behind to work more closely with a couple or smaller group sometimes towards the close of the project.
>
> All of this would have been very useful to know."

Mentors were renumerated a fee for attending meetings and being available for chats / discussions via telephone and interview. This method was selected for the following reasons:

- **Ownership.** It was felt that the presence of both mentors at all sessions would confuse ownership of the collaborative project between artists and young people and in some ways hinder the development of a new relationship with the new collaborating artists and volunteers.

- **Budgeting.** While it was desired that the Mentor Youth Leader be more present during the project, this was not within the budget constraints.

- **Availability.** The Artist Mentor was not available to attend sessions and regular meetings with the Lead Artist and it was felt by all that phone and email chats would suffice.

Mentors
Aileen Lambert, who initially introduced the 2 groups to stop-motion in the *CLICK-CLICK* project, served as mentor to the Lead Artist, Maeve Clancy, on the project. Aileen Lambert was born in County Wexford in 1975, where she now lives and works. Aileen studied in LSAD, Limerick between 1993 and 1997, and graduated with an MA in Visual Arts Practices [MAVIS], from DLIADT, Dublin, in January 2007. Her practice spans video, performance and sound work, as well as participatory and public art projects.

Aileen has worked on Public Art Commissions with Fingal County Council and Mayo County Council. She has been in receipt of numerous grants and awards. The Arts Council awarded her a Travel Grant in 2006, Visual Arts Bursaries in 2007 and 2009, Artist-in-the Community Awards (both Phase I and II, administered by CREATE) and a Commissions Award in 2009. She received a Bursary from Wexford County Council in 2008, and grants from Culture Ireland in 2006, 2007 and 2008. Solo shows include Come and Gone, first presented in Wexford Arts Centre in 2008, and Within and Without, Triskel 2009. Aileen continues to present her work both nationally and internationally and to develop her practice with various communities and within different contexts.

Annette Woolley, who supported the 2 groups' 2009-10 work during *CLICK-CLICK* as Youth Leader, mentored the Volunteer Youth Leaders as necessary. Annette Woolley is a multi-disciplinary visual artist who specialises in youth arts but has also worked in community arts and in mainstream education. She is a first class honours graduate of N.Y.C.I and N.U.I Maynooth's Certificate in Youth Arts and has also achieved 8 distinctions in Art, Craft & Design Fetac Level 6 from Greenhills College. She was artist in residence for The Jobstown Youth Arts project in Tallaght from 2008-2009 where she facilitated the "My Place, Our Space" project. She has also facilitated several commissioned projects for South Dublin County Council such as "Tell your Story through Art" and a number of youth groups within the South Dublin area. Annette also taught art at Killinardan Community School for three years. Besides her professional career she has been a dedicated volunteer youth leader with Foroige and the Community Games since 2006 and the young people under her tutelage have achieved numerous local and national awards and accololades for their creative endeavours.

Volunteer Selection
A call was promoted for volunteers who were selected by interview with the Steering Committee to particpate in the project (see Appendix B). It was originally planned that young people would be on the selection panel for individuals selected for these interview roles, but due to time and transport constraints this was not possible. It should be noted here that a Youth Work Intern role was established for St. Kevin's Family Resource Centre in April 2011. This intern's role (Appendix C) was to support the coordination of the St. Kevin's group as well as the establishment of a new youth café by the Centre. As this ocurred toward the conclusion of Treading Water, it is not detailed within this section. However, the addition of this intern, Kathyrn Reynolds, to the support of work carried out for and with young people by St. Kevin's Family Resource Centre will be discussed in the Recommendations because of the added value it brought to future development with the St. Kevin's Integrated Youth Arts Project in forward planning.

Linda McDonnell has previous experience in working with young people as a Volunteer Youth Leader and a number of certificates in music, including a BA Honours in Applied Music Level 8 and a FETAC Level 8 in Musical Performance and Music Technology. *Treading Water* was her first time working with the group in St. Kevin's.

Lorraine Maher has worked with the St. Kevin's Youth Arts Project since the summer of 2009 when she was a participant in the 2-day dance programme with CROI GLAN. After that time, Lorraine took on a more supportive role with the group, co-leading Diability Awareness Training for the IWA and supporting Aileen Lambert in *CLICK-CLICK* as well as the Steering Committee for the project in ensuring accessibility for young people with disabilities. Lorraine has experience in radio media and is currently studying at Ballyfermot College of Further Education. She has recently received training in youth arts through the National Youth Council of Ireland.

Cathy Howlett has an interest in the arts, in particular, she plays and composes music, writes poetry and has published two short stories. In addition, she has a genuine interest in working with young people and in areas of disability work. At the time of joining the project, Cathy was working towards a Level 1 certificate in sign language with the *Sign Language Association of Ireland*. She had also volunteered at Cheeverstown House. At the time of volunteering, Cathy was awaiting her results for a Master of Sciences in Human Rights from University College Dublin. This project was her first time working with the St. Kevin's group.

Selection of Artists

In accordance with best-practice in youth arts (Bartlett 2006), young people's ideas and opinions have been at the heart of selecting art forms and artists with whom to work.

During summer 2010 a panel of young

Interviews, August 2010

people from the Tallaght Youth Service (TYS) and the Irish Wheelchair Association Youth Service (IWA) were selected to interview artists for the upcoming project. Unfortunately a young person from the IWA group was unavailable. Two individuals, therefore from TYS took part with the Volunteer Youth Leader, Lorraine Maher, from the IWA and 2 members of the Steering Committee.

An open call was made for a dance artist, while one musical composer was invited to interview and three animation / film artists were invited to interview. Shortlisting for a dance artist was made by the Steering Committee. Invitations for film / animation artists and musical composers were made based on recommendations from organisations with experience in the fields of film / animation and youth and / or disability arts. Interviews took place on August 27th 2010. Unfortunately, due to unforseen circumstances, two of the animation / film artists had to excuse themselves from interview. All young people attending the interview panel were instructed that if they felt the artists present at interview were not appropriate for the project, a new call or search could take place. They did not feel obliged to select any artist who was present for interview.

Young people discussed the type of artists with whom they would want to work and came up with questions for the interview. These are included in Appendix D.

During the interview, artists were given 20 – 25 minutes to share/present their work and workshop delivery. Artists were invited to present a mini-workshop, however the Steering Committee stated that they understood that this format and schedule may not suit all artistic media. All artists were told not feel at a disadvantage, should they be unable to present a workshop. 5 – 10 minutes for questions were allowed for afterward. Interviewees were also invited to ask questions of the representative participants, themselves, at this time.

Presentations focused on the following:
- The artist's own artwork and artistic interests
- The artist's style of working in collaboration with young people
- The artist's experience in working with young people
- Sharing some previous work
- The artist's interest in getting involved in the project and in working with the St. Kevin's group

Artists selected
Artists selected for the project were: Lisa Cahill and Sarah Slattery, who applied for the position as a team (Dance); Maeve Clancy (animation / graphic art); and Michael Fleming (music composition). The project was led by Maeve Clancy, the animator / graphic artist. This decision was made in order to keep consistency of engagement as well as direction / leadership for young people and collaborating artists.

Maeve Clancy graduated from the National College of Art & Design with a BA in Visual Communications and The History of Irish Art & Design in 2001. Since then she has worked as an animator, illustrator and artist based in Dublin. Maeve has directed and animated various shorts, including two through Bórd Scannán/Irish Film Board schemes, 'The Boy with The Ever Open Jaw' and 'The Dropping Well'. Her shorts have screened at festivals from Cork, to Europe and New York. Her weekly webcomic, 'Flatmates', was published in book form by The Verbal Arts Centre, Derry in June 2010 as part of its 'Sequences' series. She was involved in the creative production of two music videos, 'Lille' and 'I Don't Know', by singer-songwriter Lisa Hannigan. Maeve teaches Digital Animation on the Creative Digital Media and DIGI-MEDIA programmes at the Digital Skills Academy. She has taught and worked with a number of community and youth groups including Drogheda Youth Development and Louth VEC Adult Literacy Service.

Maeve joined the *St. Kevin's Project* in order to work with the young people to build on their achievements from the previous *CLICK-CLICK* project with Aileen Lambert. The opportunity to collaborate not only with the young people, but also a number of other artists was a highlight of what the work had to offer Maeve's own development. In addition, working with a group of young people who include those with disabilities was a new experience for Maeve. She explained, "This is what made me so interested in working on this project."

Both **Lisa Cahill and Sarah Slattery** have developing artistic practices which examine exploratory choreographic processes in the context of community dance. Using experiential creative tools such as improvisation and authentic movement practices, both Lisa and Sarah are familiar with and confident in negotiating artistic collaborations. Lisa Cahill recently facilitated workshops and choreographed on a Co. Limerick integrated drama project between Footsteps Youth Theatre, which included teenagers with challenging social issues and the IDEAS St. Joseph's Foundation youth theatre.

Lisa and Sarah got involved in the *St. Kevin's Project* because they wished to contribute to the growing artistic confidences of the participants, their energy and creativity. Lisa and Sarah have developed innovative and reflective dance practices, which highlight the openness of their creative and choreographic processing.

Sarah Slattery achieved media recognition for her collaborative, choreographic, outdoor work as part of the Bray Summer Festival programme, 'Music Together' in 2007 and 2009. The project explored inventive and innovative physical movement in response to an original musical score and the instruments used in the composition.

This project was a collaborative experience between people with intellectual, sensory and physical disabilities, music and dance artists and the wider community of Bray.

Lisa Cahill has recently completed an MA in contemporary dance performance and undertook studies in 'Choreography for the Camera'. She has incorporated this medium into her own solo performance work. Lisa also went on the study 'Using Film with Youth people' with Film Circle, which was supported by the Kildare County Council Arts Service and has since directed and edited short films with Co. Limerick Youth Theatre.

Sarah and Lisa were both interested in exploring the physical responses and ideas related to animation and the human body. During the project, they planned to draw on their knowledge and experience in applying Laban's movement principles and also use this as a language base to communicate about dance and within dance experiences. In this project, they envisaged developing the participants' physical and performance skills whilst also engaging each individual in developing their understanding of the applied creative processes used to build choreography utilising multiple artistic practices, such as writing and drawing.

Michael Fleming is an accomplished musician, composer, performer and educator. Having classically trained in flute (Royal Irish Academy of Music) and guitar (Royal Associated Music, London) he continued his education, achieving an M. Phil in Music and Media Technologies (TCD). Most recently he completed a Certificate in Film Scoring (UCLA in assoc. with Screen Training Ireland). He is an experienced teacher of instrumental music and has lectured in Music Technology and Composition at various levels, including TCD. He has designed and developed courses for FETAC, IADT Dun Laoghaire, and Tallaght and Cabra Youth Services. He has composed and arranged for the Dublin Philharmonic Orchestra and completed commissions for Lyric FM and RTÉ.

Michael was interested in working with the *St. Kevin's Project* not only to gain more experience in working with an integrated youth arts group, but also to collaborate with other artists in the experience.

> "This is a new situation for me which I am very excited about. It will be my first time in an integrated group and first time leading on my own."
>
> Project Volunteer

Roles and Responsibilities

The following is a summary of the roles and responsibilities of individuals involved in the project, as discussed at the initial planning meeting in September 2010:

Maeve Clancy: Creative Lead of the project; oversee the creative development of the project and the participants; pull together, link and collaborate with other artists on the team; work with volunteers on supports they may provide the project; respond to the needs and interests of young people; collaborate with the young people on the creation of a final work.

Lisa Cahill and Sarah Slattery: lead on the creative development of the project in movement; collaborate with Maeve Clancy in linking dance/movement to animation; respond to the needs/interests of the young people in gaining greater awareness of dance/movement; help participants build skills in dance/movement through delivery of workshops

Michael Fleming: lead on the creative development of the project in music; collaborate with Maeve Clancy in linking music to animation; respond to the needs/interests of the young people in gaining greater awareness of music; help participants build skills in music technology through delivery of workshops.

Linda McDonnell (Volunteer Youth Leader): provide support to artists; ensure participation of young people in project / activities; deliver workshop evaluation techniques; help motivate young people and make sure they are clear about what they're doing and that their contribution counts.

Cathy Howlett (Volunteer PA): PA to young people on the project who need more direct assistance/support as necessary

Lorraine Maher (Volunteer Youth Leader): notify participants about workshop timetable and changes to that; contact all participants; organise transportation when necessary

Aileen Lambert: mentor to artists, answer any questions and advice on workshop delivery, creative development
- Provide advice to artists working on the *St. Kevin's Project* with regards to the following:
  - Developing creative tasks for the group
  - Any issues related to keeping to timetable
- Assist with raising awareness of working with an integrated youth arts group
- Be open to sharing experiences of working with the group previously
- Be open to sharing information on equipment and resources previously used by the group, particularly related to technology, and their interaction with and skills in that technology
- Be available with relative frequency, and within reason, by email and/or telephone
- Respond to queries from artists within a timely manner

Annette Woolley: mentor to Linda; advise on icebreakers; evaluation of workshops; supports for the young people

- Provide advice to youth leaders working on the St. Kevin's project with regards to the following:
    - Group dynamics
    - Encouraging participation
    - Evaluation methodologies
- Assist with raising awareness of working with an integrated youth arts group
- Be open to sharing experiences of working with the group previously
- Be open to sharing information on equipment and resources previously used by the group, particularly related to technology, and their interaction with and skills in that technology
- Be available with relative frequency, and within reason, by email and/or telephone
- Respond to queries from youth leaders within a timely manner

Steering Committee:

Grainne Begley: Coordinator of St. Kevin's; payments; fees; access to the building; links of project to centre; oversees participant attendance, links with families, etc…

Victoria Durrer: Youth Arts Coordinator, South Dublin County Council; assists with creative development of project; monitoring and evaluation

Dave Barry, IWA: liaise on any questions and supports needed as regards disability awareness

Andy Leeson, Foroige/Tallaght Youth Service: liaise on questions/supports via youth service; promote attendance of group

Timetable and Delivery Plans

There were two phases to project delivery between artists and participants:

Phase 1: Sept '10-Feb '11, FILM CREATION, Work with stopmotion/animation & dance artists, examine existing stop-motion/animation work; explore link between physical movement & movement created via stopmotion/animation.

Phase 2: Mar-May 2011, MUSIC, Work with musician to compose music for their film through the use of music technology, showcase of the completed work.

Below is a timetable produced for the project. Animation was the consistent art form in which young people worked throughout the project's duration. Dance and movement coincided with this for 7 of the workshops at the start of the project, while music composed 4 sessions at the conclusion of the project. Creation of music was for film. However, the full film for which young people were composing music was not completed prior to creating music. Young people did view aspects of the finished film during the sessions in which they were composing its musical accompaniment.

At the close of the project a screening of the final film created was shown along with a 'making of' film. The 'making of' film was created solely by Maeve Clancy and demonstrated the creative processes in which young people took part during the overall project. Young people introduced both films and discussed their experiences on the project, what they did and what they learned. The event was held in RUA RED, South Dublin Arts Centre and launched by South Dublin County's Deputy Mayor. About 30 people attended. A reception was hosted at the end of the screening for friends and family, who stayed about an hour after the screening to talk with the young people, artists and project organisers.

Timetable September 2010 – May 2011

September 2010

20/9/2010 10.30am – 1pm	Disability Awareness training for all artists and volunteers on the project	Stop-motion/animation filmmaker; dancer; musician; Volunteer Youth Leader; Volunteer youth support	St. Kevin's Family Resource Centre
23/10/2010 2pm – 4pm	Project planning meeting	Stop-motion/animation filmmaker; dancer; musician; Volunteer Youth Leader	RUA RED, South Dublin Arts Centre

October 2010

9/10/2010 11.30am – 2pm	Session 1: Meet with all artists to review and discuss existing works	Stop-motion/animation filmmaker; dancer; musician	St. Kevin's Family Resource Centre
23/10/2010 1.30pm – 4pm	Session 2: dance/movement and stop-motion/animation work	Stop-motion filmmaker and dancer	Brookfield Youth and Community Centre
November 2010			
06/11/2010 1.30pm – 4pm	Session 3: dance/movement and stop-motion/animation work	Stop-motion filmmaker and dancer	Brookfield Youth and Community Centre
20/11/2010 1.30pm – 4pm	Session 4: dance/movement and stop-motion/animation work	Stop-motion filmmaker and dancer	St. Kevin's Family Resource Centre
December 2010			
04/12/2010 1130 – 2pm	Session 5: dance/movement and stop-motion/animation work	Stop-motion filmmaker	St. Kevin's Family Resource Centre
18/12/2010 1:30 – 4pm	Session 6: dance/movement and stop-motion/animation work	Stop-motion filmmaker and dancer	St. Kevin's Family Resource Centre
January 2011			
15/01/2011 11.30am – 2pm	Session 7: stop motion	Stop-motion filmmaker	St. Kevin's Family Resource Centre
29/01/2011	Session 8: stop-	Stop-motion/	St. Kevin's Family

11.30am – 2pm	motion/animation work	filmmaker	Resource Centre
February 2011			
12/02/2011 11.30am – 2pm	Session 9: stop-motion/animation work	Stop-motion filmmaker	St. Kevin's Family Resource Centre
26/02/2011 11.30am – 2pm	Session 10: Musical composition	Stop-motion filmmaker; Musician	RUA RED, South Dublin Arts Centre
March 2011			
05/03/2011 11.30am – 2pm	Session 11: Musical composition	Musician	RUA RED, South Dublin Arts Centre
19/03/2011 11.30am – 2pm	Session 12: Musical composition	Musician	RUA RED, South Dublin Arts Centre
April 2011			
02/04/2011 11.30am – 2pm	Session 13: Musical composition	Stop-motion filmmaker; Musician	RUA RED, South Dublin Arts Centre
16/04/2011 11.30am – 2pm	Session 14: Musical composition	Stop-motion filmmaker; Musician	RUA RED, South Dublin Arts Centre
May 2011			
08/05/2011 11.30am – 2pm	Session 15: Preparation for and holding of final event	Stop-motion filmmaker	St. Kevin's Family Resource Centre & RUA RED, South Dublin Arts Centre

The programme began with a meeting of artists and volunteers for a full day. This meeting included Disability Awareness Training in the morning with an afternoon planning session for the project, and particularly the first session. All but the volunteer PA were able to attend this meeting. All individuals involved with the project were offered access to Child Protection Training and Manual Handling Training, if they had not previously taken part. All artists took part in the Disability Awareness Training with the project, but had previously received Child Protection Training and did not need Manual Handling Training. The Volunteer PA took all training. The Volunteer Youth Leaders undertook Disability Awareness Training (though one co-lead the training) and had already received Child Protection Training.

A sample session plan is available in Appendix E. Artists met in September to plan a first October session with the group. This session included the artists sharing their practice and interests with the young people through video screenings as well as hearing from the young people what they were interested in working on.

Video of dance piece shared by Dance Artists at first project session, Oct 9th 2010

In subsequent sessions, young people worked with the dance and animation artists to learn about movement and its importance to animation. These sessions included both movement-based activities as well as stopmotion activities that utilised clay and paper cuts. Some images of video created during those workshops are below.

Music was then created by the young people via 4 workshops with composer Michael Fleming at RUA RED, South Dublin Art Centre's Mac Lab using computer software. Fleming pieced together the different sections of music they created for their final film.

Dance / movement workshops took place in Brookfield Youth and Community Centre. Music workshops were held in RUA RED and all other workshops (including those involving movement) took place in St. Kevin's Family Resource Centre.

Below is more detail on the processes undertaken for creation of work, all of which can be viewed at http://www.youtube.com/user/noisesouthdublin.
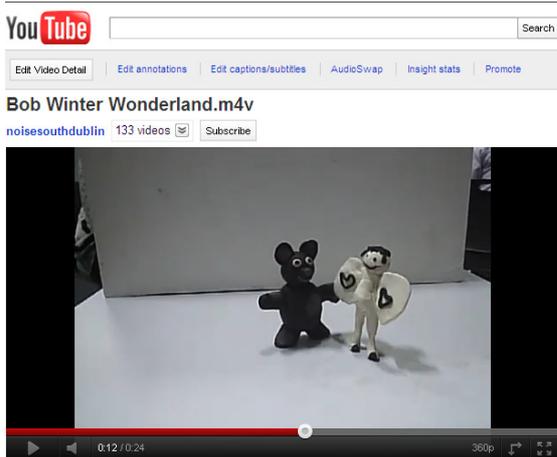
Clay and paper cut stop motion work was created at the start of the programme
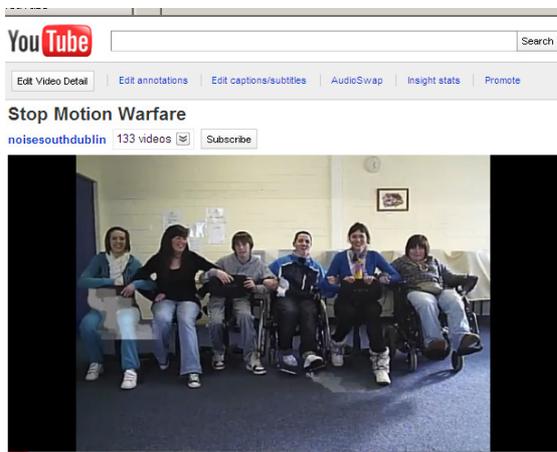
This work was done alongside short films that attempted to tell stories through movement
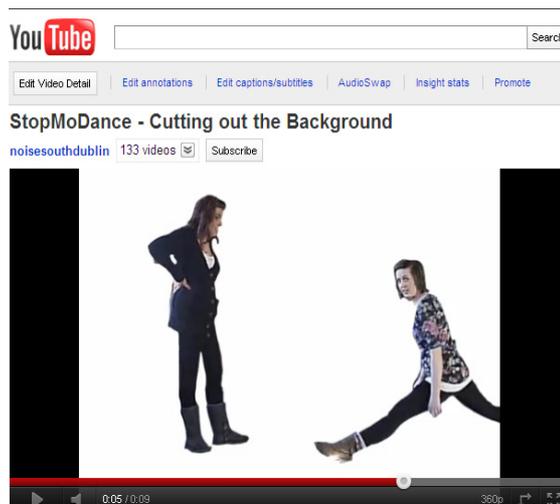
Young people also developed individual and group stories for the basis of a final film, eventually deciding to tell the story of their group. Images of young people dancing were cut out and combined to create an animation for the final piece

EVALUATION METHODOLOGY

The project monitoring and evaluation was conducted by South Dublin County Council's Youth Arts Coordinator.

Aims/Objectives of the Evaluation

To assess:
Youth Experience…
- The skills young people feel they may have gained over the course of the project
- The overall experience had by young people involved in the project
- Whether or not the young people involved feel that the work undertaken within this project has helped establish the two youth groups as one youth arts group
- How the group might like to continue their artistic development in the future
- Impressions regarding the support given to young people's participation in activities

Sustainability…
- Impressions on the level and quality of support and training provided to artists working on the project
- Impressions on the level and quality of support and training provided to PAs and volunteers youth leaders involved in the project

To document and examine the feasibility of the model applied to the project with a focus on two areas:
- collaboration among artists of multiple disciplines working with young people
- training and mentoring programme involved in the project

Methods

Observation of sessions on the following days:
2010:
- Oct 9
- Nov 6
- Nov 20
- Dec 4th (did not take place, due to snow)
2011:
- Jan 29
- Mar 26
- May 7

Focus group discussions with young people in 2011:

- Jan 29
- Mar 26
- May 7

Questionnaires with the following individuals at start, middle of project:
- Linda McDonnell, Volunteer Youth Leader
- Maeve Clancy, Lead Artist and animator
- Lisa Cahill and Sarah Slattery, Dancers
- Michael Fleming, musician

Interviews with the following individuals at the midpoint of project:
- Lorraine Maher, Volunteer Youth Support
- Linda McDonnell, Volunteer Youth Leader
- Maeve Clancy, Lead Artist and animator
- Lisa Cahill and Sarah Slattery, Dancers
- Cathy Howlett, Volunteer PA

Interviews with the following individuals at end of project:
- Annette Woolley (mentor, Youth Leader)
- Lorraine Maher (Volunteer Youth Support)
- Linda McDonnell (Volunteer Youth Leader)
- Maeve Clancy, Lead Artist and animator
- Lisa Cahill and Sarah Slattery, Dancers
- Michael Fleming, musician

In addition, a sessional diary was kept by one of the Volunteer Youth Leader, which described session activities and reflected on the role / involvement of the Volunteer as well as the highlights and challenges of each session and plans for the Volunteer's involvement in future sessions. These are not quoted within this report, but have informed the findings presented.

At the close of the project, young people also completed questionnaires about all the St. Kevin's work to-date (see Appendix F). This was carried out in order to facilitate more individualised responses to questions that are often answered in agreement when discussed as a group. Support was given to individuals that needed assistance for completing questionnaires. Four young people completed questionnaires.

A mid-term report was produced early February (see Appendix G) and a workshop / meeting (see Appendix H) held with volunteers and artists on February 22nd to address findings at that time. In addition, a reflection diary was kept by the Volunteer Youth Leader who led on delivering sessional evaluations / reviews with the group.

Sessional evaluation tree

FINDINGS—ROLES, SUPPORTS AND FACILITIES

Roles

- **Overall roles were well understood by artists involved in facilitating the project.**

- **There was lack of clarity regarding the volunteer PA role for that individual.** Feedback reflects that this is partly due to the fact that attendance at initial meetings was not possible. In addition, she received Disability Awareness Training separate from the rest of the team because of availability. Orientation to the group was therefore lessened.

- **Young people involved in the project may not have been clear on all individuals' roles, particularly those involved as volunteers.** It is important to ensure that participants and team review everyone's roles and responsibilities including with the young people at the start of the project. It may not have been entirely clear to the young people regarding the roles of both the Volunteer Youth Leaders.

- **It is not felt appropriate that a volunteer have responsibility of the role of PA due to concerns regarding individual care needs and health and safety.** While the volunteer PA received Disability Awareness Training, Child Protection Training and Manual Handling Training from TYS and the IWA, the volunteer did not feel completely prepared for assisting with private individual care needs; a concern that arose as the result of lack of PA attendance during one session. Providing assistance with group work was not a problem, however. By the mid-project evaluation period, it was determined in consultation with the volunteer PA and the IWA that any PA role should be provided for by a fully qualified practitioner and the volunteer should not be on one's own in this role without the presence of such an individual. It is not likely this volunteer role would continue in the future.

- **The loss of full representation from an organisation on the Steering Committee was felt during *Treading Water*.** The Irish Wheelchair Association put forward a new member to the Committee to replace a colleague who had moved to a new position within the organisation. This demonstrated commitment from the IWA on staying involved and supportive of the *St. Kevin's Project*. However, due to lack of time and resources, current representatives are not in the position to offer support at the development level of the *Project*. This is in no way the fault of the colleague involved, but is noted here because of the way in which previous IWA support allowed for opportunities to input on a more long-term vision of the *Project*.

Facilities

- **The project made good use of area facilities for the project.** Due to the need for a larger dance space initially for the programme as well as access to computer-based music software, the project helped show young people other facilities available to them in their communities. The facility of RUA RED's MAC Lab, in particular, was felt by artists to be appropriate and useful.

Working in RUA RED's MAC Lab, March 2011

- **Young people seemed to develop a stronger connection with St. Kevin's Family Resource Centre during the** *Treading Water* **project.** While other venues, such as Brookfield Youth and Community Center and RUA RED were utilised during the project for particular activities, the young people seemed most comfortable in the Centre in which they are based, which seems to demonstrate a growing link with St. Kevin's.

- **Initial facilities used for the dance / movement aspect of the project may have affected development of this aspect.** There was some resistance to becoming involved in dance for the participants. Some individuals appeared to feel self-conscious with dance, particularly two of the young men. Artists involved felt that perhaps the vastness of the space and the presence of large mirrors, which were not necessary for the type of dance in which they were engaging, may have contributed to these impressions.

Supports and Initiation

- **A great deal of training was made available for the artists and volunteers on the programme, all of which was felt to be necessary and useful.** This training included Disability Awareness training for all involved in the project including the Steering Committee; Child protection for those who had not yet received it; and Manual Handling training for those who wished to receive it. Volunteers and artists involved felt training was useful and contributed to their professional development.

- **Overall, the project team felt supported and that there were strong mechanisms in place for providing feedback to programme development.** Monitoring and evaluation were understood to be critical to continued project development. Viewpoints expressed were felt to be taken on board.

> "I feel I have all of that support on this project… I feel that I know who I should talk to about anything that might arise, where we are working, what is available…"
>
> Artist

- **The existing Volunteer Youth Leader is a strong role model for all young people and artists on the project (Goddard 2010).** As an individual interested in the arts who also has a disability, her involvement in the project was found to be a strength. As an adult, she was available for artists to consult her on workshop activities with the group—not only as an individual with a disability, but as an individual with a longer term relationship with the young people, having been involved with the project since 2009. Her involvement in co-leading Disability Awareness Training was also a factor. The strength of knowledge and advocacy for working with young people with disabilities (Goddard 2010) that she brought to the project has been invaluable.

- **The new Volunteer Youth Leader to the project could have been provided with another opportunity to work with the group in order to strengthen rapport and relationship with the members.** The newer Volunteer Youth Leader, charged with assisting with youth participation and evaluation, was brought on during the summer to assist in a short – term project, entitled BOXES and organised by Tallaght Community Arts for community groups throughout the area. However, this opportunity only allowed the Volunteer Youth Leader to observe the workings of and relationships between group members. Allowing the Volunteer Youth Leader to lead an activity with the group prior to involvement in the *Treading Water* project may have allowed for a stronger relationship to develop between her and the participants, without the mentor present. This volunteer is interested in continuing her involvement with the project.

- **Artists felt a great deal of helpful supports were provided throughout the programme.** It was felt that the Youth Leaders, volunteers and PA's were all fantastic, with great enthusiasm, and a great support to the project. However, at times their involvement in the actual workshops was felt to overshadow the low attendance some days by young people themselves, perhaps creating a confusion about the project being about collaboration between the young people and the artists.

- **The Steering Committee has concluded that volunteers and artists shall not be provided with information with regards to young people's abilities at the start of the project, however actions can be taken to better familiarise these individuals with young participants and vice versa prior to project commencement.** There was a desire on the part of some youth leaders, volunteers and artists to have been given more information at the start of the project as to the individual abilities of different participants. Disability organisations and youth service organisations involved with the project feel that sharing too much information regarding the 'abilities' of any young

participant may present a biased or pre-conceived picture of individuals prior to engaging in the project on their own terms. Instead, a taster session with the young peole before the full start of the project might also have helped people to get to know each other and gain insight into effective project delivery styles.

Mentoring

- **Mentoring roles were clearly defined.**

- **Mentoring, when accessed, was felt to be useful for the artists and volunteer leaders involved in the project.** However, the dancers found mentoring in a peer format and did not feel the need to access the overall project mentor.

- **Mentoring was felt to be useful for the mentors.** Both the mentoring artist and Youth Leader commented on how it was great to be able to maintain links with a group with whom one's previously worked. The artist in particular commented on how, as an artist, one usually works with a group and then does not maintain links once a project is complete. However to be able to share learning and hear from a new set of artists working with the same group gave a strong continuity for the artist previously involved in the *CLICK-CLICK* project and allowed for positive affirmation of skills development for young people and the quality of work carried out by that artist .

- **More facilitated linking between mentor and mentee is required in (integrated) youth arts projects.** As the experience working in an integrated youth arts project was new for all artists and volunteers involved, more direct support by way of mentors could be facilitated by the Steering Committee. One artist in particular felt that because s/he had never previously had a mentor on a youth arts project, they were not sure how to proceed, nor used to accessing this type of guidance. Despite the fact that mentoring support was found to be useful when accessed, it was not accessed very much during the project. Artists and volunteers on the project did not necessarily take the initiative to contact mentors nor did mentors take the initiative to check in with mentees.

  At the midterm review meeting, discussion was had on areas of further mentoring, such as: ideas for brainstorming, icebreakers, advice on tech support, advice on attendance numbers, techniques for workshop delivery, advice on presenting finished work at a launch. This was utilised more by the Volunteer Youth Leader than the Artists.

  It appears that more organised meetings between mentor and mentee, where ideas and practice could be shared, or even facilitating observation of sessions by mentors may have yielded greater results. This was definitely the

case with regards to the mentor-to-mentee session organised as a result of the mid-term report.

- **Time is needed prior to project commencement for a mentor and mentee to develop a relationship and exlore practice and roles independently of the wider group.** In addition to facilitating meetings between mentor and mentee, the Steering Committee might have considered ensuring an initial first meeting between the Lead Artist and the Mentor Artist. While this meeting did take place for the Volunteer Youth Leader role, it did not with the artist. Such a meeting may have fostered a more meaningful relationship.

Learning techniques for animating objects and cut paper

FINDINGS—PROJECT DELIVERY AND COLLABORATION

Project Delivery

- **Artists followed best practice which calls for flexibility and adaptability in addressing the needs of the participants.** These approaches are in accordance with best practice (Bartlett 2006) and are particularly essential in integrated youth arts projects.

  > "For me, I suppose this is always the concern before the beginning of a project: you want to create a place where the young people grow within the work they produce, while having fun and developing their friendships."
  >
  > Artist

- **Work created throughout the project was well documented and allowed for opportunities for young people to review ideas and skills developed in the run up to creation of a final piece**. Much of the work is available for view on youtube. There is discussion underway about developing a website or a FACEBOOK page for the group.

- **Monitoring and evaluation was felt to be useful to ensuring cohesive project development and open lines of communication between artists and artists and young people**. One artist commented that they were not used to having an outside evaluator review project work. This artist found an objective viewpoint to be useful for adjusting the project as needed. Other artists commented on the usefulness of allowing for review and monitoring regularly. The project consisted of an outside evaluator as well as evaluation led by the Volunteer Youth Leader at the close of sessions. This aspect provided time for reflection and project development review that was useful to creative development, skill building and keeping lines of communication open.

- **Artists demonstrated incredible patience, determination and flexibility in adapting the project for the needs of the participants**. Email correspondence and meetings at the conclusion of sessions demonstrated a real effort of team work among artists in addressing the artistic and developmental needs of the individual young people and to them as a group.

- **As demonstrated in studies, "delivery of creative work to groups of children and young people who have disabilities generally needs more time, both in preparation and delivery, in order for them to have a positive creative learning experience" (Goddard 2010: 28).** As mentioned in other areas of the FINDINGS section, mentors and mentees needed more time to develop relationships, artists collaborating together needed more time to develop

relationships and collaborative practice and young people and artists and volunteers needed more time to develop working relationships. In addition, as this was a highly involved multi-disciplinary arts project, young people needed more time to understand the linkages between artistic practices as well as the links between their work and the wider artistic context for that work. As individuals involved in this integrated project needed time to additionally adjust to working with a group with different needs, the project time table may have been too tight for the project overall.

Collaboration among artists

- **In such multi-disciplinary and collaborative arts projects amongst artists and young people, more time is required to allow artists to gain an understanding of one another's practice and approach in order to maximize intellectual capital, irrespective of matters concerning disability.** Different art forms and artists use different approaches and allow for different periods of time for creative exploration. Artists could have been given the opportunity to discuss amongst themselves the delivery of art forms in stages or simultaneously and 'play' with each other's art forms to shape the project accordingly, which may have created a more cohesive link between art forms leading to the creation of a final product for the participants.

  At times there was a lack of clarity for the dance artists on how the artform was going to work and be equally represented within the project as a whole. By the close of the project, the final piece reflects a great deal of learning gained from the movement / dance workshops, however this developed over a longer period of time, after the dance artists' period of time with the group was completed. It is felt that allowing more time for artists to share their own practice and thus develop their collaborative practice would have presented a more cohesive programme.

- **In such projects, constant communication between artists and volunteer leaders is critical.** Communication between artists was carried out well between sessions, however, during sessions there may have been a lack of clear communication about changes or flexibility in approach, with sudden changes to workshop delivery developing without full consultation with artist facilitators or volunteers—maintaining a tea break during workshop time would provide artists a designated time to 'touch base' during workshop delivery.

Project Dissemination and Sharing in the Wider Community

- **Efforts to promote the project have been made, such as via participation in the *Re:Focus* event in Belfast, however attendance to the showcase of**

Treading Water, **was low.** Partners should endeavour to share and apply learning gained from the project.

- **Stronger links to parents should be made.** The project evaluation has not included feedback of experiences and impressions from parents. More work could be done to understand how project delivery benefits and /or adds pressure to family life (Murray 2002; MRBI 2004).

Overall enjoyment

- **All involved found the project enjoyable and challenging in a positive way.** Artists and volunteers felt they gained professional development while young people felt they gained new skills and experiences.

- **Icebreakers contribute to the enjoyment of project sessions for all, including artists and volunteers as well as young people.** They help to clear people's minds before project work starts and breakdown social barriers by assisting people in getting to know one another. They are energising and can help people to think creatively.

FINDINGS—PROFESSIONAL DEVELOPMENT FOR ARTISTS AND VOLUNTEERS

Professional development

- **The project provided new development opportunities for volunteers in working with young people.** Volunteers involved felt that they learned new techniques for working with youth groups from the mentor, particularly in relation to icebreakers and evaluation. The opportunity to learn more regarding the art forms involved was also a highlight. For example, one volunteer has a background in music and enjoyed learning new ways in which to facilitate music workshops for youth groups.

- **Further, Volunteers involved appreciated the investment St.** Kevin's Family Resource Centre placed in them. At the close of the project, the Centre offered to fund placements for each volunteer on a NYCI organised youth arts training weekend. Findings regarding involvement in this weekend were not within the scope of this evaluation.

- **The project provided new awareness for volunteers in working with young people with disabilities.** Via involvement in the project as well as the disability awareness training provided, one volunteer commented that she feels she would be better prepared to work with young people with disabilities in any future work.

- **Volunteers involved with the project would like further development opportunity and more responsibility in facilitating group activities.** One volunteer involved with the project had previously been a participant in the dance project in 2009 with CROI GLAN Integrated Dance Company. Since that time she has facilited Disability Awareness Training for artists working with the group and with the *Treading Water* project become a support Volunteer Youth Leader, both her and the other Volunteer Youth leader have skills in the areas of arts, particularly radio media and music. They are interested in leading session in these areas with the group.

- **There have been 'wow' moments in working with participants, gaining greater understanding of the possibilities in working in the arts with young people both with and without disabilities.**

- **Artists involved feel they have learned more about the links other art forms can make to their own.**

- **Artists involved thus far feel they have gained greater experience in collaboration as a result of taking part in the project.**

- **While training provided for volunteers was felt to be useful, some questions around the sufficiency of manual handling training were raised.** The volunteer PA did not feel that manual handling training was sufficient enough for supporting the individual, private care needs of a young person as the training utilizes boxes. This did not help build confidence in the volunteer.

FINDINGS—YOUTH PARTICIPATION

Provision for Participation

- **The coordinator of the *St. Kevin's Youth Arts Project* as well as support Volunteer Youth Leaders did well at regularly organising transportation for those involved in the IWA Youth Service.** This addresses findings regarding support needs for young people with disabilities in accessing services and leisure activities (Murray 2002). The young people involved in the project, particularly for those with disabilities, highlighted transportation among barriers to being able to participate.

- **The presence of a qualified PA is critical to facilitating participation for all involved in a project.** Difficulty arose in a lack of clarity for the Volunteer PA. It was felt that pressure beyond the role was placed on this volunteer, particularly in relation to personal care of one of the young people. At the mid-point evaluation it was proposed that more training could be provided if the volunteer wished to proceed. She advised more direct access to observing and talking with a qualified PA. During the project this volunteer took on an overall support role for the young people with disabilities and did enjoy the experience. It was decided by the Steering Committee that this role placed unfair expectations of personal care for young people with disabilities and will not be continued in the future. The importance of qualified individualised support demonstrated by the project confirms existing research on the access children and young people with disabilities might need for leisure and arts activities (Murray 2002; Goddard 2010).

Attendance

- **Irregular and sometimes low attendance figures were disappointing to all involved.** As with the *CLICK-CLICK* project, attendance figures throughout the project fluctuated. In projects involving young people with disabilities, some difficulties arise in maintaining regular attendance, particularly in relation to transportation and respite care (Murray 2002). While transportation was arranged for a number of the participants from the IWA Youth Service, it did not always guarantee attendance. More information:
  - Attendance to the project sometimes coincided with other organised events hosted by the IWA Youth Service for outings to particular areas such as fun parks and sporting events. This often put some participants in a situation where they had to choose to attend or not special highlight events of the year for the IWA youth service.
  - In some instances specific members of the group had to miss sessions due to care needs
  - Some family holidays took place during project delivery time

- Some participants were reluctant to take part in the dance / movement workshops. Initially, participants did not see the links between movement and animation and felt uncomfortable performing. This affected attendance at the start of the project.

- **Low attendance figures affected levels of consistency in project development.**

- **Meeting times were not frequent enough to combat any unavoidable difficulties with attendance that may arise.** Fortnightly meetings are felt to limit the young people's ability to get 'back on track' with the way projects develop, as too much time has passed since previous workshop meetings if someone is unable to attend.

- **Young people wish to expand membership to the group and continue working together. They are interested in going out to youth cafés and showing their past work to promote new membership.**

The Community

- **Participants in the group have a strong sense of group identity.**

- **Working within an integrated youth arts project is seen as a positive aspect of the group by the young people involved.** Young people gave feedback on whether or not they felt that it mattered that they worked in an integrated group, whether it was good and / or difficult. Responses that came back emphasised the 'mixing' aspect of the programme as a very positive thing.

- **This strong sense of group identity in some occasions seems to overshadow any one individual's skills within the arts or opinions on how to move forward together.** There may be a possibility that in the desire to highlight how similar group members are, despite having a disability or not, that they may be under selling their own personal achievements and ideas. There were a few instances in project work where a few individual young people showed skills and interests in particular areas, such as music or dance and when this was highlighted, the young person did not exhibit such skills as readily again. Ways in which this was highlighted were only as "That was great, can you show us that again?"

- **Buddying became a strong aspect of peer support in project work (Chenoweth and Stehlik 2004) and participants work well together and support each other.** Amongst the young people taking part in the project, members seemed to 'look out' for one another, ensuring that they understood activities or had given a chance to share their opinions. Sometimes having an adult support worker or PA around can lessen the

inclusion of a young person into a group, having peers provide the support needed can help this and in the *St. Kevin's Project*, this is what has taken place. "it is often said that it is not fair to ask young people to support each other, that it places too much responsibility on young shoulders" (Murray 2002: 58). However, young people engaging in the St. Kevin's Integrated Youth Arts Project were asking for and giving support to one another as part of a matter of course, based on new skills learned and activities undertaken for the arts project. As Murray (2002: 58) explains, "When impairment is viewed as a natural part of our human experience, the support required and given becomes as ordinary as helping a friend".

- **Barriers regarding disability have been broken down as a result of work undergone in the project.** Not only did young people make comments regarding their realisation that young people with disabilities could also perform, but they also highlighted the abilities that they feel their peers have shown in the project, such as dance or being able to use one's hands to make something. This applies across the board, to those young people with and without disabilities.

- **While there has been a growth in awareness of the arts and skills development for young people involved, social aims are the main reason why young people attend the project.**

- **The project not only contributed to building awareness of the arts, but also opportunities to socialise.** The chance to get together and "hang out" is an important aspect of the project. Perhaps more important than the group's overall desire to engage in the arts. This coincides with research on the desire of young people to access leisure activities with peers (Lightfoot et al 1999; Knight et al 2009). Icebreakers at the start of sessions and times for wrap up and reflection discussion at the end, as well as tea breaks increased in frequency as the project developed, in order to allow more time for the young people to socialise.

- **Delivery of the project emphasised a 'work station' and individualised approach, which was not always successful or effective for the ways in which the young people prefer to work,** particularly as working together is a key aspect of the project for those involved.

The Voice of Young People and Ownership

- **There has been a clear progression in promoting youth voice within the St. Kevin's Youth Arts Project.** Participants' involvement in shaping project activities has grown overtime, promoting more ownership of activity, particularly by way of selecting artists in the interview process and directing the activities engaged in. In numerous occasions the group has expressed an

interest in more opportunities to socialise, including involvement in activities outside the arts. Due to cuts in resources, the Steering Committee could consider outings and accessing local and national arts and other organisations, such as the Irish Museum of Modern Art, organisations in Temple Bar and the city centre.

- **The final piece created was a balance between reflecting young people's views as well as experiences and skills gained in the art forms in which they participated with that of the artists' own conceptualisation of that process.** The project was felt to have reflected the interests of the young people and included their ideas of how they wanted to further develop the project. However, at times artists found it difficult to understand exactly what the young people hoped to get out of the project and the artwork they wished to create. At times, artists felt they were leading more than they should.

- **Reflection time, as mentioned above, is equally important to ensure youth voice is maintained loudly throughout the project's development.**

> **When you are with the St. Kevin's Group, what do you do?**
> "making all kinds of stuff—planning, films, plays, race, talking to friends, how to work the camera and computers"
>
> Young Participant

FINDINGS—ARTISTIC / CREATIVE DEVELOPMENT OF PARTICIPANTS

Skills

- **Young people gained skills in animation.** It was felt that the time used to develop these skills via stop motion with clay models at the outset of the project was key. When young people were able to have hands-on working with the cameras and materials is when this aspect was strongest.

> **What young people felt they learned:**
> - How to use a tablet—to draw on a computer
> - "arty stuff"—how to cut paper properly, making things with cut paper and putting things together
> - Music!
> - Editing our music
> - How to use a computer properly
> - New techniques

- **Time working on animation also allowed for young people to gain an understanding of the importance of movement, but more time was needed to fully exploit this potential area of learning.** These connections were the most apparent when workshops contained activities in both movement with the body and then with paper or clay materials.

- **Young people gained skils in creating music and understanding beats, tempo and rhythm.** Observation of music sessions demonstrated good explanation of creating a musical piece and many young people in the project seemed to grasp these skills quickly and enthusiastically.

- **It remains unclear as to the full extent of how much young people may be able to apply skills gained during the project.** Perhaps more awareness of links between artforms than hands-on application of skills within them were been developed. At times, artists were concerned young people were not "taking it all in". Review has determined a number of potential reasons for this that need to be further explored which include: difficulties around attendance and fortnightly scheduled meetings; the length of lead in time allowed for the artists to engage in mentoring and getting to know the group and one another; whether or not the group is more focused on the social aspects of getting together or the artistic-in particular the need not to overshadow any one peer.

Artistic / Creative Development

- **Young people gained an understanding of how movement is critical to animation.** While some participants were reluctant to get involved with the dance workshops, by the end of the project, a greater understanding of links between the artforms resulted. Participants were taken through a process of workshops that involved both animation and dance / movement, which over time became more visibly linked at the creation of a final film. However, if more time had been allowed for artists to work together prior to working with young people, more direct connections between dance / movement and animation for the young people may have resulted.

- **The frequency of meeting times, held once a fortnight, coupled with difficulties in attending has affected the full potential of young people to understand conceptual and creative development of the project.** Young people did not always have a clear understanding of where the project was headed. This is felt to have largely been due to the schedule of meetings at every fortnight. Coupled with some difficulties in attendance occasionally for some, this meant that there could be nearly a month gone by without a young person attending regularly. As a result artists would have to review activities undertaken, leaving very little time for conceptual and creative development. While young people enjoyed activities undertaken, there was not always a clear understanding of creative development and progression; emphasis was thus placed largely on skill-building. There is more opportunity to address creative development as during observation for the monitoring and evaluation much creative input and many ideas were put forward by the young people, but due to the schedule, a full exploration of the process was not permitted.

- **Perhaps, in light of the above findings, too much emphasis was placed on presenting one, finished film.** Allowing young people to explore the links between these art forms and then present some of the short films, drawings and stories that they wrote, in a kind of 'sketch book' or 'journal' would have been just as valuable as one, final film. There is such a breadth of interest among the group, as demonstrated in the fact that they even engaged in story telling, however, there was not enough time and the pressure on the finished product sometimes overshadowed development.

- **Young people felt that the film took long to create.** There was a difficulty, due to attendance in part, in sharing the process for the creation of the film with the young people in a more consistent way. The over-emphasis on one finished film may have also been a factor. Spending more time on the development of shorter films that were more exploratory of process may have had greater impact on the development of young people and their engagement with the project.

- **Despite the above difficulties, artists were able to allow young people to develop their own ideas for work created.** Feedback from both the artist mentor and the lead creative artist emphasised the importance of allowing young people to develop art work based on their own creative ideas. Trips outside the workshop setting assisted with this. The networking and showcase event in Cork organised via the Arts Council's Young Ensembles Scheme Fund allowed young people a chance to chat, outside the confines of the workshop space, about what they might like to create together. A theme for work was developed via conversations such as this and reflection on work created up to that point.

- **Meeting other youth arts groups contributes to awareness of potential creative development.** The event organised by the Arts Council, mentioned above, is felt to have been an important aspect of the *Treading Water* project. Being able to meet other young people engaging in artistic work, to share work, and to see others' work was felt to broaden the participants' ideas about art and creativity for young people. It also contributed to their understanding of a wider artistic context in which they themselves were working.

- **Young people became more aware of connections between art forms.** Participants developed stories that were then translated into movement and animation for the finished piece. Volunteer Leaders commented on the ways in which young people began to think more "outside the box" as the project developed and were "influenced to be creative".

- **Making links for young people to the wider artistic context of the work they are creating is important for artistic development.** This was a strength of the *CLICK-CLICK* project. The artist showed work that related to the project in which they were engaging. Subsequently, young people were encourage to search the Internet to find similar work that interested them. This activity happened at the start of the project, educating young people about artists who work in ways similar to their collaborative *CLICK-CLICK* project. While artists involved in *Treading Water* did show work that interested and informed their individual practices, there was a lack in demonstrating for the young people how the work they would make might fit into wider artistic practice. This linkage is felt to be key to the artistic development of young people.

- **Being able to showcase work builds pride in what has been achieved.** Young people involved in the project not only took part in the screening of *Treading Water*, but have also taken part in wider film festivals, such as FRESH, and the South Dublin County Social Inclusion Awards. The opportunity to showcase work created by the group is felt to be an opportunity to celebrate achievements by all young people involved.

- **Allowing time for young people to reflect along with the artists involved on work created and skills gained is critical to artistic development for the young people and project development as a whole.** After the mid-point evaluation, more time was allowed at the conclusion of sessions for reflection.

- **By way of the three arts projects the young people have been involved in, a growth in interest in the arts has been demonstrated by participants.** Individual young people have begun to 'shine' in particular areas of arts. One participant is keen on drawing, while another on computer-generated music. Two participants have further developed their skills in and awareness of dance. All young people demonstrated creativity in story telling and writing. This was a new area of work for the participants.

- **Young people are still interested in getting involved in arts activities, but wish to do so via more direct, hands-on work, some of which may provide individuals who wish, the chance to perform.** For the young people with disabilities realising that they could perform was important. One wished to perform on stage and one on camera. For others in the group, having the chance to get directly involved in making music or visual arts was important as well as the chance to perform. One individual is interested only in drawing and animation. Another young person has a desire to get involved in journalism and another in DJ and music making. All young people enjoyed the music workshops involved in *Treading Water* and would like to do more.

CONCLUSIONS

"If inclusion was recognised, not as a fixed entity, practised upon a discrete population, but as a continuous struggle…there would be less frustration and guilt among teachers about their apparent failures—children still waiting to be included. If the struggle for inclusion was understood not as the responsibility of teachers, but as one in which everyone (adults and children) was included, there might be a greater likelihood of success through the collective investment. If the participants in the inclusion struggle were able to do so as practical philosophers, experimenting with and experiencing inclusion, difference could possibly become a source of interest and intrigue—a puzzle—rather than a problem to be defined and managed."
(Allan 2007: 102)

"The dominance of speech and language as the principal form of communication means that young people who cannot easily access speech and / or language are greatly disadvantaged in their opportunities for building relationships"
(Murray 2002: 36).

Artistic processes are certainly a means for breaking down barriers with regards to disability. They have an ability to allow people to express and see, read or hear issues around body politics and human rights, which are in turn interweaved with personal, social and even political constructs (Allan 2005; Putnam 2005; Moore et al 2008). Comments and feedback from young people, artists and volunteers involved in the *St. Kevin's Project* demonstrate that those indivdiuals specifically involved in the project feel these barriers have been addressed within the realm of the project. More could be done, however, to share the learning gained (Goddard 2010), particularly in the Republic of Ireland and the area of South Dublin County. The *St. Kevin's Project* is felt to demonstrate that young people of any ability can work together to affect change (Allan 2005; Moore et al 2008). This change has happened for the particular group of individuals involved, but through sharing more can be done.

As an integrated project, work carried out has raised issues regarding over-emphasising similarity over celebrating difference. It is possible that in the young people's desire to come together as a group, they are not always allowing their indivdiual selves to shine. There is a strong sense of community and bonding that has occurred within the group. Expanding some of the acitivtes they engage in and allowing individuals to suggest activities for some sessions might foster further getting to know of one another on an individual, rather than only a group basis.

In addition, through engagement with *Treading Water* and the artists involved, young people have gained a greater sense of their own levels of interest within the

arts. These include not only an interest in music and film as well as dance and general 'performance' (on or off camera), but also a desire to get hands on experience realising the creation of their own work. The music workshops were highlighted by most of the young people as a highlight of the project. It was the ability to then recognise their own clips of music in the final film that may have contributed to this. In addition, however, it was the way in which young people were empowered by the musician on the project to make their own mistakes and then apply learning about creating rhythm and music beats that helped them realise their own creative potential. By hearing their music all together with the film that they had been working on the contribution of one art form to another was more realised.

Further mentoring and training for artists as well as volunteers who wish to or who are working with children and young people with disabilities and / or in integrated youth arts groups is needed. As discussed at the *Re:Focus* seminar (Goddard 2010), the sector is looking for models of mentoring and training to be further developed and tested. At the time of the seminar, there was great interest in the way in which the *St. Kevin's Project* was planning to implement mentoring and training via *Treading Water*. It is critical that learning gained via the *Project* not be lost and it is strongly advised that should the Project continue, further work in mentoring and volunteer supports for training be explored. In addition, it is hoped that the Steering Committee will play a role in advocacy for such work in the wider youth arts and youth work sectors.

Recommendations

The project and the evaluation has gone some way to documenting the lived experiences of the individuals involved, in order to apply learning towards the development of future projects and work with the St. Kevin's Group as well as the initiation of new projects and groups. As a result, what follows are a series of recommendations for future development.

- Allow more time for project development and planning with those who will be involved. Not only for working with young people with disabilities but also in a multi-arts and multi-artists process. A possible model is:

    o Project start: disability awareness training, artists meet and work together with Mentors and Volunteer Youth Leaders: 1) try out one another's art forms 2) plan a taster workshop 3) deliver taster workshop with mentors observing 4) feedback session with mentors and project adjustment as needed

- Ensure qualified PA's are involved in providing support.

- Encourage 'role models' to work with the group as suggested at *RE:Focus* (Goddard 2010) and encourage artists and faciliators with disabilities as well

as without to work with the young people. The involvement of individuals such as the Volunteer Youth Leader from the IWA has shown success in this regard.

- The continuation of a Coordinator role to support St. Kevin's staff in working with and further developing the group should be explored. From April onwards this role was put into place. While it was not within the scope of this evaluation to investigate this role, it was felt by members of the Steering Committee to have contributed greatly to bringing fresh ideas forward for future development as well as more even distribution of workload. At present, coordination of the weekly / bi-weekly running of the project falls on the Coordinator of St. Kevin's Family Resource Centre, with the establishment of a new youth café, this may be difficult to continue without additional support.

- The provision of transportation is critical to some individuals' engagement in any activity.

- Ensure roles are clear, not only for those invovled in providing support and facilitation, but also for the young people, as well.

- Weekly scheduled meetings may assist those who might have difficulty with regular attendance to stay 'on track' with projects and activities.

- Allow the young people involved in the *St. Kevin's Project* greater time to socialise and thus further develop how they might move forward as a group.

- Allow more flexibility in the schedule for activities. Not all work carried out by the group needs to be long-term based project work. Allowing for once-off activities and for individual young people to make suggestions or be responsible for determining what those are for particular sessions, such as games, visits to places, may also allow for indivdiuals to become more comfortable 'shining' in the group.

- Continue to advocate for sharing learning gained from the project on a wider local, regional and national scale. Create a website as part of this goal. Advocate for the use of the model (with applications of learning gained) in other areas of youth arts and youth arts and disability. At present, members of the Steering Committee are hoping to bring together volunteers and artists from the project to share learning at a seminar along with provision of Disability Awareness Training designed by Lorraine Maher and a member of the Steering Committee.

- Training for artists as well as Youth Leaders is an important aspect to integrated projects as well as ensuring access to and participation in the arts

by young people with disabilities (Goddard 2010).

- Advocate for mentoring opportunities and training for artists who wish to and are working in a youth arts context with young people with disabilities. Ensure that organisations and committees promoting mentoring provide a clear faciliated structure for accessing mentoring.

- Advocate for the benefits of integrated work, but be aware it is not a 'one size fits all' model.

- Ensure that young people are aware and getting directly involved in learning about the artistic contexts in which they are working.

- Include parents in future group development consultation and decision-making as well as evaluation. As Murray (2002: 45) states, "All too often family relationships are considered outside the wider context of living with the complex issues of impairment of disablement". They are an important part of such projects.

The *St. Kevin's Group* wish to continue working together. They would like to participate in arts and cultural as well as more general leisure activities. These include:

- Watching films
- Making films
- Dance
- Music
- Botcha ball or sporting type activities
- Playing games

Important to note is that St. Kevin's Family Resource Centre is about to launch it's first Youth Café. Members of the *Integrated Youth Arts Group* are interested in joining.

New meeting times for the project have been established as Fridays from 5:30 – 7pm to coincide with the Youth Café that will start at 7pm. This allows for less pressure on transportation on parents as well as staff resources and budgets. It also allows the young people to maintain their separate group but gain a new social outlet through the youth café.

The group wishes to promote new members to join. They plan to do this via designing posters and speaking and possibly showing their work at one of the youth café nights.

Some members of the group have come up with some choices for a group name. these include:

- Banjaxed
- ATM: Acting the Maggot
- Spaced Out

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Websites:
Office for Social Inclusion
http://www.socialinclusion.ie/poverty.html

APPENDIX B: CALL FOR VOLUNTEERS

Volunteer Opportunities (September 2010 – June 2011)
St. Kevin's Integrated Youth Arts Group, Kilnamanagh, Tallaght

1. Youth Leader   2. Personal Assistant x 2

St. Kevin's Family Resource Centre is seeking three volunteers to join our team working with young people with and without disabilities on an innovative youth arts project based in Tallaght.

St. Kevin's Integrated Arts Group involves young people from Tallaghtfornia Foroige Club and the Irish Wheelchair Association Youth Service. Young people aged 15-18 collaborate with a range professional artists to develop their own original projects.

We are looking for a **Youth Leader** to work with young people from the group and to support professional artists in running workshops in arts and creative media. This is an ideal opportunity for a highly motivated volunteer seeking experience with an innovative youth arts project.

We are also looking for two **Personal Assistants** to work directly with young people with physical disabilities to facilitate them in taking full part in youth arts workshops and to attend to personal care needs and support as required.

The time commitment for this project is three hours every second Saturday from September 2010 to June 2010. Training in disability awareness and manual handling will be offered to volunteers as well as out of pocket expenses.

Background to the project
In 2009 the group devised 'Do Look Now' a unique dance performance with CROI GLAN Integrated Dance Company and performed on stage at Civic Theatre, Tallaght. A behind the scenes documentary can be viewed at
http://www.noisesouthdublin.com/2009/10/06/do-look-now/

In 2010 the group completed a long term project with artist Aileen Lambert, launching CLICK CLICK, their own website, featuring short films, stop-motion animations and other work by the group. These award-winning films can be viewed at www.click-click.ie

For more information on both these positions, contact Gráinne Begley at skfrc@email.com.
Please send CVs and cover letter, listing two referees, by 12 noon, Friday 7th May
Interviews for these positions will take place on Saturday 29th May.

APPENDIX C: ROLE DESCRIPTION, YOUTH WORK INTERN (12-18 YEARS)

Overall summary of the role
To develop, support and resource the youth work programme in St. Kevin's Family Resource Centre. This role is to specifically work with young people between 12-17 years in the community.

Main duties
- Support and resource the Youth Arts Project.
  Attend steering group meetings
  Work in partnership with IWA, South Dublin County Council, Tallaght Youth Service in developing the project.
  Attend sessions where necessary
  Act as a link between the steering group and the project
  To get to know participants and key stakeholders
  To do the administration for the project

- Support and resource the establishment of the Youth Café in St. Kevin's.
  Work with the existing youth club in developing the Youth Café
  Work in partnership with Tallaght Youth Service, Foroige Leaders and young people in developing the Youth Café.
  Plan, organise and supervise Youth Café sessions and events
  To do the administration for the project.
  Support youth leaders in developing the club.

- To represent the projects at relevant events, networks and meetings.

- To attend relevant training as agreed.

- To develop and maintain a website and archive material.

- To attend staff meetings and contribute to the overall development of the organisation.

Person specification
- Youth work qualification, ideally to degree level.
- Youth work experience either in a paid or voluntary capacity.
- Committed to youth work practice
- Energetic and creative in approach to youth work
- Dependable, reliable and responsible
- Friendly and excellent team player
- Ability to use initiative and complete work to a high standard
- Creative and with ability to facilitate groups.

Benefits
- Travel and agreed out of pockets expenses will be reimbursed.
- Training will be provided.
- Regular support and supervision
- Advice on professional development, CV and interview preparation.
- Mentoring with youth work professional

The role will be based from St. Kevin's Family Resource, Kilnamanagh, Tallaght.
The role will be managed directly by the Co-ordinator of St. Kevin's Family Resource Centre.

The position is for 19 hours per week for a 6 month contract, which will be reviewed. This role requires flexibility, evening and weekend work is required.

Closing date for applications is **Monday 4th April at 12 noon**. Applications by CV and cover letter. Cover letter to detail, your interest in the position, what you can bring to the role and your experience/qualifications.

Applications to be sent to Gráinne Begley, St. Kevin's Family Resource Centre, St. Kevin's Girls School, Kilnamanagh, Tallaght, Dublin 24

Candidates must be available for interview on the week of the 11th April.

For most information on the role, contact Gráinne by emailing skfrc@eircom.net or by ringing 01 4627149.

APPENDIX D: ARTIST INTERVIEW QUESTIONS BY YOUNG PEOPLE

1. Could you please tell us what made you interested in your art form? What do you enjoy about your work?

2. Can you tell us about your experience. Have you worked with any other youth groups?

3. Why are you interested in working with us?

4. Half the group are wheelchair users or have disabilities. How could you include them in your art form?

5. What kind of challenges do you think you might face and how do you think you might deal with them?

6. Do you have any questions for us?

APPENDIX E: SAMPLE SESSION PLAN

WEEK ③ ┌ INTRODUCTION TO VARIOUS SKILLSETS-

Aim- Introduce 3 different skills by making 3 stations.
Young People move from station to station to learn the skills over the course of
one session. It will give them exposure to many kinds of animation/film-making
at once so that they can see what they enjoy/want to experience further

— BROOKFIELD CENTRE —
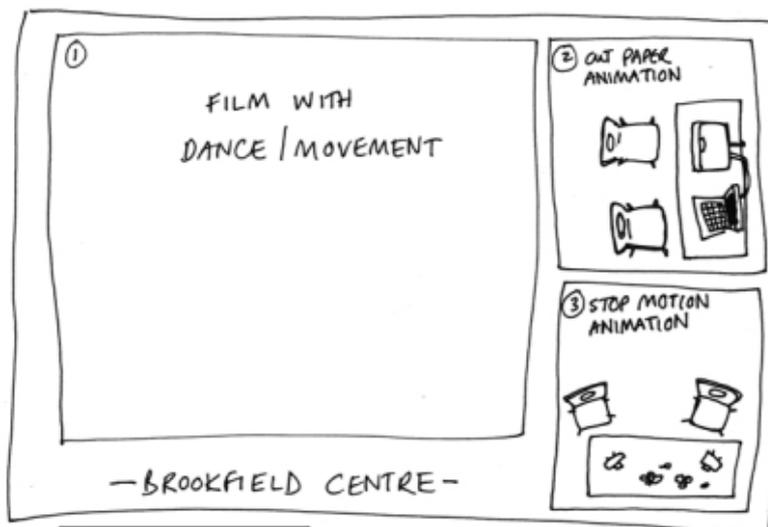
3 STATIONS

① FILM WITH DANCE/MOVEMENT

DANCE & MOVEMENT WITH LISA & SARAH.
INCORPORATING FILMING TECHNEQUES:
HOW TO CAPTURE DANCE, TRACKING SHOTS,
TELLING A STORY THROUGH DOCUMENTARY FOOTAGE

② CUT PAPER ANIMATION + DRAWING CORNER

CREATING CUT PAPER ANIMATIONS USING
EXISTING SHAPES, CHARACTERS, BACKDROPS.
ALSO HAVE A DRAWING/CUTTING CORNER FOR
THE YOUNG PEOPLE TO CREATE THEIR OWN.
SCANNER + LAPTOP TO CAPTURE IMAGES & MAKE INTO
MOVIES.

③ STOP MOTION ANIMATION

DIGITAL STILL CAMERAS, PLASTICINE + PROPS
TO MAKE STOP MOTION FILMS.
YOUNG PEOPLE WORK IN PAIRS: ONE ANIMATING
& ONE DIRECTING FOR EACH CAMERA.

APPENDIX F: SURVEY FOR ST. KEVIN'S PROJECT INVOVLEMENT IN PROJECT

1. **What is your name?** _____

2. **What is your age?** _____

QUESTIONS ABOUT SCHOOL
Are you going to school now?

                    Yes   No

3. **What school are you at now or what school did you go to?**

_____

4. **If you are at college now, what secondary school did you go to?**

_____

5. **What primary school did you go to?**

_____

6. **Please tick all the things that you did at PRIMARY school:**

Paint	Acting for stage	Make drawings on the
Draw	Acting for film	computer
Write poems	Dance	Make animation films
Write songs	Go to see dance	Go to hear music live
Go to see a play in a theatre	Make music on the computer	DJ
Go to the cinema	take photographs	
Do filmmaking		

    Play an instrument. Which one? _____

    Play sports. Which one? _____

Please tick all the things that you do or did at SECONDARY school:

Paint	Draw	Write poems

Write songs

Go to see a play in a theatre

Go to the cinema

Do filmmaking

Acting for stage

Acting for film

Dance

Go to see dance

Make music on the computer

take photographs

Make drawings on the computer

Make animation films

Go to hear music live

DJ

Play an instrument. Which one? _____

Play sports. Which one? _____

QUESTIONS ABOUT YOU

7.   Now, please tell me what things do you LIKE to do? (please tick as many as you like)

Paint

Draw

Draw

Write poems

Write songs

Hang out with my friends

Go to a disco

Go to a youth café

Go to see a play in a theatre

Go to the cinema

Do filmmaking

Acting for stage

Acting for film

Dance

Go to see dance

Make music on the computer

take photographs

Make drawings on the computer

Make animation films

Go to hear music live

DJ

Play an instrument. Which one? _____

Play sports. Which one? _____

Go to sport events or matches. Which ones?_____

Watch TV. What do you most like to watch? _____

Something we didn't think of? _____

8.   Where do you do the things you LIKE? What places? Can you make a list?

1. _____

2. _____

3. _____

4. _____

5. _____

6. _____

7. _____

8. _____

9. _____

10. _____

9. **What makes it EASY for you to do the things you like? (please tick as many as you like)**

When my parents drive me

When a taxi drives me

When the youth service gives me a lift

When these activities happen at school

When these activities happen at a community centre

When the building is easy to get around in my wheelchair

When I get my own way to the activity or event

When I know friends will be there too

When it is something that I like to do!

If the activity or event is not too expensive

If the activity or event is something that I'm really good at

If the activity or event is something new, that I've never been to or tried before

Something we didn't think of? _____

10. What makes it DIFFICULT to do the things you like? Please tell me what you think here:

11. How do you find out about events or activities? (Tick as many as you like)

My family tells me   when someone sends me a text

on the internet   When someone sends me an email

My friends tell me   My school

My youth club or café

Something we didn't think of? _____

12. What day of the week do you most like to do activities or go to events?

Monday   Friday

Tuesday   Saturday

Wednesday   Sunday

Thursday

   Why do you like those days for doing activities or going to events?

QUESTIONS ABOUT THE ST. KEVIN'S GROUP

13. When you are with the St. Kevin's Group, what do you do?

14. Do you enjoy being with the St. Kevin's Group?
                        Yes   No

15. Can you list 3 things that you MOST enjoy when you are with the St. Kevin's group?

            1. _____

            2. _____

            3. _____

16. Can you list 3 things that you LEAST enjoy when you are with the St. Kevin's group?

   1. _____

            2. _____

            3. _____

17. Can you tell us who takes part in the group with you? What are those people like? Can you describe them?

18. In this group you work with people who have disabilities and people who do not. What do you think about this? Does it matter to you? Is it a good thing? A difficult thing? Why?

19. Which of the projects have you done with the St. Kevin's group?

The dance project with Tara at Brookfield when we performed at the Civic Theatre

The stop motion films with Aileen
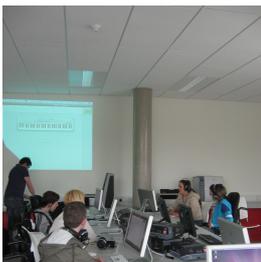
The animation film with dance and music

20. What have you learned while working on the projects?

1. _____

2. _____

3. _____

21. Which project did you like the BEST? Why?

22. Which project did you like the LEAST? Why?

23. Which artist or artists did you most enjoy working with? (Please circle as many as you want)
(images appeared here)

What did you like about working with those artists?

APPENDIX G: MID-TERM REPORT

MID-POINT EVALUATION FEEDBACK, SUMMARY FEB 2011 ST. KEVIN'S YOUTH ARTS PROJECT

ST. KEVIN'S YOUTH ARTS PROJECT PROPOSAL IN SUMMARY:
A steering committee of the Irish Wheelchair Association, St. Kevin's Family Resource Centre, Tallaght Youth Service, & South Dublin County Council Arts Office was formed in December 2008 to support an initiative bringing together 2 groups of young people from the IWA Youth Service and TYS who both meet in St. Kevin's through arts participation. The aims have been to break down barriers regarding young people with disabilities and to increase access to, knowledge of, and participation in the arts for ALL young people.

Young people from these groups have worked on 2 projects: 1 with CROI GLAN Integrated Dance Company in summer 2009 and another through the Artist in the Community Scheme, managed by CREATE, with artist Aileen Lambert.

These young people now wish to move from being seen as '2 youth groups' who work together in the arts to '1 YOUTH ARTS group'. Group sessions were held in March and April 2010 to discuss ways forward. There are diverse artistic interests among participants, including technology, dance/movement, music, film and stop-motion & animation. Young people wish to combine the art forms in which they have now gained skills—dance and stop motion/animation video—with music to create a film.

AIMS/OBJECTIVES: establish sustainable integrated youth arts group; create high quality multi-disciplinary artwork through collaboration between young people & professional artists; aid participants in exploring their identity as a multi-disciplinary, integrated youth arts group; Enhance & build upon participants' existing artistic skills; establish a model of sustainability for integrated youth arts projects through training/mentoring and evaluation

PROPOSAL:
Summer 2010: Elect committee of young people from the 2 groups to interview artists & volunteer support. A number of artists have already been contacted & expressed interest (CVs and letters attached). Artists invovled will be determined through interviews & meetings held between artists & committee.

Begins October 2010, 2 phases:
1: Oct '10-Feb '11, FILM CREATION, Work with stopmotion/animation & dance artists, examine existing stop-motion/animation work; explore link between physical movement & movement created via stopmotion/animation.

2: Mar-May 2011, MUSIC, Work with musician to compose music for their film through the use of music technology, showcase of the completed work.

Training & Mentor Programme:
Aileen Lambert, who initially introduced the 2 groups to stop-motion, will serve as mentor to the Lead Artist on the project, the stopmotion video/animation artist

Individuals, selected by youth interview, will train as PA's and Youth Leaders for integrated youth arts projects alongside existing professionals who supported the 2 groups' 2009-10 work. These individuals will support the young participants and artists. Continual monitoring & evaluation focusing on participants' experiences and reviewing the training model proposed for group sustainability

EVALUATION PLAN:
Aims/Objectives of the Project:
- establish sustainable integrated youth arts group
- create high quality multi-disciplinary artwork through collaboration between young people & professional artists
- aid participants in exploring their identity as a multi-disciplinary, integrated youth arts group
- Enhance & build upon participants' existing artistic skills
- establish a model of sustainability for integrated youth arts projects through training/mentoring and evaluation

Aims/Objectives of the Evaluation
To assess:
Youth Experience…
- The skills young people feel they may have gained over the course of the project
- The overall experience had by young people involved in the project
- Whether or not the young people involved feel that the work undertaken within this project has helped establish the two youth groups as one youth ARTS group
- How the group might like to continue their artistic development in the future
- Impressions regarding the support given to young people's participation in activities

Sustainability…
- Impressions on the level and quality of support and training provided to artists working on the project
- Impressions on the level and quality of support and training provided to PAs and volunteers youth leaders involved in the project

To document and examine the feasibility of the model applied to the project with a focus on two areas:
- collaboration among artists of multiple disciplines working with young people
- training and mentoring programme involved in the project

Methods:
Observation and videoing of sessions on the following days:
2010:
- Oct 9
- Nov 6
- Nov 20
- Dec 4th (did not take place, due to snow)

2011:
- Jan 29
- Feb 26
- Mar 26
- April 23

Video Diaries with some of the young people during some of the days listed above (this has not yet taken place)

Focus group discussions with young people
- At middle (Dec)—brief discussion held Jan 29th, but more indepth still needs to take place.
- At start of music making (Feb)
- At conclusion (May)

Questionnaires with the following individuals at start, middle of project:
- Linda McDonnell (Volunteer Youth Leader)
- Maeve Clancy, Lead Artist and animator
- Lisa Cahill and Sarah Slattery, Dancers
- Michael Fleming, musician

Interviews with the following individuals at the midpoint of project:
- Lorraine Maher (Volunteer Youth Support)
- Linda McDonnell (Volunteer Youth Leader)
- Maeve Clancy, Lead Artist and animator
- Lisa Cahill and Sarah Slattery, Dancers
- Cathy Howlett (volunteer PA)

Interviews with the following individuals at end of project:
- Annette Woolley (mentor, Youth Leader)
- Lorraine Maher (Volunteer Youth Support)
- Linda McDonnell (Volunteer Youth Leader)
- Maeve Clancy, Lead Artist and animator

- Lisa Cahill and Sarah Slattery, Dancers
- Michael Fleming, musician
- Cathy Howlett (volunteer PA)

Mid-Project Findings:

Roles and Responsibilities:
The following is a summary of the roles and responsibilities of individuals involved in the project, as discussed at the initial planning meeting in September 2010:

Maeve Clancy: Creative Lead of the project; oversee the creative development of the project and the participants; pull together, link and collaborate with other artists on the team; work with volunteers on supports they may provide the project; respond to the needs and interests of young people; collaborate with the young people on the creation of a final work.

Lisa Cahill and Sarah Slattery: lead on the creative development of the project in movement; collaborate with Maeve Clancy in linking dance/movement to animation; respond to the needs/interests of the young people in gaining greater awareness of dance/movement; help participants build skills in dance/movement through delivery of workshops

Michael Fleming: lead on the creative development of the project in music; collaborate with Maeve Clancy in linking music to animation; respond to the needs/interests of the young people in gaining greater awareness of music; help participants build skills in music technology through delivery of workshops.

Linda McDonnell (Volunteer Youth Leader): provide support to artists; ensure participation of young people in project/activities; deliver workshop evaluation techniques

Cathy Howlett (Volunteer PA): PA to young people on the project who need more direct assistance/support as necessary

Lorraine Maher (volunteer Youth Leader Support): notify participants about workshop timetable and changes to that; contact all participants; organise transportation when necessary

Aileen Lambert: mentor to artists, answer any questions and advice on workshop delivery, creative development

Annette Woolley: mentor to Linda; advise on icebreakers; evaluation of workshops; supports for the young people

Steering Committee:
> Grainne Begley: Coordinator of St. Kevin's; payments; fees; access to the building; links of project to centre; oversees participant attendance, links with families, etc...

<u>Victoria Durrer</u>: Youth Arts Coordinator, South Dublin County Council; assists with creative development of project; monitoring and evaluation

<u>Stephen Moynihan</u>, IWA: recently left project, to be replaced; liaise on any questions and supports needed as regards disability awareness

<u>Andy Leeson</u>, Foroige/Tallaght Youth Service: liaise on questions/supports via youth service; promote attendance of group

Youth Experience:
- Young people are having fund during sessions.
- Young people are gaining a great deal of skills in styles of animation. Time working directly with materials and cameras in a hands-on way is important
- There was a reluctance on the part of some participants to engage with a traditional notion of dance. Other participants were very interested. (About ½ and ½).
- There is difficulty with attendance. Numbers are low, sometimes as low as three participants, and it seems that the max number at any time has been 6.
    - A point was made that for participants who may be self-conscious about or reluctant about dance, small attendance/numbers in the group may make those who attend feel even more 'on stage' or noticeable, furthering hindering engagement with dance.
    - While there are a large number of adults 'supporting' the project, it is largely felt that this is necessary
- Young people are interested in going out to promote the group and attract new members by giving talks/presentations at other youth groups and youth cafes.
- Young people involved in the project are interested in continuing to work together.
- It is felt that members of the group do work well together and support each other.
- The links between movement and animation are designed well in workshop plans, however there may be room for pointing this out more directly for the young people. There is not a great deal of understanding among participants that the group has worked on movement.
- Young people do not have a clear understanding of where the project is going. While they are enjoying the activities undertaken, there is not a clear understanding of creative development and progression. Emphasis, at the moment is on skill-buildling.
- The steering committee may not have made clear enough at the start of the project that the proposed 'theme' for the project was group identity—particularly the interest of the young people in making their own youth arts 'group'. It is acknowledged that some approaches in working with groups are to allow participants themselves to develop their own theme or idea for a final product. There is much value in this approach as it reinforces participant

ownership of a project, however more could be done to reinforce direction for the participants.

- The opportunity to get together and socialise is a key aspect of the project for the young people involved. Opportunities for socialising in the project are somewhat limited and group cohesion could be emphasised more. Icebreakers at the start of sessions and times for wrap-up and reflection discussion at the end as well as tea breaks, would help promote this.
- Seeing stories written by individuals come to life, was very effective for the participants. Seeing the creative development of a project from story, to movement, to directing an animation was enjoyed by all. (Jan 29th workshop)
- The work being carried out by participants seems to engage them and it seems that they would be willing to step further out of their comfort zone— particularly from observation of the Jan 29th workshop.
- The project was felt to reflect the interests of the young people and included their ideas of how they wanted to develop in this next stage of working.
- The young people seem to like working on a diversity of activity in one session
- The group is interested in a social outing.

Working with participants/Workshop Delivery:
- The low attendance has been disappointing for artists involved.
- There have been a lot of adults/support on the project taking part, which is great and acknowledged as necessary, but it is felt there are not enough young people
- There is a desire on the part of some youth leaders, volunteers and artists to have been given more information at the start of the project as to the individual abilities of different participants. This is an issue that should be further discussed as a group, as it is felt that sharing too much information about 'abilities' of individual members will paint too biased a picture of individual participants prior to an artist/facilitator/leader getting to know him/her on their own terms.
    - A taster workshop with the young people before the full start of the project might also have helped people to get to know each other, and gain insight into effective project delivery styles.
- The role of the volunteer PA may not have been made clear enough at the start of the project, not only to the individual assigned the role, but also the other members of the project team. This is partly due to the individual joining the team after project team training had taken place—more should have been done to link her with the wider project team. There was a difficult moment in a session when a young person needed assistance to the bathroom. The experience was handled very well by all present; however it was very stressful for the volunteer. The steering committee needs to be clearer with the project team the responsibilities and training of individuals.
- The Youth Leader could be allowed great opportunities to interact with the young people

- Young people are interacting well and there are very few disruptions in workshops.
- It is important that workshops be delivered with flexibility and adaptability in mind for participants. This has been the case.
- It has been nice that the group has video to see at the completion of each workshop—it shows a progression, however not everyone is accessing the Internet to see what is uploaded.

Spaces for workshops:
- It was felt that Brookfield may have been too large a space for the workshops
- The mirrors in Brookfield were not necessary for the workshops and may have been a hindrance in the movement activities
- St. Kevin's is the best place for workshops to take place as they are familiar to the group and it is 'their centre'
- It is felt that sessions in RUA RED will be good as the group is also used to the centre, however tea breaks may need to be arranged in the green room, rather than in the café, in order to keep to the timetable

Mentoring and Supports:
- One of the artists spoke with Aileen, artist mentor of the project, who explained that attendance was sometimes low and varied during her project as well. The discussion with the mentor was found helpful, but more interaction with the mentor at the start of the project may have been helpful.
- Areas of mentoring could include: ideas for brainstorming, icebreakers, advice on tech support, advice on attendance numbers, techniques for workshop delivery, advice on presenting finished work at a launch….
- Overall, the project team feels supported and that there is a good avenue for providing feedback to the programme development.
- The Youth Leader could have been provided with another opportunity to work with the group
- It is felt that the Youth Leaders, volunteers and Pas are all fantastic, with great enthusiasm, and a great support to the project.

Collaboration among artists:
- Artists thus far involved feel they have learned more about the links other art forms can make to their own.
- More time could have been paid at the start of the project for artists to gain greater understanding of one another's art forms and approaches to workshop delivery as well as to the shaping of the project timetable. Different art forms and artists use different approaches and allow for different periods of time for creative exploration. Artists could have been given the opportunity to discuss themselves the delivery of art forms in

stages or simultaneously and 'play' with each other's art forms to shape the project accordingly.

- Communication between artists was carried out well between sessions, however, during sessions there may have been a lack of clear communication about changes or flexibility in approach, with sudden changes to workshop delivery developing without full consultation with artist facilitators—adding in a tea break would provide artists a designated time to 'touch base' during workshop delivery.

Other points of learning:
- Artists involved thus far feel they have gained greater experience in collaboration as a result of taking part in the project
- The new Youth Leader could have been brought in on or two more times to work with the group after the summer and prior to October project start to build greater relationship
- Everyone involved in the project is thus far enjoying it, however not everyone's expectations have been met. It takes time for projects to develop and individuals to develop relationships and understanding of one another.
- There have been 'wow' moments in working with participants, gaining greater understanding of the possibilities in working in the arts with young people
- The session held on Jan 29th was felt to have gone well at the conclusion with good mixing between art forms. It should be noted that this session allowed for greater exploration of movement and linked well to work created by individual members (or one in particular) of the group—the work on the 29th built from previous work…

Actions proposed:
- Utilise the evaluation tree and leave time for reflection at the end of workshops:
  The evaluation tree could have a greater impact on providing an avenue/catalyst for discussing feedback at the close of workshops. It is understandable to feel that work should be carried out to the end of the allotted time, however, allowing for review and reflection by all of the group might allow the participants to think more about the creative vision and development of the project moving forward
- Allow for greater opportunity for the volunteer PA to talk with other PA's, gain advice and share experiences
- The volunteer PA is interested in and willing to do more training, if it is available.
- The volunteer PA has been informed to feel free to discuss support needs and ask any questions to Lorraine Maher.
- Make project team more aware of individuals roles/responsibilities and allow for discussion about this
- Include icebreakers at the start of sessions; reflection of the evaluation tree and the next steps for the project at the end. Build back in the tea break: to

increase group cohesion and ownership of project direction as well as building understanding and relationship with new Youth Leader

- The project team and steering committee should explore in greater detail the notion of being introduced better to project participants. This could have taken place through an intro workshop with participants at the start of the project or prior to the start in order to gain insight into interests and abilities.
- Apply learning from project so far and provide opportunity for the artists and volunteers involved in next phase of project to gain insight into each other's approaches and art forms, perhaps through a workshop

APPENDIX H: MID-TERM PROJECT REVIEW MEETING WITH FACILITATORS, MENTORS AND VOLUNTEERS

Tuesday, Feb 22nd: 2 – 4:30pm (latest)
Location: St. Kevin's Family Resource Centre

Aim of workshop: to facilitate and promote greater understanding of artistic approaches in working with young people across different media

Objectives:

- To provide a forum in which artists can learn more about each other's approaches in working with young people in different media
- to provide an opportunity for artists and volunteers on the project to hear from and ask questions of mentor artist Aileen Lambert regarding her experience of working with the young people in St. Kevin's
- To provide an opportunity for artists and volunteers on the project to hear from and ask questions of mentor Youth Leader Annette Woolley regarding her experience of working with the young people in St. Kevin's

Proposed Activities:

2pm: Tori introduces purpose of the morning and facilitates discussion on collaboration

Artistic Approaches:
Artists are asked to share their workshop delivery method and how they work in their art form with a group of young people. Please take us through your approach so that you can get feedback/ask questions....

2:20pm: Maeve leads 20 minute activity on animation and explains artistic approach (considering what the group has done so far and how she has approached it)

2:40pm Michael leads 20 minute activity on music technology and explains his artistic approach (chance also to pose questions about approach)

3pm: break

3:10pm: Annette introduces techniques for working with and building group cohesion (chance for group to ask questions/get feedback on current approaches)

3:30pm: Aileen feeds back her impressions and experiences; Q and A (chance for group to ask questions/get feedback on current approaches)

4:00pm: Group discussion: chance to explore remaining issues/concerns as provided via mid-point evaluation