
ART-YOUTH-CULTURE: FYI

A meeting of young
people and policy makers
27-29 March 2010

Report and Arts Council Response





Table of contents

Section 1 - Outline of the process	5
1.1 Event overview	5
1.2 Profile of delegates	5
1.3 List of policy representatives and cultural providers	6
1.4 Methodology and key activities	8
1.5 Young people’s involvement in each stage of the project	10
1.6 How policy makers contributed to the project	13
Section 2 - Themes and messages emerging from each workshop/session	15
2.1 Setting the context	15
2.1.1 Introductions by Arts Council representatives	15
2.1.2 Introductory workshop – expectations and experiences	16
2.2 Arts-based workshops	17
2.2.1 Music	18
2.2.2 Film	19
2.2.3 Visual arts	20
2.2.4 Theatre	22
2.3 Roundtable discussions	23
2.3.1 Roundtable 1: Government and National Agencies	24
2.3.2 Roundtable 2: Local Authority Arts Offices	24
2.3.3 Roundtable 3: National Cultural Institutions and The Ark, A Cultural Centre for Children	25
2.3.4 Roundtable 4: Irish Film Institute/ National Campaign for the Arts	25
2.3.5 Roundtable 5: Education	26
2.4 Final session - open space meeting	27
2.4.1 Space – virtual/creative/physical	27
2.4.2 Access – equipment/facilities/opportunities	28
2.4.3 Education	29
2.4.4 How can young people’s voices be heard and represented in policy?	30
2.4.5 5% funding/ The perception and status of the arts and young people	31
2.4.6 What next?	32
2.5 Future Arts online forum	33

Section 3 - Evaluation and outcomes	37
3.1 Feedback and evaluation	37
3.1.1 Feedback from young delegates	37
3.1.2 Combined feedback – young people and policy makers	39
3.1.3 Additional feedback from policy makers	40
3.2 Limitations	41
3.3 Outcomes	41
3.3.1 Arts Council policy development	41
3.3.2 Follow-up actions by the Arts Council and strategic partners	41
3.3.3 Future Arts follow-up by young delegates	42
Section 4 – Arts Council Response to Art-Youth-Culture: FYI	45
Potential actions for strategic development in the area of Young People, Children, and Education	
Figures	
Fig. 1: Delegate registration form – Which best describes the place where you live?	6
Fig. 2: List of participating policy representatives and cultural providers	7
Fig. 3: Evaluation form – Which art form break out session were you in?	17
Fig. 4: Evaluation form – Please rate the following activities/aspects of the event	38
Appendices	
Appendix A: List of young delegates	49
Appendix B: Schedule of events	51
Appendix C: Workshop discussions	53
Appendix D: Future Arts report on roundtable discussions	56
Appendix E: List of staff and facilitators	58
Appendix F: Sources	59

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SECTION 1

OUTLINE OF THE PROCESS

1.1 Event overview

Art-Youth-Culture: FYI was an Arts Council initiative which brought together 60 young people between the ages of 15 and 25 to discuss their participation in cultural life and the arts with their peers and key policy makers during three days of arts-based workshops, discussions, and meetings. Using a variety of artistic media including music, theatre, film and visual arts, young people explored their right to participate in cultural life and the arts, as enshrined in the U.N. Convention on the Rights of the Child and the U.N. Covenant on Social, Economic and Cultural Rights. The young people shared their experiences, concerns, and ideas with key policy makers and cultural providers through a day-long series of round table discussions and artistic presentations, the themes and format of which were determined in advance by the young participants. The event took place over 3 days in Dublin. 36 representatives from key public agencies and government departments whose activities impact on young people's experience of arts and culture attended the event.

As a complement to the interactive workshops and meetings, a dedicated website, www.futurearts.ie, was designed and managed by Exchange Dublin, a young arts collective, specifically for this event. This served as a dynamic forum for young people's ideas, and an on-line record of the event and key information generated. Web statistics show that there were 75 contributions submitted to www.futurearts.ie in the period leading up to and immediately following the event.

UN Convention on the Rights of the Child - Article 31

1. States Parties recognise the right of the child to rest and leisure, to engage in play and recreational activities appropriate to the age of the child and to participate freely in cultural life and the arts.

2. States Parties shall respect and promote the right of the child to participate fully in cultural and artistic life and shall encourage the provision of appropriate and equal opportunities for cultural, artistic, recreational and leisure activity.

UN Convention on the Rights of the Child - Article 12

1. States Parties shall assure to the child who is capable of forming his or her own views the right to express those views freely in all matters affecting the child, the views of the child being given due weight in accordance with the age and maturity of the child.

1.2 Profile of delegates

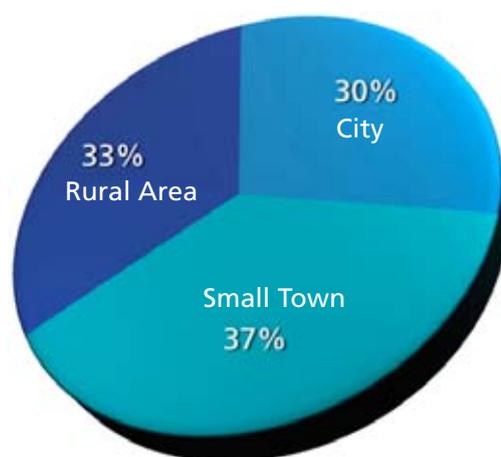
60 delegates aged between 15 and 25 from 14 counties across Ireland were in attendance. The age of 54 of the delegates was recorded. Of these 23 were aged between 15-17 and 31 were aged 18-25. 34 participants were female, 26 were male. Of those that provided information about their education, 20 were secondary schools students, 8 were in third level education and 5 were not in full-time education. Young people had the option of registering as an individual or as part of a group. Of the groups registered, four indicated that their delegates were based in an area designated as disadvantaged, and one group indicated their delegates included young people from a minority ethnic or cultural background. Delegates included young people from the deaf community, and young representatives from an integrated

arts group who work closely with young people with disabilities. From registration forms completed, it is estimated that over 60% of the young people involved experienced some form of disadvantage, including obstacles related to geographic, social or economic circumstances. The nature of the event attracted delegates who had some prior interest in the arts - they either learned of the event through their involvement in a youth arts group, or had a particular interest in one or more art forms as an individual. A full list of delegates who participated in the event is included in Appendix A – List of young delegates.

Fig. 1 Delegate registration form:

Which best describes the place where you live?

- Small Town
- City
- Rural Area



1.3 List of policy representatives and cultural providers

In addition to the young delegates, 36 representatives from key public agencies, cultural institutions and government departments whose activities impact on young people’s experience of arts and culture, participated. A list of representatives and their organisations is set out in Fig. 2 below.

Fig. 2: List of participating policy representatives and cultural providers

Name	Title	Organisation
Oonagh Desire	Director of Development	Abbey Theatre
Sorcha Tunney	Human Rights Education Officer	Amnesty International
Mary Cloake	Director	Arts Council
Orlaith McBride	Council member	Arts Council
	Director	National Association for Youth Drama
Martin Drury	Arts Director	Arts Council
Monica Corcoran	Head of Local Arts	Arts Council
Justyna Chmielewska	Volunteer Coordinator & Education Assistant	Chester Beatty Library
Enrique Juncosa	Chair	Council of National Cultural Institutions
	Director	Irish Museum of Modern Art
Leslie Ryan ¹	Education and Outreach Officer	Crafts Council of Ireland
Emma Klemencic	Education Officer	Crawford Gallery
Amanda Geary	Post-primary Inspector	Department of Education and Skills
Seamus Hempenstall	PO Further Education Section	Department of Education and Skills
Sabina O'Donnell	Assistant Principal Officer	Department of Tourism, Culture and Sport
Anne Marie Lyons	North West Area Arts Officer	Dublin City Council
Maire Davey	Youth Arts Coordinator	Dun Laoghaire Rathdown (DLR) Co. Council
Valerie Bistany	Coordinator	Flip Flop Festival DLR
Alicia McGivern	Head of Education	Irish Film Institute
Helen O'Donoghue	Head of Education and Community Programmes	Irish Museum of Modern Art
Pat O'Mahoney	IVEA Education Research Officer	Irish Vocational Education Authority
Eoghan Doyle ²	Youth Arts Coordinator	Kildare Co. Council
Maire O'Higgins	Teacher	Larkin Community College
Aisling Roche	Acting CEO	Music Network
Derek West	Arts and Education Officer	National Association of Principals and Deputy Principals

1. Leslie Ryan represented Helen Murphy, Head of Education, Training and Development at the Crafts Council of Ireland.

2. Eoghan Doyle represented Lucina Russell, Chair of the Association of Local Authorities.

Name	Title	Organisation
Sarah Glennie	Director	Irish Film Institute
	Representative	National Campaign for the Arts
Katie Wink	Learn and Explore Manager	National Concert Hall
Lorraine Comer	Head of Education	National Museum of Ireland
Anne O’Gorman	Senior Project Officer	National Youth Council of Ireland
Jane O’Hanlon	Education Officer	Poetry Ireland
David McKenna	Executive Producer Cross Media & Arts	RTÉ
Pauline MacNamara	Young People’s Programming	RTÉ
Victoria Durrer	Youth Arts Coordinator	South Dublin Co. Council
Regina Murphy	Director of In-Career Education/Acting Director of Post-Graduate Studies in Education	St Patrick’s College, NUI
Grainne Millar	Head of Cultural Development	Temple Bar Cultural Trust
Eina McHugh	Director	The Ark, A Cultural Centre for Children
Michael McLoughlin	Youth Arts Worker	The Grainstore
Mary Mooty	Coordinator, Comhairle na nÓg	Wicklow VEC
Niamh Geoghegan	Programme Coordinator	Young Urban Arts, City Arts (Dublin)

UN Convention on the Rights of the Child – Article 13

1. The child shall have the right to freedom of expression; this right shall include freedom to seek, receive and impart information and ideas of all kinds, regardless of frontiers, either orally, in writing or in print, in the form of art, or through any other media of the child’s choice

What are The Arts?

“Asking this question is crazy. The Arts is everything. The only difference between the world and arts is that Arts is the world under examination. You can’t learn what The Arts is, just experience it. C’mon policy makers get goin’ and experience.” FYI Participant

1.4 Methodology and key activities

The three-day event was shaped by the following key elements:

- Arts Council policy representatives assisted in providing a context for delegates at the start of the event.
- Participating young people engaged in two days of small group discussions and artistic activities facilitated by expert artist-facilitators.
- The arts-based workshops emphasised interaction, small group work, and young people’s artistic expression. These facilitated participants to take ownership of the consultation process and articulate their ideas.

- The final day of the event involved meetings between young people and policy makers. The discussions were facilitated with the assistance of young delegates who volunteered to take on leadership roles.
- The structure of the meetings involved small group discussions and enabled a high level of interaction between young people and policy makers.
- In addition to the group discussions, delegates presented the ideas and concerns generated over the course of the event using visual arts, music, film, theatre and dance. These presentations underlined the distinctive role of the arts in enabling young people to voice their experiences and ideas.³

Overall, the programme structure allowed for a rich, interactive process, which in turn led to a dynamic and imaginative presentation of ideas by the young people in articulating their concerns.

A summary of activities is provided below. A full schedule of events is included in Appendix B.

Day 1: Introductions

The event began with an overview of current policies and provision for children and young people in the area of cultural life and the arts, given by Arts Council policy representatives. This was followed by an introductory workshop in which the delegates were invited to share their experiences of the arts growing up in Ireland and their expectations for the three days.

Days 1 and 2: Arts-based workshops and small group discussions

Participants divided into four break-out groups in which, over the course of two days, they took part in a series of arts-based workshops. These workshops in music, visual arts, theatre and film provided an opportunity for participants to explore themes broadly related to young people's rights and their experiences of cultural life and the arts. Led by expert artist-facilitators, the workshops were highly interactive, combining artistic activities with group discussions, and provided the young participants with the opportunity to express their ideas and take ownership of the consultation process.

Days 1 and 2: Associated activities

The programme of activities included a social evening hosted by the young members of Canvas, a youth-led arts programme at The Grainstore in Cabinteely, supported by Dun Laoghaire Rathdown Co. Council, and a screening of films by young people in association with the Fresh Film Festival and the Irish Film Institute.

³ Dance did not form one of the break-out sessions over the weekend. However, members of Dublin Youth Dance Company were invited to present an excerpt of their current work as part of the event.

Day 2: Sharing of ideas between groups/planning for meetings with policy makers

Following the series of break-out workshops, the entire group of delegates came together to share the key concerns which they felt should be highlighted in discussions with participating policy makers. This session included group presentations of artistic work generated over the course of the weekend, and it was agreed this artistic work should be presented to policy makers. Young people were invited to volunteer as facilitators for round table discussions with policy makers on the following day, and those interested met briefly to prepare for this task.

Day 3: Meetings between young people and policy makers

The final day of Art-Youth-Culture: FYI began with a series of round table discussions involving young people, policy makers and cultural providers. These discussions provided policy makers and cultural providers with the opportunity to share information on the types of programmes they run, and to discuss the manner in which young people currently, or might in the future, help to shape those programmes. The discussions were facilitated by young people who had volunteered to take on leadership roles. The afternoon session included presentations by all of the young delegates on the key themes and ideas emerging from the two days of workshops. These ideas were shared through the media of music, visual art, theatre, film and dance. The creative presentations were followed by an informal Open Space discussion between young people and policy makers on key themes identified by delegates over the course of the event. This series of discussions was again led by young representatives who had participated throughout the weekend and volunteered to take on leadership roles on the final day.

1.5 Young people's involvement in each stage of the project

Planning the event

Ten young people, including members of five youth arts groups (including a dance, theatre, visual arts and two multi-disciplinary arts groups) attended an Open Planning Meeting at the Arts Council in advance of the event, and shared valuable input which informed the themes, format and overall approach of the event.

Exchange Dublin, a young arts collective was engaged to design the on-line web forum. Members of this collective decided on the name, layout and key questions for inclusion in the forum, in consultation with the Arts Council's event coordinator. The collective members conducted interviews with other young people on some of the key themes to generate discussion. They shared these through a youtube channel linked to the web forum.

During the event: Days 1 and 2

Workshop involvement: During the weekend of workshops, young people shared ideas verbally and through their chosen art form in facilitated break-out sessions. Four groups of 10 to 20 young people worked intensively over the weekend to brainstorm ideas, and decide on key themes that should be presented for discussion with policy makers at the Monday meetings. The facilitators were professional artists with a demonstrated track record of working on collaborative projects with young people. Overall, these were highly interactive workshops in which young people had a genuine opportunity to shape the workshop process, and ultimately inform the discussions and artistic presentations which took place on Monday with policy makers.

Planning for meeting with policy makers: On Sunday evening, the young people from each of the break-out sessions shared their feedback with each other as one large group. At this session, it became clear that:

- common themes had emerged which could be explored during the Monday meetings;
- the delegates had developed powerful artistic presentations in visual arts, music and theatre (the film group's input became apparent the following morning when an edited piece of the group's work had been prepared). These expressed some of the key ideas generated, and clearly demonstrated the manner in which young people's ideas can be creatively and powerfully expressed through a variety of art forms and media. It was agreed that these should be shared with the policy makers;
- young people were keen to take leadership of the Monday meetings, and to act as facilitators, as well as presenting and discussing their ideas. Six young people volunteered to act as facilitators for the roundtable discussions on the Monday morning. Several young people suggested that an Open Space discussion would be an appropriate format for the afternoon session.

During the event: Day 3

For the Monday morning session, key questions had been generated in advance in order to enable policy makers to come prepared with ideas. A roundtable format had been agreed at the Open Planning Meeting as the best format for discussions. The young people played an active role in these discussions in the following ways:

- Each roundtable discussion was facilitated by a young person, who had volunteered on Sunday evening. While members of each roundtable rotated at intervals to enable a range of opinions to be shared, the facilitators remained fixed and provided feedback to the whole group at the end, based on the series of discussions which had taken place at their table.
- Young people were well placed to participate actively in the small group discussions, having spent the weekend identifying their own key concerns and interests.

The Monday afternoon session had been left open in order to allow the format to be shaped by the young delegates. The presentations and key themes shared and discussed were entirely shaped by the young people and the format of the overall discussion (Open Space) was agreed by the group. The Open Space format was introduced and facilitated by two members of Exchange Dublin who have considerable experience in leading such discussions in their own young arts collective. The break-out discussions within the Open Space meeting were led by young people who volunteered for the task during the Monday lunch break.

Associated activities: Days 1, 2 and 3

On Saturday evening, a social event was hosted and led by Canvas, a youth arts group based at The Grainstore in Cabinteely, supported by Dun Laoghaire Rathdown Co. Council. During the event young people from the Canvas group as well as young people from the Young Arts Cooperative (based in Northern Ireland) and Exchange Dublin shared information about their projects and about the youth-led processes, which are at the core of their activities. The Young Arts Cooperative hosted a video diary room and invited the delegates to draw/write responses to questions regarding young people and the arts on large poster paper mounted on the walls throughout the evening. Members of the Canvas group and several young bands performed music as part of the evening's activities.

On Sunday afternoon, a screening took place for all delegates, in association with the Fresh Film Festival and the Irish Film Institute. This comprised a selection of short films created by young people from across Ireland. 15 year old Sean Conroy, who was awarded Young Irish Filmmaker of the Year at the Fresh Film Festival in the

week preceding the event, attended the screening and answered questions from the audience about his film.

Members of Dublin Youth Dance Company presented an excerpt of their work as part of the presentation for all delegates and policy makers on Day 3 of the event.

1.6 How policy makers contributed to the project

- A series of meetings were held in the lead up to this event involving key Arts Council staff and senior management, and key policy partners in the National Youth Council of Ireland and the National Association of Principals and Deputy Principals. These informed the initial questions and themes proposed to the young delegates. At these meetings, other key policy makers from various institutions and agencies who should be invited to attend, were identified.
- Three local authority arts officers, including the Chair of the Association of Local Authority Arts Officers, and two Arts Council policy advisers (Public Art and Youth Arts) participated in the Open Planning Meeting in advance of the event.
- Martin Drury, Arts Director at the Arts Council, and Orlaith McBride, Council member of the Arts Council and Director of the National Association for Youth Drama, were invited to give the opening remarks on the Saturday afternoon session, setting the context on current arts and cultural policies and provision for young people.
- Policy representatives were invited to attend the Saturday afternoon introductory session, the Monday morning roundtable discussions and the Monday afternoon feedback session. The Monday afternoon session was highlighted as the most significant aspect of the event, which most policy makers should attend, while cultural providers with a responsibility to implement current policies were encouraged to attend the Monday morning roundtable sessions.

In addition to the key policy presenters on Saturday afternoon, 5 policy makers attended that session as observers. 16 policy makers/cultural providers attended the Monday morning roundtable discussions and played an active role in speaking about their current work and engaging with young people around key themes. 27 policy makers attended the afternoon session and participated in discussions with the young delegates in response to the themes the young people presented.

SECTION 2

THEMES AND MESSAGES EMERGING FROM EACH WORKSHOP/SESSION

2.1 Setting the context

2.1.1 Introductions by Arts Council representatives

Arts Council representatives Orlaith McBride (Council member) and Martin Drury (Arts Director) shared an overview of how Arts Council policy currently provides, or falls short of providing, for children and young people's engagement with the arts in Ireland.

Orlaith Mc Bride outlined the remit of the Arts Council as the state organisation responsible for the promotion and development of the arts in Ireland. She described how the government provides funding to the Arts Council which in turn decides how that money will be spent. She highlighted the following:

- In 2010, the Arts Council has a budget of €8 million, which is distributed across different art forms, such as theatre, visual art and dance. 5% of the current budget goes directly to the area of young people, children and the arts. According to the Central Statistics Office, 33% of the population in Ireland is under 25. Is it fair that 5% of the budget for the arts goes to 33% of the population?
- Young people can be voiceless, because if you are under 18, you don't vote, and if you are still in education or not working, you don't pay taxes.
- We want to explore how young people can inform policy. It is important to make your voice heard.

Martin Drury described his hopes that the event would enable people to work together, enjoy themselves, share their experiences and think about what has shaped those experiences. He explained that the work of policy makers is to make decisions about how we live our lives. He emphasised that everyone had personal experience of policy, describing how education policy, for example, has impacted on each person's life. Government insists you go to school between the ages of 5 and 16. Decisions on whether or not you learn Irish, the balance between languages and maths, the number of people in your class, are all part of public policy. He gave other examples of public policies from equality legislation to health and safety and environmental regulations. Some policy is set internationally, such as UN conventions and charters. In terms of arts and cultural policy, he raised the following points:

- The UN Convention on the Rights of the Child guarantees all people under the age of 18 the right to recreation and to participate in cultural life and the arts.

- The first big question is, are young people getting enough of a slice of the action (reiterating Orlaith McBride's earlier point on the proportion of spending on young people).
- The second question is, do the terms 'arts and culture' correspond to your experience? Arts and culture changes from century to century, and now with new technologies there are new ways of creating and experiencing art. How you experience art is important for policy makers to understand.
- There is a rationale for young people's rights and entitlements – the reason why they should have a particular claim on government money made available for the arts – and it is as follows:
 1. The **number of young people** in Ireland suggests their entitlement to a significant percentage of the national budget for the arts.
 2. Most adults when they go to the theatre, concert hall, exhibition etc., can pay because they have an independent income. Young people do not, so there is an **economic imperative** that suggests young people need extra assistance.
 3. You are 16 once, and never again. The same is true when you are 11 or 14. Young people are at an age that is **developmental** - your experience now is critical for coming years in your life. So the argument is that it's important that the state invests in you. The kind of experience you have at 15 - 19 will be critical to your life as an adult.

2.1.2 Introductory workshop – expectations and experiences

Expectations

The workshop included an activity in which participants shared their expectations for the weekend. The expectations outlined by participants (recorded on post-its) indicate that some delegates came with a specific agenda they wished to see addressed. Specifically, the need for equipment and facilities was identified as a concern at this stage, as well as the ambition to see disused spaces being used for a creative purpose. Another ambition referred to youth arts more generally, "To come up with good feasible ideas and plans that are workable to drastically improve youth arts and make them heard and possibly put in place an action plan" (FYI participant).

For other delegates, the event represented an opportunity to meet new people, to learn about the arts, and to more broadly get involved in policy. Several delegates expressed the general desire to have their voices heard:

“To get my opinion and ideas heard and for something to happen about them”.

“To make a difference and to understand what goes on in grown-ups’ heads”.

Supports and personal experience

In another activity, participants traced their own interests and experiences of different art forms, and identified what supports and influences had played an important role in helping them to access and enjoy the arts. Responses regarding the most important supports included:

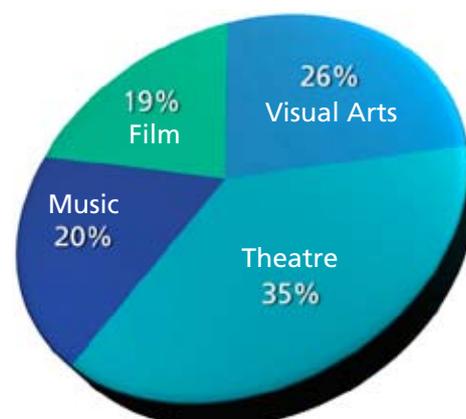
- My parents’ jobs.
- Encouragement from my family.
- My parents’ emotional and financial support.
- My friends.
- Tutors in my youth theatre.
- Having time.
- Having a space to work from.

2.2 Arts-based workshops

Participants broke into groups to attend workshops in one of four arts forms: Visual Arts, Film, Music and Drama. There were 10-20 participants in each group, assigned on the basis of participants’ stated preferences. Participants remained in the same groups and with the same facilitators for this series of interactive workshops and discussions, and developed their ideas through one main art form. A summary of the issues raised and ideas explored in each of the art forms is given below.

Fig. 3: Evaluation Form

Which art form break out session were you in?



2.2.1 Music

The music workshops were facilitated by Colm Quearney and Ron Cooney. The workshops involved musical activities and playing instruments together, as well as discussions on the musical backgrounds and aspirations of the participants. The facilitators reported that the musical activities assisted and inspired participants to express themselves in the discussions.

It emerged that participants had come into contact with their musical tuition in different ways and had different experiences. Participants felt there was a lack of access to instruments and tuition. They felt there should be musical tuition made available to everyone in society, using the phrase, “If you don’t pay, you don’t play”. The facilitators were struck by the views expressed about the ‘pot-luck’ nature of musical education in Ireland – unless you are born into a musical family, or a family that can afford music tuition, you are unlikely to have the opportunity to develop musically. It also emerged that there was a lack of access to information regarding the music resources available to young people.

In response to the challenges identified, the participants highlighted the following proposed solutions:

- Young people should be involved in research to map - with a view to providing for - musical education in each county, together with members of Comhairle na nÓg and Local Arts Officers. (Several members of Wicklow Comhairle na nÓg participated in the music workshops, and shared information about their Comhairle with the other members of their group.)
- An effective plan for free music tuition should be put in place, with access to musical instruments. The plan should be properly advertised to ensure young people are aware of it.
- A website for young musicians with a social network forum, a list of music programmes available, and a membership option, should be developed.
- Overall, the need to communicate and raise awareness of available programmes was emphasised.

Additional observations and suggestions included:

- Instrumental teaching has to be less specialised so young people have the opportunity to learn more than one instrument.
- Provide peripatetic music teaching to service primary and secondary schools (i.e., a pool of music teachers that move between schools).

- Music Network teacher directory - [www.learnmusic.info] should be updated and promoted.
- Make college courses more relevant, so they can meet the needs of young people.
- Raise awareness of classes and college courses available to young people, e.g., Rock School and Higher National Diploma of Irish Traditional Music in Ballyfermot.
- Organisation of "Alternative Orchestras" .

2.2.2 Film

The film workshops were facilitated by four representatives from the production company, Macalla Teo. Two young facilitators, aged 18 and 16 from Fatima Mansions in Dublin had previously worked with Macalla in creating an award-winning documentary ON THE BLOCK. The other facilitators were Brid Ní Ghruagáin and Katie Lincoln. Together, the film group documented the event while also exploring the themes as participants. Most of the time was spent filming in the surrounding area of Temple Bar, and documenting the activities of other art form groups. Participants rotated roles as camera person, sound person, interviewer, director and assistant director.

The key issues that emerged from the film workshops were access to film equipment and the 'space' to learn filmmaking. Most of the group had never used a broadcast-quality camera before and described how there is no readily available filming equipment in the school system and financial and age requirements make hiring equipment prohibitive for people under 18. Participants said that they would love to be given the opportunity to experiment with film equipment in a relaxed environment and to have the room to make mistakes, and learn in this way. They identified that there was a lack of opportunities for young people to get involved in filmmaking or other creative projects in their communities, particularly outside of Dublin. The non Dublin-based delegates also spoke about their lack of access to seeing films, beyond what's available at the local multiplex.

The following suggestions were made:

- Film studies should be more mainstreamed in schools.
- Film festivals should be brought into schools, giving students a day off school to see independent films.

- In terms of access for people with disabilities, audio description and captioning should be done while films are being created and made available for audiences. People with disabilities also need access to making films.
- Young people should be given access to empty buildings around the country to make films, art, music and theatre. Spaces should be created where cameras are available for people to walk in and shoot for a day to learn what works and what doesn't. Film hubs should be developed across the country while the spaces are available (not in 5 years time!).
- Create a well-branded website where people can find information about how to access a full range of film resources.

The facilitators noted that their group included young people who had already identified their own interest in film or other art forms (though it was new for many of them to experience filmmaking). They felt it would be a useful exercise to capture the experiences of young people who had not identified their interest in the arts. The group carried out some interviews with individuals who were not involved directly in the event in an effort to include the opinions of a wider range of young people, including children younger than 15 (delegates were all 15 years of age or older).

2.2.3 Visual Arts

The facilitators for this group were Megs Morley and Emma Haugh. Their key aim was to discuss the topics that were most pertinent to the delegates, to create a visual map documenting this discussion, and to facilitate a group response to the map through the visual arts. Emerging from the discussion and mapping activity, a key performance-action was decided on by the group - to create visual interventions into vacant spaces in the city. The street action took place in Smithfield. A soapbox was used as a group performance prop representing the 5% of Arts Council funding made available for young people. The group documented their street action with photographs and video. A slideshow of images from the visual arts group's street actions was played with a composition created by the music group as part of the presentation for policy makers.

The idea for making a performance based street action was proposed by the delegates, and the facilitators noted that this really raised the creative energy and confidence of the group. Similar to other art form groups, the facilitators noted the powerful role of the art form as a facilitation tool, stating that it developed higher confidence in the group and created an energy for action as opposed to simply dialogue.

A visual 'mind map' of key concerns was developed by the Visual Arts group (see Appendix C). The following concerns were discussed:

- Vacant spaces being left unused was seen as both a huge area of potential and an area that needs more attention. The delegates felt policies should make it easier for young people and young artists to access and use these spaces. It was felt that spaces should be used not just for the visual arts, but as a hub where all the arts can meet. The economic advantage to developers was noted, i.e., it is better for the lights to be on in a place, rather than having it dead and dark. The participants identified Creative Limerick as an example of where the local Council has negotiated space for artists.
- Access to information and advice, and a more open channel of communication between the Arts Council, professional arts institutions and young people was seen to be important.
- In general, the need for practical support and assistance was emphasised, rather than cash supports.
- In school, the Visual Arts course for the Leaving Certificate was seen as severely under-preparing a student for art college. A portfolio assessment to replace the drawing and craft examination was proposed. It was perceived as positive that the Junior Certificate course is project based. However, the focus throughout school is on painting and drawing and students develop a limited idea of the visual arts. It was felt that teachers need to be more creative in teaching the curriculum as it is difficult for the students to always have to challenge the teachers.
- The experience for young people growing up in small towns was highlighted as presenting real challenges. One participant noted: "I live in a small town in Donegal and in my opinion we don't have the same opportunities as someone who lives in a city or built up area. In my area, art basically stops after school and [there are no] places to go or things to do to branch art out." Challenges identified for young people in rural areas or small towns included the lack of galleries or groups and inadequate public transport.

As potential solutions to the issues raised, the group discussed ideas for forming a website documenting vacant spaces across Ireland. They proposed a hub in Dublin and around the city that could cater to people's different artistic needs, where you might borrow a camera, or use an editing suite, etc. The group also discussed forming a Young Art Workers Union that would work on behalf of young people.

The visual arts group developed posters which they displayed in the windows of their workshop space (ground floor of FilmBase in Temple Bar) and in disused spaces in the inner-city (Smithfield in particular) as part of their street action. The contents of the posters give an indication of the group's ideas and are included in Appendix C.

The facilitators noted that while many of the issues raised later received attention during the meetings with policy makers, the discussions focussed on what young people might do to resolve these issues. While this was clearly relevant, it was noted that it would also have been helpful for delegates to hear potential actions policy makers might take.

2.2.4 Theatre

The theatre group was facilitated by Liam Halligan and Irma Grothuis. They aimed to discuss the effects of current arts policy on each participant's life and to prompt debate regarding future development. They carried out a variety of theatre activities, including group physical, vocal and concentration warm-ups to create an environment where each participant felt relaxed, confident, open and free to ask questions. Participants developed improvisations on the arts and the UN Convention on the Rights of the Child and these were followed by a discussion on the issues arising. The group then rehearsed a presentation of their key ideas to share with other delegates and with policy makers.

The following key points were discussed by the group:

- **Perception of the arts and of young people**
Participants felt there was a lack of understanding around the arts. It is seen as a novelty, only for outgoing people, and exclusive. They described drama as fun but also potentially transformative. It can be beneficial for your health and your whole life experience as it helps you grow as a person.

They also felt there is a misperception of youth by the powers that be: "We are talked down to, but we know more than you, no offence!". They felt government does not respect young people because they have no vote.
- **Access**
Participants felt there should be more access to youth theatres for young people across the country. They noted that stage schools might be the only option for participation in certain areas and they can be expensive. The group felt people should have access to the arts in school, and specifically to drama at second level. They suggested young people need more access to information about the arts in general. They also felt there should be better access and exposure to professional

theatre, as some tickets are expensive making it socially and economically exclusive. Finally, the group proposed that disused spaces should be used for theatre or arts activities.

- **Education**

In addition to noting the role of education in providing access to the arts, the participants found there is a need for more professional actor training, as well as training in other art forms in Ireland. They discussed the document 'Points of Alignment'. They felt this document should be looked at again with a view to implementing the recommendations.

- **Use of funding**

Participants felt that 5% of funding going to 33% of the population was 'a joke'. They felt theatre groups could make better use of the funding they have, and that smaller youth theatres need encouragement.

Other suggestions included:

- Make better use of school halls and public spaces.
- Downtime in theatres should be given to youth groups, and more theatre outreach programmes should be developed.
- Promote/provide information on how to access youth theatres in your area.

The theatre group created a performance for all delegates and policy makers. In their performance, the participants read excerpts from the UN Convention on the Rights of the Child and shared short comments and observations on how this applies to Ireland. The notes are included in Appendix C and provide further insight into the delegates' concerns and a summary of the issues and solutions discussed.

2.3 Roundtable Discussions

Policy makers and cultural providers invited to attend this meeting had been asked in advance to consider the following two questions:

How are young people currently represented in our policies, programmes and services?

How can young people inform the development of current or future initiatives?

These two questions were the starting point for each roundtable discussion. Policy guests included representatives from some of the key institutions, agencies and cultural providers that play a role in arts and cultural policy and provision. Young

people broke into groups of 10-15 and rotated to different tables over the course of the meeting, with 20 minutes discussion at each. There were five roundtables in total:

- Government and National Agencies
- Local Authority Arts Offices
- National Cultural Institutions and The Ark, A Cultural Centre for Children
- Irish Film Institute and National Campaign for the Arts
- Education

For each of the roundtables, a summary of representatives with whom young people met is given, followed by the main points that were fed back by the young facilitator/note-taker at each table.

2.3.1 Roundtable 1: Government and National Agencies

Young people met with representatives from the following departments and agencies:

- Department of Tourism, Culture and Sport
- National Youth Council of Ireland
- The Arts Council, including the EU Cultural Contact Point
- Léargas

Points raised included:

- Rather than direct funding, young people need spaces, facilities and networks that will enable them to learn and exchange skills.
- Informal groups of young people should have a relationship with policy – rather than the links always being through formal institutions, such as schools.
- It would be valuable to create union between informal youth arts groups.
- The arts need to be more integrated into education, rather than being outside of it.

2.3.2 Roundtable 2: Local Authority Arts Offices

Young people met with:

- The Head of Local Arts at the Arts Council
- Representatives from four local authority arts offices
- Representatives from two local youth arts programmes and festivals

Points raised included:

- The language of policy is often inaccessible for young people.
- It is difficult for young people to know who the key players are who make decisions that affect them.
- There should be ongoing communication between young people and local arts officers.
- Young people need to be given the space and support to be involved in policy.
- When consulting with young people, it is better if they are there voluntarily, on their own terms. While this is harder to get started, it has benefits in the long term.

2.3.3 Roundtable 3: National Cultural Institutions and The Ark, A Cultural Centre for Children

Young people met with the CEO, Head of Education, or similar, from the following institutions:

- National Concert Hall
- National Museum of Ireland
- The Ark, A Cultural Centre for Children

Points raised included:

- Access: Young people need to gain power over their surroundings. Spaces should be run collaboratively, not just *for* young people.
- Policy does not always translate to young people. There is a need for more fluid communication.
- The group questioned whether they should define themselves and advocate for their rights as 'young people'. While they felt this could be a good lobbying strategy, they recognised that they belong to a wider public.
- This is a good moment for young people and policy makers to come together, and it will be important to meet again.

2.3.4 Roundtable 4: Irish Film Institute/National Campaign for the Arts

Young people met with the Director and Head of Education of the IFI. The IFI is a member of the National Campaign for the Arts and represented the Campaign in this discussion.

The guests shared information on the National Film Education Strategy currently being researched by the IFI, with the support of the Irish Film Board and the Arts

Council. This looks at bringing films to schools and young people, and the IFI would welcome the involvement of young people in developing the strategy.

Delegates learned that the National Campaign for the Arts developed out of a recognition among individuals and organisations in the arts sector that there is a need to make a strong case for funding the arts to government. The economic argument for the arts – for example, the contribution the arts make to ‘cultural tourism’ and the ‘smart economy’ - have been seen as important lobbying tools. Young people are not yet involved in the campaign, but this would be a very welcome development. The group discussed the need to talk to TDs about the importance of the arts.

It was observed that young people are seen as being part of the youtube generation, but that it is a misperception that this is the only way to communicate with young people.

The need for captioning and making audio description statutory in law was also discussed.

2.3.5 Roundtable 5: Education

Young people met with representatives from:

- Poetry Ireland
- National Association of Principals and Deputy Principals
- Larkin Community College, Dublin city

Points raised included:

- Young people do not have a voice in education policy. This is a serious concern.
- While Dáil na nÓg and Comhairlí na Óg are valuable structures, they are not arts specific.
- Education is at a crossroads. There is a need for a different approach – ‘this should involve learning through the arts, rather than taking painting exams’.
- There is a misperception that young people are apathetic, but the policy makers present felt very positive about the delegates taking the initiative to voice their concerns.

Young representatives who managed the Future Arts website observed and reported on the variety of discussions taking place between young people and policy makers. Their summary of the discussions, which provides additional insights to those evident in the feedback above, are included in Appendix D.

2.4 Final Session - Open Space Meeting

The topics for the final series of discussions as part of the event were those that had been identified as common areas of interest or concern over the course of the preceding days. These were as follows:

- Space – virtual/creative/physical
- Access – equipment/facilities/opportunities
- Education
- How can young people’s voices be heard/represented in policy?
- 5% funding [the allocation of Arts Council budget for children and young people]
- What next?

The room was divided into six separate areas, and each of the above discussion topics was assigned to a specific area. Young delegates and policy representatives selected which discussion they wished to attend by congregating in that area. In Open Space style, all participants had the opportunity to switch to different groups if and when they wished. A summary of the points raised at each of the discussions is provided below.

2.4.1 Space – virtual/creative/physical

A group of fourteen young delegates met with:

- The Director of the Arts Council
- The Head of Cultural Development at Temple Bar Properties
- The Youth Arts Coordinator at Kildare Co. Council

Many of the ideas generated in the visual arts workshops and outlined earlier in this report (Section 2.2.3) were shared by the delegates in this discussion. The lack of space for young people to hold exhibitions, rehearsals or workshops was juxtaposed with the number of empty retail units in the country. It was argued that these spaces should be mapped and made available to young people, allowing them a legitimate route to develop their interests, and to enhance their communities. The following points were raised:

- The initiative ‘Creative Limerick’ should be applied on a national scale.
- Spaces similar to Exchange Dublin should be facilitated – where young people can meet up and be creative.
- Public library spaces have the potential to facilitate the creative development of young people.
- There is a need for an intermediary body that can provide support and advice for small groups and younger artists. Young people need to know who they can go

to for guidance and support. An individual champion of young people's arts, such as a Creative Dean, was also suggested.

- It would be useful to establish a contact and support network for the issue of creative spaces for young people. It would also be important to connect with existing groups who are already campaigning for use of empty space.
- There is a need for different government bodies and institutions to work together so that they are not opposing each other.
- It was proposed that the Arts Council contact NAMA and investigate the possibility of availing of properties for use by artists.
- Delegates expressed that the Arts Council should increase its awareness of the art world within schools, colleges and artist-run spaces.

2.4.2 Access – equipment/facilities/opportunities

A group of eight young delegates met with representatives, including Senior or Executive Officers from:

- Music Network
- National Concert Hall
- National Museum of Ireland
- Abbey Theatre
- Irish Museum of Modern Art/Council of National Cultural Institutions
- RTÉ
- South Dublin Co. Council

The group discussed how young people need access to:

- Equipment
- Facilities
- Tuition and practice (in particular, music)

The issue of access for young people not in attendance at the seminar was raised, and for young people not currently participating in the arts.

The following actions were suggested:

- Create an on-line information bank regarding arts resources for young people, providing a unified system of communication so young people can find out about groups/resources in existence.

- Promote existing resources to the people who want them through a unified body.
- Review use of language - current language providing information about the arts can be convoluted.
- Provide a 'taster' of all art forms in primary schools and more outreach activities into schools.
- Maintain ongoing communication between young people and [local] arts officers.
- Policy makers need to use non-institutional routes to reach young people.
- Cultural Institutions and arts organisations should make it a matter of policy to consult with young people – policy equals power.

2.4.3 Education

A group of five young delegates and four leaders (including artist – facilitators from the event) met with representatives, including Senior Officers, from:

- Department of Education and Skills
- Irish Vocational Education Authority
- Crawford Art Gallery
- Crafts Council of Ireland
- Dun Laoghaire Rathdown Co. Council
- Larkin Community College, Dublin City

A range of points were discussed. These are organised into thematic categories below.

Creativity in the curriculum

The group agreed that Ireland's education system does not help young people to develop creatively. Schools do not place enough emphasis on the arts – the curriculum is based on academic subjects, and extra-curricular activities centre on sport. Art is represented by painting and drawing in secondary schools, with no provision for art forms such as theatre and film. It was noted that a revision of the arts curriculum in secondary schools has taken place but has not been implemented. Blastbeat.org was cited as a good resource for developing music in schools. It was noted that the Leaving Cert Applied course provides vocational options, but there is no pathway to third level. The group would like to see a vocational route to accessing the arts from second through to third level education.

Power and creativity in schools

The group discussed the need to develop creative relationships with young people in schools on an individual level. People in power, including teachers, very often don't make an environment comfortable enough for children and young people to ask questions. Young people, as well as professional artists and facilitators should be asked for their input to teacher education programmes. It was seen as important to challenge teachers on their interest and knowledge of the arts and to assess their awareness of the importance of the arts for young people. [Student] Unions in schools were suggested as a good way to discuss what's needed. The group noted that Comhairle na nÓg and Dáil na nÓg provide representation for young people, but this isn't arts focused.

Assessment in schools

The arts are "examined" in schools, and this was seen as a flawed system. It was discussed how "if you're not great at drawing or painting, you won't pass your tests... even if you are very creative in other ways". It was proposed that academic and artistic excellence should not be viewed separately. Creative and academic learning should occur together and nurture development.

Arts-in-education alignment

It was noted that nothing has been done since the publication of Points of Alignment, the Report of the Special Committee on the Arts and Education, in 2008. Not all policy makers present were aware of this document. Those familiar with it felt its recommendations should be implemented.

[Local arts partnerships] were suggested as one way to change what's happening in schools. The importance of raising awareness in schools about the arts and artistic groups was discussed.

2.4.4 How can young people's voices be heard and represented in policy?

A group of eight young delegates and two leaders met with representatives, including Senior Officers, from:

- Léargas
- Wicklow Vocational Education Committee
- Chester Beatty Library
- Arts Council/National Association for Youth Drama

Among the suggestions raised by this group were the long term goal of having a youth representative on the Arts Council, and the idea of an ongoing youth sub-committee which would discuss policy with the Council. There should be representatives from different art forms on the youth sub-committee to ensure equality and efficiency.

It was suggested that young people must be consulted at local authority level, as well as at national level.

There should be improved communication between organisations serving young people. There are existing structures in place and these could be more coordinated.

Another 'Future Arts' forum, building on this event, could further influence the agenda.

The role of Léargas, which has funding available to assist young people in influencing policy, was discussed. Attention was drawn to the pan-European youth policy being formulated, and the role of young people in shaping this.

2.4.5 5% funding / The perception and status of the arts and young people

A group of eight young delegates met with representatives from:

- Poetry Ireland
- Dun Laoghaire Rathdown Co. Council

The issue of the current allocation of Arts Council spending for children and young people, raised by representatives of the Arts Council at the outset of this event, clearly resonated with many of the young delegates, and re-emerged as a consistent theme throughout the workshops.

This group raised the question of where the other 95% goes. Generally, the statistic of 5% for children and young people was seen as unfair and inadequate. The group calculated that given the number of people in Ireland aged under 25, their allocation of funding is roughly €2.25 per young person, per year. They noted that this amount does not reflect the rights and responsibilities guaranteed by the UN Convention on the Rights of the Child. Overall, the group felt the allocation of funding for children and young people needs to increase. Given that 33% of the population in Ireland is under 25, a similar percentage of the budget should be allocated for their benefit. In addition, the system for assessing grant applications that focus on arts *by* children and young people should be processed differently to applications coming from more experienced groups.

2.4.6 What Next?

Five young delegates met with representatives, including Senior Officers, from:

- National Youth Council of Ireland
- Irish Museum of Modern Art
- Arts Council
- National Association of Principals and Deputy Principals
- Department of Tourism, Culture and Sport
- Young Urban Arts, Dublin City

The group felt it was important to continue the momentum of the event, and to have a clear vision for the future. Another meeting would help young people to focus on what they want.

Young people mostly need support and space, and the delegates stated that they are ready and willing to “help you to help us.” The group queried whether the Arts Council would put their name behind young unknown artists, noting that there are young people with good ideas who are struggling to be heard.

Suggested actions included:

- Set up a directory of the arts aimed at young people.
- Establish a youth advisory committee. There should be networking between different youth advisory committees - local and national – and these should connect with Léargas.
- Funding conditions should require that young people are consulted.
- Young people with an interest in the arts should seek to influence Dáil na nÓg as they have the strongest links to Government – through the Office of the Minister for Children and Youth Affairs.
- The Arts Council should approach NAMA with a strong voice.
- Develop a strong media campaign.

Following feedback from all of the Open Space groups, the Director of the Arts Council formally closed the event thanking the participants for their time and commitment throughout the three days. The event concluded with many young delegates agreeing to attend another session on May 8th to further develop the conversations that had begun over the course of the weekend.

2.5 Future Arts on-line forum: www.futurearts.ie

The on-line forum, Future Arts, was designed and managed by Exchange Dublin, a young arts collective, specifically for the FYI event. It had several functions:

- In advance of the FYI event, it served as a spark for discussions, inviting and sharing video and written submissions. It also provided practical information about the event, and links to relevant policies.
- Updates were added throughout FYI regarding the actions and themes as they emerged (through video, photos and a written blog).
- Following from the FYI event, it provided a channel for participants to stay in touch and share information.

There were 75 contributions made to the website in the period leading up to and immediately following the event. A range of discussion threads, information, video and images from the FYI event, and follow-up announcements can be viewed on the website www.futurearts.ie. A review of the discussions by users of the forum pointed to the following pertinent issues:

Funding versus support and information

A discussion with three contributors - and echoed in some of the video contributions on the website - emphasised that while funding is important, there is a real need for more networking, information sharing and communication. Young people and young artists need access to developmental support rather than direct funding for projects. "More information sharing – more communication – more chats over tea – more discussions – more forums." (Access the full discussion at www.futurearts.ie under heading: *Visual Arts – First Discussion – Key Themes*.)

Lack of creativity in formal education

A discussion with eight contributors provided insight into the dearth of creativity experienced by those going through the Irish education system. Comments alluded to a lack of creativity in the way all subjects are taught, from maths and physics to music and 'art'. Remarkably, the latter subjects were seen as potentially discouraging young people with a genuine interest and love of the arts because of the regimented way in which they are taught. Contributors felt their only chance of developing their creativity was outside of school. (Access the full discussion at www.futurearts.ie under heading: *Education, Creativity and Cultural Life*.)

Rights and access to the arts in Ireland

A discussion with two contributors indicated that there is a wealth of arts activity in Ireland, but you have to seek it out. There needs to be more recognition and publicity. (Access the full discussion at www.futurearts.ie under heading: *The Right to Arts and Culture*.)

Policy and creativity

A discussion with two contributors provided the following observation: Policy should support the development of many practices within the arts. It should be there to support you when you decide to do something new. It should not just be there for established institutions or artists. "I think to do this the Arts Council need to sit down on a regular basis with a body of young individuals who are involved in the arts and be constantly questioning policy and ensuring that it is catering to the very broad spectrum of practices in Ireland." (Access the full discussion at www.futurearts.ie under heading: *Policy – is culture something you can plan?*)

SECTION 3

EVALUATION AND OUTCOMES

3.1 Feedback and evaluation

All participants were asked to complete an evaluation form on the final day of the FYI event. Forms were completed and returned by 46 young delegates (75% of total number of young delegates) and 18 policy makers (50% of total number of policy makers). Key findings from the evaluation forms are laid out below. A follow-up email was also sent to policy makers six weeks following the event and their responses are summarised in section 3.1.3 below.

3.1.1 Feedback from young delegates

The level of detail in the narrative responses given by young people on their evaluation forms was impressive and indicated that they felt positively about the overall approach of the event and felt strongly about the issues raised. In particular, young people were keen to take a pro-active role in ensuring their voices are heard in arts and cultural policies going forward.

The following excerpts are taken from the narrative feedback provided on the young delegates' evaluation forms:

"This was the only chance I got to speak about these issues, and if it stops it will probably be the only one. I made lots of new friends that have the same interests as me and I got to try new things I wouldn't have gotten to try anywhere else." (Young delegate, aged 15-17)

"I appreciate this event, think it was a good idea. All I can ask is that whoever reads these forms, please genuinely pay attention to what they ask for. Young artists have no say whatsoever and a plea for space from a councillor will be treated with a lot more credence than one from a young art student. Space? Please? Thanks." (Young delegate, aged 18-23)

"I am very grateful for the weekend and I believe that we've defo made progress. The ball seems to be rolling. Thanks to the facilitators and everyone involved. I intend to remain passionate about the issues we have discussed and look forward to the future we might very well create." (Young delegate, aged 18-23)

"Future events like this, maybe smaller but much more often. It needs to be a constant conversation, not a once-off event. I'd be delighted if actual changes in policy arose from this as opposed to just becoming a government research statistic." (Young delegate, aged 18-23)

“Excellent weekend. Well done on organisation. Positive follow-ups (own meeting in May) = success! Thanks very, very much.” (Young delegate, aged 18-23)

All aspects of the event were rated positively by the majority of delegates, with the most highly rated including the break-out workshops, the staff and facilitators, the afternoon session with policy makers and the screening of films by young people in association with the Irish Film Institute and Fresh Film Festival.

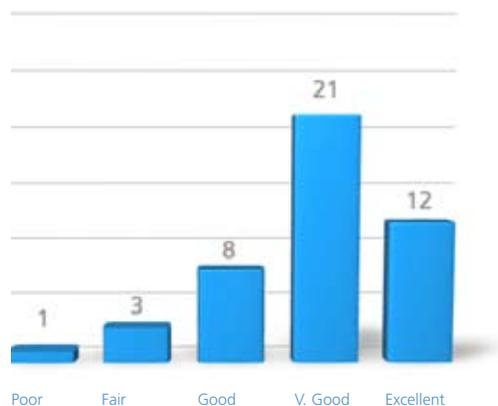
Almost all of the delegates who completed forms stated that they

- Learned new information;
- Developed new ideas;
- Made new contacts;
- Shared their ideas with their peers and with policy makers;
- And enjoyed themselves.

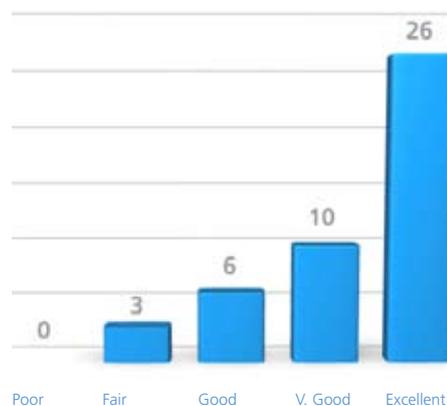
Fig. 4 (i): Evaluation Form (Young delegates)

Please rate the following activities

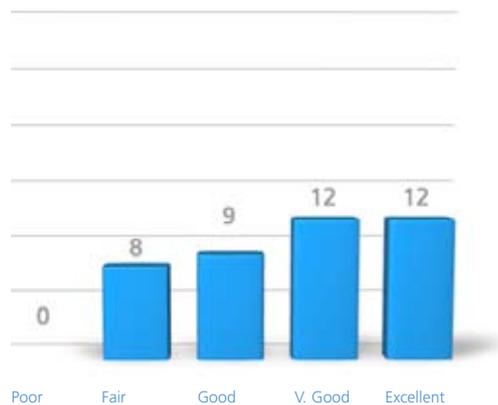
Introductory Session



Workshop Break-Out Sessions



Evening at the Grainstore



Screening at the IFI

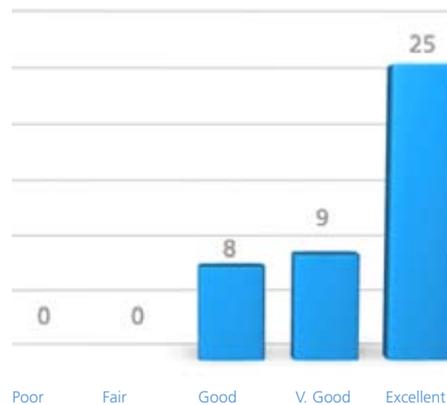
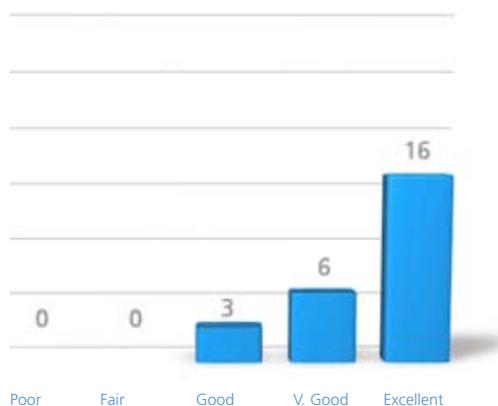


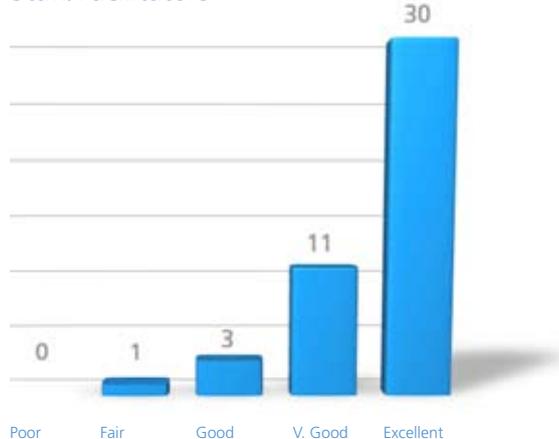
Fig. 4 (ii): Evaluation Form (Young delegates)

Please rate the following aspects of the event

Accommodation



Staff/Facilitators



3.1.2 Combined feedback – young people and policy makers

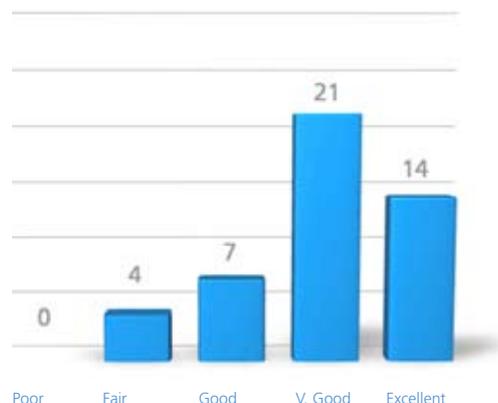
In their evaluation forms, 96% of young people and all policy makers indicated that following from the event they intended to share the information they learned with others. 78% of young people and all policy makers indicated that they intended to take follow-up steps or actions.

83% of young people indicated that they would consider applying for funding for their own initiatives through the EU Youth in Action programme. 86% of policy makers also indicated that they would consider applying for funding through the EU Youth in Action programme.

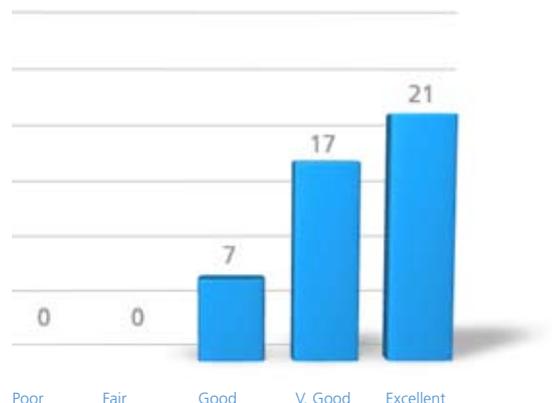
All of the participants who completed evaluation forms stated that they felt the Arts Council should organise similar events in the future, and a large majority (all policy makers and 96% of young people) indicated they would be interested in being included in any future initiatives.

Fig. 4 (iii): Evaluation Form (Young delegates)

Policy Meeting - Morning Session



Policy Meeting - Afternoon Session



3.1.3 Additional feedback from policy makers

In addition to the feedback sought from policy makers through the evaluation forms on the final day of the event, a follow-up email was sent to all policy guests six weeks after the event, asking the following question:

Has your participation in the Art-Youth-Culture: FYI event had an impact, or do you expect it will have an impact, in any of the following areas within your own work, or the broader work of your department/agency/organisation/institution:

- *The formulation of future policies relating to cultural life and the arts*
- *The implementation of current policies relating to cultural life and the arts*
- *The manner in which you engage or consult with young people*
- *Your understanding of young people's contribution to the arts and cultural life*
- *Other aspects of your work*

Responses indicated that policy makers found the creativity and energy of the young people in expressing their ideas to be inspiring. The event highlighted the value of listening to the views of young people, the power of the arts as a means of understanding young people's perspectives, and the need to ensure young people have a voice in arts and cultural policies and programmes.

Some representatives felt the event demonstrated a positive example of consulting, listening to and transferring power to young people. Others raised the concern that younger participants (specifically in the 12-15 age bracket) were not represented at the event, and that the confidence demonstrated by the older age group, and the issues raised, may not reflect the experiences of young people in the full range of youth arts settings.

One respondent regretted that their organisation did not have sufficient time to contribute more fully to the planning around the event. More time would have enabled better resourcing to assist with outreach in the lead up to the event, and other areas.

Another respondent noted that while the Open Space discussions did not, by their nature, generate concrete proposals for change, the event was useful as a 'seed-bed' for ideas. This would appear to reflect the overall experience of policy makers. Responses indicated that while the event provided them with an opportunity to focus on their existing practices and to deepen their understanding of young people's engagement with the arts, it had not prompted specific new policy initiatives or developments.

Some concrete follow-up actions were taken by policy makers and these are described in Section 3.3.2 below.

3.2 Limitations

In their feedback forms and written correspondence, several of the participants, facilitators and policy makers noted that it would have been valuable to have had an even wider representation of young people at the event in terms of social, geographic and cultural background. Further, it would have been useful to hear the input of people who had not previously identified their interest in the arts. In particular, it was suggested that it would be valuable to seek the input of 12-15 years olds, and of a greater representation of young people from socio-economically disadvantaged backgrounds who participate in youth arts activities.

Facilitators suggested that policy makers in attendance could have benefited from participating in a workshop (potentially art form based) in order to generate their key ideas concerning young people in advance of the meetings – and that this may have inspired more ideas for action-taking on the side of the policy makers.

3.3 Outcomes

3.3.1 Arts Council Policy Development

One of the key ideas raised at FYI was the establishment of a youth advisory committee to the Arts Council to provide ongoing input into Arts Council decision-making. As an initial response to this, shortly following the event, the Young People, Children and Education team invited two young representatives with direct experience of youth arts activities, to participate in an assessment panel for the Arts Council's Young Ensembles Scheme. These representatives made up 50% of a four-member assessment panel in making recommendations regarding the allocation of resources for youth arts activities in Ireland through the Young Ensembles Scheme, 2010.

A response from the Arts Council's Young People, Children and Education team to the issues raised over the course of the event is outlined in Section 4 below, and details potential actions regarding future working strategies in the area of youth arts.

3.3.2 Follow-up actions by the Arts Council and strategic partners

Following the FYI event, the Arts Council and the Arts Council of Northern Ireland invited the Arts Council/An Chomhairle Ealaíon to make a presentation at a youth arts meeting in Belfast regarding the initiative. The Head of Young People, Children, and Education attended, along with a young FYI delegate from Northern Ireland and

two young delegates from the Republic of Ireland, who described their participation in the FYI event and the outcomes in terms of their own ongoing advocacy regarding young people's rights to cultural life and the arts.

Subsequent to the event, the director of the Arts Council wrote to the National Asset Management Agency (NAMA) outlining points raised at FYI about the use of vacant buildings for artists. NAMA responded to say it does not have a remit in determining usage, however has noted the issues raised.

The Irish Film Institute's Director and Head of Education both participated in the FYI event. As a follow-up, they contacted all FYI delegates seeking their input into the development of a national strategy for film education.

Two local authority arts offices (South Dublin Co. Council and Kildare Co. Council) posted information on the Future Arts website on their youth arts programmes inviting input from young people in the development of their youth arts policies and programmes.

It is hoped that the publication of this report will enable a wider range of partners to examine how the issues and concerns raised by the young delegates, and the overall findings from this event, may impact on their related policy and programme development.

3.3.3 Future Arts follow-up by young delegates

A number of young delegates at the FYI event announced on the final day that they wished to organise a youth-led meeting to further develop the ideas which had been generated. A "Future Arts" meeting (which took its name from the on-line forum developed in connection with the FYI event) was scheduled for May 8th. A core group of young organisers invited all participants from the FYI event to join a google group to plan this meeting. The meeting was advertised on www.futurearts.ie and a number of policy makers were also invited to attend.

Outcomes of the May 8th meeting included:

- A group of young people indicated an interest in developing www.futurearts.ie as an ongoing resource as part of an emerging youth-led organisation to advocate for young people's rights to cultural life and the arts.

- Young people interested in developing Future Arts arranged to meet with Léargas and seek funding for a youth-led initiative to build on the ideas generated at the FYI event.
- Young people agreed to continue to meet and remain in communication with each other to further develop Future Arts as a youth-led organisation/movement, and to broaden their reach to more young people.

SECTION 4

ARTS COUNCIL RESPONSE TO ART-YOUTH-CULTURE: FYI

Potential actions for strategic development in the area of Young People, Children, and Education

The following potential actions are based on an analysis of the issues raised through Art-Youth-Culture: FYI as described in this document. While not all of the suggestions put forward by young delegates over the course of the weekend can be immediately transferred into 'policy', the event provided a wealth of learning for the Arts Council, which can help to inform the Young People, Children, and Education team's working strategies over the coming years. In several cases, the actions identified provide a basis for further enquiry and exploration with key policy partners, Arts Council colleagues, and funded organisations, with whom a coordinated strategy would need to be agreed. For actions already taken by the Arts Council in response to the FYI event, please see the outcomes described in Section 3 above.

Facilitate a voice for young people in the development of the arts in Ireland

- Develop a youth advisory committee to the Arts Council, comprising representatives from a range of youth arts programmes nationwide that might: meet with relevant members of Arts Council staff and at least one Council member to provide input into the ongoing development of young people's arts; respond to specific Arts Council initiatives, as well as propose new initiatives; invite professional youth arts practitioners to assist in facilitating youth advisory committee meetings and ancillary activities; ensure the process is relevant and engaging for a diverse group of young people and facilitate a creative process that draws on best practice in youth arts.
- Develop a pool of young critics/experts, the members of which might: report to the Arts Council on a range of youth arts activities nationwide and assist in the assessment process for relevant Arts Council schemes and awards.
- Support the development of youth-led advocacy initiatives in the arts by offering an open, responsive door to such initiatives, and facilitating access to information, networking opportunities, and media attention for such groups, as appropriate.
- Ensure Arts Council funded organisations providing programmes for children and young people have appropriate practices in place to enable young people to provide input and feedback regarding the provision and development of programmes targeted towards them.

- Work with the National Youth Council of Ireland and Local Authority Arts Officers to foster and develop relationships between Local Arts Offices and Local Comhairlí na nÓg.

Advocate for appropriate fiscal resources

- Provide a clear picture of current Arts Council provision in the area of children and young people's arts as a proportion of overall spending. [An audit of Arts Council provision for children and young people, beyond the '5%' administered through the Young People, Children, and Education team is currently underway].
- Ensure appropriate resources are available for children and young people's arts through greater advocacy and partnership building in this area.

Renew efforts to facilitate greater alignment between the arts and education for the benefit of children and young people in schools

- Work with partners such as the National Association of Principals and Deputy Principals and the Association for Creativity and Arts in Education, to facilitate stronger links between artists, arts organisations and schools, and to ensure students have access to information about local and national arts resources, which they may access outside of school hours.
- Facilitate, encourage and provide for greater engagement between schools and local arts resources through further incentivising local arts-in-education partnerships.
- Renew efforts to implement the recommendations laid out in Points of Alignment.

Together with our partners, coordinate resources and information to increase the points of access for young people into the arts

- Together with key policy partners, convene a working group that advocates for children and young people's arts, coordinates information about available resources and makes this widely accessible to young people. Ensure youth representation on the working group. Consider also the possibilities for creating a strong overarching structure to represent this specific area of work.
- Explore with local arts representatives, further development of relevant youth arts supports within local authority areas including facilitating or incentivising greater networking and skills-sharing opportunities in the area of young people's arts.

Incentivise the development of local youth arts hubs/creative spaces

- Together with key partners, such as the Department of the Environment and Local

Heritage, local authorities, arts venues, local VECs and others, explore the creation of local youth arts hubs (or the development of existing centres where applicable), to provide creative spaces for young people to develop their interests in the arts. Consider an incentive scheme, and include young people's involvement in the planning and running of spaces within the criteria for support. Where appropriate venues are not already in place, consider the availability of disused development units in providing young people with access to a creative space.

Support young people to develop their own pathways through the arts

- Ensure the Arts Council website provides useful and accessible information and links for young people who are interested in getting involved in different art forms.
- Continue to facilitate and support networking and showcasing events for young people interested in the arts through the Young Ensembles Scheme, and other appropriate avenues.

Follow-up with relevant teams within the Arts Council and with partner organisations in specific art form areas to share relevant findings from Art-Youth-Culture: FYI, and consider potential next steps

- Share feedback from the FYI event with the key art form providers such as Music Network, Irish Association of Youth Orchestras, First Music Contact, Irish Film Institute, National Association for Youth Drama and others, regarding ideas and issues raised of relevance to their art form areas.
- Share feedback from the FYI event with each of the Arts Council's art form and arts practice teams with a view to exploring how outcomes can better inform Arts Council current and future policies in the area of young people's arts. As part of this exercise, explore with the Arts Participation team strategies to encourage young people with disabilities to engage with the arts, and an appropriate policy regarding captioning of videos and performances for young audiences.

While many of the potential actions outlined above clearly require further exploration and discussion with key partners, others have already begun to influence the working practices of the Young People, Children, and Education team at the Arts Council. At the time of writing, the Arts Council is in the process of outlining strategic priorities regarding young people's participation in the arts, which will be implemented from 2011. The FYI event has provided rich groundwork for that process, in identifying key areas for development and for further exploration. Most

importantly, Art-Youth-Culture: FYI has provided a clear indication of the value of ensuring young people's voices are at the heart of Arts Council policies that impact on their experience of the arts. For the Young People, Children, and Education team, the event has provided a strong basis from which to continue its ongoing dialogue between young people, the Arts Council and strategic partners.

APPENDIX A

YOUNG DELEGATES

Name	Group	County
Saoirse Meehan	Individual	Westmeath
Mica Warren	Individual	Wicklow
Ann McHugh	Individual	Louth
Robin Cafolla	Individual	Laois
Seraphim Dempsey	Individual	Dublin
Karl Magee	Individual	Westmeath
Gil Giblin	Individual	Dublin
Dean McHugh	Individual	Dublin
Miriam Walsh	Irish Deaf Kids	Cork
Shannon Murphy	Irish Deaf Kids	Wexford
Caroline Carswell (<i>Leader</i>)	Irish Deaf Kids	Dublin
Laura O'Hare	Young Arts Cooperative	Antrim
Pauline Matthews (<i>Leader</i>)	Young Arts Cooperative	Antrim
Rachel McFaul	Young Arts Cooperative	Antrim
Sophie Wright	Young Arts Cooperative	Antrim
Jodie Maxwell	St Kevin's Family Resource Centre	Dublin
Cliodhna Caslin	St Kevin's Family Resource Centre	Dublin
Tori Durrer (<i>Leader</i>)	St Kevin's Family Resource Centre	Dublin
Niamh Tennyson	Dublin Youth Theatre	Dublin
Gemma Collins	Dublin Youth Theatre	Dublin
Jemma Curran	Dublin Youth Theatre	Dublin
Neil Douglas	Dublin Youth Theatre	Dublin
Amy Brosnahan	Northside Learning Hub	Limerick
Blaithnaid Richardson	Northside Learning Hub	Limerick
Niamh McDaid	Artlink	Donegal
Amanda Nelson	Artlink	Donegal
Elaine Forde (<i>Leader</i>)	Artlink	Donegal
Marie de la Gueronniere (<i>Leader</i>)	Co. Sligo Youth Theatre	Sligo
Cathal O'Hara	Co. Sligo Youth Theatre	Sligo
Laura Hunt	Co. Sligo Youth Theatre	Sligo
Kiefer Moriarty-Short	Co. Sligo Youth Theatre	Sligo
Saieda Sara Kelly	Co. Sligo Youth Theatre	Sligo

Shane Leonard	Co. Sligo Youth Theatre	Sligo
Ciaran Conway	Co. Sligo Youth Theatre	Sligo
Brian Devaney	Co. Sligo Youth Theatre	Sligo
Martina Collender	Waterford Youth Arts	Waterford
Sinead Bolger	Waterford Youth Arts	Waterford
Freddie Hoskins	Wicklow Comhairle na nÓg	Wicklow
Aoise Porter Killeen	Wicklow Comhairle na nÓg	Wicklow
Zara Lambert	Wicklow Comhairle na nÓg	Wicklow
Michael Pluck	Wicklow Comhairle na nÓg	Wicklow
Michael Mahon	Rialto Youth Project	Dublin
Daniel Merriman	Rialto Youth Project	Dublin
Nicola Mooney (leader)	Rialto Youth Project	Dublin
Cian O'Melia (leader)	Rialto Youth Project	Dublin
Eric O'Brien	DKIT Performing Arts	Louth
David Maine	DKIT Performing Arts	Monaghan
Maria Jose Lluque Lopez	Galway Youth Theatre	Galway
Nadine Healy	Galway Youth Theatre	Galway
Greg Howie	NCAD	Dublin
Hannah Fitzpatrick	NCAD	Dublin
Hugo Byrne	NCAD	Dublin
Kari Cahill	NCAD	Dublin
Amy O'Sullivan	Tenderfoot/Civic Theatre	Dublin
Karla Bridges	Tenderfoot/Civic Theatre	Dublin
Declan Moore	Tenderfoot/Civic Theatre	Dublin
Seoid Ni Laoire	Tenderfoot/Civic Theatre	Dublin
Jamie Kearney	Canvas, DLR Co. Council	DLR
Aine Byrne	Canvas, DLR Co. Council	DLR
Andreas Kindler	Exchange Dublin	Dublin
Rosin Beirne	Exchange Dublin	Dublin
Donal Foreman	Exchange Dublin	Dublin
Tom Stewart	Exchange Dublin	Dublin
Patrick Walsh	Exchange Dublin	Dublin
Ed Galligan	Exchange Dublin	Dublin
Emma Kavanagh	Exchange Dublin	Dublin

APPENDIX B

SCHEDULE OF EVENTS

Art-Youth-Culture: FYI A meeting of young people and policy makers
27-29 March 2010

Saturday 27 March 2010

FilmBase, Temple Bar, Dublin

(Some break-out activities will take place at Exchange Dublin, Temple Bar)

- 1-2pm: Arrival/Lunch
- 2pm-3:30pm: Introduction
1. Welcome by Orlaith MacBride, Member, the Arts Council/An Chomhairle Ealaíon
 2. Scene-setting by Martin Drury, Arts Director, the Arts Council/An Chomhairle Ealaíon - *Arts Policy and Provision in Ireland: The Bluffer's Guide / A Roadmap (not to scale)*
 3. Introductory workshop with young delegates and policy makers
- 4-6pm: Arts-based workshops
- Delegates break into groups to explore key themes through the following art forms:
- Visual Arts
 - Music/Spoken
 - Theatre
 - Film
- 6-7pm : Travel to The Grainstore, Cabinteely
- 7-10pm: Dinner and show case at The Grainstore, Cabinteely

Sunday 28 March 2010

FilmBase, Temple Bar, Dublin

(Some break-out activities will take place at Exchange Dublin, Temple Bar.

Lunchtime screening will take place at the IFI, Temple Bar, Dublin.)

- 10am-12pm: Arts-based workshops
- Delegates continue to explore key themes in break out groups through the following art forms:
- Visual Arts
 - Music/Spoken
 - Theatre
 - Film

- 12-1:30pm: Lunch and IFI Screening**
Highlights from the Fresh Film programme, plus a selection of short art-house films.
- 2-4pm: Arts-based workshops**
Delegates continue to explore key themes in break-out groups through the following art forms:
- Visual Arts
 - Music/Spoken
 - Theatre
 - Film
- 5-6:30pm: Feedback from arts-based workshops**
Groups feedback summary of ideas explored through performance/exhibition/discussion. Delegates decide how they wish to present ideas at final Monday afternoon session with policy makers.

Monday 29 March 2010

Dublin Civic Offices, Wood Quay Venue

- 10:30-12:30: Implementing Policy:** Roundtable discussions with policy makers and cultural providers.
- How are young people currently represented in arts and cultural policies and provision?
- How can young people inform the development of current or future initiatives?
- 12:30-1:30pm: Lunch for young delegates and policy makers**
Exhibition of ideas generated through previous workshops on display.
- 1:30-3:30pm: The Big Picture - Young people, the arts and cultural life in Ireland.**
- Delegates share feedback on key issues which have emerged through Art-Youth-Culture: FYI
- Delegates and policy makers discuss next steps

This project has been funded with support from the European Commission. This communication reflects the views only of the author, and the Commission cannot be held responsible for any use which may be made of the information contained therein.

APPENDIX C:

WORKSHOP DISCUSSIONS



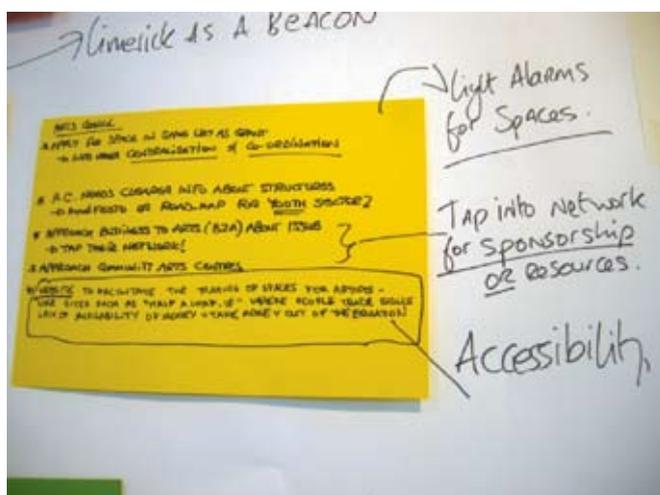
Visual Arts Mind Map

Content of posters from visual arts break-out session

A visual 'mind map' of key concerns was colour coded as follows: red for problems; yellow for ideas; orange for questions; green for solutions; blue for potential.

The visual arts group developed posters which they displayed in the windows of their workshop space (ground floor of FilmBase in Temple Bar) and in disused spaces in the inner-city (Smithfield in particular) as part of their street action. The contents of the posters give an indication of the group's ideas:

- Opening Soon. Contemporary Art Gallery, supporting young artists.
- Free art classes for kids.
- Developing, Questioning, Exploring, Learning through Art, Creativity and Self Expression.
- Art Therapy: Funded by Dublin City Council.
- Free Sessions Open to All: Theatre workshops, Visual Art Therapy, Music Therapy.
- Workshop for Young Artists Now Open.
- Creativity is not taught. It is developed.
- Spaces now open for creative action.
- As a result of funding youth arts discussions, the Arts Council has agreed to open empty disused spaces all over Ireland for collectives and individuals to use and run for their artistic needs. This comes hand in hand with the financial support that will be supplied to them.
- Radical Creative Arts Centres.
- Spaces that facilitate free learning and creative making through workshops, studios and open spaces.
- Not art degree/CV specific - based on the enthusiasm of participants.



Presentation by theatre group

The following notes were used in the theatre group's performance for all delegates and policy makers. In their performance, the participants read excerpts from the UN Convention on the Rights of the Child and shared short comments and observations on how this applies to Ireland. The notes provide some insight into the delegates' concerns and a summary of the issues and solutions discussed.

I should be able to....

- Learn about drama and theatre in all levels of education.
- Participate fully in youth theatre groups.
- Be able to go to theatre at affordable prices.
- Use my drama skills in other areas of life.
- Access information re: professional development.
- Reach policy makers easily.
- Make a reasonable living as an artist.
- Have facilities to be creative regardless of age or background.

I would like my children to....

- Grow up valuing the Arts the same as any other area of life regardless of social class, geographical location or value system.
- Reach their full potential and express themselves whenever they want to.
- Have a significant space in their education to develop their creativity through the arts with respect for their individuality.

I don't want to live in a country where....

- The % GNP for the Arts in the country in miniscule.
- Youth are left voiceless because they can't vote yet.

You can start by....

- Prioritising the recommendations in Points of Alignment.
- Providing adequate funding for youth theatre nationwide.
- Providing arts education for all students.
- Reducing points for drama school.

What can we do now?

- Youth committees in youth theatres.
- Better outreach to young people from professional theatres.
- Promote the benefits of participation in the Arts.
- Spread the word from this meeting.
- Protest at Leinster House.
- Write to your local politician.
- Use vacant spaces for theatre.

APPENDIX D:

FUTURE ARTS REPORT ON ROUNDTABLE DISCUSSIONS

Future Arts – Report on roundtable discussions with policy makers

Young representatives who managed the Future Arts website observed and reported on the variety of discussions taking place over the course of the event. In particular with regard to the roundtable discussions with policy makers, the summary published on the website provides additional insights to the feedback included in the main body of the report.

“A series of round table discussions took place this morning between policy makers and delegates. Discussions around representation, accessibility facilities and education brought about the following points:

- Arts & Education – there needs to be a support and development structure for nurturing young people while in school to ensure they are aware of the importance of the arts from a young age. There was a strong feeling among young people that they are not being represented in education and feel compartmentalised into a certain type of learning that is only logical and doesn't harness creativity.
- What young people expect from the Arts Council and policy makers – support, information, accessibility, transparency and a strong working relationship. Many policy makers expressed agreement and enthusiasm about this and feel that this has been an opportunity to hear what it is young people want. They are excited about the link becoming more than just a one way system.
- Empty Space – one of the biggest themes this weekend. It is clear that young people see these unused spaces as a symbol of the ignorance around young people's needs for facilities to ensure the arts grow. It became apparent that policy makers are widely spread out amongst a number of different departments and that there is lack of communication. Policy makers also thought that youth and arts groups had more contact with established institutions and while young people should represent themselves rather than be represented by formal institutions it is important that we have them there as a source of support and information.
- Expand into rural areas – this conference has brought people from many different backgrounds into one place and this has heightened the need for understanding the differences between rural and suburban areas. Everything from travel costs to community centres or lack thereof has been an issue and has demonstrated that policy makers at national level cannot make umbrella decisions but need to assess areas based on their size, population, ratio of young people and active arts participation.

- Representation – over the course of the weekend a number of themes, very important to all of the delegates have come up. So much so that it is clear they need some form of representation apart from that of institutions. Delegates have expressed the need to represent themselves on numerous occasions.
- Local Councils – young people expressed a lack of knowledge about who is in their [local arts] office or where they should look for information. Our local councillors and politicians should also reach out to young people in their communities to establish a strong working relationship.
- Equipment – there is a lack of access to equipment in cities and especially in rural areas. Accessibility to equipment would greatly encourage an interest in the field. Information about how to avail of/rent equipment would be a huge help.”

Further notes on the workshops, activities and discussions as reported on www.futurearts.ie can be viewed on that website under ‘General News’.

APPENDIX E:

LIST OF STAFF AND FACILITATORS

Arts Council - Young People, Children, and Education team

Gabrielle Tanham, Head

Audrey Keane, Officer

Mathilde Veldt, Assistant

Arts Council Advisers

Margaret Rogers, Child Protection and Welfare Specialist

Seóna Ní Bhriain, Youth Arts Adviser and Event Coordinator

Workshop facilitators

Ron Cooney (Music)

Colm Quearney (Music)

Megs Morley (Visual Arts)

Emma Haugh (Visual Arts)

Liam Halligan (Theatre)

Irma Grothuis (Theatre and workshops with full group)

Bríd Ní Ghruagáin (Film)

Katie Lincoln (Film)

Owen Mills (Film)

Seán Mulvanny (Film)

Future Arts website – design and documentation

Jonah King, Exchange Dublin

Eimear Fitzmaurice, Exchange Dublin

Video documentation

Macalla Teoranta

APPENDIX F:

SOURCES INFORMING THIS REPORT

- **Art-Youth-Culture:** FYI Preliminary Report, compiled by Irma Grothuis
The primary source of information used to create this document was speed text transcriptions and flip chart paper generated over the course of the weekend.
- **Art-Youth-Culture:** FYI Arts Council Report to Léargas
A detailed report regarding the planning and implementation of the event.
- Future Arts Website
Including a daily blog updated during event, and discussion threads before, during and after the event.
- Report forms completed by facilitators.
- Evaluation forms completed by young delegates and policy makers.
- Email correspondence with policy makers.
- Video footage from the event recorded by members of the film workshop group in association with Macalla Teo.

