

# MAPPING LIVES EXPLORING FUTURES

THE MAPPING ART PROJECT

HOW A NEW MODEL OF VISUAL ARTS PRACTICE ENABLED YOUNG  
PEOPLE TO MAP THEIR OWN LIVES AND CURATE THEIR OWN CULTURE

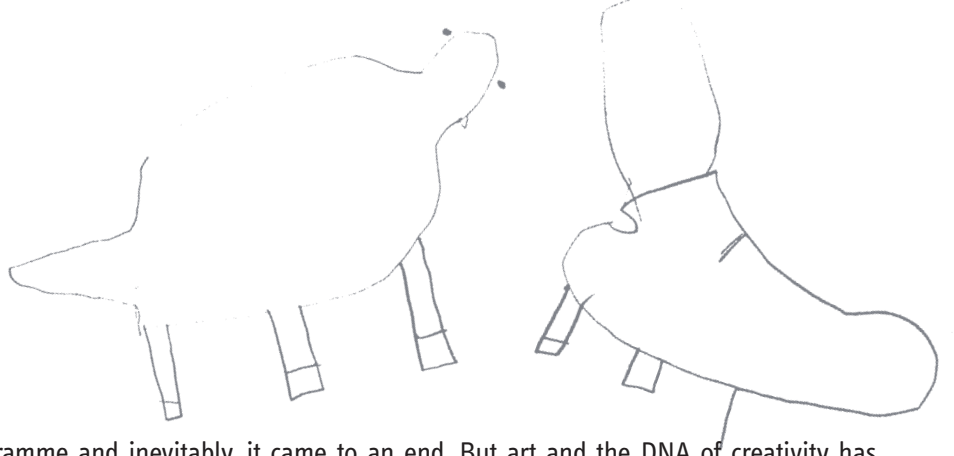
CHARLIE O'NEILL

A RECORD, CATALOGUE AND MANUAL



**MAPPING DIDN'T END**





**M**apping was a long-term programme and inevitably, it came to an end. But art and the DNA of creativity has remained in the lives of many of Mapping's children and young people. Some are still involved hands-on in ambitious art projects and processes. It's not inconceivable that a few particularly-committed individuals, when they finish second level, will move on to art education and careers as artists. Also, having researched and examined the available evidence for this publication, I am convinced, that this rare experiment has left its mark personally and creatively on most of the other young participants too. Mapping seems to have helped install in each of the children a kind of social GPS [Global Positioning Software] which continues to guide them in locating their sense of place and in planning their future journeys.

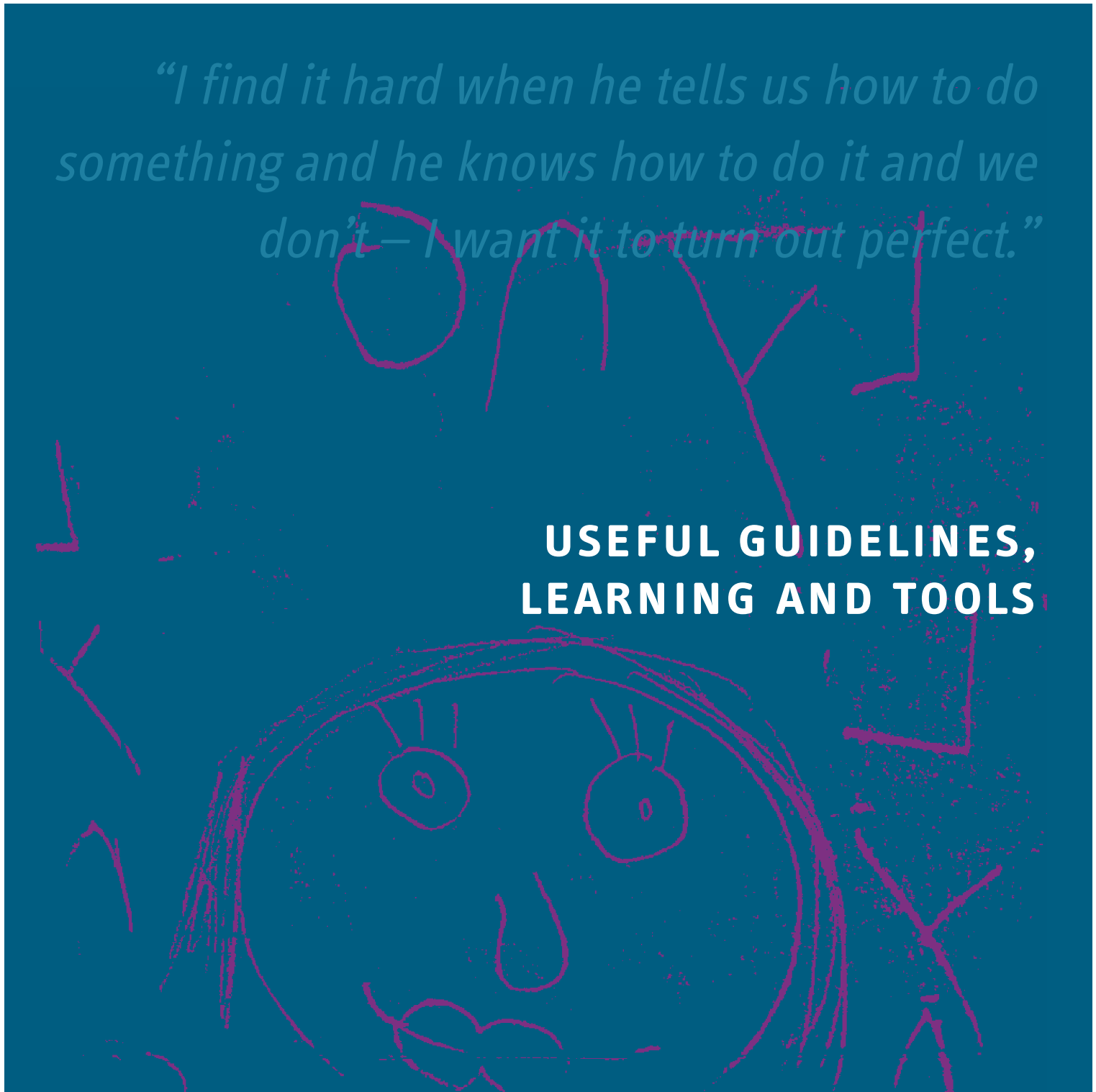
The learning from Mapping has also remained and deepened in the professional practice of the youth workers and artists, and in the policies and programmes of the partners who pioneered and governed its existence. But meanwhile, for most children all over Ireland, the option of engaging in a quality, empowering and on-going art experience is limited whether through their formal school activities or in their out-of-school lives. It is particularly restricted for children from lower socio-economic backgrounds whose lives are driven by other priorities in their attempts to survive the chaos and dangers that most other children, thankfully, won't ever have to face.

In this context, as a pilot, Mapping has done the policy-makers and social planners a great service. For anyone who cares about children or art, the initiative has made a winning argument that both arts practice for art's sake and personal development through creativity should be made available to our youngest citizens and should be resourced. In Mapping, both of these processes were present, both thrived individually and, in fact, both were in foster care to each other.

Mapping did children a great service. It declared several personal republics of potential. And Mapping did art a great service. It was an important mini art movement all to itself. The programme therefore is a hugely rich and illuminating learning model for policy makers, resource organisations and funders in the arts, social wellbeing and civic sectors. In fact, Mapping is a plea to the decision-makers, on behalf of all children, to put in place the effective infrastructure and resources to allow our youngest citizens to liberate the artist and life-mapper bursting inside them and thereby free the creative collaborator too long suppressed inside the rest of us.

*“I find it hard when he tells us how to do something and he knows how to do it and we don’t – I want it to turn out perfect.”*

**USEFUL GUIDELINES,  
LEARNING AND TOOLS**



# DETAILED GUIDELINES

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## SUPPORT STRUCTURE

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### OPTIONS:

Establishing a good support structure is essential for the planning, implementation and review of the project. It ensures that roles and responsibilities are agreed and shared, and provides a forum for communication, planning, monitoring, information sharing, problem solving and learning. A support structure may simply involve an artist and youth worker agreeing to support a project between them or, with a large or long-term project, it may need a steering group or committee representing all involved. There are a number of options for support structures. The nature, duration, scope and needs of the project should indicate the choice of support structure.

### STEERING GROUP

This group would include representation from all individuals /organisations involved in the project. The steering group may take on the role of planning, implementing and monitoring the project by sharing out these tasks among its members. Alternatively, where a co-ordinator is appointed, the steering group may have a role of planning and monitoring in collaboration with the co-ordinator or line-managing that post.

### A COMMITTEE

A committee can provide a similar structure to a steering group but may be less formal or smaller in scale and function.

### A CO-ORDINATOR

For any significant project, a person who will co-ordinate planning, implementation and monitoring of the collaboration

is crucial. Ideally a co-ordinator will report to a steering group or committee. This approach is recommended for long-term or large-scale projects or where there is limited capacity within a steering group to undertake task-based work.

### PEER-LED SUPPORT

On a short-term or small-scale project it may be sufficient for the artist and youth worker involved to provide support for the project.

## AIMS AND OBJECTIVES

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When a project involves a number of groups and people from different disciplines i.e. artists, youth workers, and personnel from arts organisations and youth projects, it is crucial to clarify their respective aims and objectives in advance. These may be different for each representative i.e. a youth worker's objectives may relate to the social development of the young person while the artist's objective may relate to their artistic development. If not clarified, this can cause conflict at a later stage. However, discussion and clarification at the outset can lead to greater insight and unity of purpose. Ideally, the group should agree collective aims and objectives taking into account their respective aims and acknowledging difference. It is important for the success of the project that these aims and objectives are regularly revisited through group meetings to ensure that they are being addressed comprehensively.

## TIMEFRAME

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Agree a timeframe for the project including a planning and review phase. Decide at the outset whether the project will be short, medium or long-term.

Agree:

- \* time for planning
- \* a start date
- \* a finish date
- \* time for a review

## TASKS

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Agree and allocate tasks, [see page 201 for task list]

for instance:

- \* funding proposal/s
- \* budget/s
- \* artist/s brief
- \* liaising with artists, youth workers, participants
- \* co-ordinating meetings
- \* administration i.e. taking minutes, correspondence, filing, archiving, documentation, etc.

## COMMUNICATION

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It is essential that there are mechanisms for everyone involved in the project to share information and feedback, review progress and solve problems as they arise. This may involve regular meetings between the artist and youth worker, steering group meetings, periodic large group meetings of all involved and, where an external evaluator is involved, evaluation meetings.

## STRUCTURE OF THE PROJECT:

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### PLANNING, IMPLEMENTATION AND REVIEW

All projects, regardless of whether they are short, medium or long-term, should have a planning, implementation and review phase. One of the first tasks when the support structure is established is to agree a time-frame for this so that proper monitoring and goal setting is possible. If a project is long-term it will be important to establish milestones throughout the project, taking account of natural breaks such as holidays and also considering natural breaks relative to the participants' needs and progress.

## METHODOLOGIES

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### AGREE METHODOLOGIES FOR:

#### STRUCTURING THE PROJECT

- \* where will it take place?  
*studio, gallery, youth project, other location*
- \* what will be its focus or theme, *see aims & objectives*
- \* who will be involved?
- \* target age group i.e. 8 – 12 years or 12 – 18 years
- \* what is the timeframe? *short, medium or long-term?*
- \* how many sessions?  
*daily, weekly, monthly, sporadically?*
- \* how many participants?  
*small groups, gender balance, age compatibility, drop-out*
- \* what materials will be used?  
*good quality, portable, flexible*

## RECRUITING ARTISTS, YOUTH WORKERS AND PARTICIPANTS

*see 'participants' page 196*

- \* how will artists, youth workers be recruited?

*see 'artists and youth workers' page 196*

- \* how will participants be recruited?

*criteria, see 'aims & objectives' page 195*

## EVALUATION AND DOCUMENTATION

*see 'documentation & evaluation' page 195*

- \* how will it be recorded/documented?  
– *observation, video, questionnaires, etc.*

## SAFETY

- \* identify potential safety risks
- \* agree strategies for risk management: induction, permission slips, documentation, adult : young person ratio, etc.
- \* refer to best practice in child protection

*see 'child protection & duty of care' page 199*

- \* adhere to health and safety legislation

*see website: [www.hsa.ie](http://www.hsa.ie) for information*

## BUDGET

Project costs should be agreed in advance and reviewed within the overall project timeframe. *see 'sample budget' page 200*

## FUNDING

Sourcing funding for projects can be very time consuming and advance planning is essential to ensure adequate resources are in place before the project begins. With long-term projects, funding proposals may need to be built into the project's task list to ensure the availability of ongoing funding.

### FUNDING PROPOSALS

#### SHOULD ADDRESS THE FOLLOWING:

##### Essential

- \* adequate artists' fees
- \* documentation and evaluation
- \* management and administration
- \* good quality materials
- \* appropriate work space
- \* transport
- \* contingency [between 3% and 10% of overall budget, in case the project runs over or a new element needs to be included]

##### Optional

- \* presentation and/or dissemination of project outcomes



## DOCUMENTATION AND EVALUATION

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### WHY DOCUMENT?

Documentation is the recording of what happened on a project. This can include written and visual documentation. This is especially valuable if a project is process-based. No matter how short or long a project is, documentation is very useful as a reminder of what happened and as a stimulus for future projects, and is also a good way of sharing information with others.

Quality documentation can also begin the process of developing what could be, an important living and historical archive. There are a number of ways in which a project can be documented, including notes, participants' journals, photographs [disposable cameras are ideal for regular documentation], video, etc.

- \* it is important to anticipate the potential use of documentation material i.e. for marketing, publication or dissemination purposes, where high quality images may be essential.
- \* it is also important to consult with participants about the nature and purpose of documentation and to seek permission where appropriate.

### WHY EVALUATE?

Evaluation is the assessment of whether a project achieved what it set out to do – whether it achieved its aims and objectives. While evaluation is often perceived as an external need, i.e. that of a funder, evaluation can be very useful for those involved in a project to consider what worked, what didn't and what should be changed or developed for future projects, wherein the learning from

one project can shape the next one. Evaluation may be built into a project or carried out by an external evaluator depending on issues such as the length and scope of a project and available resources.

## RECRUITING PARTICIPANTS, ARTISTS AND YOUTH WORKERS

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### METHODS

The key issue for evaluation is to agree what are the key pieces of benchmark information you need to uncover and the mechanisms and methods for gathering that information i.e. questionnaires, meetings, interviews, observation, etc. With good forward planning, evaluation can be undertaken without putting pressure on personnel or resources.

#### Key elements of evaluation

- \* clarification of aims and objectives
- \* development of terms of reference for evaluation
- \* agree methods and timeframe
- \* baseline survey of participants' expectations, needs, abilities, experience, etc.
- \* implementation of evaluation according to agreed methods and timeframe i.e. ongoing/interim/landmark moments/final evaluation
- \* final survey of all involved
- \* analysis of information gathered – comparison with baseline information and original aims and objectives
- \* submission of report

## PARTICIPANTS

It is important to agree the rationale, methodology and criteria for recruiting participants:

- \* size of group – taking into account drop-out potential and adult : young person ratios
- \* age range e.g. 8 – 12yrs, 13 – 18yrs, 18 – 21yrs, etc.
- \* gender balance
- \* special needs e.g. learning difficulties, disability issues, at-risk potential etc.
- \* focus of group e.g. arts-based, issue-based, other
- \* level of interest

If the intention is to effect change for young people through participation in an arts project, it will be important to establish baseline information about them at the start e.g. existing level of skills and abilities and also their level of interest and expectations.

## ARTISTS AND YOUTH WORKERS

A key factor to ensure a successful arts project with young people is the involvement and commitment of professional and experienced artists and youth workers.

### CRITERIA

#### for selection of artists:

- \* track record as a practicing artist
- \* experience working with groups
- \* interest in working with target groups
- \* knowledge/sensitivity to the issues the participants face in their lives

#### for selection of youth workers:

- \* track record as practicing youth worker

- \* knowledge of or interest in the visual arts
- \* openness to new ideas/ways of working

#### for both:

- \* good communication skills
- \* ability to work collaboratively
- \* ability to plan, implement and manage projects
- \* references

## HOW TO SOURCE ARTISTS

Generally artists work freelance or are associated with arts organisations

#### methods:

- \* advertising, selective tender, invitation

#### sources:

- \* artists' resource or representative organisations with databases, mailing and e-bulletin facilities, e.g. VAI, Create *See appendix 2 'training and organisations' pages 223, 224*
- \* organisations with existing relationships with artists i.e. museums and galleries, art colleges, etc.
- \* word of mouth

## HOW TO SOURCE YOUTH WORKERS

Generally youth workers are associated or work with youth projects organisations

#### methods:

- \* direct contact with youth organisations
- \* targeted advertising

#### sources:

- \* locally-based youth projects and youth clubs
- \* regional youth services
- \* national youth organisations
- \* local VECs

## TRAINING AND INDUCTION

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When working across the disciplines of art and youth work, it is important to build training/and induction sessions about both disciplines into the project. It is important that everyone in the project is involved.

Protocols for being involved in the project should be negotiated with the participants, e.g. being in studio and gallery spaces. While the artist and youth worker should have some knowledge and interest in their respective partner's field, in-depth information/induction and review sessions should be built into the planning, development and implementation phases of the project, especially if it is a long-term project, to enable the artist and youth worker to develop their existing skills and knowledge. An exchange visit to each other's work setting would be very informative.

Information/induction and review sessions should also be provided for steering group members. If gallery or art centre staff are involved, they too should receive in-depth information/induction and site visits.

## MATERIALS, RESOURCES AND WORKSPACE

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### materials:

Good quality art materials will ensure that the work will last longer and will retain its original qualities, such as vibrancy of colour.

### space:

Ensure there is enough work space in which everyone can work comfortably. Ensure that it is well-lit with sink and storage facilities, and that there is adequate wall space for displaying work if appropriate.

These recommendations are ideal but it is also possible to adapt existing spaces. e.g.

- \* plastic sheeting on carpet
- \* large basin for water
- \* folding tressle tables

*See 'The Big Sink' appendix 7 'reading & reference list' page 232*

## SAMPLE PROJECT

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This section provides an outline of the three key phases and tasks involved in setting up and running an arts project with young people. These phases can be adapted depending on the nature, size and duration of the project.

### 1. GETTING STARTED

- \* identify partners/stakeholders
- \* form support structure, e.g. steering group
- \* agree aims and objectives
- \* agree nature and timeframe of project
- \* agree method of documentation and evaluation framework of project
- \* agree process for archiving and dissemination of project, if appropriate
- \* agree budget for project
- \* set criteria for artist and youth worker
- \* agree recruitment process for: artist, youth worker, participants, evaluator, if appropriate
- \* check references for artist and youth worker
- \* prepare funding proposals
- \* secure funding
- \* review budget
- \* recruit artist/s, youth worker/s and participants
- \* recruit evaluator, if appropriate
- \* implement evaluation process

### 2. UP AND RUNNING

- \* training/induction programme for artists/youth workers
- \* baseline survey of participants

#### PHASE 1

- introductory phase for artists/youth workers/ participants
- testing out relationships/roles e.g. collaborative/facilitative, materials, settings [studios, youth project space, galleries]
- developing skills and experiences
- continue evaluation and documentation processes
- \* review phase 1 – artist and youth worker in consultation with participants
- \* feedback to steering group and adjustments to plans for phase 2

#### PHASE 2

- development of project informed by participants interests/needs/abilities
- continue evaluation and documentation processes
- \* review phase 2 – artist and youth worker in consultation with participants
- \* feedback to steering group and adjustments to plans for phase 3

#### PHASE 3

- implement final phase
- concluding event

### 3. REVIEW

- \* final evaluation review
- \* review project – all involved
- \* implement dissemination of findings, if appropriate.

## CHILD PROTECTION AND DUTY OF CARE

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All people working with children and young people should be aware of, and follow, best practice in child protection guidance. For further information, please refer to:

*‘Ensuring the Safety and Welfare of Children/Young People – the National Children’s Office Child Protection Policy and Code of Behaviour for working with children and young people’.*

### THESE GUIDELINES ARE AVAILABLE FROM:

#### NATIONAL CHILDREN’S OFFICE

1st Floor | St. Martin’s House | Waterloo Road | Dublin 4  
TEL: +353 1 2420000 EMAIL: [nco@health.gov.ie](mailto:nco@health.gov.ie) WEB: [www.nco.ie](http://www.nco.ie)

### OTHER REFERENCES:

#### KEEPING ARTS SAFE, 2003

*Guidance for individuals and arts organisations on child protection issues, and on devising policies and procedures to protect children, young people and vulnerable adults involved in arts activities.*

Available to download free from the Arts Council of England’s website. WEB: [www.artscouncil.org.uk](http://www.artscouncil.org.uk)

#### CODE OF GOOD PRACTICE: CHILD PROTECTION FOR THE YOUTH WORK SECTOR, 2002

*Based on the National Guidelines for the Protection and Welfare of Children [Children First], the aim of this publication is to give direction and guidance to youth work sector personnel in dealing with allegations/suspicions of child abuse.*

Available to download free from the Department of Education and Science

WEB: [www.education.ie/servlet/blobServlet/CPYWS\\_foreword.html](http://www.education.ie/servlet/blobServlet/CPYWS_foreword.html)

#### UN CONVENTION ON THE RIGHTS OF THE CHILD, 1992

Office of the High Commissioner for Human Rights

WEB: [www.unhcr.org](http://www.unhcr.org)

#### PROTECTIONS FOR PERSONS REPORTING

#### CHILD ABUSE ACT, 1998

WEB: [www.irishstatutebook.ie/ZZA49Y1998.html](http://www.irishstatutebook.ie/ZZA49Y1998.html)

#### GUIDELINES FOR THE PROTECTION AND WELFARE OF CHILDREN AND YOUNG PEOPLE IN THE ARTS SECTOR, 2006

The Arts Council

Available to download free from the Arts Council’s website.

WEB: [www.artscouncil.ie](http://www.artscouncil.ie)

## SAMPLE BUDGET

This section provides a sample budget which can be adapted depending on the nature of the project.

ITEM	DETAIL	AMOUNT
Project co-ordinator <i>[if applicable]</i> Administrator <i>[if applicable]</i>		€ cost or in-kind e.g. steering group € cost or in-kind e.g. steering group
Artists' fees	Meetings Planning & preparation Contact sessions	€ cost
Materials and equipment Room hire Transport Administration and overheads	Art materials Meeting room/work space/ exhibition space People, artwork, materials Phone, stationery, post, insurance, heating, light, travel	€ cost and in-kind € cost and in-kind € cost and in-kind € cost and in-kind
Evaluation Documentation Marketing/publicity Dissemination	Evaluator's fees Video, photography, etc Design, printing, advertising, distribution Report production and dissemination, postage, launch, etc.	€ cost € cost € cost € cost
Contingency		€ cost

Cost *real money*

In-kind *other kinds of support, such as people's time, space, materials, etc.*

## TASK LIST

When a project is managed by, or involves, a number of people and/or organisations there will be a range of tasks to be undertaken. It is important that these tasks are identified in advance, where possible, and allocated appropriately to all involved. This list, while not exhaustive, gives examples of some of the tasks that may need to be undertaken in a typical arts project with young people.

### SAMPLES OF TASKS

TASK	ACTION
Evaluation	Design and co-ordination of evaluation Liaison with evaluator
Funding	Research funding options Preparation of funding proposals Preparation of interim and final reports for funders
Projects	Co-ordination of materials Co-ordination of transport Preparation of workshops Liaison with artists and youth workers
Budget management	Preparation and management of budgets Co-ordination of payments to artists Co-ordination of payments to evaluator Materials budget, visual documentation budget
Meetings	Co-ordination of meetings Liaison with participants Notation and circulation of minutes
Documentation	Co-ordination of documentation and material

Others: Attending meetings | Reading reports | Solving problems | Sourcing/providing training/info sessions | Archiving



## RECOMMENDATIONS TO MAPPING PARTNERS



## RECOMMENDATIONS TO MAPPING PARTNERS

While these recommendations are not exhaustive, they are intended to address the key areas of policy and practice as they relate to young people and the arts.

## RECOMMENDATIONS TO ARTISTS AND YOUTH WORKERS

- \* research the project in advance
- \* expect a contract and appropriate working conditions – for artist and youth worker if freelance
- \* be willing to work collaboratively and as part of a team
- \* be prepared to be flexible in both planning and practice
- \* be willing to share and critically reflect on your practice
- \* be prepared to challenge and be challenged
- \* recognise the need to gain new skills and be open to training opportunities
- \* be clear about your role as an artist
- \* be clear about your role as a youth worker
- \* be familiar with, and apply best practice with regard to, child protection
- \* be familiar with, and apply best practice in terms of, documentation and evaluation
- \* ensure that the arts project is linked into the youth project's overall programme
- \* be aware that participation for young people also involves developing skills in listening, looking and discussion as well as making
- \* explore links with arts and youth resource organisations to develop transition routes when the project is coming to an end

## RECOMMENDATIONS TO IMMA – IRISH MUSEUM OF MODERN ART

- \* use the learning from Mapping to inform the development of its programmes to engage young people
- \* support youth workers in developing an understanding of IMMA as a resource for young people
- \* provide more opportunities for young people to socialise in IMMA
- \* adapt the content of IMMA's programmes to appeal to young people
- \* mediate programmes to make them relevant to young people
- \* review programming, marketing and advertising to make them more relevant to young people
  - establish a forum of young people [13 – 15, 16 – 18 years]
  - devise and test out a range of programmes targeting young people, informed and monitored by the young people's forum
- \* programme options
  - talks series – modern/contemporary art, 'what's it all about?'
  - Saturday programme
  - young people's space
  - behind-the-scenes programme
  - apprenticeships i.e. education, mediation, technical, curation, etc.

## RECOMMENDATIONS TO THE COMMON GROUND – AN ARTS DEVELOPMENT ORGANISATION

- \* through annual forums facilitate dialogue opportunities for artists and youth workers to explore youth arts practice models in the Canal Communities region as well as exploring other arts practice models
- \* to widely disseminate and circulate the documentation and information from those forums
- \* to continue to support professional artists to engage in short and long term arts development programmes in a variety of youth work contexts
- \* to advocate the value of arts development programmes for children and young people to a variety of stakeholders e.g. community youth projects, voluntary youth clubs and after-school projects, City of Dublin Youth Service Board, Dublin City Council and The Arts Council

## RECOMMENDATIONS TO YOUTH PROJECTS

- \* engage artists and arts practice more centrally in the work of the youth project
- \* encourage arts and youth funders to offer clear and flexible funding options to support these collaborations
- \* ensure that the skills and contribution of youth workers and their practice is programmed into any collaborative project at all stages from planning to review
- \* creativity-proof all processes, events, programmes of the youth project
- \* provide induction/training opportunities for youth workers in understanding and engaging in arts practice
- \* ensure that any partner professionals the youth project engages with such as artists, gallery staff and evaluators, have a significant understanding of/induction into the work of the youth project and in particular into the lives and struggles of the young people and their communities



# RECOMMENDATIONS TO GOVERNMENT AND LOCAL AUTHORITIES

## RECOMMENDATIONS TO GOVERNMENT AND FUNDING AGENCIES

As already stated, one of Mapping's strengths was the breadth and depth of cross-over between different disciplines and areas of policy in arts and youth work. The following are a number of findings in relation to funding and policy identified over the course of the Mapping project:

- \* insufficient funding to sustain long-term projects
- \* insufficient space for arts projects to take place at a local level
- \* limited training opportunities and funding for training of artists and youth workers
- \* insufficient funding for documentation and evaluation
- \* a prevalence of ad hoc support
- \* inadequate communication infrastructure to share ideas, practice and provide support
- \* dominance of hands-on participatory practice over the development of critical skills of listening, looking and discussing

## GENERAL RECOMMENDATIONS

- \* more flexible funding for short, medium and long-term projects
- \* funding for the initiation and development of arts projects – a 'good-ideas' funding strand
- \* funding for communication, evaluation, documentation and dissemination of collaborative projects
- \* support for actual and virtual forms for sharing ideas and practice and for the development of critical reflection on such practice

## SPECIFIC RECOMMENDATIONS

### RECOMMENDATION 1

- \* The establishment of an interdepartmental forum including representation from the Department of Health and Children; the Department of Arts, Sport and Tourism and the Arts Council; the Department of the Environment, Heritage and Local Government; and the Department of Education to ensure that the diverse benefits of arts participation for children and young people are recognised in policy and supported in practice.

#### RECOMMENDATIONS FOR SUCH A FORUM:

- \* to bind-in participation from all relevant government departments and agencies including those beyond the convening group
- \* each department to provide a mechanism for promoting participation in the arts by children and young people
- \* a departmental or cross-departmental funding mechanism to be established to support such participation
- \* an interdepartmental communication strategy, to be developed and led by the Arts Council, to promote the intrinsic value of the arts across all departments

## RECOMMENDATION 2

- \* The establishment of an organisational template for collaboration between the Arts Council and Local Authorities which clearly defines an administrative mechanism and delineates areas of individual and mutual policy commitments to projects such as Mapping and other partnership arts projects.

This is also to ensure that arts provision for children and young people has a ‘funding home’ within the Arts Council and Local Authorities’ individual administrative structures, not only in terms of clear policy development, goals and criteria, but also in terms of specific, accessible and flexible funding streams and schemes.

This may take the form of a new dedicated funding strand or an adjustment of an existing scheme to support projects which:

- \* are short or long-term
- \* involve artist/youth worker collaboration
- \* include multi-partner/joint projects
- \* involve an institution, arts centre or venue

The scheme should be accessible a number of times during the year and provide some commitment to longer-term roll-on funding once clear specified criteria and evaluation benchmarks are met.

A local authority and the Arts Council might consider a novel collaborative grant scheme – an Artist in Partnership fund – or a ‘Good Ideas’ funding strand to be supported by both parties.

### RECOMMENDATION 3

Many disadvantaged and neglected communities all over Ireland are currently undergoing, or have been targeted for, refurbishment or complete regeneration. Most of these will involve significant expenditure on physical and social inputs. These major local infrastructural schemes provide a perfect and once-off opportunity to invest in arts and culture as one integrated strand of such developments.

- \* Ensure that there are mechanisms and schemes built into the planning terms of new private, public and PPP developments, regenerations and into the construction of new or upgraded infrastructure so that civic, community-owned, artist-led or institutional artists studios, venues and facilities can be delivered as part of the planning gain on such projects. The Arts Council has voiced a commitment to reviewing the Per Cent for Arts scheme. It would be enlightened and pioneering if the recommendations from such a review were to include a flexibility in the guidelines which clearly encouraged and released funding to deliver 'public art' infrastructure or indeed financial support for – by a broader definition – 'public art' programmes such as Mapping.

### RECOMMENDATION 4

The Arts Council should provide a clear funding strand to support dialogue, seminars, conferences and publications which examine or disseminate information and learning on this area in order to help shape good policy.



# APPENDICES

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## APPENDIX 1

### STEERING GROUP 1999 – PRESENT

Jim Lawlor *rialto youth project 1999 – present*

Siobhán Geoghegan *the common ground 1999 – present*

Lisa Moran *irish museum of modern art 2002 – present*

Liz McMahon *artists' representative 2001 – present*

Charlie O'Neill *writer 2005*

Wally Bowden *bluebell youth project 1999 – present*

Ashlinn Delaney *st michael's youth project 1999 – 2001*

Mick O'Brien *st michael's youth project 2003 – 2004*

Ann Davoren *irish museum of modern art 1999 – 2001*

Aoife Ruane *irish museum of modern art 2001 – 2002*

John Langan *artists' representative 1999 – 2001*

## APPENDIX 2

### TRAINING AND ORGANISATIONS: ARTS AND YOUTH

The following is a list of some of the main training providers for youth work, youth arts and arts training and also a list of relevant arts, youth and youth arts organisations. While this list is not exhaustive it is intended to give an overview of the range of resource, support and training organisations available in the area of arts and youth.

#### TRAINING: YOUTH WORK

##### NUI MAYNOOTH

COURSE: *Diploma in Community and Youth Work*  
Centre for Applied Studies | St. Anne's Building  
NUI Maynooth | Co. Kildare  
TEL: +353 1 628 5222  
EMAIL: capps@may.ie  
WEB: www.nuim.ie

##### UNIVERSITY OF ULSTER

COURSES: *Diploma Community Youth Work.*  
*BSc Professional Development in Community Youth Work/Social Work. BSc Community Youth Work.*  
*Postgraduate Diploma/MSc Youth and Community Work.*  
*Pre-vocational Certificate in Community Youth Studies.*  
Jordanstown Campus | Shore Road | Newtownabbey  
Co. Antrim | Northern Ireland  
TEL: 08700 400 700  
EMAIL: online@ulster.ac.uk  
WEB: www.ulster.ac.uk

##### UNIVERSITY COLLEGE CORK

COURSES: *BSoc Sc [Youth and Community Work].*  
*MSoc Sc [Youth and Community Work]*  
Department of Applied Social Sciences  
University College Cork | Cork  
TEL: 021 490 3000  
WEB: www.ucc.ie

COURSE: *Diploma in Youth and Community Work*  
Centre for Adult and Continuing Education  
TEL: 021 490 2301  
EMAIL: ace@ucc.ie  
WEB: www.ace.ucc.ie

##### KERRY DIOCESAN YOUTH SERVICE [KDYS]

University College Cork  
COURSE: *Youth Work Practice*  
Kerry Diocesan Youth Service Youth Centre  
Fairhill | Killarney | Co. Kerry  
WEB: www.kdys.ie

##### TRINITY COLLEGE DUBLIN

COURSE: *Diploma/MA Child Protection and Welfare*  
Department of Social Studies | Trinity College  
College Green | Dublin 2  
TEL: +353 1 608 1000  
EMAIL: secretary@tcd.ie  
WEB: www.tcd.ie

##### BRUNEL UNIVERSITY | WEST LONDON

COURSES: *Diploma HE/BA Youth and Community Work.*  
*Postgraduate Certificate in Youth and Community Work.*  
*MA Youth and Community Studies*  
Centre for Youth Work Studies | School of Sport & Education | Brunel University | Uxbridge  
Middlesex UB8 3PH | England  
TEL: +44 1895 265 265  
EMAIL: admissions@brunel.ac.uk  
WEB: www.brunel.ac.uk

##### LIBERTIES COLLEGE | CITY OF DUBLIN YOUTH SERVICES BOARD [CDYSB]

COURSE: *Youth and Community Work*  
Department of Childhood Studies, Montessori and Community Care | Liberties College  
Bull Alley Street | Dublin 8  
TEL: +353 1 454 0044  
EMAIL: info@liberties.cdvec.ie  
WEB: www.libertiescollege.ie

##### CITY OF DUBLIN YOUTH SERVICES BOARD

COURSE: *NUI Certificate in Youth Studies*  
70 Morehampton Road | Donnybrook | Dublin 4  
TEL: +353 1 668 3198  
EMAIL: info@cdysb.cdvec.ie  
WEB: www.cdvec.ie/cdysb.htm

#### TRAINING: YOUTH ARTS

##### NUI MAYNOOTH

COURSE: *NUI Certificate in Youth Arts*  
National Youth Council of Ireland  
3 Montague Street | Dublin 2  
TEL: +353 1 478 4122  
EMAIL: arts@nyci.ie  
WEB: www.youth.ie

#### **KILDARE COUNTY ARTS SERVICE**

COURSE: *NUI Certificate in Arts for Community Development*

Kildare County Arts Service | Riverbank

Main Street | Newbridge | Co Kildare

TEL: +353 45 448318/448328

EMAIL: [lrussell@kildarecoco.ie](mailto:lrussell@kildarecoco.ie)

WEB: [www.kildare.ie/arts](http://www.kildare.ie/arts)

#### **TRAINING: ART AND DESIGN**

#### **NATIONAL COLLEGE OF ART AND DESIGN [NCAD]**

COURSES: *graduate and post-graduate courses in Design, Education, Fine Art [painting, printmaking, sculpture, etc.] and History of Art and Design and Complementary Studies.*

#### **CEAD Continuing Education**

COURSES: *Higher Diploma in Community Arts Education, D+VI NUI Certificate Drawing and Visual Investigation*

The National College of Art and Design

100 Thomas Street | Dublin 8

TEL: +353 1 636 4200

EMAIL: [fios@ncad.ie](mailto:fios@ncad.ie)

WEB: [www.ncad.ie](http://www.ncad.ie)

#### **BURREN COLLEGE OF ART**

COURSES: *graduate and post-graduate courses in Fine Art [painting, printmaking, sculpture]*

Burren College of Art

Newtown Castle | Ballyvaughan | Co. Clare

TEL: +353 65 7077200

EMAIL: [admin@burrencollege.ie](mailto:admin@burrencollege.ie)

WEB: [www.burrencollege.ie](http://www.burrencollege.ie)

#### **INSTITUTE OF ART AND DESIGN, DUN LAOGHAIRE [IADT]**

COURSES: *graduate courses in Design, Digital Technology, Film and Video, Fine Art [painting, printmaking, sculpture, etc.] and post-graduate courses in Visual Arts Practices*

IADT | Kill Avenue | Dun Laoghaire | Co. Dublin

TEL: +353 1 214 4600

EMAIL: [info@iadt.ie](mailto:info@iadt.ie)

WEB: [www.iadt.ie](http://www.iadt.ie)

#### **LIMERICK INSTITUTE OF TECHNOLOGY SCHOOL OF ART**

COURSES: *undergraduate courses Fine Art [painting, printmaking, sculpture] and Design [graphic, fashion, ceramics] and post-graduate courses in Art and Design.*

Limerick Institute of Technology

Moylish Park | Limerick

TEL: +353 61 208 206

EMAIL: [information@lit.ie](mailto:information@lit.ie)

#### **INSTITUTE OF TECHNOLOGY | SLIGO**

COURSES: *undergraduate courses in Fine Art and Industrial Design.*

Institute of Technology | School of Business and

Humanities | Ballinrobe | Sligo

TEL: +353 1 71 915 55222

EMAIL: [info@itsligo.ie](mailto:info@itsligo.ie)

WEB: [www.itsligo.ie](http://www.itsligo.ie)

#### **UNIVERSITY OF ULSTER**

COURSES: *undergraduate and post-graduate courses in Visual Communications, Fine Art, Industrial Design, and Textiles.*

University of Ulster | School of Art and Design

York Street | Belfast | Co. Antrim | BT15 1ED

TEL: 08 700 400 700

EMAIL: [online@ulster.ac.uk](mailto:online@ulster.ac.uk)

WEB: [www.ulster.ac.uk](http://www.ulster.ac.uk)

#### **COLÁISTE DHÚLAIGH**

COURSES: *Art and Design – Portfolio Preparation*

Coolock Campus | College of Further Education

Barrycourt Road | Coolock | Dublin 17

TEL: +353 1 848 1337 | 847 4399

EMAIL: [info@cdc.cdvec.ie](mailto:info@cdc.cdvec.ie)

or

Raheny Campus | College of Further Education

Springdale Road | Raheny | Dublin 5

TEL: +353 1 831 4677 | 848 0269

FAX: +353 1 832 9405

EMAIL: [info@cdcr.cdvec.ie](mailto:info@cdcr.cdvec.ie)

WEB: [www.colaistedhulaigh.ie](http://www.colaistedhulaigh.ie)

#### **CRAWFORD COLLEGE OF ART AND DESIGN**

COURSES: *undergraduate and postgraduate courses in fine art [painting, printmaking, sculpture], Design [ceramics], Art and Design Education, Art Therapy and Portfolio Preparation.*

Crawford College of Art and Design

Sharman Crawford Street | Cork

TEL: +353 21 496 6777

EMAIL: [info@cit.ie](mailto:info@cit.ie)

WEB: [www.cit.ie](http://www.cit.ie)

#### **GALWAY MAYO INSTITUTE OF TECHNOLOGY [GMIT]**

COURSES: *undergraduate courses in Fine Art, Design and Film and Video.*

GMIT | Dublin Road | Galway

TEL: +353 91 753161

EMAIL: [info@gmit.ie](mailto:info@gmit.ie)

## **DUBLIN INSTITUTE OF TECHNOLOGY [DIT]**

COURSES: *undergraduate and postgraduate courses in Fine Art, Design, Printing and Graphic Communication.*

School of Art, Design and Printmaking

DIT | 41 Mountjoy Square | Dublin 1

TEL: +353 1 402 4138

EMAIL: [artdesignprinting@dit.ie](mailto:artdesignprinting@dit.ie)

## **IRISH VOCATIONAL EDUCATION ASSOCIATION [IVEA]**

IVEA | McCann House | 99 Marlborough Road

Donnybrook | Dublin 4

TEL: +353 1 496 6033 | 496 6248

EMAIL: [info@ivea.ie](mailto:info@ivea.ie)

WEB: [www.ivea.ie](http://www.ivea.ie)

## **ORGANISATIONS**

The following is a list of youth, youth arts and arts organisations. This list is in no way exhaustive but is intended to give an indication of the level and range of organisations in this area.

### **ORGANISATIONS: YOUTH**

#### **RIALTO YOUTH PROJECT**

468 South Circular Road | Rialto | Dublin 8

TEL: +353 1 453 1638

#### **ST. MICHAEL'S YOUTH PROJECT**

Youth Resource Centre | Vincent St | Inchicore | Dublin 8

TEL: +353 1 454 4791

#### **BLUEBELL YOUTH PROJECT**

14A La Touche Road | Bluebell | Dublin 12

TEL: +353 1 409 7830

## **NATIONAL YOUTH ARTS PROGRAMME [NYAP]**

3 Montague Street | Dublin 2

TEL: +353 1 478 4122

EMAIL: [info@nyci.ie](mailto:info@nyci.ie)

WEB: [www.youth.ie](http://www.youth.ie) | [www.nyci.ie](http://www.nyci.ie)

## **NATIONAL YOUTH FEDERATION [NYF]**

20 Lower Dominick Street | Dublin 1

TEL: +353 1 872 9933

EMAIL: [info@nyf.ie](mailto:info@nyf.ie)

WEB: [www.nyf.ie](http://www.nyf.ie)

## **THE IRISH YOUTH FOUNDATION**

Unit 39 Boeing Road | Airways Industrial Estate

Santry | Dublin 17

TEL: +353 1 6261090

EMAIL: [info@iyf.ie](mailto:info@iyf.ie)

## **INTERNATIONAL YOUTH FOUNDATION**

32 South St | Suite 500 | Baltimore MD | 21202 | USA

WEB: [www.iyfnet.org](http://www.iyfnet.org)

## **EUROPEAN CONFEDERATION OF YOUTH CLUBS**

ECYC secretariat | Ommeganckstraat 85

2018 Antwerp | Belgium

TEL: +32 3 2311870

WEB: [www.ecyc.org](http://www.ecyc.org)

## **CITY OF DUBLIN YOUTH SERVICE BOARD [CDYSB]**

70 Morehampton Road | Donnybrook | Dublin 4

TEL: +353 1 668 3198

EMAIL: [info@cdysb.cdvec.ie](mailto:info@cdysb.cdvec.ie)

## **NATIONAL FORUM FOR LOCAL VOLUNTARY YOUTH COUNCILS**

Athlone and District Youth Services | Dr. Dobbs House | Northgate Street | Athlone | Co. Westmeath

TEL: +353 902 72174

## **OMBUDSMAN FOR CHILDREN**

Millenium House | 52-56 Great Strand St | Dublin 1

TEL: +353 1 865 6800

EMAIL: [info@oco.ie](mailto:info@oco.ie)

WEB: [www.oco.ie](http://www.oco.ie)

## **NATIONAL CHILDREN'S OFFICE**

1st Floor | St. Martin's House | Waterloo Rd | Dublin 4

TEL: +353 1 242 0000

EMAIL: [nco@health.gov.ie](mailto:nco@health.gov.ie)

WEB: [www.nco.ie](http://www.nco.ie)

### **ORGANISATIONS: ARTS**

#### **THE COMMON GROUND**

ISFC | 10 Grattan Crescent | Inchicore | Dublin 8

TEL: +353 1 453 1861

EMAIL: [commong@indigo.ie](mailto:commong@indigo.ie)

WEB: [www.commonground.ie](http://www.commonground.ie)

#### **THE IRISH MUSEUM OF MODERN ART**

Royal Hospital | Military Rd | Kilmainham | Dublin 8

TEL: +353 1 612 9900

EMAIL: [info@imma.ie](mailto:info@imma.ie)

WEB: [www.imma.ie](http://www.imma.ie)

#### **CREATE**

10-11 Earl Street South | Dublin 8

TEL: +353 1 473 6600

EMAIL: +353 1 473 6599

WEB: [www.create-ireland.ie](http://www.create-ireland.ie)

#### YOUNG IRISH FILM MAKERS

Waterford Road | Kilkenny

TEL: +353 56 64677

EMAIL: info@yifm.com

WEB: www.yifm.com

#### VISUAL ARTISTS IRELAND

*[Formerly Sculptors' Society of Ireland SSI]*

Cnr. Halston Street | Mary's Lane | Dublin 7

TEL: +353 1 872 2296

EMAIL: info@visualartists.ie

WEB: www.visualartists.ie

#### ARTSQUAD

Liberties College | Bull Alley | Dublin 8

TEL: +353 1 454 7026

EMAIL: cityarts@eimail.com

#### DUBLIN CITY GALLERY | THE HUGH LANE

Charlemont House | Parnell Square North | Dublin 1

TEL: +353 1 675 5568

EMAIL: info.hughlane@dublincity.ie

#### NATIONAL GALLERY OF IRELAND

Merrion Square West | Dublin 2

TEL: +353 1 663 3505

EMAIL: info@ngi.ie

WEB: www.nationalgallery.ie

#### THE ARK — A CULTURAL CENTRE FOR CHILDREN

11a Eustace Street | Temple Bar | Dublin 2

TEL: +353 1 670 7788

EMAIL: info@ark.ie

WEB: www.ark.ie

#### CITY ARTS

The Basement | 46 Merrion Square | Dublin 2

TEL: +353 1 639 4608

EMAIL: info@cityarts.ie

WEB: www.cityarts.ie

#### GALLERY OF PHOTOGRAPHY

Meeting House Square | Temple Bar | Dublin 2

TEL: +353 1 671 4654

EMAIL: gallery@irish-photography.com

WEB: www.irish-photography.com

#### IRISH FILM INSTITUTE [IFI]

6 Eustace Street | Temple Bar | Dublin 2

TEL: +353 1 679 5744

EMAIL: info@irishfilm.ie

WEB: www.irishfilm.ie

#### ORGANISATIONS:

##### YOUNG PEOPLE AND GALLERIES

#### ENGAGE

*Provides information, resources, toolkits, case studies, research, opportunities, training, access to networks around gallery education and access.*

EMAIL: en-vision@engage.org.uk

WEB: www.engage.org.uk

#### YOUNG PEOPLE AND MUSEUMS

*Useful resource for working with young people in museums and galleries. Project case studies, good practice, training, advice, etc.*

WEB: www.youngpeopleandmuseums.co.uk

#### RAW CANVAS | TATE MODERN | LONDON

*An arts initiative run at Tate Modern by young adults for young adults.*

WEB: www.raw.canvas@tate.org.uk

#### ORGANISATIONS: RESEARCH

#### CHILDREN'S RESEARCH CENTRE

*A specialist centre focusing on specific areas of research and evaluation in the lives of children and young people.*

Trinity College Dublin | College Green | Dublin 2

TEL: +353 1 608 2901

EMAIL: crcentre@tcd.ie

WEB: www.tcd.ie/childrensresearchcentre

#### SEE ALSO

**National Children's Office** *[details above]*

[www.nco.ie](http://www.nco.ie) *[publications section]*

## APPENDIX 3

### YOUTH WORKER: PERSON SPECIFICATION AND JOB DESCRIPTION

This is a sample description of the qualifications, knowledge, skills and qualities of a professional youth worker. This is supplied for use as a guide only.

#### COMMUNITY YOUTH WORKER *[working primarily with young people at risk]*

#### A. PERSON SPECIFICATION

##### QUALIFICATIONS

- \* Professional qualification in Youth and Community Work essential  
*and*
- \* Two years youth work experience desirable  
*or*
- \* Related 3rd level qualification  
*and*
- \* Two year's full-time youth work experience essential

##### KNOWLEDGE

- \* Youth theory and practice
- \* Needs assessment models
- \* Interest/active participation in arts

##### EXPERIENCE

- \* Face to face youth work experience
- \* Experience and knowledge of programme development
- \* Outreach experience
- \* Experience of support work
- \* Experience of work with other community, voluntary and/or statutory agencies

##### SKILLS

- \* Excellent organisational skills
- \* Excellent interpersonal and communication skills
- \* Facilitation/group work
- \* Good time management
- \* Listening/trust building
- \* Written skills – planning, evaluation and reporting
- \* Ability to work effectively in a team environment

##### PERSONAL QUALITIES

- \* Strong motivation
- \* Resourcefulness
- \* Flexibility
- \* Creativity
- \* Empathy
- \* Confidentiality
- \* Honesty
- \* Commitment
- \* Trustworthy

#### B. JOB DESCRIPTION

#### REPORTING TO: PROJECT MANGER

##### FACE TO FACE WORK

- \* To build positive relationships with young people
- \* To work with established youth groups within the project
- \* To plan issue-based and social education programmes relevant to the needs of young people
- \* To offer individual support where necessary
- \* To outreach young people in the target group
- \* To engage in cross-community activities involving young people

##### NETWORKING

- \* To link with relevant youth services and agencies that work with young people
- \* To develop programmes with other organisations that will meet the needs of young people where appropriate

##### TEAM WORK

- \* To report on the work progress through attendance at
  1. regular supervision/support meetings with the manager
  2. team meetings
- \* To attend team building and training days
- \* To adhere to Youth Project policies and procedures
- \* To keep appropriate records and to carry out all administrative procedures as set out by the youth project
- \* To carry out other exigencies of the project as and when required

## APPENDIX 4

### ARTIST: PERSON SPECIFICATION AND JOB DESCRIPTION

This is Common Ground's sample job description for a professional artist who is engaged to work on a collaborative project.

#### ARTISTS ROLE AND RESPONSIBILITIES

*[four-day per week/year-long contract]*

- \* The artist will act as a visual artist during 'insert Project name' a collaborative arts project between the artist, and project partners.
- \* The artist is required to collaborate with youth workers and young people in the Youth Project and through this role create processes and good quality visual work that promotes the participation of young people and their cultural voice.
- \* The artist will offer creative approaches and proposals which challenges both youth workers and young peoples' thinking. The artist's role should remain independent in terms of developing their ongoing artistic practice, reflecting on how the project, and their role within it, continually informs and develops their professional artistic practice.
- \* 'Insert Project name' will progress and develop the formation of a model of arts practice. This model will inform ongoing arts and cultural planning and development within all project partners. This model will continually reflect on:
  - the role of the artist
  - arts and cultural work in a community youth project *and*
  - the role of a locally-based arts organisation and other partners

#### ARTIST RESPONSIBILITIES ARE TO:

- \* Plan, develop and collaborate on arts project processes and methodologies that engage youth workers and young people
- \* Allocate and secure adequate personal time to research and reflect both individually and with project partners, other arts practice/youth arts models in community contexts
- \* Document and record their own artistic processes and group processes with youth workers and project partners
- \* Act as a creative resource to the youth project staff
- \* Participate in monitoring and evaluation processes that inform arts and cultural development
- \* Build positive relationships with young people as an artist
- \* Work with established youth groups as identified by the Youth Project
- \* Outreach and target young people with the assistance of youth project staff
- \* Engage in cross-community arts work involving young people
- \* Allocate and secure time to reflect on the development of their professional/artistic practice through offered mentor sessions
- \* Report on progress of, and work through attendance at:
  - youth project staff team meetings *[as requested]*
  - supervision meetings with the team leader of the Youth Project every three weeks
  - review and progress meeting with the co-ordinator/steering group every six weeks



## APPENDIX 5

### SAMPLE OF ARTIST'S CONTRACT [LONG-TERM]

Long-term, four-day week contract between an artist [*the contracted person*] and the organisation/or project

#### TERMS AND CONDITIONS OF THE CONTRACT

#### SCOPE OF THE CONTRACT – YEAR PERIOD

This contract relates to the contractual period from *Date One to Date Two* and specifically the implementation of '*the Project name*' between the commissioned artist, *Insert name* [hereafter known as the contracted person], and the managing organisation/steering group.

The contracted person agrees to the following conditions in accepting the contract:

#### 1. GENERAL

The contracted person's planning and implementation role as commissioned artist for the '*insert Project name*' will run from *Date to Date*. The contracted person will be required to locate themselves with the youth group over a number of days/hours per week/over a number of weeks/year as identified and negotiated with the managing organisation/steering group.

#### 2. ROLE AND REPORTING RELATIONSHIPS

The contracted person will fulfil their role and report to the managing organisation/steering group specifically outlined in the attached '*Project name*' artist role document. The contracted person must at all times adhere to the policies and procedures of the steering group and the youth project where they are physically based.

#### 3. REMUNERATION OF CONTRACT

The fee for this period is in total €X payable on the submission of a monthly invoice to the steering group at the end of each month.

The contracted person must submit an up-to-date Tax Clearance Certificate prior to the first payment of the fee.

This is not a contract of employment and all fees are made without deductions [i.e. PRSI, tax]. It is the responsibility of the contracted person to ensure their tax affairs are in order and to declare to relevant government department's e.g. social welfare, revenue commissioners.

Cancellation fee: if a session is cancelled without 1 weeks notice, a cancellation fee of €X is payable.

#### 4. FORCE MAJURE

If through illness or other unforeseen circumstances beyond the contracted person's control they are unable to fulfil this contract they must inform the Project steering group.

The contracted person will be granted the following without prejudice to the terms of this contract:

- a payment fee covering a total of four days uncertified absence for the period of the contract
- a total of ten days certified absence

The above terms are specific to this contract and do not apply to any previous or subsequent contracts entered into by the managing organisation/steering group and the artist.

#### 5. HOLIDAY PERIODS

It is recognised that there will be some periods during which it will not be possible for the contracted person to work due to holiday periods held during the Project.

Therefore the contracted person will be granted a retainer fee for five days which will be paid equivalent to a daily rate of €X. The timing of these days shall be negotiated between all project partners and the contracted person.

#### 6. TERMINATION OF CONTRACT

Both parties may terminate this contract by giving one month's notice in writing.

SIGNED: ARTIST \_\_\_\_\_

DATE: \_\_\_\_\_

SIGNED: ON BEHALF OF THE STEERING GROUP \_\_\_\_\_

DATE: \_\_\_\_\_

## APPENDIX 6

### SAMPLE OF ARTIST'S CONTRACT [SHORT-TERM]

TO: ARTIST NAME

ADDRESS, ADDRESS

ADDRESS, ADDRESS

ADDRESS

DATE: \_\_\_\_\_

This is a formal letter of agreement between *the managing organisation/steering group* and *the Artist* who has agreed to facilitate *insert number* of weeks/sessions of an arts Programme with the *name of youth group/project*. The details of this agreement will be as follows:

- \* There was a preliminary meeting between youth leaders and the Artist on *insert date*.
- \* Workshops with the youth group will begin on *insert date* and continue for *the following dates*.
- \* The Artist will consistently liaise with the managing organisation/steering group.
- \* The time for this programme will be *name time each week*.
- \* Ten young people will participate in the programme.
- \* At least two youth workers from the club will be in attendance at every session.
- \* The Artist will discuss and plan the format of the session with youth workers.
- \* At the beginning of the session, the format of the session will be revisited with youth workers.
- \* At the end of each session a review should take place and be documented between artist and youth workers. The time required for this is reflected in the artist's fee.
- \* The Artist and youth workers will adhere to the working arrangement, role and responsibilities that will be agreed upon at the initial meeting on *name date*.
- \* The Artist will comply with the child protection policy and ethos of the managing organisation/steering group.
- \* An evaluation process will be carried out during the programme that will involve and require the participation of artists, youth workers and managing organisation/steering group.
- \* Visual documentation will be gathered during the programme.
- \* The Artist is requested to provide written outlines of the work that is undertaken in this programme for the purposes of documentation and dissemination.

As discussed the payment structure for the programme will be as follows:

DETAILS	RATE	AMOUNT	TOTAL
Cancellation fee			
Meetings			
Preparation			
Contact/group session time			

Please note:

- \* Should the estimated number of meetings or hours of preparation require adjustment, this should first be discussed with the managing organisation/steering group.
- \* This is not a contract of employment and payment is made without deductions [PRSI, tax]. It is the responsibility of the Artist in question to ensure that their tax affairs are in order and to declare earnings to the relevant government department's e.g. social welfare, revenue commissioners.
- \* On receipt of an invoice, payment will be made upon conclusion of the arts programme on the final day of the month in question.
- \* Materials budget is managed by the youth group. The practical buying procedure and budget for materials should be agreed in advance if possible.

On behalf of *the managing organisation/steering group* I would like to take this opportunity of thanking you for agreeing to participate in this exciting programme. We are delighted to have you on board and we look forward to working with you.

If you are in agreement with the conditions outlined above please sign both copies of this letter, keeping one copy for yourself. Should you wish to discuss anything further, please do not hesitate to get in touch.

SIGNED: ARTIST \_\_\_\_\_

DATE: \_\_\_\_\_

SIGNED: MANAGER OF THE STEERING GROUP \_\_\_\_\_

DATE: \_\_\_\_\_

## APPENDIX 7

### READING AND REFERENCE LISTS

This reading list is not in any way comprehensive but offers an overview of interesting written material on the visual arts and young people and also of useful resources and guidelines.

#### JOURNALS

##### IN2

A resource publication about arts in youth work including information about current initiatives, reviews, case studies and resource information. Available from the National Youth Arts Programme.

WEB: [www.nyci.ie](http://www.nyci.ie)

##### YOUTH ARTS EXTRA

Monthly email bulletin about youth arts events and opportunities.

WEB: [www.nyci.ie](http://www.nyci.ie)

#### PUBLICATIONS

##### THE SPARKLING SEVEN:

###### THE ART GROUP – A STUDY, 1999

Irish Museum of Modern Art, Majella Perry

Study of a collaboration between the Irish Museum of Modern Art and St. Michael's Parish Youth Project, Inchicore which involved an artist and a youth worker working with seven young people over a two-year period from September 1997 to June 1999. Available from the Irish Museum of Modern Art.

WEB: [www.imma.ie](http://www.imma.ie)

##### OUT OF THE SHADOWS:

###### ARTS AND YOUNG PEOPLE IN NORTH WEST ENGLAND, 2001

Arts Council of England

Focuses on a snapshot of projects where exemplary practice can be identified. Includes a paper that suggests ways in which a new network and community of interests can be built. Available to download free from the Arts Council of England's website.

WEB: [www.artscouncil.org.uk](http://www.artscouncil.org.uk)

###### KEEPING ARTS SAFE, 2003

Arts Council of England

Guidance for individuals and arts organisations on child protection issues, and on devising policies and procedures to protect children, young people and vulnerable adults involved in arts activities. Available to download free from the Arts Council of England's website.

WEB: [www.artscouncil.org.uk](http://www.artscouncil.org.uk)

###### THE PARTICIPATION OF YOUNG PEOPLE IN THE ARTS IN IRELAND, 2002

The Arts Council/ An Chomhairle Ealaíon

Researched and written by Marieva Coughlan.

A Proposed Policy and Action Plan for the Period of the Third Arts Plan. Available to download free from the Arts Council.

WEB: [www.artscouncil.ie/library/downloads/youth\\_arts\\_report.pdf](http://www.artscouncil.ie/library/downloads/youth_arts_report.pdf)

###### CODE OF GOOD PRACTICE: CHILD PROTECTION FOR THE YOUTH WORK SECTOR, 2002

Department of Education and Science

Based on the National Guidelines for the Protection and Welfare of Children [Children First] the aim of this publication is to give direction and guidance to youth work sector personnel in dealing with allegations/suspensions of child abuse. Available to download free from the Department of Education and Science.

WEB: [www.education.ie/servlet/blobServlet/CPYWS\\_foreword.html](http://www.education.ie/servlet/blobServlet/CPYWS_foreword.html)

###### H2W2 – HOW TO, WHERE TO:

###### HOW TO DO AN ARTS PROJECT, WHERE TO GET HELP

Australia Council

The H2W2 guide is a practical and action-driven guide on how to develop ideas and manage arts projects with young people. It is part of a trilogy of publications by the Australia Council and is available to download free from their website.

WEB: [www.ozco.gov.au/arts\\_resources/publications/h2w2](http://www.ozco.gov.au/arts_resources/publications/h2w2)

###### CROSSING THE LINE: EXTENDING YOUNG PEOPLE'S ACCESS TO CULTURAL VENUES, 2000

Calouste Gulbenkian Foundation

This publication considers how cultural venues can make themselves more accessible to teenagers and how young people can serve as 'cultural mentors' to their peers. Available from the Calouste Gulbenkian Foundation.

WEB: [www.gulbenkian.org.uk](http://www.gulbenkian.org.uk)

### **FUNKY ON YOUR FLYER, 2001**

Arts Council of England

*A report arising from the outcomes of a series of seminars in response to the Crossing the Line report. This report identifies ways of extending young people's access to cultural venues. Available free to download from the Arts Council of England's website.*

WEB: [www.artscouncil.org.uk/information/publications](http://www.artscouncil.org.uk/information/publications)

### **MOVING CULTURE: AN ENQUIRY INTO THE CULTURAL ACTIVITIES OF YOUNG PEOPLE, 1990**

Calouste Gulbenkian Foundation

WEB: [www.gulbenkian.org.uk](http://www.gulbenkian.org.uk)

### **EXPRESSING THEMSELVES:**

#### **YOUTH CONSULTATION, 2005**

Scottish Arts Council

*An analysis of young people's views on arts and culture in Scotland and how the arts should be delivered to them in the future. Available to download free from the website of the Scottish Arts Council.*

WEB: [www.scottisharts.org.uk/resources/publications/education](http://www.scottisharts.org.uk/resources/publications/education)

### **CULTURAL POLICY AND YOUNG PEOPLE'S**

#### **PARTICIPATION IN THE ARTS, 1997**

Sara Selwood, Journal of Art and Design Education

WEB: [www.psi.org.uk](http://www.psi.org.uk)

### **TESTING THE WATER:**

#### **YOUNG PEOPLE AND GALLERIES, 2000**

Liverpool University Press and Tate Gallery Liverpool

*Available from Tate Liverpool Bookshop.*

TEL: +44 151 702 7400

### **OPENING THE DOORS, MUSEUMS AND YOUNG PEOPLE, 2004**

Suzanne Rider, Off the Wall, Opening the Doors Report

WEB: [www.youngpeopleandmuseums.org.site/index/html](http://www.youngpeopleandmuseums.org.site/index/html)

### **THE ARTS AND YOUNG PEOPLE:**

#### **A NEW AUDIENCES PROGRAMME**

Yorkshire Arts

WEB: [www.yarts.co.uk](http://www.yarts.co.uk)

#### **YOUTH ARTS TOOLKIT**

Lynne MacKinness, WYAC

WEB: [www.wyac.org.uk](http://www.wyac.org.uk)

### **GET SORTED:**

#### **HOW TO GET ORGANISED, SORT THE BUDGET AND FUNDING FOR YOUR YOUTH ARTS PROJECT!**

Artsplan

Ruth Jones

WEB: [www.artsworld.org.uk](http://www.artsworld.org.uk)

### **TAKING IT SERIOUSLY:**

#### **YOUTH ARTS IN THE REAL WORLD, 2002**

Richard Ings

WEB: [www.nya.org.uk](http://www.nya.org.uk)

### **THE NATIONAL CHILDREN'S STRATEGY:**

#### **OUR CHILDREN — THEIR LIVES, 2000**

National Children's Office

*Available to download free from their website.*

WEB: [www.nco.ie](http://www.nco.ie)

### **NATIONAL CHILDREN'S OFFICE CHILD PROTECTION POLICY AND CODE OF BEHAVIOUR FOR WORKING WITH CHILDREN AND YOUNG PEOPLE, 2005**

National Children's Office

*Available to download free from their website.*

WEB: [www.nco.ie](http://www.nco.ie)

### **YOUNG VOICES — HOW TO INVOLVE CHILDREN AND YOUNG PEOPLE IN YOUR WORK, 2005**

National Children's Office

*Available to download free from their website.*

WEB: [www.nco.ie](http://www.nco.ie)

### **ACCESS ALL AREAS: DISABILITY AND YOUTH ARTS**

Artsplan

WEB: [www.artsworld.org.uk](http://www.artsworld.org.uk)

### **THE UPSTART YOUTH ARTS DIRECTORY, 2005/2006**

Artsplan

Jonathan Keane, ed.

*A resource directory for Youth Arts in the UK: a guide to funders, organisations, practitioners, partners, training, qualifications, and resources.*

WEB: [www.artsworld.org.uk](http://www.artsworld.org.uk)

### **MAGIC MOMENTS: COLLABORATION BETWEEN ARTISTS AND YOUNG PEOPLE, 2005**

Anna Harding, ed.

Black Dog Publishing

WEB: [www.bdpworld.com](http://www.bdpworld.com)

### **ART AND THE ORDINARY**

#### **THE ACE REPORT, 1989**

Ciarán Benson, ed.

The Arts Council

WEB: [www.artscouncil.ie](http://www.artscouncil.ie)

### **CREATING MAGIC: DEVELOPING ARTS-BASED PRACTICES WITH YOUNG PEOPLE, 2003**

*A resource publication for artists and youth workers.*

National Youth Council of Ireland

WEB: [www.nyci.ie](http://www.nyci.ie)

### **THE BIG SINK: AN INVESTIGATION INTO THE IDEAL SPACES FOR CREATIVE, AND SPECIFICALLY VISUAL ARTS, EXPLORATIONS IN SCHOOLS, GALLERIES AND MUSEUMS**

Artworks: Young Artists of the Year Awards, devised and funded by the Clore Duffield Foundation

WEB: [www.art-works.org.uk/research/bigsink1.shtml](http://www.art-works.org.uk/research/bigsink1.shtml)

## FUNDERS

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#### CALOUSTE GULBENKIAN FOUNDATION

UK Branch | 98 Portland Place | London W1B 1ET

TEL: +44 20 7637 5313

EMAIL: [info@gulbenkian.org.uk](mailto:info@gulbenkian.org.uk)

WEB: [www.gulbenkian.org.uk](http://www.gulbenkian.org.uk)

#### IRISH YOUTH FOUNDATION

Unit 39 | Boeing Road | Airways Industrial Estate

Santry | Dublin 17

TEL: +353 1 605 5580

EMAIL: [info@iyf.ie](mailto:info@iyf.ie)

WEB: [www.iyf.ie](http://www.iyf.ie)

#### DUBLIN CITY COUNCIL

Arts Office | The Lab | Foley Street | Dublin 1

TEL: +353 1 222 5455

WEB: [www.dublincity.ie](http://www.dublincity.ie)

#### CANAL COMMUNITIES PARTNERSHIP

197 Tyrconnell Road | Inchicore | Dublin 8

TEL: +353 1 473 2196

EMAIL: [canalcp@iol.ie](mailto:canalcp@iol.ie)

#### KATHERINE HOWARD FOUNDATION

Community Grants Section | ISFC |

10 Grattan Crescent | Inchicore | Dublin 8

TEL: +353 1 453 1861

EMAIL: [khf@eircom.net](mailto:khf@eircom.net)

#### CANAL COMMUNITIES LOCAL DRUGS TASK FORCE

Co-ordinator | Addiction Services | Bridge House

Cherry Orchard Hospital | Ballyfermot | Dublin 10

TEL: +353 1 620 6413

#### CANAL COMMUNITIES REGIONAL YOUTH SERVICE

1-3 St James Place | Tyrconnell Rd | Inchicore | Dublin 8

TEL: +353 1 473 8439

EMAIL: [info@ccrys.org](mailto:info@ccrys.org)

WEB: [www.ccrys.org](http://www.ccrys.org)

#### THE IRELAND FUNDS

5 Foster Place | Dublin 2

TEL: +353 1 662 7878

EMAIL: [cfottrell@irlfunds.org](mailto:cfottrell@irlfunds.org)

WEB: [www.irlfunds.org](http://www.irlfunds.org)



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