

STATE OF PLAY

**YOUTH THEATRE AND DRAMA IN THE
SOUTH EAST OF IRELAND**



STATE OF PLAY

[Youth Theatre and Drama in the South East of Ireland]

Researched and Written by
Rhona Dunnett, National Association for Youth Drama

Directed by
Sinéad Redmond, County Arts Officer, Wexford County Council

A research project carried out within the Interreg funded Coracle Project in partnership with Wexford County Council, ArtLinks, The Arts Council and the National Association for Youth Drama.



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The Arts Department
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Special thanks to Wexford County Council Arts Department, ArtLinks and NAYD for all assistance with the audit and report.

Joint Message from the Chairman and County Manager of Wexford County Council

Message from Councillor Oliver Walsh, Chairman, Wexford County Council

The South East of Ireland has a strong tradition of artistic endeavour, in particular in the area of the performing arts. From our heritage of mumming and storytelling, to modern playwriting, to the many local drama groups thriving throughout - drama is part of the fabric of County Wexford.

'State of Play' is a research project which explores opportunities for young people to engage in drama activities, in particular in the area of youth theatre. It also assesses the opportunities for leaders involved in youth theatre to develop their practice and seeks to assess the gap in youth theatre / drama training.

Young people in our community are one of the country's most valuable assets. Through providing opportunities for the youth sector to engage in high quality arts initiatives, such as youth drama, Wexford County Council is providing a conduit to grow in terms of confidence, empathy and citizenship.

At the heart of providing a high quality drama experience to young people, is ensuring the service provided is optimised through identifying and providing professional development opportunities for their theatre leaders. It is hoped that 'State of Play' will provide a springboard to implementing a new vision for such development in the future.

Councillor Oliver Walsh,

Chairman,

Wexford County Council

Comhtheachtairacht ó An tUasal Eddie Breen, Bainisteoir Contae, Comhairle Contae Loch Garman.

Tá traidisiún láidir d'iarrachtaí ealaíne i n-Oirdheiscirt na hÉireann, go háirithe i réimse na taibh-ealaíona. Ó ár n-oidhreacht cleamhairchearta agus scéalaíochta, go drámaíocht nua-aimseartha, agus go leor grúpaí drámaíochta áitiúla go forleathan faoi bhláth sa Chontae - Tá drámaíochta mar chuid de chreatlach Contae Loch Garman.

Is é 'Spraoi san Amharclann' tionscadal taighde a iniúchann deiseanna do dhaoine óga a bheith páirteach i ngníomhaíochtaí drámaíochta, go háirithe i réimse Amharclann na nÓige. Sé freisin measúnú ar na deiseanna do cheannairí atá bainteach le amharclann na nÓige a gcleachtas a fhorbairt agus measúnú a dhéanamh ar an mbearna i n-Amharclann na nÓige / oiliúint drámaíochta.

Tá daoine óga inár bpobal ar cheann de na tíre sócmhainní is luachmhaire. Trí dheiseanna a sholáthar don earnáil ógra dul i mbun tionscnaimh ealaíon ar ardchaighdeán, ar nós na drámaíochta don óige, tá Comhairle Contae Loch Garman ag soláthar seoladán chun fás ó thaobh muinín, comhbhá agus saoránachta.

Ag croílár taithí drámaíochta d'ardchaighdeán a sholáthar do dhaoine óga, is é a chinntiú go bhfuil an tseirbhís ar fáil, a aithint agus deiseanna forbartha gairmiúla do cheannairí a n-amharclann a chur ar fáil. Táthar ag súil go soláthróidh Spraoi san Amharclann' phreabchlár chun fíís nua a chur i bhfeidhm agus a fhorbairt sa toadhcháif.

An tUasal Eddie Breen,

Bainisteoir Contae,

Comhairle Contae Loch Gorman

Executive Summary

Introduction

State of Play is a research project exploring professional development for youth drama practitioners in the South East of Ireland and a needs analysis of youth theatre / drama training in the region. The State of Play project also investigates the variety of drama opportunities that are available to young people in the South East (Carlow, Kilkenny, South Tipperary, Waterford, Wexford, Wicklow).

Wexford County Council Arts Department, via ArtLinks and in partnership with Coracle, contracted the National Association for Youth Drama (NAYD) to carry out the State of Play project and undertake the following:

- ⌚ An audit of youth theatre and drama opportunities for young people in the South East of Ireland
- ⌚ A needs analysis of youth theatre / drama training in this region.

Findings

Training Needs Analysis

- ⌚ All State of Play participants agreed that a training course for youth theatre leaders and drama facilitators was needed in the South East.
- ⌚ There are a large number of adults working as drama practitioners with children and young people in the South East. A total of 141 leaders were involved in the 35 participating groups, with 5 groups run completely by volunteers, 14 groups run completely by paid staff and 16 groups run by a combination of paid staff, volunteers and leaders receiving token payments.
- ⌚ State of Play participants believed that training was key to the successful provision of drama activities for young people. They noted that there were occasional, sporadic training opportunities at a local / regional level, but believed that there were no permanent opportunities, particularly in the area of drama facilitation.
- ⌚ In the absence of local training, State of Play participants learned youth drama skills by trial and error through their own practice with young people. Some participants had gained varying levels of formal qualifications in relevant areas and a few others had been mentored within their own youth theatre or drama class.
- ⌚ Participating group leaders are most confident of their workshop facilitation skills, acting and improvisation skills, welfare and child protection knowledge as well as their knowledge of group and individual development through drama. Survey results would suggest that there is a lower level of child protection awareness amongst some drama groups working in the private sector.
- ⌚ Youth work organisations are interested in accessing youth drama training for their staff and volunteers. A number of amateur drama groups, individual drama facilitators / teachers, stage schools, and speech and drama teachers who were consulted about (but did not participate in) the

State of Play survey are also open to professional development opportunities in youth drama and theatre.

- ⌚ Participants are particularly interested in accessing artistic training in youth drama facilitation, directing and specialised theatre skills. Participants were also keen to access training in youth leadership skills, group development and administrative skills that are specific to work with young people.
- ⌚ Participants believed that the core of any potential training programme should include participative workshop sessions and discussions, led by expert facilitators for groups of participants. They also felt that skills-sharing, mentoring and networking opportunities would strengthen the training programme.

Audit of Youth Theatre and Drama Groups in the South East

- ⌚ The South East has always had a strong tradition of youth theatre and youth drama. There is a huge variety of drama opportunities available to young people in the South East, ranging from youth theatre to youth drama projects, speech and drama classes to stage schools. In the 35 participating groups, drama classes / workshops and youth theatres were the most common type of drama opportunity on offer to young people in the South East.
- ⌚ In reality, commercial stage schools, drama classes and performing arts classes are the most common drama opportunity on offer to young people in the South East. However, a large number of these private businesses and companies were reluctant to get involved in the State of Play project. Many did not want to provide information on their enterprises or did not believe that the outcomes of participation in the project would be of benefit to them. There was a significantly higher level of participation amongst youth theatres / drama groups who have received some level of public money and are used to providing information on their activities. The participation of these commercial stage schools, drama classes and performing arts classes would have had a substantial impact on the outcome of the survey.
- ⌚ The 35 participating youth theatres / drama groups registered 2296 children and young people who were actively participating in drama activities. Some groups were specialising in work with a specific age range but a large number were offering a range of activities to children and young people aged 6 to 18. These young people show a high level of commitment to drama, with nearly 75% of the members participating in drama activities for 1 year or more and 25% staying longer than 3 years.
- ⌚ Drama has traditionally attracted a higher percentage of girls, and the outcomes of the State of Play survey reflect this, with a ratio of 71.25 girls to 28.75 boys. Boys are often the most under-represented group participating in drama activities and the issue of gender should form part of any inclusion debate.
- ⌚ The survey outcomes reveal that participating groups share a common belief that their work should support the personal, social and artistic development of young people and that they should be providing a safe space for young people to express themselves creatively.

- ⌚ Youth theatre / drama groups recorded participants from rural areas, small towns, large towns and cities of the South-East, suggesting that young people from all geographical backgrounds have a good level of access to drama activities. However, it is also clear that there isn't an even spread of the different types of drama activities across the counties, and that some sections of each county are not being served by any youth theatres / drama groups. Some areas within the South-East are also served predominantly by commercial drama activities which may charge a level of course fees that exclude young people from a disadvantaged socio/economic background.
- ⌚ Commercial drama activities are very common across the South East, with 47.1% of participants describing themselves as a 'business run by a self employed person' or a 'company'. These categories include a wide range of commercial drama activities including stage schools, drama classes / workshops, performing arts classes, and speech and drama classes.
- ⌚ The drama workshop is the most common youth drama activity in the South East. Workshops lie at the heart of a drama / theatre programme. Groups were offering a broad range of other activities including:

- | | |
|--|---|
| ⌚ Singing / music classes | ⌚ Writing |
| ⌚ Movement / dance classes | ⌚ Set design & construction |
| ⌚ Rehearsals | ⌚ Technical theatre |
| ⌚ Speech and drama classes | ⌚ Costume design and creation |
| ⌚ Theatre productions | ⌚ Social activities |
| ⌚ Performance showcases | ⌚ Local festivals & events |
| ⌚ Trips to see other theatre productions | ⌚ National / international festivals & events |
| ⌚ Devising | ⌚ TV / Film |
| ⌚ Stage management | ⌚ Fundraising activities |
| ⌚ Street theatre / circus | ⌚ Training for senior members |
| ⌚ Issue-based drama work | |

- ⌚ The South East has a strong tradition of youth theatre. A youth theatre is a permanent youth group that offers a wide range of drama / theatre activities, has a strong emphasis on youth participation and is not-for-profit. Youth theatres included in the survey were offering a mixture of: weekly drama workshops; involvement in rehearsals and productions; devising and writing opportunities; issue based work; street arts / theatre experiences; tv/film activities; participation in local, regional and national festivals; technical theatre experiences; trips to see other theatre productions; and social activities. Some of the drama classes / workshops included in the survey were also providing developmental drama experiences through a selection of the activities listed above.
- ⌚ The State of Play survey outcomes reflect the wider situation in Ireland where a significant percentage of drama activities are being offered as part of a wider performing arts agenda including dance, singing and the production of musicals. Participating stage schools, performing arts classes and youth musical societies are committed to providing a wide range of experiences in the performing arts to their young members. Nearly a third of participating groups specialised in singing / music and dance / movement, while a further quarter specialised in musicals.

Recommendations

The following recommendations are based on an analysis of the survey and the focus group meeting findings, recommendations from the participants and NAYD's understanding of the context and the needs of the sector.

- ⌚ A drama facilitation training course should be provided for all leaders and targeted at those who are working at a beginner / intermediate level. The course should explore how to facilitate groups (communication, group development and management, team building, group dynamics etc.), introduce drama exercises and new material for workshops, and explore the structure of workshops.
- ⌚ A series of theatre skills workshops should be provided, covering the range of skills requested by State of Play participants. These workshops should be targeted at leaders with a mixed range of experiences, but provide some development opportunities for leaders with more advanced skills. All theatre skills workshops should provide an opportunity for leaders to participate and develop their own skills, as well as an opportunity for leaders to reflect on what they've learned and how to adapt it to suit their groups.
- ⌚ Child Protection Awareness Training should be provided in the South East for youth theatre / drama groups who have not already had access to training in this area. This training could be arranged in conjunction with a local or national provider of child protection training.
- ⌚ A seminar on 'How to run your youth theatre / youth drama group' incorporating best practice guidelines on administrating youth arts groups and funding for youth theatres / youth drama groups. A seminar session could also be included on developing and funding exchanges between youth theatres / youth drama groups in the South East and those in Wales.
- ⌚ A number of mentorship opportunities should be provided to support 2 different areas of development: artistic (including drama facilitation and theatre skills development) and organisational (including administration, governance, funding, welfare).
- ⌚ A second drama facilitation training course should be arranged to provide progression for participants who have completed the first facilitation course and provide training for other leaders who are working at an intermediate / advanced level. The course could provide training in more advanced drama facilitation techniques, introduce more challenging workshop material and explore facilitation within different contexts (age of group, special needs etc.).
- ⌚ A short 'Introduction to Youth Drama' course should be provided to offer youth workers, teachers, parents and potential youth theatre / drama group assistants with a basic introduction to working with young people through drama.

Conclusion

It is clear from the State of Play survey, consultation process and focus group meeting that there is an appetite for youth drama / theatre activities in the South East. The enthusiasm of communities, arts organisations, youth work services, individual youth drama practitioners and the young people themselves, has created a wide range of local youth drama opportunities. This network of drama activities has developed despite an absence of local training opportunities for youth drama practitioners. The provision of a professional development programme for youth drama practitioners would impact significantly on the quality of youth drama delivery in the South East and improve young people's access to excellence in the arts.

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1.1 Overview of the State of Play project

State of Play is a research project exploring drama opportunities for young people in the South East (Carlow, Kilkenny, South Tipperary, Waterford, Wexford, Wicklow) and a needs analysis of youth theatre/drama training within this region.

The project was carried out by the National Association for Youth Drama (NAYD) on behalf of Wexford County Council Arts Department, as part of ArtLinks, and in partnership with the Coracle project (an Ireland Wales Project, Interreg 4A).

Through CORACLE, Wexford County Council Arts Department aims to establish structures and relationships which:

- 🕒 Explore the development of a youth theatre training programme
- 🕒 Explore the development of youth theatre exchanges and cross-border collaborative projects

In order to establish the structures and relationships to achieve these aims, Wexford County Council Arts Department contracted the National Association for Youth Drama (NAYD) to carry out the State of Play project and undertake:

- 🕒 An audit of youth theatre and drama opportunities for young people in the South East (Carlow, Kilkenny, South Tipperary, Waterford, Wexford and Wicklow)
- 🕒 A needs analysis of youth theatre /drama training within this region

This report summarises the outcomes of the audit and the training needs analysis, and strives to build a detailed picture of the drama / theatre opportunities available to young people in the South-East of Ireland.

1.2 CORACLE: An Interreg funded partnership project



In April 2010, Wexford County Council agreed to participate in a three year Interreg funding partnership project (www.irelandwales.ie), called CORACLE (www.coracle.eu.com). The five partners involved are Trinity Saint David University of Wales (Carmarthenshire County, Wales); Institute of Technology, Carlow (Wexford Campus); Wexford Arts Centre, Wexford County Council and Carmarthenshire County Council.

This partnership aims to maximise the economic, social and cultural value of the cultural and creative arts in the regions of South East Ireland (County Meath, Dublin, Wicklow, Wexford, Waterford, Carlow, Kilkenny, South Tipperary; also Cork, and Kerry as adjacent areas), and South West Wales (Gwynedd, Isle of Anglesey (Ynys Mon), Conwy, Debigshire and South West Wales).

The CORACLE project aims to:

- ⌚ Promote, provide access to, and develop higher level skills for creative artists and festival organisations
- ⌚ Stimulate entrepreneurship opportunities for creative and cultural arts students from both regions, with particular emphasis on the potential for interdisciplinary and interregional collaboration
- ⌚ Promote wider economic regeneration through optimising the value of the creative arts and the distinctive culture of both regions to the tourism economy
- ⌚ Promote the value of social inclusion through the creative and cultural arts by supporting access for socially, physically or economically disadvantaged groups
- ⌚ Provide opportunities to exchange expertise and ideas between creative and cultural arts practitioners, academics and students to enhance innovative enterprise development
- ⌚ Promote best practice in sustainable use of resources in the development of enterprise opportunities
- ⌚ Involve Higher Education partners in both regions, creative arts students, business professionals and festival organisers.

1.3 ArtLinks

ArtLinks (a professional development service for artists of all disciplines) is based on a partnership between the Arts Departments of Local Authorities in the counties of Carlow, Kilkenny, Waterford, Wicklow and Wexford, the Arts Council / An Chomhairle Ealaíon and artists from these counties. ArtLinks aims to provide accessible opportunities for artists from the five participating counties to gain skills, knowledge and understanding and provide the necessary supports they need to develop their work practices and careers.

The direct professional development services, which ArtLinks offer to artists include:

- ⌚ Ongoing information seminars, workshops and discussion forums dealing with both the business and the practice of being an artist;
- ⌚ The establishment of artist mentoring projects, including mentoring for individual artists and artists' groups;
- ⌚ Direct funding supports through the provision of bursaries for artists;
- ⌚ Networking and information exchange, to incorporate regional artist exchange days, peer support groups, publications, the development of a comprehensive website comprising of a 'what's new' section, advice pages regarding professional development for artists, an e-mail notification service, a facility for artists to upload information about themselves, a chatroom for artists etc.

For more information visit www.artlinks.ie

1.4 Methodology

Identification of Organisations engaged with young people through drama and theatre

NAYD consulted a wide range of arts and youth work organisations, local agencies and individuals to create a database of formal and informal organisations who are working with young people through theatre and drama. These organisations included: youth theatres; junior groups within amateur theatre groups; drama groups within youth work services and youth arts centres; drama classes available through arts centres and local community venues; as well as those working in the private sector such as stage schools, and speech and drama classes.

To build these contacts, NAYD contacted:

- 🕒 NAYD affiliated youth theatres in the 6 counties
- 🕒 Local Authority Arts Offices
- 🕒 Arts Centres, Theatres and other local Arts Venues
- 🕒 ArtLinks
- 🕒 Professional and Amateur Theatre Companies
- 🕒 All secondary schools in the selected counties
- 🕒 Local stage schools, drama classes etc.
- 🕒 National representative organisations (the Drama League of Ireland, the Association of Irish Musical Societies, the Institute of Drama and Communication)

The information NAYD gathered on organisations working with young people through theatre and drama formed a database for each county in the Irish Interreg region.

Audit of current provision of youth theatre / drama opportunities in the Southeast Irish Interreg Region

NAYD conducted a questionnaire based survey in the 6 Irish Interreg counties to generate a detailed picture of youth theatre / drama opportunities in the region. NAYD designed the questionnaire to elicit information on the following key topics:

- 🕒 Demographics: Profile and number of young people and leaders involved
- 🕒 Status and Structure of the Organisation
- 🕒 Funding
- 🕒 Venue and Facilities
- 🕒 Programme Details
- 🕒 Ethos
- 🕒 Forward Planning
- 🕒 Training Needs Analysis

The questionnaire was designed by NAYD in consultation with County Council staff and was made available chiefly through a web-based format. The survey was also available in a format that could be e-mailed or posted to ensure accessibility.

Working from the database of contacts for the 6 counties, NAYD forwarded the questionnaire to youth theatre leaders / drama facilitators in the region from early February and collected responses by email, post and online. During this phase of the audit, NAYD also distributed information about Coracle, to raise the profile of the partnership project and the potential youth theatre initiatives which could emerge over the coming years.

The deadline for submitting completed surveys was Friday, March 25th, 2011, although this deadline was extended to April 1st, 2011 to allow leaders time to participate.

Once responses had been collected and inputted, NAYD analysed the data and examined the outcomes of the survey. Existing research, significant national and Local Authority policies and in-house expertise at NAYD (including the National Training Coordinator) were consulted when drawing up the key findings of the audit.

Training Needs Analysis within the sector

NAYD asked youth theatre leaders and drama facilitators to identify their training needs as part of the general audit survey. Leaders were asked to consider the different skills and expertise necessary to deliver quality youth theatre work, and to select the areas in which they needed further training and experience. They were asked to consider artistic skills and expertise (workshop facilitation, directing, devising, stagecraft, writing, movement, technical theatre etc.), skills and expertise related to work with young people (welfare and child protection, good youth work practice, training of senior youth theatre members etc) as well as skills and expertise in arts administration (administration and project management, funding, etc.). The responses to this section of the survey produced a detailed picture of the training needs of the sector in the South-East of Ireland and included all participating organisations.

NAYD also held a focus group meeting with youth theatre leaders and drama facilitators to explore existing training available in the region and beyond, identify any gaps in training provision they have experienced and discuss their own particular training needs. This meeting took place at Wexford Opera House on Saturday, March 12th 2011.

The results of the focus group discussions were transcribed and analysed by NAYD staff. The opinions and ideas of this representative group were added to the data gathered from the survey to give a clear picture of the training needs within youth theatres / drama groups in the South-East.

Explanatory note

A large number of youth theatres / drama groups were contacted as part of this audit of drama opportunities in the South East. Many private businesses and companies who provide drama opportunities were reluctant to get involved as they did not want to provide information on their enterprises. Many of these groups did not feel the benefits of participation in the research were relevant to them, explaining that the potential training

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programme and collaborative exchange projects, and inclusion in the report were not appropriate to their situation. Some leaders stated that their classes were always well subscribed and they did not need any further publicity.

There was a significantly higher level of participation amongst youth theatres / drama groups who have received some level of public money and are accustomed to providing information on their activities.

A silhouette of a person in a dynamic, expressive pose, possibly a dancer or actor, set against a blue background. The person's arms are raised, and their legs are in a wide, sweeping stance. A large, light blue circle is partially visible in the upper right corner of the image.

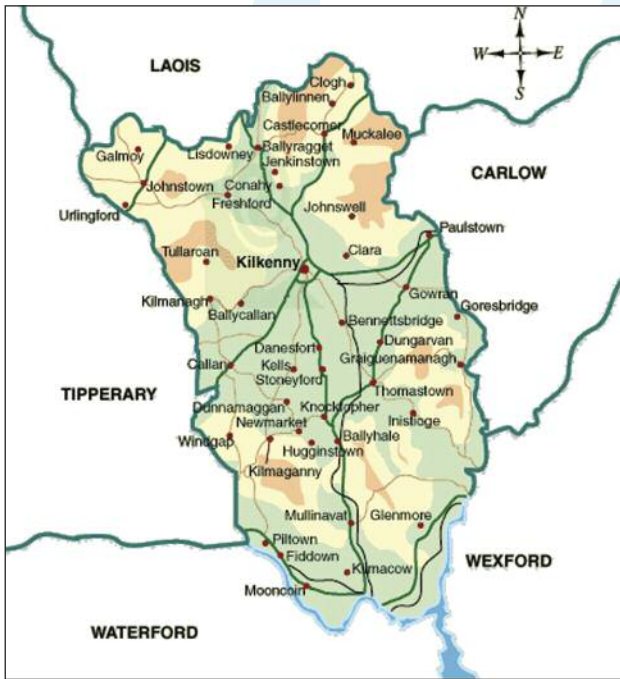
Youth Theatre and Drama Groups in the South East

2.1 Carlow



- 🕒 Tullow Stage School (Tullow)
- 🕒 Co Carlow Youth Theatre (Carlow Town, Tullow)
- 🕒 Spotlight Stage School (Carlow Town)
- 🕒 Starlight Stage Productions Stage School (Carlow Town, Bagenalstown)
- 🕒 Performing Arts Classes (Bagenalstown)
- 🕒 Speech and Drama Classes (Bagenalstown)
- 🕒 Hacketstown Youth Club (Hacketstown)
- 🕒 Blackstairs Children's Theatre (Blackstairs)
- 🕒 Carlow Speech & Drama Studio (Quinagh)
- 🕒 Drama Classes (Newtown / Fenagh)
- 🕒 GIFT Theatre Group (Affiliated to Carlow Youth Services)

2.2 Kilkenny



- 🕒 Devious Theatre Company (Kilkenny City)
- 🕒 Jesters Academy (Kilkenny City)
- 🕒 Kilkenny Youth Theatre (Kilkenny City)
- 🕒 Speech & Drama Classes (Kilkenny City)
- 🕒 Young Irish Film Makers (Kilkenny City)
- 🕒 Starlight Stage Productions Stage School (Kilkenny City, Callan, Castlecomer,)
- 🕒 Stage Stars Performance Arts School (Kilkenny City, Goresbridge, Thomastown, Stoneyford and The Rower)
- 🕒 Redbird Theatre (Kells)
- 🕒 KCAT - Kilkenny Collective for Arts Talent (Callan)

2.3 South Tipperary



- 🕒 South Tipperary Arts Centre (Clonmel)
- 🕒 Stagecraft Youth Theatre (Clonmel)
- 🕒 St Marys Choral Society (Clonmel)
- 🕒 Manic Fantastic Youth Theatre (Tipperary Town)
- 🕒 Brewery Lane Youth Drama Workshops (Carrick-on-Suir)
- 🕒 Connex: South Tipperary Youth Arts Programme (South Tipperary)

2.4 Waterford



- 🕒 David Hennessy Junior Stage School (Waterford City)
 - 🕒 Little Red Kettle Theatre Company (Waterford City)
 - 🕒 South Eastern Youth Theatre Group (Waterford City)
 - 🕒 The Richie Hayes Stage School (Waterford City)
 - 🕒 Waterford Academy of Music and Arts (Waterford City)
 - 🕒 Waterford Youth Arts (Waterford City and outreach projects)
 - 🕒 Blossoms Theatre Company (Waterford City, Dungarvan)
 - 🕒 Encore Stage Academy (Dungarvan)
 - 🕒 Ballyduff Drama Group (Ballyduff)
- 🕒 Youghal Theatre Company also wished to be mentioned in this category. Though based in Co. Cork, many of their young members come from the West Waterford area.

2.5 Wexford



- 🕒 Bui Bolg Youth Street Arts / Theatre (Wexford Town)
- 🕒 Corish Wallace Performing Arts School (Wexford Town)
- 🕒 Co Wexford Youth Theatre (Wexford Town)
- 🕒 Drama classes for children and teenagers with asperger's syndrome (Wexford Town)
- 🕒 Loreto Secondary School (Wexford Town)
- 🕒 The Gaiety School of Acting (Wexford Town)
- 🕒 Discovering Drama (Wexford Town, Enniscorthy)
- 🕒 FDYS Enniscorthy Community Youth Project (Enniscorthy)
- 🕒 Drama Group (Raheen)
- 🕒 Hanrahan School of Music & The Arts (New Ross)
- 🕒 New Ross Youth Musical Society (New Ross)
- 🕒 St Mary's Secondary School (New Ross)
- 🕒 Ceol Loch Garman Stage School (Gorey)
- 🕒 Innovations Theatre School (Gorey)
- 🕒 Open Door (Gorey)
- 🕒 Stage School (Gorey)
- 🕒 Stage School with Gina (Carnew)
- 🕒 The Buzz Group (Co. Wexford)

2.6 Wicklow



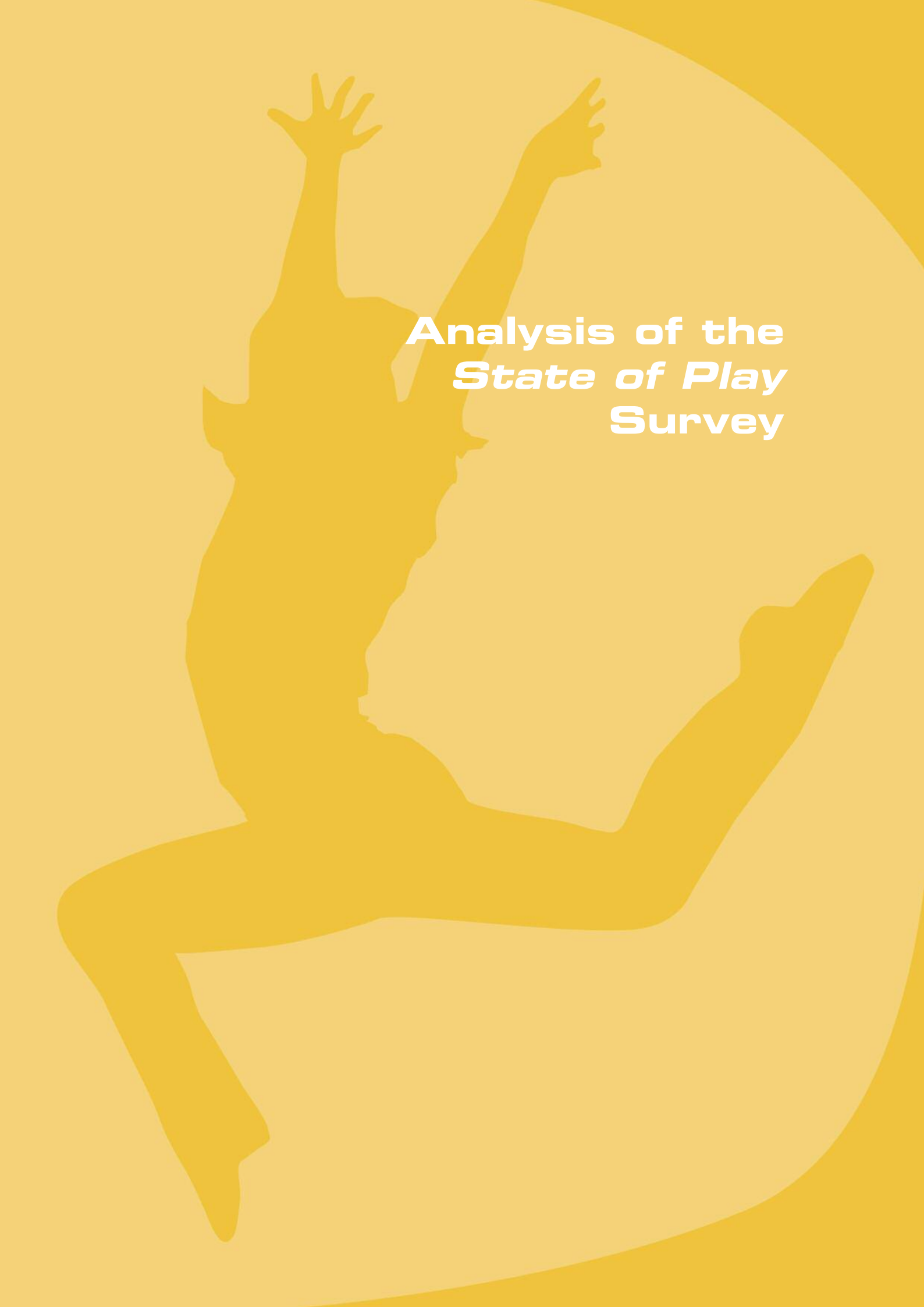
- 🕒 Dry Rain Youth Theatre (Bray)
- 🕒 Perfect Theatre Studio (Bray)
- 🕒 Sheevawn Musical Youth Theatre (Bray)
- 🕒 The Gaiety School of Acting (Bray, Wicklow Town)
- 🕒 Junior Musicals (Bray, Greystones, Wicklow Town)
- 🕒 Pixie's Stage School (Wicklow Town)
- 🕒 Wicklow Glee Club (Wicklow Town)
- 🕒 Wicklow School of Music & Drama (Wicklow Town)
- 🕒 Greystones School of Performing Arts (Greystones)
- 🕒 Sunshine Stage School (Greystones)
- 🕒 Talbot & Brady Stage Bratz (Greystones)
- 🕒 St. Mary's College Transition Year (Arklow)
- 🕒 Spotlight Academy of Theatre Arts (Arklow)
- 🕒 Innovations Theatre School (Arklow)
- 🕒 Ashford Academy of Music (Ashford)
- 🕒 Blessington Youth Musical & Dramatic Society (Blessington)
- 🕒 Courthouse Arts Centre (Tinahely)
- 🕒 BADYS (Baltinglass)
- 🕒 Curious Tail Theatre Company (Co. Wicklow)

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A large, stylized silhouette of a person in a dynamic, expressive pose, possibly a dancer or performer, set against a yellow background. The figure is positioned on the left side of the frame, with arms raised and legs in a wide, sweeping stance. The background features a large, light yellow circular shape that overlaps the darker yellow background.

**Analysis of the
State of Play
Survey**

3.1 Overview

The South East has always had a strong tradition of youth theatre and youth drama. However, the youth drama community in the South East has witnessed increased levels of diversity in the types of drama opportunities available to young people over the past number of years. This section of the *State of Play* report provides a snapshot of the variety of drama opportunities available to young people in the South East of Ireland in 2011.

This section of the report is based on the responses of the 35 groups that participated in the *State of Play* survey. Every youth theatre / drama group is different and develops at its own pace according to the interests and needs of its leaders and members, as well as the resources that are available. Some of the groups included in the survey had a membership of over 400 young people, while others had a membership of 10. Some groups had been running for over 25 years while others were newly formed. Some groups were run on a voluntary, community-based model while others were private

Table 1: Categories of youth theatre / drama groups

Drama Classes / Workshops	A series or course of drama workshops or classes (possibly with performance opportunities)
Speech and Drama Classes	A series or course of classes with a particular focus on speech, drama and communications. Classes typically offer speech and drama exams. Groups may offer performance opportunities.
Youth Section of Amateur Drama Society	A permanent youth group within an amateur drama society. The group will generally offer rehearsal and performance opportunities and may also run drama workshops.
Youth Theatre	A permanent youth group which offers a wide range of drama workshops, production and performance activities, and generally offers opportunities to get involved in festivals, projects and exchanges, and a social programme. Groups have a strong emphasis on youth participation and are not-for-profit.
Youth Drama Group / Club	A permanent youth club with a drama focus. The club will generally run workshops and projects, and offer some performance opportunities.
Youth Drama Project	A short-term youth drama project, possibly based in a youth club, youth service, community centre, youth arts organisation etc.
Youth Musical Society	A permanent youth group that focuses on the production of musicals and may offer classes in the performing arts.
Stage School	An organisation offering courses of classes / workshops in the performing arts (singing, dance and acting). Stage schools generally offer performance opportunities and occasionally operate an agency representing child actors.
Performing Arts Classes	A series or course of workshops / classes with a performing arts focus (singing, dance and acting). These classes generally offer performance opportunities.
Theatre in Education (work within schools)	A course of workshops, a drama project or a TIE production operating within a formal education context. Some projects may offer either performance opportunities or participative audience opportunities at a professional Theatre in Education performance.

businesses. Throughout this section, youth theatre / drama groups are categorised (see Table 1 on previous page) to help analyse the survey results.

It is important to note that the participating youth theatre / drama groups chose which category they felt best described the drama opportunity they offered to young people.

The report uses the generic term 'youth theatre / drama group' when referring to this wide range of drama opportunities. This section of the report also uses the generic term 'leaders' to refer to all adults who work on a paid or voluntary basis within a youth theatre / drama group, and hold responsibility for a range of different artistic administrative and welfare roles.

One thing that all participating groups agreed on, was the importance of drama in the lives of their young members and its power to contribute to the social, personal and artistic development of young people. Young people involved in the Arts Council led "Art-Youth-Culture: FYI" event and in the NAYD led "Centre Stage +10" described their experience of drama activities as:

"...drama workshops, first class theatre, a social group, an ideas factory, a source of inspiration and entertainment, a place to express yourself, a crowd of lunatics, a stepping stone to greater things, a great thing in its own right."¹

"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."²

3.2 Profile of Participants

3.2.1 Age Profile and Number of Participants

In the State of Play survey, youth theatres and drama groups were asked to identify how many young people were actively participating according to 3 different age categories. The age categories were set to gather information about the participation of children (6-11), young people (12-18), and young adults (19-25).

Table 2: How many young people are actively involved in your youth theatre / drama group at the moment?		
Answer Options	Response Total	Response Count
No. aged 6 - 11	1,058	27
No. aged 12 - 18	1,003	32
No. aged 19 - 25	235	18
answered question		35

📍 **2296** children, young people and young adults were taking part in drama opportunities in 35 participating groups

📍 **1058** children were taking part (46.08%)

¹ Centre Stage +10, NAYD, P159

² Art-Youth-Culture: FYI, Report and Arts Council Response, The Arts Council, P22

- 🕒 **1151** young people were taking part (50.13%)
- 🕒 **87** young adults were taking part (3.79%)

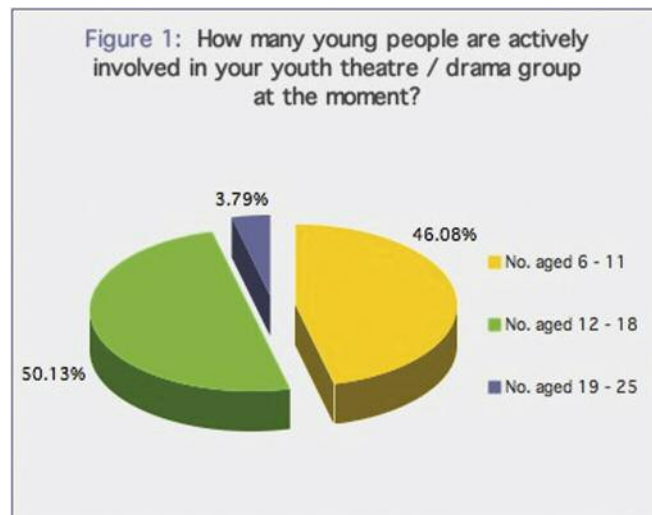
It should be noted that these figures represent the membership of the 35 groups who participated in the State of Play project and do not signify participation numbers for the South East in general. A further 35 groups were identified in the 6 counties during the research, but these groups were either unable or unwilling to participate.

Some participating groups specialised in work with a targeted age-group. It was most common for groups to specialise in work with young people aged 12-18.

- 🕒 2 groups had members in the 6-11 category only (including drama classes and a Glee Club)
- 🕒 1 group had members in the 19-25 category only (KCAT – Kilkenny Collective for Arts Talent)
- 🕒 7 groups had members in the 12-18 category only (a mix of youth theatres, youth groups and drama classes and secondary school drama classes / projects)

Typically, participating groups had members in the 6-11 and 12-18 age categories or in the 12-18 and 19-25 age categories. A small number of organisations were working with members from all 3 age categories.

- 🕒 4 groups had members in all age categories
- 🕒 19 groups had a mix of members from the 6-11 and 12- 18 age categories
- 🕒 2 groups had a mix of members from the 12- 18 and 19- 25 age categories



3.2.2 Size of youth theatre / drama groups

A large number of youth theatre / drama groups in the South East are working with multiple groups of children and young people. Typically, they will offer activities for children and young people aged 6 to 18. The participating groups who served this wide age range were more likely to have a large membership.

Drama classes taking place within the formal school environment also had high membership levels. The age range of these groups was more limited but the concentration of young people and the formal nature of the activities (compulsory participation of young people) contributed to high membership levels.

The larger groups were involved in offering a number of different types of drama opportunities and included stage schools, performing arts classes, youth theatres, youth musical societies and drama classes in schools.

The smaller groups (less than 20 members) also came from a variety of drama backgrounds and included performing arts classes, a youth drama group / club, a youth theatre and drama classes.

- 🕒 **Large groups of 100 or more members:** 6 groups (17.14% of groups surveyed)
- 🕒 **Groups with between 50 and 99 members:** 13 groups (37.14% of groups surveyed)
- 🕒 **Groups with between 20 and 49 members:** 7 groups (20% of groups surveyed)
- 🕒 **Smaller groups of less than 20 members:** 9 groups (25.72% of groups surveyed)
- 🕒 The largest group was a stage school involving 405 young people in Waterford City

3.2.3 Gender Balance

In the State of Play survey, youth theatres / drama groups were asked to indicate the gender of their members.

Table 3: How many male and female participants are involved in your youth theatre / drama group?		
Answer Options	Response Total	Response Count
No. of male participants	660	30
No. of female participants	1,636	35
answered question		35

- 🕒 **1,636** girls were participating (71.25%)
- 🕒 **660** boys were participating (28.75%)
- 🕒 All groups had some female participants.
- 🕒 5 groups had no male participants (including 3 secondary school drama groups / projects in all-female schools)

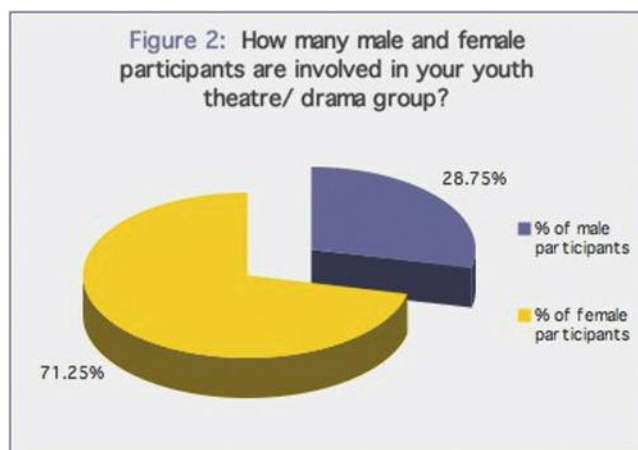
Drama has traditionally attracted a higher percentage of girls, and the outcomes of the State of Play survey reflect this. The NAYD research project “Centre Stage +10” found that nearly two-thirds of the youth theatre membership were female (63.61% female and 36.39% male) and roughly the same gender balance was found in the first “Centre Stage” research project in 1997³. The groups participating in the State of Play project demonstrate a slightly higher proportion of females. Boys are often the most under-represented group participating in drama activities and the issue of gender should form part of any inclusion debate.

³ Centre Stage +10, NAYD, Page 119

The type of drama opportunity on offer can influence the gender balance of the membership. The highest levels of female membership were found in the 2 speech and drama classes (83.18%), the 7 drama classes (81.79%) and the 3 stage schools (79.25%). It should be noted that the 'drama classes' statistic includes the 3 girls secondary schools who offered drama opportunities to young people and chose to describe themselves with this term. The highest levels of male membership were found in the 4 performing arts classes (37.16%) and the 7 youth theatres (32.12%).

There are individual participating groups which challenge this trend:

- 🕒 Drama classes for children and teenagers with aspergers syndrome - 90.48% male
- 🕒 Greystones School of Performing Arts – 80% male
- 🕒 FDYS – Enniscorthy Community Youth Project – 66.67% male
- 🕒 Bui Bolg Youth Street Arts / Theatre - 62.5% male
- 🕒 Devious Theatre Company - 60% male
- 🕒 Hanrahan School of Music and the Arts – 55.93% male
- 🕒 The Gaiety School of Acting – 54.84% male



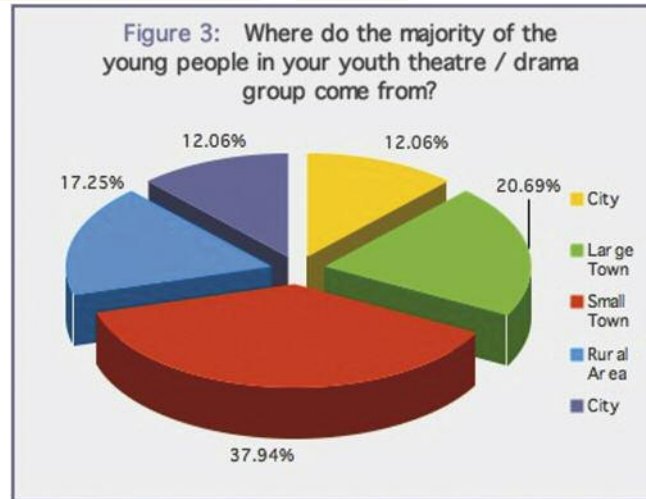
3.2.4 Geographic Distribution of Members

In the State of Play survey, youth theatres / drama groups were asked where the majority of their members came from.

Table 4: Where do the majority of the young people in your youth theatre / drama group come from? (Participants could select more than one option.)		
Answer Options	Response Percent	Response Count
City	20.0%	7
Large Town	34.3%	12
Small Town	62.9%	22
Rural Area	28.6%	10
answered question		35

Young people who take part in drama activities in the South-East come from a combination of urban and rural areas, with the largest percentage describing themselves as coming from a 'small town'. The smallest percentage of young people were from large urban environments.

The outcomes of the State of Play survey suggest that young people from all geographical backgrounds have access to drama opportunities. It seems that drama opportunities are not centralised in cities and large towns, and that rural isolation is not a factor in this sector.



However, the lists of drama groups by county [Section 2.1] reveal that there are pockets of each county which are not served by organisations offering drama opportunities. Young people may also not be able to access specific types of drama activities in their local area e.g. youth theatre, youth drama groups / clubs, speech and drama classes, youth musical societies etc. For instance, there are gaps in provision in Co. Waterford, South Kilkenny and South Tipperary.

Table 5: Number of young people aged 5 to 24 by County in comparison with number of youth theatre / drama groups		
County	Number of young people aged 5 to 24 by county - 2006 Census ⁴	Number of Youth Theatre / Drama Groups
Wexford	36,743	18
Wicklow	35,323	19
Waterford	30,312	9
Kilkenny	24,461	9
South Tipperary	23,188	6
Carlow	14,609	11

The list of drama groups by county [Sections 2.1 – 2.6] also demonstrates that some counties have a larger number of organisations offering a wider range of drama activities. The number of youth

⁴ 02. Persons, males and females in each age group classified by detailed marital status, 2006 Census 2006 Volume 2 - Ages and Marital Status, www.cso.ie

theatres / drama groups in each county is roughly in proportion to the number of young people in each county (figures are based on the closest age categories available from the 2006 census), however Waterford, Kilkenny and South Tipperary have a below average number of groups in relation to their youth population. Carlow had a higher ratio of groups to young people and South Tipperary had the lowest ratio of groups to young people.

3.2.5 Length of Participation in Drama Activities

In the State of Play survey, youth theatres / drama groups were asked how long a young person's participation usually lasts.

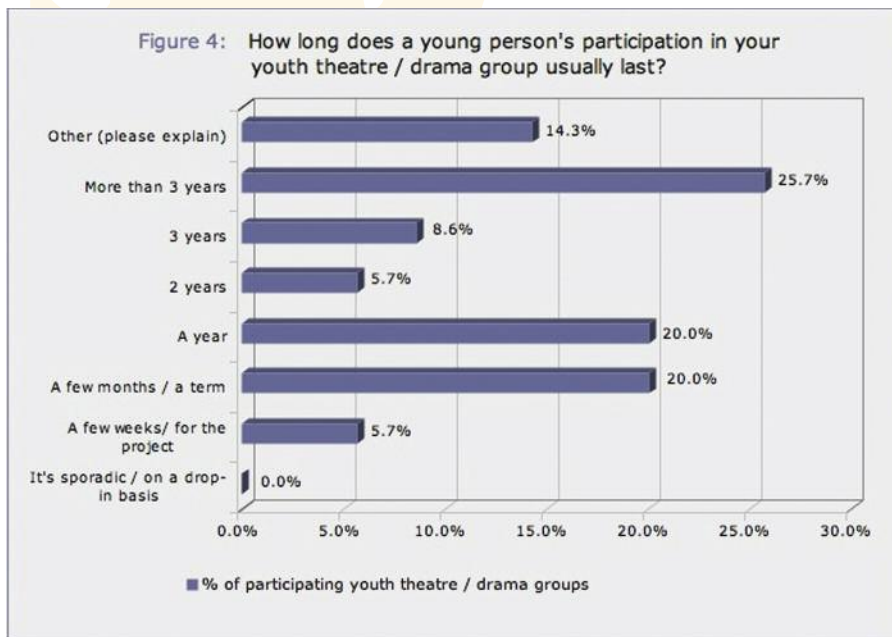
Table 6: How long does a young person's participation in your youth theatre / drama group usually last? (Participants could select one option.)		
Answer Options	Response Percent	Response Count
It's sporadic / on a drop-in basis	0.0%	0
A few weeks/ for the project	5.7%	2
A few months / a term	20.0%	7
A year	20.0%	7
2 years	5.7%	2
3 years	8.6%	3
More than 3 years	25.7%	9
Other	14.3%	5
answered question		35

The participating groups reported a high level of commitment from their membership, with nearly 75% of the members participating in drama activities for 1 year or more and 25% staying longer than 3 years. Young people were staying longest with groups who were working across a wide age range and groups who offered a variety of activities that provided progression for members.

- ⌚ None of the participating groups were running drama activities on a drop-in basis.
- ⌚ The 2 groups who had members committing for a few weeks / a project were a stage school and a group working within a school environment.
- ⌚ The 7 groups who had members committing for a few months / a term included drama classes, a performing arts class, a stage school and a group working within schools.
- ⌚ The 7 groups who had members committing for 1 year included performing arts classes, drama classes, a speech and drama class, a youth theatre and a youth drama group / club.
- ⌚ The 5 groups who had members committing for 2 or 3 years included youth theatres, a drama class, and a speech and drama class.
- ⌚ The 9 groups who had members committing for over 3 years included stage schools, youth theatres, a drama class and a youth musical society.

Comments from groups who chose the 'Other' answer option:

- 🕒 I would tend to say the majority has stayed since the beginning, which is 2 years ago. Some have obviously tried it and come sporadically, so a mixture of a few of the above answers really!
- 🕒 Our last survey in December 2010, 32% had been with us for 1 Term, 10% for 3 Terms, 32% 1-2 years, 12% 3-4 years, 7% 4-5 years and 7% 6 years or over. [Drama Classes]
- 🕒 Up to age 13 or second level school entry
- 🕒 It can be sporadic, but I have had students from junior infants participating in classes for years, till they reach their teens
- 🕒 We haven't assessed this before



3.2.6 Adult Leaders

In the *State of Play* survey, youth theatre / drama groups were asked to indicate how many adults were working with their group. Different terms are used to describe the roles that adults take on within youth theatre / drama groups. Terms such as drama facilitator, youth theatre leader, drama teacher, workshop assistant, board member, production assistant etc. are all very common. The term 'adult leaders' or 'leaders' is used throughout this section to describe the variety of roles that adults take on within these groups.

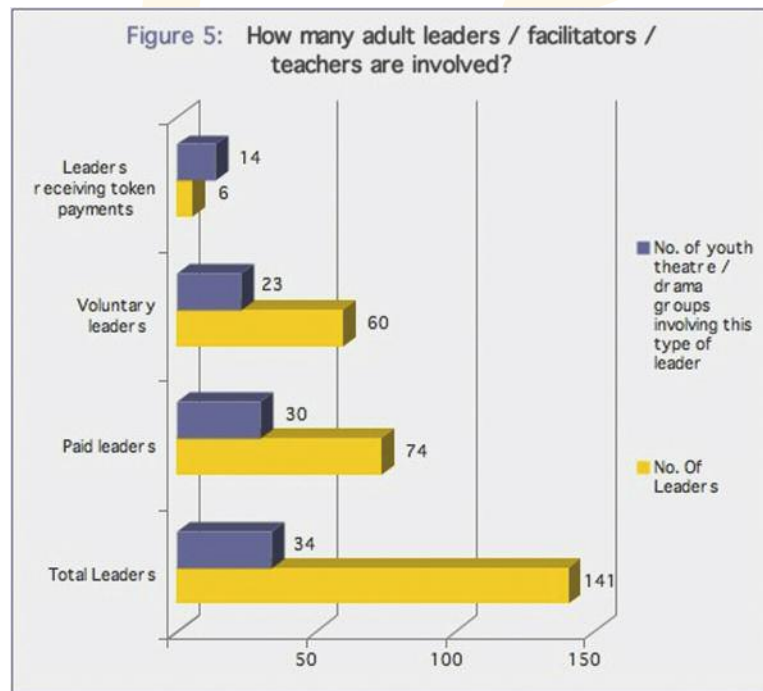
Note: Leaders receiving token payments are leaders who receive travel expenses or a small donation for their work.

Table 7: How many adult leaders / facilitators / teachers are involved?		
Answer Options	Response Total	Response Count
Overall No. of Leaders	141	34
No. of paid leaders	74	30
No. of voluntary leaders	60	23
No. of leaders receiving token payments	6	14
<i>answered question</i>		35

- 🕒 A total of **141** leaders were involved in the 35 participating groups
- 🕒 There was an average of **4** leaders per group
- 🕒 **5** groups were run completely by volunteers
- 🕒 **14** groups were run completely by paid staff
- 🕒 **16** groups were run by a combination of paid staff, volunteers and leaders receiving token payments

Paid staff, volunteers and leaders receiving token payments were found across the spectrum of drama opportunities for young people. Businesses and companies offering drama opportunities on a commercial basis had a higher ratio of paid staff. Drama activities run as voluntary organisations, youth clubs and charities had a higher ratio of volunteers.

- 🕒 Paid staff were employed in 6 youth theatres, 5 drama classes, 4 performing arts classes, 3 stage schools, 3 theatre in education groups, 2 speech and drama classes and 1 youth musical group.
- 🕒 Volunteers were working with 4 youth theatres, 4 drama classes, 3 performing arts classes, 2 speech and drama classes, 2 theatre in education groups, 2 youth musical groups, 1 youth drama club and 1 stage school.
- 🕒 Leaders receiving token payment were found in 5 youth theatres, 2 speech and drama classes, 2 drama classes, 1 stage school and 1 performing arts class.



The youth theatre / drama groups that participated in the survey were generally being run by between 1 and 4 leaders (71.43%). However, 4 of the groups had 10 or more leaders, including 2 stage schools and 2 youth theatres. One youth theatre was being run by 13 voluntary leaders.

- 🕒 The largest amount of leaders in one group was **14**
- 🕒 The smallest amount of leaders was **1**
- 🕒 **4** groups had 10 or more leaders
- 🕒 **6** groups had between 5 and 10 leaders
- 🕒 **25** groups had between 1 and 4 leaders

3.3 Types of Youth Theatre / Drama Groups

3.3.1 Types of drama opportunities on offer

There is a huge variety of drama opportunities available to young people in Ireland, ranging from youth theatre to youth drama projects, speech and drama classes to stage schools.

As part of the State of Play survey, youth theatre / drama groups were asked how they would describe the type of drama opportunity they offered to young people. A generic description of each type of drama activity used in the State of Play report can be found in the Overview section (3.1). However, those involved in providing drama activities for young people can often have different perceptions of these terms and so it was important to give each participant an opportunity to choose the words which they believed best described their activities. It is the participants' choice of description that is used throughout the report when analysing responses to the survey.

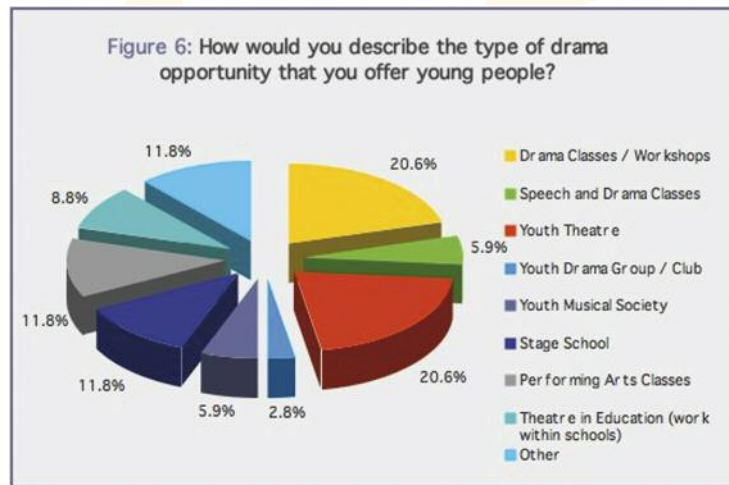
Table 8: How would you describe the type of drama opportunity that you offer young people? (Participants could select one option only.)		
Answer Options	Response Percent	Response Count
Drama Classes / Workshops	20.6%	7
Speech and Drama Classes	5.9%	2
Youth Section of Amateur Drama Society	0.0%	0
Youth Theatre	20.6%	7
Youth Drama Group / Club	2.8%	1
Youth Drama Project	0.0%	0
Youth Musical Society	5.9%	2
Stage School	11.8%	4
Performing Arts Classes	11.8%	4
Theatre in Education (work within schools)	8.8%	3
Other (please explain)	11.8%	4
<i>answered question</i>		34

Drama classes / workshops (20.6%) and youth theatres (20.6%) were the most common type of drama opportunity on offer to young people in the South East. Stage schools (11.8%) and performing arts classes (11.8%) were also relatively common in the South East.

The South East has a strong tradition of youth theatre and includes some of the oldest youth theatres in the country: Waterford Youth Arts, Kilkenny Youth Theatre, Dry Rain Youth Theatre and Co. Wexford Youth Theatre. Each county included in the research has 1 or more youth theatres.

None of the groups who participated in the survey described themselves as being the youth section of an amateur drama society or as a youth drama project. Youth services within the South East expressed a general interest in using drama as a tool within their youth work activities and in running short-term youth drama projects. A youth service in Tipperary runs a youth theatre, a youth service in Wexford runs a youth drama group / club and a youth service in Carlow has 2 affiliated youth clubs that have a drama focus.

The South East is rich in amateur theatre groups, many of whom include young people in their productions when necessary because of the character breakdown of a selected play. Some other amateur theatres run dedicated youth groups. Two drama groups in Waterford and South Tipperary would have fallen into this category but they were unable to participate or decided against taking part. It is possible that this category is under-represented in the sample group due to a reluctance to participate or a lack of adequate information.



The survey results illustrate a decline in the popularity of speech and drama classes in favour of other types of drama opportunities. This was also highlighted in NAYD's research project "Centre Stage +10", which found that youth theatre / drama leaders are currently far less likely to have a qualification in speech and drama. "Of the 89 leaders who completed questionnaires in Centre Stage [1997], 13.48% had attained diplomas in speech and drama in comparison with 4% of Centre Stage +10 [2007] leaders."⁵ However, it should be noted that speech and drama groups may not be accurately represented within the sample group of participating youth theatres / drama groups. There is no accessible database of speech and drama teachers in the South East to consult. Local speech and drama teachers may also rely heavily on word-of-mouth to promote their activities instead of publicising their work with local services, local drama youth drama/theatre groups or local media.

Two youth musical societies decided to participate in the survey, however it should be noted that at least 3 further groups who were either unable to participate or decided not to take part could be assigned to this category.

It should be noted that stage schools, commercial drama classes and performing arts classes formed the largest number of drama groups who were either unable to participate in the survey or chose not to take part. The participation of these groups would have had a substantial impact on the outcome of this question and they would have achieved a significantly higher percentage than the youth theatres.

Comments from groups who chose the 'Other' answer option:

- 🕒 We are a combination of Performing Arts Classes and Youth Musical Society
- 🕒 Youth Section of Drama Society & Musical Society with Drama & Dance Workshops
- 🕒 Glee Club: Singing, Dancing, Drama, Performance
- 🕒 Street Arts, Circus and Spectacle

3.3.2 Status and Structure of Youth Theatre / Drama Groups

The status and structure of an organisation offering drama opportunities to young people can be significant. It can have an impact on issues of access and the level of membership / course fees, on funding opportunities and on the capacity of an organisation to take part in publicly funded projects. It can, in some instances, also effect the ethos behind the drama activities being offered.

⁵ Centre Stage +10, NAYD, P145

Participants could choose more than 1 option to describe their status and structure. For instance, a group could describe themselves as a voluntary organisation and a youth club or as a limited company and a charity.

Table 9: How would you describe the status and structure of your youth theatre / drama group? (Participants could select more than one option.) My youth theatre / drama group is...		
Answer Options	Response Percent	Response Count
Run by a professional theatre company	11.8%	4
Run by an amateur theatre company	0.0%	0
Run by an arts centre	5.9%	2
Run by a community centre	0.0%	0
Run by the Local Authority Arts Office	8.8%	3
Run by a youth service	8.8%	3
A youth arts organisation	14.7%	5
A youth club	0.0%	0
A voluntary organisation	17.6%	6
A company	11.8%	4
A charity	5.9%	2
A business run by a self-employed person	35.3%	12
Other (please explain)	14.7%	5
answered question		34

The largest model that emerged through the research was the 'business run by a self-employed person', with 35.3% of participants describing themselves with this term. This category includes a wide range of commercial drama activities including stage schools, drama classes / workshops, theatre in education activities, performing arts classes, and speech and drama classes. Commercial drama activities are very common across the South East.

The second biggest group were voluntary organisations, with 17.6% of participants describing themselves by using this term. This means that the governance structure of their organisation involves a voluntary board which manages paid / voluntary staff. This type of structure is common in youth theatres and youth groups but was also found in a youth musical society, a theatre in education group and a performing arts class.

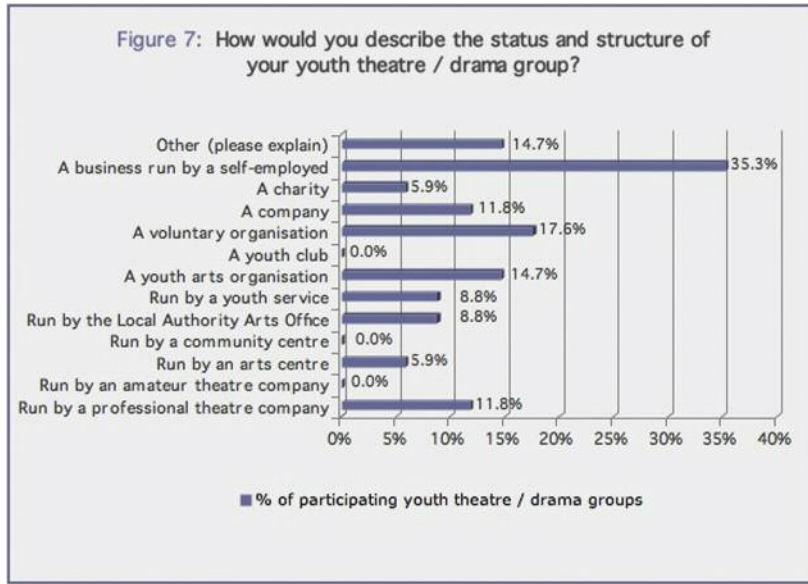
It is interesting to note that local authority arts offices and professional theatre companies in the region are involved in offering primarily youth theatre opportunities.

- ⌚ The **12** groups who described themselves as a **business** run by a self employed person were 2 drama classes / workshops, 3 stage schools, 2 theatre in education groups, 1 youth musical society, 1 performing arts class and 1 speech and drama class, 1 Glee Club, and 1 combination of a youth musical society and performing arts classes.
- ⌚ The **6** groups who described themselves as being **voluntary organisations** were 2 youth theatres, 1 youth drama group / club, 1 youth musical society, 1 performing arts class and 1 theatre in education group.
- ⌚ The **5** groups who described themselves as being a **youth arts organisation** were 2 youth theatres, 1 speech and drama class, 1 drama class / workshop and 1 performing arts class.
- ⌚ The **4** groups who described themselves as being run by a **professional theatre company** were 3 youth theatres and a street arts, circus and spectacle group.
- ⌚ The **4** groups who described themselves as a **company** were 2 stage schools, a youth theatre (also registered as a charity) and a drama class / workshop.
- ⌚ The **2** groups who described themselves as being run by an **arts centre** were a drama class / workshop and performing arts class.
- ⌚ The **3** groups who described themselves as being run by a **local authority arts office** were all youth theatres.
- ⌚ The **3** groups who described themselves as being run by a **local youth service** were a youth theatre, a performing arts class and a theatre in education group.
- ⌚ The **2** groups who described themselves as a **charity** were a youth theatre and a theatre in education group.

No groups within the sample were being run by amateur theatre companies or by community centres and no groups described themselves as being a youth club. This does not signify that these models do not exist within the selected counties. Examples of both models were found in the South East during the research period, however, these groups were either unable to participate or chose not to take part.

Comments from groups who chose the 'Other' answer option:

- ⌚ I teach drama classes to all first years and transition year students in my school. The school recognises its value in the development of the student and it therefore merits a place on the syllabus. Students get an introduction to classical and occupational mime, children's theatre performance, puppet work, dance, storytelling and drama improvisation.
- ⌚ Run by the HSE [through a Family Resources Centre]
- ⌚ CWYT is run by Bare Cheek Theatre Company [Professional Theatre Company] but supported by the Local Authority Arts Office
- ⌚ Time-tabled classes in secondary school
- ⌚ School



3.3.3 Funding

Participants could choose more than 1 answer / option to describe how their youth theatre / drama activities were funded. For instance, a group could fund themselves through a combination of members fees, the voluntary work of leaders, a local youth club grant, box office receipts and fundraising.

Table 10: How do you fund the running of your youth theatre / drama activities? (Participants could select more than one option.)		
Answer Options	Response Percent	Response Count
Member Fees	38.2%	13
Course Fees	38.2%	13
Donations-in-kind	5.9%	2
Voluntary work of leaders	14.7%	5
Free workshop / performance space	8.8%	3
Fundraising	17.6%	6
Donors / Sponsorship	2.9%	1
Local Authority Arts Office Grants	17.6%	6
Arts Council Grants	11.8%	4
Local Youth Club Grants	5.9%	2
National Youth Work Grants	2.9%	1
Other Public Grants	8.8%	3
Box Office Receipts	20.6%	7
Other (please explain)	23.5%	8
answered question		34

Youth theatres in the South East have the most diverse sources of funding, while speech and drama classes, youth musical societies, performing arts classes and stage schools were most dependent on one source of funding.

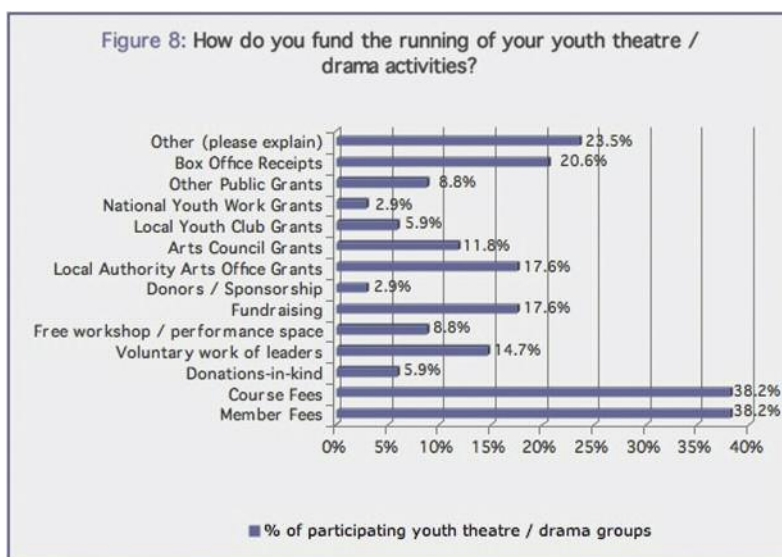
Typically, organisations who are structured as companies (for-profit) or businesses will not be able to access either youth work or arts funding, and also face more restrictions in terms of fundraising, voluntary work and donations-in-kind. These organisations rely heavily on what they describe as 'course fees', where a young person pays per class / per term / per year for their participation.

Organisations who have voluntary boards, are not-for-profit and possibly registered as charities are able to access a wider range of funding options including arts and youth work funding. They may also fundraise from the general public, and are more likely to have voluntary leaders and receive donations-in-kind. Youth theatres will typically fall into this category, but you may also find drama classes / workshops, youth drama projects and clubs / groups, and theatre in education activities. These groups still usually charge some level of membership fees or course fees. Groups which are heavily subsidised by public funding, and groups working within the youth service are the most likely to be free of charge to young people.

- ④ **Youth theatres** had the most diverse sources of funding. Their funding solutions included member fees(6), course fees(1), donations-in-kind (1), the voluntary work of leaders(1), free workshop / performance space(2), donors / sponsorship (1), local authority arts office grants (4), arts council grants (3), other public grants(1) and box office receipts (4).
- ④ The **speech and drama classes, youth musical societies, performing arts classes and stage schools** were largely paid for through fees and were the most dependent on one source of funding. However, 1 speech and drama class said they had received grants in the past, 1 stage school also used box office receipts and 2 performing arts classes had also fundraised.
- ④ The **drama classes / workshops** were using a combination of course fees (4), voluntary work of leaders (1), fundraising (1), other public grants (1) and those classes that were running in a secondary school were paid for through the school.
- ④ The groups describing themselves as **theatre in education** were also funding themselves through a mixture of course fees, the voluntary work of leaders, free performance / workshop space, local youth work grants and box office receipts.
- ④ The **youth drama club / group** funded itself through a mixture of voluntary work and fundraising.

Comments from groups who chose the 'Other' answer option:

- ④ School
- ④ The Department of Education [through a secondary school]
- ④ We run using member fees but we fundraise to provide them with 'free' workshops and outings so that these extra costs are not passed onto parents.
- ④ Service funding
- ④ A fee is charged to the school and the final performance provides a door split from the theatre
- ④ The WSMD has received grants
- ④ Voluntary help for Front of House and other needs
- ④ [The group] is heavily supported by Bui Bolg out of their own funds.



3.3.4 Levels of Member Fees and Course Fees

Participating groups who indicated that they charged either course fees or member fees to young people were also asked to provide information about the level of those fees on a yearly basis.

Table 11: If you do charge member fees or course fees, you much do you charge per year?		
Answer Options	Response Percent	Response Count
€0 - €50	17.2%	5
€51 - €100	24.1%	7
€101 - €150	17.2%	5
€151 - €200	0.0%	0
€201 - €250	6.9%	2
€251 - €300	10.3%	3
€301 - €400	3.4%	1
€401 - €450	6.9%	2
€451 - €500	6.9%	2
More than €500	6.9%	2
Please use this space if you would like to provide further information.		6
answered question		29

The groups that charged young people €250 or more per year included stage schools, performing arts classes, drama classes, and speech and drama classes. The groups that charged under €250 per year included a wide range of all types of drama opportunities including youth drama groups, theatre in education groups and youth theatres, as well as some drama classes and stage schools.

The level of course / member fees has a significant effect on the ability of young people to access drama activities in their area. Some areas within the South-East are served mainly by commercial drama activities such as stage schools, performing arts classes or drama classes / workshops which may charge a level of yearly fees that exclude young people from a disadvantaged socio/economic background. Young people who participated in the “Art-Youth-Culture: FYI” event run by the Arts Council in 2010 believed that there should be increased access to youth theatres and affordable drama activities:

“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.”⁶

If the groups who are most financially accessible to young people are examined, they include:

- ⌚ €0 - 50 : 1 youth drama group; 2 theatre in education groups; 1 drama class / workshop; 1 Youth Section of Drama Society & Musical Society.
- ⌚ €51 – 100: 3 youth theatres; 2 youth musical societies; 1 stage school; 1 Glee Club
- ⌚ €101 – 150: 1 performing arts class; 2 youth theatres; 1 speech and drama class; 1 stage school.

Comments from groups who chose the ‘Other’ answer option:

- ⌚ Members pay membership/course fee of €50 per term of 11 weeks. Term one Sept -Dec, Term two Jan- April.- €100 for both terms. An additional fee of €5 per workshop for shorter term/extended workshops from end of April -May (usually consisting of 5 or 6 workshops). *[Youth Theatre]*
- ⌚ Each member pays €5 per week, but membership is not dependant on this, they can choose not to pay it if they can't afford it, i.e. unwaged, or parents are unwaged. *[Youth Theatre]*
- ⌚ We charge €45 per term - three terms per year - this includes cost of involvement in projects / productions. *[Youth Theatre]*
- ⌚ Students receive tuition free as it is part of the syllabus. The school contributes to buses if the students are travelling to perform and we fundraise towards costume, sets etc. *[Drama class / workshop]*
- ⌚ €160 per term - 3 terms in a year - €432 for the three terms. *[Drama class / workshop]*
- ⌚ €75 per 10 week term for 1 hour weekly 4-6yrs €225 per 10 week term for 3 hours weekly 7yrs+ *[Performing Arts Class]*

⁶ Art-Youth-Culture: FYI, Report and Arts Council Response, The Arts Council, P22



3.3.5 Location of youth theatres / drama groups

Participants were asked to provide information on where their drama activities took place. They had the option of choosing more than one answer in case they used multiple sites.

Table 12: **Where do you run your youth theatre / drama activities?**

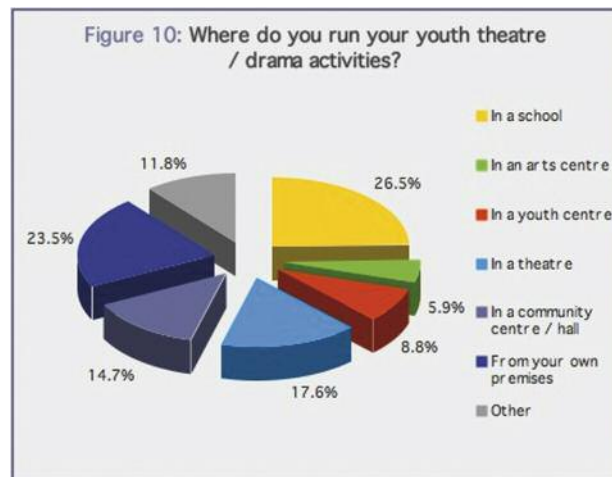
Answer Options	Response Percent	Response Count
In a school	26.5%	9
In an arts centre	5.9%	2
In a youth centre	8.8%	3
In a theatre	17.6%	6
In a community centre / hall	14.7%	5
From your own premises	23.5%	8
Other	11.8%	4
answered question		34

The vast majority of drama activities take place in either rented or donated space that the groups book on an hourly basis (including schools, community halls, arts centres, youth centres etc.) The choice of space is usually dictated by the availability and suitability of local workshop / performance space and the ability of the group to pay any necessary rental fees.

A large number of groups (26.5%) are making use of the space available in local schools. This section of youth theatre / drama groups include the 3 drama activities run through schools as well as theatre in education groups, youth theatres, stage schools and drama classes.

A significant proportion of these groups (23.5%) have their own premises, which is managed either by the youth theatre / drama group themselves or by their parent organisation. This cluster of groups offer a wide range of drama activities and include youth theatres, stage schools, speech and drama classes and performing arts classes.

Youth theatre / drama groups were least likely to be found in arts centres (5.9%). This result could be influenced by the high level of rent or the lack of workshop space in some arts centres, but may also be influenced by the lack of arts centre facilities in the areas served by these groups or by the sample of groups who participated in the research.



Comments from groups who chose the 'Other' or 'Own premises' answer options:

- 🕒 We have two [drama] schools, one meets in a school, the other in a community centre
- 🕒 From a Dance Studio in Kilkenny and from community and school halls in other
- 🕒 Dance studio
- 🕒 I rent premises that I have turned into 2 purpose built studios-mirrored and floored, each have bathrooms and a kitchen.
- 🕒 Perfect Theatre has 2 large dance studios where we run our drama & performing arts classes...
- 🕒 A purpose built premises was created
- 🕒 Wexford Arts Centre & Mermaid Arts Centre, Bray
- 🕒 A family resource centre
- 🕒 Rented premises
- 🕒 Initial workshops are in the school- rehearsals are run in a community hall
- 🕒 Hi Rez Youth Centre, Bray, allows us to use their space on Saturdays at 11am-1pm, before their normal opening hours
- 🕒 We have a purpose built unit with 3 studios and a reception area and costume room
- 🕒 An old convent building that transforms to suit everything!
- 🕒 We have a large workshop unit in an industrial estate and we hold all the workshops there.
- 🕒 Five years ago the City Council gave WYA a community building where we are the tenants and we use this for most workshops

3.4 Programme of Activities on Offer

3.4.1 Activity Programmes

Participants were asked to provide information on what type of activities took place in their youth theatre / drama group and to indicate how often these activities took place.

Table 13: WHAT activities take place in your youth theatre / drama group and HOW OFTEN do they take place? (Participants were asked to select the appropriate option for each activity.)					
Answer Options	Every week	Every few months /term	Every year	Occasionally	Never
Drama workshops / classes	19	8	1	2	0
Singing / music classes	12	0	0	5	7
Movement / dance classes	10	5	0	4	6
Rehearsals	9	10	3	1	0
Speech and drama classes	7	4	0	4	8
Theatre productions	4	7	9	2	3
Performance showcases	3	8	7	6	1
Devising	3	4	1	9	4
Stage management	2	4	5	4	6
Street theatre / circus	2	1	2	4	11
Issue-based drama work	1	5	0	10	6
Trips to see other theatre productions	1	2	3	14	3
Local festivals & events	1	2	7	8	3
National / international festivals & events	1	2	2	7	9
Set design & construction	1	3	3	3	10
Technical theatre	1	2	2	4	10
Costume design and creation	1	3	5	6	5
Social activities	1	4	2	8	6
Writing	1	1	2	8	7
TV / Film	1	1	0	7	9
Fundraising activities	0	2	6	3	9
Training for senior members	1	3	2	6	6
answered question					33

The most common activity amongst the sample group is the drama workshop / class. Workshops lie at the heart of a drama / theatre programme. A workshop is a series of planned activities which engage young people in an active exploration of drama. They create a safe environment for young people to play and experiment. Good youth drama practice involves group or ensemble drama approaches and responds to the developmental needs of the participating young people. All 7 youth theatres provided weekly drama workshops and the majority of drama workshops / classes were also providing this activity on a weekly basis.

The singing / music and dance / movement classes also feature significantly. Some youth theatres and youth drama groups offer these types of activities to support and enhance the drama work they are undertaking. These activities score very highly in this survey because of the high number of participating stage schools, performing arts classes and youth musical societies who are committed to providing a wide range of experiences in the performing arts to their young members.

Twenty-two of the participating groups (66.67%) are involved in creating theatre productions. However, it seems that the theatre production experiences that are on offer are generally focused on acting. Only 33.33% of groups are involved in set design and construction, 36.36% of groups are involved in technical theatre and 45.45% of groups are involved in costume design and creation at some stage during a typical year. Productions were outside the scope of some groups involved in providing more traditional drama classes, or speech and drama classes.

Youth theatres included in the survey were offering the broadest range of activities to their membership. Aside from weekly drama workshops and involvement in rehearsals and productions, they were devising, writing, engaging with issue-based work, providing street arts / theatre experiences, providing tv / film activities, taking part in local, regional and national festivals, learning about technical theatre, going to see other theatre productions and running social activities.

The youth musical societies offered occasional drama classes, weekly singing / music classes, regular rehearsals, theatre productions and performance showcases, and involvement in a national event. Stage schools and performing arts classes offered weekly or regular drama classes, speech and drama classes, movement / dance classes and singing / music classes. On an occasional basis, a small number of them engaged with writing, devising, issue-based work, tv / film and street theatre / circus. Rehearsals are common activities and some groups favour theatre productions, while others focus on performance showcases.

The theatre in education groups were mainly concerned with providing drama workshops for young people. Two groups also said they occasionally engaged in productions or trips to see other productions. The drama classes / workshops included in the study were chiefly focused on providing drama classes but there was a wide range of groups within this category. Some groups specialised in performing arts opportunities such as singing and dancing, while others were engaged with writing and issue-based work, some were involved in rehearsals and productions, while others were focused mainly on providing classes. Those engaged in creating productions were also likely to be providing some technical theatre, stage management and costume design opportunities.

- 🕒 Interestingly, though there are only 2 speech and drama groups taking part in the survey, 15 groups indicated that they run speech and drama classes as part of their activity

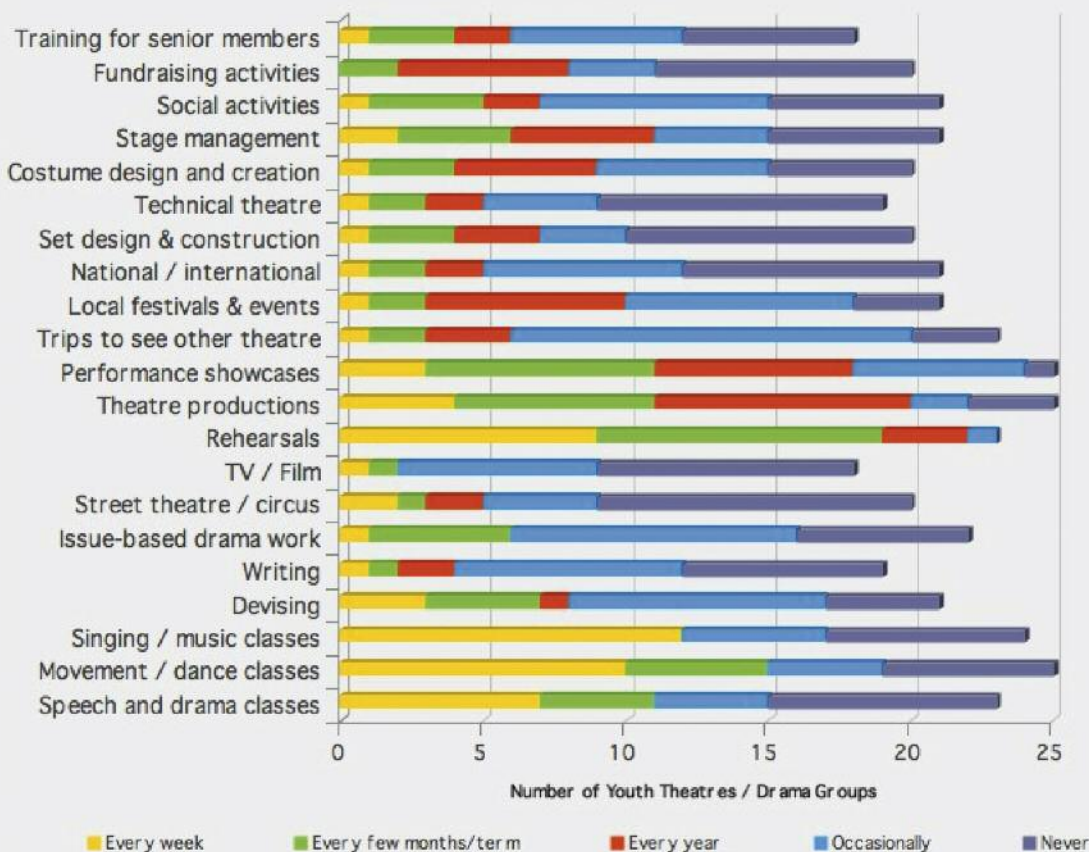
programme.

- 🕒 Writing was most common amongst the youth theatres, with 5 out of 7 groups providing this activity.
- 🕒 Devising was most common amongst the youth theatres, with all 7 youth theatres engaging in devising activities during a typical year.
- 🕒 6 out of 7 youth theatres and 4 out of 7 drama classes were engaged with issue-based drama work
- 🕒 4 out of 7 youth theatres were providing street theatre / circus and tv / film experiences for their members,
- 🕒 All 7 youth theatres are involved in productions as well as performance showcases and took their members to see other theatre productions
- 🕒 6 out of 7 youth theatres take part in local festivals and events in a typical year

Comments from groups who chose the 'Other' answer options:

- 🕒 The project is a performance of abridged Shakespeare plays. It is open to all secondary level schools.
- 🕒 National / international events - members are usually out of the age range for this. Technicals and costume etc are sometimes dealt with individually if someone has a special interest
- 🕒 Puppetry - Both making and performing – occasionally. Mask making & performing – occasionally. Clown – occasionally. Improvisation - every week

Figure 11: WHAT activities take place in your youth theatre / drama group and HOW OFTEN do they take place?



3.4.2 Special Interests

As part of the State of Play survey, participants were asked to indicate whether their work had a particular focus or artistic interest.

Table 14: **Does your youth theatre / drama group have a particular focus or artistic interest? (Participants could select more than one option.)**

Answer Options	Response Percent	Response Count
No	21.2%	7
Issue-Based Work	15.2%	5
Work in the Irish language	0.0%	0
Intercultural Work	6.1%	2
Youth Work with Young Men	0.0%	0
Youth Work with Young Women	3.0%	1
Disability	3.0%	1
Film	3.0%	1
Musicals	24.2%	8
Street Theatre / Spectacle	6.1%	2
Devising	18.2%	6
Writing	9.1%	3
Comedy	12.1%	4
Dance & Movement	30.3%	10
Singing & Music	33.3%	11
Clowning	9.1%	3
Site Specific Performance	3.0%	1
Other (please explain)	27.3%	9
answered question		33

- 🕒 Nearly one third of all participating groups (30.3%) specialised in dance / movement
- 🕒 One third of all participating groups (33.3%) specialised in singing and music
- 🕒 Nearly one quarter of all participating groups (24.2%) specialised in musicals

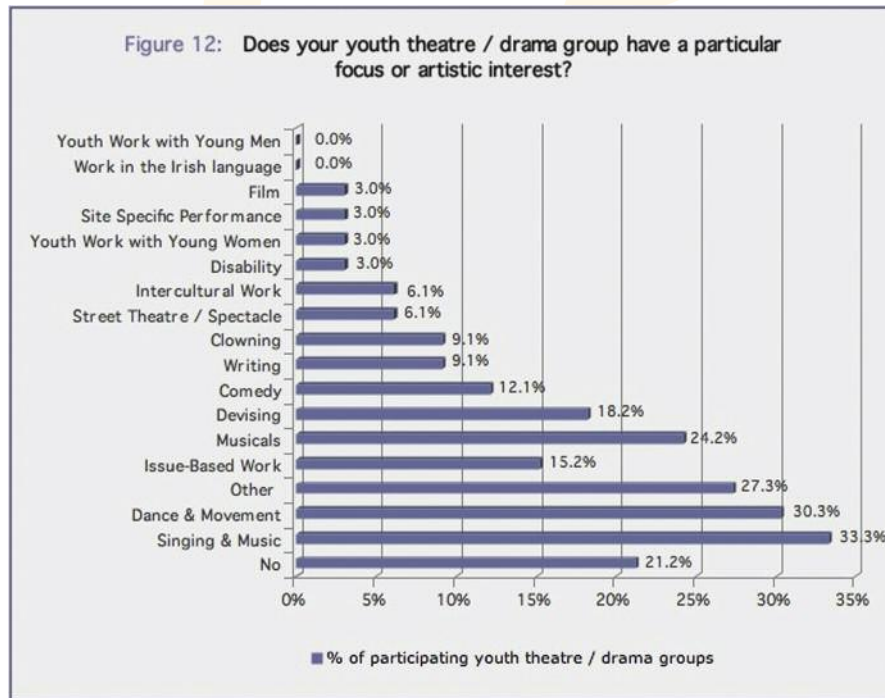
These statistics reflect the high number of stage schools, performing arts classes and youth musical

societies included in the survey who provide a wide range of performing arts opportunities. The survey outcomes reflect the wider situation in Ireland where a significant percentage of drama activities are being offered as part of a wider performing arts agenda including dance, singing and the production of musicals.

- 🕒 18.2% of groups had a particular focus on devising. These included youth theatre and drama classes/ workshops.
- 🕒 The 15.2% of groups who focused on issue-based work were also comprised of youth theatres and drama classes / workshops.
- 🕒 The 12.1% of groups who focused on comedy included drama classes / workshops and a stage school.
- 🕒 1 Wexford based group focused on working with young people with disabilities through drama.
- 🕒 None of the groups who participated in the survey were focused on working through the Irish language.

Comments from groups who chose the 'Other' answer options:

- 🕒 Inclusive FETAC Level 5 Theatre Performance Course
- 🕒 Theatre as an ensemble art form
- 🕒 To explore all avenues of the arts!
- 🕒 We aim to cover all aspects of Performing Arts within the structure of our terms
- 🕒 Each term specific skills are worked on: e.g., devising, ensemble, movement, mime, writing etc. Themes are picked to work on, be they social or personal to the group culminating in a performance showcase at the end of term.
- 🕒 Performing Shakespeare plays in abridged form and choosing new contexts for the story.
- 🕒 Focus is on "kids' and teens'" social, emotional and educational development. We make friends, learn to work as a team, to be confident, to be good performers.
- 🕒 Emphasis is on exploring a wide range of drama areas to give the members a taste of a variety of different interests and disciplines. Different projects and styles are explored every term through workshops in areas such as; Commedia dell'Arte, devising, street theatre, physical theatre/movement, rhythm and voice work, improvisation, script work, and writing and directing workshops. In the past, we have also run successful workshops in forum theatre and created devised pieces around social issues for a local drug awareness week and anti-bullying campaigns.
- 🕒 Our main focus for the coming year 2011/2012 will be to undertake a full production of a previously scripted play and explore both the performance and technical sides to producing a play.
- 🕒 It changes with the artistic needs of the group at any given time.



3.4.3 Ethos

A wide variety of drama practice and activities exists in the South East. The youth theatre / drama groups included in this survey may look different and vary in terms of their purpose, but are there common principles that link the sector? To explore this question, survey participants were asked to describe the ethos of their youth theatre / drama group by rating a series of statements. For the purposes of this research project, ethos is defined as the ‘fundamental values that are specific to each youth theatre / drama group and inform their drama practice’.

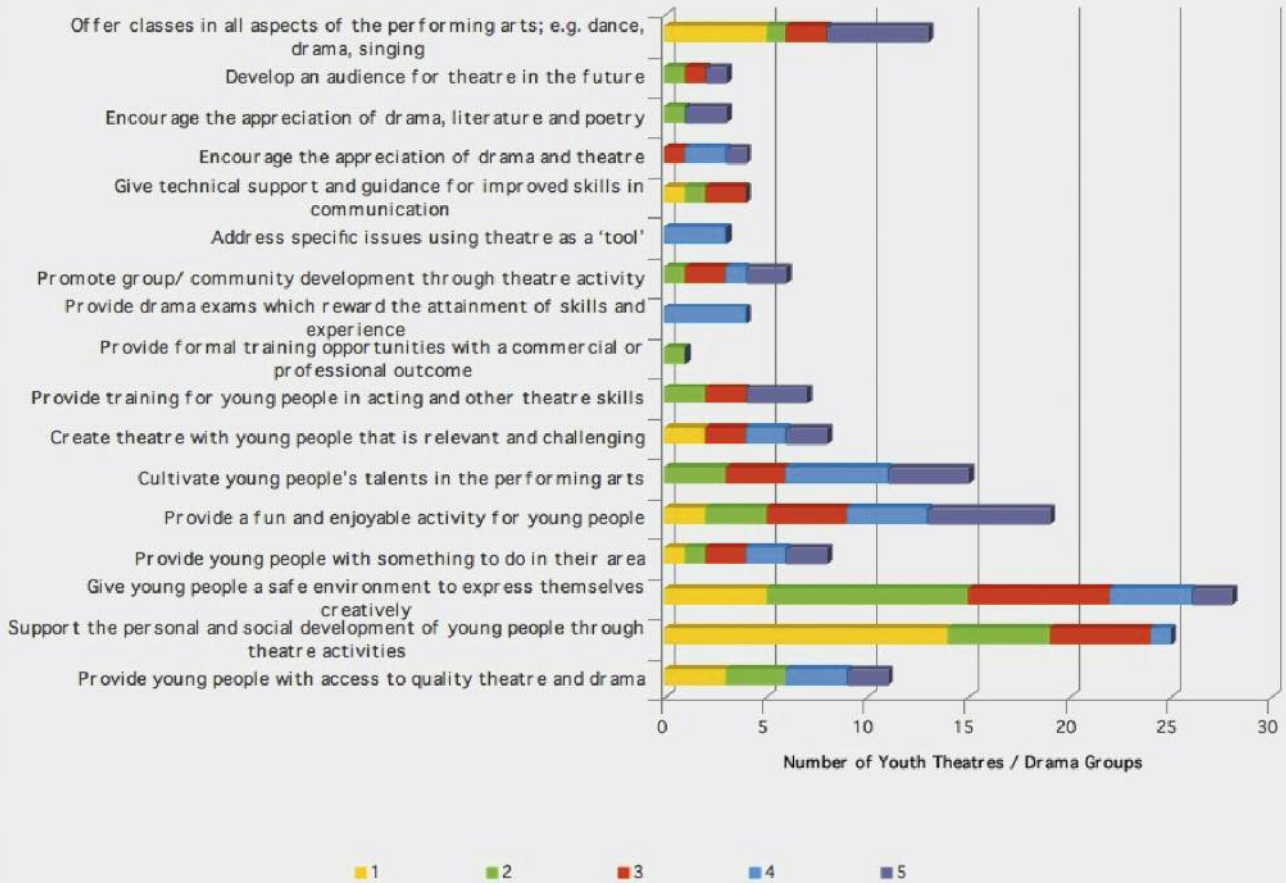
The survey outcomes reveal that participating groups share a common belief that their work should support the personal, social and artistic development of young people and that they should be providing a safe space for young people to express themselves creatively. These are core values that lie at the heart of the majority of groups who took part in the survey.

Organisations also believed that drama activities should be a fun and enjoyable activity for young people. The majority of groups (excluding the 3 school-run projects) require the voluntary participation of its membership.

Principles related to standards and practice in the performing arts also scored highly due to the large number of stage schools and performing arts classes included in the survey. Five groups gave their first vote to “Offer classes in all aspects of the performing arts; e.g. dance, drama, singing” and 15 groups supported the belief that their work should cultivate young people’s talents in the performing arts.

Table 15: How would you describe the ethos of your youth theatre / drama group? (Participants were asked to choose 5 statements and rank them from 1 to 5, with 1 being the most important etc.) My youth theatre aims to:							
Answer Options	1	2	3	4	5	% of Total Possible Vote	Re-sponse Count
Support the personal and social development of young people through theatre activities	14	5	5	1	0	66.06%	25
Give young people a safe environment to express themselves creatively	5	10	7	4	2	58.18%	28
Provide a fun and enjoyable activity for young people	2	3	4	4	6	29.09%	19
Offer classes in all aspects of the performing arts; e.g. dance, drama, singing	5	1	2	0	5	24.24%	13
Cultivate young people's talents in the performing arts	0	3	3	5	4	21.21%	15
Provide young people with access to quality theatre and drama	3	3	0	3	2	20.61%	11
Create theatre with young people that is relevant and challenging	2	0	2	2	2	13.33%	8
Provide young people with something to do in their area	1	1	2	2	2	12.73%	8
Provide training for young people in acting and other theatre skills	0	2	2	0	3	10.30%	7
Give technical support and guidance for improved skills in communication	1	1	2	0	0	9.09%	4
Promote group / community development through theatre activity	0	1	2	1	2	8.48%	6
Develop an audience for theatre in the future	0	1	1	0	1	4.85%	3
Encourage the appreciation of drama and theatre	0	0	1	2	1	4.85%	4
Provide drama exams which reward the attainment of skills and experience	0	0	0	4	0	4.85%	4
Encourage the appreciation of drama, literature and poetry	0	1	0	0	2	3.64%	3
Address specific issues using theatre as a 'tool'	0	0	0	3	0	3.64%	3
Provide formal training opportunities with a commercial or professional outcome	0	1	0	0	0	2.42%	1
Other (please explain)							4
answered question							33

Figure 13: How would you describe the ethos of your youth theatre / drama group?



Principles concerning the provision of exams and accreditation, and the development of specific communication skills scored lowly, possibly due to the low number of speech and drama classes included in the survey. Options that concerned more specific principles, such as, exploring issues using theatre as a 'tool' or working to develop theatre audiences for the future also scored lowly.

3.4.4 Future Plans

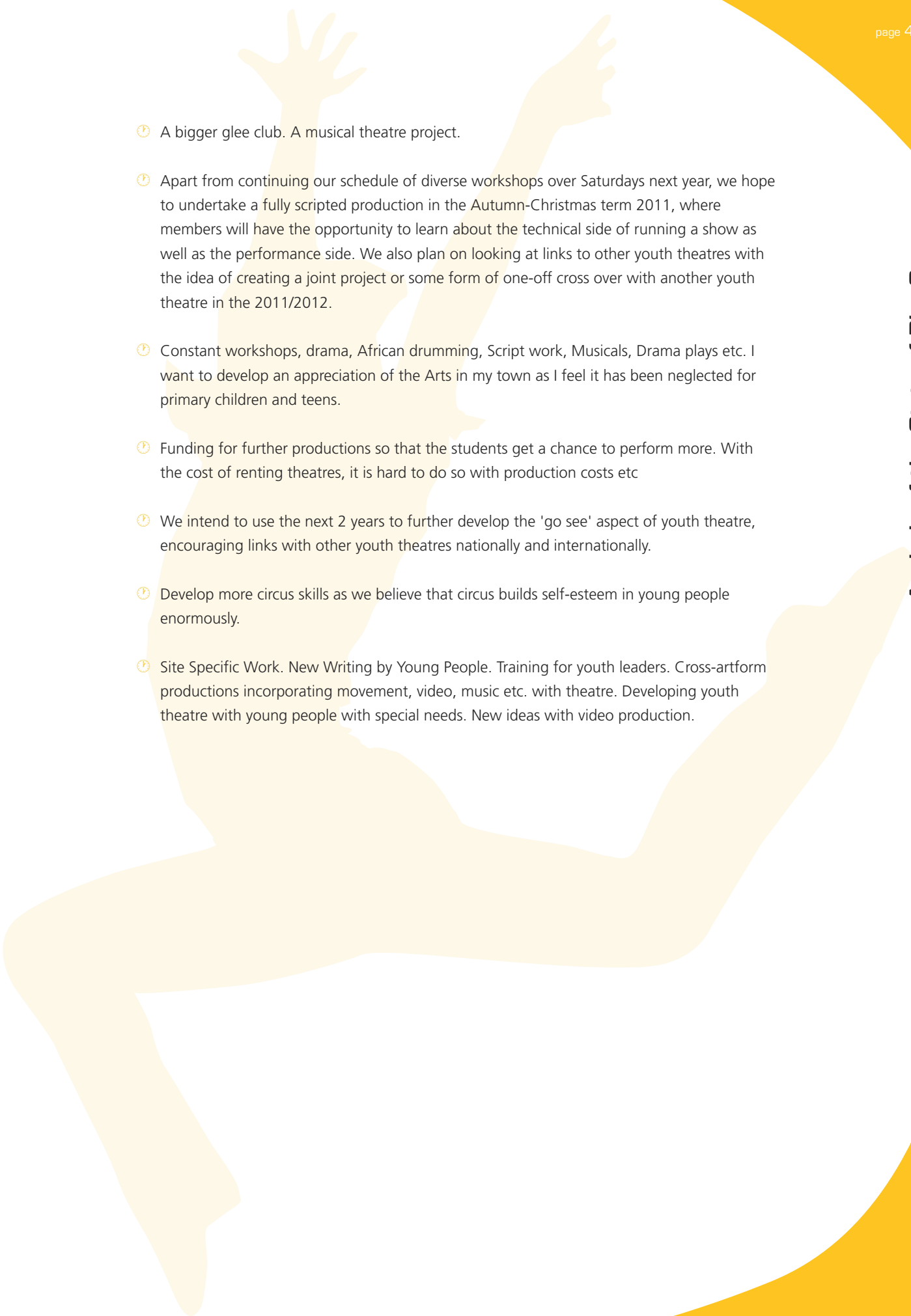
As part of the State of Play survey, leaders were asked to describe the plans for their youth theatre / drama groups over the next 2 years. Their responses give a sense of the aspirations as well as the commitment that exists within the sample group of youth theatres / drama groups and also illustrates, to some extent, the capacity for development within this group.

Twenty-three of the groups who participated described a mix of activities they were hoping to develop:

- 🕒 We are involved in a film project, and would like a drama project to complement it. A community drama project. A stage performance.
- 🕒 A world premiere production of The Stone, a new musical this coming October and possibly

bringing this show to other venues in the region in 2012

- ⌚ To provide more drama workshops for the children. To get some of our older members involved in NAYD's National Youth Theatre. To develop our filmmaking experience. To develop leadership skills amongst our older members. To become facilitators.
- ⌚ I would really like to expand the adolescent section beyond the 15-16 year age group that I work with every year. I'd like us to be more involved in things like street theatre and site specific performances and maybe have an exchange with another group. I'd like to see them have more performance opportunities also. Plus workshops given by professionals in a particular area would be great - writing/devising for example.
- ⌚ Film / Tech / exchange workshops
- ⌚ Perhaps green issues as our next children's theatre theme for my transition year (which we take on tour to local primary schools). Participation in the St Patrick's Day parade.
- ⌚ An international trip to visit theatre abroad. To expand and develop the programme we have
- ⌚ Creating musicals with the existing group. Setting up an amateur theatre group for kids & adults
- ⌚ To combine our drama & dance department with the music department so that a full live experience can be had at our musicals/shows. Also, to give children in the local area a real alternative to the other stage schools so that they can attend a syllabus based course that teaches the art of drama & dance instead of spending all the lesson time always preparing for the next show.
- ⌚ We would like to develop the Youth Theatre in Bray to a Youth Theatre Company based on our Temple Bar model who fundraise and work together for the year towards creating a full scale production performed in a professional setting for a week run. This company would also be interested in collaboration or exchanges with other youth companies.
- ⌚ Appreciation of the works of Shakespeare. Devising or Making Theatre
- ⌚ I would like to start running a school that will also include children from the age of 5, and let them gain an understanding of what is involved with performing on stage and also help them gain confidence as they grow up on the stage.
- ⌚ Specialised classes
- ⌚ Stage Productions of Musicals. Sourcing an Instrument Bank for experiments with all the instruments of the Orchestra.
- ⌚ Expanding the repertoire of abridged plays for performance to Irish playwrights.

- 
- ⌚ A bigger glee club. A musical theatre project.
 - ⌚ Apart from continuing our schedule of diverse workshops over Saturdays next year, we hope to undertake a fully scripted production in the Autumn-Christmas term 2011, where members will have the opportunity to learn about the technical side of running a show as well as the performance side. We also plan on looking at links to other youth theatres with the idea of creating a joint project or some form of one-off cross over with another youth theatre in the 2011/2012.
 - ⌚ Constant workshops, drama, African drumming, Script work, Musicals, Drama plays etc. I want to develop an appreciation of the Arts in my town as I feel it has been neglected for primary children and teens.
 - ⌚ Funding for further productions so that the students get a chance to perform more. With the cost of renting theatres, it is hard to do so with production costs etc
 - ⌚ We intend to use the next 2 years to further develop the 'go see' aspect of youth theatre, encouraging links with other youth theatres nationally and internationally.
 - ⌚ Develop more circus skills as we believe that circus builds self-esteem in young people enormously.
 - ⌚ Site Specific Work. New Writing by Young People. Training for youth leaders. Cross-artform productions incorporating movement, video, music etc. with theatre. Developing youth theatre with young people with special needs. New ideas with video production.

STATE OF PLAY

[Youth Theatre and Drama in the South East of Ireland]

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A dark purple silhouette of a person in a dynamic, athletic pose, possibly a dancer or gymnast, with arms raised and legs spread. The figure is set against a light purple circular background that is part of a larger design on a dark purple background.

Training Needs Analysis

NAYD held a focus group meeting with youth theatre leaders and drama facilitators to explore existing training available in the region and beyond, identify any gaps in training provision they have experienced and discuss their own particular training needs. This meeting took place at Wexford Opera House on Saturday, March 12th 2011.

- 🕒 7 participants from 5 different organisations attended the meeting
- 🕒 A further 7 organisations made contributions to the training needs analysis after the meeting had taken place
- 🕒 33 organisations identified their training requirements through the online State of Play survey

4.1 Existing training for Youth Theatre Leaders / Drama Facilitators

Participants identified existing training opportunities under the following headings:

Drama facilitation

- 🕒 **Local** - Barnstorm Theatre Company has run occasional facilitation courses
- 🕒 **National** -Community / Drama in Education strands of Drama and Theatre degrees / diplomas at Trinity College, UCC, NUI Maynooth
- 🕒 **National** - NAYD "Leading On..." courses & ArtsTrain
- 🕒 **National** – The DLI Summer school has run occasional facilitation courses
- 🕒 Participants noted that there were occasional, sporadic training opportunities at a local / regional level but no permanent opportunities
- 🕒 Focusing on a slightly different field, participants noted that accredited Speech and Drama teaching courses were available at a local and national level (e.g. Leinster School of Music and Drama)

Theatre skills and specialisms

- 🕒 **Local** - Certificate in Directing and Certificate in Performance (NUI Maynooth College - Kilkenny Campus)
- 🕒 **Local** - FETAC Level 5 Acting Skills and Techniques (Waterford College of Further Education)
- 🕒 **Local** - FETAC Level 5 Performing Arts: Acting Foundation Year and BTEC Level 6 Higher National Diploma in Performing Arts Advanced Acting for Stage and Screen (Bray Institute of Further Education)
- 🕒 **Local** - Little Red Kettle Theatre Company run a Local Training Initiative (FAS) based in Waterford city which focuses on theatre skills
- 🕒 **Local** - County Council Arts Departments have been involved in running courses: Kilkenny Arts Office rolled out a writing workshop; Carlow Arts Office rolled out playwriting workshops
- 🕒 **Local** - ArtLinks has run advanced theatre workshops based in Carlow
- 🕒 **Local** - Barnstorm Theatre Company has run training in Playback Theatre (they aspire to provide more training opportunities in the future)
- 🕒 **Local** - Festivals in the South-East sometimes organise masterclasses as part of their programme: e.g. Spraoi ran a week of street theatre and spectacle training
- 🕒 **Local** - FDYS, the Wexford Youth Service, has run a writing workshop
- 🕒 **National** - DLI Summer School courses

- 🕒 **National** - Devious Theatre Company had been mentored by Annie Ryan, the artistic director of The Corn Exchange as part of The Theatre Machine Turns You On: Vol II project at the Project Arts Centre, Dublin
- 🕒 **National:** Drama and Theatre Studies courses at diploma, undergraduate and postgraduate levels at Trinity College Dublin, University College Dublin, University College Cork, NUI Maynooth, NUI Galway and from 2011, the Lir (National Academy of Dramatic Art)
- 🕒 **National:** Drama and theatre courses at FETAC and BTEC levels at many Colleges of Further Education and Institutes of Technology based around the country
- 🕒 **National:** Full-time Actor Training course at the Gaiety School of Acting

Youth Leadership Skills (including welfare and child protection)

- 🕒 **Local** – Participants mentioned that FDYS (Wexford youth service) had run training events in child protection and conflict management. Other local youth services in the selected counties have also offered child protection training and courses / classes in specific youth leadership skills
- 🕒 **Local** – The HSE provide local child protection training. The VEC and WLD (Wexford Local Development) were also mentioned by participants as providers of welfare and child protection training
- 🕒 **National** – NYCI provide training in child protection on a national level. NAYD and The Arts Council also provide some welfare and child protection training for the youth drama /youth arts sector. NYCI run a comprehensive youth work training programme on a national level. Youth Work Ireland also provide youth work training courses

Administration and Management

- 🕒 **Local** - Once-off courses and training events run by ArtsLinks
- 🕒 **Local** - Certificate in Community Arts Management at the Institute of Technology Carlow (Wexford Campus)
- 🕒 **Local** - MA in Arts and Heritage Management (Waterford Institute of Technology)
- 🕒 **Local** – Mentorship and support from Kilkenny County Council Arts Office was mentioned by a participant
- 🕒 **National / Local** - Management and business courses through the Local Enterprise Board (Wexford) or Business to Arts
- 🕒 **National** - NAYD
- 🕒 **National** - IADT Dun Laoghaire BA (Honours) in Business Studies and Arts Management

Participants were also asked how they had developed their own skills in the absence of local training. Some participants did have different levels of formal training, but they all pointed to the experience they'd gained simply by working with young people and trying things out. They had learned skills by trial and error through their own practice, and also by watching others and learning. In general, participants were very positive about peer learning but found it difficult to set aside the time necessary to build relationships with local groups. They found it easier to network and learn from each other at organised events.

Participants also discussed the great training opportunities available to young people within many youth theatres. Youth theatres often help interested young people to develop their skills and become junior leaders – learning about how to facilitate drama workshops, about welfare, about directing,

devising and theatre production. Mentorship can also take place within the context of drama classes / workshops, performing arts classes, stage schools etc.

4.2 Gaps in the Training Provision

State of Play participants believed that training was key to the successful provision of drama activities for young people. All participants agreed that a training course for youth theatre leaders and drama facilitators was needed in the South East. Youth work organisations that did not complete the survey (particularly in Carlow, Kilkenny and Wexford) were interested in accessing youth drama training for their staff and volunteers. There was also a positive response from individual drama facilitators / leaders / teachers who were not currently running classes or groups, but who were very interested in developing their skills and creating some new youth drama activities. A number of amateur drama groups, stage schools, and speech and drama teachers who did not participate in the State of Play survey were also open to professional development opportunities on a local level.

State of Play participants identified the following specific gaps in existing training provision:

Drama Facilitation

- ① Participants agreed that training in drama facilitation was key to good youth theatre / drama practice but stated that it was very difficult to access on a local level in the South East. Participants believed that drama facilitation training should:
 - Be provided for facilitators with different levels of experience, including beginner and 'intermediate' leaders / facilitators but also an introductory training event targeted at the volunteers / parents who assist groups and youth workers
 - Explore how the leader facilitates groups – looking at communication, group management, team building, group dynamics etc.
 - Help people experience new drama exercises and gather new material for workshops
 - Explore how to structure a workshop
 - Explore how to facilitate exploratory drama work as well as drama games

Theatre Skills and Specialisms

- ① Though there was a slightly better availability of training in theatre skills and specialisms on a local level, participants felt that courses were not always easily accessible and didn't help facilitators to adapt the work to suit young people
- ① Participants believed that training in theatre skills should build the skills and experience of the people taking part, and that each session should finish by exploring how the work could be adapted to suit the youth groups they are working with
- ① Provide training for all levels of experience, taking into account that some facilitators are new to the field and some are already working at an advanced level
- ① Provide training in a wide range of areas (please see Section 4.3 for a full list of training requirements), including:
 - Acting
 - Directing
 - Voice work
 - Movement
 - Improvisation

- Devising (plus sessions for advanced facilitators in devising)
- Puppetry, Circus, Clowning
- Commedia dell'Arte
- Stage Combat
- Multi-media work in theatre
- Theatre Design
- Stage Management

Youth Leadership Skills (including welfare and child protection)

- ⌚ Participants who attended the meeting had, in general, accessed some level of welfare and child protection training at either a local or national level. However, participants believed that there were many groups who had not benefited from this training and were operating without child protection policies. They felt that it was not always clear where a youth theatre leader / drama facilitator might turn to for this type of training on a local level
- ⌚ Participants were keen to access training that would help them to develop a group and manage behaviour. They felt that this type of training was not available. It was also pointed out at the meeting that this area could be covered through good drama facilitation training rather than through separate youth leadership skills training
- ⌚ Taking into account a wider notion of youth leadership skills, participants were very interested in accessing training that focused on:
 - Responsibilities of the leader
 - Building a group dynamic and youth leadership skills
 - Managing relationships and the dynamics within the membership
 - How to develop young people's self-esteem and confidence
 - Empowering youth to develop and devise their own material
 - Social networking (welfare issues and policy)

Arts Administration and Management

- ⌚ Participants acknowledged that good arts administration and management skills were key to the success of a youth theatre / drama group. Again, participants felt that it was difficult to access this training locally on a part-time level
- ⌚ Participants were interested in accessing training and advice on the administrative areas that are specific to working with young people
- ⌚ Some participants were interested in accessing local, accredited arts management courses on a part-time level
- ⌚ Participants felt that there was a lack of training for freelance facilitators on how to develop & manage workshop based projects in different school and youth work contexts
- ⌚ Participants also believed that groups would benefit from training in dealing with the media and filling in funding application forms

4.3 Training Requirements of Participants

To gather information on the training requirements of youth theatre / drama groups, participants were asked to self-assess their own skills and knowledge, and also to indicate which type of training would help them to develop their work.

4.3.1 Self-assessment of existing skills

Group leaders are most confident of their workshop facilitation skills, acting and improvisation skills, welfare and child protection knowledge, as well as their knowledge of group and individual development through drama. It is important to register where the skills lie within the drama groups working in the South East. This knowledge could assist with the development of the proposed training programme and with the creation of a ‘skills-share’ element within the programme.

Table 16: How would you describe the experience that lies within your youth theatre / drama group? (Participants were asked to select the appropriate option for each area of skill/knowledge.)

Answer Options	Beginner	Inter-mediate	Ad-vanced	Not relevant	Re-sponse Count
Workshop Facilitation	5	7	16	4	32
Directing	4	15	8	3	30
Devising	7	10	9	6	32
Writing	12	8	5	6	31
Movement & Dance	8	10	8	5	31
Voice & Music	9	7	11	4	31
Acting & Improvisation	5	11	16	1	33
Street Theatre & Circus Skills	10	3	3	15	31
Design and Technical Theatre	15	5	4	7	31
Welfare & Child Protection	6	4	17	4	31
Group & Individual Development through Drama	8	8	15	1	32
Production Skills & Stage Management	8	11	11	2	32
Project Management	9	8	11	3	31
Fundraising	7	9	6	9	31
Building Audiences for Youth Theatre	8	8	5	9	30
Administration & Governance (inc. committees, constitutions etc.)	7	7	5	11	30
answered question					33

Group leaders are least confident of their skills in writing, technical theatre and design. Of all the skills areas that leaders were asked to think about, street theatre and circus skills were considered the least

relevant by participating groups.

- 🕒 **Workshop facilitation:** In general, groups were confident of their workshop facilitation skills with 6 out of 7 youth theatres, 4 out of 7 drama classes / workshops, 2 out of 3 stage schools considering themselves advanced in drama facilitation. However, not all groups were as familiar with drama workshop facilitation and some did not think it was relevant to their drama work with young people. The beginners were to be found in drama classes / workshops, a youth musical society and the performing arts classes. Two performing arts classes, 1 Theatre in Education group and 1 drama class / workshop considered did not consider drama facilitation relevant to their work.
- 🕒 **Directing:** Group leaders completing the survey were less confident of their directing skills with the majority (15) describing themselves as having intermediate skills. Some participating groups were more heavily focused on the class / workshop experience than on production / performance opportunities and these groups scored themselves as beginners or felt that directing skills were not relevant to their work.
- 🕒 **Acting and Improvisation:** Participants were highly confident of their acting skills, with 27 out of 33 groups rating themselves as intermediate or advanced. The beginners were found in the performing arts classes, 2 drama classes / workshops and 1 speech and drama class.
- 🕒 **Welfare and Child Protection:** Participants were very confident of their welfare and child protection knowledge, with 17 out of 33 groups considering themselves advanced. However, it is concerning that 4 of the groups who work with young people through drama did not believe that child protection was relevant to their work. These groups and the groups who considered themselves beginners were all private companies such as speech and drama classes, drama classes / workshops and performing arts classes. The results would suggest that there is a lower level of child protection awareness amongst some drama groups working in the private sector.

Any organisation involved with children has an obligation to provide them with the highest possible standard of care in order to promote their well-being and safeguard them from abuse. Children First: The National Guidelines for the Protection and Welfare of Children states:

"1.3.1 Consistent with the principles of Children First, every organisation, both public and private, that is providing services for children or that is in regular direct contact with children should:

(i) develop guidance and procedures for staff and/or volunteers who may have reasonable grounds for concern about the safety and welfare of children involved with the organisation. These procedures should not deviate from these national guidelines, but may offer further elaboration to ensure local relevance and applicability. It is the responsibility of each organisation to ensure that such policies and procedures are in place;

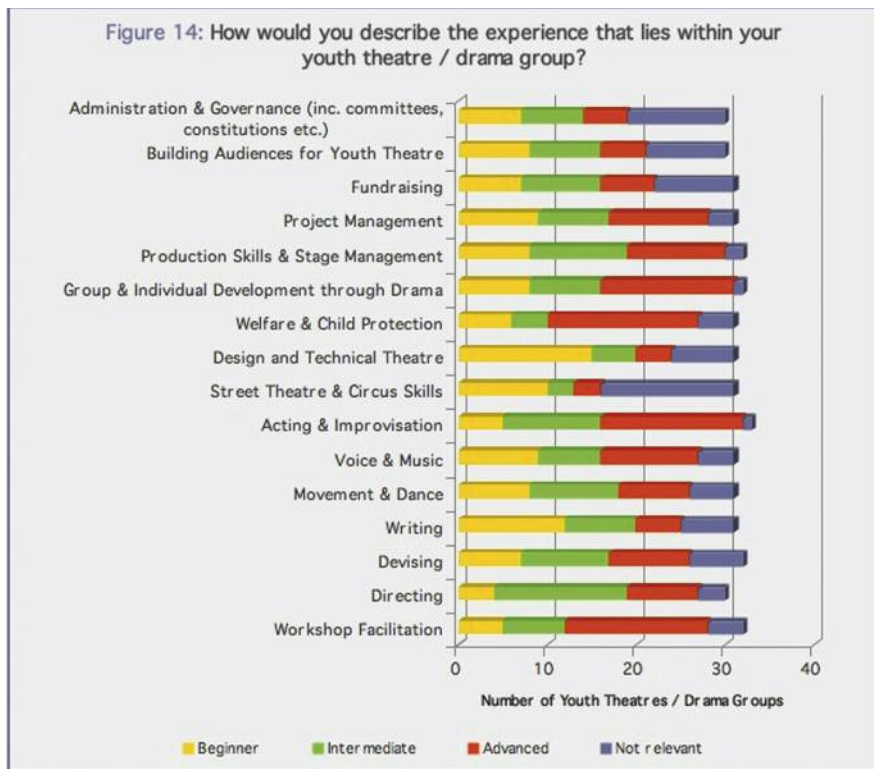
*(ii) identify a designated person to act as a liaison with outside agencies and a resource person to any staff member or volunteer who has child protection concerns. The designated person is responsible for reporting allegations or suspicions of child abuse to the HSE or An Garda Síochána."*⁷

- 🕒 **Group and Individual Development through Drama:** A large section of groups (15) felt that they had advanced knowledge in this area, reflecting the high ranking position of the

⁷ Children First: National Guidelines for the Protection and Welfare of Children (2010), Office of the Minister for Children and Young People, P6

statement “Support the personal and social development of young people through theatre activities” in Section 3.4.3 on ethos. The beginners were found in performing arts classes, a speech and drama class and a drama class / workshop.

- ⌚ **Movement & Dance / Voice and Music:** There is considerable skill amongst participants in these specific areas. A section of participating groups specialise in these areas, including performing arts classes, stage schools and youth musical societies. A higher percentage of drama classes / workshops, youth theatres and youth drama groups rated themselves as beginners or felt these skills were not relevant to their work.
- ⌚ **Devising and Writing:** The skills in devising and writing were particularly strong amongst youth theatres and drama classes / workshops. 6 out of 7 youth theatres considered themselves either intermediate or advanced in devising and 5 out of 7 considered themselves either intermediate or advanced in writing. In the drama classes / workshops, 4 out of 7 theatres considered themselves either intermediate or advanced in devising and 2 out of 7 considered themselves either intermediate or advanced in writing.



- ⌚ **Street Theatre and Spectacle:** Three groups had advanced skills in this area, one group in particular specialised in street theatre and spectacle. However, just under half of the participating groups felt these skills were not relevant to their work.
- ⌚ **Design and Technical Theatre:** This skills area achieved a low score across all types of group, with slightly more experience being found in the youth theatre sector. This trend may reflect a lack of access to theatre spaces and technical theatre equipment, and a lack of access to suitable training in the region. Again groups who focus specifically on the drama class / workshop experience scored lowly in this area. Many groups consider this a specialised area of theatre and may hire a designer / technician for a production rather than train in-house staff / volunteers.

- 🕒 **Administration and Production Skills:** There was an even spread of experience across all production skills areas with very few groups believing that production skills were not relevant to their work. Drama groups operating as private companies did not generally consider fundraising and governance as relevant to their work. Youth Drama groups and youth theatres were more likely to score highly in these categories.

4.3.2 Self-Assessment of Training Requirements

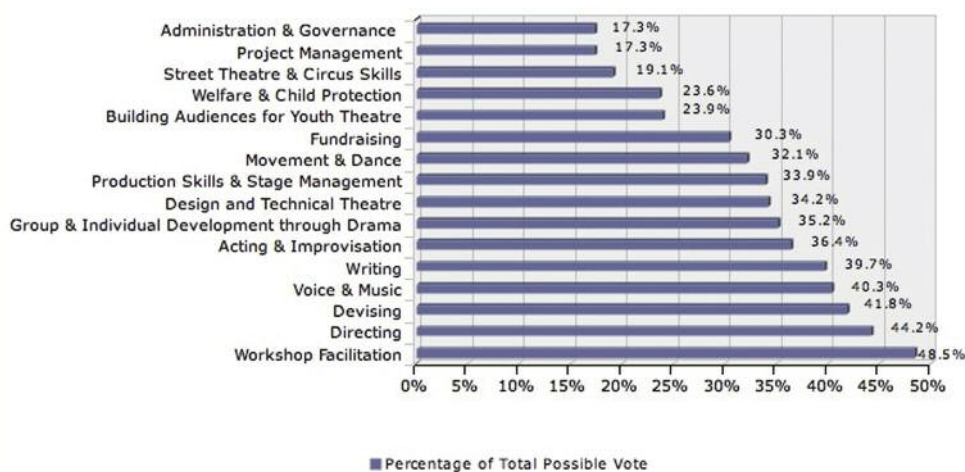
Table 17: What training would help you develop the work in your youth theatre / drama group? (Participants were asked to select 10 training requirements and rank them from 1 to 10, with 1 being the most important etc.)

Answer Options	1	2	3	4	5	6	7	8	9	10	% of Total Possible Vote
Workshop Facilitation	8	2	2	1	3	1	1	2	4	2	48.48%
Directing	2	5	2	3	3	1	3	1	1	4	44.24%
Voice & Music	0	3	3	4	4	2	3	1	2	1	40.30%
Devising	4	1	5	2	2	3	1	1	0	1	41.82%
Writing	0	4	2	5	2	2	3	2	2	0	39.70%
Acting & Improvisation	2	3	4	2	1	3	0	0	2	2	36.36%
Group & Individual Development through Drama	2	3	2	1	5	1	2	0	0	3	35.15%
Design and Technical Theatre	3	0	2	1	4	3	1	2	5	1	34.24%
Production Skills & Stage Management	1	4	3	0	0	4	3	2	2	0	33.94%
Movement & Dance	2	0	3	4	0	2	2	4	1	2	32.12%
Fundraising	1	5	1	1	1	0	4	1	2	1	30.30%
Building Audiences for Youth Theatre	1	2	1	3	0	1	2	1	2	2	23.94%
Welfare & Child Protection	3	0	0	1	1	3	2	4	0	0	23.64%
Street Theatre & Circus Skills	1	0	1	1	3	1	2	2	0	1	19.09%
Project Management	1	1	0	1	1	3	0	1	2	3	17.27%
Administration & Governance (inc. committees, constitutions etc.)	2	0	2	1	0	0	0	3	1	4	17.27%
answered question	33	33	33	31	30	30	29	27	26	27	

In general, participants were interested in accessing artistic training rather than training in administration or project management. Their top training requirements focused on some of the key skills necessary in the running of youth theatre / drama groups. Workshop facilitation skills was the most popular choice amongst participants, with the highest number of participants choosing it as their first choice. Directing was the second most popular choice, with 44.24% of the total possible vote.

- 🕒 Voice & Music was very popular, scoring very highly amongst the stage schools, performing arts classes, drama classes / workshops and the youth musical society. Movement and Dance also scored well with these groups, but only gained 32.12% of the total possible vote.
- 🕒 Devising was also very popular, scoring highly amongst youth theatres, drama classes / workshops and 1 stage school. Writing also scored very well amongst the same breakdown of groups. Acting and Improvisation were also considered important training requirements amongst the participants, receiving 36.36% of the total possible vote.
- 🕒 Technical theatre, design and production skills were popular amongst the participants with each of these skills areas receiving about a third of the total possible vote. Thirteen groups listed these areas in their top 3 choices.
- 🕒 The lowest scoring artistic skills area was street theatre and circus skills. This reflects participants’ response to Question 17 in the survey, where they rated street theatre and spectacle as least relevant to their work.
- 🕒 Project Management and Administration & Governance were the lowest scoring skills areas, indicating a general lack of interest in the provision of training in these areas. However, 6 groups rated these topics in their top 3, revealing that they are priority issues for a minority of groups. The most popular administration related skill was fundraising, with 30.30% of the total possible vote.

Figure 15: What training would help you develop the work in your youth theatre / drama group ?



- 🕒 Welfare and Child Protection was not rated highly by the participants, with less than a quarter of the total possible vote. However, 3 groups rated it as their first priority. The interest in welfare and child protection may not match the need for this training, as section

4.3.1 revealed a lack of awareness of this topic amongst the private sector in particular. Participants were more interested in training to help them plan for group / individual development through drama, giving this topic 35.15% of the total possible vote.

Comments from groups who chose the 'Other' answer option:

- 🕒 Mime skills
- 🕒 Facilitating drama work with young people who have special needs
- 🕒 Our youth courses around the country (including Wexford and Wicklow) are supported and run by the main school where we have a large staff individually qualified in specific areas and a wealth of experience in all areas of facilitating and all other aspects of providing quality experiences to our young students. We also run our own training and outreach programmes in certain aspects all over the country. All of our teachers would I'm sure individually like to upskill in certain areas above and we would be interested in sending them on whichever training they feel is necessary from the above lists. [Gaiety School of Acting]
- 🕒 Training to deal specifically with taking senior members of the group through the transition from senior member to trainee leader and into full leader would be very useful. This is an important part of ensuring there are enough new leaders in a voluntary youth theatre.
- 🕒 I do feel I need support, I started teaching Drama 10 years ago full time. I started the stage school last year. I want to progress, and would appreciate extra help.
- 🕒 Interested in any artistic area being explored or revisited. As the leader I'm a fairly good all-rounder but advanced devising (as in a play structure rather than a series of related vignettes) would be extremely beneficial to the direction that the group could go artistically.
- 🕒 Our focus over the next few years would be to get experience in Drama Facilitation and Youth Leadership skills, for our voluntary leaders and some of our older members. We have recently held Drama Workshops that the children benefited from, and enjoyed hugely; this is definitely an area we need training in as leaders in order to facilitate improvisation and drama at our weekly group meetings. We are also very conscious that we need to train some of our older members in Youth Leadership so that they can follow along in our footsteps and ensure continuity.
- 🕒 The areas where I'd personally like to see some training available in are primarily technology, devising, funding and development. I'd also love to explore site-specific work more closely.

4.4 Practical Recommendations from Participants

As part of the Training Needs Analysis meeting, participants were invited to contribute practical recommendations for the development of the proposed training programme.

4.4.1 Type of training

- 🕒 Participants believed that any potential training programme should centre on participative workshop sessions and discussions, led by expert facilitators for groups of participants. However, it was felt that this approach might not suit all skills areas and that it might be difficult to co-ordinate all participating drama groups to attend these events. Participants felt that the following ideas should also be considered:
- 🕒 **Skill-share:** Many of the participants will have a lot of experience and expertise to share with other participants. There should be opportunities provided for participants to 'share'

their skills with others.

- ⌚ **Mentoring:** It may be appropriate for more experienced participants or suitable facilitators / theatre companies / arts administrators to mentor groups or individuals. This may be a more effective way for some groups to develop / learn new skills over a specified timeframe.
- ⌚ **Networking:** They also felt that training events would provide a great opportunity for local networking. Participants felt that this might not be an aim of the training programme, but that it was a very useful outcome and that building local relationships would strengthen the development of youth drama in the area.

4.4.2 Location of Training Events

- ⌚ Participants first suggested that the training programme should be based in a more central location for the 5 counties involved e.g. North East Wexford. The general consensus at the end of the discussion was that the training programme should be mobile and take place in a variety of venues in the selected counties.

4.4.3 Scheduling / Frequency of Training Events

- ⌚ The general viewpoint was that weekdays (during the day) were best for once-off training events. Participants felt that they were busy with projects / workshops on Saturdays and Sundays and that it would be difficult to travel to other counties for training on weekday evenings. However, there were no volunteer facilitators / leaders present at the meeting and this category of leader may find it more difficult to attend on workdays. In general, the choice of day should match the needs of the majority of the targeted participants.
- ⌚ Participants felt that it would be useful to have a mixture of training blocks and once-off events. The training blocks should take place out of term time (Christmas, Easter, mid-terms). Although it was recognised that these were very busy times for some people.
- ⌚ Participants also recommended doing 1 / 2 residential training blocks.
- ⌚ There should be an opportunity to opt-in or opt-out of specific courses depending on your own skills base.

4.4.4 Accreditation

- ⌚ Participants weren't particularly interested in accreditation. They felt that it was vital in areas like child protection and important in areas like arts management. They weren't concerned about accreditation for facilitation or theatre training.

4.4.5 Communication

- ⌚ Participants felt very strongly that groups needed to be given adequate notice of training events and that people should be contacted by phone as well as email / post. They advised that the training programme needed to be well planned and co-ordinated.

4.5 Summary of Recommendations

Taking into account the training requirements and recommendations of the State of Play participants, it is recommended that:

- ⌚ A **drama facilitation training course** should be provided for all leaders and targeted at those who are working at a beginner / intermediate level.. The course should explore how

to facilitate groups (communication, group development and management, team building, group dynamics etc.) as well as introduce drama exercises and new material for workshops. The course should also explore how to use drama games, facilitate exploratory drama work and structure a workshop. This course would also be suited to senior members / junior leaders within youth theatre / drama groups who are looking to develop their facilitation skills. This course could take the form of a series of 1-day workshops, but participants would also benefit from the more intensive experience of a weekend length course (possibly residential). Participants should commit to the full course.

- ⌚ A series of **theatre skills workshops** should be provided, covering the range of skills requested by State of Play participants. These workshops should be targeted at leaders with a mixed range of experiences, but provide some development opportunities for leaders with more advanced skills. All theatre skills workshops should provide an opportunity for leaders to participate and develop their own skills, as well as an opportunity for leaders to reflect on what they've learned and how to adapt it to suit their groups. Theatre skills workshops could run over a full day or a half day depending on the area being explored. Skills covered could include directing, devising, voice, movement, writing etc. as well as technical theatre, design and other production skills. Leaders should be able to 'opt-into' particular workshops rather than sign-up for a whole course.
- ⌚ A **seminar** on 'How to run your youth theatre / youth drama group' incorporating best practice guidelines on administrating youth arts groups and funding for youth theatre / drama groups. A seminar session could also be included on developing and funding exchanges between youth theatre / drama groups in the South East and those in Wales.
- ⌚ **Child Protection Awareness Training** should be provided in the South East for youth theatre / drama groups who have not already accessed training in this area. This training (typically 4 hours long) could be arranged in conjunction with a local or national provider of child protection training.
- ⌚ A number of **mentorship opportunities** should be provided to support 2 different areas of development: artistic (including drama facilitation and theatre skills development) and organisational (including administration, governance, funding, welfare). The mentorship opportunities should take place between local groups / individuals wherever the local expertise exists to make this feasible and could also include appropriate regional or national agencies.
- ⌚ A **second drama facilitation training course** should be arranged to provide progression for participants who have completed the first facilitation course and also provide training for other leaders who are working at an intermediate / advanced level. This course could take the form of a series of 1-day workshops, but participants would also benefit from the more intensive experience of a weekend length course (possibly residential). The course could provide training in further drama facilitation techniques, introduce new workshop material and explore facilitation within different contexts (age of group, special needs etc.). Participants should commit to the full course.

- ⌚ A short **'Introduction to Youth Drama'** course should be provided to offer youth workers, teachers, parents and potential youth theatre / drama group assistants with a basic introduction to working with young people through drama. Participants should commit to the full course.

Practical considerations:

- ⌚ Where possible, course organisers should look for expert facilitators on a local level to aid skill-sharing and the development of relationships within the selected counties. Regional or national agencies should also be consulted about the delivery of aspects of the proposed training programme. There may also be opportunities found within the drama facilitation courses for participants to 'share' their skills with others by leading warm-ups or drama exercises.
- ⌚ All of the above activities could provide significant networking opportunities for participating groups. Breaks should be organised during the courses to stimulate informal discussions, and facilitators should make sure that participants introduce themselves and their groups briefly at the beginning of each course / event.
- ⌚ Courses and events should be located in a variety of venues across the South East to ensure equal access.
- ⌚ Participants should receive a certificate for the Child Protection Awareness Training.
- ⌚ It is very difficult to schedule courses at a time and date that suits all participants. Course organisers should give participants as much notice as possible of all training events (particularly any weekend / residential courses). In general, the choice of day should match the needs of the majority of the targeted participants.

A dark blue silhouette of a person in a dynamic, athletic pose, possibly a dancer or gymnast, with arms raised and legs extended. The figure is set against a light blue circular background that is part of a larger dark blue gradient.

Appendices

5.1 APPENDIX 1: Bibliography

ART-YOUTH-CULTURE: FYI

Report and Arts Council Response

A meeting of young people and policy makers

27-29 March 2010

The Arts Council, 2010, Dublin

Web: http://www.artscouncil.ie/Publications/AC_FYI_REPORT_FINAL.pdf

CENTRE STAGE +10

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2nd Edition, Department of Education and Science, May 2003, Dublin

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The Arts Council, 2006, Dublin

Web: <http://www.artscouncil.ie/Publications/ChildGuidelinesEnglish.pdf>

YOUNG PEOPLE, CREATIVE ACTION AND SOCIAL CHANGE:

A report on the value of participation in the arts for young people

Anna Fiona Keogh, Commissioned by The Youth Arts Programme, National Youth Council of Ireland,

2008, Dublin

Web: http://www.youtharts.ie/sites/default/files/Youth_Arts_Research.pdf

5.2 APPENDIX 2: Database of Contacts for *State of Play* Survey Participants

Carlow									
Peter Kelly / Maggie Gallagher	Carlow Youth Theatre	Carlow Arts Office, Carlow County Council, County Buildings, Athy Road, Carlow.	059 9170301	ascully@carlowcoco.ie	www.carlow.ie/arts/Pages/youth- theatre.aspx				
Kilkenny									
Keith Raven	Redbird Theatre	C/O Shirley's, Main St, Kells, Kilkenny	086 0776512	redbird_mediat@hotmail.com					
Anna Galligan	Kilkenny YT	Barnstorm Theatre Co., Church Lane, Kilkenny	056 7751266	anna@barnstorm.ie	www.barnstorm.ie				
Angela Barrett / Ken McGuire	Devious Theatre Company			info@devioustheatre.com	www.devioustheatre.com				
Anja Terpstra	KCAT Theatre Performance Course	Mill Lane, Callan, Co. Kilkenny	056 7755115	anja@kcat.ie	www.kcat.ie				
Jason Paul Ryan	Starlight stage productions	Lismaine, Jenkinstown, Kilkenny	083 4363385	Info@puppyloveshow.com	www.starlightstageproductions.com				
South Tipperary									
	St Marys Choral Society								
Waterford									
Ollie Breslin	Waterford Youth Arts	The Arch, Barrack St, Waterford	051-879377	ollie@waterfordyoutharts.com	www.waterfordyoutharts.com				
Aileen Hogan	Dungarvan Encore Stage Academy	85 Springfield, Dungarvan, Co Waterford	087 6299508	liamrue@yahoo.com					
Richie Hayes	Richie Hayes Stage School	Six Cross Roads, Carringard, Co Waterford	086 8551408	richiedhayes77@eircom.net	www.richiedhayesstageschool.com				
Waterford Academy Of Music & Arts	Drama/Dance Department	Passage Cross, Dunmore Road, Waterford	051-821014	trevor@waterfordacademy.ie	www.waterfordacademy.ie				
Jenny Clooney	Little Red Kettle Theatre Company	15 Broad Street, Waterford	051 879688	lrk@red-kettle.com	www.red-kettle.com				

Wexford						
Pili Loring	FDYS Enniscorthy Community Youth Project	Island Rd., Enniscorthy, Wexford	0539234574/ 0876281241	pilar.loring@fdys.ie	www.fdys.ie	
Gerri Roche	Secondary School Drama	Loreto Secondary School, Spawell Road, Wexford	053 9142783	gerriroche@gmail.com	www.loreto.wexford.com	
Clodagh Cecil	Open Door	Ballinahillen, Leskinferre, Gorey, Co Wexford	087 2271738	ccecil@eircom.net		
Cliona Dukes	The Gaiety School of Acting	Sycamore Street, Temple Bar, Dublin 2	01-6799277	info@gaietyschool.com	www.gaietyschool.com	
Richard Connolly	Drama Classes	Tara', 3 Farnogue Terrace, Carcur, Wexford	053-9142939	RichConnRichard@netscape.net		
Sabrina Hanrahan	Hanrahan School of Music & The Arts	Cois na Coille, Camblin, New Ross, Wexford	086 8104164	hanrahansma@yahoo.com		
Melanie Meyler	Drama classes for children and teenagers with aspergers syndrome	14 Mount Prospect Green, Clonard, Wexford	085 7648418	melaniemeyler@hotmail.com		
	The Buzz Group					
Anita Fennelly	St Mary's Secondary School, New Ross, Co. Wexford.	St Mary's Secondary School, New Ross, Co. Wexford.	051 421637	anita.fennelly@gmail.com		
Monika McCleane	County Wexford Youth Theatre	County Wexford Youth Theatre, C/O. 6 Casa Rio, Wexford	087 1316925	countywexfordyouththeatre@gmail.com	www.barecheektheatre.com	
Lucy Medycott	Bui Bolg Youth Street Arts/Theatre	Bui Bolg, Whitemill Industrial Estate, Wexford	053 9123183	lucy@buiibolg.com	www.buiibolg.ie	
Wicklow						
Dara Black	Wicklow Glee Club		086 8652096	info@darablack.com	www.darablack.com	
Elizabeth O'Dea	St. Mary's College TY	St. Mary's College, St. Mary's Road, Arklow, Co. Wicklow	0402 32419	info@stmarysarklow.ie	www.stmarysarklow.ie	
Sandra Bealin	Blessington Youth Musical & Dramatic Society	c/o 58 Westpark, Blessington, Co Wicklow	086 271 8868	bealins@eircom.net		
Janet Gorman	BADYS	Holdenstown, Baltinglass, Co Wicklow				

Greystones Studios	Greystones School of Performing Arts	Greystones Studios, The Studios, Theatre Lane, Greystones, Co Wicklow	01 2871711	info@greystonesstudios.com	www.greystonesstudios.com
Kerry Smith	Spotlight Academy of Theatre Arts	Spotlight Academy of Theatre Arts, Spotlight Studios, Coolgreany/Wexford Road, Arklow, Co. Wicklow	087 6224031	spotlightacad@gmail.com	www.spotlightacademy.info
Lina Power	Perfect Theatre Bray	Level 2, Bray Bowl, Quinsboro Road, Bray, Co Wicklow	087 9924274	perfecttheatre@gmail.com	www.perfecttheatre.com
Orlaith Maguire	Ashford Academy of Music	River Rooms, Ashford, Co Wicklow	0404 49814 - 087 2433133	info@ashfordacademyofmusic.com	www.ashfordacademyofmusic.com
Joanna Mullen	Dry Rain Youth Theatre	Eldwick, Westfield Park, Sidmonton Road, Bray, Co Wicklow		dryrainyt@yahoo.ie	
	Wicklow School of Music & Drama				
	Junior Musicals				
Anne Shumate & Robert Holden	Innovations Theatre School	Tanglewood, 11 Kirikee, Glenmalur, Co. Wicklow	086 3442916	rholden@gofree.indigo.ie	www.innovations.ie

Appendix 5.3: State of Play Survey

1. Introduction

This survey is being carried out by the National Association for Youth Drama (NAYD) on behalf of Wexford County Council Arts Department.

It will only take 10 minutes of your valuable time!

The contact details you provide in the questionnaire will be added to a DATABASE of youth theatres and youth drama opportunities in the South East region. The database will be made available to Local Authority Arts Offices in the South East, Artlinks and will be listed on the Coracle website which will be launched in Spring 2011.

The information you provide in the questionnaire about your youth theatre/drama group will be used to build a detailed picture of the drama/theatre opportunities available to young people in the South-East and will contribute to the State of Play REPORT. This report will be finished by the end of April 2011 and will be available to the general public.

In order to progress through this survey, please use the following navigation links:

- Click the NEXT >> button to continue to the next page.
- Click the PREVIOUS >> button to return to the previous page.
- Click the EXIT THE SURVEY EARLY >> button if you need to exit the survey.
- Click the SUBMIT >> button to submit your survey.

If you have any questions about this survey, please contact Rhona Dunnett, NAYD Research and Development Officer, at 01 8781301 or rhona@nyad.ie

The project is part funded by the European Regional Development Fund (ERDF) through the Ireland Wales Programme (INTERREG 4A).

2. Your Contact Details

1. Please state the name of the youth theatre/drama group that you are involved in.

Name:

Youth Theatre/Drama Group:

2. A database of theatre and drama opportunities for young people is being created for the South East.

If you would like your contact details to be added to the database, please complete this question. (To find out more about how this information will be used, please see the final page of the questionnaire.)

Address 1:

Address 2:

City/Town:

County:

Website:

Email Address:

Phone Number:

3. Participants in your Youth Theatre/Drama Group

3. How many young people are involved in your youth theatre/drama group at the moment?

No. aged 6-11

No. aged 12-18

No. aged 19-25

4. How many male and female participants are involved in your youth theatre/drama group?

No. of male participants

No. of female participants

5. Where do the majority of the young people in your youth theatre/drama group come from?

Please tick the appropriate box(es).

- City
- Large Town
- Small Town
- Rural Area

6. How long does a young person's participation in your youth theatre/drama group usually last?

Please tick 1 box.

- It's sporadic / on a drop in basis
- A few weeks / for the project
- A few months / a term
- A year
- Other (please explain)
- 2 years
- 3 years
- More than 3 years

7. How many adult leaders / facilitators / teachers are involved?

Overall No. of leaders

No. of paid leaders

No. of voluntary leaders

No. of leaders receiving token payments

4. Your Youth Theatre / Drama Group

8. How would you describe the type of drama opportunity that you offer young people?

Please tick one box.

- | | |
|--|--|
| <input type="checkbox"/> Drama Classes / workshops | <input type="checkbox"/> Youth Drama Project |
| <input type="checkbox"/> Speech and Drama Classes | <input type="checkbox"/> Youth Musical Society |
| <input type="checkbox"/> Youth Section of Amateur
Drama Society | <input type="checkbox"/> Stage School |
| <input type="checkbox"/> Youth Theatre | <input type="checkbox"/> Performing Arts Classes |
| <input type="checkbox"/> Youth Drama Group / Club | <input type="checkbox"/> Theatre in Education
(work within schools) |
| <input type="checkbox"/> Other (please explain) | |

9. How would you describe the status and structure of your youth theatre / drama group?

Please tick the appropriate box (es).

My youth theatre / drama club is...

- Run by a professional theatre company
- Run by an amateur theatre company
- Run by an arts centre
- Run by a community centre
- Run by a Local Authority Arts Office
- Run by a Youth Service
- A youth arts organisation
- A youth club
- A voluntary Organisation
- A company
- A charity
- A business run by a self-employed person
- Other (please explain)

10. How do you fund the running of your youth theatre / drama activities?

Please tick the appropriate box(es)

- | | |
|--|---|
| <input type="checkbox"/> Member fees | <input type="checkbox"/> Local Authority Arts Office Grants |
| <input type="checkbox"/> Course Fees | <input type="checkbox"/> Arts Council Grants |
| <input type="checkbox"/> Donations-in-kind | <input type="checkbox"/> Local Youth Works Grants |
| <input type="checkbox"/> Voluntary work of leaders | <input type="checkbox"/> National Youth Work Grants |
| <input type="checkbox"/> Fundraising | <input type="checkbox"/> Other Public Grants |
| <input type="checkbox"/> Donors / sponsorship | <input type="checkbox"/> Box Office Receipts |
| <input type="checkbox"/> Free Workshop / performance space | |
| <input type="checkbox"/> Other (please explain) | |

11. If you do charge membership fees or course fees, how much do you charge per year?

- | | |
|--------------------------------------|---|
| <input type="checkbox"/> €0 - €50 | <input type="checkbox"/> €251 - €300 |
| <input type="checkbox"/> €51 - €100 | <input type="checkbox"/> €301 - €400 |
| <input type="checkbox"/> €101 - €150 | <input type="checkbox"/> €401 - €450 |
| <input type="checkbox"/> €151 - €200 | <input type="checkbox"/> €451 - €500 |
| <input type="checkbox"/> €201 - €250 | <input type="checkbox"/> More than €500 |

Please use this space if you would like to provide further information.

12. Where do you run your youth theatre / drama activities?

Please tick 1 box.

- | | |
|--|---|
| <input type="checkbox"/> In a school | <input type="checkbox"/> In a community centre / hall |
| <input type="checkbox"/> In an arts centre | <input type="checkbox"/> In a youth centre |
| <input type="checkbox"/> In a theatre | <input type="checkbox"/> Other (please explain) |
| <input type="checkbox"/> From your own premises (please explain) | |

Please explain:

5. Programme of Activities

13. WHAT activities take place in your youth theatre / drama group and HOW OFTEN do they take place?

Please tick the appropriate box for each activity.

	Every Week	Every few months / term	Every year	Occasionally	Never
Drama workshops / classes					
Speech and Drama classes					
Movement / dance classes					
Singing / music classes					
Devising					
Writing					
Issue-based drama work					
Street theatre / circus					
TV / Film					
Rehearsals					
Theatre productions					
Performance showcases					
Trips to see other theatre					
productions					
Local festivals & events					
National / international festivals & events					
Set design & construction					
Technical theatre					
Costume design and creation					
Stage management					
Social activities					
Fundraising activities					
Training for senior members					

Please use this space if you would like to provide further information.

14. Does your youth theatre / drama group have a particular focus or artistic interest?

Please tick the appropriate box(es).

- | | |
|--|---|
| <input type="checkbox"/> No | <input type="checkbox"/> Street Theatre / Spectacle |
| <input type="checkbox"/> Issue-Based Work | <input type="checkbox"/> Devising |
| <input type="checkbox"/> Work in the Irish Language | <input type="checkbox"/> Writing |
| <input type="checkbox"/> Intercultural Work | <input type="checkbox"/> Comedy |
| <input type="checkbox"/> Youth Work with Young Men | <input type="checkbox"/> Dance & Movement |
| <input type="checkbox"/> Youth Work with Young Women | <input type="checkbox"/> Singing & Music |
| <input type="checkbox"/> Disability | <input type="checkbox"/> Clowning |
| <input type="checkbox"/> Film | <input type="checkbox"/> Site Specific Performance |
| <input type="checkbox"/> Musicals | |
| <input type="checkbox"/> Other (please explain) | |



STATE OF PLAY

[Youth Theatre and Drama in the South East of Ireland]

15. How would you describe the ethos of our youth theatre / drama group?

Please choose 5 statements which reflect your ethos, and rank them from 1 to 5 (with 1 being the most important, 2 being the 2nd most important, etc.). You can only choose one per column!

My youth theatre aims to:

	1	2	3	4	5
Provide young people access to quality theatre and drama					
Support the personal and social development of young people through theatre activities					
Give young people a safe environment to express themselves creatively					
Provide young people with something to do in their area					
Provide a fun and enjoyable activity for young people					
Cultivate young people's talents in the performing arts					
Create theatre with young people that is relevant and challenging					
Provide training for young people in acting and other theatre skills					
Provide formal training opportunities with a commercial or professional outcome					
Provide drama exams which reward the attainment of skills and experience					
Promote group / community development through theatre activity					
Address specific issues using theatre as a 'tool'					
Give technical support and guidance for improved skills in communication					
Encourage the appreciation of drama and theatre					
Encourage the appreciation of drama, literature and poetry					
Develop an audience for theatre in the future					
Other classes in all aspects of the performing arts; e.g. dance, drama, singing					

Other (please explain)

16. What projects are you interested in developing for your youth theatre / drama group in the next 2 years?

6. Training Needs Analysis

17. How would you describe the experience that lies within your youth theatre / drama group?

Please tick 1 box for each area of skill / knowledge.

	Beginner	Intermediate	Advanced	Not Relevant
Workshop Facilitation				
Directing				
Devising				
Writing				
Movement & Dance				
Voice & Music				
Acting & Improvisation				
Street Theatre & Circus Skills				
Design and Technical Theatre				
Welfare & Child Protection				
Group & Individual Development through Drama				
Drama				
Production Skills & Stage Management				
Project Management				
Fundraising				
Building Audiences for Youth Theatre				
Administration & Governance (inc. committees, constitutions etc.)				

18. What training would help you develop the work in your youth theatre / drama group?

Please Choose 10 training requirements which are of interest to you, and rank them from 1 to 10 (with 1 being the most important, 2 being the 2nd most important etc).

You can only tick one box per column!

	1	2	3	4	5	6	7	8	9	10
Workshop Facilitation										
Directing										
Devising										
Writing										
Movement & Dance										
Voice & Music										
Acting & Improvisation										
Street Theatre & Circus Skills										
Design and Technical Theatre										
Welfare & Child Protection										
Group & Individual Development through Drama										
Production Skills & Stage Management										
Project Management										
Fundraising										
Building Audiences for Youth Theatre										
Administration & Governance (inc. committees, constitutions etc.)										

Other (please explain)

7. Conclusion

Thank you for taking the time to complete this questionnaire!

If you have any questions regarding this survey, please contact Rhona Dunnett, Research and Development Officer at NAYD.

Tel: 01 8781301

Email: rhona@nayd.ie

19. The contact details you provide in this questionnaire will be added to a database of youth theatre / drama opportunities in the South East region. The information will be gathered by NAYD staff and shared with Wexford County Council Arts Department staff. The database will be made available to Artlinks, Local Authority Arts Offices in the South East, and will be listed on the Coracle website which will be launched in Spring 2011.

Do you consent to your contact details being added to the database?

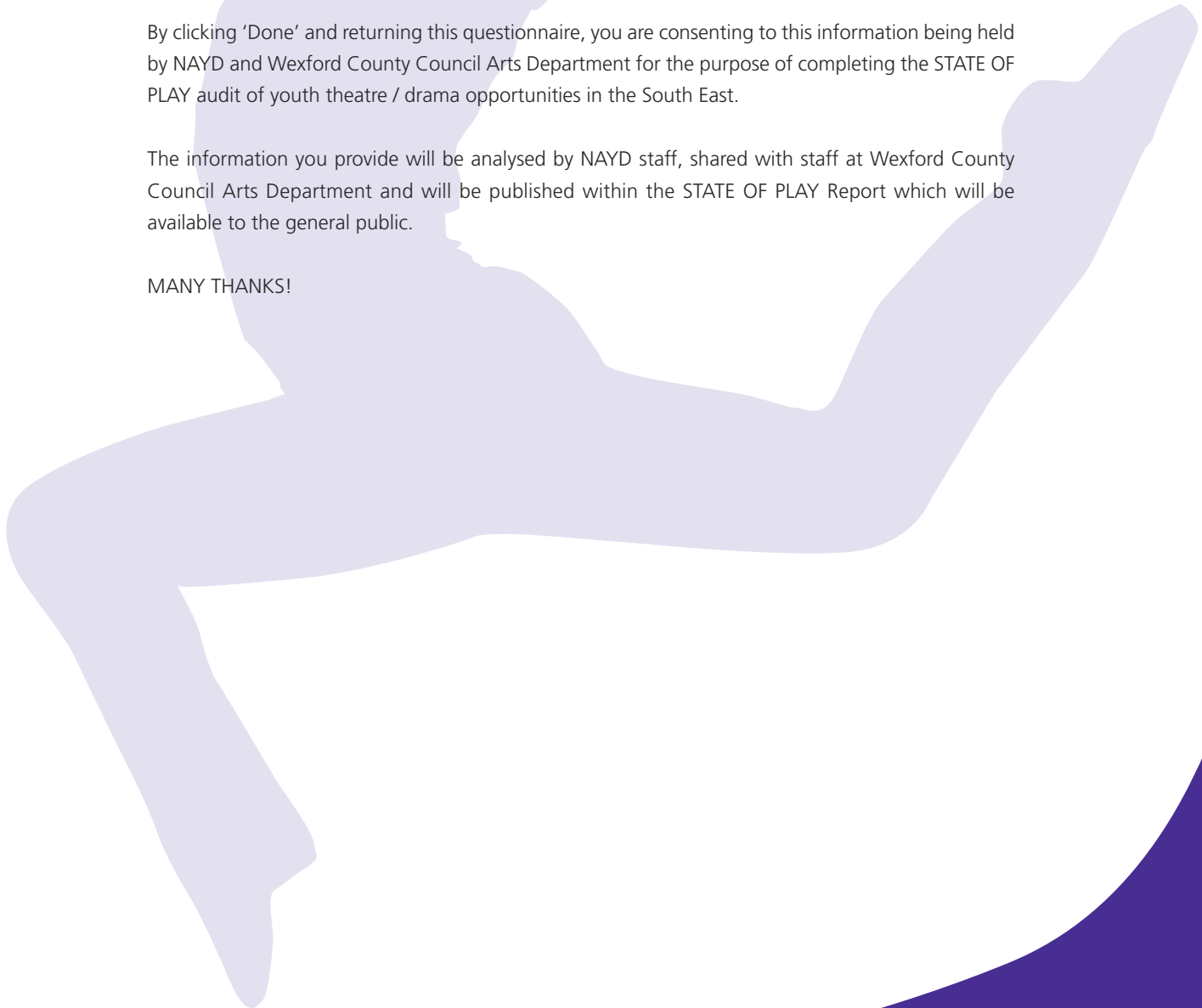
Yes

No

By clicking 'Done' and returning this questionnaire, you are consenting to this information being held by NAYD and Wexford County Council Arts Department for the purpose of completing the STATE OF PLAY audit of youth theatre / drama opportunities in the South East.

The information you provide will be analysed by NAYD staff, shared with staff at Wexford County Council Arts Department and will be published within the STATE OF PLAY Report which will be available to the general public.

MANY THANKS!



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