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IDEAS FACTS & FUTURES

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YOUTH & THE ARTS: AGENCIES - SOME FACTS & FUTURES



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CONTENTS

Preface.....	1
Acknowledgements.....	3
Background.....	5-6
Introduction to Youth in the Arts Agencies – Some Facts & Futures	7-12
'Youth Arts' in Australia	13-81
Colleen Chesterman & Jane Schwager	
Participation and Access for Youth in Arts Education.....	83-103
Gay Mason	

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PREFACE

Ideas Facts & Futures is the culmination of the Australia Council's 'Youth and the Arts' project.

It represents the work of many people, including Australia Council consultants and staff.

'Youth arts' has always been a priority of the Australia Council. Various initiatives have been taken by the Council to develop and ensure the access and participation of young Australians in arts activities.

The area of 'youth and the arts' is vast and complex. The issues go well beyond consideration of increasing young people's participation in traditional arts to also include youth attitudes to 'the arts', cultural participation patterns of young people, the nature of youth cultures and the ways in which young people already significantly contribute to Australia's cultural life.

Ideas Facts & Futures maintains Council's commitment to 'youth arts' and provides an opportunity for the Council to play a greater advocacy role in this area. It aims also to promote debate and encouragement throughout all levels of the youth and arts communities.

The four parts of *Ideas Facts & Futures* are 'hole-punched' to make it easy for them to be kept in the same place for convenient reference. It is recommended that they be placed in a 'lever arch' file. This can then form the basis of a set of related documents to which past and subsequent youth and arts research, policy and advocacy documents may be added.

Lynden Esdaile
Director
Strategic Development

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Colleen Chesterman and Jane Schwager acknowledge the support of Lynden Esdaile and her staff in the Strategic Development Unit of the Australia Council, officers from the support Units of the Australia Council's artform Boards and Committees and the assistance of officers in the State Arts Ministries in organising consultation meetings with State based arts organisations and 'youth arts' workers

Mike Emmison wishes to acknowledge the help of Research Assistant Barbara Adkins and the artswomen from La Boite Theatre (Brisbane Repertory Theatre), Feral Arts and Street Arts Community Theatre for their assistance in the collection of information for *Youth Attitudes to the Arts (Ideas Facts & Futures - Part 4, Youth & the Arts: Attitudes, Participation & Recommended Reading)*

Barbara Johnstone acknowledges the assistance of Rosemary Curtis at the Australian Film Commission and George Carrington at the Federal Department of the Arts, Sport, the Environment, Tourism and Territories for their helpful advice with regard to the collection of data for *The Arts and Cultural Participation Patterns of Australian Youth: Statistical Digest (Ideas Facts & Futures Part 4, Youth & the Arts: Attitudes, Participation & Recommended Reading)*

Gay Mason wishes to acknowledge the assistance of the many arts educators and education officers throughout Australia who assisted in the preparation of *Participation and Access for Youth-in Arts Education (Ideas Facts & Futures Part 3, Youth & the Arts Agencies - Some Facts & Futures)*

BACKGROUND

Ideas Facts & Futures is the culmination of Stages 1 and 2 of the Australia Council's 'Youth and the Arts' project.

The information and discussion is assembled into four parts :

- *Youth & the Arts: Discussion & Directions*
- *Youth & the Arts: Policy Possibilities & Opportunities*
- *Youth & the Arts: Agencies – Some Facts & Futures*
- *Youth & the Arts: Attitudes, Participation & Recommended Reading*

The goal was to provide a base of information to assist the development of accessible and relevant arts-based activities for young Australians.

The main aims of the Project were:

- to evaluate government arts and cultural policy and its impact on young Australians.
- to consider the potential for forging links among arts funding and other government agencies, arts organisations, key youth advocacy and support groups, community service groups, and business and commercial cultural industries to provide for future arts and cultural development relevant to youth.
- to provide a platform for discussion on developing accessible and relevant arts for young people.
- to consider opportunities for allowing young people to participate in the planning, provision and evaluation of arts for young people.

The Australia Council commissioned a variety of inputs. These ranged from detailed and extensive consultations with Federal, State and local government policy-makers, arts funding agencies and 'youth arts' workers, through to an original inquiry into youth attitudes to 'the arts'.

Stage 1 of the Project was to commission a variety of discussion papers. (See *Ideas Facts & Futures – Part 1, Youth & the Arts: Discussion and Directions*)

These discuss aspects of Australian youth cultures and the implications for arts policies, the way young people from non-English speaking backgrounds, Aboriginal youth and rural youth relate to 'the arts', the music industry, youth theatre and the significance to youth of the mass media and communications technology.

Proposals were then sought for Stage 2 – the research, consultation and evaluation phase.

This mainly examined arts activities for young people, government and private support for 'youth arts' and attitudes of young people to 'the arts'.

Two groups of consultants were engaged. Firstly, the Institute for Cultural Policy Studies in the Division of Humanities at Griffith University was commissioned to provide two briefing papers, two research reports and the final report on main findings and recommendations. Secondly, Colleen Chesterman and Jane Schwager were commissioned to write an independent briefing paper on 'youth arts' in Australia.

The key aims of publishing the various discussion papers and reports are to:

- support the development of a 'youth and the arts' policy framework to be used by the Australia Council and other arts funding agencies in defining their own youth policies;
- encourage other government agencies and departments to develop similar policy overviews in their youth and/or arts funding;
- open up community development organisations to the use of arts and more especially 'youth arts';
- recognise the nature of youth cultures in the context of 'the arts';
- develop links between 'youth arts' and other youth organisations; and
- encourage corporate sponsorship of 'youth arts'.

Ideas Facts & Futures offers a tremendous range of material, covering theoretical and practical considerations and offering new ideas and directions for the participation of young Australians in arts and cultural activities.

INTRODUCTION

Youth & The Arts: Agencies – Some Facts & Futures

(The following discussion has been adapted from the 'Draft Final Report' as presented to the Australia Council by consultant Tony Bennett of the Institute for Cultural Policy Studies, Griffith University, Brisbane.)

Youth & the Arts: Agencies – Some Facts & Futures includes two papers. 'Youth Arts' in Australia prepared by Colleen Chesterman and Jane Schwager and *Participation and Access for Youth in Arts Education* prepared by Gay Mason for the Institute for Cultural Policy Studies.

'Youth Arts' in Australia evaluates government arts policies and programs of arts assistance to provide a national perspective of support for arts activities targeted to young people. It proposes strategies and makes recommendations for the development and provision of equitable, accessible and innovative arts-based activities for young people. The paper considers the possibility of forging links among arts funding and other government agencies, arts organisations, key youth advocacy and support groups and community service groups, and business and commercial cultural industries. Specific measures are suggested for implementation by arts policy and funding agencies at the Federal, State and local level to provide more adequately for the artistic and cultural needs and interests of young people.

In their paper Colleen Chesterman and Jane Schwager argue that 'youth arts' is not, at present, an effective priority of arts funding agencies. To support their case they conclude that there is :

- no clear overall policy on arts for young people;
- insufficient resources devoted to the area;
- no budgetary policies to help develop youth programs;
- no consistent set of procedures for collecting statistical data to guide and monitor arts and related cultural activities for and of young people.

The authors acknowledge that there are many forms of youth involvement in 'the arts' directly resulting from the initiatives of arts funding agencies. It is also acknowledged that the Australia Council has played a very significant role in developing 'youth arts' in Australia, for example the Youth Arts Incentive Scheme, and has supported other inquiries into the relations between young people and 'the arts' including the 1975 National Inquiry into Education and the Arts and the 1983-85 Task Force on Education and the Arts.

They believe, however, that there is still work to do in coming to grips with the role of arts funding and other government agencies in the future development of arts for young people.

Participation and Access for Youth in Arts Education assesses the relations between youth, 'the arts' and Australia's school education system. It provides an historical perspective of the efforts of State departments of education to encourage access and the participation of young people in the arts as well as examining some current and future proposals, plus the part to be played by arts policy and funding agencies in assisting this.

Making 'Youth Arts' a Priority

From the research and consultations conducted as part of the Australia Council's 'Youth and the Arts' project it is argued that the field of 'youth and the arts' is sufficiently important to warrant priority status in deed as well as in principle. It is not proposed that new obligations be placed on the Australia Council and other arts funding agencies, but ways are identified through which these may more effectively meet acknowledged obligations to the artistic and creative needs and interests of young Australians.

The papers contained here and that contained in Part 2 of *Ideas Facts & Futures – Youth & the Arts: Policy Possibilities and Opportunities* – advance reasons for ranking 'youth arts' high in the priorities of all arts funding and other government agencies. These include the lack of access of young people to 'the arts' and the 'natural bias' they often experience against their artistic and related cultural interests.

There are parallels which may be drawn with the Australia Council's priority areas such as the 'Arts for a Multicultural Australia Program' and 'Art and Working Life Program'. However, where the category of youth differs from that of other 'target areas' is that youth, by definition, is a temporary social position and status. While 'youth' has a common age group, 12 to 25 years according to the Australian Bureau of Statistics, young people differ in every other way including in their socio-economic position, ethnicity, gender, location, education and occupation.

As there is no common condition, artistic interests or experiences which young people share, the field of arts and cultural policy for youth cannot be developed in isolation from other policy spheres.

All arts funding agencies need to take account of young people's changing cultural and artistic values and interests to develop new, flexible parameters for future arts policies and programs of assistance and advocacy.

'Youth Arts' and Youth Cultures

Whether or not arts funding and other related government agencies respond to this challenge will depend on how the relations between youth, 'the arts' and the more general area of youth cultures are viewed.

That these terms – art and culture – pose major definitional issues is well known. They have been aired in recent inquiries, particularly *Power, Patronage and the Muse: Inquiry into Commonwealth Assistance to the Arts* (AGPS:1986) where the impact of definitions of arts and culture on patterns of public subsidy for the arts was examined. As the authors of the summary and analysis of the Stage 1 Discussion Papers make clear in Part 2 of *Ideas Facts & Futures – Youth & the Arts: Policy Possibilities and Opportunities* – such definitional issues apply equally to the field of 'youth arts'.

A major concern is the present shape and organisation of 'youth arts' as a policy area. The following observations are starting points for examining this :

- 'youth arts' are usually defined as encompassing visual arts, craft, music, literature, dance, drama, design and the media, although the media are often accorded a low priority;
- major policy objectives of arts funding agencies have been to secure young people's participation in 'high' artforms as producers or audiences without often recognising or acknowledging less traditional artistic activities;
- in pursuing such objectives, these agencies have worked through or with (i) major arts institutions of 'high culture' such as art galleries, ballet, theatre and opera, (ii) the

education system and (iii) community arts programs, via government agencies which provide access to young people 'at risk' – through long term unemployment, drug abuse or other forms of social disadvantage;

- notions of art on which 'youth arts' programs have been based fall broadly into two categories: (i) 'high arts' – viewed as having a civilising and improving influence and as superior to commercial culture (ii) artistic involvement serving as social therapy or community identity formation and empowerment for socially disadvantaged groups.

Initiatives taken by arts policy and funding agencies can appreciably affect the forms and extent of the artistic involvement and participation of young people.

It is clear from much of the Project's research and consultations that what happens within 'youth arts' can have little bearing on the cultural lives of many young Australians. This does not mean that Australian youth lack culture, but that their cultural involvement can take other forms and be organised, produced and circulated differently from those characterising 'youth arts'.

In the research report *Youth Attitudes to the Arts* (See Part 4 of *Ideas Facts & Futures – Youth & the Arts: Attitudes, Participation & Recommended Reading*) the authors report that the findings of a survey they conducted with different groups of young people showed that 'questions of cultural taste and the discussion of relative value were central to the lives of the young people they interviewed' and that they were in ways which encouragingly did not recognise a rigid barrier between notions of 'high' and 'popular' arts.

They make it clear, however, as does the survey of the available statistical evidence reviewed in the report *The Arts and Cultural Participation Patterns of Australian Youth: Statistical Digest* (*Youth & the Arts: Attitudes, Participation & Recommended Reading*) that it is the 'popular arts' which dominate the cultural horizons and involvement of young people.

The findings of the Calouste Gulbenkian Foundation's inquiry into the cultural lives of young people in Britain were broadly similar. The conclusions drawn from this in the report *Moving Culture* are relevant to the Australian context.

...In our thinking about youth and the arts we must start from unpalatable truths or from no truths at all. It is 'worse' truths we need, not 'better' lies. The worst truth is that the traditional arts play very little part in young people's lives.

Accepting, believing, acting on this worst truth is the only way to a better truth – 'the arts' may be dead, but not 'art in life'. For it's high time we started from where young people are rather than from where traditional arts or youth policies think they ought to be. In order to do this we need to pose different questions.

Not exclusively 'how can we bring 'the arts' to youth?' but 'in what ways are the young already in some sense the artists of their own lives?'

Not exclusively 'why is their culture not like ours?' but 'what are their cultures like?'

Not 'how can we inspire the young with Art?' but 'how are the young already culturally energised in ways which we can re-inforce?'

Unlike the traditional ones, these new questions can never be asked from an armchair. We need to ask youth directly, we need to look at and observe the active contexts of their answers. We need to refuse old categories of understanding and develop new ones so that we can appreciate what we see and hear.

Our starting point, our first refusal, is in the recognition that for the majority of the young, the institutionalised and increasingly standardised arts have absolutely no place in their lives. Many have a negative view: the arts are seen as remote and institutional, the

preserve of art galleries, museums and concert halls that are 'not for the likes of us'. More damaging, however, is the fact that formal existence of arts, in the sense in which the term is commonly used, seems to deny everything else an artistic or cultural content. In other words, because Art is in the Art Gallery it can't be anywhere else. It does not belong to the lives of 'normal' people.

The implications of these considerations are clear: if, in according 'youth arts' an effective priority status, arts funding agencies want their efforts to appreciably affect the artistic and cultural involvements of most young Australians, they must expand their understanding of the aims and compass of 'youth arts' as a policy area. The issues, in brief, are :

- the need to recognise the actual nature of young people's cultural involvements and the need for policies to support and build on these.
- the need for arts funding agencies to develop ways of collaborating with agencies and institutions, public and private, which actively impinge on the cultural lives of young people: from say, AUSMUSIC, through the video and music industry to other commercial arts, entertainment, leisure and recreation industries and related government organisations and agencies.
- the need to review some of the definitional assumptions on which much arts and cultural policy and consequent government subvention is based.

Resource and Organisational Implications

'Youth Arts' in Australia suggests that a 'Youth Arts Development Unit' could be established, perhaps within the Australia Council, or elsewhere, in order that 'youth arts' be an effective priority of arts funding and other government agencies. This would require substantial organisational commitment and resources.

Since the work of this project was completed, Australia's short-term prospects have declined. In these circumstances the chances of the Federal or State Governments increasing substantially the funding of new arts programs for youth are remote. Such a recommendation is not made.

Nor has it been recommended that the Australia Council and other arts funding agencies provide resources for 'youth arts' at the expense of other programs of assistance. This would be necessary if all recommendations were to be acted on.

The detailed work of sifting through policy options, prioritising them and devising administrative frameworks for their implementation must come later. *Youth & the Arts: Policy Possibilities and Opportunities* in Part 2 of *Ideas Facts & Futures* discusses various policy rationales, objectives and strategies. An extract from the discussion in Part 2 is cited here.

It is clear from 'Youth Arts' in Australia and Participation and Access for Youth in Arts Education that arts policy and funding agencies have generally relied on three mechanisms for implementing 'youth arts' programs. First, they have sought to increase youth participation in those arts institutions which they fund or support in some other way. Second, they have collaborated with education departments and schools in developing 'youth arts' programs. Third, they have collaborated occasionally with other government departments or agencies - whether Federal, State or local - which have a designated responsibility for youth affairs.

The relatively small number of youth affected by the first mechanism has been noted already. The limitations of the second are that the majority of young people and those least likely to be involved in arts institutions leave school in their mid-teens. Often they have a negative view of school and possibly a jaundiced view of arts activities initiated there.

The difficulty with the third mechanism is that most of the other government departments with which arts policy and funding agencies have worked are ones with responsibility for youth who have been identified as 'at risk', in danger or disadvantaged. Some community arts programs are therefore directed at young people where contact has been established via branches of government dealing with 'youth problems'.

A number of the Stage 1 Discussion Papers – particularly that on young urban Aboriginals – and the research report *Youth Attitudes to the Arts (Part 4 of Ideas Facts & Futures – Youth & the Arts: Attitudes, Participation & Recommended Reading)* reveal that young people often have an ambiguous relationship to arts programs, associating them sometimes with welfare branches of government.

While these three mechanisms are important, they have limitations. None of them is directed at those outside the formal education system, those not already involved in art institutions or those not classified as being in trouble, 'at risk' or disadvantage.

If 'youth arts' programs are to be accessible to more young people two issues must be addressed. It will be necessary to work imaginatively with those government agencies with access to broad sectors of youth and with those commercial media and cultural industries which play such a major role in the artistic and cultural interests of Australian youth.

Recommendation 7

'Youth arts' policies need to be developed in collaboration with a broad range of government agencies and especially those which affect the lives of broad sectors of youth in a largely positive manner.

Recommendation 8

Arts policy and funding agencies at all levels of government should develop 'youth arts' programs via greater consultation and collaboration with the commercial media and cultural industries.

'Youth Arts' Policies: Strategies

The success of 'youth arts' policies will depend more on the way arts funding agencies administer and coordinate them than on their individual rationales and objectives.

Both 'Youth Arts' in Australia and *Participation and Access for Youth in Arts Education* call attention to the lack of adequate coordination at all levels of government.

Recommendation 9

Better lines of communication and policy collaboration need to be developed between departments of government with youth affairs portfolios and those with arts/culture portfolios.

Attention should also be paid to the possible synergies which might flow from connecting arts programs to other areas of government affecting the lives of young people. 'Youth Arts' in Australia proposes that an Arts and Sporting Life program or an Arts and the Environment program might have considerable appeal for young people, especially those who currently derive little benefit from publicly funded arts programs. Art, sport and the environment are jointly the responsibility of the Federal Department for Arts, Sport, the Environment, Tourism and Territories (DASETT) so the establishment of appropriate inter-branch relations within DASETT could help develop collaborative programs with substantial youth appeal.

Recommendation 10

The Arts and Heritage Branch of DASETT should liaise with the Branches of Sport and the Environment with a view to developing collaborative programs for young people.

Similar recommendations can be made about the State and local levels of government.

Recommendation 11

If the Australia Council is to play a more leading role in the national development of 'youth arts' policies, then emphasis must be placed on its catalytic, coordinating, research and monitoring functions rather than just on its role as a direct provider for 'youth arts' programs. It is important that in doing so the Australia Council should be externally orientated, especially in developing relations with the cultural industries and institutions and agencies which presently define the cultural horizons of most young people.

Future Challenge

The challenge of developing 'youth arts' policy is that of obliging arts funding and policy-making bodies to realise that when they evaluate the product they are also evaluating the process and vice versa. It is not the excellence of just product or process, but the combination of the two. The quality of the process which involves young people should be viewed as being as important as the quality of the end product.

Young people seem to often prefer collective forms of cultural involvement and participation. A criteria of excellence based on the notion of individual achievement can be a red herring in relation to 'youth arts' policies.

Policies must be justified on the basis of assessments of the broader social, cultural, civic, and community value of processes which different artistic activities allow.

If 'youth arts' are to be given a 'fair go', a reliance on criteria based on nineteenth century, Eurocentric notions of art ought to be reviewed. The criteria for arts support for Australian youth should be updated to serve the ambitions of a future clever country on the brink of a new millenium.

'YOUTH ARTS' IN AUSTRALIA

Prepared by

Colleen Chesterman and Jane Schwager

COMMONWEALTH GOVERNMENT CONTRIBUTION TO 'YOUTH ARTS'

GOVERNMENT SUPPORT TO 'YOUTH ARTS' PROGRAMS

The prime supporters of 'youth arts' activities are the government arts bodies, the Australia Council at Federal level and the State Arts Ministries. The first two sections of this report consider the data on policies and funding available from these bodies. A third section then considers what funds are available from other sources, including one-off funding programs and corporate support. It also looks at available evidence on support from local government.

AUSTRALIA COUNCIL OBJECTIVES AND YOUNG PEOPLE

The general objectives of the Australia Council are to support the development of the arts in Australia, to pursue, promote and sustain excellence in the arts, to provide opportunities for the practice of the arts, and to promote the appreciation, understanding and enjoyment of the arts. Its objectives do not include a specific reference to the development of the arts for young people. The objectives which emphasise participation and promotion could be seen to encompass this, and Objective *ix*, which emphasises encouragement of the arts and involvement by other agencies, such as local government, obviously could be seen to involve liaison with organisations providing services for young people. The Australia Council has however indicated at various times that funding of and policy on arts for young people are priorities areas.

Background

1972: National Enquiry into 'Youth Arts' Proposed

Investigation of files at the Australia Council shows that youth have emerged as a concern at many times. In November 1971, when it was still constituted as the Australian Council for the Arts, Council proposed a national enquiry into 'the means whereby children and young people can be helped to enjoy and practise the arts more effectively'. The enquiry intended to look at both the education system and activities outside education. A national conference *Culture and Counterculture - A Seminar on Youth and the Arts* was sponsored by UNESCO Australia in May 1972.

The proposal for a national enquiry was supported in 1972 by Malcolm Fraser, as Minister for Education, and then announced in May 1973 by Prime Minister Whitlam, following the change of government. By June 1973, the Australia Council established an Inter-Board Youth Panel, comprising representatives from the Council and the Boards. This Panel emphasised the need to establish more effective liaison between the Boards in relation to young people, to increase the percentage of all budgets going to activities involving young people and to appoint specialist staff and State consultants, with the capacity to initiate projects, rather than waiting for applications.

1975: National Enquiry into Education and the Arts Commenced

By 1975, the proposed 'youth arts' enquiry was subsumed by the emergence of a close liaison between the Australia Council and the Schools Commission, with the Council acknowledging that education was a key to establishing its objectives, although caution was expressed as to the financial dangers of being too involved with education. An education committee was established, and a decision made to proceed with a jointly funded *National Enquiry into Education and the Arts*. The final report, strongly criticised the attention paid to arts in education, and recommended that the Australia Council take on a leadership role in developing arts experiences for young people outside education as well as allocating a portion of each Board's budget to educational activities. This was adopted most vigorously by the Community Arts Board, which during 1978 held youth policy think-tanks with active field workers in each State and developed a series of coordinated proposals for 1979, International Year of the Child.

1978: Australia Council and Schools Commission Collaborate

For three years from 1978, the Australia Council and the Schools Commission worked on implementing the report, establishing a high-profile national committee, liaison committees at State level, and funding special 'Lighthouse' projects which demonstrated innovative approaches. From 1981, at the request of the Schools Commission, the program was redirected to place greater emphasis on advocacy work with the wider community. Responsibility for State committees was devolved to the relevant ministers at State level. The direct involvement of the Australia Council in funding activities related to education began to be scaled down.

1982: Emphasis Moves Away From Education: Youth Arts Incentive Scheme

From 1982 onwards, the Australia Council's approach to youth and the arts began to emphasise the provision of arts activities outside the education system, although internal documents continue to emphasise the importance of encouraging more imaginative programs within the school system. In November 1982, the Youth Arts Incentive Scheme was established, a separate fund of \$100,000 was made available to all Boards on a matching basis. It was aimed at funding innovative projects in and out of school, with favour given to projects generated by young people and which reflected their priorities. Funding on a matching basis was also provided to States for projects such as Artists in Schools.

1983-5: Task Force on Education and the Arts

In July 1983, the then Minister for Education and the Arts, Susan Ryan, established a Task Force on Education and the Arts. Its report, *Action: Education and the Arts*, November 1984, was endorsed by the Australia Council in February 1985. It recommended continued development of programs such as Theatre-in-Education, Artists in Schools etc., and encouragement of mainstream arts organisations to provide opportunities for young people to participate. The report led to increased cooperation with the Schools Commission in the establishment of the National Arts in Australian Schools Project, which included the appointment of a jointly funded consultancy position in the Australia Council from July 1986. Unfortunately, the appointment was not maintained after the departure of the first incumbent in early 1987. Much of the data in this section relies upon his draft report. (Deverall, 1987)

1984: A Major Review of Youth Theatre is Undertaken

Between 1982 and 1985, the major initiatives involving youth were undertaken by the Australia Council's Theatre Board. A national review of youth theatre was conducted. This resulted in a paper on youth theatre which was part of the large scale review of the operations of the Theatre Board which took place at Rotherwood in 1984. State input and submissions from the major companies in the field responded to this report. Most argued for more local initiatives, rather than the direction of funding to one national children's theatre.

1986: The Youth Arts Incentive Scheme is Evaluated

1985 was International Youth Year. The Australia Council's Community Arts Board employed a consultant to develop policy recommendations for 'youth arts', while the other Boards continued to direct funds towards the Youth Arts Incentive Scheme. This Scheme was evaluated in 1986, by which time it had been in operation for four financial years. Expenditure on 'youth arts' by the Australia Council for 1984/5 and 1985/6 had reached well over \$1.5m per annum, consistently in excess of targets; there had also been success in encouraging States to contribute and take up projects. Priority had been given to projects which created possibilities for young people to participate in planning and decision-making regarding their arts activities. The Scheme was abolished, with the agreement that a Youth Arts Officer be maintained, to consult and review Board programs on an annual basis, and that 'youth arts' be retained as a separate and identifiable priority within Boards' programs.

CURRENT SITUATION

1990: Youth and the Arts – an Australia Council Priority?

Although it is still stated that support for arts for young people continues to be an Australia Council priority, the evidence is not always satisfactory. There is, for example, no clear overall policy on Youth and the Arts. Instead, depending on their historic involvement in the area, individual Boards or Committees have policy statements or indications that youth are a priority area; currently these are the Performing Arts Board and the Community Cultural Development Committee. Their corresponding administrative Units have officers part of whose brief includes 'youth'.

Funding for youth activities is allocated under two Target Areas, 'Youth Arts' and 'Youth'. Allocations to these Areas is often done inconsistently. The data should be interpreted with caution as they provide an indication only of the levels of support.

The Australia Council expended \$53.8m on support for the arts in 1989-90. Of this, once the most obvious anomalies have been removed, it is estimated that direct assistance to arts activities for young people was \$6.8m (12.6%). Of the remaining funds, other assistance would also be provided, such as direct grants to young artists or writers. In addition, of the funds provided through Boards to large companies, some weighting needs to be provided for aspects relevant to young people such as education programs.

The Council considers that resources for youth and the arts need to be assessed and analysed. This project and the related research and discussion papers is part of this process.

Performing Arts Board

The Performing Arts Board (PAB) spent approximately \$33m in the financial year 1989-90 on support of theatre, music and dance; but \$14m is allocated to four 'line' companies, including the Australian Opera, Australian Ballet and two Opera and Ballet orchestras. Of the \$19m left, it has estimated that direct assistance to the performing arts for and by young people was \$3,124,223 (9.4% of \$33m, or 16.4% of funds available for general grants), which provided funds for 112 separate projects.

This expenditure involved support for young people's theatre, theatre groups which perform for young people, youth orchestras, youth dance companies, puppetry and circus companies. Support was provided either as annual grants or project funding, in most cases in association with support from the relevant State government. Factors considered include the quality of the professional artists involved, the artistic policy of the organisation and the involvement of young people in the planning of the program.

The PAB has a statement of policy on 'youth arts' in its handbook which lays out guidelines for groups applying for funds. It provides one of the few explicit policy statements regarding young people in the Councils' programs of assistance handbooks.

We believe in providing active, direct access for young people to the performing arts to enable them to explore and express their interests and ideas. The participation of young people in the performing arts stimulates their wider cultural awareness. Our support of 'youth arts' aims to develop not only young performers, but also audiences of the future.

In order to achieve this, we consider that the involvement of the professional artist is essential.

We particularly wish to encourage programs for young people which offer the potential for their participation in all aspects of the creative process, working through youth companies, orchestras or small groups.

The PAB allocates the bulk of its money to national and State-based performing arts groups. Most of these provide some programs specifically targeted to young people. While this is encouraged by the PAB, and annual grant companies are asked to specify their youth involvement, it is not a condition of grant.

Literature Board

The Literature Board allocated funds of \$3.6m to writers and writing programs in 1989-90. Of these it estimates that \$302,727 (8.4%) went towards literary activities for young people, involving 47 projects.

Increased access to and participation in literary activities are provided by projects such as writing workshops and camps. A particularly successful one of these was run in 1990 as part of the Next Wave Festival in Victoria.

Assistance is given to the preparation and publication of books produced by young writers. One valuable project was a book of poems written by young people of non-English speaking background as part of a Carnivale project in Sydney. This was assisted by a poet in residence in schools in inner Sydney. In 1990 another successful project placed a poet in residence at the national youth radio station JJJ.

Young people's access to literature is also assisted by grants to writers writing books, poems and plays for young people, and for grants to young writers.

Visual Arts and Crafts Board

The VA/CB allocated \$6.7m to support artists and designers in 1989/90. Of this amount \$115,000 (1.7%) went to projects for young people. \$36,400 was provided to three visual arts and crafts projects which were specifically targeted to young people. These were mainly artist residencies in schools. The Visual Arts and Craft program of the Australia Council concentrates on the professional development and practice of artists. Youth are therefore not well represented in the funding programs. Some project grants go to young people in the trainer/trainee scheme, but with no scope for pre professional support, there is very little post tertiary support for young artists unless they are of exceptional ability.

In addition, \$79,150 of the program's budget was allocated to seven Designers in Schools projects. Again the emphasis is on enabling young people to understand the practice of artists rather than providing scope for their creative processes. Efforts are now being made within this program to link with other environment and landscape projects occurring in the local area where the school is situated.

Money for these projects is also allocated by State Arts Ministries. For example, in 1989 it was estimated that 60 designers and 40 visual artists and crafts workers were participants in programs funded by the VA/CB and the relevant State Departments.

Community Cultural Development Committee

The CCDC allocated \$5.4m in 1989/90 to encourage community cultural development, and increase equity. Of this, direct assistance of \$655,397 (12%) was provided towards 74 projects which established arts activities for young people.

The projects funded must be responsive to the needs and interests of young people, draw on creativity specific or relevant to them, and promote acknowledgement of their cultural contribution. Many projects specifically target young people from disadvantaged backgrounds, and attention is paid to young people from non-English speaking backgrounds, Aboriginal and Islander youth, rural youth, and 'youth at risk'.

The CCDC has a priority statement on 'youth arts' which is included in its policy and its Programs of Assistance handbook. It lists youth as one of five groups where extra work needs to be done. They state that often young people's own creativity is ignored, and encourage projects 'which are based on what kids are doing now, that extend the directions they want to go in and build a wider recognition of their contribution to cultural life'.

Aboriginal Arts Committee

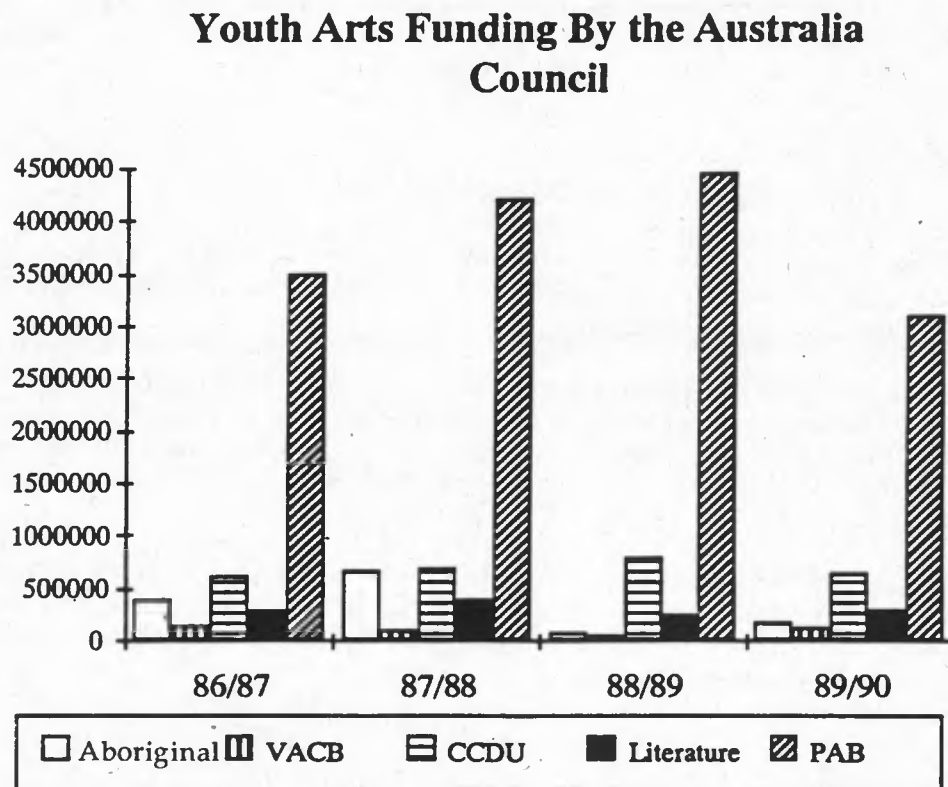
The Aboriginal Arts Committee allocated \$3.4m to projects of benefit to people of Aboriginal and Islander background in 1989-90. Of this direct assistance to young people's activities was \$176,510, (5%) for 10 projects.

The Aboriginal Arts Program in the Australia Council concentrates on youth programs which allow them to access their traditional culture. They advocate to and advise schools about including more traditional Aboriginal culture and history in the school curriculum. Projects such as the Redfern Youth Action Group, Mornington Island, Torres Strait Islanders, Gamileroi and Garage Graphix are all concerned with community projects for young people providing them with opportunities to access their culture. The Aboriginal Program has the lowest allocation of resources within the Council and there is little scope to expand the budget for youth projects. Emphasis however, remains on community processes and on teaching traditional culture, which is also a living culture, existing

now. Young people therefore have access to that culture. The Aboriginal Arts Committee is seeking new ways to enable young people to understand and access their culture.

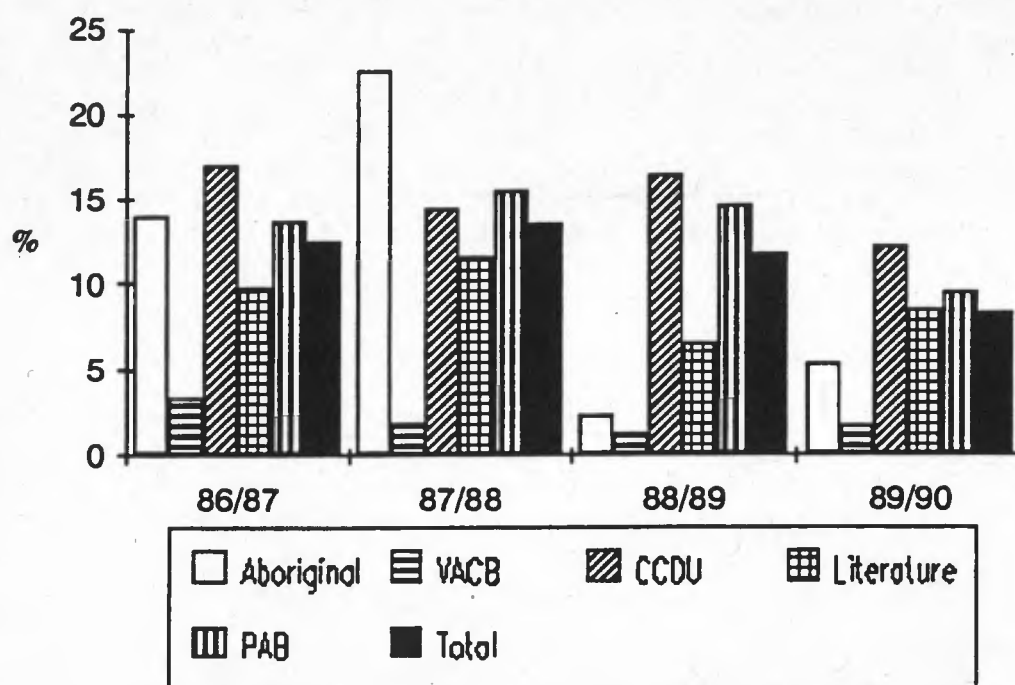
Funded projects include both those that concentrate on the transmission of traditional culture and on the generation of new forms of artistic expression, among people in both urban and country areas. The activities for young people include skills workshops, festivals, and development of items for performance and exhibition. Other projects have included camps where children receive vocational/spiritual instruction, the publication of bilingual children's books, for use in remote communities and classes run by the Aboriginal Dance Theatre for kids in Redfern.

Commonwealth Government Funds to 'Youth Arts'



This graph should be interpreted with some caution, as the overall funding available from the Performing Arts Board is so much greater than that available from the other Boards and Committees. Nonetheless, it is important to note that in the four years, there has been no real increase in 'youth arts' funding, despite a small increase in the youth population between 10 and 24 years. In fact in 1989/90 there has been a considerable decline in real terms, which relates to specific events such as the folding of the Marionette Theatre of Australia and the limiting of increases to the centrally-determined award wage increase.

Percent of Funds To Youth Arts



This graph demonstrates an issue of greater concern; that as a percentage of Boards' funding, 'youth arts' has been declining, particularly in the years 1988/89 and 1989/90. This has occurred most obviously in the Performing Arts Board and Community Cultural Development Committee. However the graph must again be interpreted with some caution because of the inconsistencies allocations to Target Areas. The Performing Arts Board total also includes the already noted tied funding to groups such as the Opera, increases in which, such as occurred in 1989/90, will clearly affect the proportion available for youth projects. Nonetheless, the 1989/90 percentages, where no Board allocated overall more than 12% to Youth, is particularly unsatisfactory for such an important sector of the population.

STATE GOVERNMENT CONTRIBUTION TO 'YOUTH ARTS'

Reliable Figures of 'Youth Arts' Support Not Generally Available from State Ministries

State governments through their arts funding bodies provide extensive support for 'youth arts' projects, often in collaboration with the Australia Council. Also at State level that cooperative support can be provided for projects with departments such as Youth Affairs, Education, Health and Welfare. Information was sought from State government bodies relating to their policies in the area of 'youth arts', the levels of funding they provided, and any examples of collaboration.

The following figures provided by the State Arts Ministries should be interpreted with caution. Consistent methods of accurately apportioning funds to 'youth arts' have not been developed across the States, except by the Tasmanian Arts Advisory Board in its 1989 review and South Australia. The latter provides a unique model of support for 'youth arts' through the South Australian Youth

Arts Board, which enables ready measurements of allocations of funds for 'youth arts'. It should be noted that funding shown from most States usually does not include individual cases where a grant may have gone to an artist under 25 to produce work, nor may it include contributions to the salary of community arts officers, where that officer may have a specific brief to work with young people. Also excluded is the major support given by State governments to institutions such as art galleries, museums and libraries, although in most cases these institutions will direct a portion of their budget to activities designed to attract young people. As an example of the importance of the funding of institutions, the WA Department of the Arts has an overall budget of \$50m, of which less than 20% is allocated to grants, the rest being allocated to statutory authorities, such as the Art Gallery of Western Australia.

Similarly most States were unable to separate the youth components from general grant allocations. For example, Victoria was unable to assess the amount utilised by either the Melbourne Theatre Company or the Playbox Theatre for schools performances. In most States, considerable funding goes to Arts Councils, which then allocate to rural areas. These local groups will often initiate significant projects for young people. Most States estimated a proportion of Arts Council funding as youth oriented. The following figures, providing an approximate calculation only of the amount allocated to 'youth arts' activities, were developed by the consultants after discussions with State administrators.

WESTERN AUSTRALIA

Policy

The Western Australian Department of the Arts does not currently have a policy on 'youth arts'. They do see programs for young people as an important part of their mission, and identify the need 'to formulate action based strategies to address areas of cultural inequity, with particular attention in the 1989-91 triennium to women and youth'. A review of 'youth arts' support has been completed.

Funding

Its total artform grants in 1989-90 were \$8.5m of which the Department estimated that \$650,053 (7.6%) went to projects directed by and to young people.

The bulk of WA funding for young people went in general purpose grants to four companies: \$265,000 to Spare Parts Puppet Theatre, \$135,000 to the WA Theatre Company for Acting Out, a professional company providing plays for young people, \$77,000 for the WA Youth Orchestra and \$98,500 for 2 Dance Plus, a dance in education company. Particularly important among project grants are the Youth Jazz Orchestra, which is seen as having national significance, and innovative funding to the Western Australian Rock Music Association, and a Demonstration Cassette Fund, the first introduced by a State Arts Ministry, which has assisted over 60 groups since 1987 with studio recording costs. A similar program which provides assistance in the production of rock music videos has been introduced recently.

Links With Other Programs

In 1989, the WA Department of the Arts prepared *An Agenda for Cultural Action 1989-91*, to highlight partnerships and projects to be pursued with other departments. Some of the proposals

have already been developed by the relevant Ministers and Departments, and could demonstrate significant benefits to young people.

The *Youth Affairs Bureau*, since absorbed into the Office of the Family, had a small grants budget of \$1.5m and from this has funded some innovative arts-related projects, including music camps. This program is now under review.

The Transport Ministry, through Wesrail, and in collaboration with the Department of the Arts, has also involved young people, in a *Public Arts Strategy*. This has in part picked up imaginative work in the field of 'graffiti art', using the concept of 'legal spaces' as an outlet for work which would otherwise be sprayed illegally.

Cooperative discussions have been undertaken with the *WA Ministry of Education* to develop an Arts Education Strategic Partnership Plan. This may lead to a joint working party and the appointment of a liaison officer. The advantages of the joint partnership are likely to be the availability of increased facilities through combining resources and increased community involvement in education. The WA Ministry of Education already funds artists in schools throughout the State, and has established a number of small performing arts centres in schools across the State. Concerns were however expressed about the effect of unit curriculum on arts activities in schools, and the cutbacks which had occurred in funding from the Ministry of Education, for example from education officers in the WA Museum, and from SWY, which relies on project funding.

Collaboration has not been developed with other government departments, although the Department of the Arts is keen to use consultation around its agenda to raise the possibilities of arts projects. Departments such as Employment and Training, which had funded arts-related projects as part of employment incentives schemes, have been cutting back on schemes.

The Foundation for the Family is one organisation which is able to offer small grants (up to \$2000). This has proved useful for projects in youth centres etc. where often what is needed is a small injection of funding to deal with an immediate interest.

TASMANIA

Policy

The Tasmanian Arts Advisory Board (TAAB) undertook a 'youth arts' review in 1989. The working party overseeing this decided against recommending to the Board the adoption of firm policy guidelines; instead it proposed the recognition of basic principles. These principles are incorporated in its Grants Booklet as a general statement on 'youth arts'. They recognise the importance of emerging artists, the broader social purpose of the arts, the importance of developing creativity in and outside the education system, the importance of arts in developing self-esteem and the commitment of the TAAB to work with other government bodies to ensure that 'creative activities should be an integral part of government youth policies'. Separate references to youth programs are also included under artform headings. In 1990, the TAAB also conducted a review of youth theatre.

Funding

In 1990, the total arts grant expenditure of the TAAB was \$1,166,000. Of this amount \$335,440 (29%) went to projects which are described as 'arts-in-education' or 'youth-related'. A useful analysis prepared by the TAAB shows that this percentage has remained between 25% and 30% for the last five years. The bulk of the funding goes to theatre, in particular Tasdance and Terrapin Puppet Company, which operate largely in an educational context. Accurate figures from the Ministry of Education for funding of activities such as Salamanca will be incorporated following the amalgamation of arts and education.

A 1989 Report to the TAAB notes that there are strengths in the theatre-in-education area, and that major youth theatre companies, involving young people in production, including Gambit in Launceston and Burnie and the Hobart Youth Circus, receive support, although often only on a project basis. Concern is expressed that young people are not exposed to high quality contemporary performance outside the school system, which could be partially addressed through professional theatre. Music is also seen as a strength in the youth area, with over 50% of the music budget going to youth projects, including a significant amount to the North West through the community music centre and the Mersey Valley Festival. Other excellent projects include the work of the Arts Council of Tasmania in reaching geographically remote areas, Government support to emerging visual artists and craftspeople and the traineeships run in arts-based industries.

Problem areas were acknowledged as literature, where under 10% of the budget goes to young people and visual arts and crafts outside the school system.

Links With Other Programs

In a small State such as Tasmania there is greater opportunity for collaborative work, hampered only by a shortage of funds. There were good links with *Youth Affairs*, although no formal State policy has yet developed. The Youth Affairs Office, now in the Premier's Department, intends to bring together an inter-departmental committee to develop mechanisms for community input. Its small funding budget which looks mainly at sport and recreation could be used, through collaboration with the TAAB, to support arts projects.

The *Department of Education* is in the process of a review of curriculum and development. Part of this will look at the links between arts and education. The arts syllabus is likely to encourage integration, rather than specialisations. Traditionally, Tasmania has supported the development of arts in schools, both through curriculum, through the artists in schools program, which has provided an important introduction to the work of artists and designers, and through the TAAB's public arts strategy, as 60% of the projects funded, including murals, sculptures etc. took place in schools.

There is also recognised potential in relation to the *Department of Employment*, which through its attempts to encourage employment growth in a downturn economy, recognises the nexus between employment, tourism and the arts. Programs of employment generation and enterprise development could well be used for arts projects. The TAAB has recognised this potential in designing and developing with the Tasmanian Arts Industry Training Board, a traineeship in visual arts and crafts as a national pilot program. In this model young people make the transition from school to self-employment through training with a master craftsman, and learning the skills associated with running a successful workshop.

NSW

Policy

The NSW Ministry for the Arts has no 'youth arts' policy, although they acknowledge the importance of young people's involvement in a range of arts funding programs. Each artform committee is asked to consider the priority areas of NESB, Aboriginal and youth. The NSW Office of Youth Affairs has an inter-departmental committee on youth affairs, although the Ministry for the Arts is not represented. The Office of Youth Affairs is working with other NSW Government Departments to develop youth impact statements and the Ministry will be involved in developing one on the arts and young people.

Funding

The NSW Ministry allocated \$8.6m in 1989/90 towards grants to arts related activities. Of this, approximately \$1m (12.5%) went directly to activities involving young people, although this does not include the proportion of funding allocated to large companies such as the Sydney Symphony Orchestra or the Sydney Theatre Company which do have youth oriented activities.

The most significant expenditure is in theatre and dance, including four theatre-in-education companies (Freewheels, Sidetrack, ToeTruck and Theatre of the Deaf) which receive from \$66,200 to \$82,700, three Community Theatres (Flying Fruit Fly Circus, Death-Defying Theatre and Murray River Performing Group), plus professional fees for eight Youth Theatre Groups, all based in Sydney except for 2 to 5 in Newcastle and a grant to Norart. These receive amounts ranging from \$1000 to \$47,100. Grants are also allocated to the Australian Association for Dance Education and the National Aboriginal & Islander Skills Development Association. The funded regional theatre companies are also expected to provide some youth activities.

Music is also well served, with \$83,000 going to Music Viva for its education performance project and to the Sydney Youth Orchestra. Support is also provided to contemporary music through the Bondi Youth Wave. Fees for professional artists and tutors go to a number of country areas, ranging from \$31,600 for the South West Arts Project to smaller grants to country areas such as Armidale, Young and Gunnedah.

Literature is not well represented, but a small project grant of \$2000 has been allocated to the Harold Park Hotel for youth readings at *Aloud in the Park*.

The NSW network of regional galleries provides a number of programs for schools and specific education officer support is provided to 7 galleries and museums, including the Sydney Children's Museum, and regional galleries such as Campbelltown and Newcastle.

Community arts funding is directed to a number of projects for youth, including a multicultural 'youth arts' officer at Bonnyrigg. The funding for rural community arts, administered by the Arts Council of NSW encompasses work for young people, as determined by the local Arts Council branch. Exciting initiatives in the most recent period include a Regional Youth Arts Festival in Northern NSW, and a wilderness project designed for disadvantaged young people in the Bathurst region.

Links With Other Programs

The lack of formal links between the Ministry for the Arts and other Departments has already been mentioned. There are however interesting initiatives developing from other departments.

The *Office of Youth Affairs* through projects such as its sponsorship of Youth Week is keen to encourage the development of arts activities, which it sees as linked with education and employment. Its journal gives coverage to interesting 'youth arts' activities, and it is developing proposals for major arts projects, such as a series of rock music events in Western Sydney, an initiative promised prior to the last election.

The *Education Ministry* oversees the role of TAFECOM and the Department of School Education. Since recent changes to these structures, the inter-relationships are not clear, but it seems that the Ministry will maintain a broad supervisory role in relation to syllabus. There are units overseeing performing arts and visual arts, which oversee links between schools, establish ensembles and arrange exhibitions and public performances, including a rock eisteddfod, to highlight quality work. The promotion and development of 'youth arts' is not overseen by any clear policy.

The *Department of Health* has funded a number of projects in the health promotion area, particularly in relation to information about AIDS and drug abuse. One particularly interesting and longer term project is *The Cellblock*, established by Prince Alfred Hospital as an outreach project, using arts activities to work with young homeless people and inner city youth on primary health care issues. Similarly, the *Child Protection Council* funded ToeTruck to develop a play about child sexual abuse which toured extensively through NSW schools.

The *Department of Family and Community Service* has funded youth development workers at the Shopfront Theatre for a number of years. They have worked with young disadvantaged people whilst the arts funding bodies have funded the artistic director and tutors. The Department has recently threatened to withdraw their support, on the basis that Shopfront was a theatre, not a youth centre.

QUEENSLAND

Policy

The Queensland Arts Division has prepared a draft 'Youth Arts' Policy, which it used as the basis for consultations with workers in the field between April and June 1990. Completion of a final version was delayed. The draft policy emphasises access and participation, the development of young people's full potential and liaison with other sectors. Priority is given to innovation, to promotion, to a strengthening of regional networks, and full consultation.

Funding

The Arts Division administers an overall grant budget of \$8.5m of which approximately \$2m (23%) goes to activities directed to young people.

Theatre is a major priority in Queensland, with funding going to groups such as Brologas, the youth arm of the Royal Queensland Theatre Company, to a number of participatory youth theatre groups, including Contact, La Byte, and groups in rural and regional Queensland. Innovative projects funded include assistance to Rock n'Roll Circus, and the development of projects with young disadvantaged

people, including the highly praised *Charged Up*, developed by young people in Logan City. Dance has gained great support, through assistance to Extensions, the youth dance company attached to Dance North. Music is supported through assistance to the Queensland Youth Orchestra, and through the establishment of a network of community music centres.

The major issue within Queensland is the size of the State and the impact of remoteness on young people's access. The Queensland Arts Council is funded to play a significant role in organising a touring program to schools and communities, which clearly operates effectively, although some concerns were expressed at over-centralised decision making. An imaginative solution to the problems of distance was an International Year of Literacy project, a Writers' Train, which went through Queensland, stopping off in regional centres, where workshops for young people would be held, competitions established in high schools, etc. Another project which has focussed on remote areas is the Yungaburra-based Children's Activity Group Association, which works with schools and community groups in isolated areas to give young people hands-on experience with the arts.

Links With Other Programs

The policy developed by the Arts Division emphasises the importance of increased collaboration with other Departments and statutory authorities, to ensure that programs for youth utilise 'youth arts' organisations and young artists. This is still embryonic, but there are interesting projects from other departments. The *Office of Youth Affairs* hosts an interdepartmental committee on youth affairs, on which the Arts Division is an active participant. This is seen to have had a significant effect on the makeup of Youth Week with increased prominence being given to 'youth arts' activities, including performances by Rock n' Roll Circus, and exhibitions of youth art.

There has been less liaison with the *Department of Education* but the attention paid to the arts in Queensland schools is considerable, with curricula in dance and drama as well as music and visual arts and craft. Queensland has continued to support the artists in schools program, and sees this as vital in getting artists to all areas of the State.

The *Department of Health* has supported projects aimed at information around AIDS and drug abuse, most particularly with Brisbane Youth Service, involving homeless and disadvantaged young people.

Money provided through the *Department of Community Welfare* as part of the response to the Burdekin Report on homeless children has enabled a continuation of the work begun in Logan City, through groups such as Feral Arts and Street Arts Community Theatre, who are doing multi arts work with disadvantaged young people.

AUSTRALIAN CAPITAL TERRITORY

Policy and Funding

The ACT does not have a specific 'youth arts' policy. In fact the ACT Government only spent a total of \$1.6 m in 1990 on arts activities in the ACT across all art forms. Whilst it doesn't have a separate 'youth arts' budget, there are many groups catering for young people supported by the ACT Arts Bureau. The Bureau estimates that approx. \$200,000 (12.5%) of this budget goes to specific 'youth arts' groups. It argues that it only underwrites about 15% of the total arts activities happening in the Territory which has a very lively arts community. Its major activities are in the performing arts, theatre, dance and music. There are also a number of festivals, brass bands, cisteddfods, choral groups and ballroom dancing projects which are all quite strong in Canberra.

Studio One is an interesting and successful printmaking workshop for young people interested in learning printmaking. A number of new initiatives in support of emerging individual artists, in particular in visual arts and contemporary music, will benefit young artists.

Links With Other Programs

The ACT Arts Bureau has developed good links with other government sections and programs relating to young people, particularly the Youth Bureau and the Education programs. The *Education Department* supports Jigsaw, a youth theatre company and the *ACT Youth Bureau* supports a range of Arts projects under their Impact Program including writing, graffiti art and a number of community purpose activities focusing on video, drama and multi-media. Many of these focus on drug education. They also support *Short Cuts* which is a youth information and referral service for young people living in the ACT. The organisation not only offers personal assistance to young people but also provides resources for parents, teachers and workers with young people. This takes the form of training sessions, workshops and schools programs.

The ACT Festivals program supports both the Canberra Festival and considering support for the Tuggeranong Youth Festival in the outer suburbs of Canberra.

VICTORIA

Policy

Victoria undertakes an audit of all youth related programs funded each year, and has developed a discussion paper entitled *Towards a Youth Arts Strategy*. The discussion paper acknowledges the varied interests and popular culture of youth and acknowledges the many problems of defining the arts for young people. The Arts Ministry has shown some commitment to this variety by funding such organisations as The Push, Express Australia, Next Wave Festival, St. Martins Theatre and the Victorian Rock Foundation, seeing them as examples of the many bodies which allow young people to celebrate their popular arts interests while also gaining skills and understanding of the arts industries of interest to them. An internal committee has been formed to guide progress on youth policy development, including a questionnaire sent to all recipients of funds.

Funding

In 1989/90 the Victorian Arts Ministry provided \$102.9m to arts programs in Victoria. Of this amount \$32.6m went to capital projects and \$70.3m went to recurrent programs. Within the \$70.3m to recurrent programs, \$9.2m is allocated to general grants, of which approximately \$2m (22%) would be allocated directly to 'youth arts' projects, including \$500,000 to the Victorian Rock Foundation. Again the major allocations went to Theatre programs with \$200,000 going to St. Martins Youth Theatre and \$105,000 to Arena Youth Theatre. \$75,000 was allocated to the Next Wave Festival. Relatively small grants went to Music and other artforms.

Links With Other Programs

The Victorian Arts Ministry has developed close and important links with Education (See Arts and Education) and provides substantial support to major programs dealing with young people such as

the Next Wave Festival and through its branches and agencies, the Victorian Arts Centre, the National Gallery of Victoria, the Performing Arts Museum, the Museum of Victoria, the State Film Centre of Victoria and the Geelong Performing Arts Centre. Links with other government departments are more informal.

SOUTH AUSTRALIA

Policy

South Australia is the only State which has a separate 'youth arts' funding program based at Carclew. This is managed by the South Australian Youth Arts Board (SAYAB). The Board members are appointed by the Minister for the Arts for terms of up to two years. They include a senior representative of the Department for the Arts, a senior representative of the Education Department nominated by the Minister of Education, the Chairperson of the Come-Out Festival Committee, a staff representative and up to five members appointed after a public advertisement calling for nominations. The South Australian Youth Arts Board has replaced the Youth Performing Arts Council whose primary concern was the development of youth performing arts, including the Artists in Schools program, the Come Out Youth Arts Festival as well as Youth Radio, State Youth Theatre Camp, Youth Dance, Youth Arts Press, Lowdown and the International Association of Theatre for Children and Young People. (ASSITEJ)

In establishing the SAYAB, it was acknowledged that the new Board should have a greater role in coordinating 'youth arts' programs overall and in acting as a single authority in relation to 'youth arts'. This effectively broadened its role beyond that of Performing Arts. This broader direction still requires time to be realised as the current emphasis is still heavily biased towards the performing arts, particularly theatre.

The current emphasis at Carclew is firmly on access and participation and towards skilling young people to participate in arts activities. It is also anxious for 'youth arts' programs to broaden their base into the local community such as encouraging Magpie to tour remote areas. The Riverland Youth Theatre is a good example of an arts organisation taking on a local issue – land degradation.

Funding

The South Australian Government allocated \$8.5m to general arts grants in 1989. Of this amount \$1.3m (15.5%) was allocated to 'youth arts' activities: \$660,000 for 'youth arts' grants and another \$670,000 as operating costs to cover Carclew and its staff and other direct costs including a number of programs which offer skills development to young people. They also directly manage and house a Youth Theatre, the Odeon, a sound studio, a 'youth arts' library, a Schools Arts Information Service, a schools touring service as well as producing a quarterly 'youth arts' newsletter. Carclew also directly supports dance and drama classes at the Odeon and Carclew as well as workshops for 'youth arts' practitioners, plus Artists days and Artists weeks for young people to see what it means to be an arts practitioner. Carclew also directly operates Lowdown - the national Youth Performing Arts Magazine. The Artists in Schools program, Youth Arts Press and ASSITEJ are also important SAYAB programs.

SAYAB arts grants predominantly go to theatre programs and writing within this context. Music, Literature and Visual Arts are still not as well supported as in the other major States. Three important initiatives with high youth participation levels are Carclew's holiday programs, the Young Playwright's Centre program and Adelaide Arts Access, a program which offers intensive workshopping and career development in a number of art forms for country students.

Links With Other Programs

South Australia has very well developed links both formally and informally with the *Department of Education*. An education representative is on both SAYAB and the Come Out Youth Festival Committee. However the links with both the *Youth Affairs Division* of the *Department of Employment and TAFE* and the *Community Welfare Department* are not so evident. The emphasis for youth in Employment is now on skills and vocational training with only a small proportion of the budget ie. \$20,000 provided for community based programs. The arts here are seen only as a vehicle towards achieving other goals. The only arts connected community grant provided by the *Department of Community Welfare* is for a coordinator to be attached to 5MMM to provide training for young people in broadcast, production and administration work. Only \$500,00 of the total welfare budget is provided for general youth projects. These are primarily provided for support staff to work with young people in youth organisations or groups.

The publication of *Lowdown* is an important South Australian initiative. The magazine provides coverage of youth performing arts events nationally as well as promotes debate, information and performing arts reviews. It also covers conferences and all events related to performing arts in Australia as well as ASSITEJ reports.

The ASSITEJ (*International Association of Theatre for Children and Youth*) Office is based at Carclew. This is an important centre both for international information exchange and for touring projects.

NORTHERN TERRITORY

Policy and Funding

The Northern Territory Arts Office has no artform programs and no special policies or priorities for young people. In 1989/90 it distributed \$1.15m to programs across all artforms, all regions and all interest groups. Of this amount 60% went to major organisations most of which have some aspects of their programs which relate to young people. The Office estimates that approximately \$61,000 (5.3%) of this budget goes directly to youth projects. The major programs funded are the Corrugated Iron Youth Theatre (\$28,000), the Eisteddfod (\$11,500), the Darwin Youth Music Camp (\$6,000) and the Youth Theatre Project at Araluen in Alice Springs (\$5,000). There are however very few general applications coming into the office for 'youth arts' projects other than those supported through the Northern Territory Arts Council.

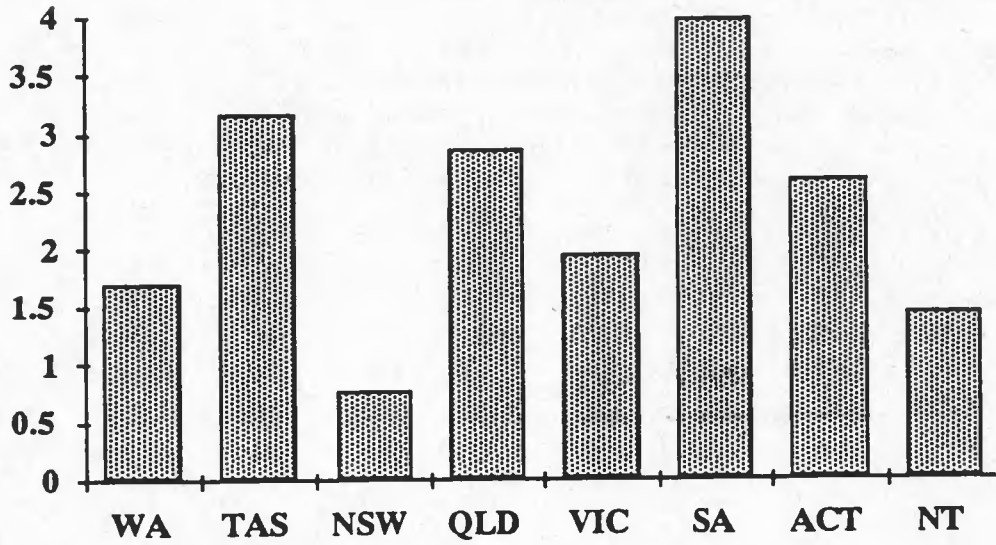
Links With Other Programs

The Northern Territory Arts Council has targeted young people as a priority for the first time this year. Local branches of the Arts Council have been encouraged to develop youth projects for funding under the 'Artragers' programs where \$2,500 has been allocated to each of the seven branches to develop projects by young people. This program will also be supported by the Northern Territory Arts Office. The Northern Territory Arts Council is very active in the Northern Territory and has some excellent contacts with Aboriginal communities. Last year they toured Paul Kelly and Blek Bella Mujik throughout the Territory's communities. They also set up recording workshops for a number of local Aboriginal rock groups. They also put on a Rock Festival in both 1988 and 1989. The Festivals 'Sing Loud, Sing Strong' ran non stop for three days and the Arts Council supported 25 Territory bands to attend as well as helping them with workshops and tours. The Arts Council raised the \$120,000 (1988) and \$160,000 (1989) needed to hold the Festivals.

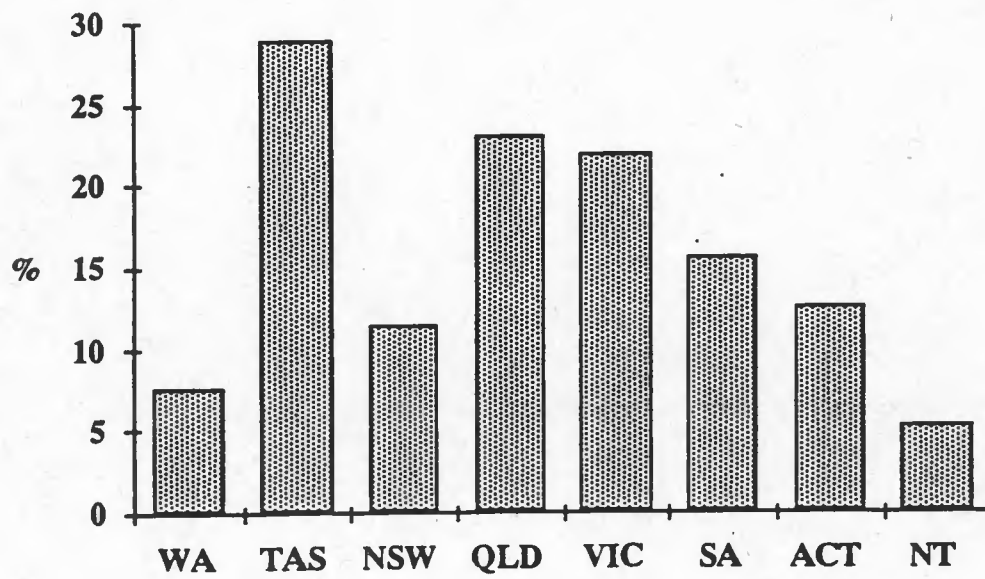
A great deal of advice and administrative support to the groups was provided by the Northern Territory Arts Council. It is an information base for all sorts of arts activities in the Territory. They insist that all projects are generated from the local community and that support for an individual must be backed by a community before financial support is provided by the Arts Council.

Links with other areas of government are more tenuous. The Health Services have a strong community based emphasis and programs supporting the alcohol and health promotion programs are strongly encouraged, hence the potential for more collaboration with the arts is quite strong. The education program has a strong music base but is not linked to either the Northern Territory Arts Council, the Arts Office or the Centre for Youth Music at the University.

**\$ Per Capita Funds To Youth Arts in
88/89**



**% Of State Funds To Youth Arts in
88/89**



FUNDING FROM OTHER SOURCES

LOCAL GOVERNMENT

Local Government Support is Not Documented

Local councils often provide substantial but unacknowledged support to arts activities generally and to 'youth arts' in particular. This support is often in kind, through administration support, free or peppercorn rents or through general community programs. Small grants are frequently provided to projects and local festivals are often substantially supported by local councils. Section 6 mentions a range of projects, many of which have received some form of support from local councils, particularly in country or outer metropolitan regions. Councils vary enormously in their levels of support, and activity in the areas of 'youth arts' will often depend on the work of a community arts officer in identifying young people as a priority.

Throughout Australia, there are particularly good examples of Councils which have developed well-planned and comprehensive programs for their young people. The most impressive often involve the establishment of an advisory committee or junior council made up of young people to advise on the operation of the program. In NSW, good programs flourish in inner-city areas such as South Sydney and Marrickville, with particular focus on the most disadvantaged groups of young people. Suburban Councils such as Manly, Randwick and those on the suburban fringe such as Campbelltown, Liverpool and Fairfield have also given 'youth arts' high priority.

Victoria, in particular has a strong community services base in local government, with both the Municipal Association of Victoria and the Youth Affairs Council involved in supporting generalist youth workers. Culture is now acknowledged as an area requiring more attention from local government youth workers. Both the MAV and the Youth Affairs Council are interested in cooperating and holding consultations on the recommendations contained in this report. Local government initiatives in Victoria include the full spectrum of projects from those with a strong social justice emphasis, for example projects in Footscray, to those with a more experimental and civic emphasis, such as the 'graffiti program' in Knox.

In Queensland, Brisbane City Council sponsors a number of youth programs, and Townsville has also staged some distinctive events. The WA Municipal Association has a youth development officer who works with local government to devise projects including community arts. Gosnells have introduced a successful Public Art program involving young people, which features an active advisory committee. Other councils, such as Fremantle which organises a children's arts festival, Albany, Wanneroo and Kwinana are also heavily involved in organising arts projects for their young residents.

The role of local government is crucial in this area, through direct provision of space, appointment of officers to work with young people, and through their sponsorship of applications to central funding bodies for project funding.

A Report on the Arts and Local Government will Provide Direction

There is currently scope within the Local Government Development Grants to fund examples of good practice in the field of community development including cultural programs. The Department acknowledges that it needs to broaden the role of Local Government in the Arts but at this stage has only picked up on the area of Public Art, and in particular 'graffiti art' with relation to youth. They also acknowledge the need to think through the concept of Festivals very carefully as they can provide scope for very effective community development processes.

The Australia Council in conjunction with the Commonwealth Department of Local Government is currently developing a report on the Arts and Local Government. The Department Of Local Government is currently awaiting the completion of this report to direct future strategic arts funding within the program. It is hoped that this report will expand the role of local government in relation to 'youth arts'. Provision of space for arts activities in local communities is particularly important.

CORPORATE SPONSORSHIP

Corporate Sponsorship of 'Youth Arts' is Minimal

Corporate sponsorship of 'youth arts' is minimal. From the evidence provided to the consultants around Australia, most corporate donors consider youth a valuable market, but see the programs provided under 'youth arts' as relevant to too small a constituency. One telling example of the difficulties faced by youth groups is that attempts to get sponsorship for Flying Fruit Flies have not been successful as even this skilled and imaginative organisation is not seen as being easily justified to company boards. The exception is festivals, which because of their statewide focus and high profile can usually negotiate with major sponsors on behalf of a range of companies. In a similar way, Youth Weeks can use the government organisers to act as brokers with sponsors. Both the Come Out Festival and the Next Wave Festival have been very successful in gaining State based corporate sponsorship from a wide range of companies and banks.

'Youth Arts' Activities Could be More Effective in Targeting Corporate Sponsorship

The principles in obtaining corporate sponsorship are fairly simple according to Michael FitzGerald of the Come Out Youth Arts Festival.

- There are no free lunches! For every \$ given the group seeking sponsorship must provide some form of return. However the demands on that return vary enormously. There is cheap money and expensive money.
- Always give regular progress reports to the sponsoring group.
- Always invite them to concerts, performances and events of the group.
- Always offer them opportunities to display their company through speech opportunities, acknowledgements, banners, free ads etc.
- As far as possible marry the sponsor with the product.
- Try and deal with the highest person in the company.
- Always deal professionally with companies.
- Be respectful and sensitive and always discuss what they are interested in first before making your proposal.
- Always find out as much as possible about the company first. Read its annual report and talk to as many people as possible about their product and motivation.

- Ask questions and seek their advice and suggestions so that you empower them in the process. Seek rather than sell.
- Always talk about what you will do, not what you can't do.

In return for their contribution, companies primarily want their name promoted, usually through banners either off stage or in foyers of productions. They generally expect acknowledgement on all programs and brochures of the groups and a reference to their support on all press releases of the group.

Individual companies have directed their support primarily to youth orchestral and choral groups. Some examples of successful sponsorship include the Woden Valley Youth Choir in Canberra which has gained support from Qantas, Toyota and a range of small grants from local companies. Lions and Rotary clubs in particular provide support from time to time. The Canberra Milk Authority has also supported the Australian Association for Dance Education, including the Canberra Dance Festival.

Establishing Links with Commercial Sector

A strongly-made request was that the Australia Council as a national body could act as an advocate for 'youth arts' and seek a package of corporate sponsorship for particular programs or schemes. Australian Business Support for the Arts was not seen as relevant to 'youth arts'. It could more provide general advice to organisations on companies where sponsorship could be more appropriately sought. Officers could approach companies interested in providing support.

Foundations Now Provide Significant Support

A promising change over the last few years has been the rise in the number of Foundations which are interested in directing money to activities involving young people, including the arts. Particularly significant are the Health Foundations, which have been set up in Victoria and South Australia, with a particular brief to target young people. The Health Promotion Foundations have provided a large percentage of their support to rock music programs and to youth drama projects, effective mediums for promoting the health message. The Bicentennial Rock Foundation also provides support to rock groups who are willing to promote the health message. The South Australian Foundation also supports a number of arts projects allocating one fifth of the total budget of \$5.5m. No direct designation is given to 'youth arts', but many 'youth arts' projects are directly supported.

In Victoria there is a concentration of private Foundations, some of which are able to fund national programs. These provide support to a number of Arts organisations which impact on young people. The Myer Foundation provides funds nationally for programs which are innovative, which extend audiences and which provide new opportunities in the arts. They do not specifically target young people, but argue many of the projects supported by the Foundation reach young people, such as an education officer at the Melbourne Theatre Company. The Reichstein and the Buckland Foundation also support a number of youth projects, many of which are directly arts related, particularly drama, public art and media projects. They have a policy preference to target disadvantaged groups as well.

OTHER SOURCES OF FUNDS

Past Funding Programs Leave Legacy

In the limited time available, and with insufficient data, it was not possible to document past funding programs. Nonetheless there is evidence of a considerable legacy in terms of examples of good projects, and in the establishment of sponsoring organisations, and ongoing projects. These all give examples of the value of arts practice in meeting a number of goals. Projects such as Shopfront Youth Theatre for example were established as part of the Urban and Regional Development Program. Other projects were established as a result of International Year of Youth, including a number of orchestras, youth theatres and festivals. The potential for arts to provide a wide range of opportunities for job creation is demonstrated by the important impact on 'youth arts' of the Community Employment Program, when the Australia Council encouraged the development of projects directed to young people throughout Australia. Community Employment Program projects such as mural painting, craft work, video workshops, music making and recording, street theatre and playbuilding etc, were then often followed by CYSS schemes. There is concern that the more vocationally oriented Skillshare program may not provide the opportunities for experimentation with these more creative areas of employment.

Bicentennial Funding and 'Youth Arts'

Bicentennial funding for a youth program was not allocated during 1988. Instead, young people have benefited from the establishment of two foundations with the aim of supporting developments for young people and multicultural groups. The largest is the Bicentennial Youth Foundation, based in Sydney. This Foundation has \$12.4m deposited, in ethical investments, and will use interest to run an advocacy program, to achieve systemic change for Australia's young people, and to fund projects in response to identified need. The Foundation will give priority to projects involving young people from disadvantaged situations. While arts is not a specific priority, arts projects which provide vehicles for young peoples' self-realisation are seen as important. The Multicultural Foundation based in Melbourne is a national funding body set up with \$3m. from the Bicentennial legacy. An additional \$1m has been provided for a Youth Trust Fund to support projects and organisations directed to young non-English speaking background people under 25.

A VISION FOR THE FUTURE

Australia has a Rich and Exciting 'Youth Arts' Program

There is a great deal of new and exciting 'youth arts' activities occurring in the country. The Come Out and Next Wave Festivals are a celebration and demonstration of the best of these activities. They are indeed exciting celebrations which affirm the artistic values of the young. They demonstrate levels of large-scale, popular participation by young people (exemplified in the Next Wave Boogie, with its 3000 participants), provision of high-quality material and exhibitions by leading arts practitioners and the amount of excellent, provocative, new and entertaining material being developed by young people themselves. This material crosses all artforms, socio-economic boundaries and ethnic boundaries. It is surely not accidental that these two events have developed in the States which have given priority to the development of clear policy for 'youth arts', and which have consulted widely on the implementation of these policies.

It is also interesting to note that specifically targeted developmental programs run by organisations such as AUSMUSIC in areas and among groups considered disadvantaged have been successful. It is especially encouraging to note the success of imaginative programs among young Aborigines in Western Australia and the Northern Territory. Aboriginal art and music are at the leading edge of innovation in the youth sector. Yet these events are happening in the absence of any coherent national vision for 'youth arts'.

Why Should 'Youth Arts' be Separated From Adult Art?

The answer to this question should direct all future strategies adopted to support 'youth arts'. It must be recognised that young people have special needs. The developmental principles of education apply equally to the development of creative processes in the arts. Creative processes are primarily those of freshness and innovation. For young people, these must be preserved and developed but balanced with the fact that the young are immature, experimenting and learning. Thus the product cannot be expected to be that of the mature artist. When dealing with young people process must be more important than product. This provides an important distinction between 'youth arts' and 'mainstream arts'. The process must enable the flowering of skills. Skills must be acquired, training must be rigorous but the particular qualities of distinctive creativity must be maintained. It is therefore important for the Australia Council and State Ministries to distinguish support to 'youth arts' from mainstream artforms. The objectives are different, the processes are different and the product will be different. Particular objectives must also be established which encourage greater audience participation by young people in all performing arts activities.

The Young Must have the Best

The young are the embryo of the future arts of Australia. It is therefore very important that they are given the best support, teaching and inspiration available in the country. Youth access to the arts, both as audience, as practitioners and as future professionals is about getting in at the base, at the beginning of their appreciation and creative processes. It is essential that this early exposure is one of excellence. To short change them in this regard is to short change the future of Australian arts. The Australia Council and the State Arts Ministries have an important responsibility to safeguard both the quality and the opportunities for this future.

Sufficient funding to ensure that young people are able to experience all art forms through all sectors of possible involvement must be provided. It is arguable that 'youth arts' funding is the most important funding provided for the arts, since it is an investment in the future. The arts should be encouraged within education, and also outside the education system. It is also vital that training and access goes on throughout and after tertiary education.

The following recommendations outline a number of strategies which both develop and support this important responsibility. They provide scope for both the innovation and the freshness of the young as well as accepting the possibility of immaturity and experimentation. When young people are the practitioners, it must be accepted that the same measures cannot be applied as to mainstream art forms. In a sense the best and the worst must be tolerated and supported. The best will challenge and provoke, the tail will gradually drop off as young people are given the opportunity to experiment, to fail and to reject. If they are not given this opportunity to experiment, the product cannot be expected to develop. This principle must underpin the support provided to 'youth arts'.

'Youth Arts' Must be Separated from but Linked to Existing Artforms

The principle of process over product is not appropriate within current artform programs, thus 'youth arts' programs should be established. However these programs must be strongly linked to the current artform programs which should also develop explicit objectives and provide support to 'youth arts' activities within their existing programs. This link is of fundamental importance as the traditional artform is linked to a resource bank of artists and can provide important advice on quality and excellence. They have a role in keeping the balance of quality. 'Youth arts' should have one foot in the general youth cultures but links to specific artforms are essential. They must understand and build on youth cultures which will have elements of mediocrity, gimmicks and mimicry as well as the cutting edge of provocative excellence. They must also be linked with and be challenged by what is occurring in 'adult arts'. Radio JJJ provides an example of this principle where JJJ News has remained under the direction of ABC News whilst the station independently directs its own youth programs to appeal to youth culture as they see it.

Important Principles in Developing 'Youth Arts' Policy

A number of important principles emerged in the consultations which the Australia Council and State Ministries should bear in mind in developing 'youth arts' strategies. The following were all stressed by those working with young people or performing to young people at present.

- * The most important principle is that young people should always be given the best both by way of access to performances and art works and by way of artists or workers to develop their creative processes.

The Australia Council should adhere to the principle of only supporting top professionals to work with young people, to encourage projects to seek process professionals who can work with respect and gentleness, who can think laterally and creatively and who think in terms of self esteem and confidence. They should look for the best of the seminal artists, the fine communicators, the good teachers. The attitude of the artist is profoundly important where love of the craft and professionalism are paramount. (FitzGerald)

- * Process is important in 'youth arts'. It may take precedence over product but not be separated from the artistic worth of the product.
- * People who work with young people must be able to communicate their craft. Frequently the artists with knowledge and passion for his/her craft are already great communicators in that they communicate their love and passion as a fundamental part of the process.
- * 'Youth arts' should be exciting, must aim to push the boundaries, be provocative and entertaining as well as new and developmental.
- * The process should enable young people to express their dreams and visions and should support their quest to be different, to be unique.
- * 'Youth arts' activities should affirm the values of the young and not try to impose adult artistic or philosophical values. This is the basis of self esteem and creative growth will not occur without this basic acceptance and respect. The principle of enhancing as opposed to stifling the young was repeated in many forms.
- * All young people should be provided with the opportunity to access quality arts both through active involvement and audience participation.

A 'Youth Arts' Policy Should Recognise the Innovative Nature of Youth Cultures

Any policy will not thrive if it does nothing but impose concepts of culture on young people. A policy must be flexible and able to deal with the fact that, as the Gulbenkian Report *Moving Culture* reminds us, young people have rich and distinctive cultures of their own devising (Willis, 1990). Hence any policy must embody the need to respond to new forms and innovations developing from young people themselves. In developing a policy for youth and the arts it may be helpful to view 'youth arts' as a series of sectors. Some of these sectors suit the traditional art forms. However aerosol art, media, rock music and many other activities are important additional areas not always recognised within all government arts bodies.

The policy should also be clear where programs relate to the makers of art, the trainers of art and the consumers of art. Arts funding bodies should also distinguish between the concept of arts institutions opening their doors wider to include young people and the concept of youth communities developing their needs and preferences. One is about wider access as audience, the other is about wider access as active participators. It is important that young people are given the resources and respect to be able to do both.

Young People Should be Involved in the Determination of their Policy

A point made by all those involved in meetings throughout Australia was that young people must be involved in decision making at all aspects of the process. Perhaps the strongest affirmation of this came from the Bicentennial Youth Foundation, which noted that the concept of 'youth' is in essence a bureaucratic creation determined by the community which now requires its younger members to delay the advent of personal autonomy. The Foundation has therefore adopted a philosophy which

recognises the abilities and maturity of young adults, accepts their continuing economic dependence as being an essential investment in the future well-being of this nation, and puts them at the core of its operation by specifically stating that it will conduct its business by as well as for and about young adults.

FEDERAL LEVEL

Commitment to Young People Must be Made by the Australia Council

The role of the Australia Council at Federal level in relation to young people and the arts must be clarified. For the entire period of existence of the Council, acknowledgement has been made of the importance of young people. But this has not been matched by a definite policy statement, except in the case of the Performing Arts Board and the Community Cultural Development Committee. In practice, this has meant that while youth are supposed to be a priority, they do not have the same authority as special programs such as Arts for a Multicultural Australia or Art and Working Life. In practical terms, as the funding available to the Council has not risen, the proportion of funds available to projects by and for young people is declining, and is increasingly tied in to maintenance of existing projects.

In this situation it is essential that the Australia Council, as the national arts funding body, develop a policy in relation to young people and the arts. The various research and discussion

papers prepared for this review should provide sufficient basis for the development of policy. It is also noted that the main policy principles stated above and those stated previously in the 1977 *Education and the Arts Report* still provide a framework that would be acceptable to most of the groups involved in this consultation, viz.,

- * **Access** – every young person should have access to experiences in the arts;
- * **Participation** – every young person should actively experience a range of artforms.
- * **Confidence & Commitment** – every young person should be encouraged to develop and retain enthusiasm for continued involvement in the arts as part of their lives;
- * **Excellence** – every young person should be encouraged to extend the quality and range of their participation in the arts and surpass their own previous best efforts.

A Special 'Youth Arts' Program Should be Established

The policy once developed could form the basis for a special program of the Australia Council, along the lines of the Arts for a Multicultural Australia and Art and Working Life programs. As a special program it is appropriate that it become a central plank of the Council, demonstrating its commitment to the future development of the arts in Australia. The program should concentrate on the provision of arts activities to young Australians between the ages of 12 to 25 years, who number 3.78m people and who form 25% of the population. Despite this age range, there should be also consideration of the arts experiences available to children younger than 12, although it is assumed that much of their experience will be through the school system. While the age range follows national guidelines in covering young people up to 25, in practice priorities should focus on those under 20, as these are still likely to be dependent, undecided on vocational training, and in particular need of government support.

Australia Council Boards and Committees Should Have Representation by Young People

The ongoing operation of a policy will need consistent monitoring and an awareness of changing patterns of young people's culture. Young people must be involved as members of decision making bodies in overseeing overall policy, establishing goals and performance indicators and monitoring changes.

Currently a number of arts organisations with a commitment to the full involvement of young people have young people serving on their Boards and advisory committees. These range from theatres for young people such as Shopfront and Contact, to coordinating organisations such as Queensland Youth Association for Performing Arts. Nominations could be sought from these organisations, from young emerging artists or from youth lobbying and advocacy organisations.

The presence of young artists on Boards and Committees would provide the beginnings of a representation system and a means of integrating youth priorities into ongoing programs. For their own support, it is essential that these representatives be brought together regularly as a full-scale Youth Advisory Council to the Australia Council, that they oversee overall priorities and guidelines for the Council, propose policies and monitor their implementation as well as assessing expenditure. The Council's Multicultural Advisory Committee operates effectively along somewhat similar lines.

Australia Council Should Increase Numbers of Workers with a Brief to Encourage Youth

Currently workers at the Council with the responsibility of overseeing priorities and programs with regard to young people are in the Community Cultural Development Unit and the Performing Arts Unit. They also have responsibility for overseeing other programs. In the light of current staffing constraints, it is unlikely that workers with a specialist brief for young people would be appointed. Nonetheless, it is clear that much work needs to be done in the area of 'youth arts', particularly when the relation to other agencies such as education is considered. It is therefore suggested that all Australia Council units have designated 'youth arts' officers, who have as part or all of their workload a brief to consider programs and projects for youth which fit into current funding guidelines, and to assist other relevant clients to develop responses to young people.

Officers would also be able to have a much greater contact with groups. Much criticism was received in some States that neither Federal nor State bodies have youth project officers.

Groups have not been visited, work not assessed; how then can funding decisions be artistic ones?

A 'Youth Arts Development Unit' Could be Established

A 'Youth Arts Development Unit' could be established to oversee and develop a national 'youth arts' strategy. It could be also directly responsible for supporting experimental projects and for encouraging more innovative work. The current activity at Board level ensures that young people's projects which fit established guidelines get funding. But the field of young people and the arts is so diverse and constantly changing that assistance needs to be provided to monitor and respond to emerging trends, and to ensure that the principles of process and diversity are supported.

The Australia Council should provide leadership and example. It should further initiate excellent projects rather than merely promulgate policies and guidelines. The officers in a 'Youth Arts Development Unit' would have the task of monitoring existing activity, particularly developing youth cultural priorities, or areas where gaps are apparent in current programs. They would then work with appropriate bodies to develop what could become models of good practice.

Another purpose of a 'Youth Arts Development Unit' would be to establish liaison between the Australia Council and other relevant instrumentalities, both government and non-government such as the vital link with education. There is currently no officer in the council charged with responsibility for interdepartmental or inter-agency relations. An officer with this role would, for example, have been able to respond to the recommendations of the recent report *Our Homeless Children*, 1989, and to have demonstrated how disadvantaged homeless children and young people had been or could be assisted and encouraged by their involvement in arts projects. As it is, some good projects emerged from the field, and received support at State level, but the potential for the Australia Council to initiate projects at a national demonstration level was not developed.

A 'Youth Arts Development Unit' could encourage far more critical debate, encourage more visionaries and thinkers so that 'youth arts' and its expression are more bold, more creative and more stimulating. It would have a crucial role in encouraging the promotion of 'youth arts' activities, of carrying positive messages about developments and ensuring that they get the widest possible coverage.

Additional Funding Should be Provided for Young People

Funding for young people's art activities needs to be significantly increased. At present the proportion of expenditure is quite inadequate and certainly does not reflect the proportion of young

people in the population, nor their importance for future development. As expressed at one of the consultations:

What is needed for 'youth arts' is recognition and separate funding, so that it is no longer a poor relation.

It is important that funding is available in a variety of forms. First it is important that funds be provided through the Boards. For their own development they must be able to monitor their success at reaching young people. It is difficult to assess whether each Board should be given a target to reach, as happens with the other special programs. It is considered that this can often have a negative effect, particularly in the context of tight budgets. It is certainly, however, one way of assessing whether acceptable levels of funding have been reached. For example, Arts for a Multicultural Australia targeting has increased expenditure from 1.8% in 1987 to 6% in 1990; success can be measured. If the task of targeting is carried out by a 'Youth Arts Development Unit', in association with each Board's designated youth officer, a more reasonable identification of funds going to youth could be developed, rather than the present quite unsatisfactory designations.

In addition to targeted expenditure within each Board's allocation, it is proposed that an additional sum of money be allocated to a 'Youth Arts Development Unit', to be used in a more innovative and entrepreneurial way. It would be the task of this unit to establish imaginative demonstration projects, ideally in collaboration with other Departments and instrumentalities. These funds could support arts which are emerging as relevant to young people, support the development of young people's representation in decision making bodies, and strengthen the involvement of other levels of government and other departments in the provision of arts activities for young people.

Commonwealth Government Policy on Youth

The Federal Government has radically altered its approach to supporting young people. Its emphasis is now on stable employment, believing that rewarding employment is the key determinant of the quality of life available to young people. Resources are directed towards ensuring that structures are in place to support the attainment of skills and towards basic social justice strategies to ensure that programs are in place to support those in need.

'Youth arts' must be viewed within this policy framework and where possible arts funding agencies' strategies should work cooperatively with those developed in the broader government agenda. This will ensure that there is broad participation in the arts, particularly by disadvantaged young people. For example there are a wide number of special employment programs for young Aboriginals and other young people, as well as skills programs in the tourism and hospitality industries where arts organisations could tap into funds and training programs in order to provide greater opportunities for young people.

AT STATE LEVEL

State Arts Ministries Must Also Give Youth Priority

Most of the State Arts Ministries have either developed policies for 'youth arts', or are in the process of doing so. This must be applauded and further developments encouraged. For these bodies, similar actions to the Australia Council are suggested: the expansion of youth representation on advisory bodies, or the setting up of specialist committees, the designation of officers to monitor progress in the area of 'youth arts', the expansion of funding to 'youth arts', both in existing funding

programs and in the encouragement of new initiatives. Coordination with other bodies is particularly important at State level, where the majority of service departments in health, education, welfare and employment are found. It is essential that State Ministries, in association with the Australia Council, act as more vigorous advocates for the relevance of young people's art to a range of other government departments.

LINKS WITH EDUCATION AND OTHER DEPARTMENTS ARE A PRIORITY

EDUCATION AND THE ARTS

Arts and Education Must Collaborate in Developing Programs In Schools

It is essential that the isolation between the arts and education be addressed. Historically the nexus has been a difficult one although its importance has been consistently acknowledged (See earlier section – *Commonwealth Government Contribution to 'Youth Arts'*). The educators must be reached by the Commonwealth and State Arts bodies and youth reached through this framework. Detailed proposals in this area are developed in the paper by Gay Mason on *Participation and Access For Youth In Arts and Education*, Australia Council, 1991.

Media, Dance and Drama Must Win their Place In the School Curriculum

The role of performing arts in the school curriculum varies from State to State. Generally speaking Music and Art have won their place in the school curriculum whilst Media, Dance and Drama have not. It is important that these artforms are developed beyond the amateur in schools. In the first instance this means specialist training for teachers and teacher trainees. It also requires a policy commitment by the relevant State Education Departments to incorporate the two artforms into schools. The Australia Council and the State Arts Ministries have an important role to play in negotiating and collaborating with State Education Departments in developing the training programs, policies and curriculums.

Education Officers Should be Designated in the Australia Council and State Ministries

This collaboration could be achieved in the first instance by ensuring that the designated officers within the Australia Council, ie. Visual Arts, Crafts, Design, Music, Dance, Literature and Drama have some overview of education issues in their fields. In addition, one of the officers in the suggested 'Youth Arts' Development Unit should have the responsibility for overseeing education policy and practice. At least one education officer should also be appointed in the State Arts Ministries to work with State Education Departments in developing both curriculum and teacher in service training as well as training programs.

The major objective to be achieved by these officers would be to ensure the ongoing development of the arts in schools. In the first instance the arts must be incorporated solidly into the curriculum. Teacher training programs should be monitored and input provided by education officers into their

design and implementation. Excellence in teachers should be encouraged throughout the States. The arts funding agencies can play an important advocacy and development role both in the teacher training programs and in course design and teaching practices.

Canberra Secondary Colleges Offer Majors in Performing Arts

Canberra has a system of secondary colleges for Year 11 and Year 12 students to enable them to major in Performing Arts in the two final years of school. Up to Year 10 the arts have been designated as one of the eight essential areas of education and students can choose between Music, Visual Arts and Design, Media Studies, Dance and Drama. There is no central control of curriculum in Canberra but there is no school which does not have some Arts in the curriculum. The emphasis however is on the child's own creative process.

Victoria Develops a Radical New Concept In VCE Design

In Victoria the design of the VCE has been radically altered. Students are now marked on their ability to connect concepts. There is a strong community development concept through schools and through arts subjects. In the new curriculum, particularly in the Australian Studies component, children are given a topic and encouraged to pursue it their way. The effect of this is that there is now enormous pressure on education officers of arts organisations.

The Victorian Ministry for the Arts is trying to support the arts organisations to enable them to link in with the school curriculum and to cater for student's demands. They have written a '*Starting Point*' directory and aim to maximise and link existing resources. ie. to integrate the curriculum with creative developments. The Arts Ministry has also funded \$33,500 to Artists and Designers in Schools. A total of 22 schools were supported in 1989.

The Ministry of Education has developed a performing arts strategy which has four components, a public awareness campaign, support material for schools, support material and training for teachers and school-community interaction.

South Australia Offers Many Options Within the Arts Curriculum

South Australia has art as one of the seven mandatory areas of primary education. It is expected that the class teacher will provide arts activities, but there is now an improved capacity for primary schools to employ specialist teachers and the majority of these are employed in the arts area. During Years 9 and 10 the arts is dealt with as a subject based strand of learning with five periods a week allocated to its study. Again the majority of schools offer Art and Music. However within Art they can offer Visual, Craft or Design. Drama, Dance, and Media Studies are also offered. During Years 11 and 12 there are now 13 options within the arts. In a recent review of education in South Australia parents valued the arts very highly, music in particular, yet this is still not being reflected by the schools in the range of courses offered or in the expertise of teachers in the field.

South Australia has a Successful Artists and Designers in Schools Program

South Australia has a well developed Artists in Schools Program, with a total budget of \$65,000 allocated by the SA Education Department. About 40 programs are operating with between 5-20 days of artist time per program. It has also allocated \$20,000 to a Designers in Schools project about to commence. This is a special program which will be documented very closely. It will become a mode of learning within the selected schools. In this project the process from an idea to a tested

product will be documented. The model is designed to develop self learning skills. Designers will be placed in schools to develop this process. The design process will then be documented in other subject areas as well eg. Maths.

South Australian Schools all Participate In the Come Out Festival

South Australian schools participate in the Come Out Festival. The Education Department supports a network of coordinators across the State. Some are released one day a week – others for up to two terms – to coordinate schools activities for the Festival. Small grants are provided to the schools to run projects. Over the last two year period the Education Department has spent \$180,000 on salaries of coordinators. The Education Department also provides grants to encourage the involvement of rural youth in the Rock and Roll Eisteddfod. Approx. 70-80% of secondary school students become involved in the Eisteddfod. (See *Rock Music in Issues in Artforms*)

Special Programs Cater for Country Schools

Arts Access Weeks are supported as part of the Social Justice Strategy where arts students are brought to Adelaide from country schools, and are provided with a program of visits/talks and workshops to enable them to find out what is happening in the arts. This five day program is very labour intensive. This is supported jointly by Carclew, the Festival Centre and the Education Department.

The SA Education Department also has an itinerant instrumental music scheme where 82 salaries are committed to the employment of instrumental teachers to teach a range of instruments. Some of these are provided to isolated areas through a telephone link up. It is also developing career material for the arts plus a register of tertiary arts courses for students and career advisers.

Creative and Performing Arts Councils are Trialled In NSW

NSW schooling is organised on a regional model. Two regions in the Western region of Sydney have established Creative and Performing Arts Councils to develop and promulgate the performing and creative arts in schools within these regions. These include the development of quality regional productions in Dance, Drama, Music and Art. A total of \$60,000 was allocated by the SW Metropolitan Regional Council in 1989 to performing arts projects within and across schools.

Education Cooperates with Local Government In Western Australia

Two imaginative initiatives from Education in WA involve cooperation with local government. These are:

- * The jointly funded appointment of a performing arts officer to the Shire of Wanneroo, a rapidly developing area north of Perth where 40% of the population is under 19. Based at the Shire Council, this officer works with local schools to establish programs which give local youth relevant experiences in the performing arts. Projects are developed with the assistance of professional artists, often collaborating across artforms. These include a youth theatre, dance group, community choir, jazz band, and circus group. Work has also been instigated with the local WACAE campus to develop public art works in Jindalup City Centre. The success of the officer can be gauged by the fact that the Shire of Wanneroo is planning to take over 100% of the funding, while ensuring that the main brief remains liaison with youth and education.

* Other significant projects in Western Australia include the construction of a community performing arts centre in the City of Kwinana, 40 km south of Perth. This centre is attached to the school, and includes a gallery, workshops and a 300 seat theatre. The 2.5m cost was borne by the Education, Department, the Department of the Arts and the City Council, so that the facility is usable both by the school and the wider community.

Northern Territory Education Provides Annual Music Camps for Schools

The Northern Territory has developed annual music camps which grew out of the brass bands program in schools. A Departmental officer is responsible for organising the camps and for bringing children from all over the Territory to the camps. This year outside tutors from the Education Department in South Australia were brought down to provide a fresh input to existing Territory instrumental teachers. Approximately 80 children attended, forming two major ensembles at the camps.

The Australia Council should Develop Explicit Objectives Relating to the Arts and Education

The Australia Council should set a number of specific objectives relating to Arts and Education. These could include:

- * Ensuring that the arts becomes a core subject within both the primary and secondary curriculums of all States.
- * Targeting all teacher training programs to ensure that the importance of the arts is emphasised and that advice is provided on the design and training content of such programs. The strength of the arts in cognitive development is no longer debatable and yet it is still not on the educational agenda.
- * Providing support to isolated areas, such as the Northern Territory to bring in external tutors to stimulate existing programs.

Small Community Committees Could be Funded to develop Local Education Initiatives

State Arts Ministries could experiment more with devolving funds to small community committees to establish local education initiatives. For example in Victoria funds were devolved to a small pilot music program where a local committee developed a complete music program for young people based on what they felt was appropriate to their community.

More Artist Residencies Should be Provided in Schools

In a survey conducted by Musica Viva in 1980, looking at music education programs, schools gave first priority to the need for assistance in forming and directing choirs, orchestras and musicals. They also stressed the need to bring in short term placements or residencies of composers and musical directors to assist in this process. Wider exposure to cultural experiences generally was also emphasised so that schools also have theatre workers, for example choreographers as well as visual arts and crafts workers.

Coordinating Structures Must be Re-established

At the time of writing this report, there was no functioning committee overseeing the relationship between arts and education. An officers' committee had been reporting to the Council of Education Ministers and the Cultural Ministers' Council on an annual basis, but this did not have representation from all States or from the Australia Council, and Commonwealth members have now been withdrawn. Clearly such a committee must have full support from all relevant groups if it is going to function. But it would also seem clear that the importance of the arts in education will only be satisfactorily recognised if such coordinating committees are established at both Federal and State level, and serviced by people with a broad vision and commitment.

OTHER DEPARTMENTS

Employment Also an Area for Action

Employment of young people in the arts is another vitally important area where joint work or task forces could be important. The Community Employment Program played an important role in giving a number of young people experience in the arts field, and it is striking to note how many people still working in the arts gained their initial experience in this field through job creation. However it should be noted that in some cases existing arts groups who were unable to provide similar free programs were not able to compete with CEP supported projects and collapsed as a result.

One example of useful collaboration has been between the Tasmanian Arts Advisory Board which through the Arts Industry Training Advisory Council has established a pilot traineeship in visual arts and crafts described in the earlier section – *State Government Contribution to 'Youth Arts'*. This provides a model for training in arts support employment, and it could be important to encourage similar projects in other areas such as performing arts, in training production assistants and front-of-house staffing.

Arts Have Much to Gain From Liaison With Other Departments

Arts development relies on close liaison between arts funding agencies and government departments as a way of maximising resources as well as broadening a base of support for an area which can often seem remote from general interests. One State Government officer summed up the benefits of participating on inter-departmental committees this way:

Arts are recognised as part of the system; and we get information on what's happening in other parts of the system. It helps us establish a rational funding base.

Nowhere is the need for liaison and joint funding more clear than in 'youth arts'. For young people there need not be such tight distinctions between leisure and work, between duty and pleasure. The activities associated with being a practitioner, a consumer, a professional in the arts can be integrated into their lives at many levels, and serve purposes which go far beyond aesthetics. This was clearly expressed throughout consultations by many arts workers:

Arts are related to welfare and health. They are valuable tools when working with young people as they are positive and practical and results are quick to see.

Arts give young people an opportunity to interpret themselves, rather than be interpreted.

Kids are offered processes of analysing the culture in which they live, particularly through techniques such as play-building.

If working with young disadvantaged people, art provides another dimension, a way to express themselves, a positive experience. It is an adjunct to youth work. It provided access to art for kids who are not likely to get it.

The Australia Council and State Arts Ministries must take on the positive role of advocates, not apologists, for the arts, and show how the community as a whole benefits.

ISSUES IN ARTFORMS

PERFORMING ARTS

Theatre

The key issues which emerge in theatre involving young people are twofold: how to give young people access to excellent examples of theatre and how to encourage full participation in the creation of theatre by the highest number of young people. In a period when funds for live theatre are declining relative to demand, these two objectives can be met only with great difficulty, and in the context of a reworking of existing funding and principles.

Young People Have Limited Access to Theatre

The Australia Council's commitment to give all young people access to high quality art product is in the main left up to individual companies. Access to the 'flagship companies' in each State varies considerably, depending on the initial support of State governments for reduced price schemes, and on the capacity of the companies to provide additional seats. Some State theatre companies run very successful 'passport' schemes which give young people at school and college reduced price entry to productions; costs of printing and distribution are usually borne by sponsors. In Queensland, for example, young people can see Royal Queensland Theatre Company (RQTC) productions through use of a Passport for \$7.00; 50,000 were distributed in 1990. In 1989, 18.78% of attendances were young people. The Adelaide Festival Centre provides a \$5.00 pass to all students under 18 to attend any performance at the Centre. The WATC Playcard costs \$4.90, is distributed to 55,000 students, and in 1989 provided 27% of the total sales of the Company. In comparison, Sydney does not have a scheme, although the Sydney Theatre Company (STC) offers a decreased subscription rate for young people; nonetheless, they have to provide \$100 upfront, rather than deciding to see one play at a time, and find their way through the somewhat esoteric rite of subscribing rather than having the pass available from their neighbourhood. The STC, however, has difficulty finding spare capacity.

Companies Should Provide Reduced Prices for Young People

Despite dramatically decreased prices, companies feel these youth cards are a worthwhile exercise in audience building, and in filling seats which may otherwise be empty. Smaller theatre

companies, however, find it more difficult to sustain and may not be able to gain sponsorship support available to State theatre companies. The result, which is ad-hoc and unsatisfactory, does not guarantee low price entry for all young people, and varies to a great degree depending on the State.

It is recommended that all theatre companies receiving annual grants from the Australia Council and State arts funding agencies be encouraged as a guideline of their grant to establish a low-price entry scheme for young people; and that the State theatre companies, or where they exist such as Victoria, performing arts alliances, be asked to assist smaller theatre companies by acting as a coordinator of sponsorship for the scheme. This should ensure that those companies which are recognised by the funding authorities as providing high-quality performing arts experiences become accessible to young people.

Companies Should Actively Encourage Young Patrons

All too often, the systems established by theatre companies to attract young people become ossified, and dominated by a small group of participants. For example, most companies have a limited number of schools performances; these may conflict with sports days, and may draw on schools who have a tradition of visiting theatres. Theatres should actively seek to draw audiences from schools whose pupils will not have other opportunities, because of geographic distance or families' socioeconomic circumstances. It is also important for companies to recognise that many young people with no background in visiting theatres are likely to be more volatile audiences, more likely to interact as they can when watching television or movies; these may be reasons why their teachers do not encourage theatre visits. If, however, priority is given to introducing young people to theatre, all efforts will be made to ensure that this is a positive experience.

Professional Companies Provide Touring Circuits to Young People

The youth theatre policy of the Australia Council's Performing Arts Board until recently relies on policy designed in 1982, consulted on until 1984, and confirmed in that year. Essentially it refers to two types of companies: companies of professional actors performing for young people, usually in schools: this is at times described as theatre-in-education, but many companies now reject this term; and theatre developed for and by young people, where funding is provided for professional tutors, directors, etc.

The professional young people's theatre companies include Sidetrack and Toetruck in NSW, Jigsaw in Canberra, Woolly Jumpers, Barnstorm and Arena in Victoria, Salamanca in Tasmania, Magpie in SA, Brolgas in Queensland, and Acting Out in WA. The last three are attached to their respective State theatre companies, but function independently as youth arms. Other companies performing to young people include mime and puppetry theatres such as Skylark in ACT and Carouselle a company of mime, theatre and puppetry in SA. Patch Theatre (SA) also tours schools and country areas with quality theatre productions of mime, puppetry and mask work as do Polyglot in Victoria, Terrapin Puppetry Theatre in Tasmania and Spare Parts in Western Australia.

All travel into schools or communities to perform, with small casts and simple sets; a number also perform an in-theatre show during the year. Their material is often new plays on issues seen as relevant by their young audiences; they have provided an important outlet for Australian writers. Many of the plays deal with the situations facing teenagers, or are written specifically for a primary school audience. It was suggested by young people at the 1990 YAPA Conference that the issue-based work or social problem focus taken by some of these companies, particularly as they have come to rely on funds for project development provided through other government programs such as AIDS prevention, can limit the potential of the theatrical experience offered, as all too often these companies provide the only theatre seen by many young people. Other options, such as seeing 'in theatre' performances, or performances of high quality scripted material, including

classics, or plays which require large casts or more elaborate sets and costumes, should be available.

Performances for Young People Should be the Responsibility of a Range of Companies

The question of provision of performances for young audiences is in the end a question of planning, which should be flexible. This is not assisted if young people's theatre companies are funded under a separate heading, or if they do not relate to other theatre provision. They are professional companies, and should be judged along with other companies. The provision of suitable performances then becomes a planning question, on a State or regional basis. For example, mainstream companies should undertake some responsibility to provide plays for younger audiences. A mix of companies could provide both touring shows and 'in theatre' shows for the very different school age audiences. Funding authorities should take care to monitor how widely companies draw on their audiences and whether certain schools or areas are excluded, because of distance or cost. Youth theatre should be accessible, not necessarily the case if it is introduced only in schools, when decisions are those of the principal or the teacher rather than the young people. Money and geography are two great disincentives for young people, so that arts funding authorities should ensure that theatre performances are available in a number of accessible venues.

Assistance Should be Provided for all Young People to Participate in Theatre

Youth Theatre Companies provide young people with direct experience in theatre, drama and other performing arts, enabling them to develop performances. They exist in all States, although most are concentrated in the centre of the major cities, except for Perth. They have a high international reputation. They vary in their policies, some emphasising a professional product, others favouring 'play-building' and experiential drama. In most cases a balance is struck between scripted drama, which may include some 'classics' and group devised material; associated skills such as mime, movement or mask work may be involved. Experience in technical skills, such as design and lighting is likely to be provided. Most run weekly workshops and training sessions, and may run intensive holiday sessions. Workshops are usually paid for by participants, although some companies have a commitment to assisting those who are unable to pay. All groups emphasise the importance of process, but also put weight on developing a quality product for performance. The Performing Arts Board (PAB) has in the past favoured the production of contemporary works, but Araluen Youth Theatre in Alice Springs, for example, argued strongly that Youth Theatres should be equally supported to perform the classics such as Shakespeare with young people as well as theatre around youth or community issues. Enabling them to experience the best of the classics is about exposing them to the best of drama and should be supported, particularly for young people in isolated areas.

Currently the PAB funds professional tutors' and directors' fees, and some running costs, on a project basis for a number of companies, or on an annual basis for 10 companies around Australia. There are certainly major discrepancies between the amounts funded for different companies: eg the Canberra Youth Theatre Co. gets \$87,000 for professional fees, Coco in Albany, \$5,000. While this can be related to the size of the company and the region it serves, the anomalies are too great. Other companies receive support from their State ministries; for example, the Sydney-based Australian Theatre for Young People, are funded only for individual projects by the PAB, but get an annual grant from the NSW Ministry. Companies generate income from workshops and performances, but differ greatly in their capacity. Some organisations can get 37% of their budget from workshop fees, others as low as 1%.

At one level, youth theatre can be seen as providing 'access' and experience to young people who do not have exposure to theatre in any other way. This does not square with the concentration of these groups in the major cities, or with Radvan's figures, which suggest that a high proportion of young

people in Brisbane youth theatres are already studying drama in schools (Radvan, Mark. *New Directions in Youth Theatre, Part 1 Ideas Facts & Futures*). Radvan's survey also indicates that the majority of youth theatre participants come from middle class backgrounds, but this is strongly contested by other groups eg PACT and 2 to 5 in NSW, and groups from rural Queensland, which note that their membership is much more mixed, including numbers of young people from single parent families. Canberra Youth Theatre and La Byte, on the other hand, acknowledge the possibility of middle class bias and are now trying to direct their programs to disadvantaged areas.

Funding for Youth Theatre Should Relate to Areas of High Need

In the area of theatre both for and by young people, the PAB could move more significantly into the area of funding by formulae relating to the number of young people, the coverage of the area, exposure and access to other art forms. In particular the funding of theatre by young people should encourage development in areas where young people are not likely to have exposure to live theatre. The need to establish access to the widest range of geographic areas and socio-economic groups is crucial. Professional fees may well be better used if they were given to amateurs to run master classes or training sessions for youth workers and others who could be in a position to start off drama and play building sessions with young people. Short term grants could be given to teams of professionals to work in areas with little activity. In major cities where there are a number of theatre professionals, youth theatre companies should be able to function from workshop fees, and funding should be provided for specific innovative or quality projects, or work with young people with little experience of theatre, who will often be concentrated on the city outskirts.

In areas where there are no theatre professionals, the funding bodies should consider providing funding for artistic directors prepared to work with young people and community groups on a long term basis. In smaller population centres these companies become an important source of theatrical experience not just for youth but for the community as a whole: in Darwin, for example, Corrugated Iron Youth Theatre is a significant part of the cultural life of the city, performing plays by kids about issues they define as important, and also carrying these plays out to remote areas. In Burnie and Launceston, the performances of Gambit are the major theatre seen, and this is recognised in a grant of \$10,000 from Launceston Council. More attention should be given to isolated areas such as Darwin, Alice Springs, and North Queensland and Western Australia. It is also important that funding recognise the importance of encouraging devoted theatre professionals who work with young people in provincial centres, such as Newcastle, Albany, and South Australia's Riverland.

The greater flexibility should provide for greater equity than the present more rigid system, but it must be ensured that the present companies providing high quality work do not suffer during the transfer of funds. The PAB concentrates its funds in the first instance on artists before administration, props and design. But where possible the PAB should also consider equity of access as a criterion. Funding of youth companies needs to be related to decisions about what they are providing and to whom. Youth theatre companies are not seen as formal sources of training in theatre. But certainly Australia Council policies on which companies are funded should be affected by the growth of drama as a subject at secondary level and steps taken to ensure that youth theatres are not reproducing work which could be done in schools, but that they are encouraged where young people have little other access to live theatre.

Youth Theatre Should Encourage Young People's Decision-Making

Another issue in the funding of youth theatres is the relation they have to the development of community theatre. Like this, they emphasise (although to varying extents) democratic methods of control, involving the young people in decision making on both the products and the running of the company. Many (eg Contact Youth Theatre) have young people represented on the management committee, and place emphasis on 'empowerment', involving for example Aborigines in their 'Murri' group. Some combine this with a conscious attempt to involve young people from

disadvantaged groups. South Australia in particular has a strong community theatre program concentrating on local issues. Unley Youth Theatre, Jumbuck Youth Theatre Company, Backstairs, Port Youth Theatre and Riverland all have strong social justice objectives and work in disadvantaged areas and develop projects in response to community needs or around community issues. In other States as well youth theatres have been in the forefront in giving young people significant control over expressing their interests.

Links Between Theatre Companies Should be Forged

One question not yet satisfactorily dealt with is what is the responsibility of funded adult theatre companies to providing some means of linking with young people? Do any of the theatre companies or professional youth theatre companies provide workshops for the young of their region? Some of those interviewed suggested that it would be a healthy sign if young people were involved more with professional actors, leading to a cross over of ideas and methods. Acting Out, Brologas and Corrugated Iron are all keen to pursue this, and some detailed proposals have been developed involving Salamanca in Hobart.

An example of this cross-fertilisation was the Rainforest Project, which took place prior to the 1990 YAPA Conference. Professional actors from Magpie (SA) worked with young people and directors from Corrugated Iron, 2 to 5 and Contact, a composer and choreographer to develop a theatre piece on Rainforests. The experience was significant for all concerned, and inspired the professionals involved with the risks the young performers were ready to take. It provides a useful model for work at a State or local level. Another example is being developed in WA by Acting Out West Australian Theatre Company and Kwinana Council. Professional directors and actors will work with young potential offenders in developing a play about kids and the law. This project is supported by the youth legal centre, the Kwinana Council and the WATC, with funds sought from the Community Cultural Development Committee and the WA Dept of the Arts.

In essence the development of young people's theatres and youth theatre companies are interlinked. They also must relate to the eventual decisions of the arts funding agencies in relation to their policy for young people, and the relative weight that is given to excellence, access and participation as guiding principles. As young people's theatre companies are defined as standard professional companies, decisions need to be made about the placing of them in relation to mainstream companies to ensure the broadest possible coverage of a State or region, so that all young people have the opportunity to see high-quality theatre. Encouragement could be given to all these professional companies to develop special programs of outreach to young people, so that young people get realistic exposure to the industry and to the skills needed to be a professional. This would then be related to the establishment of a number of projects, or teams of professionals, whose major aim is to work with young people to develop their own plays and to experience theatre.

MUSIC

The Major National Performing Groups Should Target More Resources and Programs to Young People

The major national music performing groups all provide some programs for young people. Except for Musica Viva the allocation of resources to young people is fairly limited. As with theatre, we must ensure that all young people are able to experience the best quality music in a range of surroundings.

The Australian Opera runs *Opera Action* on a \$62,000 grant from BHP. The major aim of *Opera Action* is to target and work through teachers, to provide resources to them and to induce them to be interested in opera. More outreach work is planned where the education officer will go out to schools. Accessing the teacher training program is also planned. A limited program of dress rehearsals, workshops and youth performances of an opera are staged each year for students as well as a teachers' workshop. The opportunities for young people to see opera are still very limited within this program and greater attention should be given to providing this. The Australian Opera could seek increased sponsorship and support to extend the *Opera Action* program to one where all Australian school children and post school young people would have some access to an opera experience. It is ironic that when so much attention was being paid to a 'youth' production of *La Boheme*, with a production team and performers of emerging young artists, the great majority of young Australians could not afford the ticket prices; a much cheaper youth pass is needed.

The Victorian State Opera runs a school touring program for example which visits over 200 schools each year, with each performance attracting more than 200 students.

Musica Viva tours 13 different ensembles to schools. They include jazz, folk, brass, ethnic music, chamber music, Baroque music, percussion, choral and wind groups. *Musica Viva* organise the tours, but regional education officers in NSW organise the performance schedules with the schools. Teachers from participating schools have to do a workshop at the beginning of the year. A kit and tape is sent to each school prior to the inservice workshop. Schools are also asked to fill in an evaluation tape after each performance. The schools program operates in NSW and is now being piloted in Western Australia and Victoria. In addition to the schools program, *Musica Viva* also offers a Youth Pass for all their major performances at \$6.00 a ticket. Although Australia's major music touring organisation, they still only reach a small proportion of young people. Support should be sought to extend the programs so that all schools have some access to ensemble and chamber music. The \$6.00 theatre pass could also be more widely advertised.

All State symphony orchestras focus considerable developmental attention on young people. Perhaps the most advanced is *The Sydney Symphony Orchestra*, which has a full time education officer deployed by the NSW Education Department. The Education Program began in 1987 after a meeting of NSW teachers demanded more high quality music performances and the provision of resource material. During the two years of its operation it has reached 44,000 children with live performances, holding 30-35 events per year. As with *Musica Viva*, the program is limited to the provision of resource material and the presentation of concerts, to assist the development of educated listeners. Young people have little opportunity with these professional groups to learn by doing.

Even within the limitations of their existing programs, there are many ideas that could be developed by the State orchestras, including the commissioning of special Australian works for performances for children and the development of school composer competitions. The education officers could also have an important role in linking the orchestra's program with curriculum and specialist music programs within schools.

Australian Youth Music Programs Have Developed an International Reputation

The Canberra School of Music has attained an international reputation for its excellence and the standard of courses presented. *The Canberra Youth Orchestra* also acknowledges that it is unashamedly looking at excellence. It sees itself as bridging an important gap between the schools and the Canberra School of Music. They work in a number of Canberra schools and regard the nexus with schools as vital. They argue that whilst the band program is strong in schools the development of string instruments is sadly neglected and they are trying to target this area. They recently took 73 players to Vienna where they won several prizes at the Festival of Youth and Music in Vienna, including first prize as best symphony orchestra, second prize for giving the best radio concerts over Austrian radio, and finally, the City of Vienna prize for being the best orchestra

overall. This is just one among many examples of the benefits of a well-supported program, and of the skills of our young musicians. There are many other groups of excellence, including *State Youth Orchestras, Gaudeamus, Geminiani Chamber Orchestra* plus a number of excellent youth choirs developing, including the *Australian Boys Choir, St. Peters Lutheran College Choir* and the newly formed *Sydney Childrens Choir*.

Support to Youth Music Should be Broader than Pre Professional Training

While applauding the achievements of young musicians, we must also ask whether it is appropriate that the State Youth Orchestras consume the bulk of the funds. Support to youth music programs from the Australia Council is only concerned with pre-professional training. 90% of the Youth Music assistance budget supports the major Youth Orchestras. Given that the Australia Council is funding these orchestras only for the fees of professional tutors, it is unclear why the funding committees do not consider the numbers of young musicians involved. This could direct the base level of funding, and project funding could acknowledge the artistic excellence or innovative ideas of particular orchestras or ensemble. Many residencies are however provided to youth orchestras, choirs and performing ensembles. Because many of these are not specifically coded as 'Youth' it is not clear what proportion of the residency program is targeted to young people.

Community Music Programs Should be Given More Support

Funding should also be provided to give some participation experience to the many who have no other opportunities. Criticisms during the consultations related to the lack of support given to music outside the major centres and the major ensembles. The importance of community music centres, now no longer receiving ongoing support, was frequently mentioned, because they had really extended the possibilities of music training to people without previous experience. Community Music centres also complained about the difficulty of getting cross artform projects funded.

Programs such as Parents for Music conducted in many Melbourne communities as well as from the Araluen Arts Centre at Alice Springs provide valuable opportunities for family music making at a community level as well as providing important educational information to parents of children learning music. Apart from general Family Music Workshops common activities include family folk dance workshops, baby music sessions, pre-school music workshops, performances by various artists aimed at children as well as family house concerts. Parents for Music offers opportunities for families in positive, encouraging music-making and listening experiences for all ages, without any previous music skills necessary. The emphasis on the education nexus and on starting with young people much earlier was emphasised throughout the consultations. The model of the Northern Tasmanian Music Centre, and the Mersey Valley Festival, designed to extend experiences, rather than to recruit and train the exceptional, is a good one.

Although resources are limited, there must be more balance than at present between the encouragement of future professionals and the broadening of the base of experience of music-making to young people who would otherwise not have this exposure. Historically community music programs have come under some Education Departments. The Australia Council and State arts funding agencies could forge links with State education authorities to ensure that they do not fall into a gap between the two potential sources of support.

The Centre for Youth Music in Darwin Provides an Important Youth Music Model

A Centre for Youth Music has been established within Darwin University. The centre is managed by a committee comprising the Music Department staff, the Dean of the Arts Faculty, an education officer from the Education Department and an ASME representative. It has a Youth Orchestra and a number of ensemble groups as well as a junior conservatorium providing activities outside of the

University program. All children participating in the orchestra or ensembles are given musicianship classes. The centre has also assisted TAFE in developing a Commercial Music Certificate to stimulate Year 10 and 11 school dropouts to stay within the education system. AUSMUSIC is also looking at the potential of promoting this course nationally.

A Catalogue of Orchestral Music for Amateur Orchestras and Ensembles Could be Produced

Assistance could also be provided to the host of smaller amateur groups, much of which need not cost a great deal of money. Many of these groups are unable to obtain information about the suitability or instrumentation of scores which might be suitable for their particular configuration or musical standards. A catalogue such as that produced by the National Federation of Music Societies in Britain would be most useful in Australia. The catalogue would provide such information as the instrumentation, length, publisher as well as other basic information such as libraries where available etc. Some music libraries do have an extensive catalogue of available published music, noting where it can be located as well as length and orchestration details.

Another expressed need was for access to the larger and more expensive instruments, such as double bass, timpani etc. A central hiring facility, or a means whereby instruments are exchanged or purchased at lower cost would be welcomed.

Arts Funding Agencies Should Support School Music Programs

More support should be provided to improve the calibre of music education in schools. Arts Funding Agencies could develop a program which ensures that all regions in Australia have access to specialist professionals. Musicians in Schools and Residencies of Musical Directors and Composers should also be supported, but directed towards areas which are geographically remote, or where there is a predominance of low socio-economic groups. The National Musical Literacy Program proposed in 1986 is a good example of an initiative which could have a profound affect on the future of Australian music.

ROCK MUSIC

A further set of issues relate to the ambivalent attitude towards contemporary music, including rock music, in which the majority of young people express considerable interest. Funds from the blank tape levy have been allocated to AUSMUSIC and as a result policy development in this area has been filled by AUSMUSIC, Export Music and the commercial sector. Rock music is important to young people for a number of reasons. Apart from it being a uniquely youth music choice, it also enables them to relax. It is more than just a leisure pursuit, providing significant emotional support for many young people. (Gillard, Sue. *Music and Young People*, Part 1 *Ideas Facts & Futures*.)

AUSMUSIC and *EXPORT MUSIC* were both started in 1988 to promote Australian pop and rock music both here and overseas.

EXPORT MUSIC, based in Sydney has concentrated on the overseas market and has directed its energies in three ways. It provides *promotional material* on demand including general information, biographies on Australian groups with export potential. It produces a quarterly newsletter for the industry providing valuable *information* and contacts, including information on festivals around the world. It also performs an *advocacy role* for the industry when resources permit.

AUSMUSIC is a DEET funded national initiative based in Melbourne. It has been established to improve training opportunities in rock music both within schools and to young people. Programs and accompanying publications such as 'Roll-Over Beethoven' and 'Music Across the Curriculum' are recent successful developments towards getting a rock emphasis into the music curriculum. They have also introduced the Music Business Course into TAFE colleges. This course was designed after extensive consultation with the industry investigating what skills were needed in the industry. They also run a series of master classes for young people.

Both these organisations provide extremely useful coordinating and development roles. But there are still a number of examples of good projects funded by arts funding agencies and others.

The Push is an important rock music centre in Melbourne. Victoria is about to develop a Rock Music Support Service within *The Push* with a co-ordinator and staff to assist groups to develop organisational, marketing and contractual skills in promoting their bands. *The Push* has published a 'Young Players Guide' providing basic information for starting in the music industry. This guide has been picked up by other States. In both WA and Queensland, local versions are being produced by the local Music Industry Associations, from their own resources.

They have also set up 17 Rock Clubs. In order to get support from *The Push*, 'clubs will need to have plenty of local backing, represent a healthy cross section of the community and promote drug and alcohol free activities.' These 17 clubs, most of them based in the country, have put on 120 shows to 3,000 young people this year. Coca Cola also supported *The Push* to undertake a country tour. They are also becoming increasingly attractive to corporate sponsors.

An interesting project developed in Western Australia has been the *Music Camps* run by Kitchen Records, a musicians' cooperative and funded by the Youth Affairs Bureau. The camps, which run for a week, place 20-25 young people in the direct experience of producing a tape, from writing songs to performing to sorting out legal and industrial issues. At the end of the week high quality cassette tapes have been produced, using affordable and accessible technology. The first three camps were free; now, board of \$100 is charged, with concessions for low-income groups. Young participants gain direct experience of the lives of musicians, producers and the industry. Plans are in hand to develop music camps for young women, who have not been equally represented in previous camps, and to use the facilities available to take a travelling camp to more remote areas of the State.

The Bondi Wave, sponsored by the Australia Council, the NSW Ministry for the Arts and Waverley Council, is another interesting project which provides practical workshops for young people, culminating in performances. This project, now in its sixth year, has provided an excellent training ground and experimental development context for young people. The project recognises the live circuit in music is in decline, and has started innovative work in drama and presentation, to give young people experience in other artforms to assist their performances.

A 'Youth Arts' Development Unit Could Develop Strategies to Support Young People to Express and Pursue the Music of their Choice

Given the great amount of activity in the field of rock music, with support from other government departments and the commercial sector, the Australia Council and the State arts authorities should assess carefully their areas of involvement. The Australia Council could have a watching brief, to ensure that links are forged between classical music and popular music, and that cross-artform activities are developed with popular music.

Arts funding agencies should help young people in their creative processes, encouraging communities to provide facilities where they can rent or have access to tapes and recording facilities. They should also support training programs which enable young people to develop rock music skills. There should be more concentration on the creative process of music and less on the role of the

administrator or manager. Greater emphasis should be placed on funding projects initiated by and for young people. Finally, arts funding agencies should work with groups such as *AUSMUSIC*, *Export Music* and *The Push* in this area and build up their knowledge and understanding of the rock music industry and at what can be transferred to other music forms. Support to innovative new Australian music should continue as good examples of its form. (Sue Gillard.)

ROCK EISTEDDFODS

The Rock Eisteddfods are a success phenomena with participation rates surpassing all other forms of 'youth arts'. They are now held in NSW, Victoria and South Australia, with funding primarily coming from the Health Promotion budget, particularly from the National Drug Offensive. They are also happening in Brisbane, with support from Medibank Private.

The Rock Eisteddfods give mass opportunities for schools to perform on stage. The school picks a theme and anything up to 150 young people might be involved in the production which would include a prerecorded sound track, design, choreography, sets etc. In Sydney for example 100 schools participated with a total of 8,000 participants. Seven heats were held with 14 finalists performing at the Entertainment Centre. Radio Station MMM provides \$300,000 worth of free air time to promote both the event and the Quit for Life Message. In Victoria, the Eisteddfods are supported by the Rage Without Alcohol Program.

The Rock Eisteddfods Provide Important Performing Opportunities and Develop Self Esteem

The Rock Eisteddfods provide important performing opportunities for young people. They are also an important medium for developing self esteem, particularly for those who are not academic or sport oriented. Through the process teachers develop a great relationship with their students. The product is contemporary and most importantly the young people both love it and want it. The evidence on the smoking and alcohol reduction in young people is also an important social bonus.

The Eisteddfods have been criticised by those in the classical music field for not sufficiently encouraging the creative processes in young people. They have argued that young people are mostly imitating videos with a very limited range and form of music being developed. This criticism was strenuously denied both by the promoters and the participators consulted.

The Australia Council Could Support a Worker to Assist Schools in Low Socio Economic Areas to Develop Suitable Productions

When the Rock Eisteddfod promoters approached the Australia Council for assistance, the scope to provide such support was not available in existing programs. Yet ideally this ought to be the sort of support that a Government funding body could provide and this could be given consideration under more flexible guidelines. The support could be targeted to disadvantaged young people, and could be aimed at improving the artistic components, through dance, movement, and performance.

DANCE

Dance is a Young People's Artform

Given that dance mostly involves people under 30, it could be argued that the bulk of the dance funding in effect goes to young people within a limited definition of dance either classical/modern

such as the Australian Ballet or the Sydney Dance Company or the contemporary, such as the One Extra Co.

Dance is an area which has particular appeal to young people. It is also an area where performers are for the most part young. Given this, it is surprising that there is limited support and encouragement for dance companies with a focus on young people. Tasdance is the only full time dance and education company to be funded annually by the Australia Council. Other companies supported to provide some educational projects include 2 Dance Plus in Western Australia, Townsville's Dance North, Darc Swan and Taniec in Sydney, Expressions in Queensland, the Australian Dance Theatre in Adelaide and Bharatam in Melbourne. These companies all provide an important focus for dance activities and training in their regions.

The Australian Ballet is Limited to the Capital Cities

The Australian Ballet has a broadly stated objective, to involve young people in classical ballet, but because of the very breadth of the aim the result has been a rather superficial and scattergun approach. The major mechanisms in providing access are through open rehearsals, special programs for young people, subsidised ticket prices, family functions and special *Yesterday, Today and Tomorrow* performances in each capital city during the Ballet tours. These mechanisms are also provided by other dance companies such as the Sydney Dance Company. Because the Ballet itself tours in such a limited way in Australia, effectively its programs are limited to the capital cities, thus it does not reach young people outside the capital cities. The Dancers' Company staffed by graduate students of the Ballet School tours rural Victoria, and the Ballet along with other Dance Companies participate in the Victorian Arts Centre Education program.

Small Touring Companies and Dance Animateurs Should be Encouraged

It is difficult to work out how to develop more interest in dance in young people. It would seem that, because of the expense of touring a large company, efforts should be made to encourage classical companies to divide sometimes and to tour communities. If this could be combined with assistance to animateurs, training and choreographic workshops, then much would be done to extend the artistic boundaries of the large commercial dance training sector.

The expansion of touring by individuals and companies could also assist the development of dance companies made up of young people. Townsville's Extensions has developed a high reputation, and groups such as WA's Steps show promise. These have depended on the sponsorship and assistance of parent professional companies. They demonstrate the wide appeal which youth based dance companies could develop.

The Australian Association of Dance Education Supports an Annual Dance Festival

The ACT branch of the Australian Association of Dance Education (AADE) hosts an annual dance festival involving original dance works presented by around 600 of Canberra's secondary school students. The National Secretariat of AADE is also based in Canberra, and there is a branch in every State/Territory. Their role in developing community based dance for young people could be expanded. Canberra also houses the Margaret Walker Folk Dance Group. They have been very successful in promoting multicultural dancing in Australia as well as indigenous Australian bush dancing. They aim to promote the professional aspects of folkloric dancing and particularly target the fostering of its development in schools.

CIRCUS

Circus Skills are Particularly Important to Young People

Circus is an activity which has particular success among young participants. Practitioners note that circus skills are a particularly useful tool among young people with problems, or young people learning in a difficult situation. Young people are able to learn circus skills on their own, or as part of a group, learning to trust and rely on others. It provides an interesting channel for natural instincts to show off, and extend physical challenges; it also is able to produce instant results as for example in learning juggling, balancing and tumbling, while also enabling young people to set targets for improvement. Circus also provides an environment where other art forms can be easily used and adapted such as visual art, music and costume-making. (Bolton, 1982)

Flying Fruit Fly Circus Is an Impressive Model

Young people in Australia have the advantage of access to a number of circus companies which focus on young people. The most significant is the Flying Fruit Fly Circus, based in Albury Wodonga. Under its banner 'Ordinary children doing extraordinary things', the Fruit Flies have become an example of the ways in which young people can harness their energies to become a fully professional company, while technically amateurs. The achievements of this company are not necessarily reflected in the funding levels, which are still not at a sustainable level, despite its role as a training ground for young circus performers, an alternative school with a significant circus component, and a model for other circus groups. These various activities are supported by a mix of funding from various sources, none of them secure.

Community Circus Projects Provide Important Skills to Young Artists

Around Australia, other circus projects flourish within the community, many of them with project funding. Companies and skilled development workers exist in all States, and there are particularly effective project models in Tasmania and in Queensland, where Rock n' Roll Circus has demonstrated an ability to use circus skills in a range of projects. In Western Australia, in an exciting project using innovative PVC musical instruments circus skills are being developed in schools around Wanneroo. Circus of Chaos, a small community circus in Eltham in Victoria, is supported by the Eltham Shire but operates almost entirely on volunteers. 'Cirkidz' (Brompton City Youth Circus) is a neighbourhood based circus training program for young people in the Brompton Council area in South Australia. They perform a season with the kids usually going to isolated tribal areas in the State, as well as doing projects in schools etc. Circus skills have been used in a variety of environments, such as Camp Quality, where they have been used with young people with cancer.

The importance of circus as an introduction to artform experimentation indicates the need to establish a basis of circus skills performers and trainers in each State, whether through the funding of a company, or the encouragement of key workers.

VISUAL ARTS AND CRAFTS

The Galleries Play an Important Role In Introducing and Inspiring Young People to Appreciate Art.

Galleries provide for most people the place where they view and consume art works. Just as with theatre it is important that they develop programs which encourage engaged viewing by young people. Their major funders are State Governments, which should ensure that they have programs in place which go beyond schools or education programs. Funding authorities, through groups such as AETA and NETS should continue to encourage the development of theme exhibitions which have a particular relevance for young people, or which use techniques of display which are interactive, or use new technology or are media-focussed, to attract attention.

The Australian National Gallery in Canberra provides a year round program to schools where groups are given a one hour tour. Tours generally provide an intensive one hour interactive process which always begins with an audio visual display. The Education program only uses trained education staff to guide school children. They do not use trained volunteers as they believe that the introduction of Art to school children requires trained motivators. Approximately 80,000 children a year come through the gallery, 70% of which are from outside Canberra. They also respond to 50% of the requested demand. The education officer argues convincingly that all exhibitions to children must be of the highest quality. If they are given the best and if their views and appreciation of what they see are treated with respect, they will retain an interest and respect for all forms of art. He argues that it is easy to turn kids around in an hour, but stresses the need to show them difficult and challenging works as he has observed that they always respond better than adults. It is so easy to work on their more spontaneous and less intellectual response.

ANG Art is another important program developed by the gallery in conjunction with Canberra secondary colleges. The program is linked to the art curriculum where students can do up to three terms of their art course in an active way at the gallery. The response to this program has been very encouraging and has the potential to have a multiplier effect on participants.

The Gallery also has a film program, and is moving into the area of live performances in order to link with various other artforms. These are always centred around particular exhibitions which are used to stimulate the creative processes of other disciplines. The gallery also has a wonderful sculpture garden where family concerts are held. Up to 2,000 people attend these very popular events which has an important multiplier effect in introducing people to the Gallery.

The Gallery is developing a lending collection to provide to schools. \$100,000 has been provided by a private benefactor to develop a collection of durable objects to go to schools.

State galleries have also experimented with processes to encourage young visitors. For example, *The National Gallery* of Victoria has a staff of nine seconded to enable school children to access the permanent collection and to use the collection as a stimulus to connect with other artforms. It also runs theme days as well as 'People in Art' which allows Year 11 and 12 students to meet artists from various fields. *The Queensland Art Gallery* developed an interesting holiday program, in which young people from Brisbane's outskirts were brought into the Gallery to study works, and to do an intensive painting course, over a week's residential. *The Art Gallery of NSW* has had an interesting and well-received touring program, but this has been threatened by funding cuts. The contemporary art spaces in each State show the work of many young artists; *Perth Institute of Contemporary Art* has tried to encourage a wider audience and to break down the distinctions between artforms by supporting young staff to organise music gigs in the exhibition space.

Youth officers in funding bodies could have a role in encouraging such developments, publicising particularly successful ones, encouraging similar developments in regional and local galleries and ensuring that the institutions are not seen as hostile environments.

The Australia Council Only Supports Professional Artist Development

There is limited scope within the Australia Council to fund projects which are not directly related to the professional development of artists. Even the emphasis in the Designers and Artists in Schools Program concentrated on enabling young people to understand the practice of artists rather than on assisting them to understand something about their own creative processes. Current efforts to link the program with other local public art and environment and landscape projects are at least a step away from these more limited guidelines.

The challenge within visual arts and crafts is to develop programs which provoke the interest of young people, and to use artists to challenge and develop the skills of young people in visual arts and crafts, outside the school context. This can be done through traditional arts practice, and through increased development of more public art projects. Experimentation in fields such as installations could also inspire interest and links with computer graphics and other media are important. Funders should also monitor the development of artforms from young people themselves, such as fabric design and 'graffiti art'.

'GRAFFITI ART'

'Graffiti Art' is an Effective Creative Medium for Young People

An interesting example of the emergence of artforms from popular youth culture has been the development of spray painting and 'graffiti art' as an accepted form of urban art. The art of spraypainting initially emerged from disaffected young people using this easily accessible medium to make their statements. For many people it was, and is, synonymous with vandalism. But imaginative youth and arts workers, local councils and public and private authorities have seen the potential to involve young spray writers in authorised displays of urban and public art. (eg, 'Pump Up The Can' - the first national aerosol art exhibition.)

In Gosnells WA, for example, young artists have decorated 39 bus shelters since 1985, and from this has grown a more ambitious program which involves large walls, and the hiring of artists by companies who wish to decorate their premises. The success of this program to a large extent rests on the establishment of a committee involving both young artists and councillors, with the capacity to determine the future direction of the program. Other successful innovations are in Marrickville and Campbelltown in NSW, and Knox in Victoria. Recent developments in looking at 'graffiti art' are indicative of the 'Social Justice' influence where local councils particularly are looking at programs to combat vandalism by young people. An example of implementing such programs is the 80% reduction in recorded vandalism in the local council areas of Knox and Gosnells. While the moves to recognise the legitimacy of 'graffiti art' have made great headway, there are still many young people who feel that these have constrained their freedom of expression, and others who still recognise graffiti as their only means of making a strong and critical, even if destructive, statement.

The high public profile of the Gosnells aerosol art led to an invitation for a special exhibition at Curtin University, featuring pieces on canvas and plyboard.

DESIGN

The Designers in Schools Project has Produced Some Interesting Outcomes

There are a number of design projects operating for young people. Both Victoria and South Australia operate Designers in Schools projects. In South Australia, they are taking the Designer in Schools program into a further stage beyond seeing a designer at work and sharing and understanding their skills. The Department also wishes to document the design process as resource material for teachers to train young people in the development of design and planning skills, which are described as being 'an understanding of the role of reasoning, aesthetic judgement and the imagination in solving problems and undertaking projects in all areas of learning,' (SA Education Charter – *Educating for the Twenty-First Century*). Victoria began supporting Designers in Schools last year, piloting the programs in eight schools.

Design Is a Wonderful Marriage of Art and Technology

In Victoria, DEET has funded a Centre for Design at the Royal Melbourne Institute of Technology. One of its aims is to vitalise design education and to feed this into schools and industry. The Schools Festival titled 'The Many Faces of Design' is one of their initiatives jointly funded by the Australia Council and RMIT. This is an annual event which targets 30 schools across the spectrum. First, Meet a Designer Day is where designers from a wide range of design areas will spend a day with children in schools and the children design something, eg, a wedding, which would involve the areas of art, media, writing, performers, budgeting, menu design, drinks etc., etc. Second, some schools will undertake projects where children are assisted to design a project. Projects fall into three design categories: Built Design (eg. new lockers in their school), Product Design, or Graphic Communication. Third, design projects are exhibited by the schools with a final selection of projects given a final representative exhibition.

Environmental Design Must Involve Young People

It is encouraging to note that the emerging area of environmental design, and placemaking, is producing projects which actively involve young people in the process of designing and contributing to their surroundings. In NSW, for example, the regional arts development officer in Cooma was actively involved with teachers in a project which enabled young people to design changes to their main street, display their proposals, and meet with their local council to organise adoption of the most successful of their designs.

LITERATURE

Funds for Literature are Limited and Directed Mainly to Writers

While there has been a recognition of the importance of assisting young writers and readers, there is no clear statement of policy in the area. A structure and policy for a 'Youth Literature' program is necessary.

The Australia Council could as well, take an active role in promoting literature and reading to young people, as art rather than simply as education. A centre for the study of youth literature is something which could be considered.

Australian Fiction should be Promoted and Made More Available to Teachers.

The Australia Council's Literature Board has had a long tradition of funding writers preparing books for young readers. Australia has as a result some excellent writers and a varied body of books suited to all age groups. Nonetheless, there is a strong feeling that the status of youth literature is very poor indeed and that much more could be done to promote this material more actively. Many teachers and librarians do very little reading and this is transferred to young people. One proposal was that the Literature Board could consider launching a Reading Together project aimed at young people up to 18 or even older.

Other good models are programs such as *Aloud in the Park*, based at Sydney's Harold Park Hotel, which provides reading and performance sessions for young people on Sunday afternoons. The Queensland *Writers' Train* was an imaginative way of highlighting the joys and challenges of Australian literature, and did particularly interesting work with schools.

Support Provided for Emerging Writers

The Literature Board does have a commitment to funding young writers, but there are major difficulties in a situation of tight funding where only one in eight applications are successful. Young writers are also hampered by the restrictions on funding writers who have not been published before, since this sets up almost a 'Catch 22' situation. Literary magazines funded are encouraged to publish younger writers. Victoria, for example, supports *Going Down Swinging*, a 'youth arts/literature' magazine based in Victoria.

Some Innovative Literature Programs Have Emerged

The Literature Board does have a strong community program, and most of the interesting projects in young people's literature are funded under this.

Particularly important in these community developments are writers' centres which can be used as a base for developmental programs. The Victorian Writers' Centre has established a Young Writers Program where 50 young writers were chosen to undertake a two year scheme. Each Saturday, sessions were presented by poets, short story writers, novelists, playwrights, editors. The aim of the program was to show young people the many ways of using writing as a career.

One of the most exciting innovations has been a proposal in association with the Victorian Ministry for the Arts for a Youth Literature Field Officer. This pilot scheme is likely to work well as it is based at a Writers' Centre, and can act as a focal point ensuring that the writers' centre, schools and other institutions are open to the possibility of encouraging young writers. Such positions could be effective in other States, but only with infrastructure backing. The focus on young writers' workshops at both Next Wave and Come Out indicates that these are exciting developments, particularly if, as at Next Wave, they provide workshops, radio segments, careers sessions as well as workshops.

In Tasmania a focal point has been provided by the Community Arts Network, which organised writing workshops around the State. Similarly the appointment of Writers in Residence at schools or youth centres has had very positive outcomes.

Komninos has featured in some successful projects such as a project assisted by Carnivale, which resulted in a lively book of poetry produced by inner-city kids, unfortunately banned by the NSW Education Department, and in the 1989 2JJJ project, which established a national poetry competition on the radio, followed by readings in capital cities.

The National Playwrights Centre Supports Young Playwrights

The National Playwrights Centre has also now established a useful framework for the encouragement of young playwrights. Following the success of Interplay in 1985, the emphasis has been put on building support for young playwrights at local level, running workshops in States where there have not been many young writers emerging, or encouraging young people's theatre companies, eg. St. Martin's, to run workshops. Building on this local base, young writers are then selected for workshops at State and then national level.

The Media Can be More Effectively Used In Literature Projects

Since such a small amount of money is expended in the area of young people's literature, it is important that maximum use is made of it. Successful projects have demonstrated a capacity for utilising a number of networks and mechanisms, and this should be built on. Where possible, it is also suggested that links should be made with more commercial networks, in radio, magazines, such as 'Gig Guides', and popular teenage journals such as *Dolly*. These are areas which have really large audiences. While the 2JJJ project had a good response, it is a limited audience, and indeed the encouragement of Australian culture is part of the ABC charter: this is a project which 2JJJ should be doing on its own accord. But if the project can be used as an example for commercial media, then there will be an opportunity of extending its benefits.

COMMUNITY ARTS

CCDU Projects Focus on Young People 'At Risk' or From Disadvantaged Circumstances

The CCDU has a policy on 'youth arts', and a special officer, but in many ways youth is not necessarily a leading priority. Strategically it is important as a mechanism in linking arts activities with sectors not normally involved in arts, such as youth centres and other community based groups. A number of CCDU projects are focussed on young people 'at risk' or from disadvantaged circumstances, such as the young homeless. Where possible, projects are encouraged to be exemplary, providing models for other groups. Many of these projects have a high level of imagination and artistic skills, eg. work done with the Sydney Children's Hospital, which not only displayed important welfare benefits, in that young people were seen as people, not just patients, but also produced work of a high standard.

Footscray Community Arts Centre Supports a Large Disadvantaged Area

The Footscray Community Arts Centre in Victoria which targets the Western region of Melbourne, is the largest community arts centre in Australia. The centre has an Ethnic Arts Officer as well to cater for the large proportion of people from non-English speaking background. The Centre argues that the concentration on project money has little relevance to the process undertaken at Footscray,

and that more support should go to existing organisations to enable them to stabilise and to concentrate on their program. It is impossible to assess struggling groups when they can never go beyond struggling.

On this advice, Victoria is looking to establish a community arts infrastructure, which can be used as a basis for developing projects with young people. Victoria has established a Community Arts Resource Centre which aims to set up an inter library link and to get into schools. The objective is to become an international centre for CCDU. Victoria in particular has supported a range of youth community arts projects including a drama project at Sandy Beach Community centre, plus a series of projects sponsored by Express Australia, Redletter Arts Workshop and Another Planet. Arts Access also helps disabled and disadvantaged young people to become more involved with the arts.

Browns Mart Community Arts Centre Supports a Range of Activities in Darwin

Browns Mart is a centre which provides support and a stimulus for many arts activities developed in the Northern Territory. It directly supports a Community Dance Project, the Corrugated Iron Youth Theatre, a Musician and Writer in Residence. It has initiated a wide number of projects and theme days since it commenced in 1972. It also provides an ad hoc service to Northern Territory schools which it argues have little offering by way of arts activities.

National Structure for Youth Community Arts Needed

The Community Cultural Development Committee (CCDC) has funded a number of interesting and exciting projects for young people. The Committee has developed good geographic coverage, directed funding to groups with special needs, and provided advice and advocacy to groups. Some distinctive projects have, for example been developed for young women: in Marrickville a project which developed fashion ideas from girls' views of themselves, and in Manly, a project which looked at girls' bedroom subcultures. Other projects have focussed on young people from ethnic backgrounds, and have built on emerging trends such as rap-music.

The CCDC needs a more coherent program, which establishes a series of targeted groups in the youth area to act as liaison points and potential co-funders. Systematic links could be established with representative organisations of young people and workers with youth. This process is underway in WA where a joint policy is being developed by the Community Arts Network and the Youth Affairs Council, which should have positive benefits for the expansion of arts activities in youth centres. The NSW Youth Advocacy and Policy Association is interested in expanding its role as a publiciser of Youth Arts. National links could also be established with Skillshare.

It is also important to look at developing model projects in areas which are a focal point for young people. The proposed links with environmental groups will have broad appeal for a number of young people, and this should be expanded. It would also be interesting to explore the possibilities of stronger links and joint projects with sporting organisations, which are the central leisure arena for most young Australians. An *Art and Sporting Life* program could develop an enormously broad base of support.

MEDIA

The Australia Council's CCDC has supported some exciting developments in the area of media. But considering the central place held by commercial media in the lives of most young Australians, these moves have been scanty. This area requires further planned development.

There are two particularly interesting media centres in Australia.

Express Australia is a youth media centre in Victoria. It runs media workshops for young people aimed at providing technological skills as well as the mental confidence to deal with the medium. It also has a commercial wing which runs a successful print and graphics service for all sorts of media enterprises designed to reach young people. It has young people on its management committee and sees itself as a process organisation which attempts to explore non-traditional forms of youth culture. Other organisations such as this could provide a useful base in all States.

CAAMA (Central Australian Aboriginal Media Association) is an important Central Australian initiative which houses a radio and television station as well as providing a recording studio and label. The station extends all over the Northern Territory. It began in 1982 as a radio station run by volunteers. DEET has provided \$1.3 m over three years to train Aborigines in all aspects of radio and television and sound production. CAAMA also has a commercial wing which has two commercial shops in Alice Springs. It has a total of 100 employees.

All activities are specific to Aboriginal art, language and culture. Members of CAAMA are attempting to record as much music in their own language as possible. They are trying to record the tribal language, believing that if the language is lost then the way of thinking is also lost. They use music making as a central part of this process, and pay particular attention to the involvement of young people.

Films also provide an important medium for young people. *The State Film Centre in Victoria* for example, through its Kids Flicks program provides free school holiday screenings of children's films, with approximately 30,000 children attending in 1991. Teen Pix is a similar program starting in 1991, catering for Year 11 and 12. English and Australian Studies students are also being catered for with an estimated 5,000 participants in the program.

ABORIGINAL YOUTH ART

Aboriginal groups Australia-wide confirmed the view of CAAMA that the involvement of young people is essential if their art is to survive. Arts activities emerge as essential for transmission of culture, but also as an important potential for vocational training.

Tandanya in South Australia is one of the few centres established to concentrate on the exhibition of Aboriginal art and culture. It was established with Bi-centennial funds in 1989. It has three large exhibition spaces. It is a living arts centre to promote art that is alive and being developed now. The centre staff are primarily Aboriginal and young and the exhibitions cover all aspects of Aboriginal culture from fringe to mainstream. It aims to rekindle Aboriginal culture for young people to show their oral histories. Tandanya is one of the focus venues for the Come Out Festival, bringing children down from remote areas to participate in workshops, to listen to traditional story telling and to exchange experiences with city Aboriginal kids. They have applied to the Australia Council to provide assistance to use the centre as a performance space for contemporary Aboriginal music, which is predominantly by and for young Aborigines.

Young Aboriginal people will also be assisted by improvements in services to remote areas, a point strongly made in a submission from head teachers from Far North Queensland.

MULTICULTURAL 'YOUTH ARTS'

These are the subject of one of the eight discussion papers commissioned for the Australia Council's Youth and the Arts project. The arguments of that paper were supported within these consultations. Particular emphasis needs to be placed on the identification of young people of non-English speaking background as a separate group in the Arts for a Multicultural Australia program.

Their needs are different from their parents and their artistic interests differ. Many reject traditional arts, but are experimenting with different models to express their priorities.

CULTURAL INSTITUTIONS

It was noted in the section on State funding that a high proportion of funding goes to large institutions, such as museums, galleries or more recently built performing arts centres. These buildings, described as 'palaces of cringe', often have particularly poor responses from young people unless efforts are made to break down the barriers around them, and increase the openness of their approach.

Buildings Must be Made Accessible

Some successful attempts are being made. *The Victorian Arts Centre* for example operates a wide number of programs for young people. Within their Performance Program they present on average 45 annual events in the performing arts targeted to all school ages. Approximately 100,000 children come through the Centre each year. They also run a Winter Arts program for teachers. About 70 teachers come to the Centre during the two week winter vacation and are given training in music, theatre, dance, design etc. A field officer is also employed to gather clusters of schools from the country to come to the Centre. There are 20 country activity days a year for the Country Access Program. The education program also obtains private sponsorship to undertake a number of special projects, eg, *Live Theatre Thrills* is funded by the Victorian Health Promotion Foundation. They also train artists to explain their craft to children.

The Adelaide Festival Centre has an intensive and successful schools and family arts program operating. The SA Department of Education seconds two teachers to operate the program. The Festival Centre provides a \$5.00 school pass to all students under 18 to attend all performances at the Centre. A rural access program subsidised by the Department of Education enables country kids to spend a whole day at the Centre. The Centre runs a work experience program for secondary school students and organises productions to tour schools. A Family Program operates during the school holidays. The 'Alternative to Football' program operates 25 weeks of afternoon activities for 3 - 8 year-olds as well as Gala Family concerts and events. The Centre produces a huge Christmas show as well as a number of holiday pantomimes.

The Sydney Opera House runs the Bennelong Program, set up in 1978 with funding from the Sydney Opera House Trust to develop programs which provide young people, and those with special need, with access to the Opera House and its programs. Approximately 70% of the budget goes to young people. Programs include an annual Imagination Festival developed with the Kennedy Centre in Washington, with links with the Festival Centre in London and the Lincoln Centre in New York. Attempts have been made to cut the program entirely. However after strong public and music community demand, the program was maintained, but on a 50% reduced budget. The program achieves an enormous amount on a budget of \$45,000, with access programs which enable school children to attend special performances and workshops of the Ballet, the Sydney Dance Company and the Sydney Theatre Company. However the support provided is a limited gesture by Australia's major Opera House to support access to its programs by young people.

The Queensland Cultural Centre Trust oversees the cultural institutions on Brisbane's South Bank, and in an effort to introduce young people to the complex has funded Contact Youth Theatre to run monthly Sunday YES days when young people can come and take part in a range of activities which use all the institutions in the complex, and which also extend the creative options for those young people. The education officers of the various institutions (Gallery, Museum, Performing Arts Centre, Library) also meet, and aim to develop thematically linked projects for young people.

The Geelong Performing Arts Centre hosts three special presentations by Geelong schools: the Drama and Dance Festival, the Theatre Sports competition, and the Music Festival, as well as performances by the Poppykettle Multi-arts Festival including performances by school children.

Young People Need Their Own Art Spaces

A point strongly made during many consultations was that young people needed spaces to use for arts and creative activities. Buildings should be multi-purpose and flexible but can be modest and informal in provision and scale. Local councils should have the role of providing these spaces, just as they provide fields for playing sports and other forms of active recreation.

BRINGING IT ALL TOGETHER: FESTIVALS AND PROMOTION

'Youth Arts' Festivals are a Powerful Way of Affirming the Values of the Young

The Come Out Festival in Adelaide is a unique Youth Festival in that it crosses all artforms and cuts across the whole State with the 'community come out' and the touring program as well as the Adelaide program. It started in 1975 and has, since then, occurred bi-annually. *It is a Festival by and for youth and is a conjunction of the arts and education with professional artists.* Work performed at the Festival is mostly developmental, new and provocative as well as entertaining. Whilst it aims to push the boundaries of 'youth art' it also aims to excite everyone. The Festival is a medium by which artists are encouraged to be different, to express their dreams and visions. This is seen as the essence of youth and the Festival is an affirmation of the values of the young.

The Formula for the Come Out 'Youth Arts' Festival is Quality and Excitement

The Come Out Festival Director stresses that only the best projects will be included in the Festival as quality is the basis for promoting self esteem in the young. Equally he stresses that process is as important as product, hence there is an emphasis on day workshops etc. There is no formula apart from quality and excitement. The aim is to encourage the creative process, using all sorts of spaces and venues. When one considers the small budget of \$500,000 a great deal is achieved for young people both within South Australia and across Australia.

Festivals are a Powerful way of Involving Young People in the Arts

Festivals are a powerful way of forging the connection of young people with the arts. There is a large gap between youth activities and adult art. Youth Festivals form an important role in filling some of this gap. Public events such as the Boogie sponsored by the Next Wave Festival involves 3,000 young people with a range of instruments and rhythms. It involves them in a mass spectacle which includes all areas of art forms including design, choreography, visual art, all forms of music, the media etc.

Festivals Provide Opportunities for Young People to be Exposed to the Most Innovative Programs

Other Next Wave projects such as the Moonlight Stampede involving 200 young people in all forms of movement from ballroom dancing, modern dancing, acrobatics, skateboard riding, martial arts and choral work or the Cabaret involving 40 young people in comedy, magician work etc. are good examples of providing them with a fresh view of the world, plus a celebration of an energy unique to young people.

Festivals Can Function as Great Communicators to Young People.

The Youth Bureau in DEET in 1990 funded a Youth Arts Festival in Newcastle, NSW. The purpose was to use the concept of a Festival to inform young people about Commonwealth programs e.g. The Australian Youth Initiative Grants, which can have an arts content. It is generally accepted that the sheer energy of a festival can bring all sorts of young people together and offer them a range of activities.

Festivals Must Have a Developmental Component

The best festivals have a significant leadtime which enables young people to be involved in the planning, and in developing projects for incorporation. This is as true for large festivals such as Come Out, as for small ones; for example, Norart in northern NSW organised a 'youth arts' festival, around several towns, and included a Community Cultural Development Committee funded project in which young people developed the themes on which performances were prepared.

Andrew Bleby from the Next Wave Festival has written a Festival Manual which provides information to youth groups on how to be in a Festival, how to organise a Festival and how to create a Festival. The essential point about development is emphasised.

PROMOTION

Arts Funding Agencies Should Promote the Best In 'Youth Arts'

Arts funding agencies have a very important role in supporting and promoting the most exciting and innovative as well as the most excellent examples of arts activities developed both by and for young people. This should be the priority, particularly since limited budgets must be spent in a way that maximises the greatest benefit for the dollar invested. It is thus very important that specific priorities and targets are developed. These should clearly state how the 'youth arts' dollar is to be targeted, and the criteria which will apply in funding decisions. Again the principles outlined at the beginning of Section 4 should guide the development of policies, priorities and targets.

As suggested already, the Australian Council could be more efficient and effective in its use of media and other publications such as *Lowdown* in both promoting and creating debate which stimulates the growth of ideas and experimentation as well as the pursuit of higher standards by young people. *Express Australia* has provided an example of an organisation which directs publicity about young people to a range of media. Young people mainly read and listen to commercial media, and the arts funding authorities must make active attempts to use this publicity source.

A 'Youth Arts' Touring Policy Should be Developed

Australia lacks an effective touring policy or agency. This affects 'youth arts' as much as the rest of the arts community. The rock with pop music industry, through *Export Music* has developed an effective overseas touring program and promotion mechanism. The classical music industry is supported by a number of agencies. Many youth based groups are organised by *Music Co-ordination Australia*, which is a Canberra based touring agency set up by Don Whitbread. It is connected to a network of touring agencies throughout Europe, the US and the UK. They organise all travel, accommodation and performing venues for groups. They concentrate only on the classical music market. This organisation fills an important gap in that part of the music industry. However many dollars could be saved and a great deal more young people reached within the arts industry generally if a properly planned touring strategy was developed and co-ordinated, for example, by the Australia Council. The recent proposals by the Performing Arts Board for a national touring agency are a useful step forward. What is important is that 'youth arts' are included in initial developments.

Young people have demonstrated a great capacity to take a good idea further and to think laterally outside the traditional artform boundaries. This creativity has within it the seeds of tomorrow's arts and cultural expression which we all have a responsibility to ensure is developed in the best possible way.

SUMMARY OF RECOMMENDATIONS

General Principles

- 1) The most important recommendation is that young people should always be given the best both by way of access to performances and art works and by way of artists or workers to develop their creative processes .
- 2) Process is important in 'youth arts'. It may take precedence over product but not be separated from the artistic worth of the product.
- 3) People who work with young people must be able to communicate their craft. Frequently the artists with knowledge and passion for their craft are already great communicators in that they communicate their love and passion as a fundamental part of the process.
- 4) 'Youth arts' should be exciting, must aim to push the boundaries, be provocative and entertaining as well as new and developmental.
- 5) The process should enable young people to express their dreams and visions and should support their quest to be different, to be unique.
- 6) 'Youth arts' activities should affirm the values of the young and not try to impose adult artistic or philosophical values.
- 7) All young people should be provided with the opportunity to access quality arts both through active involvement and audience participation.

Recommendations

Throughout the Report proposals are made to improve youth access to and participation in various artforms. Nonetheless it is considered that the major changes needed are structural, and require an acceptance by arts funding bodies of the central importance of support for 'youth arts'. The following mechanisms for increasing the attention and resources for 'youth arts' are proposed:

Government Arts Funding Bodies:

- 1) 'Youth arts' should be separated from adult art. This separation provides scope for both the innovation and freshness of the young as well as accepting the possibility of immaturity and experimentation.
- 2) An explicit policy commitment must be made to 'youth arts' by the Australia Council, the State Arts Ministries and the Cultural Ministers' Council.
- 3) Australia Council Boards and Committees should have representation by young people.
- 4) The Australia Council and State Arts Ministries should increase the numbers of workers in all artform areas with a responsibility to encourage youth involvement.
- 5) 'Youth Arts Development Units' should be established within the Australia Council and the State Arts Authorities to oversee youth policy and develop innovative programs.
- 6) Additional funding should be provided to arts for young people, both directly through funding authorities and through their acting as brokers to increase corporate support to 'youth arts'.
- 7) The Australia Council should become a greater advocate for 'youth arts' and liaise with other government authorities, business and non-government organisations to press for the inclusion of arts in a range of programs for young people.
- 8) Priority should be given in 'youth arts' policy to young people under twenty.

Arts and Education

- 1) The Australia Council should develop explicit objectives relating to the arts and education and coordinating structures must be re-established.
- 2) Officers should be appointed within arts funding agencies to liaise with State and Federal Education Departments.

Issues In Artforms

Performing Arts:

- 1) All major performing arts companies should actively encourage access by young people through reduced prices, special performances and increased touring.
- 2) All young people should have the opportunity to participate in performing arts activities, and increased efforts should be made to target participatory projects such as young people's

theatres and community music centres to rural and fringe suburban areas where opportunities for participation are currently limited.

- 3) Performing arts programs for young people should encourage decision-making by young people.
- 4) Support must be given to innovative forms to enable young people to pursue and explore their own developing artforms, rather than concentrating support into pre-professional training.
- 5) Professional companies should be encouraged to develop projects which involve young people.

Visual Arts and Crafts.

- 6) Galleries and institutions should be encouraged to develop programs which increase access by young people.
- 7) Artists should be funded to give young people experience in a range of artforms, including installations, public art, computer graphics, graffiti, fabric work and environmental design.

Literature

- 8) Increased efforts must be made both to promote the work of Australian authors to young people, and to give young people experience in developing literary skills, through non-educational environments.

Community Arts

- 9) An integrated program for community 'youth arts' should be developed in cooperation with youth representative and advocacy groups.

Festivals and Promotion

- 10) All States should encourage the expansion of festivals devoted to 'youth arts', with strong developmental components.
- 11) The Australia Council and State Arts Ministries should actively promote 'youth arts'; in particular links should be made with commercial publications and media accessible to and popular with young people.

PERSONS CONSULTED

Allen, Derek:	Department of the Arts, Sport, the Environment, Tourism and Territories. ACT.
Anderson, Kingston:	Australian National Playwrights Centre. NSW.
Ansell, Noel:	Australian Boys Choir. Victoria.
Amberg, Penny:	Export Music. N.S.W.
Ashton, Linda:	Department of Education. Queensland.
Auckland, Tony:	La Byte Theatre. Queensland
Barnes, Michael:	Australian Theatre for Young People. NSW.
Barnett, Kate:	Youth Consultant. S.A.
Bates, Nicolas:	Literature Unit. Australia Council.
Bates, Vanessa:	Freewheels Theatre in Education. NSW.
Beaton, Jacob:	Canberra Youth Theatre. ACT.
Bellamy, Sue-Ann:	Office of Youth Affairs. NSW.
Berry, Malcolm:	James Cook University. Queensland.
Best, Christine:	Theatre Sports. Tasmania.
Black, Leonie:	Geminiani Chamber Orchestra. Victoria.
Bleby, Andrew:	Next Wave Festival Victoria.
Blezjowski, Louise:	Redfern Youth Action Group. NSW.
Bolton, Reg:	Circus in a Suitcase. WA.
Bonham, Gillian:	Bicentennial Youth Foundation. NSW.
Bowen, Kim:	Reichstein Foundation. Victoria.
Bowman, Chris:	Brisbane Ethnic Music Centre. Queensland.
Bourke, Gary:	Kitchen Records. WA.
Brown, Dave:	Jumbuck Youth Theatre Company. S.A.
Bryan, Andrew:	Visual Arts and Craft Unit. Australia Council.
Buckland, Amanda:	Marrickville Youth Resource Centre. NSW.
Buick, James:	St. Martins Youth Theatre. Victoria.

- Butler, Amelia: Warringah Youth Theatre. NSW.
- Bull, Barry: Queensland Music Industry Association. Queensland.
- Byrnes, Justin: Community Cultural Development Unit. Australia Council.
- Carroll, John: Queensland Division of the Arts. Queensland.
- Carter, Merryn: Marketing Manager. Sydney Symphony Orchestra. NSW.
- Cassells, Jan: Townsville City Council. Queensland.
- Conde, Anne Marie: Tasmanian Arts Advisory Board. Tasmania.
- Conggo, Algon: Waddama Dancers. Queensland.
- Connolly, Gregory: Queensland Arts Division. Queensland.
- Constable, Jan: Melbourne Youth Music Council. Victoria.
- Carbine, Sally: Circus of Chaos. Victoria.
- Carroll, Linda: The Push. Victoria.
- Champion, Steven: Jigsaw Theatre. ACT.
- Ciszewska, Barbara: Arena Theatre. Victoria.
- Clark, Sue: Victorian Ministry for the Arts. Victoria.
- Chaplin, Angela: Magpie Youth Theatre. S.A.
- Colman, Helen: Arts Council of NSW.
- Conroy, Susan: Liverpool City Council. NSW.
- Cook, Ross: ACT Arts Bureau. ACT.
- Conway, Ken: Browns Mart Community Arts Centre. Northern Territory.
- Costa, Fatima: Liverpool City Council. NSW.
- Cowan, Peter: Randwick Municipal Council. NSW.
- Coyte, John: Campbelltown Youth and Law Project. NSW.
- Cresciani, Gianfranco: NSW Ministry of Arts. NSW.
- Crimmins, Vanessa: Youth Bureau. Department of Employment Education and Training. ACT.
- Cruice, Bobby: Rockhampton Youth Theatre. Queensland.
- Curtain-Smith, Nigel: Theatre Now. Tasmania.
- Davidson, Jennifer: Terrapin Puppet Theatre. Tasmania.

Davidson, Sue: Australian Ballet. NSW.

Davis, Bill: Central Australian Aboriginal Media Association. Alice Springs. Northern Territory.

Dellal, Hass: Australian Bicentennial Foundation. Victoria.

Deverall, John: University of Melbourne. Victoria.

Dent, Peter: Queensland Arts Council. Queensland.

Dexter, James: Australian National Gallery. ACT.

Dickson, Bruce: Arts Council of NSW.

Ditter, Susan: Port Youth Theatre Workshop. SA.

Dodge, Greg: Queensland Music Industry Association. Queensland.

Drama Committee: Australia Council.

Dunstan, Christine: Araluen Centre for Arts & Entertainment. Alice Springs. Northern Territory

Dufeu, John: Shopfront Theatre for Young People. NSW.

Dimech, Mary: Community Cultural Development Unit. Australia Council.

Education Officers: WA Art Gallery. WA.

Education Officers: WA Library. WA.

Education Officers: WA Museum. WA.

Enoch, Wesley: Contact Youth Theatre. Queensland.

Farwell, Alan: Education Department of SA.

Fenton, David: New Moon and La Luna. Queensland.

Fields, Amanda: Canberra Youth Theatre. ACT.

FitzGerald, Michael: Come Out Youth Arts Festival, SA.

Fowler, Cate: Adelaide Festival Centre. SA.

Franchini, Antonella : Auburn Youth Resource Centre. NSW.

Gavin, Graham: Acting Out. WA.

Gibbeson, Susan: South Sydney Council. NSW.

Gillard, Sue: AUSMUSIC. Victoria.

Gray, Bronwen: Kwinana City Council. WA.

Graham, Geoff: Western Youth Orchestra. NSW

- Gration, Steve: Corrugated Iron Youth Theatre. Northern Territory.
- Grega, Anna: Bennelong Program. Sydney Opera House Trust. NSW.
- Grey, Bill: State Library of Queensland.
- Griffen, Derek: Queensland Museum. Queensland.
- Grostal, Carmen: Footscray Community Arts Centre. Victoria.
- Haley, Jane: Ethnic Communities Council. Queensland.
- Hannan, Tony: "Cirkidz" Brompton. S.A.
- Harris, Caroline: Centre for Design. Royal Melbourne Institute of Technology. Victoria.
- Hawkes, Jon: Sidetrack Theatre. NSW.
- Hawkins, Gai: Kuringai College of Advanced Education. NSW.
- Hayes, Susan: Youth Advocacy & Policy Association. NSW.
- Hays, Stephanie: Jigsaw Theatre. ACT.
- Heithersay, Deborah: Lowdown. S.A.
- Hellman, Nick: ACT Youth Bureau. ACT.
- Helthorpe, Stephen: Youth Arts Council Australia. Victoria.
- Henny, Kristenz: Victorian Writers' Centre. Victoria.
- Herin, Robin: Canberra Youth Orchestra. ACT.
- Hickson, Mary: Performing Arts Unit. Australia Council.
- Hillson, Amanda: Department of Local Govt. ACT.
- Hilton-Smith, Russell: Performing Arts Board. Australia Council.
- Hodge, Gary: Ministry of Education. WA.
- Holmes, John: Canberra Youth Performing Arts Centre. ACT.
- Hutchins, Bronwyn: Department Local Government. Victoria.
- Howes, Tony: Midnite Youth Theatre, Christchurch Grammar. WA
- Ilias, Lyn: Gosnells City Council. WA.
- Ivison, Colin: WA Youth Orchestra. WA.
- Jarvis, Martin: Centre for Youth Music. Darwin. Northern Territory.
- Johns, Chris: Coco Youth Theatre. WA.

Johnson, Brett:	Education Officer. Sydney Symphony Orchestra. NSW.
Jones, Chris.	Woolly Jumpers Theatre. Victoria.
Karin, Janet:	Australian Association of Dance Education. ACT.
Katsonis:	Arena Theatre. Victoria.
Kelly, Gary:	Tasmanian Dept. Of Sport & Recreation. Tasmania.
Kenney, Suzanne:	Redfern Youth Action Group. NSW.
Kerin, Peter:	Sydney Youth Orchestra. NSW.
Keune, Joanne:	Extensions & Queensland Youth and Performing Arts Association. Queensland.
Kingmar, Jenny:	Australian Association of Dance Education. ACT.
Klein, Debra:	Victorian Health Promotion Foundation. Victoria.
Kotzas, John:	Queensland Performing Arts Trust. Queensland.
Kroda, Chris:	Youth Affairs Bureau. Victoria.
Lamberton, Debra:	Backstares Theatre Company, SA.
Langford, Barney:	2 to 5 Youth Theatre. NSW.
Laska, Dianna:	Queensland Arts Council. Queensland.
Lawson, Margaret:	Tasmania Youth Orchestra. Tasmania.
Leech, Geoff:	Liverpool/Fairfield Disabled Persons Resource Centre. NSW.
Lees, Rod:	Department Tourism, Sport & Racing. Queensland.
Lenihan, Siobhan:	Education Officer. Musica Viva. NSW.
Liffman, Michael:	Myer Foundation. Victoria.
Lynch, Linda:	Ingham Theatre. Queensland.
Lynch, Michael:	Sydney Theatre Company. NSW.
Martin, Dee:	Queensland Trades & Labour Council. Queensland.
Martin, Madeleine:	PAB. Australia Council.
Martin, Helen:	Marian St. Childrens Theatre. NSW.
Mason, Gay:	Institute for Cultural Policy Studies, Griffith University, Queensland.
Massey, John:	Queensland Art Gallery. Queensland.

Mayman, Nick:	Department of Arts. WA.
McCarron, Shirley:	Tasmanian Festival Wind Symphony. Tasmania.
McCumiskey, John:	City of Wanneroo/ Department of Education. WA.
McCracken, Gillian:	Visual Arts and Craft Unit. Australia Council.
McHattie, Susan:	Community Arts Marrickville. NSW.
McIntosh, Janelle:	Valley Community Music Centre. NSW.
Mills, Deb:	Community Cultural Development Unit. Australia Council.
Minadell, Margaret:	NSW Ministry for the Arts. NSW.
Mitchell, Lisa:	James Cook University. Queensland.
Moes, Eric:	Brisbane Youth Service. Queensland.
Morris, John:	Tasmanian Department of Education. Tasmania.
Morton, Judy:	Victorian Ministry for the Arts. Victoria.
Moynahan, Sarah:	Feral Arts. Queensland.
Muller, Denise:	Darwin Youth Music Camps. Northern Territory.
Munro, Bill:	Tropic Line Theatre. Queensland.
Murphy, Catherine:	Literature Unit. Australia Council.
Myers, Rosemary:	Woolly Jumpers Theatre. Victoria.
Nation, Michael:	Victorian Ministry for the Arts. Victoria.
Nehl, Andy:	JJJ Radio. NSW.
Nelson, Jackie:	Arts Council of NSW.
Nicholls, Jennifer:	Pact Cooperative. NSW.
Nieuwenhuizen, Agnes:	Fiction & Young People. Victoria.
Owens, Victoria:	PAB. Australia Council.
Parkinson, Charles:	Flying Fruit Flies Circus. NSW.
Patty, Andrew:	Department of Education. Queensland. (Representing isolated schools)
Pease, Catherine:	Bondi Pavilion Community Centre. NSW.
Peek, Rachel:	DASETT. ACT.
Peel, Pauline:	Queensland Community Arts Network. Queensland.

Peacock, Brian: WA Rock Music Association. WA.

Perry, Fiona: Trellis Youth Theatre. Queensland.

Pisarski, Adrian: Youth Advocacy & Policy Association. NSW.

Porter, Ros: Fremantle City Council. WA.

Power, Kate: Department of Education. ACT.

Pirani, Jane: Extensions. Dance North. Queensland.

Pisarek, Wojciech: Carouseil Theatre, SA.

Punch, Julian: Department of Employment & Industrial Relations.
Tasmania.

Rahill, Lyn: Centre for Design. RMIT. Victoria.

Ramsay, Penny: Ramsay & Roux. SA.

Reece, Ian & Narelle: Children's Activity Groups Association. Queensland.

Reynolds, Clinton: Bobbin Youth Theatre. NSW.

Rhodes, Val: SWY. WA.

Richards, Roslyn: Theatre of the Deaf. NSW.

Ridley, Bruce: Department for the Arts. WA.

Rispoli, Renato: NSW Ministry for the Arts. NSW.

Robertson, Janet: Brolgas Royal Queensland Theatre Company. Queensland.

Robinson, Cath: Department for the Arts. WA.

Robinson, Nicola: Aloud in the Park. NSW.

Robran, Barrie: Foundation South Australian.

Rodrigues, Debra: Tasmania Youth Circus. Tasmania.

Ross, Jan: Publicist. Sydney Symphony Orchestra. NSW.

Rolfe, Phillip: Performing Arts Unit. Australia Council.

Roylance, Robyn: Mummers. Tasmania.

Russell, Patrick: The Mustard Seed Project. NSW.

Salamon, Angela: Youth Affairs Division. SA.

Samuels, Jeff: Aboriginal Arts Unit. Australia Council.

Schonfeldt, Mary-Lou: Townsville Community Music Centre. Queensland.

- Shew, Alistair: Victorian Ministry for the Arts. Victoria.
- Simpson, Meg: Carramar Community Arts Centre. NSW.
- Sinclair, Marion: Regional Coordinator. Musica Viva. NSW.
- Sjouquist, Peter: Rock Eisteddfods. NSW.
- Skinner, Jillian: Ministry of Education & Youth Affairs. NSW.
- Soudack, Naava: Express Australia. Victoria.
- Southern, Joy: Opera Action. Australian Opera. NSW.
- Spokes, Judy: Community Cultural Development Unit. Australia Council.
- Smith, Graham: WA Community Arts Network. WA.
- Smith, Lynne: Tasmanian Arts Advisory Board. Tasmania.
- Smith, Paul: Carclew. S.A.
- Standish, Christine: Tasmanian Arts Advisory Board. Tasmania.
- Stafford, Catriona: NSW Dept. of Education. NSW.
- Stanwell, John: ACT Arts Bureau. ACT.
- Stewart, Peter: Street Arts. Queensland.
- Sugars, Bronwyn: Adelaide Festival Centre. S.A.
- Sydenham, Maggie: Office of the Arts & Cultural Affairs. Northern Territory.
- Sykes, Chris: Dept. of Local Government. ACT.
- Taylor, Des: Melbourne Youth Music Council. Victoria.
- Tippett, Naomi: Polyglot Puppet Theatre. Victoria
- Tregilgas, Peter: Tandanya. S.A.
- Thomkins, Max: Department of Education. Victoria.
- Trow, Zane: Footscray Community Arts Centre. Victoria.
- Turner, David: Warringah Shire Council. NSW.
- Tuppini, Robert: Gambit Theatre. Tasmania.
- Walker, Margaret: Australian Association of Folk Dancing. ACT.
- Warn, Julie: Musica Viva. NSW.
- Watts, Ian: National Gallery of Victoria. Victoria.
- Warren, Lea: Youth Affairs Council WA. WA.

Wawrzynczak, Jan:	Powerhouse Youth Theatre. NSW.
Webster, Bronwyn:	Youth Affairs Division. S.A.
Weebell, Kevin:	Townsville City Council. Queensland.
Westwood, Chris.:	Australian Broadcasting Corporation. NSW.
Whitbread, Don:	Woden Valley Youth Choir. ACT.
Wilkins, Peter:	Arts Development Board. ACT.
Williams, Norm:	Bureau of Youth Affairs. WA.
Williams, Peta:	NSW Ministry for the Arts. NSW.
Winnikoff, Tamara:	Community Cultural Development Unit. Australia Council.
Wise, Wendy:	Department for the Arts. WA.
Wisehart, Tony:	Ministry of Education & Youth Affairs. NSW.
Wojtowicz, Amanda:	Tasmanian Arts Advisory Board. Conservatorium. Tasmania.
Yates, Len:	Youth Affairs. Tasmania.
Zaphir, Mitzi:	Death Defying Theatre. NSW.

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**PARTICIPATION AND ACCESS FOR
YOUTH IN ARTS EDUCATION**

Prepared by

Gay Mason

PARTICIPATION AND ACCESS FOR YOUTH IN ARTS EDUCATION

Preamble

The purpose of this paper is to assess the area of 'youth arts' and education systems¹ as part of a larger inquiry into arts policies and program of assistance relating to young people. Sections are divided as follows:

- A brief overview of recent Federal Government efforts to encourage access and participation for young people in the arts.
- An examination of current and future departmental initiatives, both State and Federal. This needs to be seen in the context of educational trends and their implication for the arts in education.
- A set of proposals for access and participation policies relating to the arts and young people which draws on the above sections.

The main method of research was by consultation with personnel from government departments and agencies, representatives of subject associations working within the arts, arts organisations in the community, informal 'youth arts' associations and school arts consultants.

Documentation to support consultation material was used to provide additional data.

Initially it was proposed to locate the major part of the research solely in the area of curriculum policy and teaching practice, but as consultations progressed it became apparent that in the current volatile climate of reorganisation taking place within almost every State education system, structural changes could be ignored only at great risk to the eventual findings. Accordingly consultations were designed to examine not only curriculum policy, teaching practice and the links between these and students' interests in the arts outside the formal school systems, but also the implications of departmental restructuring for these.

Initially it was proposed to produce tables to show:

- (i) participation in individual artforms within the curriculum and;
- (ii) participation in arts *vis a vis* non-arts studies within the curriculum.

However, while some education systems have recently begun to gather statistical data, these are insufficient to generate reliable trends. Other problems were presented by recent curriculum changes and the difficulties of comparing figures generated under earlier curricula with data gathered from more recent study programmes. It is suggested that this might be a fruitful line of inquiry for future research.

¹ 'Arts' in the curriculum are here defined as encompassing visual arts, music, dance, media, drama, design.

Historical Background

For a number of years arts, education and youth have been the subject of governmental inquiries and concern.

In 1977, a combined Report by the Schools Commission and the Australia Council recognised the importance of the arts in the school curriculum. These findings were strengthened by recommendations made in the 1984 report, *Action: Education and the Arts* compiled by the Task Force on Education and the Arts.² The Task Force outlined a strategy which included amongst other things, the development of programs such as artists-in-schools, theatre in education, support for 'youth arts' festivals and the forging of closer links between schools and communities. Undoubtedly these recommendations have been influential in providing inspiration for future curriculum documents.³

Acting on the recommendations of the Task Force Report, the Curriculum Development Centre (CDC) organised a National Seminar on Education and the Arts in August 1985⁴. At this Seminar a representative gathering of arts educators, artists, parent and teacher groups, and members of arts subject associations strongly recommended a national arts-in-education initiative. As a result CDC endorsed the National Arts in Australian Schools venture as one of the Schools Commission's Projects of National Significance.

The National Arts in Australian Schools Project (NAAS) was conceived as a joint undertaking of the Curriculum Development Centre and Australia Council⁵. It was to be administered and funded by CDC through the Commonwealth Schools Commission with additional funding to be provided by the Australia Council. As well as strengthening debate about the arts in education, and improving ways in which information about the arts in Australian schools is shared, the Project was to review a number of curriculum areas one of which was that of arts and youth. This component was to emphasise the roles that the arts play in the lives of young people, and to focus on ways in which teachers can form links with the arts experiences of their students.⁶

The preceding paper produced by Chesterman and Schwager on 'Youth Arts' had little difficulty in locating excellent programs in a number of States. Its findings indicated that the common factor underlying successful practice seemed to be the willingness of teachers to listen to their students and to be guided by the principles of negotiated curricula.⁷ I shall refer to this in a later section.

Another area of the NAAS Project's activities relevant to this study is that of arts advocacy. One of the Project's recommendations was for the setting up of a national body composed of representatives of the various arts subject associations whose purpose would be to act as a national lobby group for the arts in the curriculum. It was envisaged that given the general trends towards a declining allocation of funds for education and the tendency to 'marginalise

² *Action: Education and the Arts*, Australian Government Publishing Service, Canberra, 1981.

³ For example, the South Australian document 'Learning in the Arts', Education Department of South Australia, Adelaide, 1986, p.34, specifically cites the Task Force Report as providing the basis for its own objectives.

⁴ Major papers have been published in *Advocating the Arts*, Curriculum Development Centre, 1985.

⁵ Early in 1986 the Queensland Education Department was asked to host the Project. Publications of Project outcomes were published by the Queensland Department of Education and are to be available early in 1991 from the Curriculum Development Corporation.

⁶ (while recognising that different groups - girls, ethnic minorities etc - may experience and participate in the arts differently).

⁷ *Art For Youths' Sake*, coordinated by the Centre for Program Evaluation at Melbourne College of Advanced Education for the NAAS Project, published by the Victorian Ministry of Education for CDC, Melbourne, 1989.

artistic studies in response to perceived economic imperatives by bolstering mathematics, science and technology',⁸ such a group could serve a vital function in arguing for the arts in education. At a meeting of the Joint Conference of Cultural Ministers in late 1988 it was decided to make arrangements to convene the first meeting of the National Association of Arts Educators (NAAE).

In late 1990, with a shrinking economic cake, the 'rationalisation' of staff in curriculum and consultancy areas, and a devolution of economic and policy responsibility to regions and schools, the need for an independent body of national arts educators who can fill this vacuum may well prove to be vital for the future of arts education in general and 'youth arts' in particular. We shall deal more with the role of the NAAE at a later stage in this Review.

NEW SOUTH WALES

Structures and Curriculum

Arts programs in New South Wales must be viewed against a backdrop of political and structural change. The findings of three significant documents are currently transforming their State's educational environment viz. the Scott Report, The Carrick Report and the White Paper on curriculum reform - *Excellence and Equity*.

The Scott Report, established shortly after the Greiner administration assumed office, while it was the first of the three reviews (1988) was, in fact, the last to complete its final recommendations. Its first interim report on the school sector, called the Schools Renewal Plan, argued for a 'major devolution of responsibilities and authority to the regional, cluster and school level' with 'school based recruitment of staff'.⁹ The Carrick Committee which began after Scott but presented its findings in September 1989, outlined the blueprint for more extensive changes, the most significant being the replacement of the Studies Directorate (which had carried the major curriculum responsibilities) by a new Board of Studies. These changes must be seen in the context of the Greiner government's decision to cut back at least 800 positions from the central education administration and the concern felt by many people that the composition of the new Board could be open to political manipulation.¹⁰

The curriculum proposals outlined in the *Excellence and Equity* Discussion Paper outline eight Key Learning Areas of which the Creative and Practical Arts is one.¹¹ As a general statement, however, it appears that the document still places emphasis upon the traditional

⁸ Garth Boomer, *Making Art Work(s)*, Address to AIAE, Adelaide, 1990, printed in South Australian Education Department Newsletter No.3, 1990.

⁹ *Excellence and Equity: A White Paper on Curriculum Reform in New South Wales Schools*, NSW Ministry of Education and Youth Affairs, Sydney, 1989, p.7.

¹⁰ The Board of Studies is to 'develop or endorse syllabuses and to provide recommendations to the Minister about the registration of non-government schools' as well as assuming responsibility for support material. (See *ibid* and the Education Reform Bill 1990, pp.48-51). Apart from 3 ex-officio members, all others are selected from lists provided by the various bodies to be represented. A final group of 6 persons is to be appointed according to their possession of qualifications or experience which, 'in the Minister's opinion', enables them to make a valuable contribution to primary or secondary education in New South Wales'. (Education Reform Bill 1990, p.48.)

¹¹ Creative Arts includes Dance, Drama, Music and Visual Arts.

literacy skills as the basis of education,¹² although at the senior level there does seem to be more latitude allowed for selection of study within the arts.

In the 7-10 years the Key Learning Areas of English, Mathematics, Science and Human Society and its Environment (i.e. History and Geography) will constitute the largest part of the core curriculum and students will be engaged in 'continuous ... study in each of these areas in each of the years 7-10'.¹³

Significantly, from 1992, School Certificate candidates will be required to study within the Key Learning Area of Creative Arts for a minimum of 200 hours across the years 7-10. Within this Key Learning Area studies will be divided into Performing Arts and Visual Arts; government schools will continue to provide Music and Art to meet these requirements.¹⁴

At the year 11 and 12 levels the Discussion Paper recommends a broadening of study selections so that while the existing mandatory requirements for English remain, students may extend their learning into other areas of significant study. To comply with these arrangements courses in Classical Ballet, Dance and Drama are to be developed by the Board of Studies for the Higher School Certificate.

The situation of Media Studies is more precarious in many respects than any of the other artforms. The New South Wales curriculum has always been reluctant to place media studies within the creative arts. In 1987 after a decade of attempts to establish it as a discrete study, a discussion document, firmly grounded in Masterman¹⁵ approaches to media education, was produced. It received considerable support and resulted in the production of detailed teaching and learning guides. These, together with similar documents for drama, had been approved and were ready for publication when the Liberal Party was given an electoral mandate. They were immediately shelved although they have since provided the basis of new documents being developed for the primary school in the Key Learning Area of Science and Technology. At year 7-10 levels media is to be included within the study of Human Society and Its Environment, although as this Learning Area is still subject to close scrutiny and review, the fate of media education in lower secondary remains very uncertain.

The above developments may be summarised as follows:

- 1 There does seem to be a slight broadening of choices for students who wish to follow creative arts at the senior levels of schooling (although the emphasis does appear to be upon the more traditional forms).
- 2 Media studies is significant for this report since media (including film appreciation, production and participation) may be classified as one of the popular arts forms which has a large following amongst youth. It is also an activity whose study can encourage a critical understanding of the links between culture, society and art. Yet in New South Wales it remains in a precarious position.¹⁶

¹² For example, at the primary level it stresses that priority be given in all areas to 'the achievement of strong competence in Reading, Writing (including spelling and grammar), Speaking, Listening and Mathematical skills.

¹³ *Excellence and Equity*, p.28.

¹⁴ *Ibid.* p.40.

¹⁵ Masterman strategies for the teaching of media have been influential in a number of state media programs. The approach addresses the task of decoding or 'de-constructing' media texts to uncover the 'naturalised' assumptions upon which notions of reality are based. They imply that meaning does not reside solely within the media products themselves, but is to be located in an interrelationship between texts, audiences and the dominant culture. See John Masterman.

¹⁶ One respondent argued that media education may be about to receive considerable legitimacy at primary levels through its inclusion in Technology Studies.

- 3 Changes in policy and curriculum development bodies may mean less specific curriculum direction from central structures and more opportunity for innovation in schools and at the chalkface. These changes will have implications for all subjects including the arts.

Performance and Participation

The somewhat uninspiring picture presented at the central coordinating and curriculum/policy making level is offset by a rich mosaic of arts experience scattered throughout other departmental strata.¹⁷

Arts activities occur at central (i.e. State-wide), regional and cluster levels. On a State-wide basis, for example, camps, festivals and special projects are mounted; the best of student dance and drama are presented at large public venues; and in addition to a school for the performing arts at Newtown, four centres of excellence are provided for students with exceptional talents.

The above activities are additional to the Performances in Schools Programme and the programs run by the Sydney Symphony Orchestra and Musica Viva.

The Higher School Certificate is used as a means of selecting the best of student work in various arts areas: *Encore*, for example, presents the 20 most outstanding musical works from HSC students; *Art Express*, similarly, exhibits the best art works in the NSW Art Gallery¹⁸ and *Intech* the most innovative HSC pieces from Industrial Technology. Many of these activities are brought together in *The School Spectacular*, a huge variety performance of 2000 students at the Sydney Entertainment Centre.¹⁹

Along a socio economic scale, while figures were not available for all the arts, support for many music activities within the Sydney Metropolitan Regions appears to come largely from more affluent areas. One estimate put the participation rate from Western Sydney at only 30%.

Opportunities for performance are also provided in regions, clusters and schools. In Sydney Metropolitan West, for example, schools have their own drama camps where they workshop and perform their own productions. In South West Metropolitan Region the Education Department has taken further initiatives in establish a Performing and Creative Arts Council to organise an 'impressive calendar of events across all art forms'.²⁰ Another of this body's functions has been to set up information networks to assist schools in liaising with one another. The success of this venture is encouraging other regions to take similar initiatives.

While it is a relatively easy task to assess the level of performance activities in music, drama, dance and visual arts, there are difficulties in the case of media studies. It would seem, however, that despite a lack of encouragement from central administration and a moratorium on course materials there is a burgeoning support for production activities: a recent student film festival received over 200 entries in the K-12 division - a vast increase on the previous year which recorded only 70 entries; the numbers of art students entering videos

¹⁷ Arts activities occur at central (i.e. State-wide), regional (the State is divided into 10 regions), cluster (15 schools per cluster) and school levels.

¹⁸ This year, for the first time, the exhibition was taken to New York to the Children's Museum in Manhattan.

¹⁹ Significantly sponsorship has been very important for the staging of these performances with Coca-cola sponsoring the School Spectacular, Mitre 10 - Intech, American Airlines Westpac and Chroma Acrylics - Art Express, and APRA (Australian Publishers Rights Association) - Encore.

²⁰ C. Chesterman and J. Schwager, *Arts Development in Western Sydney*, Australia Council, Sydney, March, 1990.

for their major work has increased quite dramatically; and the NSW branch of Australian Teachers of Media has been inundated by teachers writing to obtain information on how to produce videos.

It would appear, therefore that a great deal is happening at the macro level of arts activities although the collation of precise data on this is beyond the scope of this study. Despite this, a number of respondents interviewed suggested that there were areas where further initiatives could be taken:

- (i) There is scope for more arts activities at the cluster level. Perhaps more regions could consider the institution of groups like the Performing and Creative Arts Council in South West Metropolitan Region to meet this shortfall.
- (ii) A support system is needed to provide student performers with advice and direction after leaving school. At present, once students leave school, there is very little follow-up activity.
- (iii) There is need for greater coordination between the schools and arts professionals in providing activities at grass-roots community level for young people. As one interviewee stated: 'We need a festival - something like *Come Out* in Adelaide'.

VICTORIA

Structures and Curriculum

Recent financial difficulties in Victoria have forced massive cuts in staffing. This decision announced in the State budget (August 1990) will be most apparent at central levels of the Education Ministry and will entail a reduction of curriculum and consultancy functions. It is still too early to make further predictions as to the impact of these measures on education services. However, restructuring, the thrust of which was to provide schools with greater responsibility for curriculum, had been taking place since the mid-1980s.

In conjunction with these changes curricula²¹ have been radically reviewed. This has resulted in the production of the Victorian Frameworks for P-10 (1988), and the introduction of new senior courses leading to the attainment of the Victorian Certificate of Education (VCE). The curriculum Frameworks, written by curriculum planners within the ministry in close collaboration with regions, schools, and community groups, provide for the publication of a core set of documents. Nine study areas²² are designated and each has its own document or Framework providing information to assist schools in developing their own curriculum policies. The Arts Framework, for example, is organised around an arts core statement and a series of individual arts statements on Art/Craft, Graphic Communication, Dance, Media Education, Drama, Music. Each artform has parity with other artforms, and each Framework area has parity with other Framework areas, i.e. hierarchies are not apparent

²¹ The Foreword to *The Arts Framework P-10* describes this process as perhaps, 'the most significant revision of the school curriculum in Victorian history'. Ministry of Education, Melbourne. p.3.

²² English, Mathematics, LOTE, Science, Technology Studies, Personal Development, Commerce, Social Education and The Arts.

within the overall curriculum or within the arts grouping itself. Support material in the form of Course Development Guides are planned for distribution to schools in 1991.²³

At the VCE level, study designs in both production and appreciation are planned for most of the artforms. The VCE is scheduled to commence in Year 11 in 1991 and, with an emphasis upon encouraging conceptual thinking, represents a significant breakthrough in education.

A number of respondents spoke very positively of the Frameworks and VCE initiatives, describing them as 'changing the face of Victorian education'.

Performance and Participation

Similarly to New South Wales, the Victorian system provides for orchestral visits, and high profile music, drama and visual arts performances. In the area of activities which extend beyond the formal curricula and which encourage the liaison with community groups and artists, however, Victoria has undertaken some very exciting initiatives. These are outlined as follows:

- **The Many Faces of Design - a Festival for Schools**

This project, initiated by the Centre for Design at RMIT²⁴ seeks to link youth, graduates and industry in raising sensitivity to and awareness of design in everyday life. It also attempts to overcome the notion that design, as part of the creative arts, is purely an outlet for self expression.

In the first year of its trialing a network of 30 designers were selected to work with schools. The focal point of this activity was a Designer Day where designers were interviewed²⁵ by, and assisted students in planning a design project, (an important criterion for which was student relevance). The projects undertaken by students varied from designing chairs, lockers, climbing equipment for Year 8 students, and murals for elderly citizens in a country park, to the making of business cards for the local community. Emphasis was also placed upon forming links with local industry.

While the Project was not initiated by the Ministry of Education, education officers worked on the organising committee and supporting documents were tied as closely as possible to the Frameworks philosophy. The Project has been so successful in linking schools to communities and student experience that the Ministry of Education has agreed to make funds available for future development of the scheme.

- **The Next Wave Festival**

'Next Wave' is a biennial festival of young people and the arts. Its aims are to promote emerging artists in a range of art forms and to encourage professional artists to present performances for young audiences. Although it does not receive funding from the Ministry of Education,²⁶ the Festival provides activities for secondary

²³ Since 1985 the Arts Framework Implementation Group has produced over 25 publications and videos for purchase through the department's retail outlet. This includes *Artmaps: Art Exploration for Children*, *Art Works*, and *Images in Life: Art appreciation Focusing on Everyday Life Images*.

²⁴ The RMIT Centre for Design provided an initial \$30,000 for resources and funding of a part-time officer in 1990, its first year of trialing.

²⁵ In some cases they were also video-taped by media students.

²⁶ The biennial budget is approx. \$800,000 for which core funding is provided by the Victorian Ministry for Arts and Youth Affairs, and a division of the Department of Labour. In recent years money has also come from the Victorian Health Promotion Foundation from taxes on tobacco sales so that the festival has a health campaign attached to it, e.g. teaching responsible attitudes to drugs and alcohol.

schools and audiences in the 12-25 year range. Teams of professional musicians, designers, artists and performers work with 5-10,000 school children in developing a percussion piece, 'The Gumboot Boogie', - a major part of the opening ceremony. A State wide Theatre Sports activity has attracted huge number of participants and builds from competitions within and between schools, clusters and regions. It involves a process of workshops with professional artists and teachers, and was a very important feature of the 1987 and 1988 'Next Wave' preparations.

'Next Wave' has been a significant event for young people although there could, perhaps be more emphasis on school/curriculum involvement.

- **Environmental Designers in Schools**

This is a process oriented program which seeks to make students more aware of problem solving. It involves placing a designer in a school for a minimum of 60 hours. School activities must have the ongoing support of staff as this is definitely not a 'one-off' activity. It has been very successful and is now receiving funding through the Education Department with some assistance from the Australia Council.

- **The Artists in Schools Program**

First funded by the Australia Council in 1978 as a pilot program in 15 schools, this highly successful project, with financial backing from the Ministry for the Arts and the Ministry of Education, places 40 artists in school residencies for up to 20 days each.

The effectiveness of both the Artist in Schools and Designers in Schools Program is in part due to the nexus which has been established between the Ministry for the Arts and the Ministry of Education. A major recommendation of a 1987 ministerial review committee on the arts and education was to endorse the establishment of an Arts and Education Committee. With equal representation from both ministries, the primary function of this committee was to continue to expand partnerships between 'schools, parent bodies and school councils, the wider community, artists and arts institutions, professional and community networks'.²⁷ This body is an important one for overseeing resource implications for the VCE, establishing and maintaining arts/education networks²⁸ and in prioritising the direction of particular program, for example, dance and drama.

At present, while the Victorian curriculum initiatives are very positive and while there are opportunities for making connections between curricula and the aesthetic interests of young people, there is room for strengthening these developments. The structures already in place would seem to provide an excellent basis from which to proceed with this integration.

²⁷ *Arts and Education Partnerships*, pamphlet produced by the Arts and Education Committee, Melbourne, 1989.

²⁸ See *Starting Points*, Ministry of Education and Ministry for the Arts, Melbourne, 1989, a comprehensive and helpful directory of organisations and individuals involved in Victorian arts and arts education.

SOUTH AUSTRALIA

Structures and Curriculum

In South Australia the philosophy that arts are an integral part of life is woven into curriculum structures and practices.

A new curriculum document - *Educating for the 21st Century: The Charter for Public Schooling* - is the driving mechanism for seven areas of study, of which The Arts and Technology is one. Coupled with these are nine essential skills and understandings 'which are to form the framework for learning for all students throughout their school years'.²⁹ These skills are described as being associated with the understanding of the roles played by reasoning, aesthetic judgement and imagination in problem solving.³⁰

With the emphasis upon the skills of planning and design as one of the key skills and understandings, the whole area of Art, Craft and Design is now receiving a major boost of funding to assist in the production of print and video resources in translating the ideas of the new curriculum document into practical teaching strategies.

Performance and Participation

Accompanying the curriculum focus on design and planning, are pilot programs for Designers in Schools.³¹ These are jointly funded by the Australia Council and the Education Department. Twenty designers have agreed to work in schools, some setting up their studios in the schools and running seminars for students, while in others groups of designers go into a school as a panel and suggest design tasks for students. Design, as a separate study area to Art, has existed for some years in South Australian Schools and students are showing quite clearly by their subject preferences that the design focus is connecting with their needs and interests. In one Adelaide school with a population of over 11,000 students, almost all the Year 9s have elected to take Design.

As in other State education systems, South Australia provides for music, drama, and dance performances as well as State wide screenings of student film/video productions. Additionally, and most significantly, it has structured the 'Come Out' Youth Festival into schools activities. The Arts Curriculum as set out in an earlier curriculum document, *Learning in the Arts*, clearly specifies that:

... events such as festivals and school productions provide opportunities for collaborative endeavours. These events should be regarded as an integral and important part of the regular arts programme.³²

This links very well with 'Come Out' which is seen as:

²⁹ Jenny Aland, *South Australian Report to the AIAE Conference*, Adelaide, 1990.

³⁰ *Ibid.* See also Garth Boomer, *op. cit.*

³¹ The main aim of the Designers in Schools Pilot Project is to provide career and role models and assist students to develop knowledge and experience of the process of design. This includes architecture, graphic and textile design, computer-aided design, product and environmental design.

³² *Learning in the Arts*, Education Department of South Australia, 1986, p.27

a natural extension of and catalyst for the ongoing arts curriculum in schools. It is very much schools based, but enjoys a high level of local support from business, local government, the media, service organisations and regional arts institutions.³³

During the first term of the year a network of 22 coordinators, distributed around the State's Areas³⁴ organise activities for the various school contributions to the Festival. These coordinators are teachers who have been seconded for one day a week to prepare for the Festival. Workshops for *Come Out* work in tandem with the Artists in Schools Program so that most of the schools' arts activities, workshops and residencies in the first part of the year are geared towards the performances.

The Education Department funds the program for materials, salaries of seconded teachers, and resident artists. Most importantly, the integration of school and festival is represented within the structures: the Superintendent of Curriculum (the Arts) is also Chairman of the *Come Out* Committee and a member of the South Australian Youth Arts Board (the body which acts as a mechanism for the disbursement of government funds in the arts).

The result of these cooperative efforts is a high degree of integration of the arts curriculum into the lives of students, parents and community members at grass roots level. Recent surveys of parents indicated that the arts were one of the most highly valued areas of the curriculum. Other results revealed that students found the arts to be the most enjoyable subject.³⁵ The Education Department is currently undertaking additional surveys to ascertain the nature and extent of students' contact with arts subjects to further ensure that 'The Charter' for the Twenty-First Century is being implemented.

It could be concluded from this brief review of the South Australian experience that in terms of providing relevance and access it seems to be very successful. It could well provide a model for other systems, although it would obviously require some adaptation to meet the needs of larger State populations.

AUSTRALIAN CAPITAL TERRITORY

Structures and Curriculum

While the ACT has been undergoing restructuring since 1987 this process has been carried out with minimum dislocation to the delivery of education services. In conjunction with these changes curriculum committees have also been working to produce a set of Frameworks for primary and lower secondary in each of the arts viz. dance, drama, music, visual art and design, media studies. These were to be published in late 1990 and be congruent with the 1990 Curriculum Policy of the ACT Ministry of Health, Education and the Arts which identifies the Arts as one of the seven essential learning areas. It is proposed to develop resource books for each art form to assist in the implementation of the arts frameworks by 1991.

At the senior college level the arts are well supported,³⁶ and have parity with other units of study in the curriculum. A barometer of this is the status of media education. Until recently the only two education systems recognising this subject for purposes of university entrance were the ACT and Queensland.

³³ Quoted from an Executive Summary of the 'Come Out' Youth Arts Festival.

³⁴ An 'Area' is the South Australian equivalent to Regions in other State systems.

³⁵ Albeit also the least important.

³⁶ Senior secondary colleges allow students to elect a major in Performing Arts.

Performance and Participation

Students in the ACT are fortunate enough to have relatively easy access to a number of cultural venues. The Schools Authority also provides partial funding for performing groups like Jigsaw - a theatre in education company. Jigsaw assists curriculum areas by creating dramas about social themes. However, their focus is on performance rather than participation.

The philosophy used in the Canberra Milk Dance Festival, however, is strongly focussed towards the use of professional artists in supportive and guiding roles rather than as performers. The Festival has been held yearly since 1984, and is designed to encourage students to write their own music, dialogue and poetry as well as to design their own sets and costumes. Entries are predominantly from high schools and senior colleges and require no previous formal dance training. In fact emphasis is placed on the non-competitive nature of the festival which the organisers feel has tended to encourage entries from average students rather than those aiming at performance careers.

Schools are approached initially with a theme (eg 'peace', 'celebration', 'change', 'communication') and asked if they would like to submit entries for a four minute presentation using poetry, dialogue, slides or other effects. The Festival Coordinator and Director make several visits to each school to ensure that the students are producing appropriate material and to make suggestions to improve presentations. During these visits and to emphasise the 'ownership' of the Festival by the participants, students are asked to contribute ideas for the finale eg the concept of a time warp was used in 1989. Since entries are not subject to copyright, schools may perform their dance/drama at other events. Many, for example, have been subsequently staged in the local Canberra Festival.

The 'Milk Festival' has received strong support from the school communities and its success is measured by a large number of entries (24 schools in 1990) matched by equally large audiences.

While the Festival is privately sponsored, it was initiated and organised by the Canberra branch of the Australian Association for Dance Education and has the endorsement of the ACT Schools Authority. Given the very positive response it receives from young people, it would seem to provide a uniquely successful way of bridging the gap between school and community and encouraging the participation and access of young people in the arts.

TASMANIA

Structures and Curriculum

Similarly to other States, Tasmania is currently undergoing extensive rationalisation of central positions,³⁷ and resource teachers. At this stage it is difficult to say how deeply these changes will affect the delivery of education services.

The policy statement - *Secondary Education: The Future*, identifies six fields of knowledge of which art is one. While this document appears to be non-hierarchical, in practice there is an emphasis on the traditional literacy and numeracy areas. One of our respondents indicated that moves to change this situation were not strong and would need to be initiated by upper

³⁷ Discreet units will be offered in lower secondary.

policy making levels ie, 'there was a lack of will to enact policy'. Of those artforms that art offered, art, craft and design are the strongest in terms of student numbers and staffing.

In an attempt, to broaden curriculum choices the Department is developing a Policy Statement which hinges upon a criterion based teaching/learning model. The ultimate effect of these measures could be to place the arts on a more equal footing with other discipline areas.

Another recent development of significance is the attention being given to media education. In the above policy document, media has now been classified as one of the arts. By the end of 1991 it will be assessable for tertiary entrance and by 1992 every student from K-12 will have some exposure through the existing curricula.³⁸ In conjunction with this policy, the department is addressing the issues of teacher in-servicing, networking, resourcing and the production of teaching guides.

Performance and Participation

At the level of practice, the Tasmanian system provides for an Artists in Schools Program and participation in a number of festivals. One interviewee described the Artists in Schools Program as 'very effective and absolutely essential' in giving the arts a higher profile in the schools. Of the festivals, the Mersey Valley Festival places emphasis on schools developing theatrical performances, while primary schools encouraged students to perform dance items. However, there does seem to be a need for greater provision of on-going professional help and workshopping. The exception to this is the Tasmanian Dance Theatre which, because of its special funding through the Australia Council, is able to spend up to two weeks in a school providing an introduction to dance lessons for both teachers and students. The residency has been very successful over a number of years, because it provides opportunities for students to participate in performances and for teachers to improve their skills in dance education.

There are, additionally, a number of privately sponsored activities available for young people (eg some craft programmes organised by CYSS and Drop-In Centres, and the Rock Eisteddfod sponsored by a local radio station). Generally, however, there seems to be a gap between what schools provide and what young people do in the arts away from the classroom. Certainly there is a vacuum at the post-compulsory level of schooling and this needs to be addressed.

QUEENSLAND

Structures and Curriculum

Queensland, like most other States, is undergoing extensive restructuring at the central policy making and curriculum level. These changes are to some extent linked with the requirements of a new political administration although economic 'rationalisations' have been occurring gradually for at least three years. The latest proposals are outlined in a booklet 'Education: Having Your Say' and seem likely to result in the loss of central support services in art and music (media having disappeared in 1988), hopefully to be replaced in the near future by arts consultants in regions and school support centres.

³⁸ Discrete units will be offered in lower secondary.

The 1987 P-10 Curriculum Framework identifies Arts Education as one of the seven areas of the Common Programme. An Arts Framework was approved in 1990 and will be ready for distribution to schools early in 1991. Specified within the Arts Framework are Drama, Dance, Media, Music and Visual Arts. Course Guidelines to support Drama, Dance and Media have been written and were to be published in late 1990; a series of art handbooks (with a distinctively design flavour), have been under way since 1986. New Instrumental Music Guides have also been published, although the approach generally used in the teaching of music throughout the State tends to be very traditional. In general, as far as the curriculum is concerned, the arts appear to be in a healthy state.

The Education Department has on the whole been reluctant to appoint art consultants in regions. At the time of writing there are a handful of visual art and music consultants, three media consultants (who function primarily as technical advisers), and one drama consultant. It is unlikely that this situation will be addressed in the immediate future, which casts doubts on the viability of implementing the new media, drama and dance guidelines in 1991.

At the senior level the arts are well represented with courses in Music, Theatre, Speech and Drama, Film and Television, and Art. All are Board approved courses and qualify for tertiary entrance scores. Significantly, Film and Television in Queensland is quite unique, having had this status for over a decade. For its time the original syllabus was relatively progressive, although it is now undergoing revision by the Board of Secondary School Studies. The popularity with students of courses like Speech and Drama and Film and Television is high and where these are offered in schools students are 'voting with their feet'.

Production and Participation

Queensland, as in other states, provides artists and designers in schools programs, excellent instrumental music programs and performance/workshop activities for the more talented students in music. Art exhibitions are provided for the most outstanding Senior Certificate pieces and an annual Theatre Sports competition is organised by La Boite theatre for entry by school teams. The Australian Teachers of Media (Qld), in conjunction with a local television channel, also organises an annual Young Filmmaker's Award. There is some school participation in Youth Week activities, but on the whole collaboration between the government arts agencies and schools is not extensive. There are no activities which equate with 'Come Out', 'Next Wave', or the 'Canberra Milk Festival'.

One of the most promising activities for increasing the participation of young people is the development of the Roll-Over Beethoven Program (ROB). This is just one of the strategies being used by AUSMUSIC to support contemporary music in Australia³⁹. ROB (based in Victoria and officially opened only in November 1989), offers schools educational performances based on a history of rock music, workshops, as well as curricula material designed to meet the needs of both students and teachers. The rationale of ROB is that there is a lack of relevance in many school music offerings, in large part due to the traditional training of music teachers.⁴⁰ Ultimately the goal is to ensure the inclusion of courses on contemporary music in the curriculum. It is significant that since NSW introduced rock music in the senior curriculum in 1983 numbers of students electing to study music in that State have

³⁹ AUSMUSIC (the trading name of The Australian Contemporary Music Development Company) was initially established in late 1988 'as a joint venture with the Federal government to support and strengthen the Australian music industry by researching and promoting solutions'. (AUSMUSIC News, July, 1990). With its original base in Victoria, it now has branches in most other States.

⁴⁰ Surveys indicate that 90% of young people prefer contemporary music, 20% actively participate in making rock music and at least 65 % are engaged in listening to it.

risen dramatically. The Victorian VCE now provides the possibility for contemporary music studies, while in Queensland this option is available on paper but not in practice. The scheme is important in developing access and participation for young people in arts in schools programs since, as cited by Emmison, Frow and Turner, popular music 'is the dominant art form in ... (the 13-17) age group'. It is clearly 'a location where the demands of social, vocational and expressive imperatives are unequivocally met. There is no other such location'.⁴¹ To the extent that ROB can link in with these interests it offers the possibility of considerable success in bringing about the engagement of young people in the curriculum and of bridging the gaps between school and youth communities.

At another level of participation, there are instances of community youth groups (which have backing from the Department of Family Services) running workshops for senior school students and unemployed youth in drama, sculpture and painting for performances in the City Mall. These have received an enthusiastic response from students but there are too few of them and they are very short term. This is an area which seems to be relatively neglected but could have enormous potential if schools were empowered to give accreditation to those students fulfilling workshop requirements. However, for programs to be effective community artists would need to be assisted by a youth worker and programs should be of more than short term duration.

WESTERN AUSTRALIA

Structures and Curriculum

Western Australia, like the other States, has been undergoing restructuring for a number of years and expects even more radical changes to central office personnel as a result of the 1990 State Budget. The thrust of these changes, as elsewhere, is 'rationalisation' in a context of self-determining, accountable schools.

The K-12 Frameworks support the concept of Arts education and specific disciplines such as dance, music and drama.⁴² (The study of media, which during the 1980s provided an exemplary model for other Australian systems, is included within language studies). Not all arts subjects, however, qualify for tertiary entrance, and while there has been dramatic growth in the participation of students taking Arts subjects in Years 11 and 12, during 1991 changes to the TEE aggregate scoring systems may affect this negatively.

Performance and Participation

The Ministry of Education places considerable importance on access and participation in the arts through the activities of the Performing Arts Services Centre. Since 1987 the Centre has taken responsibility for co-ordinating 20 festivals in dance, music, speech and theatre, and acting as a vital link for providing advice, support materials and resources. In 1989 festivals involved the participation of over 20,000 students. While the focus is on centrally organised, metropolitan-based festivals, attempts are made to encourage local area initiatives through satellite link-ups and networking.

⁴¹ M. Emmison, J. Frow and G. Turner, *Youth Attitudes to the Arts* (see Part 4 *Ideas Facts & Futures*)

⁴² The Frameworks do not provide for a core curriculum as such, although compulsory study time requirements are placed upon literacy and numeracy studies. In practice schools have some flexibility and are putting emphasis on arts disciplines, especially the performing arts in metropolitan areas.

The Ministry is the major sponsor of these festivals, although some support has been received from private sponsors. Increasingly there will be a need to look to private sponsors for funding.

The Roll-Over Beethoven Program is also attempting to make inroads into Western Australia. In the lower secondary area schools will be able to choose a variety of semester units ranging from Baroque to rock. However, in the senior curriculum some difficulties are being experienced in obtaining accreditation for contemporary music.

CONCLUSIONS

There are a number of conclusions affecting youth access to, and participation in the arts which may be drawn from the preceding review. These are outlined as follows:

1. Overall, there does seem to be a need for greater collaboration between arts ministries and education ministries and a need for curricula which engage the interests of young people and the community.
2. There are a number of States which have programs providing models for connecting with the interest of young people. These include:
 - (i) the South Australian system with its curriculum and community integration and its use of the nexus between arts and education departments to support these developments;
 - (ii) the Victorian Ministry of Education's innovative curriculum changes and design programs, and the use of interdepartmental structures to support these initiatives;
 - (iii) the Western Sydney regions' establishment of coordinating Performing and Creative Arts Councils;
 - (iv) the AADE initiated 'Canberra Milk Festival' in the ACT.

In addition there are individual projects e.g. the Roll-Over Beethoven Program, The Many Faces of Design Festival for Schools, and the various Theatre Sports competitions, which have enormous potential for encouraging student participation in school arts curricula.

3. Structural Reorganisation
 - (a) The structural changes taking place in almost every state education system are bringing about a reduction in central policy staffing levels. Although it is too soon to make definitive prognostications for all States, it would seem that the results may well be to weaken the curriculum policy area and certainly affect, quite drastically, the services provided by consultative functions. Thus it is highly likely that assistance provided to schools in networking, resourcing, course development and implementation will be reduced.
 - (b) Hand in hand with restructuring, however, schools have been given more flexibility for course design than previously, the implication being that schools are more in touch with student and community needs. This may be a positive

move and, in fact, there are indications that despite the difficulties experienced at central administrative levels, there are exciting and innovative programs being mounted in the classrooms by very dedicated teachers. (See National Arts In Australian Schools Project, *Arts For Youth's Sake*).

In this environment of decentralisation the importance of subject associations will be enhanced as inservicing groups and as networking centres. The role of the National Association of Arts Educators as a representative body of all the subject associations, as a source of information for government committees and as a pressure group could well become very important; it has implications for all the arts and for all year levels.

4. The value of arts education has been recognised and in many States has parity with other areas of study in the curriculum, but in practice it is not receiving the emphasis that it receives in theory.
5. While music and the visual arts are generally well established, many of the newer artforms are struggling for a 'place in the sun'. Drama, for example, is gaining acceptance, but media studies and dance still have a long way to go. Teacher training could help rectify this situation.

RECOMMENDATIONS

1. The isolation existing between arts bodies and educators should be addressed. This could be done in a number of ways:
 - (i) The appointing of youth officers in the major artform areas within the Australia Council and State Arts Ministries; both sets of officers would need to work closely with their counterparts within the respective State Education Departments.
 - (ii) The establishment of senior committees, acting as coordinating structures, with representation from State Arts and Education ministries.
 - (iii) The establishment of Commonwealth committees with similar coordinating functions and with representatives from all State Arts and Education Ministries. The Cultural Ministers' Council, as an expanded body, could form the basis for this committee.
 - (iv) Representation from both the Australia Council and the National Association of Arts Educators should be ensured on both the Commonwealth and State Arts and Education Coordinating Committees.

The above points are supported by the writers of *Youth Arts' in Australia*⁴³ who argue that:

... the importance of arts within education will only be satisfactorily recognised if such coordinating committees are established at both Federal and State level, and serviced by people with a broad vision and a passion for the area.⁴⁴

2. Teacher training and in-servicing of teachers in the arts should be given immediate priority. This would undoubtedly effect a higher profile for the arts in the curriculum

⁴³ Chesterman and Schwager, *Youth Arts' in Australia*, (Part 3 – *Ideas Facts & Futures*)

⁴⁴ *Ibid.*

- and assist the delivery of programs in the less traditional arts forms such as media, drama and dance.
3. Encouragement and support should be given to the arts subject associations and the NAAE in their role as in-servicing agents, networking organisation and lobby groups for the arts in education.
 4. Strategies should be devised to ensure that the arts, within the curricula of all States, become a core subject both in practice as well as in theory.
 5. Encouragement and support should be given to the organising of youth festivals and other programs which value the input of young people (e.g. The Many Faces of Design Festival for Schools, Roll-Over Beethoven, Theatre Sports, the 'Canberra Milk Festival'). Emphasis should be placed on integrating activities like these into the curriculum.
 6. Regions within State education systems should consider establishing coordinating centres for the arts similar to those already functioning in Western Sydney.
 7. More assistance should be given at Community Youth level for the appointment of both artswokers and youth workers to jointly organise arts workshops for young people. Accreditation towards achievement levels could be given by schools and TAFE colleges.

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