

Centre
Stage

+ 10

Appendix 1

Table A1:1 Participation Levels in Centre Stage +10

	CENSUS WEEK YOUTH THEATRES	MEMBER QUESTIONNAIRES - OVER 12	MEMBER QUESTIONNAIRES - UNDER 12	LEADER QUESTIONNAIRES	LEADER INTERVIEWS	MEMBER WORKSHOPS
Activate Youth Theatre	✓	12	0	1	✓	5
Backstage Youth Theatre Group	✓	15	0	2	✓	0
Boomerang Youth Theatre	✗	0	0	0	✓	0
Cabinteely Youth Theatre	✓	13	0	2	✓	0
Cavan Youth Drama	✓	24	88	8	✓	16
Celbridge Youth Drama	✓	22	0	4	✓	6
Clare Youth Theatre	✓	0	0	0	✓	0
Clondalkin Youth Theatre	✓	0	0	0	✓	0
Co. Carlow Youth Theatre	✓	11	0	2	✓	0
Co. Limerick Youth Theatre - Lough Gur	✓	13	0	0	✓	11
Co. Limerick Youth Theatre - Abbeyfeale	✓	0	0	1	✓	0
Co. Sligo Youth Theatre	✓	23	8	3	✓	13
Co. Wexford Youth Theatre	✗	0	0	0	✓	0
Cork School of Music Youth Theatre	✓	0	0	0	✓	0
Dreamstuff Youth Theatre	✓	0	0	0	✓	0
Droichead Youth Theatre	✓	0	0	0	✗	0
Dry Rain Youth Theatre	✓	0	0	0	✓	0
Dublin Youth Theatre	✗	31	0	0	✓	5
Galway Youth Theatre	✓	0	0	0	✓	0
Griese Youth Theatre	✓	24	28	2	✓	0
Independent Youth Theatre	✗	0	0	1	✓	9
Kildare Youth Theatre	✓	38	22	4	✓	0
Kilkenny Youth Theatre	✓	0	0	0	✓	0
LYTC Carrick-on-Shannon	✓	11	0	2	✓	0
LYTC Carrigallen	✗	4	0	3	✓	0
Letterkenny Youth Theatre	✓	0	0	0	✓	4
Lightbulb Youth Theatre	✓	23	1	4	✓	4
Limerick Youth Theatre	✓	0	0	0	✓	0
Manorhamilton Youth Theatre (MYTh)	✓	7	0	1	✓	0
Mayo Youth Theatre - Ballina	✓	12	0	1	✓	0
Mayo Youth Theatre - Castlebar	✗	9	0	0	✓	0
Mountrath Youth Theatre	✓	0	0	0	✓	2
Na Crosáin Youth Theatre	✓	11	0	1	✓	0
Physically Phishy Youth Theatre	✓	6	6	1	✓	0
Portlaoise Youth Theatre	✓	13	0	1	✓	13
Portumna Youth Theatre	✓	20	0	3	✓	0
Rathdowney Youth Theatre	✓	6	7	0	✓	0
Roscommon County Youth Theatre	✓	17	0	1	✓	10
Roundabout Youth Theatre	✓	17	0	2	✓	0
Stage Craft Youth Theatre	✓	18	48	0	✓	0
Stradbally Youth Theatre	✓	0	0	0	✓	4
Tallaght Youth Theatre	✓	0	0	0	✓	0
Waterford Youth Arts	✓	40	42	4	✓	10
WCAC Youth Theatre	✓	10	10	2	✓	0
Youthopia Youth Theatre	✓	0	0	0	✓	0
TOTALS	39	450	260	56	44	112

Table A1:2 Further Statistical Information on Member Workshop Participants

AGE	NUMBER OF PARTICIPANTS	MALE PARTICIPANTS	FEMALE PARTICIPANTS
10	1	0	1
11	2	0	2
12	8	0	8
13	5	1	4
14	23	13	10
15	15	7	8
16	15	4	11
17	23	6	17
18	12	4	8
19	2	0	2
20	3	1	2
21	2	1	1
22	1	0	1
TOTALS	112	37	75

Table A1:3 List of Stakeholder Interviews

STAKEHOLDER INTERVIEWS

LOCAL AUTHORITY ARTS OFFICER INTERVIEWS

Sinead Dowling, Arts Officer for Co. Carlow
 Rosaleen Molloy, Arts Officer for Co. Wexford
 Kate McCarthy, Community Arts Co-ordinator, Co. Leitrim Arts Office
 Siobhan Mulcahy, Arts Officer for Co. Clare
 Rhona McGrath, Acting Arts Officer for Co. Sligo (2008)
 Ann McCarthy, Arts Officer for Co. Mayo
 Kenneth Redmond, Arts Officer for Co. Cavan
 Avril Carr, Arts Education & Development Co-ordinator, Co. Roscommon Arts Office
 Joan McKernan, Arts Officer for Co. Limerick
 Muireann Ni Chonaill, Arts Officer for Co. Laois

NAYD STAFF AND BOARD MEMBERS

Caoimhin Corrigan, Chairman and Arts Officer for Co. Leitrim
 Orlaith McBride, Director
 Emelie FitzGibbon, Board Member and Artistic Director of Graffiti Theatre Company
 Rebecca Bartlett, ex-Board Member
 John White, ex-Board Member
 Anna Galligan, Youth Theatre Officer
 Alan King, Acting Youth Theatre Officer (2008)
 John Taite, ArtsTrain Co-ordinator
 Katie Martin, Administrative Officer

YOUTH SECTOR

Eddie D'Arcy, Youth Work Services Manager, CYC
 Margot Kenny, National Youth Arts Programme Coordinator (2008)

ARTS COUNCIL STAFF

Gaye Tanham, Head of Young People, Children & Education
 Seona Ni Bhriain, Adviser (Youth arts)

PARTNERS IN NORTHERN IRELAND

Naomi Conway, Ulster Association for Youth Drama (UAYD)
 Tom Finlay, Team Leader/Artistic Director, The Rainbow Factory (Youth Action Northern Ireland)

Appendix 2

Activity Log 1

Day:	Start time:	Finish time:	What type of activity was it?	Where did the activity take place?	Was the venue suitable for the activity?
How many members who participated in the activity were:			An artistic activity involving members (Please fill in the artistic activity sheet)	A theatre	Suitable for activity
Aged 6-11		Aged 14-18			
Aged 12-13		Aged 19-25	An administrative task	A youth / community centre	Not suitable for activity
How many members who participated in the activity were:			An artistic planning session	An arts centre	If the venue was unsuitable, please explain why:
Male		Female			
How many adults who participated in the activity were:			A meeting	A school	
In-house leader			A fundraising activity	Home / office of YT	Too small
Senior member			A training activity	Home / office of leader	Too large
Occasional volunteer			A social event	Public space	Too hot / too cold
Board/Committee member			A theatre production task	Pub / café / hotel	Too noisy
Staff from parent organisation			Attending a professional theatre performance	Other	Too dirty
			Attending a youth theatre performance	Was the venue:	In bad repair / unsafe
			Attending an amateur theatre performance	Owned by youth theatre	Restrictions on availability
			Travel	At parent organisation	Restrictions on noise levels
			An overnight stay	Rented / leased	Location of venue
			Other	Donated / free	Inadequately equipped
				Other	Other
Outside director				Use this space to briefly describe the activity:	
Outside facilitator					
Outside other					
How many adults who participated in the activity:					
Were paid for their time			Volunteered their time		

Artistic Activity Sheet

Please complete this form for any artistic activity that involves members during Census Week

Youth Theatre:

Activity Log Number:

<p>1 How far in advance had the activity been organised?</p> <p>1 day before <input type="checkbox"/> In the last month <input type="checkbox"/></p> <p>In the last week <input type="checkbox"/> In the last 3 months <input type="checkbox"/></p> <p>In the last 2 weeks <input type="checkbox"/> More than 3 months ago <input type="checkbox"/></p>		<p>6 Please describe what took place during the activity. (For example: the key exercises during a workshop, what you did during a rehearsal, what type of production the group saw or performed in)</p>	
<p>2 Did you plan the content of the artistic activity beforehand?</p> <p>No <input type="checkbox"/> Yes, over 1 month ago <input type="checkbox"/></p> <p>Yes, on the day of the activity <input type="checkbox"/> Yes, I've run this activity before so the content was already planned <input type="checkbox"/></p> <p>Yes, during the last week <input type="checkbox"/></p> <p>Yes, during the last month <input type="checkbox"/></p>		<p>7 To what extent were the aims achieved? Please circle a number on the scale:</p> <p>Were not achieved <input checked="" type="radio"/> 1 <input type="radio"/> 2 <input type="radio"/> 3 <input type="radio"/> 4 <input type="radio"/> 5 <input checked="" type="radio"/> Were achieved</p>	
<p>3 Did members contribute to the planning of the activity?</p> <p>Yes <input type="checkbox"/> No <input type="checkbox"/></p>		<p>8 Was there anything in particular that helped or hindered you and/or the group during the activity?</p>	
<p>4 What type of artistic activity was it?</p> <p>Weekly drama workshop <input type="checkbox"/> Design -set, costume, poster, lighting, sound <input type="checkbox"/></p> <p>Issue-based workshop <input type="checkbox"/> Making costumes <input type="checkbox"/></p> <p>Acting workshop <input type="checkbox"/> Stage management <input type="checkbox"/></p> <p>Improvisation workshop <input type="checkbox"/> Performance in a theatre <input type="checkbox"/></p> <p>Devising workshop <input type="checkbox"/> Street theatre performance <input type="checkbox"/></p> <p>Script work <input type="checkbox"/> Site-specific performance <input type="checkbox"/></p> <p>Writing workshop <input type="checkbox"/> Going to a professional theatre production <input type="checkbox"/></p> <p>Music / voice / rhythm work <input type="checkbox"/> Going to a youth theatre production <input type="checkbox"/></p> <p>Dance / movement workshop <input type="checkbox"/></p> <p>Technical workshop - lighting, sound etc. <input type="checkbox"/></p> <p>Circus skills workshop <input type="checkbox"/> Going to an amateur theatre production <input type="checkbox"/></p> <p>Mask / Commedia workshop <input type="checkbox"/></p> <p>Rehearsal <input type="checkbox"/> Other: <input type="checkbox"/></p> <p>Dress / Technical rehearsal <input type="checkbox"/></p> <p>Set construction <input type="checkbox"/></p>		<p>9 Please place an X in the segment of the diagram which represents the type of learning that took place for the group. See the information sheet for further explanations.</p>	
<p>5 Please briefly describe your aims for the activity:</p>			

CENSUS WEEK QUESTIONNAIRE

YOUTH THEATRE

WAS IT A TYPICAL WEEK?

1 In your opinion was the level of activity in your youth theatre during census week:

Typical	More than usual	Less than usual	
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If you ticked 'more than usual' or 'less than usual' please explain why:

2 In your opinion were the number of leaders who participated during census week:

Typical	More than usual	Less than usual	
---------	-----------------	-----------------	--

If you ticked 'more than usual' or 'less than usual' please explain why:

3 In your opinion were the number of members who participated during census week:

Typical	More than usual	Less than usual	
---------	-----------------	-----------------	--

If you ticked 'more than usual' or 'less than usual' please explain why:

PARTICIPANTS

4 How many members does your youth theatre have?

Members aged 6-11	Members aged 12-13	Members aged 14-18	
Members aged 19- 25			

5 How many members in total participated in activities during census week?

Members aged 6-11	Members aged 12-13	Members aged 14-18	
Members aged 19- 25			

RELATIONSHIPS

6 During census week, did your youth theatre have any connection with:

A local youth work service	A local theatre company	Parents of members	
The VEC	A local theatre	General public	
A local school	A local business	Local media	
A local arts centre	County/Council Arts Office	Other:	
A local community centre	A local youth centre		
A local development organisation	A local church		
	A local youth group		

7 Why were you in contact with them?

Partners in a project	Fundraising	Volunteers	
Rental of space / venue	Existing funding relationship	Other:	
Governance (E.g. board)	Marketing / Publicity		
Parent organisation	Audience		
Advice and support	Recruitment of members		

8 In your opinion was your connection with the local community during census week

Typical	More than usual	Less than usual	
---------	-----------------	-----------------	--

If you ticked 'more than usual' or 'less than usual' please explain why:

9 Did you have any contact with NAYD during Census Week (excluding Centre Stage +10) ?

Yes	No	
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10 Did you have any contact with another youth theatre during census week?

Yes	No	
-----	----	--

MONEY

11 How much money was spent running the youth theatre during Census Week?

€0	€1 - €50	€51 - €100	
€101 - €200	€201 - €400	€401 - €600	
€601 - €800	€801 - €1000	More than €1000	

12 Was this level of spending during census week:

Typical	Less than usual	More than usual	
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If you ticked 'more than usual' or 'less than usual' please explain why:

13 How much money was spent on:

	Total
In-house Leaders	€
Senior Members	€
Occasional Volunteers	€
Board / Committee Members	€
Staff from parent organisation	€
Outside directors	€
Outside facilitators	€
Other outside staff	€
Venue Hire / Rent / Mortgage	€
Transport	€
Production Costs	€
Other:	€
OVERALL TOTAL	€

EVALUATION AND DOCUMENTATION

14 Was any work evaluated during the census week?

Yes	No		
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15 What was evaluated?

A project	A workshop	A rehearsal	
A performance	Other (please specify):		

16 Was any work documented during the census week? E.g. photos, videos, written workshop plans

Yes	No		
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17 What was documented?

A project	A workshop	A rehearsal	
A performance	Other (please specify):		

I consent to this youth theatre's census information being held by NAYD for the purpose of the Centre Stage +10 research project. I understand that the information I provide will be analysed by NAYD staff, will be published for the general public in the Centre Stage +10 report and will be connected to the name of my youth theatre.

Name Position.....

Signed..... Date.....

LEADER QUESTIONNAIRE

... YOUR YOUTH THEATRE

1 What youth theatre(s) do you currently work with?

2 How long have you worked with this/these youth theatre(s)?

3 Have you ever worked for another youth theatre? Which one?

4 Have you ever been a member of a youth theatre? Which one?

Please complete questions 5 to 13 for each youth theatre that you work with and then move to question 14.

YOUTH THEATRE 1 NAME:

5 What type of work does your role involve? (✓as many boxes as you need)

Workshop Facilitation	Administration	Fundraising
Directing	Welfare	Board member duties
Production work	Strategic planning	Finance management
Project planning & co-ordination	PR	Managing other staff & volunteers
Other (please describe)		

6 What title would you give your role?

7 Which description best suits your involvement with the youth theatre? (✓1 box)

Voluntary	Paid	Receive token payment/ expenses
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8 If you are a voluntary member of staff, what is your current level of commitment to the youth theatre? (✓1 box)

For occasional workshops or projects	On an on-going basis for the next 6 months	On an on-going basis for the next 12 months
For this project only	For the foreseeable future	Other

9 If you are a paid member of staff, please describe the conditions of your employment. (✓1 box)

Sessional (per workshop/per project)	◀ 1 year contract	Permanent full-time
◀ 3 month contract	◀ 3 year contract	Permanent part-time

10 If you are a paid member of staff, how much are you paid? Please circle the relevant option.

€ _____ per workshop / per week / per month / per project / per year other (please describe)

11 If you are a paid member of staff, do you get paid for every hour that you spend on youth theatre activities? (✓1 box)

Yes No

12 How much time do you spend working for the youth theatre in an average month?

Between _____ hours and _____ hours a month

13 How long does it take you to travel to weekly youth theatre activities?

YOUTH THEATRE 2 NAME:

5 What type of work does your role involve? (✓as many boxes as you need)

Workshop Facilitation	Administration	Fundraising
Directing	Welfare	Board member duties
Production work	Strategic planning	Finance management
Project planning & co-ordination	PR	Managing other staff & volunteers
Other (please describe)		

6 What title would you give your role?

7 Which description best suits your involvement with the youth theatre? (✓1 box)

Voluntary	Paid	Receive token payment/ expenses
-----------	------	------------------------------------

8 If you are a voluntary member of staff, what is your current level of commitment to the youth theatre? (✓1 box)

For occasional workshops or projects	On an on-going basis for the next 6 months	On an ongoing basis for the next 12 months
For this project only	For the foreseeable future	Other

9 If you are a paid member of staff, please describe the conditions of your employment. (✓1 box)

Sessional (per workshop/per project)	◀ 1 year contract	Permanent full-time
◀ 3 month contract	◀ 3 year contract	Permanent part-time

10 If you are a paid member of staff, how much are you paid? Please circle the relevant option.

€	per workshop / per week / per month / per project / per year other (please describe)
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11 If you are a paid member of staff, do you get paid for every hour that you spend on youth theatre activities? (✓1 box)

Yes	No
-----	----

12 How much time do you spend working for the youth theatre in an average month?

Between _____ hours and _____ hours a month

13 How long does it take you to travel to weekly youth theatre activities?

14 Why are you involved with youth theatre? Please rank your reasons for being involved in youth theatre from 1 to 10 – marking 1 for the one that is most true of you, 2 for the next etc.

I enjoy working with young people	
I find I work more creatively with youth theatres	
I get valuable experience that helps build my chosen career	
I make contacts with people who can help me improve my work/career opportunities	
I enjoy the company of other youth theatre leaders	
I find being involved with the theatrical/ aesthetic development of young people very satisfying	
I find being involved with the personal and social development of young people very satisfying	
I like the strong sense of community in the youth theatre	
It's work, I need the money	
I believe that involvement in youth theatre empowers young people to participate more fully in society	

... YOUR BACKGROUND AND TRAINING

15 Are you male or female?

16 What age are you?

17 Please outline your professional employment history.

18 Please list any relevant work that you have done on a voluntary/amateur basis.

19 How did you acquire the skills that you regularly use with your youth theatre?
Do you have any training / qualification that you feel is relevant?

20 How would you assess your workshop facilitation skills? (if relevant to your work) (✓ 1 box)

Beginner	Intermediate	Advanced
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21 How would you assess your directing skills? (if relevant to your work) (✓ 1 box)

Beginner	Intermediate	Advanced
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22 What training would help you develop your work in your youth theatre? Please rank your training requirements from 1 to 10 – marking 1 for the training area that you are most interested in, 2 for the next etc.

Child protection & welfare	Directing	Writing
Workshop facilitation	Stage management	Music
Acting	Technical (lighting, sound)	Administration
Improvisation	Design	Governance (boards etc.)
Devising	Circus skills	Fundraising
Movement	Street theatre	Marketing
Voice	Mask	Event management

23 Have you ever taken part in any of these NAYD programmes or events? ✓ any programmes or events that you have taken part in as a youth theatre leader and X any programmes or events that you have taken part in

Regional Festival of youth theatres	National Festival of Youth Theatres	AGM / Conference / Symposium
European Youth Theatre Encounter (ECTE)	Skills Development Programme	Leading On... ArtsTrain
Young Critics	National Youth Theatre	Youth Theatre Forum
Stage It	Other NAYD project	None of these

... YOUR OPINIONS

25 How does participation in youth theatre impact on young people?

Please ✓ all categories that you think are relevant.

	✓	Number
Builds young people’s confidence and self-esteem		
Improves young people’s creative abilities		
Increases likelihood of young people achieving academic success		
Increases young people’s friendships and ability to make friends		
Increases young people’s ability to work in a team		
Increases young people’s interest in other art forms		
Increases young people’s sense of belonging and acceptance		
Improves young people’s theatre skills and knowledge		
Improves young people’s social and communication skills		
Improves young people’s drama workshop skills		
Increases young people’s sense of well-being and happiness		
Improves young people’s understanding and appreciation of theatre		
Improves young people’s knowledge of social and personal issues		
Improves young people’s knowledge of rights and responsibilities		
Improves young people’s ability to relate to a wide variety of people		
Increases likelihood of young people successfully achieving a career in the arts		
Improves young people’s ability to voice their own opinions and participate in decision making		
Other:		

26 Can you look back over the list again and rank the 5 most important impacts ?

– marking 1 for the most significant impact, 2 for the second most significant etc.

In 1997/1998 youth theatre leaders in Ireland created the following description of youth drama / youth theatre groups as part of the first Centre Stage project.

A drama group for young people which offers a year-round programme of activities including a regular programme of drama workshops and the staging of at least one theatre production each year. A youth drama/theatre group draws its adult leaders from the voluntary and/or professional sectors and provides for their training and development. It has at least one, but usually a core group of, ‘in-house’ adult leaders, who offer a stable, skilled and long-term commitment to all aspects of the group’s development. A youth drama/theatre group has its own identity forged by its members through drama workshop experiences and its interface with the wider community through public performance, participation in youth drama events and links with local groups and agencies.

27 Do you agree with the description?

Yes		No	
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28 Is there anything you would change about the description?

29 Would you like to contribute any further views or opinions on youth theatre to this research project?

If so, please use this space:

Thank you for taking the time to complete the questionnaire for Centre Stage +10!

Please return your completed questionnaire to:

Rhona Dunnett, NAYD, 34 Upper Gardiner St., Dublin 1

by Friday, 2nd May

Please note... By returning this questionnaire you are consenting to this information being held by NAYD for the purpose of the Centre Stage +10 research project. The information you provide will be analysed by NAYD staff and will be published for the general public in the Centre Stage +10 report.

LEADER INTERVIEW

YOUTH THEATRE – STRUCTURE AND HISTORY

1.1	What year was your youth theatre set up?
1.2	Who set up your youth theatre?
1.3	Why was your youth theatre set up?
1.4	Has the youth theatre been running continuously since its set-up? (Yes – go to Q2.1)
1.5	If not, when did the youth theatre stop running activities?
1.6	Why do you think the youth theatre stopped running activities during that period? (Prompt: lack of space or funding, leader burn-out, leader or group moved on...)
2.1	Thinking about how your youth theatre is structured at the moment. I’m going to show you a list of different youth theatre models and I’d like you to tell me which best applies to you. (Show Sheet 1)
2.2	Do any other organisations have a direct involvement in your youth theatre? (Prompt: local arts office, arts centre, a school, a theatre venue, VEC, community centre, professional theatre company, amateur theatre company, youth service, youth arts organisation)
2.3	How is your youth theatre governed? (Prompt: board, staffing structures..)
3.1	Looking at this list, do you have a written or informal policy for any of these areas? (Show Sheet 2)
4.1	Do young people participate in the running of your youth theatre? (No – go to Q4.3)
4.2	If yes, how are young people involved? (Prompt: Members’ Forum, Members on Board, Member Representatives reporting to board, Member representatives reporting to staff/leaders, Evaluation/consultation sessions with members, Informal feedback from members)
4.3	If no, is there a specific reason for not involving young people?
5.1	Does your youth theatre actively recruit new members? (No – go to Q5.4)
5.2	If yes, when and how do you recruit new members?
5.4	If the answer is no, how do you maintain a healthy number of members in your youth theatre?
5.5	Do you have a waiting list for your youth theatre? (No – go to Q6.1)
5.6	If yes, how many young people are currently on the waiting list?
6.1	Does your youth theatre have a relationship with any local groups, organisations or companies? What is the nature of the relationship? (Prompt: project partners, venue rental, governance, parent organisation, advice and support, fundraising, marketing/publicity, audience, recruitment of members, volunteers...)
6.2	Does your youth theatre have a relationship with any national or international groups, organisations or companies? What is the nature of the relationship? (Prompt: project partners, venue rental, governance, parent organisation, advice and support, fundraising, marketing/publicity, audience, recruitment of members, volunteers...)(No – go to Q6.3)
6.3	What impact do these relationships have on your youth theatre?
7.1	Where do your youth theatre activities take place?
7.2	Are these spaces that rented, owned or given free of charge to your youth theatre?
7.3	Are you satisfied that these spaces meet the needs of your youth theatre?
8.1	Looking back, what do you see as the landmarks in the development of your youth theatre?
8.2	What has helped you sustain the work of the youth theatre over the years?
8.3	Has anything ever obstructed the continued work or development of your youth theatre?

PARTICIPANTS

9.1	How many members does your youth theatre have?
9.2	Do separate groups of young people work within your youth theatre? (No - go to Q9.5)
9.3	If yes, how many different groups work within your youth theatre and what is the age range for each group?
9.4	How long do young people stay in the youth theatre on average?
9.5	Do you think that your youth theatre membership reflects the mix of young people in your area?
9.6	Are there external social or cultural factors that make it difficult for your young people to participate in youth theatre activities? (Prompt: work or family commitments, school work, transport...)
9.7	What do you think young people expect to get out of youth theatre?
9.8	What do you think young people get from their participation in youth theatre?
10.1	How many adult leaders do you have in your youth theatre and what different types of roles do these adult leaders fulfill? (Prompt: paid or volunteer leaders who work with the youth theatre, help with productions or governance...)
10.2	How many adult leaders are paid and how many adult leaders volunteer?
10.3	If your adult leaders are paid, what are the current rates of pay and contract arrangements for your youth theatre leaders?
10.4	Are there any challenges facing youth theatres in terms of retaining or recruiting adult leaders?
11.1	Do you have senior members in your youth theatre? How many? (Prompt: senior members are youth theatre members who are beginning to take on some of the leader's responsibilities and are committed on a long-term basis)
11.2	How do senior members develop the skills and experience necessary to become leaders in your youth theatre?
11.3	Have any senior members from your youth theatre gone on to become leaders in their own or any other youth theatre?
12.1	Has the number of volunteer leaders in your youth theatre increased or decreased in the last 10 years / in the lifetime of your youth theatre?
12.2	If you have noticed a difference in the numbers of volunteer leaders, what do you think has caused the shift?
13.1	What expertise do you feel adult leaders have in your youth theatre? (Prompt: any expert skill or knowledge such as a specialist drama or youth work skill, administration or production skills)
13.2	Do you invite freelance facilitators or directors to work with your youth theatre?
13.3	Do you invite any other adult leaders to work with your youth theatre on a freelance basis?
13.4	If you are interested in inviting outside professionals to work with your youth theatre, what expert skills or knowledge in particular are you keen to bring to your group?
13.5	Are there any other reasons why you would invite freelancers to work with your youth theatre?
14.1	Do you think the world of the youth theatre is becoming more professional? (No - got to Q15.1)
14.2	If yes, how does the professionalisation of the sector impact on the day-to-day world of the youth theatre?

PROGRAMME

- 15.1 What types of activities does your youth theatre run?
- 15.2 Does your youth theatre organise social events for members?
- 15.3 How far in advance do you plan youth theatre activities generally?
- 15.4 Do you create an annual programme of youth theatre activities?
- 15.5 What factors influence your choice of youth theatre activities and productions?
- 15.6 What are the ingredients of a quality youth theatre programme of activities?

- 16.1 What types of workshops do you run for youth theatre members?
- 16.2 What types of theatre productions does your youth theatre create?
(Prompt: (e.g. theatre based, site-specific, street theatre etc.)
- 16.3 What material does your youth theatre develop into productions?
(Prompt: scripts, devised work from stories, members' own ideas, art, newspaper articles etc.)
- 16.4 Is there any particular theatre style that influences your production work?
(Prompt: Commedia dell'Arte, naturalism etc.)
- 16.5 Have you ever used new technologies or multi-media in your productions?

- 17.1 Does your youth theatre go to other youth theatre productions?
- 17.2 What factors encourage and discourage you from seeing another youth theatre's work?
- 17.3 Does your youth theatre go to professional theatre productions?
- 17.4 If so, what type of productions do they see and what age-group are the productions geared towards?
- 17.5 Does your youth theatre participate in exchanges or festivals in Ireland or abroad?
- 17.6 What factors encourage and discourage you from taking part in exchanges or festivals?
- 17.7 What would prevent your youth theatre from participating in NAYD events and what would help your youth theatre to participate in NAYD events?

- 18.1 Does your youth theatre evaluate its work? (No - go to Q18.3)
- 18.2 What have you evaluated in the past and how have you carried out the evaluation?
- 18.3 Does your youth theatre document its work?
(Prompt: photos, videos, written workshop plans) (No - go to Q19.1)
- 18.4 What have you documented in the past and how have you carried out the documentation?

- 19.1 How would you describe the ethos of your youth theatre?
(Prompt: the fundamental values specific to your youth theatre)
- 19.2 Do you feel that your youth theatre supports the personal and social development of young people?
- 19.3 How do you recognise excellence in youth theatre practice?
- 19.4 Do you see any major challenges facing your youth theatre in terms of practice or programming?

FUNDING AND RESOURCES

- 20.1 Would your youth theatre be willing to submit financial accounts for 2007 to show how you were funded and what you spent money on during the past year?
- 20.2 Was the level of funding your youth theatre received during 2007 typical?
- 20.3 Has your youth theatre ever had any other significant funders?
- 20.4 Does your youth theatre benefit from any 'free' resources or sponsorship in-kind?
(Prompt: workshop or theatre space, office space or equipment, photocopying or telephone calls, sets or props and costumes)

- 21.1 Can you look at this list and tell me if your youth theatre needs money to fund any of these specific items? (Show Sheet 3)
- 21.2 Still looking at List 4 can you prioritise your funding needs, where 1 is the most urgent and 10 is the least urgent?
- 21.3 Do you find it easy to fund any particular item on the list?
- 21.4 Do you find it difficult to fund any particular item on the list?
- 21.5 Do you see any major challenges facing your youth theatre in terms of funding and resources?

<p>Voluntary</p>	<p>Run by the local Arts Office</p>	<p>Run by a professional theatre company</p>
<p>Run by a community centre</p>	<p>Run by local Youth Services</p>	<p>Run by an arts centre</p>
<p>Run by an amateur theatre company</p>	<p>Run by a school</p>	<p>Run by a youth arts organisation</p>

<p><i>Artistic policy</i></p>	<p><i>Child Protection policy</i></p>	<p><i>Recruitment policy</i></p>
<p><i>Inclusion policy</i></p>	<p><i>Welfare policy</i></p>	<p><i>Youth Participation policy</i></p>
<p><i>Health and safety policy</i></p>	<p><i>Non-competitive policy</i></p>	

Annual programme	Workshop space – rental	Productions
Specific projects	Workshop space – mortgage	Exchanges
Permanent Staff	Theatre space – rental	Festivals
Freelance facilitators	Theatre space – mortgage	Equipment
Freelance directors	Training	Venue improvements
Admin or welfare staff	Insurance	

MEMBER QUESTIONNAIRE

... YOUR YOUTH THEATRE

1 Name of youth theatre:

2 Number of years that you've been a member of your youth theatre:

3 Why did you join your youth theatre?

Please rank 5 reasons by writing 1 next to the most important one, 2 next to the second most important one etc.

To act	To learn more about drama	Because of my parents
To be in plays	I liked drama in school	To meet new people
To do more drama workshops	For something to do	To meet other people with the same interests
To try something new	Because I want to be an actor	To have fun
Because my friends joined	Other:	

4 What experiences have you had in your youth theatre?

(✓as many boxes as you need)

Participating in drama workshops	Going to professional theatre productions	Participating in international festivals/ exchanges/projects
Performing in plays	Going to youth theatre plays	Directing plays
Social events	Participating in national festivals/ exchanges/ projects	Devising plays
Design (set/costume/poster/technical)	Writing for youth theatre	Participating in street theatre
Set construction	Participating in local festivals/ exchanges/projects	Making Costumes
Technical (Light/Sound)	Youth theatre member meeting/forum	Stage Management
Other		

5 Have you ever taken part in any of these NAYD programmes or events?

(✓as many boxes as you need)

Regional Festival of Youth Theatres	National Festival of Youth Theatres	National Youth Theatre
European Youth Theatre Encounter (ECTE)	Skills Development Programme	Stage It
Young Critics	Youth Theatre Forum	None of these

6 Have you ever travelled with your youth theatre ?

(✓as many boxes as you need)

No	Yes, within my county	Yes, within Ireland
Yes, within Europe	Yes, outside of Europe	

7 Have you ever met someone from another youth theatre?

(✓1 box)

Yes	No
-----	----

8 If you have met members from other youth theatres, how did you meet them?

(✓as many boxes as you need)

At an NAYD event	At a local / county event	Bebo / on the internet
At a Connections festival	At a youth theatre performance	Other

9 Does anything make it hard to take part in youth theatre activities?

(✓as many boxes as you need)

No	Work commitments	Other - Please describe
Transport to youth theatre	Family commitments & holidays	School work and exams
Pressure from parents	Cost of participation	

10 How do you usually travel to your youth theatre?

11 How long does it usually take you?

... YOUR BACKGROUND

12 What age are you?

13 Are you male or female?

Male

Female

14 What is your nationality?

15 Which one of these phrases best describes your background?

(✓1 box)

White

Irish

Irish Traveller

Any other white background

Black or Black Irish

African

Any other black background

Asian or Asian Irish

Chinese

Any other asian background

 Other, including
mixed background

Other - Please describe

16 How would you describe the area you come from?

(✓1 box)

City

Large Town

Small Town

Village

Countryside

17 Are you studying or training at the moment?

(✓1 box)

At secondary school

 Doing a Post-Leaving
Certificate course

At Third Level: full-time

Doing an apprenticeship

Other training / studies:

At Youth Reach / VTOS

At Third Level: part-time

18 Do you have any of these qualifications?

(✓as many boxes as you need)

Junior Certificate

 Applied or Vocational
Leaving Certificate

A diploma

Leaving Certificate

A degree

A trade

A certificate

None of these

19 Do you plan to get any of these qualifications?

(✓as many boxes as you need)

Junior Certificate

 Applied or Vocational
Leaving Certificate

A diploma

Leaving Certificate

A degree

A trade

A certificate

None of these

20 Do you work at the moment?

(✓1 box)

Work Part-time:

1 to 10 hours per week

Work Occasionally

 (eg work for parents/family
business or babysitting)

Work Full-time

(aged 16 and over)

Work Part-time:

11 to 20 hours per week

Unemployed

(aged 18 and over)

In education and

not working

Work during school holidays

21 What do you like to do in your spare time, other than youth theatre?

(✓as many boxes as you need)

Read

Dance

Circus or Street Art

Write

Play music

 Irish music, dance
or storytelling

Make art

Listen to music

Go to art exhibitions

 Take part in drama groups
or classes outside your
youth theatre

Watch or make opera

Make films

Watch films

Team sport

Individual sport

Watch tv

22 What do you plan to do in the future?

(✓1 box)

Be an actor

Work in education

Work in business

Work in theatre

Work in sports

Work in health

Work in the arts

Work in the sciences

Work in IT

Work in the media

Other

- 23 Are any other people in your family interested in the arts? If so, how many people?
 24 Do any of your family work professionally in the arts? If so, how many people?
 25 Please list here the kinds of jobs that your parents or guardians have worked at:

... YOUR OPINIONS

26 Can you finish this sentence? **‘Taking part in my youth theatre has helped me to...’**
 Please ✓ any sentence from the list that you feel is true for you.

	✓	Number
To become more confident		
To develop my creative abilities		
To achieve more at school		
To make new friends		
To work better in a team		
To be more interested in other art forms like dance, film, music or art		
To feel accepted and feel that I belong somewhere		
To improve my theatre skills and knowledge		
To get on better and communicate better with people		
To improve my drama workshop skills		
To feel better or happier		
To understand and love theatre		
To know more about issues that effect me and my community		
To know more about my rights and responsibilities		
To get on more easily with lots of different kinds of people		
To improve my chance of making a career in the arts		
To give my own opinions and get involved in making decisions		
Other:		

27 Can you look back over the list again and rank the 5 sentences that are most true from your experience ?
 – marking 1 for the most true, 2 for the second most true etc.

28 What does youth theatre mean to you?

29 Would you like to become a youth theatre leader at some stage in the future? (✓ 1 box)

Yes No Not sure

30 Is there anything else that you want to tell us about your experience of youth theatre?

Thank you for taking the time to complete the questionnaire for Centre Stage +10!

Please return your completed questionnaire to:
 Rhona Dunnnett, NAYD, 34 Upper Gardiner St., Dublin 1
by Friday, 2nd May

Please note... By returning this questionnaire you are consenting to your questionnaire information being held by NAYD for the purpose of the Centre Stage +10 research project. The information you provide will be analysed by NAYD staff and will be published for the general public in the Centre Stage +10 report

Would you like to receive information directly about NAYD projects for young people?

If so, write down your email address and we'll keep in touch!

Email address.....

MEMBER QUESTIONNAIRE

FOR UNDER 12'S

1	What age are you?
2	Are you a boy or a girl?
3	What is the name of your youth theatre?
4	Why did you join your youth theatre?
5	What kinds of things do you do in your youth theatre?
6	Have you ever been on a trip with your youth theatre? Where did you go?
7	What's the best thing about your youth theatre?
8	Is there anything you don't like about your youth theatre?

MEMBER WORKSHOP

Workshop numbers:	20 participants per workshop		
Workshop length:	2 hours (allowing time for sign-in)		
Workshop Centres:	Dublin (x2)	Cavan	Waterford
	Cork	Sligo	
	Roscommon	Laois	
Recording Materials:	The workshop will be recorded by dictaphone and video. Specific activities will also be documented through paper records.		
Materials:	Pens, paper, flip-chart, name tags, resource cards for Section 5 and images and blank sheets of paper for Section 6.		

Section 1 - 10 minutes

- Ask all young people to sign-in. Introduce NAYD, the *Centre Stage +10* workshop and facilitator.
- Ask the group to form a circle. Run a quick warm-up including stretches and ice-breaker games such as “Jump, Ha”.
- Still in a circle, ask participants to cross the space and find another place in the circle if they answer ‘yes’ to any of the following questions. Start the questions simply with ‘Anyone who is a girl?’ or ‘Anyone with brown hair?’ before moving on to questions about their participation in youth theatre, for example:
 - Anyone who is a member of a youth theatre for less than one year?
 - Anyone who has taken part in a production?
 - Anyone who walks to youth theatre activities?
 - Anyone who has ever taken part in an exchange with another youth theatre?

Section 2 - 20 minutes

- Ask the participants to walk about the space, taking care not to bump into anybody else and to fill any empty spaces in the room. Ask participants to listen for your instructions because you’re going to ask them to move at different speeds around the space. With ten as the fastest speed and one as the slowest speed, call out different numbers to the group and give them a few moments to respond to each instruction.
- Bring the group back to a normal walking pace and explain that you are going to ask them to do something different this time. Ask participants to keep walking slowly around the space and think about how they got to the workshop this morning, what they had for breakfast this morning, what they did yesterday evening, what their favourite present was last Christmas. Take the group back in time and then ask them to think about what they were like and what they were doing before they joined a youth theatre. Ask participants to think about why they wanted to do drama and to come up with one short sentence or phrase to explain their reason. Stop the group and listen to a few responses.
- Ask the group to move about the room again at a normal walking pace. Explain that this time you would like them to think about the different kinds of drama opportunities that were around at the time and to think about why they decided to do youth theatre? Ask participants to think of a short sentence or phrase to explain their reason. Stop the group and listen to a few responses.
- In the same manner, ask the group to think about the following questions:
 - When you turned up for your very first workshop, what were your expectations of youth theatre?
 - What were your first impressions of the other youth theatre members?
 - Can you think of a word that describes the young people in your youth theatre?
 - Can you think of a word that describes a typical young person in your area?
 - What brings you back to youth theatre every week?

Section 3 - 35 minutes

- Split the group into pairs and ask each pair to take turns describing five activities they did with their youth theatre during the last year (e.g., weekly workshop, theatre trip, production, NAYD event). Ask each pair to report back and record their answers on the flip-chart. Ask the group if there are any other types of youth theatre activities to add to their list.
- Tell the group that we're going to create a programme of activities for a different youth theatre. What kinds of activities would you include to make sure this youth theatre had a really good year? Explain that we're going to create a calendar for that youth theatre using one side of the room as September and the other side of the room as August. You can schedule an activity for the youth theatre by stepping onto the calendar and saying what your activity is. Record all suggestions.
- Invite the group to sit down on the floor in front of the flip-chart. Explain that we're now going to think about all the different types of activities they do within their youth theatre workshops. Ask participants to call out activities, games or exercises that they do during workshops. Write down their suggestions on the flip-chart and ask participants to describe the activity if it appears that other young people in the group don't know it.
- Split participants into groups of four/five and give each group paper and pens. Ask each group to design a workshop plan for a two-hour, youth theatre workshop. Explain that they can use activities from the flip-chart or come up with new ones but that they should write down the activities they would like to include and the reason why they would like to include them. If there's time, ask groups to present their workshop to the rest of the group.
- Split participants into different groups of four/five. Give each group a set of resource cards, explaining that they represent different kinds of resources that youth theatres might have, such as youth theatre leaders, a workshop space or a wardrobe of costumes. Ask each group to choose the ten resources that they believe every youth theatre should have. When they have chosen their ten resource cards, ask each group to rank them in order of importance, with one being the most important.

RESOURCE CARDS:

- | | |
|---|---|
| <ul style="list-style-type: none"> - A rented workshop space that you share with other people; - A rented workshop space that is exclusively yours; - A workshop space that your youth theatre owns; - A rented theatre space that you can book; - A theatre space that your youth theatre owns; - An office with a computer and telephone; - An area for members to hang out in; - A library of plays; - A wardrobe of costumes; - A store of props and objects for rehearsals / devising; - Money for productions; - Money for festivals; | <ul style="list-style-type: none"> - Money for exchanges; - Money for social activities; - Storage space; - Video equipment; - Lighting and sound equipment; - CD player / ipod and speakers; - A website / a bebo page; - A minibus; - A group of committed members; - A skilled voluntary leader; - A skilled paid leader; - A group of helpful voluntary adults / parents; - Guest directors; - Guest workshop facilitators; - Skilled technical staff for productions; - A well-known actor giving workshops. |
|---|---|

Section 5 - 20 minutes**QUESTION CONTINUUM**

- Ask the group to gather in the centre of the room. Explain that in the next activity, you are going to call out statements about youth theatre and ask them to ‘agree’ or ‘disagree’ with the statement. You can only agree or disagree - you cannot be undecided. The statements are designed to provoke debate and discussion. Explain that you can show you agree by walking to one side of the room and you can show that you disagree by walking to the other side of the room. Call out one of the following statements and let the group vote with their feet. Ask a number of people from each side to voice their reasons for agreeing or disagreeing and allow participants to change sides if they change their minds during the activity. Use a selection of the following statements:
 - Youth theatre is just about fun;
 - Youth theatre is only about developing theatre skills;
 - Workshops are a waste of time for experienced members;
 - The most talented members should be given the best roles in productions;
 - It doesn't really matter how good youth theatre productions are - they're only young people after all;
 - It's easy to make a commitment to your youth theatre;
 - Youth theatre is just a stepping stone to professional theatre;
 - Youth theatre facilitators and directors don't need to be really skilled - it's not professional theatre;
 - Youth theatre members should help to make all the decisions in youth theatres;
 - Youth theatre has the potential to completely change your life.

Section 6 - 25 minutes

- Ask the group to form a large circle, seated on the floor. Lay out a selection of images and blank sheets of paper on the floor. Ask participants to choose an image that reminds them of something special about their youth theatre. If they don't see an image that they would like to choose, then they can draw something themselves using the paper and pens provided. More than one person can choose an image. Once everyone has chosen or drawn an image, ask each person to explain why they selected or drew that particular image.
- Gather up all the images and ask participants to remain sitting in the circle. Ask participants to think about a moment in their youth theatre experience where they felt like that had learned something new or where they felt that something had changed for them. The facilitator can give examples from his or her own personal youth theatre experience but should take care to provide balanced examples that don't lead the group in one direction. Ask participants if they would like to volunteer a story about a moment of change they experienced in their youth theatre.

Section 7 - 10 minutes

- Warm-down with the group using activities which participants had suggested and liked in Section 3.
- Answer any questions that participants might have about *Centre Stage +10* or NAYD.

STAKEHOLDER INTERVIEW

YOUTH THEATRE - structure and resources

1.1	What is your connection with youth theatre?
2.1	There are currently many different youth theatre models working around the country. Do you feel that any particular model is thriving at the moment? Are there any models that are declining? (Prompt: voluntary, youth services, arts office, professional theatre company, amateur theatre company, youth arts organisation, arts centre, school, community centre...)
2.2	Youth theatres operate many different kinds of governance systems. What do you feel are the ingredients of a good governance system? (Prompt: board, staffing structures..)
2.3	How have the organisational and governance structures of youth theatre changed in the last 10 years?
2.4	How do relationships with local organisations, groups or companies impact on youth theatres?
2.5	How do relationships with national and international organisations, groups or companies impact on youth theatres?
2.6	Are youth theatres currently facing any common space issues? (Prompt: workshop, theatre or office space...)
2.7	What do you see as the landmarks in the development of an Irish youth theatre?
2.8	What helps youth theatres sustain their work in the long-term?
2.9	What obstructs the continued work or development of a youth theatre?
3.1	Looking at these resource cards - what are the 10 key resources that every youth theatre should have? Can you prioritise them from 1 to 10?
3.2	Are you aware if it is particularly easy or difficult to fund any item on the list?
3.3	Do you see any major challenges facing youth theatres in terms of funding and resources?
3.4	How have the resources and funding available to youth theatres changed in the last 10 years?

PARTICIPANTS

4.1	How have the typical characteristics of youth theatre members changed over the last 10 years? Are youth theatres facing any common issues in the recruitment of new members?
4.3	Do you think that youth theatre membership generally reflects the mix of young people in Ireland?
4.4	Are there any external social or cultural factors that you feel make it difficult for young people to participate in youth theatre activities? (Prompt: work or family commitments, school work, transport...)
4.5	Do you feel the number of senior members in youth theatres has increased or decreased in the last 10 years?
4.6	If you have noticed a difference in the numbers of senior members, what do you think has caused the shift?
5.1	How have the typical characteristics of youth theatre leaders changed over the last 10 years?
5.2	Are there any challenges facing youth theatres relating to the recruitment, retainment, or training of adult leaders?
5.3	Do you feel the number of volunteer leaders working within youth theatre has increased or decreased in the last 10 years?
5.4	If you have noticed a difference in the numbers of volunteer leaders, what do you think has caused the shift?
5.5	Do you think the world of the youth theatre is becoming more professional?
5.6	If yes, how does the professionalisation of the sector impact on the day-to-day world of the youth theatre?
5.7	Where do you think the next generation of youth theatre leaders will come from?

PROGRAMME

6.1	What are the ingredients in a quality youth theatre programme?
6.2	What do you see as the core values of Irish youth theatre?
6.3	How do you think youth theatre supports the personal and social development of young people?
6.4	Do you see any relationship between youth theatres and the youth work, educational drama and professional / amateur theatre sectors? Which sector do you feel youth theatre is closest to?
6.5	How do you recognise excellence in youth theatre practice?
6.6	Do you see any challenges facing youth theatres in terms of practice?
6.7	Do you see any challenges facing youth theatres in terms of programming?

IMPACT OF PARTICIPATION

7.1	What do you think young people expect to get out of youth theatre?
7.2	What do you think young people get from their participation in youth theatre?

