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**On the Edge of Training: how can we support and train artists working in the theatre for young audiences sector?**

*On The Edge* was one of ASSITEJ’s series of annual Artistic Gatherings, produced by TYA-UK and TYA-Ireland and hosted in Birmingham between 2nd and 9th July 2016. This international festival spanned nine different venues and showcased 16 different shows. In addition, there was a programme of seminars, platform events, discussions and workshops.

“What we wanted first and foremost was high-quality, innovative work across a variety of different theatre genres - so we've got spoken word, conventional plays, dance theatre and multisensory work. We also wanted to make sure we represented every continent as well as the four nations of the UK and Ireland.”

Executive Producer, Steve Ball,

interviewed for What’s On, Midlands

*On the Edge of Training* was a research project initiated by Rose Bruford College’s TYA Centre and led by Lead Researcher Jeremy Harrison, in collaboration with Half Moon Theatre, London and Artrix Arts Centre, Bromsgrove, supported by Research Associate and 2016 Rose Bruford MA Theatre for Young Audiences student Betsy Picart. The project was part of the research and symposia strand of the festival and was designed to explore how artists are prepared, supported and trained for work directed at children and young people.

The project had three main strands and implied methodologies:

1. An online survey for all participating artists and delegates attending the festival, capturing a snapshot of international training experience in the sector, offering qualitative and quantative data about current practice.
2. A panel discussion bringing together those involved in preparing and supporting artists for work in this sector, from both education and industry. A chance to foster a network and begin an ongoing discussion about the nature and impact of training in the sector.
3. A series of interviews with a range of artists attending the festival, offering narrative and ethnographic evidence of contemporary international experiences from a range of makers and performers, who self-identified as a result of responding to a call out, which appeared in the festival brochure.

The research was aimed at provoking discussion, identifying and defining best practice internationally and deepening understanding of how to support and train artists and students wishing to engage in the creation and performance of theatre made for children and young people. The term theatre in this context is used in its broadest sense, encompassing performance practices that include dance, visual mediums, puppetry, music, live art and text-based approaches.

Informing the project was a sense within the sector that there was a lack of training to support TYA as an arts practice. Anecdotal evidence suggests that many practitioners ‘found’ there way into this work, leading to a feeling of insecurity, a sense of ‘am I doing it right?’. With very little research undertaken or published, international best practice has not being captured or disseminated effectively and the project was seen as a response to this perceived deficit. The project also formed part of a broader research inquiry being pursued by Harrison and the TYA Centre, which focuses on the identification and application of training approaches to support work directed at young audiences; work which reflects, augments and honours the voice of young people, whilst engendering high-quality artistic expression within the adult artists engaged in this work.

What follows is analysis of outcomes generated from the questionnaire. Further work is yet to be done on analyzing the ethnographic evidence gathered from the interviews undertaken as part of this project. As such this paper should be seen as the first part of the dissemination process.

**Questionaire**

The questionnaire was circulated to all delegates and participants of *On The Edge* 2016 as part of the application and booking process. What follows is breakdown of respondents.

**Respondents:**

79 in total

**Age Range:**

18 – 25: 2

25 – 35: 32

35 – 50: 28

51 & over: 17

**Nationality:**

* 43 identifying as British or UK
* 5 identifying as Scottish
* 1 Northern Irish
* 6 Irish
* 1 Belgian
* 1 Luxembourgish
* 1 German
* 3 Greek
* 1 Norwegian
* 1 Finnish
* 1 Icelandic
* 4 USA
* 2 Mexican
* 2 Indian
* 2 South Korean
* 1 Singaporean
* 1 Australian
* 1 Taiwanese
* 2 South African

**Disability:**

* 2 identify as disabled
* 4 prefer not to say
* 73 Non-disabled

**Ethnicity:**

* 17 chose not to respond
* 56 white European
* 6 Black Asian or Minority Ethnic

**Range of job titles:**

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| * Theatre maker |
| * Director |
| * Educator |
| * Artistic Director |
| * Performer |
| * Producer |
| * Creative Learning/Participation |
| * Composer |
| * Artistic programmer |
| * Audio Describer |
| * Company Manager |
| * Musician |
| * Postdoctoral Researcher |
| * Dancer |
| * Student |
| * Choreographer |
| * Storyteller |
| * Chairman of the Board |
| * Consultant in Drama and Theatre Education |
| * Playwright/Dramaturg * Translator   **Analysis of Responses**  The following questions were included in the questionnaire:   1. In what capacity are you attending the festival? 2. Why are you attending the festival? 3. When are you attending the festival. 4. How would you describe yourself (eg. Director, actor, academic etc.) 5. Have you undertaken TYA specific training? 6. If yes to q. 5 please summarise. 7. What is your opinion of the training opportunities artists currently have when working in this area? 8. Can or should we develop a shared training model? 9. Any other comments you would like to make. 10. Would you be interested in taking part in a targeted one-to-one interview as part of this research?   Question 1 data: |
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| **Summary of Specialist Training Experiences:**  The range of specialist training experiences could be categorized as follows:   * Teaching qualifications * Specialist undergraduate programmes * Specialist postgraduate programmes * CPD/Short courses   In most examples educational, participatory or community agendas were included as part of the course. From the UK based respondents Manchester University, Rose Bruford College and Royal Central School of Speech and Drama were mentioned several times, as was Scottish arts organisation Imaginate. There were examples of qualifications that were mainly focused on working with young people, although many included modules or elements only.  For full transcript see Appendix A. |
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**Summary of Non-Specialist Training or Experiences:**

The experience of respondents was much broader in this category, but could be broken down into the following categories:

* On the job training – for many it was their experience working with or in arts organisations that target young audiences that was cited as the having most impact on their development. This included formal mentoring and more ad hoc learning through experience.
* Non-specialist training – many respondents had received performer training or theatre education at degree or post graduate level. Although this had not included work directed at younger audiences it had clearly informed practice that they went on to develop in their later careers. Some examples suggested a synergy between on the job training and education, as a process of augmentation.
* Facilitation practice - many cited the influence of participatory experiences in both community and educational settings. Active work with children informing their practice both as facilitators and artists.
* Parenthood or experiences with children - in social or family settings this experience was cited as having influence on ambitions and artistic ideas.
* Best practice - The impact of watching other professional work was cited by many as a developmental factor, particularly work that could be regarded as high quality, such as that offered under the ASSITEJ umbrella.

For a full transcript see Appendix B.

**Opinions on Existing Training Opportunities**

This question elicited a broad range of opinion and was supplemented by examples of training programmes available in respondent’s home countries.

Full details can be found in the appendix, but it is possible to identify some themes running through the comments:

* *There is still a stigma attached* – this quote from a UK respondent captured the sense felt by many that the general paucity of TYA specific training reflected its broader status within the theatre movement as a whole. There were a number of comments about the absence of TYA elements in most mainstream drama courses. As one practitioner reflected, ‘I worry that there's a ghettoisation of TYA in terms of training, with the only options available as (expensive) add-ons to formal courses’. One interesting solution to this suggested by a UK respondent was that all ‘drama training schemes, drama and arts degrees should (by law!!!) include a section on children's arts, children's dispositions and pedagogies, the business of working with children, and children's rights’.
* There was an acknowledgement of areas of good practice, as well as reflections from countries where training appeared to be almost non-existent. With respondents from Mexico, India and Australia remarking on a distinct lack of specialist provision, whilst a number of practitioners cited Scotland as a beacon of excellence thanks to the opportunities afforded through Imaginate.
* A number of comments focused on the deep connectivity and potential tensions between educational and artistic imperatives in much TYA training provision. Some saw the ‘Applied Theatre’ label as problematic, others reflecting that whilst facilitation practice seems to be well served, training in the skills required to make and produce work for a young audience are perhaps less so. One respondent suggesting this is particularly true of the UK dance sector.
* There was much reference to the patchiness of provision. Full time MA courses at Rose Bruford College and Bath Spa in the UK and NYU Steinhardt in the US are referenced by many, but other examples seem more ad hoc. With a number of commentaries noting the lack of mid-career development opportunities and funding for professionals.
* The majority of respondents favour practical training opportunities focusing on best practice as modelled by established practitioners. Some even suggesting that academically framed programmes are out of step with the developments in the sector.
* *Any 'official' training opportunities for artists working in theatre aimed at children that I have come across in the past have appeared too expensive, with an unpredictable outcome –* this respondent captures a recurring concern about the investment required by those wishes to train.
* A majority of respondents felt that there were not enough training opportunities in the TYA sector.

For full transcript see Appendix C & D

**Opinions on the Notion of a Shared Training Model**

The notion of a ‘shared’ model of training provoked some interesting commentary. Most were in favour of more training and sharing of thought, research and best practice in the sector. There was a worry that a shared model would not work for a sector that contained so much plurality. The range of audiences, practices, cultures, aesthetics and traditions contained in the international TYA community would seem for many to make a shared model both impossible and undesirable. For others the discussion it would provoke and enable could be profitable. It was clear, however, that there was much appetite for a shared conversation and a need to support dialogue around how to develop both the individual artist and the sector as a whole.

For full transcript see Appendix E.

**Any Other Comments**

What follows are just some of the additional ideas offered by respondents:

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| *More training in the UK would be great - short cheap courses for professionals with some experience who want to develop their skills would have been most useful for me!* |
| *It may also be interesting to discover and highlight various indigenous techniques / folk forms or inherited cultural thinking that exist in different countries which do already provide deep arts experiences for children and young people. These are not usually considered or given value in the mainstream dialogue of children's engagements.* |

*I would like to see an apprenticeship model developed and to negate the over academicisation of the training. All course and college eventually want to become universities due to the narcissism of academics in charge.*

*I teach a TYA course in… Washington, DC... They have no knowledge of the kind of work being created for kids around the world and are thrilled to see examples of work from Europe, Scandanavia, Australia and S. Korea. Once they see the potential for their creativity in the TYA field, they are keen to get involved. But much more exposure and education is needed. In the USA there is no conversation about what comprises good TYA so aesthetics vary hugely across the country.*

*I'm not sure that 'training' is needed to make theatre for children. Good discussion around the subject, and platforming for the work is definitely needed to attract high-quality artists. However, I'm not always convinced that I choreograph/direct differently that I would for another audience (because they are usually at the heart of my work).*

*There is a great, active network in TYA through ASSITEJ. It would be great to expand on this for post-graduate training that pairs established practitioners with emerging for skill and practice-development*

*I think the number one training opportunity for artists is seeing work in/from other parts of the world....to understand the context you are making work in, to see how other countries deal with taboos and how they talk with children and young people through theatre/dance. So many artists we've been able to take to international festivals have had a life changing moment in seeing work in other countries that has inspired them on a massive level.*

*As many creatives working in TYA tend to come to it later in life, through working in theatre in general and then finding TYA and chasing to specialise in it I think the sector needs to really look at how it helps support (financially) creatives that due to life circumstances (kids, mortgages etc.) may not be able to spend unpaid time creating work, experimenting, developing their ideas, studying and researching.*

For full transcript see Appendix F.

**Conclusions**

The research would seem to support anecdotal evidence that there is little specific or systemised training in approaches to making work for children and young people. The breadth of work undertaken under the TYA banner would seem to pose a problem for the development of a singular approach, though there was much consensus on the efficacy of training that captured and included best professional practice, though identifying the criteria by which quality of practice is judged is not explicitly tackled in this research.

The research reflects a need for provision of training and artist development in mid-career professionals, as well as students and emerging artists. Cost is clearly a prohibiting factor as is a mis-trust or fear that academia has not as yet reflected the nuanced difference and arts-focus of TYA, as distinct from the more educational, therapeutic and outcome driven imperatives of Applied Theatre, as it is defined in UK training and HE contexts. A preference and endorsement of approaches that include and encourage practitioner-led training is clearly articulated. Certain beacons of excellence emerge, such as the work of Imaginate in Scotland, as do key institutions, including several mentions of Rose Bruford College. There is also reference to the paucity of opportunity in many countries.

A full account of responses can be read in the appendix.

Report written by

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UK

**On The Edge of Training Research Project Appendices**

**Appendix A:**

**Summarise any specialist training you have received:**

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| 1. I'm a high school theatre teacher, and I am certified to teach younger grades as well - most of my training in theatre has involved young people. I've also worked as a camp counselor at a summer music camp for young children. |
| 1. Several events and symposiums arranged by Imaginate including work with Moos van den Broek, Lenine Bourke, Cabinet K and Erik Kaiel. Attendance at many international events in the TYA sector. |
| 1. Yes and No I trained in Contemporary Theatre Practice at The Royal Scottish Academy of Music and Drama.  My trained focused on facilitaing workshops and devising with Young Prople but not for young people. |
| 1. I did a residency through Rose Bruford with Punchdrunk Enrichment working in a Primary School |
| 1. Ongoing CPD |
| 1. As an element in a drama degree at Manchester University in the late 1970s, we did two courses on theatre-in-education. The first was quite general, the second was a third year course which was quite extensive. Both revolved around creating TIE programmes and taking them into schools. As a result of this course [run by Tony Jackson, I wanted to work in TIE and on graduation set up a company in my home town, which at the time had no Theatre-in-Education company, Big Brum. The rest of my 'training' was gained on the job, for ten years with them, and a further 24 years freelance. |
| 1. Degree in Drama and Theatre arts with a specialism in community theatre, with a focus on working with children and young people in participatory arts. Also have experience in creating work for children and young people through my theatre company. |
| 1. degree and various vocational training courses at TIPP centre manchester. attendance at several festivals |
| 1. BA (Hons) Drama and Education |
| 1. Scottish Arts Council Bursary 1989/91 with TAG Theatre as Associate Director Many courses, festivals, workshops geared towards this training Drama Diploma and Advanced Drama Diploma (RSA) 1979 - 1982 in drama in education |
| 1. BA Community Theatre Arts (Rose Bruford College) City and Guilds Adult & Further Education Teachers Certificate Lift/Institute of Education Teacher Artists Partnership Programme 10 years as an actor/teacher in a permanent TIE team |
| 1. A short part of the general performers diploma in speech and drama I did at University of Cape Town - but I have learned more for from seeing, doing and experiencing... |
| 1. I received training for the development of aesthetic education for adoleccentes at risk in programs of United Nations Development Programme (PNUD for its acronym in Spanish). But most of my personal training desarrolo has been through direct experience teaching music and dance for children of preschool and primary education, and the development of specific projects and idígenas children in rural communities. |
| 1. BA Drama and Education at Royal Central School of Speech and Drama |
| 1. Seminars |
| 1. Mostly in regards to facilitation, first in college as part of my degree I specialised in dance in education, later with Artis Education who I taught for, but never in terms of performance creation. When I create work aimed at young people it's a process of combining my experiences of working with them as a facilitator, with my experiences of making work in general. |
| 1. I received training from Young at Art in terms of facilitating work with children and young people (particularly with Early Years); and through Replay Theatre Company in working with children with PMLD. |
| 1. I'm working on my MFA in this right now. |
| 1. Only recently, the Helios workshop at Rose Bruford College. |
| 1. All my qualifications are in this area. |
| 1. I am currently studying an MA in theatre for young audiences. The course is practical and academic |
| 1. MA Applied Theatre, Manchester University, specialising in theatre in non-theatre settings and in theatre for the very young (2003) |
| 1. Lots of informal workshops and masterclasses prinarily through Puppet Animation Scotland and Imaginate |
| 1. Only some Imaginate workshops and through working with children's theatre companies and as a clown doctor for Theodora Children's Trust |
| 1. Several periods of internship - framed by study Pedagogical Sciences (University of Ghent 2003-2008) |
| 1. studies "Theaterpädagogik" at the UdK Berlin |
| 1. Seminars and meetings, symposia. Prior to working in the sector i took an internship working with Oxford Pegasus Youth Theatre. |
| 1. I have organized workshops and masteeclasses and i have given lectures for students and colleagues. |
| 1. In undergraduate was taught 'children's theatre' and participated in productions for children. |
| 1. 1975-76 Dip[oloma with Dorothy Heathcote Courses with Gavin Bolton SCYPT conferences MA in participatory drama PhD on Applied Theatre Directors |
| 1. Translating work for younger audiences from Flemish, Dutch and Italian. Various courses on playwriting for younger audiences. Trained in dramaturgy. European background (lived in Amsterdam for 20 years) with wide contacts in Dutch/Flemish work for younger audiences. |
| 1. chide protection - Arts Council Ireland |
| 1. Drama degree at University of Northumbria at Newcastle, plus additional Arts Award training and experience of facilitating groups of children and young people |

**Appendix B:**

**Summarise the training or experiences that have informed your work aimed at children and young people:**

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| 1. Years of working as performer for young people, devising programmes of workshops for schools. Degree in Performing Arts at Northumbria which focuses on community theatre. |
| 1. I attended a Youth Theatre at the Crucible in Sheffield from the age of 13 and remained on there to work as an Assistant Leader then Director. I have since worked extensively with children, young people and families across my region. I am an Associate Artist of Dead Earnest Theatre, running their Creative Sparks programme (a range of outdoor creative challenges) and for Griffin Theatre Arts where I have written several collaborative plays for young audiences. I ran Kimberworth Park Youth Theatre for six years, delivering several large scale performances, devised and written with the participants and designed by their families. I have been Resident Artist in Sheffield Libraries and created immersive 'backstage' experiences for children in both libraries and at Sheffield Theatres. In 2015 I was a BBC Performing Arts Fellow working alongside Tutti-Frutti (children's theatre company, Leeds) and mentored by Mike Kenny. I am currently developing a play about a young female boxer for Basement Nottingham and working on my second novel for middle grade readers. |
| 1. Working with BarnstormTheatre , Ireland  Working with Blunderbus Theatre Facilitator of work with young people on an international scale |
| 1. Worked as an au pair and a teacher during my gap year.  Trained as a theatre director at the RSAMD. Assisted on big Christmas shows at the West Yorkshire Playhouse. Worked at the Natural History Museum for a year, curating a programme of arts events for families. I have 10 nephews and nieces. But my first show for family audiences, no specific training at all, I was just dropped into it. |
| 1. I have been fortunate enough to marry my passion for theatre and my love for children.  I have been working in schools for 14 years using drama as director, trainer, facilitator etc. This is parallel to working and gaining experience from various theatre groups and a repertory company in Kolkata.  I currently teach regular classes with Mahadevi Birla World Academy and am a Core Group Member of ThinkArts which seeks to bring imaginative experiences for children through the arts. Am also regularly associated with other schools on a project basis, including an inclusive school. All my training is through work experience, reading and interaction with teachers/ artists / directors / children and my peers. |
| 1. Not formally, however, I was lucky enough to be nurtured as an artist by Imaginate (Children's Festival Scotland). I have learnt from watching shows there, presenting work and having it responded to by colleagues and artists and attending workshops. |
| 1. I am a primary school teacher who has worked with children over 12 years. I am now a forest school and dance teacher and have a lot of experience in creating imaginative ideas with children through creative arts. |
| 1. I applied my theatre practice to younger audiences and used facilitation and engagement to get to know my audience better |
| 1. Short workshops/lectures at events such as this would be my only specific training. Otherwise my training has been more focussed on theatre and visual arts and design in general and I have applied it myself. I have a B Des in Visual Communication from the National College of Art and Design in Dublin Ireland and a Masters in Theatre Production, Directing for Theatre from the University of Hull, England. I have learnt most through working with children and young people in numerous artist in residencies and in trying out my work as it is created with its projected audience, and in discussions, advice from / with colleagues. |
| 1. Non specific/ formal training include 1) Degree in English Lit and Theatre Studies from University of Leave 2) Working with Shakespeare Schools Festival 3) Working with York Theatre Royal Youth Theatre 4) Working as Education Practitioner at The Dukes, Lancaster and being managed by Rob Salmon 5) Head of Creative Learning at South Hill Park Arts Centre 6) Creative Learning Manager at G Live |
| 1. Primarily my work aimed at young people has come through experiences working on school based theatre projects, as a composer, assistant director and eventually director. During this period, I have also worked as a vocal tutor, secondary performing arts teacher and outreach workshop leader, all of which have significantly informed and shaped my work. |
| 1. I previously worked as an actor, making a lot of TYA. I retrained in circus and physical theatre and through this became a director, producer and teacher, then went on to have my first child, and was inspired to go back to TYA incorporating my new artistic practice there. |
| 1. I trained as east 15 acting school.  I have worked with children for 10 years, teaching and directing. I run a theatre company in Iceland that focuses on theatre for children. |
| 1. None. I don't make TYA. |
| 1. Undergraduate level training in contemporary performance practice, underscored by employment with arts organisations with a specific focus on creating work for young audiences (Imaginate and Catherine Wheels Theatre Company). |
| 1. Early engagement with a TIE company for 6 years. Subsequent setting up of a theatre company to serve our community including children and young people. |
| 1. Passionate Programmer / commissioner of high quality work for young people  Programmed theatre for young audiences for over 10 years in South Yorkshire |
| 1. I undertook what was then a highly practical degree at Exeter University in the 1980s, when there was a real focus on theatre making. I worked first as an actor with Theatre Alibi and Theatre Clwyd outreach, where I learned from directors and other actors who were more experienced in the field. Theatre Alibi had an on going relationship with the Polish company Gardzienice which influenced my work. Making and touring work for young people, in a close ensemble over the last 25 years at Alibi has been an enormous, varied and extraordinary learning experience in itself. |
| 1. Bretton Hall - BA (Hons) Theatre Acting Then on the job training starting at grassroots level with theatre in education and youth theatre. And now national touring. |
| 1. I have been working with Gillo Theatre Repertory since 2010 and watching plays for children since 2006. At Gillo, our focus is to make plays for children for specific age groups and Shaili Sathyu who is the artistic director has been working with children for more than a decade now. My work in TYA has been under her guidance through the 6 years of TYA that I have done. Watching and analysing has been a major part of my training for working on plays for children and young audiences. |
| 1. I have 10 years making theatre for adults with independent artists and have programmed work for CYP in venues alongside this. A lot of the work I make for adults has informed the kind of theatre I think we should make for children and I am interested in how we develop artists and the wider sector to be more risk-taking and adventurous with the art form. I work with experienced directors, writers, sound and digital artists, performers and producers to make work and use these experiences as a 'training' opportunities. |
| 1. Performed in a youth theatre company; directed theatre for children/youth; taught high school students dramatic arts; seen a vast amount of international TYA; created new work for and with young people |
| 1. Work throughout professional career as an actor, collaborative theatre maker and director. Work with children in communities, schools, in theatres and festivals |
| 1. I trained as a teacher but there was no reference to arts for children in my training. Most of my training was through trial and error and also seeing quality work And working with quality mentors. |
| 1. I studied theatre and dramatic literature, earning an MA from Univ of London, QMC. Also studied acting with Arena Stage in Washington, DC. I began working with children's plays and directing at a LOWT regional theatre in Norfolk, Virgina, where I ran the internship program for 3 years. In DC I began working with Imagination Stage, both as a teacher and director. Having my own children was also an important education about understanding and appealing to the issues and concerns of childhood. My long record of commissioning new work and working as a dramaturge with playwrights comes from my deep interest in playwrighting, a year working at Samuel French, Ltd., seeing and reading theatre for all ages, as well as from writing plays myself. Self-taught in a nutshell. |
| 1. Working in producing and presenting venues whose work was aimed at children and young people, including Unicorn Theatre, Discover Children's Story Centre and National Theatre Learning before Theatre Alibi. |
| 1. Trained as a director and dramaturg in USAWorked in children's theatre as a venue manager for 4 yearsPhD research into theatre for the very young for 4 yearsDeveloped a suite of iPad apps derived from children's theatre for 2 years |
| 1. I am Kai-Wen Chuang a Taiwanese freelance dance artist currently based in Glasgow. I joined Barrowland Ballet in 2013 and have performed Tiger Tale, which is a dance production for children. As a result of being involving in creating, performing and touring internationally with Tiger Tale, I get more and more interested in theatre for children and young people. |
| 1. I have a BA (HONS) in Dance Theatre from Trinity Laban and an MA in Critical & Creative Analysis from Goldsmiths college. Throughout these programmes I became interested in interactive/participatory forms of art and particularly intergenerational dance.  After graduating, I was offered opportunities to work with intergenerational groups and to present work in libraries. This often meant that the work I was doing was engaging with children and adults together and gradually I developed a focus on work for children. |
| 1. Mostly I've studied on my own. I had a guide on pedagogy at Literature classes in college. I've given sporadic drama lessons to adults and kids, and I have been drama teacher for high school students for about a year. |
| 1. I have worked in the performing arts for over 15 years - in artistic programming, administration, marketing & pr, fundraising, etc. I have always had a love of work for children. Since joining Baboró in 2015 I have been immersed in performance for children - seeing Irish and international work, networking with international programmers, directors, artists - gaining valuable insights into the sector through these rich experiences. |
| 1. I have study clowning which in a way informs an idea of character for work for young audiences but it is not determinative |
| 1. I trained as a teacher of Physical Education (Specialising in Dance) & Drama. I became an actor/teacher and subsequently a director of TIE work for schools. Working with Advisory Drama Teachers I attended a number of IN-Service courses for teachers. Subsequently became a director and manager of educational provision and participation at a major regional theatre in UK. The interests and behaviours of my grandchildren now inform the nature of work created for children and young people. |
| 1. Artistically, I decided to start making work for children in 2011 with my company (Bootworks). Since then I have made 2 performances; The Incredible Book Eating Boy and The Many Doors of Frank Feelbad. I have learned 'on the job' by making mistakes and rectifying them along the way. I have also had the benefit of seeking informal mentorship from individuals working at particular theatres (notably Artsdepot and Stratford Circus).   I have also benefitted greatly from seeing the performances of other companies - and stealing good ideas. In addition I have read as much literature about the sector as possible - although there are slim pickings. I often visit the Children's Theatre Research Network (online) and Children's Theatre Reviews (online) to keep abreast of what is being generated in terms of research and practice. |
| 1. A lot of trial and error in self-motivated and often self-funded projects alongside working for established companies and through workshop leading/community work |
| 1. - Assisting creations at Junges Schauspielhaus Dusseldorf - Performing in Theaterhaus Dschungel Wien |
| 1. In the past I've worked as a French and drama teacher and as an editor of children's books. I did an MA on Advanced Theatre Practice at Central and wrote my final essay on Liveness - which applies to the best theatre for young people. I've been devising and directing shows for young people for over 15 years. I'm still learning! |
| 1. My position as chairman of the board in ASSITEJ Norway Working with the theatre organisation Propellen Teater in Trondheim, Norway, exploring new plays for a young audience and creating a theatre festival for this target group. Being head of the artistic council for the Norwegian ASSITEJ festival SAND in 2015. Visiting Norwegian and international theatre festivals for a young audience Writing critics for the Norwegian web arts magazine periskop.no, which concentrates on arts for a young audience |
| 1. ARTIST LED TRAINING: Clown and Dark Clown. Working with children with communication needs. Accessible theatre. Outdoor performance and pyrotechnics (unexpectedly relevant!) Improvisation. Physical Theatre.  OTHER TRAINING Educational psychologist and SENCO training.  EXPERIENCES Making theatre.  Leading workshops for children. Storytelling performances. Leading workshops for adults. Self-taught puppetry.  Visiting festivals/watching theatre.  Being a teaching assistant. Playing with children. ASSITEJ next generation support to visit international festival. NIE support to visit festivals of young people's theatre. |
| 1. In previous roles I have performed in work for young people, programmed work for young people and now support development work in theatre and dance for young people.   I have also previously worked in arts education roles. |
| 1. Organizing festivals for children and young people since late 80' s. Schooled in dance and dance teacher, i ve participated in professional trainings, but mostly learned by doing and talking with artists, watching hundreds of shows, probably near a thousand shows. |
| 1. Learning in action: Founded and ran a youth theatre company. Exchange residency with Creative Arts Team. As practitioner of theatre-in-education and applied theatre, facilitated in classroom learning (process drama or DIE), performances (plays, TIE, setworks) and 'applied' theatre processes. |
| 1. Very little training. Keen to apply our practice to this audience. |
| 1. Drama Degree, PGCE Secondary Drama, followed by years of practice, work experience, 1000s of plays watched, hundreds of discussions, festivals, conferences etc |
| 1. Training as a performer (contemporary dance and acting). Couple of years performing, including for young audiences. Joining education department at regional producing house and working as practitioner for a decade. Making theatre for young audiences (3-5s and families) at producing house for past 7 years. Making theatre for young audiences as freelance theatre-maker for past 18 months  I've learnt on the job, developing a specialism for creating theatre for young audiences as I've gone along, informed by practitioner work with groups and families, experience of being a mother to two young children and going to see lots of work for young children. |
| 1. 10 years running a one man TIE company in Northern England working with primary schools |

**Appendix C:**

**What is your opinion of the training opportunities artists currently have when working in the area of work aimed at children and young people?**

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| 1. It feels largely "on the job" training, though in recent years, schemes such as Incubator, which I am fortunate to be part of, offers more specific opportunities to explore practice. Children's theatre still feels an "add-on" within theatre culture, despite amazing pratitioners throughout the country. |
| 1. Much of the training I've had has been 'on the job' so it's been about people offering chance for me to shadow, volunteer, assist and develop, often followed by paid employment, recognising the need to support people onto the next step and not just use them for free labour. The BBC Performing Arts Fellowship I was on last year was an incredible opportunity - Sending me to festivals across the country to experience and work with a vast array of people and companies making work for children and young people. Outside of that I have not known there to be any such funded chances for people to continue developing mid career. |
| 1. Opportunities are limited. there is still a stigma attached to young people's work |
| 1. I don't think there are many. I'd love more. |
| 1. In India this is relatively underdeveloped. There are some opportunities but not a lot.   When asking advice from a senior theatre practitioner, who has been very successful with her company creating work for young audiences, if there were options for me to train or learn. She replied 9 out of 10 of us who work in this field learned though experience. And since in many ways the practitioners who do choose this path are forging new avenues, the on-the-ground experience makes for very practical innovative approaches. Proper Research in this area is also quite limited. But it is encouraging that the networks between practitioners across India are getting stronger so that we support each other in a collective learning. |
| 1. I'm lucky that I'm able to attend NYU for grad school and so I feel I have plenty of opportunity (this festival being one of them). However, I think my experiences were limited in this area in the "theatre" portion of my degree in undergrad - I created my own youth theatre learning experiences by combining my training in theatre with my training as an English educator. |
| 1. I'm not convinced of the need for training opportunities specifically in how to create children's work, though I would absolutely endorse the idea of thinking creatively about how we make work for children (which sounds like a contradiction in terms but I don't think it is). |
| 1. I think it is very important as there must be more to develop theatre that encourages stronger connections with the audiences. |
| 1. Pleased that there is promotion on YPT through MA courses. More affordable opportunities for professional practitioners and use of professionals in lower level education (sixth form) would promote good practice for later years. |
| 1. Sector wide there is still a great deal to be done to develop the reputation of making theatre for children and young people therefore I believe many training opportunities are not perceived as valuable when they truly are. It is my experience that due to the field being reasonably small in comparison with performance in general many of the training opportunities are of extremely high quality due to being delivered by genuine specialists. |
| 1. Limited enough in Ireland anyway. Theatre Lovett run a course at the Abbey / peacock from time to time, and the Ark might have workshops from time to time also, but there is little specifically aimed at this apart from what TYA organise at their meetings and symposiums - maybe an annual opportunity only. Nothing long term as far as I know. |
| 1. The are more opportunities now but most learn and progress by doing |
| 1. I think it's needed. TYA is not grown as general shows (i.e. comic, music). To grow the market, training opportunities would be helpful. |
| 1. The pool is too small - opportunites are few and it's also difficult for freelance artists to take time out to work with others, share practice or gain experience at financial detriment to themselves. Even I, backed by a venue, paid for my own training with Punchdrunk in 2015. |
| 1. Any 'official' training opportunities for artists working in theatre aimed at children that I have come across in the past have appeared too expensive, with an unpredictable outcome. |
| 1. Scarce and, often by its nature, older than the young people it aims to engage |
| 1. Hesitate to make comments about general provision, because I do not think I have any kind of up to date overview.  However I have recently taken charge of an undergraduate Applied Performance course…, which offers students substantial training through practice in TYA alongside other areas of applied theatre. This course is ambitious [it is perhaps a stretch for many undergraduates to absorb the pedagogy and skills of applied performance aged 19-22 - most similar courses are post-graduate courses] and the numbers are large, and there is substantial tension between its position within a drama school, and a University. I will know more about this whole field after a few years! |
| 1. We are very fortune in Edinburgh to have Imaginate who provide a wealth of opportunities for artists wanting to create work for children and young people, including training and opportunities to see work. I do think there needs to be a higher standard implemented across the work. |
| 1. They seem to be increasing, though still very limited. |
| 1. When I was training I didn't think that any focus was put on to training for work aimed at young audiences. I almost find that it was frowned upon. |
| 1. Don't know of any. |
| 1. Applied Theatre courses are growing. I think specific training is essential. |
| 1. Varied. Scotland, where I'm resident, has a very supportive sector which feels well populated with artists from a range of backgrounds. However it's under resourced and underrepresented in terms of the availability of funding. Training opportunities are present, as is space for personal development but there could always be more. |
| 1. Poor but now there are opportunities for focused training in the field of TYA |
| 1. Most training is on-the-job and highly pragmatic. Little space for reflection, enquiry, theoretical and practical development. A handful of courses (Rose Bruford, Bath Spa) aimed at too few people. Residential courses have proved highly successful. A great need for early and mid-career development. Much work is hit-and-miss and people are at a loss to know how to reflect deeply on the work. The demise of arts education across the board but particularly in the tertiary sector is worrying, to say the least, and likely to perpetuate these shortcomings. |
| 1. The development of 'applied theatre' has been part of a movement which has de-silo'ed participatory work with children and young people.  Many young people are getting specific training through specific peer to peer training programmes. There appear to be gaps! |
| 1. Currently unsure of the training opportunities available. However I feel the quality and quantity of professional, intelligent, accessible and engaging work for young audiences has improved and increased over the last 10 years. |
| 1. It's improving, as is the status of young people's work, in general. However there's room for more opportunity, of course. |
| 1. Seems to be classed as 'Applied Theatre' - whatever that is. I see it just as theatre. Somehow if you create work for younger audiences is seen as more of an education project then fully fledged work. |
| 1. I am not aware of training opportunities anywhere else apart from India currently - which is only restricted to Theatre in Education. |
| 1. Quite ad hoc? |
| 1. At present would like more initiatives open to working mums and families offering support in the field. |
| 1. In the US we have several highly regarded University training programs. I run one. |
| 1. There is very little training, particularly in comparison to that available to artists making work for adults or which explore new ways of engaging a young audience by using digital technology, interactive or outdoor work. |
| 1. Very limited - a few Programmes exist at universities in South Korea, USA and now Rose Bruford. Some companies allow for internships or training experiences. Not nearly detailed enough, specific enough or exciting enough. The field is far ahead of the academic and practical training in the field. |
| 1. There is little or none in Australia. Most practitioners learn on the job. Few tertiary institutions create a focus for this sector. Only in drama education and some early years training - but in an education context. |
| 1. In there are very few that extend to more than guest lectures or random workshops. |
| 1. It is very necessary specialized technical training of artists, as well as the development of research for practical purposes in the field of TYA. In Mexico, there are few opportunities for training of these specialists. |
| 1. The training of mediators between theater art and audience is well developed . Not so the training of theater artists who want to work with young audiences. Experiences with the audience actors, directors , singers and musicians almost exclusively in practice. For artistic work for young audiences teaches theater practice itself . |
| 1. Not great in the USA. In many parts of the country, the offerings are not sophisticated and young actors and directors who have not seen good TYA, resort to overacting, animal suits and bright colors when creating for young people. Recently, I partnered with artists from Barcelona and was amazed by their training--a blend of dance, mime and acting skills all in equal measure and a lovely combination for TYA work, to my mind. |
| 1. I have no idea, I don't keep abreast of training for younger artists. |
| 1. it s really great |
| 1. THE BEST |
| 1. There's less training that is specific to this sector than almost any other, and as with all aspects of access in arts, there are more barriers for particular groups. One of the biggest issues though is the financial difficulty for producing companies and presenting venues to take risks, thus restricting the opportunities for new artists to try new ideas. And there is so little opportunity for R&D / other open-ended exploratory work because of a lack of funding that one of the best training opportunities for individual is to work with an established company. |
| 1. Limited but growing provision of specialised MA-level courses in the UK (e.g. Bath Spa MA in TYA). The main problem is the slow death of TiE in the UK, reflected in the gradual decline of TiE training in drama schools and conservatoires. Many drama students now receive no training in working with young audiences at all. I worry that there's a ghettoisation of TYA in terms of training, with the only options available as (expensive) add-ons to formal courses. |
| 1. There seems to have been an increase lately in workshops, but that's a recent thing, and much needed. |
| 1. In my experience training has been very worthwhile. It has been good quality material delivered by organisations with a strong track record in such areas of work. |
| 1. I want to develop my career as a choreographer and I find a lot of opportunities from the organization which aimed to promote and develop the theater for children and young people. |
| 1. The opportunities that I've been given have been through my undergraduate and graduate degree programs and through internships and work at local theatres' education programs. I think there are not many opportunities in the US outside of academics. |
| 1. From my experience in the dance sector, it is not even mentioned as a possibility. You can 'teach' dance to children, but there wasn't an awareness of shows specifically for them. The children's sector is a very friendly place, but not easily accessible if you don't know about it. |
| 1. Somewhat limited up to now, with notable exceptions being the work done by a few organisations, such as the Drama League of Ireland, ADEI, NAYD, and usually only relevant where people are members of such organisations and informed about the provision. There are exciting initiatives emerging at the moment, such as the summer programmes being offered by ETAI. |
| 1. At least in my country, except for one brief course given by the Escuela Nacional de Arte Teatral, there is no real training in this area. Theatre as a therapy, as a tool for education, as a relaxing activity, or theater for young audiences in any kind, are not taken seriously. They are considered as minor activities, some won't even consider them art. Education as a whole is a problem in Mexico. There is no real gubernamental integer or support for investigation in this area, there is no development, no investment. It does not exist. The only programs that take art or theatre to children are practically limitted, sometimes, to poor, isolated communities, and in general to those considered as endangered, poor and violent young populations of urban contexts. In these programs there is no real methology for procedures. We have a lack of theory, we depend entirely on our practice and on our own resources (ethically, economically, and theoretically speaking). |
| 1. In Ireland there is a lack of formal training opportunities. Some informal opportunities or artist supports do exist. |
| 1. I live in the UK where there has been a great effort made to understand the differences between theatre for the young and for adults as well as the differences between target ages. Therefore i believe that the training opportunities in this country are plenty |
| 1. Limited. Within the sector, there are events to attend but they usually involve financial contribution and being aware of the opportunities available. I'm concerned that it is hard for 'new' artists to access professional development opportunities and that the English funding system is not helpful to mid-career artists. |
| 1. Strong in Scotland. And largely affordable.  However no formal education is specifically targetted to this area. |
| 1. Most artists in my experience in UK drift into work for children and young people. I am aware that in some other European countries there are training courses specifically devoted to work for those audiences. I have provided some elements of training on the Community Theatre courses at East 15 Drama School ( University of Essex) and also occasional lectures at Nottingham University (English Department). |
| 1. I don't know of any. |
| 1. The opportunities available seem quite scarce and usually delivered in ad hoc bursts. Many theatre programmers have taken time out to speak to us about projects and offer us guidance but these are usually conversations initiated by us. As a company we would benefit from residency training with an established Children's Theatre company (like Oily Cart or Starcatchers or Catherine Wheels for instance). |
| 1. In Scotland, through Imaginate and to an extent Starcatchers- brilliant. That is why I moved there from London. It is otherwise very hard to find networks and high quality specific training in this field in the UK... it seems assumed that if you can do theatre for adults you will be able to also do for younger audiences |
| 1. I guess there are not many specific trainings available.. On the other hand-I think it is interesting to just spend a lot of time in theatre houses that focus on children's audience and learn, instead of more 'sterile sessions out of the actual theatre field' |
| 1. There is certainly not enough. |
| 1. I miss a platform where all the possibilities of training in Europe are collected and clearly communicated, so that you know where to look for opportunities without searching the whole internet:-) |
| 1. There are not enough possibilities to get specific training on the field within the frames of traditional artistic education institutions. |
| 1. Good opportunities come up from similar festivals and TYA events, although these usually focus on discussion rather than practical exploration. I'm aware of 3 academic-supported courses, otherwise I find it all rather thin on the ground... |
| 1. If you have money there are opportunities to be found. I personally value practical experience with working artists over academic study. I also (perhaps unfairly) value training from outside of England higher than what is on offer in England. |
| 1. I think we are relatively lucky in Scotland as there are a good number of opportunities through Federation of Scottish Theatre, National Theatre of Scotland and us at Imaginate. These are informal training opportunities but our opps are very often artist-led which I think is important.  There are some options within further education courses but never as a sole focus. |
| 1. It exists in different countries, often in form of courses, shorter entities. It is necessary that artists should have a lot of contact with children before making shows. |
| 1. In South Africa, training is patchy, and all centred around urban centres. |
| 1. It makes sense to include in drama schools, but they are old, slow-moving beasts. The best thing to do is to encourage the freelancers who go in for a week a year to make that their agenda. We do a week with the Oxford School of Drama each year and we'd be happy to talk about that. |
| 1. It is sparse across the country and there is a danger that Drama teaching will ultimately disappear if we do not provide more rigorous teacher training. |
| 1. Perhaps the best training comes out of the work rather than generically preparing artists to make TYA. Learning on the job and alongside young audiences brings about the best passion, commitment and quality research. In terms of spreading awareness of TYA to all those who work in the arts, drama training schemes, drama and arts degrees should (by law!!!) include a section on children's arts, children's dispositions and pedgogies and the business of working with children, and children's rights. |
| 1. I have very little knowledge of what's available. I see the odd opportunity advertised through Twitter or companies websites, mainly conferences, seminars or short courses, such as the Rose Buford Dream Residency that I attended and from which I gained a huge amount of knowledge and ideas. I had no idea there were MAs specifically focused on TYA until the panel event at On the Edge. I would love to do one in order to refine and develop my practice but I need to work and pay the mortgage etc.! |
| 1. Most training opportunities, in my experience (i.e. new writing schemes) are insufficiently geared to CPD in the industry and to gaining a production at the end. Incubator @ the egg is a real exception to this, as the team work throughout with productions in mind for all writers/makers. |
| 1. could always be more |
| 1. I am not sure I am able to comment on training opportunities, but it's my general feeling that artists would benefit from residency or associate artist programs with established theatre for young people companies and practitioners. |

**Appendix D:**

**Where and what is the provision available in your country that you are aware of?**

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| 1. Incubator - the egg Farnham Maltings The Point - Eastliegh The Arc, Stockton Various festivals have training opportunities and artist development bursaries - Imaginate, Spark |
| 1. I'm not sure really - As I mentioned above, much of my experience and understanding comes form local contacts and word of mouth. |
| 1. I think Central does a course specialising in young people ? |
| 1. I think Rose Bruford run a course…? |
| 1. There is a TIE course in the National School of Drama Delhi, and Tripura TEST (Theatre for Education and Social Transformation) is a new course that has begun recently Shiv Nadar University, U.P  Other than that there are workshops that are organised every now and then.  Other than that there are folk theatre and traditional training which sometimes overlaps with this area. |
| 1. In my area (Tampa, FL) there are many different companies that create theatre with and for young audiences, but none that I'm aware of that create work aimed at the very young or at those on a different type of learning or ability spectrum. |
| 1. Imaginate, Scotland. |
| 1. At present I am aware of The Oily Cart that I work closely with and I am here to learn more. |
| 1. MA courses at Rose Bruford and Bath Spa University. Occasional week long courses hosted through Rose Bruford. Most Vocational theatre courses cover some kind of YPT. |
| 1. Imaginate are a sector leader in development opportunities and offer such a broad spectrum of support that ensures these opportunities can contribute to a long term investment in artists. Furthermore, they offer opportunities which develop artists as well as developing their work and are extremely willing to support artists in understanding the TYA sector even if they have no prior experience. Finally, the large network Imaginate cultures acts as a strong provision for peer mentoring and collaborative training. |
| 1. See above |
| 1. One off workshops happen sparactically in Belfast |
| 1. There is not many training opportunities for TYA in Korea. |
| 1. Some provision in formal education at degree level and through INSET etc. Rose Bruford TYA Centre and shared best practice otherwise. |
| 1. I am unaware of the considered 'decent' provision available in the UK as I have developed myself as an artist through experiences and workshops rather than specific training. |
| 1. Unsure Bath Spa/Egg |
| 1. I have taught on several general drama courses in Universities, with TYA elements, and I am aware of many of these. Also within drama schools. Applied Drama is likely to be more directly preparing students for work for young audiences, and there are quite a few of these courses.  Actually, my best experience of teaching in this field at post-graduate level has been at the Korean National University of the Arts in Seoul, South Korea, which runs a specialist three year MFA on TYA, and I have not seen anything with a comparable combination of academic vigour and real extensive practical training anywhere else. Significantly, this is a well supported and well-resourced course which is hard to get on, and is limited to 5 students per year. Current HE practice in the UK would make this kind of model very hard to emulate. |
| 1. Imaginate offer training, support and advice. Creative Scotland will provide funding support for training opportunities and there are workshops every so often across the central belt. There should be a lot more training provision though and with a higher emphasis on ensuring the quality of provision. |
| 1. not sure |
| 1. no awareness/knowledge |
| 1. Bath Spa provide an MA in collaboration with the Egg, and Rose Bruford also have a course. |
| 1. There is a good training at the arts academy where you can top up your arts training and get a teaching license for arts |
| 1. Don't know. |
| 1. BSA Royal Central School LIPPA Rose Bruford Course been developed in Coventry MA in Worcester |
| 1. Specifically Imaginate acts as my main point of knowledge for upcoming opportunities. These are mainly in the shape of one off sessions and short development opportunities. |
| 1. None - traditional training in colleges and schools of drama. Emerging artists in the field 'learn by doing'. |
| 1. Rose Bruford Bath Spa both have MA courses |
| 1. applied theatre courses at BA / MA level the tya course at Bruford |
| 1. Unsure |
| 1. I tend to have more experience locally, in particular I aware of the opportunities available through The Egg in Bath |
| 1. None. Some artist development opportunities but mostly at regional level rather than county. |
| 1. Training provisions related to TIE as mentioned in the previous question are only restricted to one city, Delhi, as far as I know. Training in TYA hasn't been introduced in India so far. |
| 1. Higher Education and Graduate School |
| 1. Only acting or applied theatre. Not young people specific training. |
| 1. At present, self-funded and initiated networking events with current theatre companies |
| 1. I do not understand what this question is asking |
| 1. Rose Brueford offer formal, academic training for people wanted to work in CCYP sector and there are a handful of organisations offering support to companies and artists - The Egg, Bath, Half Moon, London, Unicorn, London, Spark Arts, Leicestershire, and Hullabaloo, Durham, Imaginate, Scotland. Oily Cart and Theatre Iolo run training workshops and artist suport. |
| 1. Each university does a short course or part of a year that might relate but in SA still stuck in 1970s paradigms of TIE and little truly groundbreaking or even contemporary. |
| 1. Qld University and Melbourne University have specific research and theatre education aimed at working with young people. Short courses for artists or master classes are available at ArtPlay in Melbourne. Some companies offer training and masterclasses - my own included- but not as a regular thing. |
| 1. Individual artists and companies offer the most. Formal actor training neglects the area altogether. |
| 1. In Mexico, usually artists who work for young audiences are trained in the same professional experience, in some projects we turn to specialists in other areas of human development that can collaborate with reflection and tools that can help developers project. Most of the time, the theater aimed at children or young people is done for commercial purposes rather than artistic. |
| 1. xxx |
| 1. There are a few universities that take TYA seriously and make an effort to train actors and directors for the field--Univ. Of Texas at Austin and Northwestern in Chicago to name two. |
| 1. I am not aware of training it's not something I need to deal with in my job |
| 1. none |
| 1. NONE |
| 1. I know of several MAs in TYA (eg Rose Bruford, Bath Spa etc) and producing companies / venues that offer opportunities to work with them or offer space to artists and emerging companies. But there is little in the way of formal training it seems. |
| 1. Bath Spa MA in TYA Rose Bruford MA. Occasional sessions with visiting artists at Royal Conservatoire of Scotland and others |
| 1. I would look to Creu Cymru for their workshops and also Theatr Iolo who, thanks to the arts council, are doing a fantastic job of encouraging and supporting work with this focus in the last couple of years and on-goingly. |
| 1. See previous comments about what I have accessed to date. Young at Art are about to develop further training for drama facilitators working with Early Years children. I am going to be helping them to develop this training. |
| 1. There are theater children and young people festivals in many cities in Taiwan, the biggest one is Taipei Children's Arts Fesival（http://eng.taipeicaf.org/) with local tradition and international contemporary performances. it offers different kinds of workshops for kids and adult. There are many companies and organization focuses on making and promoting works for children and young people. |
| 1. Universities and education programs through theatres. |
| 1. MA's a various universities, The Egg's Leverhulme scholarship |
| 1. Some CPD opportunities are offered by a small number of organisations, such as NAYD, who engage in very high quality work in this area. |
| 1. Saludarte programme. A programme of theatre and drama lessons for young people in conflict with the law. Theatre for schools of the INBA, Instituto Nacional de Bellas Artes. Diplomdo semipresencial para el apoyo a la enseñanza de las artes en la educación (Escuela Nacional de Arte Teatral). |
| 1. Baboró, during its 20 years, has provided some invaluable opportunities for artists via professional development workshops and masterclasses, mentoring, International networking opportunities during festival time, an opportunity to see work and possibilities to travel to international festivals to see work. Baboró also supports 3rd level students of NUI Galway BA in Theatre Studies to see work at the festival, attend professional development workshops, network, etc. during the annual festival. Branar Teater do Pháistí provides money, time and space to create new work with their Tiny Shows initiative, funded by the Arts Council. The Ark is a partner in a new Creative Europe project PUSH, which will provide development opportunities to Irish Artists. Irish Theatre Institute supports artists across genres with Six in the Attic programme. Shortworks Network has supported artists developing work. |
| 1. I am not aware of provisions in Greece. In fact greece is not a member of Assitej |
| 1. Festivals - UK and international (TakeOff, Imaginate, Agor Drysau, Baboro, Young at Art)  Incubator (the egg)  Exchange for Change (Half Moon)  Some great stuff at The Unicorn  Programmers networks  Big Imaginations & Spark both good meeting places   Some of our most inspiring professional development is happening through university collaborations and sharings at the moment (recent Storytelling Conference at York St John) |
| 1. Imaginate Puppet Animation Scotland Playwright Studio Scotland |
| 1. I know of East 15 Community Theatre course, the Drama education course at Royal Central School, a variety of Theatre/Drama courses at a number of Universities and the work of Action for Children's Arts, Children's Theatre Festivals and the work of a number of companies throughout UK who are experimenting with and developing the form of theatre for children and young people. |
| 1. Undergraduate level courses have modules in 'applied theatre'. |
| 1. Although there are bespoke children's theatre degrees now available I'm not sure how heavily they recruit. I still think children's theatre is seen as a bit of a 'weak relation' in a HE context - and not at the front of the minds of most 18 year old applicants. Most decent degrees now include a module or two in the discipline but these tend to be a little tokenistic and 'catch all' |
| 1. Imaginate artist development programme which is totally wonderful. Starcatchers have associate artists, FAT offer more general but very applicable practical training. |
| 1. I actually don't know where artists who want to learn more about 'specific target' groups can learn more - unless maybe in courses attached to the theatre houses/professionals who work already with these groups.  (Because with our own company: we count on the expertise and gut feeling and artistic drive of our theatre-pedagogue). |
| 1. Rose Bruford has an MA in theatre for young audiences. |
| 1. Rotondes, once a year --> Labo Pro |
| 1. There is a lot of research being done at the field, however this isn't properly integrated in the artistic education. |
| 1. Modules in TYA at Rose Bruford and University of East London, applied theatre at Central SSD, post-grad @ Rose Bruford |
| 1. University and drama school modules.   BTEC module.   Arts council funding possible to support artists to track down own opportunities.   ASSITEJ next generation scheme.  Asking artists nicely for shadowing.   Lots in Scotland that English people are not eligible for. |
| 1. We run a programme of opportunities across Scotland including international exchange, free-to-attend training workshops/masterclasses/seeing work/mentoring/networking and social events/time out retreats etc and paid posts and performance platforms.  I know the CPP course at the Royal Conservatoire of Scotland do modules around education and community practice that include work for and with young people but we have no dedicated course for TYA in Scotland. |
| 1. Courses in the Theater academy and in some vocational schools. It is less than 5 years ago when we hoped to have compulsory drama in the primary school curriculum. |
| 1. ASSITEJ is the most influential in my experience, and in universities, and theatre companies like Magnet Theatre in Cape Town, The Market Theatre Laboratory in Johannesburg, and the Twist Company in Durban area. Companies like Lunchbox, Jungle theatre, George Arts Theatre, do in situ training for actors making theatre pieces to tour.  All offer training, but Magnet theatre is the most sustained in youth theatre perhaps. |
| 1. Not aware of much. |
| 1. Numerous universities offer modules.  However, Manchester, Central, Rose Bruford, Hollaway, York would be my first point of enquiry. |
| 1. Rose Bruford, Bath Spa University and Worcester all attempt to address these issues with MAs or modules in either TYA or Community Theatre. TYA UK and ACA attempt to provide one-off industry training events and conferences. Central School, Rose Bruford, Univerisities of Warwick, Kent and Norwich seem to produce TYA-friendly graduates. The Incubator at the egg and other artform developments programmes such as Exchange for Change, Platform... Take Off, Imaginate, Spark, Dance SE (?), Take Art, BIg Imaginations, POlka - all contributing to the community learning. |
| 1. As above |
| 1. Many of the theatres promoting new writing for younger audience have writing schemes. These opportunities are made known through networks such as Theatre South West, ASSITEJ etc - very useful. |
| 1. some shared resources and TYA Ireland are beginning to cater specifically for Early Career Artists (ECAs) |
| 1. Unable to comment |

**Appendix E:**

**Can or should we develop a shared training model?**

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| 1. Maybe I have missed information, but a training model could be a good idea |
| 1. I think that would be great because networks provide a rich source of development but a) they take time to infiltrate and b) are limited in reach. A shared training model which people can adopt and share could really support companies to feel comfortable in offering development opportunities. |
| 1. YES |
| 1. Shared across the whole of Europe? Seems unlikely to happen, and would be building on very different models of theatre training in general in each country. |
| 1. Yes, definitely. Given the kind of work that has been happening in different countries it is of immense importance that the dialogue, research and pedagogy is shared across the world. |
| 1. I do think a shared training model can and should be developed. Especially with all of the advances in technology, sharing resources and developments doesn't have to be complex or difficult, and I think many people (specifically thinking of my peers who don't have access to the intensive summer trainings that I do) would be grateful for such a resource. |
| 1. I'm unconvinced, but I do think a forum for exploring theatrical techniques within the context of a conversation about children's work is helpful.   I am largely in favour of not making children's theatre 'other' to what is perceived as 'adult' work. |
| 1. Yes, it would be useful to provide a platform where it is accessible to shadow and gain experiences in different theatre art forms. |
| 1. Not sure a shared model is needed, but as I do not have experience of formal training I may be wrong. Access to high quality work and better sharing of resources is of great important. |
| 1. Training is culturally specific and must evolve as rapidly as the sector which responds to many layers of a society (politically, economically etc). Where a model for sharing practices and training methods may be useful a shared training model would likely become outdated and too broad to satisfy the needs of each countries ever changing climate. |
| 1. Perhaps... I have learnt a lot from doing, working with and for children, there's a lot to be said for that and it should form a part of any training. |
| 1. Yes |
| 1. I have no idea. |
| 1. I think so, with an opportunity to second people to projects also. Funding this would be key to allow people to attend without being out of pocket. |
| 1. Having taken part in a training week as part of Creative Schools Scheme where current educational ideals were shared along with experiences and training of other artists, a developed shared training model in this field would definitely be of interest to me. |
| 1. Yes, this would be exciting |
| 1. Yes, there are huge benefits to be found in sharing good practice. Whether striving to join things up, or trying to reduce things to systems that can be shared are worth it is open to question, but learning from each other, and more informal sharing are simple common sense. |
| 1. There should be a shared training model which focuses on quality of arts provision provided to ensure everyone gets good access. However, I don't think all training can be the same as it is also dependent on area and background as to what would be of benefit to individuals. |
| 1. not sure |
| 1. n/a |
| 1. I don't know. |
| 1. Yes I think that would be handy |
| 1. Poor question. What is a shared training model? |
| 1. Yes |
| 1. I'm not entirely sure what's meant by that...shared models often anecdotally sound very centralised to me. Whilst I agree that a lot more work can be done to find ways of approaching improving perceptions of quality and access to arts for young audiences, I would be very wary of any model that felt to over bearing or prescriptive. I think the key with a lot of work is looking into the specificity of your audience and the aims of your work, so discussion around models of working on that subject would be interesting to hear more on for me. |
| 1. Training in theatre arts is essential - being prepared for all 'calls' in theatre requires the training artist to explore and equip themselves with experience and knowledge. This has to include TYA and Community Theatre, Youth Theatre etc. |
| 1. Hmm. Why? The nature of the field is multiple in its audience, artistic forms and cultural expression. A field that houses art, education, participation and an extensive age range from babies to teenagers should reflect this rather than be a one-size for all. However, we might agree on certain basics. Maybe. |
| 1. I would like there to be a training model that brought theatre artists into close contact with the people who engage with children and young people: parents/carers, school staff, social workers, youth workers, playworkers, GPs, nurses etc |
| 1. Shared practice is always a positive. |
| 1. Why not?! |
| 1. Yes - although I've got so used to there not being any training I'm not sure what this would look like? |
| 1. A training model with research as one of the core elements could be developed. But I feel training depends on the background and inclination of the artist towards a particular form or aspect of theatre. Achieving an 'ideal' training model would be difficult. |
| 1. Perhaps some models can be shared, but every country and culture has a different set of policies and backgrounds so it needs to be modified according to context |
| 1. Yes please |
| 1. Yes. It would be a wonderful idea. |
| 1. Perhaps a typography of necessary skills, or certifications |
| 1. This is potentially an excellent idea, particularly if this includes 'training' for mid-career artists or those usually working in other areas of the arts. I strongly believe that any training should be developed in close consultation with artists to ensure that it is truly relevant and useful to them. |
| 1. Yes - perhaps - but of course it would need to be deconstructed and reconstructed in terms of context and specifics. In SA our focus is very much on access for needy children to substantive meaningful arts experiences... |
| 1. I think it would be an interesting way to enable existing training institutions to approach an area they often know little about. I have offered to deliver classes or at least a presentation at Victorian College for the Arts in Melbourne. |
| 1. Yes. But the sector is broad the styles of performances are multifaceted it is hard to think that the program could be that comprehensive. |
| 1. Elements and tools that anthropologically can serve in the relations actor-spectator or work-spectator must exist, but the training of each artist must also meet the specific needs of the context in which it develops, history, environment, social status, etc. . |
| 1. xxx |
| 1. Anything that would help artists and / or the general public to see what TYA does as fully legitimate is worthwhile. |
| 1. I think there should be training for performers, writers, theatre makers who wish to specialise in making work for children. A model might be one option for this. |
| 1. yes |
| 1. YES |
| 1. If a shared training model means opening established companies and venues up to artists, students and new people then yes. A university or drama school alone can only provide so much - working in the industry is vital. |
| 1. Absolutely! Best practice is today shared most commonly at festivals, producing a wide sense of international practice, especially in my area (theatre for Early Years), but this is only available to emerging and established artists, not students. We need students to understand the roots, movements and contemporary practice of TYA if we are to nurture a new generation of theatre artists who want to work with this challenging but thrilling audience. |
| 1. Shared training is always a good idea, though difficult to organise. |
| 1. Collaboration and the sharing of best practise is always valuable. |
| 1. I will love to see it happen. |
| 1. I think it would be great, but I'm not sure what it would look like. I think we need to place more value on young people and theatre for them. |
| 1. Yes, my week at Rose Bruford College was a wonderful opportunity to meet people with similar interests. I'm always interested in working with other artists and sharing ideas - this is particularly crucial in light of brexit on a more European/international scale. Keep working for collaboration |
| 1. It would be an ideal solution, but with the obvious caveats re. sensitivity to cultural and social contexts and differences internationally. It would wonderful to share resources and expertise in this collaborative manner. |
| 1. For teachers, yes, I think there should be. Maybe a model or a shared methodology for teaching, dramaturgy or directing should be suggested. Certainly, we should share our knowledge on the matter, but still I think that there cannot be a general and absolute model because it would be too general for our practice. Every spectator and every student are as similar to each other as different. We need to base our practice on differences so we can keep learning. |
| 1. It is certainly worth exploring to see how a shared model would work and whether it would be beneficial. |
| 1. Is by shared model you mean internationally i reckon such a model will end up creating a homogenised tya across the world. Exchanging ideas for enrichment of various cultural approaches i can see as more appropriate |
| 1. Unsure (but willing to contribute to discussions about what that might look like) |
| 1. We definiteily can and we should share resources and best practice however we shouldnt necessary share a model as diversity across cultures is also very exciting. |
| 1. Whilst much of my work has been devoted to work for young audiences often in the context of schools I have always seen myself as part of the wider theatre ecology and have attempted to share the values of all sectors in my work. I am therefore reluctant to identify specific training models. I wonder if the question doesn't need turning around? Perhaps asking why so little work for young audiences in UK is delivered by older members of the theatrical community? I would argue that the experiences that they bring to work for children and young people are significant, as writers, performers and creative teams. There is a qualitative difference in the offer. |
| 1. I have no opinion on this. |
| 1. Absolutely - we'd be welcome guinea pigs in any training model that you decide to set up. |
| 1. I think the Imaginate model should be rolled out in other countries, I feel I would have progressed more quickly and wasted less energy money and time if something like this was available to me earlier in my career when I was living in England (maybe it was, but I did very actively seek it to no avail) I would like to see venues such as the Unicorn, which have great vision and quality to consider offering this (I have seen more of them approaching artists who don't make work for this audience, which is fantastic, but what about developing and challenging the ones that already do? ) |
| 1. I think it's very interesting to swap ideas, to meet, to do workshops with other companies, to visit festivals (with options to meet).. I'm not such a fan of 'generalized shared training models' ... This sounds as a monster that can never cherish enough personal artistic drives, gut feelings, own languages. It sounds like a pedagogical tool that can become dangerously dogmatic. Maybe 'suggestions' of a collection of different approaches could be nice.. |
| 1. I think we could develop a list of potential pitfalls! |
| 1. I don't know what you mean by that |
| 1. Unsure, I think the most important thing is that the training is being included in existing artistic education, so that it becomes a natural part of every artist's knowledge, and not a separate field existing without any connections to the rest of the performing arts field. |
| 1. Yes! Personally I would like to see TYA taken with the same seriousness at all academic institutions already teaching Drama/performance as other performance elements, such as dance, puppetry, performance art. But crucially, CPD opportunities for best-practice sharing and \*training\* should be supported and available for practitioners wishing to expand their skill set. It will only enhance the industry and our work for audiences overall |
| 1. Easily accessible financial support for artists to spend time shadowing/being mentored or visiting work would be really valuable.   Not sure about developing a prescriptive programme as everyone's needs will be very different and we should encourage diversity of training to encourage variety of work produced.   Alongside training it could be useful to work on creating a sustainable living for artists once they are trained or the investment dies. Can the sector advocate for equal fees children's work in comparison to adult work? And a more equal relationship between venues and makers? Otherwise we are going to be training up more people to fail. |
| 1. Not sure about that, would need more information about what you mean by 'shared training model'. I would love to see more organisations being able to support artists in the way we are lucky to be able to do with link-up across the UK and beyond then more possible. |
| 1. I don't know. Ibelieve that theatre schools should have children theatre as part of the curriculum and invite good directors to work with the students. Include the communication between children and artists before making the show in order to avoid presumptions of children. |
| 1. A model would be problematic and potentially formulaic. Perhaps a charter or set of principles could be useful to debate, and workbooks/websites for skills development and considerations for practice. However, considering the hugely different contexts in which we work, and the circumstances that often 'determine' what and how we do the work, debate and sharing conceptual and practical ideas is crucial. It is very useful though to see each others' work, and to participate widely in discussions of what is working for each other. It would be amazing to be able to share 3 minute clips of work, seminal moments that could be globally accessible, to show different approaches, performance/participatory styles, design of space, actors etc |
| 1. Of course - it's kind of down to where and who is best suited to lead this. |
| 1. Yes - the prominence of Regional Theatres as learning or participatory institutions should be developed with the involvement of National Drama and HE. |
| 1. I'm not sure what this means which probably means that my own answer to this question is, no. |
| 1. I think it would be beneficial to the TYA sector to build an awareness in general performer/maker training of the very high quality and amazingly innovative work we create in order to raise the profile of TYA amongst a new generation of creators.  A sector-wide strategy of opportunities for people to learn on the job with the best companies, supporting the development of those that have decided to work in the sector.  And then maybe specialised training at MA level with a shared training model. |
| 1. As I only came to a couple of things at OTE and wasn't a full participant, it's hard to know what you mean by 'training model' - I wasn't able to come to any of the workshop/lecture events. I think Company of Angels (London) has a very good model in Theatre Cafe, which has now gone international in several countries including Berlin and Amsterdam - Theatre Cafe Amsterdam is run by De Toneelmakerij. I think they get a lot right in terms of format, hospitality and creating enough informal opportunties for international theatre makers to talk to each other and network - like building in extended "tea-breaks". Someone once said: at festivals, everything useful happens in the tea-breaks". I think there's a lot of truth in that, in my experience. It's not just a professional opportunity, but one where everyone wants to know where they can just simply hang out together, meet, talk, have conversations, find out where gaps are, where they have shared experience and artistic vision, and where they might like to collaborate with each other in future. The importance of not over-programming events can't be over emphasised. |
| 1. why not |
| 1. This sounds like a great idea. Working opportunities for artists are truly valuable. |

**Appendix F:**

**Any other comments you would like to make**

|  |
| --- |
| 1. Interested in any further information, findings you make |
| 1. Not at the moment! |
| 1. NA |
| 1. More training in the UK would be great - short cheap courses for professionals with some experience who want to develop their skills would have been most useful for me! |
| 1. It may also be interesting to discover and highlight various indigenous techniques / folk forms or inherited cultural thinking that exist in different countries which do already provide deep arts experiences for children and young people. These are not usually considered or given value in the mainstream dialogue of children's engagements. |
| 1. I'm interested to learn more about the research being done here. |
| 1. No. |
| 1. I am very much looking forward to meeting other producers and artists. |
| 1. Informal training has been the most useful for me personally. That is talking to other makers and creators. |
| 1. NA |
| 1. Thanks |
| 1. No |
| 1. No |
| 1. None, thank you. |
| 1. No |
| 1. no |
| 1. None that I can think of |
| 1. No thank you |
| 1. no |
| 1. My primary interest is audio description. My secondary interest is in how standard practices might be adapted for young audiences |
| 1. No. |
| 1. Nob |
| 1. No |
| 1. No |
| 1. No thanks. |
| 1. An theatre artist is a theatre artist! |
| 1. Learning how to learn and reflect and make and create: what are the best practices? |
| 1. I will keep thinking |
| 1. No |
| 1. no |
| 1. - |
| 1. Having a 'self-trained' background in TYA, I have a long way to go. This research would really help people like me and even others to gather a perspective on practices throughout. Most importantly, a document of current TYA practices would be accessible. |
| 1. no |
| 1. I like to be involved in developing the curriculum if possible. |
| 1. To be able to provide support and guidance to emerging companies like myself in terms of making work that can be self-sustained. |
| 1. no |
| 1. N/A |
| 1. Not at this moment! |
| 1. There is the need especially to develop philosophy and rigour around the work for young audiences so that it can be passed on. There is little writing, analysis, review or criticism and very little research or academic study. More of us are writing now but it will take some years of encouragements to gain critical mass. |
| 1. I would like to see a apprenticeship model developed and to negate the over academicisation of the training. All course and college eventually want to become universities due to the narcissism of academics in charge. |
| 1. We need both the creation of specific projects, sitematización of the process and reflection of the findings, as well as the dissemination and sharing the material for the development of knowledge about TYA |
| 1. xxx |
| 1. I teach a TYA course at Catholic University of America in Washington, DC for MFA students. They have no knowledge of the kind of work being created for kids around the world and are thrilled to see examples of work from Europe, Scandanavia, Australia and S. Korea. Once they see the potential for their creativity in the TYA field, they are keen to get involved. But much more exposure and education is needed. In the USA there is no conversation about what comprises good TYA so aesthetics vary hugely across the country. |
| 1. No |
| 1. no |
| 1. NO |
| 1. You may be interested in Theatre Alibi's latest research project - we are about to embark on a collaborative doctorate with Exeter University Drama Department into the last 35 years of Alibi's work in primary schools and its impact on education.  Although not directly about training, more research about the sector will continue to inform training models. |
| 1. I'm very interested in the potential of MOOCs and other long-distance learning opportunities for disseminating promising practice globally. For example, I'm designing a MOOC which explores performance for non-traditional audiences (babies, people with dementia, autistic people, people with PMLD, etc.) with the aim of contributing to understanding on an international level. |
| 1. More workshops next year? |
| 1. I'm interested in this area and would be keen to attend the session during the Festival on Tuesday 5th. |
| 1. nope. |
| 1. I'm not sure that 'training' is needed to make theatre for children. Good discussion around the subject, and platforming for the work is definitely needed to attract high-quality artists. However, I'm not always convinced that I choreograph/direct differently that I would for another audience (because they are usually at the heart of my work). |
| 1. I would support the development of any initiative in this area.   I would recommend that any such module would operate on a fully inclusive model of practice, making it accessible and relevant for working with children and young people with diverse strengths, abilities and differences. |
|  |
| 1. As there in no real schooling on these matters in Mexico, I wasn't aware of how Theatre for young audiences, Theater in education or other practices such as Creative dramatics or Drama therapy have been developed in other countries. Now I feel the need of learning and studying as much as I can in order to take these knowledge back home, adapting it, of course, to our circumstances. |
| 1. Baboró is very interested in this area of development and would like to continue its role in supporting artists. We look forward to the outcomes of this research. |
| 1. / |
| 1. Please keep me up to date with the research findings |
| 1. No |
| 1. If I have had any success in my career, then I could argue that it was based on a sound understanding of child psychology through my degree level course in education delivered in a University (Teacher Training College) environment. Secondly, I was taught how to teach and structure learning. The theatricality I learnt by seeing lots and lots of plays both as a student and young teacher. Directing, dramaturgy and personnel management came with experience, observation and experiment. |
| 1. None |
| 1. N/A |
| 1. Just that I applaud and am in huge support of research and innovation in this area- it is badly needed. |
| 1. / |
| 1. In all artistic endeavours, training only works to a certain extent... |
| 1. no |
| 1. No |
| 1. There is a great, active network in TYA through ASSITEJ. It would be great to expand on this for post-graduate training that pairs established practitioners with emerging for skill and practice-development |
| 1. N/A |
| 1. I think it's a real shame for example that while 17 artists (selected through an open call out) have been funded to attend On the Edge through Creative Scotland and Imaginate, that hasn't been the case for other parts of the UK. It sometimes feels quite clunky to try and work with UK partners with the different arts funding structures in each country. I think it would be great to do more of this, for example the motivation to offer artist training to Irish artists was a big motivation for us and The Ark to apply for PUSH (new EU-funded artist development project).  I think the number one training opportunity for artists is seeing work in/from other parts of the world....to understand the context you are making work in, to see how other countries deal with taboos and how they talk with children and young people through theatre/dance. So many artists we've been able to take to international festivals have had a life changing moment in seeing work in other countries that has inspired them on a massive level. |
| 1. Training and working with experienced directors is important. Sorry for answering so late |
| 1. This is invigorating work, and participating further would be great. It would be good to make this a more international platform, although the start to this is much appreciated. |
| 1. I had to leave after 30 mins so missed lot of the conversation - please make available online. |
| 1. Theory should relate to emerging practice. Practice needs to be offered within meaningful social contexts. |
| 1. TYA is broad. Babies. Children. Teenagers. They are possibly 3 different disciplines...or more. |
| 1. As many creatives working in TYA tend to come to it later in life, through working in theatre in general and then finding TYA and chasing to specialise in it I think the sector needs to really look at how it helps support (financially) creatives that due to life circumstances (kids, mortgages etc.) may not be able to spend unpaid time creating work, experimenting, developing their ideas, studying and researching. |
| 1. I know this is always really tricky with any festival, but I think it's important not to make people run around town too much so that they get exhausted and stressy, running from one thing to the next. It's far better to have less on the 'menu', a dedicated "central hub, with hospitality/food/drinks" and plan everything around that hub within easy walking distance. |
| 1. exposing ECAs to international work seems to be essential to keeping standards high and creativity alive |
| 1. N/A |