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# YOUNG PEOPLE AND THE ARTS





# Schedule

**Mon-Fri**

**Up to 1/2 hour**

**Up to 1 hour**

**Up to 1 1/2 hours**

**Up to 2 hours**

**Up to 2 1/2 hours**

**Up to 3 hours**

**Up to 3 1/2 hours**

**\$20.40**

**\$00.40**

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'Virtual Glazes' Birra-li Ward, Frankston Vic.



'Untitled' Carissa Buckland and Nathan Luff, Bathurst NSW

I INFORMED THE UNFORTUNATE BOY THAT I WAS A MAMMAL, AND AS SUCH HAD THE GOD-GIVEN RIGHT TO GROW BODY HAIR AS SPECIFIED IN MY GENETIC MAKE-UP.



... WELL, ONCE I STOPPED LAUGHING ANYWAYS.

From the comic 'Hairy' Nancy Lorenz, Perth WA

# A WHOLE LOTTA LOVE



**CRAIG OBEY**  
thomel

**MAL RUSSELL**  
thouze solution!

adam wesley vs. mexi

eighty-k vs. fat freddy

CLUB HABANA

**FRI 16 FEB**

'A whole lotta love' John Parry, Canberra ACT

## WELCOME TO THE AUSTRALIA COUNCIL'S FIRST YOUNG PEOPLE AND THE ARTS POLICY.

It is an action-driven policy, created to deliver tangible benefits to young artists, young people and children who participate in artistic activity, and to artworkers who create work for young people. This policy builds on the Council's earlier *Framework for Youth and the Arts* and the work of our Youth Panel over the last two years.

The policy is about the Australia Council's role in supporting, promoting and raising the profile of artistic and creative work by, for and with young people and children.

Artistic and creative practices of young people and children are a vital part of the Australia Council's mission—to enrich our nation by supporting and promoting the practice and enjoyment of the arts in Australia. Support for the arts by, for and with young people comes from all areas of the Council and can be expressed through grants, targeted initiatives, advice, information and opportunities to profile work.

This policy—and the work of young people supported in response to it—will influence future planning of all programs of the Australia Council. Together with the earlier *Framework*, it will also guide individuals, organisations and other agencies looking to increase their involvement with the artistic and creative lives of young Australians.

The Australia Council particularly values work that embraces and reflects today's youth cultures. It also recognises the importance of traditional and community cultural development practices concerning young people.

The Young People and the Arts policy responds to and engages with other Council policies: *National Aboriginal and Torres Strait Islander Arts*, *Arts in a Multicultural Australia*, and *Arts in Regional and Remote Australia*. The Australia Council acknowledges the exceptional work that occurs within the young people and the arts sector and recognises that innumerable artists, artworkers and young people build their practice on strong foundations laid down over many years.

This policy includes a number of objectives and strategies. Parts of the policy will be reviewed from time to time; the entire policy will be evaluated, reviewed and refreshed in two years, and again five years after publication. We will report on the policy's development and implementation via our website and annual report.

We recognise that people will read this policy from different perspectives. As this is the Australia Council's first policy about young people and children, your feedback is especially welcome; our contact details are at the bottom of the page .

We encourage you to read it, respond and engage!

**JENNIFER BOTT**  
**CHIEF EXECUTIVE**  
**OFFICER**

You can contact us via [youth@ozco.gov.au](mailto:youth@ozco.gov.au) or on 02 9215 9000 or 1800 226 912 (toll free)

## YOUNG PEOPLE AND CHILDREN

Generally the term 'young person' means anyone up to the age of 26 and a 'child' can mean up to the age of 18. In reality there are few hard and fast rules and inherent meanings of 'young people' are constantly evolving. The definition and use of a term such as 'young artist' can vary according to artform and to other issues such as access to training and resources.

The Australia Council is aware that the needs of, say, 4-, 14- and 24-year-olds are vastly different. These needs may relate not only to age but also to a range of other factors including geography, cultural heritage, and access to creative opportunities both within and outside the education system. The Australia Council acknowledges that the majority of artists, organisations and companies that produce work by, for and with young people and children do so in a way that is sensitive to this diversity. We acknowledge that in some communities there are barriers that prevent young people participating in the arts— isolation, geography, socio-economic factors, cultural heritage, ability, sexuality, gender and attitudes to young people.

Young people's engagement with arts and cultural activities can depend on the interest, commitment or permission of people older than themselves. The Australia Council recognises the fact that many parents, guardians, teachers, artists and artworkers make great efforts to provide opportunities for young people and children to develop and express their creativity.

We recognise that, in any community, a delicate balance must be struck between expressive freedom and the duty to ensure that various groups are protected from inappropriate experiences. For example, film classifications are laws that affect young people's access to arts and cultural activities. In some cultures, including Aboriginal and Torres Strait Islander communities, traditional arts and cultural activities are governed by a complex set of laws (specific to the cultural group) which determine who is allowed to participate. These laws, developed over time within each community, may be based on factors such as the gender and age of the person.

The Australia Council's primary role is to enrich our nation by supporting and promoting the practice and enjoyment of the arts. The Council assesses all proposals based on a range of selection criteria, including artistic merit, and does not censor projects or programs proposed for funding. Other agencies and organisations that engage with young people and the arts may view issues related to censorship in different ways.

*"The creek was high and bloody floody". So reads my mother's favourite line of her favourite poem. It's a cringe-worthy example of doggerel verse but one easily related to by any Australian who dares to take their 4WD (or in my case a little old Laser) out onto the open road. This is the tale of a road trip and all the bloody creeks we encountered, most of which were bloody floody.*

From *Bloody floody creeks*: The joys of road travel in Australia  
Eloise Healey, Millner NT



pop rivets

## PRINCIPLES

Our vision is one in which young people and children's creative practices are:

- acknowledged for their inherent qualities
- valued for their diversity and innovation
- recognised as a key contribution to Australian culture, both locally and globally.

The Australia Council is committed to supporting, encouraging and promoting creative practices by, for and with young people and children. These practices embrace the traditions and capacity for innovation that exist in Australia's Indigenous and multicultural communities.



HINGES  
LOCKS

U-B  
ELB

## POLICY OBJECTIVES

- 1 Supporting and promoting the artforms and practices of young people.
- 2 Improving our understanding of the practices and processes of young artists and artworkers, engaging with them in direct and accessible language and using their preferred methods of communication.
- 3 Encouraging young artists/artworkers and youth artworkers to access professional development opportunities.
- 4 Providing resources to help young artists and artworkers realise their potential and achieve excellence in their artforms.
- 5 Making new connections and strengthening existing ones between work by, for and with young people and the broader arts industry.
- 6 Supporting young people and children's active participation in the arts and cultural development.
- 7 Strengthening opportunities for young people to experience the arts as audiences.
- 8 Expanding the important links between arts and education.



## I. SUPPORTING AND PROMOTING THE ARTFORMS AND PRACTICES OF YOUNG PEOPLE.

Young people and the arts practices are remarkably diverse and our support for them reflects this. Practices can be based on a single artform but it is increasingly likely they will have cross-artform characteristics.

**A** Each board or division of the Australia Council will develop a statement about its current and planned support for young people and the arts.

**B** Direct support for a range of young people and the arts practices will continue through our grants programs and through initiatives.

**C** The way we make decisions will be refined to enable us to support individual, younger artists who show outstanding potential.

**D** Specific application and decision-making processes for young, emerging artists will be explored.

**E** Initiatives such as 'micro-grants'\* provide small grants for younger artists and artworkers via flexible and straightforward application processes. We will provide further targeted initiatives for younger artists and artworkers, and some may be delivered as part of our standard grants programs.

\* 'Micro-grants' are supported by the Federal Government's Young and Emerging Artists Initiative.

**F** We will expand the profile of young people and their artwork on a national and international basis in a number of ways including:

- noise 2003, the third media-based youth arts festival @ <[www.noise.net.au](http://www.noise.net.au)> that will exhibit and broadcast the work of young artists, writers, filmmakers, designers, net heads and visionaries. Its companion information hub, THE PROGRAM @ <[www.theprogram.net.au](http://www.theprogram.net.au)> provides young people with resources, contacts and critical links to the arts network.
- Publication of a new edition of the promotional guide *In Repertoire*, dedicated to young people and the arts companies, organisations, artists and productions in Australia.

**G** Members of the Council's nine boards will improve their understanding of young people and the arts practices.

**H** We will ensure there is adequate staffing to support this policy. This will include:

- Our Youth Arts Group, a dedicated mix of Australia Council staff with specific responsibility for young people and the arts issues
- Our Youth Music and Youth Theatre staff
- A new Arts and Education role.

## 2. IMPROVING OUR UNDERSTANDING OF THE PRACTICES AND PROCESSES OF YOUNG ARTISTS AND ARTSWORKERS, ENGAGING WITH THEM IN DIRECT AND ACCESSIBLE LANGUAGE USING THEIR PREFERRED METHODS OF COMMUNICATION.

**A** A communication plan for young artists and artsworkers will be developed.

**B** We will aim to increase the number of young artists and artsworkers included on our Register of Peers and encourage nomination as potential board members.

**C** The Council has agreed that 'where practicable all boards, committees and panels of the Australia Council will endeavour to have at least one member aged 26 or under on appointment'.\*

**D** Funds will be given to our boards so that they can gain extra input from peers who have direct knowledge and/or experience of young people and the arts practice, including emerging artforms and cross-artform practice.

**E** We will evaluate our Youth Arts Forums during 2002 and will then consider an ongoing initiative over the next two years.

\* The federal minister responsible for the arts portfolio makes appointments to boards. The Council puts forward nominations for all posts.

## 3. ENCOURAGING YOUNG ARTISTS/ARTSWORKERS AND YOUTH ARTSWORKERS TO ACCESS PROFESSIONAL DEVELOPMENT OPPORTUNITIES.

Young artists and artsworkers develop their practice in very diverse ways. Responding to this diversity, the Australia Council will offer support and guidance in a flexible way.

**A** In late 2002 the Council published a free guide to mentoring—*Getting connected: Making your mentorship work*—available in print and online.

**B** Artists and artsworkers specialising in young people and the arts practices will be encouraged to apply to our grants programs, including fellowships, that support professional development. Where we identify a need we will develop short-term initiatives.

**C** We will encourage and support partnerships between the young people and the arts and broader arts sectors, designed to provide training and professional development for young artists and artsworkers.



'Franco we know where u live' Sofia Fraii, Brunswick Vic.

#### **4. PROVIDING RESOURCES TO HELP YOUNG ARTISTS AND ARTSWORKERS REALISE THEIR POTENTIAL AND ACHIEVE EXCELLENCE IN THEIR ARTFORMS.**

We will provide flexible support, information and advice to help young artists and artsworkers develop careers across commercial and non-commercial platforms, arts and other creative industries in Australia and internationally.

**A** In 2003 we will publish a *How to/where to guide* for young and emerging artists and artsworkers—the lowdown on how to develop an arts project and where to find resources and support.

**B** Recognising that many young people work in unconventional ways or across several artforms, we will encourage further Council initiatives that support contemporary youth cultures, including cross-artform practice.

#### **5. MAKING NEW CONNECTIONS AND STRENGTHENING EXISTING ONES BETWEEN WORK BY, FOR AND WITH YOUNG PEOPLE AND THE BROADER ARTS INDUSTRY.**

**A** We will help to develop a strong industry base within the young people and the arts sector by providing support in areas such as strategic planning.

**B** We will pro-actively support the strengthening of networks between individuals, groups and organisations in the young people and the arts area.

**C** We will support partnerships between the young people and the arts sector and partners outside the arts. These partners may be from the education sector, the commercial arts and entertainment fields or other industries.

**D** Partnerships will be developed between the Australia Council and state and territory arts agencies that have young people and the arts policies.

**E** We will hold discussions with other state and territory arts agencies about developing their own young people and the arts policies.

**F** Creative and collaborative initiatives between young people and the arts and the broader arts sector will be actively encouraged.

## 6. SUPPORTING YOUNG PEOPLE AND CHILDREN'S ACTIVE PARTICIPATION IN THE ARTS AND CULTURAL DEVELOPMENT.

The term youth arts is used to describe work that involves creatively skilled and unskilled young people and children who participate in projects (usually on an unpaid basis) as creators, presenters and managers. In youth arts the creative development phase, or *process* of working collectively, is considered to be just as important as the outcome.

**A** The way we make decisions about youth arts will acknowledge the equal importance of the creative development process and the artistic outcome.

**B** Our funding programs will continue to support companies and organisations that provide significant opportunities for creative collaboration between professional artists and young people in all aspects of artistic planning and the creative process.

**C** We will also support youth arts projects that exhibit community cultural development characteristics where young participants may:

- develop new skills and address issues that affect them
- interact and increase communication and networking
- address social justice issues
- represent themselves to and inspire their own and other communities, as well as enjoying rich and diverse cultural activities.

**D** We will actively support cross-community partnerships that deliver artistic and creative opportunities for young people. This acknowledges that broad community support may be necessary for young people and the arts practice to flourish, for example in outer metropolitan, regional and remote areas.



'Three blinking girls' Hailey Gearman

## 7. STRENGTHENING OPPORTUNITIES FOR YOUNG PEOPLE TO EXPERIENCE THE ARTS AS AUDIENCES.

**A** Strategies or projects that engage young people and children in new or enhanced artistic experiences will be supported.

**B** The needs of young readers will be a focus through our grants programs, initiatives and aspects of the Books Alive campaign.

**C** Our continued support will be given to individuals and companies creating artistic work specifically for young people and children, including books, plays, exhibitions, dance performances and/or cross- and multi-artform events.

**D** We will also provide support to organisations that actively produce work for young people and children in their overall program. Organisations include leading performing arts companies and other major arts and cultural institutions.

**E** Organisations offering special opportunities for young people and children to engage with aspects of their general program will also receive our support. Organisations include leading performing arts companies and other major arts and cultural institutions.

## 8. EXPANDING THE IMPORTANT LINKS BETWEEN ARTS AND EDUCATION.

Education and the arts is about taking formal and informal opportunities to positively shape the attitudes and perceptions of all Australians towards the arts.

**A** Advancing the quality of learning and engagement in the arts, we will rigorously pursue advocacy and negotiation for change in arts education across the community—from the highest levels of government to the grassroots. Ongoing examples include:

- Facilitation of a National Education and the Arts Network with representation from all states and territories.
- Promotion of the Australia Council's 'Contemporary principles of arts education', developed as part of the *Promoting the Value of the Arts* strategy.

**B** In collaboration with other research centres, we will help to establish a program of research into the benefits of learning in and through the arts for young people in Australia. Initially this will have an emphasis on the middle years of schooling (ages 12–16). We are also interested in research projects that focus on the specific needs of arts and education in early childhood. Examples of research programs include the mapping of training provision in arts education, and partnerships with the Australian Research Council.

**C** Our grants programs will continue to support high quality projects that encourage collaboration between the education sector and artists or arts companies and organisations.





Still from short film 'Fight for your blood' Stephen Williams and Ameolie Kellkurcy, Redfern NSW

## RESOURCES

We produce a range of publications that contain useful information, including:

- *Support for the arts handbook*, for people and organisations who wish to seek financial and other support from the Australia Council.
- *Getting connected: Making your mentorship work*.
- *How to/where to guide for young and emerging artists* (available early 2003).

Visit <[www.ozco.gov.au](http://www.ozco.gov.au)> for detailed information on all our publications, our initiatives and grants programs.

You can also phone us toll free on 1800 226 912 to find out more.

## TERMS USED IN THIS POLICY

**ACCESS** is the right or ability to approach someone or something.

**ARTFORMS** are the different types of art that artists make. The nine boards of the Australia Council are structured largely by artform.

**ARTIST** is taken to mean any person who creates or gives expression to works of art, who considers their artistic creation to be an essential part of their life, who contributes by way of their practice to the development of art and culture, and who is or asks to be recognised as an artist. (Adapted from the UNESCO definition.)

**ARTSWORKER** is a person who works in the arts and contributes to the processes of making art—but is not necessarily an 'artist'.

**BOARDS** of the Australia Council The Australia Council's boards administer the Council's arts funding role and are the Council's main source of advice on the development of arts policy and grants programs. The nine boards of the Australia Council are:

- Aboriginal and Torres Strait Islander Arts Board
- Community Cultural Development Board
- Dance Board
- Literature Board
- Major Performing Arts Board
- Music Board
- New Media Arts Board
- Theatre Board
- Visual Arts/Craft Board.

**BOOKS ALIVE** is part of the Book Industry Assistance Plan, which is supported by a \$240 million funding package from the Commonwealth Government. The work of the Books Alive campaign is managed by the Australia Council and is supported by funding of \$8 million. The overriding objective of the Books Alive campaign is to promote the intrinsic value of books, reading and literacy (including literacy for children) and the books of Australian writers.

**CROSS-ARTFORM** is a term used to describe work that is a fusion of two or more artforms.

**CHILD** According to the UNESCO definition a child is someone under the age of 18. We recognise the different artistic needs and interests of early childhood, childhood and young adulthood.

**COMMUNITY** The Australia Council does not prescribe what constitutes a community. A community can be a group of people who reside in a specific geographic location, or share a religious belief, gender, cultural heritage, or other common characteristics. In an arts and cultural sense, a community is generally seen as a group of people who wish to express something about their shared experience as individuals, artists and audiences.

**CULTURE** defines a group of people whose shared beliefs, customs, practices and social behaviour identify the particular place or time to which they belong. Examples include Aboriginal and Torres Strait Islander cultures and non-English speaking background cultures, but can also include youth cultures, disability cultures and so on.

**CULTURAL HERITAGE** is the knowledge, tradition, objects and sites preserved from one generation to another. Its culture and traditions can be informed by language, ethnic background and religion. In Indigenous Australian communities, all Indigenous artists are said to have a custodial responsibility for cultural knowledge. In the Indigenous global context, 'Indigenous heritage' and 'cultural and intellectual property rights' are interchangeable terms.\*

**EDUCATION** is the imparting and acquiring of knowledge through teaching and learning. As the communication of knowledge, education is a managed and controlled course or system of instruction that is designed to lead to intellectual, critical and social development.

**EMERGING ARTFORM** describes a new creative form of expression that is not yet generally recognised as an artform.

**EMERGING ARTIST/ARTSWORKER** is a person who is in the early stages of their professional career as an artist. This usually means that they are in the first five years of their professional career. Emerging artist does not necessarily imply a young artist; an older artist can be an emerging artist and some young artists would be described as established on their professional path.

**INDUSTRY** is any large-scale business activity. *Arts industry*: often used to describe the arts across and including all artforms. Some people prefer to use the terms 'arts sector' or 'arts community'.

\* From *New media cultures : Protocols for producing Indigenous Australian new media* (Australia Council, 2002).

**INITIATIVES** of the Australia Council tend to be short-term programs of support that have clearly targeted aims. For this reason they may not always have open application processes; instead, a number of organisations, companies or individuals may be invited to apply.

**IN REPERTOIRE** The *In Repertoire* series of guides—covering Music Theatre, Contemporary Dance, and Indigenous Australian Arts and Contemporary Performance—was produced by the Australia Council to nationally and internationally profile and promote Indigenous Australian arts, and contemporary performing artists and companies. The guides are used to profile the work of a sector and also promote it to producers of events, including festivals, and people who commission original work.

**MENTORING** describes a partnership between a person, usually more experienced (the mentor), who provides advice and support, and watches over and fosters the progress of a less experienced person (the mentoree). The benefits of a mentorship can flow both ways. Many artists and artworkers say they have been motivated by a mentor at some time during their professional careers. Many mentoring relationships are informal and unstructured, while others may be supported, for a limited time, by an organisation or funding body.

**MICRO-GRANTS** is a term sometimes used to describe Australia Council initiatives targeted at younger emerging artists and artworkers. The main objective of micro-grants is to provide small grants via a flexible and straightforward application process. Programs to date have included the *Young writers initiative*, *Out and about—Roam if you want to*, *In the running*, *Run\_way*, *Foot in the door*, *bUzz*, *Start you up*, *2XCITE-U* and *Write in your face*.

**MULTI-ARTFORM** refers to work that engages with more than one artform (for example performance, multimedia and music) but in which the separate artforms can still be identified.

**NETWORKING** refers to the skilled practice of developing contacts with people and organisations within the arts industry, within an artform area, or across relevant non-arts industries.

**NEW MEDIA ART** is generally a collaborative practice where artists engage with performance, digital technologies and cross-disciplinary artforms to produce a range of installation and screen-based artworks. It can also explore the creative synthesis of art and emerging science and technology fields.

**PEER** is a person equal to another person or people in such respects as knowledge, skill, expertise and professional level of practice. The Australia Council's peers are artists and artworkers who have a well-established profile in their particular artforms. The Council's Register of Peers was established to broaden the base of artistic expertise in the peer-assessment process. With over 1200 peers, the register is an important source of advice for the artform boards and assists in:

- opening the assessment process to a wider field of peers
- ensuring a more flexible system of assessment by peers
- facilitating the choice of assessors who are artform experts for the assessment of specific applications.

All Council and board members are described as 'peers'.

**PRACTICE** describes the active involvement in a particular artform, interdisciplinary field or profession. Art 'practices' refers to the range of approaches, by artists and artworkers, to making or supporting art.

**SECTOR** *Please see Industry.*

**UNESCO** is the United Nations Educational, Scientific and Cultural Organization. Its main objective is to contribute to peace and security in the world by promoting collaboration among nations through education, science, culture and communication in order to further universal respect for justice, for the rule of law, and for the human rights and fundamental freedoms which are affirmed for the peoples of the world, without distinction of race, sex, language or religion, by the Charter of the United Nations.

**YOUNG EMERGING ARTISTS/ARTSWORKERS** are in their first five years of professional practice and generally aged up to 26 years.

**YOUNG PEOPLE** are considered to be aged up to 26 years. According to some legislation, a person aged under 18 years may be considered to be a child. Artists and artworkers working with children may have to undergo special security checks, especially under state law.

**YOUNG PEOPLE AND THE ARTS** The artistic and creative activities of young people and children are extremely diverse, characterised by constant development, growth, and evolution of new artforms and approaches to practice. The Australia Council supports a broad range of this work including:

- projects by young artists
- companies/organisations/artists creating work for children and young people
- companies/organisations providing participatory and collaborative arts experiences for children and young people.

**YOUTH ARTS** describes work that involves creatively skilled and unskilled children and young people who participate in projects (usually on an unpaid basis) as creators, presenters and managers. Participants make their own art both independently and as members of youth arts organisations. In youth arts the creative development phase, or *process* of working collectively, is considered to be just as important as the outcome.

**YOUTH ARTS FORUMS** were an initiative of the Youth Panel (2000–01) designed to:

- encourage critical debate in the young people and the arts sector
- provide feedback to the Australia Council on current issues and concerns of younger artists and artswokers.

Forum organisers were aged up to 26 and worked in partnership with established companies and organisations.

**YOUTH CULTURES** are defined as the range of ways in which young people live, work, dialogue and interact with each other and other communities.

**YOUTH ARTS ORGANISATIONS** provide opportunities for young people and children to create their own projects, either individually or collectively, or in collaboration with professional artists.



'Connexion armband' Kate Smith, Brisbane Qld



'Untitled' Leigh Woodburgess, Richmond Vic.

## DEVELOPMENT OF THIS POLICY

A Working Group of six people, supported by the senior policy and research officer, Youth and the Arts, developed the Australia Council's first Young People and the Arts policy. We acknowledge the vital contribution made by the following people, companies and organisations:

- Everyone who was involved in the development and implementation of the *Youth and the Arts Framework* (please contact us if you would like a copy of this publication; see back cover for contact details).
- The 17 members of the Youth Panel who, from November 1999 to December 2001, brought their insight and wisdom to all parts of the Australia Council.
- A number of key staff of the Australia Council, including the members of the Youth Arts Group.
- The group of external consultants who gave us detailed feedback on an early draft of this policy.
- A group of young artists and youth artsworkers at Shopfront Theatre for Young People in Sydney for their input on a later draft.

This policy is grounded in the exceptional work that is produced in Australia by, for and with young people and children. The Australia Council has supported this work in differing ways over many years. We hope that the publication of the policy heralds a new era of more effective engagement with this work.



'Autoportrait' Lawrence English, Norman Park Qld



'This little piggy went to market...' Aaron Seeto, Sydney NSW

# THANK

## THE WORKING GROUP

The Working Group was made up of Council members, Deborah Klika and Victoria Lynn; two ex-Youth Panel members, Jared Thomas and Lana Gishkariany; and two staff, Sean Bridgeman and Gareth Wreford.

They met for the first time in late November 2001 and worked alongside Carin Mistry, senior policy and research officer, Youth and the Arts.

## ARTWORK

The credited artwork in this publication is from noise 2001, the national media-based festival celebrating Australian youth arts and culture. noise is a Federal Government initiative managed by the Australia Council. Copyright remains the property of the artist who submitted it; however, noise has reserved the right to publish the submissions in part or in whole within the festival and for all promotion or archival purposes associated with noise.