

Development and delivery of

# Small Wonders

An Interactive Multi-Sensory Arts Experience  
for Children aged 0-2, developed for  
Cruinniú na nÓg 2022

By Anne O’Gorman





**We would like to thank the children, families, artists and the support facilitators from the First Friends Programme who collaborated in the development of ‘Small Wonders’.**

‘Small Wonders’ is kindly funded by Creative Ireland as part of the dlr Cruinniú na nÓg Programme 2022.

It is supported by Dún Laoghaire-Rathdown County Council in partnership with Dún Laoghaire-Rathdown Children and Young People’s Services Committee and First Friends (a multi-agency initiative supported by Southside Partnership, Barnardos, Tusla, Springboard, My Project ... Minding You and Ballyogan Family Resource Centre).

This Case Study was written and researched by Anne O’Gorman. She is a freelance consultant with a specialism in arts education/arts provision for children and young people.

All images by Mark Granier. Taken on the 11 June 2022, Cruinniú na nÓg in dlr Lexlcon.

**Key Stakeholders:** Dún Laoghaire-Rathdown County Council Arts Office (dlr Arts Office) and Dún Laoghaire-Rathdown Children and Young People's Services Committee (dlr CYPSC)

**Stakeholders/Project Settings:** First Friends Programme\* Loughlinstown, Ballyogan, Shanganagh, Mounttown. \*partners/funders of First Friends include Túsla, HSE, Dún Laoghaire-Rathdown Childcare Committee and Healthy Ireland

**Additional Settings:** dlr Lexicon for Cruinniú na nÓg, 11<sup>th</sup> June 2022.

**Artistic Team:** Niamh Lawlor, Orla Kelly, George Higgs, Sarah Fitzgibbon.

**Funding Provided by:** Creative Ireland through Cruinniú na nÓg.

**The purpose of this report is to:**

1. Explore the artistic development of the project against the timeline within which it takes place
2. Examine barriers and levers which might better support work of this nature
3. Explore the project's needs against the strategic aims of its funder, Creative Ireland, within the context of Criunniú na nÓg
4. Identify any recommendations which might better support work of this nature at a strategic level

It has been compiled via interviews with key stakeholders; strategic partners, project facilitators in the project settings and the artistic team and observation of a number of sessions in situ. Desk research was conducted to support observations. Consultation was not undertaken with children and parents for reasons outlined further below.

**Context Note on Children and Young People's Services Committee and First Friends Programme:**

dlr Children and Young People's Services Committee is the strategic interagency structure that brings together the main statutory, community and voluntary providers of services for children, young people and families in the county / local authority area (of Dún Laoghaire-Rathdown County). Their role is to enhance interagency co-operation and to realise the five National Outcomes for Children and Young People, as set out in Better Outcomes, Brighter Futures the National Policy Framework for Children and Young People, 2014 - 2020. The central purpose of a CYPSC is to ensure effective interagency co-ordination and collaboration to achieve the best outcomes for all children and young people in its area.<sup>1</sup>

The First Friends Programme (flyer included as appendix) is facilitated by Southside Partnership, Barnardos, Springboard, My Project... Minding You and Ballyogan Family Resource Centre and uses the PEEP<sup>2</sup> Learning Together Programme – an evidence based, evaluated curriculum for families based around five strands of child development: Personal Social and Emotional Development, Communication and Language, Early Literacy, Early Maths, Health and Physical Development.<sup>3</sup> Participants taking part in the First Friends PEEP Programme are referred by

<sup>1</sup> <https://www.cypsc.ie/about-us/purpose.443.html>

<sup>2</sup> <https://www.peeple.org.uk>

<sup>3</sup> <https://www.peeple.org.uk/ltp>

a number of agencies and can require extra support. First Friends supports parents to build positive healthy relationships with their children through play and other fun learning activities. The programme values and builds on what parents are already doing by encouraging parents to use 'everyday' opportunities at home to promote their child's early education, learning and development, through play, interactions and exploration.

#### **Particular Considerations/Sensitivities:**

- In documenting this project, primary consideration was given to the privacy of participants, which meant that photography and consultation were limited. Additionally, particular outcomes for babies and parents noted by the project facilitators are not included here in order to avoid identifying any participants.
- Participant numbers in these groups are small by design in order to be developmentally appropriate, with the presence in the room of additional adults to project workers and the artistic team having the potential to change the dynamic and comfort levels of participants. Parental and children's responses to and perspectives on the project were gathered informally – through observation and through the informed perspective of their project facilitators.
- The challenge of demonstrating the need for programmes of this nature and their potential impact through documentation, whilst preserving the privacy and dignity of participants and their circumstances is noted. Whilst clear outcomes were observable in the project and the challenges experienced by participants significant, this report has prioritised maintaining privacy.

#### **Project Background and Development – A Partnership Approach**

This project was initiated by the Assistant Arts Officer for Participation and Learning in dlr Arts Office, who approached the dlr CYPSC Co-ordinator with a view to collaborating on a project. It was envisaged that the nature of the project would emerge through dialogue to meet the strategic needs of both agencies. CYPSC is networked well with providers of child and youth services across the county and well placed to identify gaps in provision, potential target groups and so on. The CYPSC Co-ordinator, having reviewed the dlr Children and Young People's Plan (CYPP) identified a number of potential target groups, and, having ruled out the potential groups for whom arts provision was already in place, the 0-2 age group was identified as a priority target group. Factors informing this included the priorities of the dlr CYPP and a strategic aim within it around infant mental health and participation of parents. It additionally served strategic aims for dlr Arts Office around provision, commissioning, programming and opportunities for artists.

This approach supports the recommendations of Insights from the Growing Up in Ireland study, which states its 'report underlines the importance of ensuring that children's participation in arts and culture is understood as part of a quality preschool experience. This would ensure broad exposure across all social groups.<sup>4</sup>

An important design goal of this project was that it be co-created with the communities and groups in which it took place, and so the CYPSC Co-ordinator opened an invitation for interested groups to self-select through Tusla's Prevention Partnership and Family Support Steering Committee<sup>5</sup>. Two managers representing the First Friends programme expressed interest. Upon further consultation this was extended to the four sites of First Friends in the County - Loughlinstown, Mounttown, Ballyogan and Shanganagh.

A commission brief was then developed between dlr Arts Office and dlr CYPSC which aligned the artistic brief with the aims of First Friends and the dlr CYPP, and a public call was opened in March 2022. (see appendix).

Following an assessment process, the commission was awarded to Niamh Lawlor and three well established artists identified in her brief as her preferred collaborators – Sarah Fitzgibbon, (Director) Orla Kelly (Designer) and George Higgs (Composer/Musician).

The timeline below illustrates the short timeframe in which the relationships and collaboration necessary to deliver the project in this manner developed:

## TIMELINE

|                              |   |
|------------------------------|---|
| <b>January 2022</b>          | New dlr CYPSC Co-ordinator appointed  |
| <b>January 2022</b>          | Project is proposed by dlr Arts Office to dlr CYPSC Co-ordinator  |
| <b>January-February 2022</b> | Basis of partnership is negotiated between dlr Arts Office and dlr CYPSC and brief is developed. Settings are identified via CYPSC network. |
| <b>February 2022</b>         | Open Call issued  |
| <b>March 2022</b>            | Commission Awarded  |
| <b>May 2022</b>              | Collaboration undertaken in local settings  |
| <b>June 2022</b>             | Cruinniú na nÓg   |

<sup>4</sup> Arts and Cultural Participation Among Children and Young People: Insights from the Growing Up in Ireland Study

<sup>5</sup> This is a multi-agency forum for those that provide services for children and families that are hard to reach in the dlr area. It employs a community development approach that values relationships between workers and with families, pays attention to process and strives to provide a network of support around families.



## 1. Explore the artistic development of the project against the timeline within which it takes place

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The original project proposal describes 'Small Wonders' as 'engag(ing) the services of three excellent participative artists, to collaborate with (Niamh Lawlor) in developing and delivering new child centred multisensory creative experiences for, and in collaboration with, 0-3 year olds and their parents / carers. Understanding that for those very young, a purely performative experience may not be as valid as an interactive one, we will engage our audiences actively, albeit with a sensitivity suitable to their age'.

The project developed via devising and exploratory sessions amongst the artistic team on an original theme of birth in order to celebrate the young children for whom it was intended. This theme developed into the garden and growth theme of the final piece.

The developing work was shared via 'playdates' with First Friends groups across the four identified sites, throughout its development, with each group experiencing at least one playdate. Promoting interactivity between parent and child to promote bonding was an important feature of the project for its First Friends partners.

Parental and project facilitator feedback, the PEEP programme curriculum, the particular needs of the participants and responses of children and parents to the work presented, informed the final 'Small Wonders' performance piece which was presented in dlr Lexicon as part of Cruinniú na nÓg 2022. This development time informed important characteristics of the final work such as:

- performance length
- levels of multi-sensory interactivity
- non-verbal nature of the work
- sensitivity towards and consideration for neurodiversity and developmental challenges among participants
- the development of a 'social story' to accompany the work for potential audience members on the autism spectrum

While an anchor point performance on 11<sup>th</sup> June for Cruinniú na nÓg 2022, the project, because of the consideration and strategic intention with which it was developed, also demonstrated the following benefits outlined in a cascading chart:

Provided 4 additional high quality experiences (1 for each identified group) and final performance which are valid artistic experiences in their own right.

This, in turn meant that for the identified children and their parents, the project was more than once-off, and provided an opportunity to both inform work as it was developing, and see the results of their feedback implemented in a subsequent encounter.

Artistic experiences were developed in response to and for the identified groups

Artistic experiences were provided in the children's regular setting – supporting their confident engagement and that of their families

Nervousness and lack of confidence around how to engage with the performance on the part of both parent and child were described as being lessened by the additional session - participants had more than one chance to participate and interact.

This experience supported them to more confidently attend dlr Lexicon on Cruinniú na nÓg. An opportunity that many parents and the project workers said they may not otherwise have availed of, and to gain more from that experience/engage more confidently

This provided a diversity of audience at Cruinniú na nÓg, reaching parents and children who would not usually attend .

Provided an additional chance to participate for parents and children who were nervous or reticent the first time

The development of 1 performance facilitated 10 engagements, offering, as the quality principles for ArtsMark UK call 'chances for additional stimulus opportunities'.

An increased awareness and interest in parents who were able to describe with project workers in conversation, the artistic development of the piece from session to session. This can reasonably be taken to mean parents have increased levels of confidence in sourcing, choosing and attending arts activities with their children than previously.

Demonstrating for parents, the simple props which can be used to replicate the activities at home with household materials, through the use of temporary props pre final design. This was described as an important added value for the programme and participants.



These multi-layered benefits were described by a strategic partner

*'it wins for the kids, it wins for the caregivers, it wins for the services, it wins for the artists, it wins for both of us. And hopefully Creative Ireland will feel it wins for them' It was further described by a project facilitator as 'it's all these little links you couldn't have done it without each other.'*

The final performance/experience was a 30 minute interactive experience centred around the idea of gardening, featuring George Higgs (Musician/composer) and Niamh Lawlor as performers, leading the participating children through a series of interactive activities such as planting seeds, experiencing the feeling of misted water, cuddling in blankets and using small puppets, all to a specially composed and responsive soundtrack. Children chose their own level of participation and felt empowered to do so particularly as the experience took place in their own space – with one small child watching choosing to watch the performance intently through the glass panel of a connecting room and another watching on a project facilitator's phone through video call. As artist Orla Kelly invited a group before a performance

*'Don't be afraid, but don't be obliged.'*

Attending a project after a 'playdate', a strategic partner observed

*'I didn't ask them about it but they were all talking about 'Oh when Small Wonders came'... They wouldn't have put two and two together about who I was or that I was involved in any way 'small wonders came out, and this little guy, he was kicking his legs and I think they were amazed and this is something from working in early years, you underestimate babies and young children and they were all hooked for the 30 minutes I think it was a really special moment you know the parents understanding how important the arts is for them, for their child and especially to experience that with the last 2 years and the things that have happened and if it's something that they wouldn't have ordinarily gone to' A project facilitator said of the babies 'just to see them come alive, it was a really useful developmental piece.'*

Asked what attracted them to the project, the lead artist who proposed the commission identified a number of factors, both professional and personal which drove the development of the proposal. These included the opportunity to work with dlr Arts Office and the opportunity to work with children in the age range identified by the proposal.

For the other artists on the team, the opportunity to work with the lead artist and with dlr Arts Office were identified, along with the opportunity to work with children in the age range identified. All members of the team indicated that the timeframe was extremely tight and their schedules committed, however, the opportunity to work together and to work on this brief was thought to be too good to pass up. This indicates the importance of drivers other than available funding such as professional relationships, personal commitment and agency reputation in activating projects of this nature.

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The artistic team described the challenges of developing an ambitious and high quality piece of collaborative work with local stakeholders (and with each other) within the timeframe required. However, as previously described, other drivers overrode these constraints. The artistic team employed a variety of methods to maximise the development potential in as efficient and effective a way as possible. These methods drew heavily on the artistic team's considerable experience in the field (which they were keen to acknowledge about each other) and included – the preparation of potential materials in advance (for example, semi-composing music that might later be used in the devising process – the outline of a lullaby, the outline of a song), the recording, development and discussion of ideas for development/exploration across a shared online document and whatsapp group, and the communication of developing ideas for designer Orla Kelly in advance of her window of availability. This further involved flexibility on behalf of the artistic team to work with each other after hours in order to preserve the development time available during the day. These factors could be understood as hidden subsidies to the project.

The artistic team referenced each other's skill and experience as being key to the success of the project – and that emerging artists or artists working with this age group for the first time might not have been able to achieve the same outcomes within the context the project operated within.

The strategic partners noted enhanced networks and networking opportunities, expanded skillsets (e.g. specialised language of different sectors) and further collaboration and joint planning experience.

Project facilitators noted the benefit of having an additional partner to source both funding and experiences of this nature for their groups, to have this piece of project management undertaken for them whilst still seeking to meet their needs.

Insights from the Growing Up in Ireland study states 'Parents were also surveyed when the child was nine months old but, given the young age of the children, information on cultural activities was not collected at this stage'.<sup>6</sup> However, workers, parents and artists noted the engagement of very young babies with the work, demonstrating perhaps, that this project is rare in providing artistic experiences for parents and babies in this age group.

<sup>6</sup> Arts and Cultural Participation Among Children and Young People: Insights from the Growing Up in Ireland Study

## 2. Examine barriers and levers which might better support work of this nature

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**Developmental time:** The shared ownership and developmental focus of the project facilitated the other important project drivers: the development of relationships, shared ownership of the project, shared goals and work that is made for and with particular communities and groups. The type of approach requires time. The word ‘time’ is mentioned in excess of 60 times across interviews with stakeholders. The constraints within which the project operated required the artistic team to deploy a range of techniques to deliver the project within the timeframe outlined to have a performance ready by Cruinniú na nÓg, whilst also holding true to the developmental nature of the process. The artistic team identified that the tight timeframe and resulting working methods meant that they were working from their established areas of expertise. This didn’t allow for artistic stretch, new discoveries or artistic development in practice/provision for early years or the artists’ own professional development. Stakeholders in the project settings noted the challenge of co-ordinating the logistics and requirements of the project in a short time while preserving the safety of the group format for participants. Again, additional time would support this.

The importance of skilled and committed professionals at all levels of this project is clear. Additional planning and development time is necessary that skilled and in-demand artists are secured and potential settings with well-established annual programmes have time to consider initiating a project or entering into partnership. The need for additional time was referenced by all stakeholders in consultation.

**The available budget** was considered satisfactory and allowed for the collaboration of other artists. If underfunded, projects can be compromised by artists needing to undertake multiple roles. It was acknowledged that additional development time or any scaling up of the project would require a larger budget still.

**Interagency/strategic relationships.** The key strategic relationship was observed to be characterised by mutual professional respect, trust and clear communication and this is mirrored in all dimensions of the project. The established reputations of other partners was an important driver. In addition, the artistic team noted that the interagency relationships seemed strong and clear and this allowed them to have clear communication and clear brief and they noted the support of the strategic partners.

**Shared Ownership:** *‘you’re trying to be targeted but you don’t want to isolate a group by saying it but I think the way we /the reason we worked with the First Friends was because it was put out to network and they came back with wanting to be involved, and then the parents were all asked would you like to be involved with the playdates, it was collaboration rather than we’re going to do this with you’.* The development of the project in four key sites and in response to feedback from participants allowed for a feeling of shared ownership in the project, which evidence shows is key to the delivery of successful projects.

**Multiple sessions and the invitation to collaborate** allowed participants to engage from a place of comfort and confidence, many of whom would not have had access to experiences of this nature previously. Participants were able to pinpoint developments and changes in the work from session to session building their familiarity with arts experiences. A project facilitator described the value of this *'I love that they explored it with us and with the group and I think the group even liked that nearly unconsciously that something's not perfect and it's being explored and worked out and worked through and worked with you'*

**Shared commitment to the project**, particularly a project developing on the ground and within a short timeframe, was considered central to the success of the project. All stakeholders – project facilitators, artists and strategic partners are skilled and well experienced. Each was clear on the mutual benefit of working together and valued the contribution of the other. Once the initial building blocks of the project were established, the brief for the project was developed to meet shared goals and intersecting strategic aims, to the benefit of children and families in the county. Partner contributions were valued. As stated by a strategic partner *'even if I'd known who to call and I'd cold called them it wouldn't be the same project, it wouldn't have the same depth and longevity'*

**Geography:** The importance of the project taking place in the group's own settings was repeatedly identified as critical to its success by the project facilitators interviewed. It was noted that while funding might be available to bring them to a theatre, *'there was something special about bringing it to a place and time they're comfortable'* and *'I love the fact that attention was paid to our four groups. I loved that somebody somewhere said those four First Friends groups exist, let's go to them first... I love that there was attention paid to more of a social inclusion. I love that somebody paid attention to that and could bear with the nature of that. That was very validating for us'. 'Small Wonders was a real gift to us ... what you're doing is opening up lots of doors to really unusual things that you wouldn't see'*

### **Research/Evidence Supporting This Approach:**

The design of the project is further supported by evidence gathered during desk research. Research undertaken with both children and young people was reviewed due to a lack of wide ranging research on early years provision exclusively and the insights considered to be transferable are included.

- Patterns of cultural engagement are established from an early age, highlighting the importance of early intervention.<sup>7</sup>
- Taking art to people's local areas has the twin benefit of overcoming physical barriers to participation and making art more relevant by using familiar spaces. The NPC report 'How can we engage more young people in Arts and Culture?' cites research from the Scottish government which found that 'taking culture out of cultural venues and into communities can help to widen access and engagement by removing the unwelcoming perception of elitism. This applies to young people of all ages, from parents who may bring babies and children, to young people who may choose to attend something themselves'.<sup>8</sup>

<sup>7</sup> Arts and Cultural Participation Among Children and Young People: Insights from the Growing Up in Ireland Study, ESRI/Arts Council, 2016

<sup>8</sup> How Can We Engage More Young People in Arts and Culture: A Guide for Funders and Funding Organisations, New Philanthropy Capital, 2019

- A study on arts education partnerships which survive found that they ‘require a broad base of ownership and investment. In surviving partnerships, systematic and concerted efforts are made to cultivate investment and ownership of the partnership in people beyond the initiators and primary leaders. In particular, it is essential that those most directly involved in implementing partnership activities-teachers, artists, parents, administrators-have a strong sense of involvement and control. The broader the feeling of ownership in partnership activities, the more likely there will be adequate support through times of challenge and crisis’.<sup>9</sup>
- While money is often an issue for young people, the attitudinal barrier of feeling like arts and culture is not for them is a much greater obstacle to engagement.<sup>10</sup>
- Anxiety and cost appear to be the most significant barriers to young people engaging with the arts.<sup>11</sup>
- Young people are four times more likely to consume culture with family members than through school.<sup>12</sup>
- ‘organisations need to consider how their own geography affects the way they use different places to engage with young people’.<sup>13</sup>
- Deep personal commitments to the educational power of arts experiences fuel surviving partnerships. Arts education partnerships are created and sustained by people for whom the goal of bringing children in direct contact with art, artists and art making is a driving, often life-long commitment. These people have a deep and passionate belief in the value of the arts in their own lives, children’s lives and the lives of their communities.<sup>14</sup>



<sup>9</sup> Arts Survive: A Study of Sustainability in Arts Education Partnerships, Project Zero, Harvard Graduate School of Education

<sup>10</sup> How Can We Engage More Young People in Arts and Culture: A Guide for Funders and Funding Organisations, New Philanthropy Capital, 2019

<sup>11</sup> Young People and Arts Engagement: What We Need, Art 31 for Arts Council England

<sup>12</sup> How Can We Engage More Young People in Arts and Culture: A Guide for Funders and Funding Organisations, New Philanthropy Capital, 2019

<sup>13</sup> How Can We Engage More Young People in Arts and Culture: A Guide for Funders and Funding Organisations, New Philanthropy Capital, 2019

<sup>14</sup> Arts Survive: A Study of Sustainability in Arts Education Partnerships, Project Zero, Harvard Graduate School of Education

### 3. Explore the project's needs against the strategic aims of its funder, Creative Ireland, within the context of Cruinniú na nÓg

This project was made possible through generous funding from Creative Ireland through the Cruinniú na nÓg programme. Cruinniú na nÓg is a flagship initiative of the Creative Ireland Programme's Creative Youth Plan, to enable the creative potential of children and young people. The Creative Youth Plan commits to give every child practical access to tuition, experience and participation in art, music, drama and coding by 2022 – .. recognis(ing) the need to provide greater opportunities for children and young people to engage with creativity, to discover and hone their innate creative abilities throughout their daily lives.<sup>15</sup>

As well as Cruinniú na nÓg, through which this project was actioned and resourced, Creative Youth contains commitments and goals in relation to early years learning to which this project has the potential to contribute principles of good practice and learning and additional provision.

This project proposes a workable frame which operates within the celebratory national context of Cruinniú na nÓg but is underpinned by sensitive, high quality arts experiences which are developmental in nature and which reach children and families who would otherwise not attend Cruinniú na nÓg in established arts venues, or, due to developmental needs/challenges, be reticent to access a less bespoke experience. This project explored how much developmental work could underpin and support this celebration and in this way provides the potential to extend the offer and promise of Cruinniú na nÓg more widely in the community.

It was further identified that such was the concentration of activity around Cruinniú na nÓg that it was difficult to secure the services of key personnel – a producer, a filmmaker and photographer.



<sup>15</sup> <https://cruinniu.creativeireland.gov.ie/about/>

## 4. Identify any recommendations which might better support work of this nature at a strategic level

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The factors contributing to the success of the project and the evidence supporting them are clear. Potential strategic supports might include:

- The inclusion of targeted as well as universal provision in planning, to account for the very real challenges experienced by many families in accessing public events and to allow for local and bespoke application of broader strategic aims.
- Spatial planning to build capacity for participants and potential partners to host projects in their own settings.
- The positive aspects which characterised this project - Interagency partnership, shared ownership and developmental, sustained experiences for young children, which meet children and families where they are - all require time and sensitivity to develop and need to be facilitated with the resources and timelines in strategic planning. Implementation plans and success indicators need to be adapted to allow for the slower nature of this work.
- The formation of strategic partnerships yielded clear benefits in this project and should be supported as operating principles of strategic planning as should shared ownership and bottom/up planning with local communities.
- Strategic planning actions need to allow for the additional support and prior engagement required in advance of some participants feeling empowered to attend flagship or venue based events. As one project facilitator put it *'being offered something won't do it'*.
- Flexibility of delivery and longer lead-in times which allow in-demand artists and stakeholders to plan, devise, develop relationships and identify preferred partners with more comfort and flexibility could further support this model.
- Less experienced and emerging artists would require additional support and time to work in this framework which could be a capacity issue for strategic partners.
- The drivers to tender for the project were not the opportunity to participate in Cruinniú na nÓg or secure the available budget – they were more nuanced, to do with established reputations of the agencies and artists involved. Addressing the issue of flexibility of delivery time could better assure the strategic success of the investment, embedding the characteristics which proved so successful for this project and relying less on luck, prior relationships and personal commitment.

### Conclusion:

The project is clearly valued by all stakeholders who consider it successful and who committed logistical, professional, practical resources and expertise to ensuring its delivery on behalf of participants. The value is clearly felt and not always easy to describe to those who didn't take part. This was described by one stakeholder as 'I don't even know how to put it into words but when I think about the project I just smile' and by another as 'I don't really have words for it. There is an emotional connection. People felt it. That's because the artists paid attention and they listened. That's what we're trying to do is bring emotional connection between parent and child that's sometimes missing'.

**All partners on this project gratefully acknowledge the support and funding from Creative Ireland in making this project a reality.**

### Commission for the creation of artistic work - Cruinniú na nÓg 2022

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#### Deadline

Friday, March 11, 2022 at 12:00 pm

#### Description

dlr Arts Office in partnership with Dún Laoghaire-Rathdown Children and Young People's Services Committee (CYPSC) wish to commission an artist/s or arts organisation to create and deliver work for young children and their caregivers for Cruinniú na nÓg 2022. This opportunity is funded by Creative Ireland.

#### Scope of Requirements

Dún Laoghaire-Rathdown CYPSC has identified local services that support young children and their families that would like to participate in Cruinniú na nÓg 2022.

We wish to commission an artist/s or an arts organisation to create and deliver work for Cruinniú na nÓg, aimed at parent/caregivers and baby/toddler groups aged 0-3 years. Outcomes from the commission will be in community-based settings from 23rd of May to 10<sup>th</sup> of June 2022. The commission will then end in an opportunity for the general public to enjoy the experience as part of Cruinniú na Óg on the 11th of June; this may take place in a library or other suitable setting in the County. The artist/s or arts organisation will be required to give feedback and recommendations to inform future development of commissioning work with dlr CYPSC.

This commission is for the creation of new work. We are open to work that is at an early development stage and could be brought to completion under this commission; work which has already been publicly performed/shown is not eligible.

- The main aim is for the work to be suitable for young children and their caregivers to enjoy together.
- The focus of this work, with babies, toddlers and parents/caregivers is to understand the role of movement, multisensory experience and the non-verbal exchange in the expression of self and the developing relationship.
- The commission is open to all art forms.

#### Fees and Projected Timeline:

- The timeline for this commission is March - June 2022. Outcomes from the commission will be in a maximum of five community-based settings from 23rd of May to 10th of June 2022, over a three-week period.
- The commission will then end in an opportunity for the general public to enjoy the experience as part of Cruinniú na Óg on the 11th of June; this may be in a local library or other suitable venue.
- The artist/s or arts organisation will give feedback and recommendations on this opportunity for future development.
- The commission fee is €23,000 (inclusive of all fees, materials, performance/display costs and VAT).



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**Deadline for application is Friday 11 March at 12 noon.**

### **About Dún Laoghaire-Rathdown Children and Young People's Services Committee**

**CYPSC are responsible for securing better outcomes for children and young people in their area through more effective integration of existing services and interventions.** CYPSC are a key structure identified by Government to plan and co-ordinate services for children and young people in every county in Ireland. Their age remit spans all children and young people aged from 0 to 24 years. The purpose of the CYPSC is to ensure effective interagency co-ordination and collaboration to achieve the best outcomes for all children and young people in their area.

### **Application Process**

This is an open process. The following are required:

- A Curriculum Vitae with relevant experience\*
- A one A4 page expression of interest as to why this opportunity is of interest to your current practice.
- A proposal of suitable work for community-based settings that has not been publicly shown to date, to include outline costings.
- 2 referees for relevant work to date.

\*Supplementary materials are welcomed, these could include videos, images, past testimonials etc.

### **Selection Criteria**

The following criteria will apply and be weighted accordingly:

- Demonstrated suitability of previous relevant experience. (30/100)
- Evidenced interest in working within a community environment with babies, toddlers and their caregivers (as outlined in the one-page expression of interest). (30/100)
- Quality of proposal suitable for the targeted 'age profile'. (40/100)

### **Queries to**

Máire Davey in dlr Arts Office

**mdavey@dlrcoco.ie**

01 2362756

Application is to be emailed to **arts@dlrcoco.ie** marked Cruinniú na nÓg Commission 2022.

### Insurance

The selected artist/s agree to keep Dún Laoghaire-Rathdown County Council and Dún Laoghaire-Rathdown Children and Young People's Services Committee fully indemnified against all claims howsoever arising and howsoever caused in respect of any damage, loss or injury of any kind or nature, whether arising directly or indirectly from the provision of the residency and to provide evidence of Public Liability insurance which indemnifies Dún Laoghaire-Rathdown County Council with a limit of indemnity of €6.5 million.

It is the responsibility of the selected artist/s to ensure that other person(s) not employed by Dún Laoghaire-Rathdown County Council, but employed by the artist/s to assist them with the commission have adequate Public Liability (€6.5 million) and Employer's Liability (€13 million) cover which indemnify both Dún Laoghaire-Rathdown County Council and the artist.

### Garda Vetting

Full Garda Clearance will be a requirement for this commission. It is a legal requirement that all persons working with children, young people and vulnerable people are subject to Garda Vetting. In accordance with national child protection policy, Children First National Guidelines for the Protection and Welfare of Children, awarded recipients working with children must have a child protection policy, proper procedures and a child safeguarding statement in place.

### Freedom of Information

The provisions of the Freedom of Information Act 1997-2003 apply to Dún Laoghaire-Rathdown County Council. Applicants should state if any of the information supplied by them is confidential or sensitive and should not be disclosed to a request for information under the aforementioned Act. Applicants should state why they consider the information to be confidential or commercially sensitive.

### GDPR

All information provided for this expression of interest will be held in line with Dún Laoghaire-Rathdown County Council and Dún Laoghaire-Rathdown Children and Young People's Services Committee Data Protection Policies and will remain in the sole ownership of Dún Laoghaire-Rathdown County Council Arts Office and Dún Laoghaire-Rathdown Children and Young People's Services Committee. Information supplied in the application will only be used by dlr Arts Office and Dún Laoghaire-Rathdown Children and Young People's Services Committee for the purposes of administering and managing this particular commission opportunity. You may withdraw your consent to the retention of the information relating to your application at any point by sending an email to [mdavey@dlrcoco.ie](mailto:mdavey@dlrcoco.ie)

Dún Laoghaire-Rathdown County Council reserves the right not to select if none of the applications received are deemed to be suitable. In this instance, Dún Laoghaire-Rathdown County Council reserves the right to pursue a different procurement process.



# THURSDAY MORNINGS

IN SAMUEL BECKETT  
CIVIC CAMPUS, BALLYOGAN

from 10 - 12

**First Friends** is a FREE weekly parent & baby group (0-2years) to support parents to build positive healthy relationships with their children through play & other fun learning activities.

**The PEEP Learning Together Programme is about;**

Valuing & building on what parents are already doing by encouraging parents to use 'everyday' opportunities at home to promote their child's early education, learning & development through play, interactions & exploration.

*'Come & play with your baby, meet other parents & chat about your child's needs & being a parent...'*

**The Routine;**

- ★ Welcome
- ★ Free play
- ★ Circle Time
- ★ Themed Discussions
- ★ Songs Rhymes & Stories
- ★ Snack time
- ★ Coffee Break
- ★ Activities

**Contact Details**

Barnardos

firstfriends@barnardos.ie

086 033 4635

**First Friends Welcomes**

- ☺ Parents & their children, aged 0-2 years, that live in the greater Ballyogan area
- ☺ Parents who are isolated and in need of additional support in their parenting role
- ☺ Families who are not attending other parent/child groups
- ☺ Parents who need support in understanding their child's changing developmental needs through play & interactions
- ☺ Parents who would benefit from guidance & promoting positive parenting.

**First Friends is facilitated by;**

**Experienced Family Resource Centre and Barnardos staff**

**"While we used to play and sing before the group, we have learned how to do this in a more meaningful way"**

**Funders and partners**



Dún Laoghaire-Rathdown  
County Childcare Committee



**SOUTHSIDE PARTNERSHIP DLR**  
**COMHPHÁIRTÍOCHT an DHEASBHAILE**  
SUPPORTING PEOPLE. SUPPORTING COMMUNITIES.

