



Points of Alignment

*The Report of the Special Committee
on the Arts and Education*

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Preface

Chair of the Arts Council

Arts provision for children and young people both in and out of school is arguably the single greatest fault line in our cultural provision. This is recognised by practitioners and public alike, the latter clearly giving it the highest priority in the 2006 study of public attitudes and behaviour *The Public and the Arts*.

The establishment in 2006 of the Special Committee on the Arts and Education confirmed an alignment between politicians, practitioners and public around the need to address this issue. The Report of the Committee in 2007 was adopted unanimously and enthusiastically by the Arts Council and submitted to the Department of Arts, Sport and Tourism and to the Department of Education and Science. The report has been the subject of detailed discussions between both Departments and the Arts Council and the Council now publishes it with the fervent hope that its recommendations are addressed to the lasting benefit of Irish society.

For more than thirty years the Arts Council has been concerned about the issue of the arts-in-education. The first formal action of the Council in this domain was the commissioning in 1978 of a report published a year later as *The Place of the Arts in Irish Education*, now known generally as the Benson report. This report was for many years the cornerstone for policy and action by the Arts Council in the field of education.

In policy, provision and practice it is possible to trace through the 1980s and 1990s a developing distinction between arts education and arts-in-education. While these are two symbiotic areas, arts education refers usually to mainstream teaching and learning of the arts as part of general education, while arts-in-education refers mostly to interventions by the world of the arts into the education system, by means of artists of all disciplines visiting schools or by schools engaging with professional arts practice in the public domain. Arts education is primarily a responsibility of the Department of Education and Science and of education providers. The Arts Council's role here has been chiefly as advocate and it has also engaged from time to time in limited strategic interventions of a research or action research nature in order to advance the cause of the arts within formal education.

In the related field of arts-in-education the Arts Council has been a primary agent of policy and provision. For many years the Arts Council supported key arts-in-schools resources and programmes and itself took a wide range of initiatives to stimulate practice. Happily the field is a busier one than was the case even a decade ago. The range of encounters both in and out of school across all arts disciplines has increased significantly. The Council takes this opportunity to acknowledge the exceptional work of many artists and arts

organisations in this field and underlines too the valuable work of many local authorities which have made arts provision for schools and young people central to their arts services. The call on the Arts Council's resources has increased proportionately and it has sought, within limited means, to respond. At the same time, the Council has engaged in a small number of strategic partnerships with the Department of Education and Science and with other key players in the education sector to try and establish more systemic provision and to support the development of existing practice by increasing the range and quality of what is on offer. Regrettably, and in spite of much good practice, the scale of need is such (there are over 800,000 school-going citizens in Ireland) that we are still at a stage where such work, while allowed to happen, is not really *provided* for. That remains a serious challenge to the twin principles of educational equality and cultural entitlement.

The Arts Council was delighted to learn in 2006 that the Minister for Arts, Sport and Tourism intended to establish a Special Committee on the Arts and Education, as provided for under the 2003 Arts Act, and with the full cooperation of his colleague the Minister for Education and Science. The opportunity for formal collaboration between the Arts Council and the Department of Education and Science was a long-standing wish of the Council, dating from the 1979 Benson report. The Special Committee engaged with enthusiasm in the process of research, consultation, reflection and writing which culminated in the production of the report, adopted by the Council and presented in May 2007 to the Minister for Arts, Sport and Tourism.

The report of the Special Committee on the Arts and Education has been given the title *Points of Alignment*. The wished-for alignments are many, but chief among them is that between the power of quality arts experiences and the impulse for learning and personal development that characterises good education. There is also the alignment of the imperatives of the curriculum with the distinctive nature of arts experiences, an alignment given specific priority in the terms of reference of the Special Committee. There is too the critical alignment of two professions: the teacher and the artist. All these and more are the focus of the report's five recommendations which the Arts Council approves and adopts.

The Arts Council was determined that the report would itself be a point of alignment between some long-standing goals of public arts policy and actual future provision. The Council valued highly the interaction between it and the two key government departments (of Arts and of Education) and was concerned to ensure that the momentum established by the setting-up of the Special Committee and by its work would be maintained. Accordingly, since adopting

the report and submitting it to both Ministers, the Council has worked hard with both departments to develop an action plan for the report's implementation. At the heart of that action plan is a four-point proposal which the Arts Council developed.

- 1 A joint structure to oversee developments arising from the report and with senior representatives of the Department of Arts, Sport and Tourism, the Department of Education and Science, and the Arts Council. This structure would provide a strategic, high-level, and ongoing point of contact between the policy-makers and key funders in the fields of arts and education.
- 2 A national arts-in-education development unit attached probably to an existing third-level institution with a demonstrated commitment to the arts and ideally involving primary teacher education. This unit to be adequately resourced so as to allow it to implement a strategic action-research work programme and related functions in terms of professional development, information, advice, documentation, evaluation and dissemination. The unit's staff would need to be composed of senior, expert and experienced personnel if the unit was to evince at executive level its appropriate status, mandate and strategic intent. An initial cohort of 6-8 people would be required if the unit was to be able to function effectively. The unit to be overseen by an appropriate board or steering group which would secure high-level access to both government departments and to the Arts Council, so as to build synergies.
- 3 Significant additional resources for the Arts Council from the Department of Arts, Sport and Tourism to allow the Council implement Recommendation 3 of the report which focuses on the need for a much more extensive programme of direct and indirect supports for this field of activity and for a dedicated arts-in-education team in the Arts Council.
- 4 The development of a dedicated arts-in-education portal site.

Olive Braiden

Chair
The Arts Council / An Chomhairle Ealaíon
June 2008

Foreword Chair of the Special Committee on the Arts and Education

As an artist, educator, parent and member of the Arts Council, I was delighted and honoured to be invited to chair the Special Committee on the Arts and Education established by the Minister for Arts, Sport and Tourism, with the Minister for Education and Science. I am pleased now to present the report of the Committee.

Around the time of the establishment of the Committee, the national survey on public behaviour and attitudes to the arts *The Public and The Arts* indicated very strong levels of public support for spending on arts facilities and programmes for young people and for the importance of arts education. Emboldened by this democratic endorsement, the members of the Special Committee on the Arts and Education set out to focus on developing constructive solutions to the challenges contained in our area of responsibility, as defined in the given terms of reference.

Six months later, informed by deep reflection, no little argument, provocative submissions, and stimulating encounters with key informants at home and abroad, we are pleased to set out a number of detailed recommendations for action by key arts and education agencies acting sometimes unilaterally according to their mandates, and sometimes in respectful partnership.

I acknowledge the exceptional commitment and the insightful expertise of my Committee colleagues and the dedication of the Arts Council executive who served us in so many ways. I acknowledge too the passion and intelligence of those who made submissions or who addressed the Committee directly. Their interests and concerns were often for the whole field of arts and education, whereas ours were more circumscribed. The tight focus of our terms of reference and of our recommendations is a critical strength of this report.

We are told, almost on a daily basis, that there is need for “joined-up thinking”. This report is informed by just such thinking in the twin fields of arts and education. Now what we most need is “joined-up action”. Nearly one million citizens in every parish, townland and city in Ireland will be affected directly and positively if the recommendations of this report are implemented.

Mary Nunan
Chair

Special Committee on the Arts and Education

Terms of Reference

- A Having regard for the statutory functions of the Arts Council as set out in Section 9 of the Arts Act 2003, and in accordance with Section 21 of that Act, a Special Committee has been established to advise the Arts Council on how best to align the Council's strategies for the promotion and encouragement of the arts with the priorities of the formal education system. The Committee should deliver its advice to the Council by 1st May 2007.
- B Acknowledging the contribution that the arts can make to a rounded and balanced educational experience, the Committee will have regard to the wide range of demands on the school curriculum bearing in mind that responsibility for determining the content of the school curriculum rests with the Minister for Education and Science.
- C The need to prioritise and cost its recommendations; these recommendations must have regard both to their resource implications for the Arts Council and also to the fact that the budgetary resources likely to be available over the next four years to the Minister for Education and Science for development of services in the education sector must be allocated to fund existing policy commitments.
- D Subject to (B) above, the identification of what additional sources of funding, if any, might be available to fund its recommendations; and the roles and partnerships that are appropriate for relevant State and other agencies and bodies in this context, including the Department of Arts, Sport and Tourism, the Department of Education and Science, the Arts Council, Vocational Education Committees, and Local Authorities.
- E The focus of the Special Committee's advice should be on making specific deliverable recommendations for implementation over a three to five year period.

Methodology

In conducting its work, the Committee has sought to engage in as wide a range of consultative dialogue with involved and interested parties as was feasible in the short time span.

The Committee put out a public call for submissions in early 2007. This call was advertised in national press and other specialist sources. 91 submissions were received.

The Committee gathered, studied and discussed information through the following means:

- 12 day-long Committee meetings
- Focus group meetings comprising 21 key informants
- Consultation with Arts Council executive
- Analysis of 91 submissions made in response to a public notice
- Interviews with key personnel and experts in the field
- Telecommunications contact with experts both in Ireland and in other countries
- On-site visits to national and international arts-in-education related events
- Participation by Committee members in a number of conferences, seminars and workshops nationally and internationally
- Desk research
- Oral and written communication between the Committee and a host of people involved in arts-in-education practice in Ireland.

The Committee wishes to record its sincere thanks to all who contributed so generously to its work.

Chapter One

Arts-in-Education: Scope of the Report

Focus of Report

1.1

The remit given to the Special Committee on the Arts and Education in its terms of reference was precise: *how best to align the (Arts) Council's strategies for the promotion and encouragement of the arts with the priorities of the formal education system*. Accordingly, this report concentrates on policy, provision and practice in that field where the arts, as defined in the Arts Act (2003), and as supported by the Department of Arts, Sport and Tourism *via* the Arts Council, interact with the formal education system which is the responsibility of the Department of Education and Science. Though formal education encompasses several domains, the Committee focussed almost exclusively on primary and post-primary schools. Therefore, its field of interest is defined in this report as 'arts-in-education'.

Arts-in-education: two strands

1.2

While nearly all arts-in-education interaction occurs within school time, not all of it occurs on the school premises. There are two strands to arts-in-education practice: one involving interventions by the arts world into the domain of formal education, and the other involving students engaging with the arts in the public domain, usually in publicly-funded arts venues, whether local or national.

Wide range of submissions

1.3

Many submissions to the Committee, understandably keen to influence policy-making in the wide field of the arts and education, chose not to be constrained by the terms of reference. Most focus group meetings opened with expressions of regret by key informants about the circumscribed nature of the terms of reference. It should be recorded that the submissions made to the Committee ranged over the continuum that encompasses arts education, arts-in-education, arts training, youth arts, community arts, arts and special needs, children's arts, outreach and education in the arts, and a myriad of related topics across nearly all artforms and in contexts from pre-school to continuing education. The full influence of these submissions and of the work they represent cannot find expression in this report and the probability of unmet expectations is duly acknowledged. The Special Committee on the Arts and Education was bound by its given terms of reference and the scope of this report is accordingly tightly focussed.

Arts-in-Education: Scope of the Report

Role of Department of Education and Science

1.4

Clarity around organisational remit is important to assist the process of identifying discrete responsibilities and areas for partnership and joint action. The Department of Education and Science is responsible for the provision of education, including arts education, in the school system. In fulfilling this role, the Department has traditionally relied mainly on the curricula of the formal school system. The design and delivery of curricula, including those in the arts, are the responsibility of the Department, assisted by the National Council for Curriculum and Assessment, the Primary Curriculum Support Programme, and other support agencies. The Department is increasingly open to, and gives some support to, the enrichment of the curriculum and of the wider educational agenda by artists and arts organisations external to the school. The Department of Education and Science has no dedicated budget sub-head for the provision of arts-in-education so it gives whatever support it does through budget headings such as teacher education and professional development, research, and social inclusion. However welcome such support, the absence of a dedicated arts-in-education sub-head is a significant constraint.

Roles of Department of Arts, Sport and Tourism and of the Arts Council

1.5

The Arts Council and the Department of Arts, Sport and Tourism have a different but complementary remit of promoting the arts for all citizens, including the more than 800,000 citizens of school-going age. Both government departments and the Arts Council share a common concern for best practice in the domain of arts-in-education work. That concern is, to a great extent, what motivated the establishment of the present Special Committee on the Arts and Education with the intention of adding value to society's twin investments in the domains of education and of the arts.

Arts-in-Education: Scope of the Report

Arts-in-education: key characteristics

1.6

It is appropriate to conclude this section on the scope of this report by offering a definition of arts-in-education practice. Appendix 5 offers a fuller treatment of the practice, but the following outline statements capture some of its key characteristics¹:

- Arts-in-education practice involves skilled, professional artists of all disciplines working for and with schools in the making, receiving and interpreting of a wide range of arts experiences.
- Arts-in-education practice can happen within or outside the school. It ranges from one-off visits, through more extended programmes, to intensive, collaborative projects.
- Artists, arts organisations, pupils, teachers, and sometimes primary carers, work together to create arts experiences that enrich the curriculum and support the core educational mission of the school.
- Arts-in-education practice enriches the lives of all involved, with particular attention to nurturing the developing minds and imaginations of the pupils.

¹ What follows is drawn from the *Artists~Schools Guidelines (2006)* document, which was a joint project of the Department of Education and Science and the Arts Council, and also the product of an extended period of research and consultation with policy-makers, providers and practitioners in both the arts and education fields.

Chapter Two

Arts-in-Education: Then and Now

Arts-in-education tradition

2.1

The practice of musicians, storytellers and dancers visiting schools, or of schoolchildren being taken to see exhibitions or attend concerts, is a long-standing, if not a general feature of our education tradition. It is only since the 1970s, and with quickening pace in the past two decades, that what would now be termed arts-in-education practice has developed in Ireland². In terms of policy and provision it has been supported mainly by arts providers (chiefly the Arts Council), mirroring the support of education providers (chiefly the Department of Education and Science) for mainstream arts education. In recent years there is increasing and welcome evidence of common cause and partnership.

Arts Council involvement

2.2

The Arts Council's applied focus to the domain of education dates from its commissioning and publication of *The Place of the Arts in Irish Education* (1979). Since then, and in a variety of ways, the Arts Council has sought to influence the wide arts education agenda and to initiate and support actions and activities within the more circumscribed arts-in-education field³, which is the focus of this report.

Arts Council and partnership

2.3

For the first half of the thirty-year period in which it has engaged in arts-in-education work, the Arts Council was both a funder of organisations which provided services such as theatre-in-education or recitals in schools, and a direct service provider itself. For many years, the Council operated schemes that it had initiated such as Writers-in-Schools and Artists-in-Residence-in-Schools, as well as a School Exhibitions programme. Laterally, the Council has become more strategic, delegating some of its own school services to appropriate organisations and funding directly (or indirectly through its support of local authority arts programmes) an increasing range of arts-in-education projects

² The wider context of this development is set out in the essay by Dr. John Coolahan, Emeritus Professor of Education at NUI Maynooth, prepared for the Special Committee on the Arts and Education and reproduced elsewhere in the report.

³ While schools have a primacy within the Arts Council's education agenda, the latter agenda is wider, in keeping with contemporary understandings of life-long learning and of the value of learning in non-formal settings. Nor is the term 'children and young people' synonymous with 'pupils and students', for outside of school, as individuals or as members of a family or wider community, children and young people are citizens with cultural needs and entitlements. The growing fields of youth arts and of professional arts provision for young people are areas where the Arts Council has significant commitments.

Arts-in-Education: Then and Now

and programmes⁴. It is notable that in recent years the Arts Council has sought to develop a culture of partnership with those who shape policy and make provision in the formal education sector. Emblematic of the partnership sought, as well as being a project of practical significance, was the process that led to the publication in 2006 of *Artists ~ Schools Guidelines*.

*Local and national
arts-in-education
work*

2.4

While the role of the Arts Council has been and continues to be critical in this domain, it is important to stress the occasionally long-standing and currently growing range of work that occurs in various parts of Ireland. Arts Council support has often been in response to the energy, innovation and quality of many individual artists, arts organisations and others in the arts and education fields. Also noteworthy is the recent tradition of locally-based arts-in-education work, much of it initiated by local authorities, and an increasing amount of it deriving from local partnerships focussed on long-term achievements rather than simply short-term activity. At a national level, arts-in-education work forms part of the wider continuum of education and outreach work undertaken by the national cultural institutions. The Council of National Cultural Institutions performed a valuable service in producing a policy framework document on its work in this and related areas.

*The challenge:
building a system of
provision*

2.5

The challenge now for those charged with providing arts-in-education services is to move from piecemeal provision to a system of arts-in-education that takes account of contemporary notions of educational equality and cultural entitlement. This is essentially an issue of resources and of the underlying will to commit arts resources and education resources to the arts-in-education agenda. The legislative and policy base for arts-in-education work is now in place; there is a tradition of such work stretching back over thirty years; a consensus exists on what constitutes good practice; a range of models of provision have been explored; in some instances Irish work ranks with the best of international practice. But existing services and resources are completely inadequate given the scale of need. 800,000 school-going citizens in over 3,284 primary schools and 735 post-primary schools, constitute an enormous public whose engagement with the arts is critical to the development of the arts and to wider educational, social and economic agendas.

⁴ In 2004 (to be updated in 2007) the Arts Council published a directory of Arts Council-funded organisations with arts-in-schools programmes.

Chapter Three

Arts-in-Education: Value and Importance

- The Education Act* 3.1
The Education Act (1998) makes specific reference to promoting the development of ‘the arts and other cultural matters’ as a particular function within the wider list of functions for schools set out in that Act.
- The Arts Act* 3.2
The Arts Act (2003) sets out eight general functions of the Arts Council / An Chomhairle Ealaíon, the first two of which are to: (i) stimulate public interest in the arts and, (ii) promote knowledge, appreciation and practice of the arts.
- National Children’s Strategy* 3.3
These two most recent acts of the Oireachtas provide the legislative framework for arts-in-education work. Such work finds further support in both international and national conventions and strategies such as Article 31 of the UN Rights of the Child, ratified by the Irish government in 1992, and the National Children’s Strategy (2000). The latter makes specific reference to cultural activities as part of the six ‘Basic Range of Needs’ identified within one of two overarching ‘National Goals’.
- Partnership for the Arts* 3.4
Partnership for the Arts: Arts Council Goals 2006-2010 includes a specific commitment to ‘create better opportunities for young people to experience the arts’, including the provision of what are termed ‘arts-in-education partnerships at first, second and third level’. This commitment derives from the third of the five governing goals of the Arts Council i.e. ‘make it possible for people to extend and enhance their experiences of the arts’. Arts-in-education work also represents an area of professional arts practice included within the Arts Council’s stated commitment to ‘acknowledge and value the diverse ways in which artists work’.
- Value of the arts* 3.5
Underpinning such legislation and policy are convictions about the significance of the arts and about their distinctive contribution to education. In a report like this, it is only possible to assert and not to construct the rationale behind these twin convictions.

A succinct statement on the value of the arts was contained in the submission by the Council of National Cultural Institutions to government, in the context of the preparation of the *National Development Plan (2007-2013)*. The submission stated that ‘art, broadly defined, is a fundamental human enterprise: the making of meaning, individual and collective, through representation... In making art we make ourselves. In understanding art we understand ourselves’.

Arts-in-Education: Value and Importance

The second conviction – about the distinctive contribution of the arts to education – is happily a common element in contemporary educational policy documents and curricular handbooks. The current such handbook on the visual arts for Irish primary schools opens with a section on arts education generally, stating *inter alia* that arts education ‘makes a vital contribution to the development of a range of intelligences’.

Benefits of arts-in-education

3.6

The particular benefits of arts-in-education work are many and for many. The recent *Artists ~ Schools Guidelines (2006)* document offers a very useful section on the benefits. This is summarised below and included in full in Appendix 5.

- Arts-in-education practice makes a distinctive contribution to school-based arts education and to public arts practice.
- Arts-in-education programmes enrich the curriculum. They complement the pupil’s own arts education and support learning in other curricular areas.
- Arts-in-education practice makes available to schools and to artists and arts organisations opportunities outside their normal scope. Many artists attest to the personal and professional benefits of working with schools.
- Arts-in-education practice helps to connect the school with the wider community.
- Arts-in-education programmes are important gateways to the arts. Arts-in-education programmes assist schools in addressing their responsibility to reveal to young people the life-enhancing pleasure to be derived from high-quality arts experiences.

Creativity

3.7

Arts education makes an important contribution to the wider goal of developing creativity in our society and economy. This is recognised in the curriculum handbook cited above: ‘A purposeful arts education... is life-enhancing and is invaluable in stimulating creative thinking and in promoting capability and adaptability’. Thus, it is clear that a quality arts education is a key objective within the wider twin goals of education, as defined in the current *Statement of Strategy 2005-2007* of the Department of Education and Science ‘(i) enabling all individuals to reach their full potential and (ii) contributing to our current and future economic success’.

The nature of the Irish economy and the ever-quickenening rate of change it is experiencing underline the need for economic and social policies that are underpinned by an education system that fosters creativity. Creativity is not a skill or a stand-alone intellectual process. It is more akin to an aptitude whose presence (or absence) has profound implications for both personal well-being and for enterprise, wherever applied, but especially in an economy characterised by knowledge, services and high-level manufacturing.

Arts-in-Education: Value and Importance

Applied speculation, developed intuition, origination: these dispositions drive and derive from creativity. Irish society and the Irish economy need a workforce and a wider population that value risk-taking and experimentation and that are adept in the kinds of problem-solving and the engagement between ideas and materials that characterise the arts. While the arts have no monopoly on creativity, they do foster it especially well. Creativity 'is not a purely intellectual process. It is enriched by other capacities and in particular by feelings, intuition and by a playful imagination...[It is not a] single aspect of intelligence [but] a dynamic process that draws on many different areas of a person's experience and intelligence.'⁵

National Economic and Social Forum

3.8

The formal education system is an important crucible for social change, especially at a time of rapidly changing notions of identity, with consequences for social cohesiveness. Education in the arts has a precise, positive and important contribution to make to this issue and arts-in-education programmes are especially well placed to increase knowledge and cultural understanding, and to celebrate diversity.

The particular claim of young people on the public funds allocated to the arts was set out succinctly in the recent National Economic and Social Forum report *The Arts, Cultural Inclusion and Social Cohesion (2007)*: 'Children of course are a particularly important grouping in society in relation to the arts by virtue of their demographic size, the developmental significance of childhood experiences and their economic dependence. As such, many would argue that they warrant special attention in terms of policy and provision'.

⁵ From *Out Of Our Minds: Learning To Be Creative* (Capstone, 2001) by Sir Ken Robinson, Director of Education Policy for the J Paul Getty Centre in Los Angeles and Professor of Creative Education at the University of Warwick. *All Our Futures: Creativity Culture and Education*, his report at the end of the UK national inquiry on creativity, education and the economy, involving educators, business people, artists and scientists, was published to wide acclaim in 1999.

Arts-in-Education: Value and Importance

Public Attitudes

3.9

Politicians, policy-makers and providers can be sure that there is strong public support for investment in arts programmes and facilities for young people, both in and out of school. *The Public and The Arts* (2006) – the national survey of public attitudes and behaviour *vis-à-vis* the arts – offers a number of insights of significance for this report. When offered eight different options for spending on the arts, the public's clear first preference was 'Arts programmes and facilities dedicated to working for and with children and young people'. 54% of people chose this as either their first or second priority, significantly ahead of any of the seven other options offered. Another question in the survey (of a representative sample of 1,200 people nationwide) elicited the finding that 82% of people agree (37% of them strongly) that 'Arts Education in schools is as important as science education', an increase of 9% on the figure in the previous equivalent study undertaken in 1994. The same number of people (82%) agree that 'Lack of an arts education at school is a significant obstacle to developing an interest in the arts'.

Chapter Four

Arts-in-Education: Issues and Needs

This section of the report sets out key issues and needs that require to be addressed, if existing arts-in-education provision is to be developed. This section is informed by the submissions received, the focus group meetings and by other research processes undertaken by the Special Committee on the Arts and Education. In turn the needs identified inform the Committee's recommendations set out in Chapter Five.

Dialogue and partnership

4.1

The need for ongoing inter-departmental and cross-sectoral dialogue represented currently in formal terms by the Special Committee on the Arts and Education. Models of partnership in other sectors at home and models of arts education partnership from abroad need to be examined.

Responsibilities: unilateral and joint

4.2

The need to clarify and confirm areas of unilateral responsibility and action, and areas of existing or potential joint action, by key government departments and agencies, especially the Department of Education and Science, the Department of Arts, Sport and Tourism, and the Arts Council. The purpose of such clarification being to assist the development of respectful partnership to the benefit of students, teachers and the wider school community, as well as of artists, arts organisations and the wider arts community.

Scale of need

4.3

The need for much greater levels of provision of arts-in-education services, given the huge school-going population. The principles of the fair dispersal of public resources (*Partnership for the Arts: Arts Council Goals 2006-2010*) and of the entitlement of all school-going citizens to high-quality arts and school experiences, as part of a wider commitment to high-quality educational provision, need to find expression in the structures and systems established to deliver such experiences so that, irrespective of geographical location, all schools can benefit from a system of arts-in-education provision distinguished by quality and across the different artforms.

Local and national

4.4

The need for policy and structures to be so designed as to secure the commitment and support of education and arts policy-makers and funders nationally, while ensuring that local models of partnership and provision are facilitated, resourced and looked to when national policy is being reviewed. Particular attention to be paid to existing and evolving structures and resources such as Vocational Education Committees, education centres and local authority arts departments which, acting independently or in consort with others, may provide organisational solutions and delivery systems that are appropriate to local circumstance while consistent with national policy and guidelines.

Arts-in-Education: Issues and Needs

Wider education agenda

4.5

The need for policy-makers and providers, nationally and locally, to understand the wide range of practice encompassed within the generic term 'education' and to ensure that increased investment in arts-in-education practice – the focus of this report - is not achieved at the expense of growing other, complementary, arts and education practices in formal, non-formal and informal settings appropriately. The related need to ensure that the education agenda is not seen as 'satellite', but rather as a core, cross-cutting concern of funders and as a core strand of work of arts organisations in receipt of public funds.

Education agenda in arts organisations

4.6

The need for the Arts Council to increase substantially its own direct provision for arts-in-education and that of the many arts organisations it supports from the public purse, whether they are wholly dedicated to the education agenda or whether it forms part of their programme of work. The legitimate expectation that primary and post-primary schools address, and are funded to address, the arts as part of a 'whole-school' plan and policy has its equivalent in the expectation that publicly-funded arts organisations need to address arts-in-education, and/or the wider education agenda, explicitly and in a policy-based fashion that forms part of their claim on the public purse.

CNCI Outreach and Education

4.7

The need for the Department of Arts, Sport and Tourism to monitor the implementation of the policy framework on Education, Community and Outreach (ECO) produced by the Council of National Cultural Institutions in 2004 and to ensure that CNCI member institutions are building their practice in this area.

Arts Council Executive expertise

4.8

The need for increased executive expertise, in the Arts Council especially, in the field of arts education generally, and of arts-in-education practice particularly. The developmental and process-based nature of much of this work and its frequent location in non-arts settings, means that its low 'visibility' and the fact that its outputs do not always accord with conventional systems of assessment can result in its lacking 'presence' when priorities are being identified and resources allocated. To ensure well-informed policy, and to secure quality provision, requires *inter alia* that the statutory body for the arts retains executive expertise capable of responding to and evaluating the sector and of informing Arts Council and wider public policy in this domain.

Arts-in-Education: Issues and Needs

Providing for arts-in-education within existing schemes

4.9

The need for existing Arts Council schemes and programmes such as those in research, touring, professional development and project awards to be at the disposal of arts-in-education practitioners, as part of the Council's wider commitment to value the diverse ways in which artists work and to create better opportunities for young people to experience the arts (*Partnership for the Arts: Arts Council Goals 2006-2010*). A similar need arises in the case of local authority arts schemes and of existing or future programmes offered by other agencies such as Culture Ireland. The parallel need for the Department of Education and Science to allocate resources to the arts within their wider programmes and schemes directed at areas like research, professional development, and curricular development and for such funding to be organised on a more strategic and consolidated basis.

Information and advice: real and virtual

4.10

The need for information, advice and dissemination. Resources like the *Arts in Schools Directory (2004)* and the *Artists ~ Schools Guidelines (2006)* are welcome. They need to be updated continuously, to be accompanied by other materials such as DVDs, and to be underpinned by seminars or workshops – possibly in partnership with colleges of education, education centres and other appropriate organisations and agencies. Good practice needs to be documented, evaluated - especially in terms of how it is designed, resourced and delivered - and disseminated. Information, advice and resources should be available in a variety of media, including online. There is a strong need to build real and virtual networks of skilled and experienced practitioners (teachers and artists) to share good practice and to enhance collaborative approaches to arts-in-education practice.

Sustaining good practice

4.11

The need for a range of measures to ensure that good arts-in-education practice is sustained where it arises and shared with others – as part of a wider professional development strategy – so that what has been to date occasional and random becomes instead widespread and embedded as a norm. Mentoring schemes, secondments, professional exchanges, peer reviews and evaluations, showcases, joint projects – all on a national and international basis - might be among the measures initiated whereby the expertise of a particular organisation(s) or the knowledge of a key individual(s) could become a resource placed at the disposal of the wider arts-in-education constituency. This might have special relevance for arts organisations, local authorities, and education institutions with goodwill but no track record in this domain of work.

Arts-in-Education: Issues and Needs

- School Policies* 4.12 The need for schools in general, but especially at second-level where syllabus and timetabling exigencies may predominate, to feel empowered in committing to arts-in-education practice as a valuable element of contemporary schooling, and as a legitimate focus for the allocation of resources, and to develop school policies and plans to reflect this commitment to arts-in-education as an important aspect of enriching the curriculum and the wider life of the school.
- Living Irish Artists* 4.13 The need for the work of contemporary Irish artists to be made easily available to curriculum planners and the need for resources in which living artists and their work (see *Partnership for the Arts: Arts Council Goals 2006 - 2010*) are represented in a fashion that would align well with existing curriculum priorities and with the practical realities of classroom teaching.
- Research* 4.14 The need for research - including action-based research - that builds on existing good practice and explores new models of arts and school practice (content, delivery structure, and relationship with mainstream arts provision and mainstream curricular provision) at home and abroad so as to build the competence of the sector and create a source of knowledge and experience for policy-makers and practitioners to draw on.
- Capital Provision* 4.15 The need for the Department of Arts, Sport and Tourism to ensure that provision for arts-in-education practice and for the wider education agenda is reflected in the design, refurbishment and equipping of arts buildings and the parallel need for the design and refurbishment of new schools and other education buildings to take account of the particular needs – both directly educational and more widely community-based – of the arts. The possibilities inherent in the Per Cent for Art Scheme as it might apply to new and extended schools needs to be examined and the scheme widely promoted within the education sector.
- Arts Council and NCCA* 4.16 The need for the Arts Council, as the statutory agency for the development of the arts and as the advisory body to government on the arts, to be nominated to the National Council for Curriculum and Assessment and to be represented on such committees and bodies as may from time to time be established and that may impact upon policy and provision in arts-in-education and related fields.

Chapter Five

Arts-in-Education: Recommendations and Actions

The recommendations of the Special Committee on the Arts and Education address many of the needs identified in the research and consultation process undertaken in the lifetime of the Committee.

For the Arts Council, developing the arts and supporting artists and arts organisations are critical imperatives. For the Department of Education and Science, enriching the curriculum and supporting teachers are key goals. Overarching and underpinning both commitments is the responsibility to develop the intelligence and the creativity of nearly one million citizens in the significant and distinctive ways afforded by the arts. That goal, with its intrinsic value and its importance for economic prosperity and social good, is the common cause where the Arts Council, the Department of Education and Science and the Department of Arts, Sport and Tourism can unite. The recommendations which follow provide an action plan to realise such shared convictions.

The recommendations are few, detailed, and, in most cases inter-dependent. They presuppose a continuation of the spirit of partnership that led to the establishment of the Committee, while being respectful of the particular roles and responsibilities of individual departments and agencies. Some recommendations are directed at individual policy-makers and providers, suggesting how they can advance arts-in-education provision by actions within their individual remit. Others require joint action by two or more parties.

Dialogue and respectful partnership around key joint actions at national level are required to foster similar collective actions at local level.

Arts-in-Education: Recommendations and Actions

Recommendation 1

National Arts-in-Education Development Unit

To enable partnership, mutual understanding and joint actions by the arts and education sectors; to assist coordinated policy and provision; and to support research and development in this domain, it is recommended that a National Arts-in-Education Development Unit be established, and that it be:

- jointly resourced by the Department of the Arts, Sport and Tourism and the Department of Education and Science;
- governed by a body representative of Department of Arts Sport and Tourism, Department of Education and Science, and the Arts Council (an interim structure will be required to establish the Unit);
- led by a Director and key staff appointed by the governing body.

The National Arts-in-Education Development Unit will have the following operational objectives:

- 1 To implement policy objectives and priorities as determined by its governing body.
- 2 To provide a range of supports, services and resources to assist initiatives and developments in arts-in-education and related practices.
- 3 To promote and support new and existing networks and collaborations within the arts-in-education arena, at local, national and international levels, and with particular regard to promoting links with Northern Ireland.
- 4 To support and facilitate research and innovation centred on the practice of arts-in-education.
- 5 To inform local and national policy objectives in arts-in-education and related practices.
- 6 To contribute to education policy and to wider government policy in the domain of developing creativity, given current consensus on the centrality of creativity for economic prosperity and social good.

Arising from these terms of reference, the National Arts-in-Education Development Unit will have prescribed responsibility for a number of key functions and actions.

- Action 1*
- A Create, as an immediate priority, an interim structure to realise the establishment of the Unit.
 - B Develop an implementation strategy for the Unit, informed by consultation and research directed at ensuring that the strategy is well informed by current practice in arts-in-education and areas of related practice locally, nationally and internationally and by appropriate needs analysis in the Irish context.
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Arts-in-Education: Recommendations and Actions

- Action 2* Develop and populate a portal site for arts-in-education. The site will be a key communication and information channel for both the education and arts sectors. It will develop and provide access to resources for learning and teaching and be the gateway to a repository of cross-sectoral research and information for providers and practitioners alike. The site will provide well-informed supports and advice and will be a key mechanism for disseminating good practice. It will facilitate a virtual learning environment for customized professional development and a space where professionals from both sectors can discuss and share practice and experience (see Appendix 7).
- Action 3* Develop a national programme of Local Arts Education Partnerships by animating between professional artists, arts organisations, and cultural institutions; teachers, schools, education centres, Vocational Education Committees and other education providers; local authority arts officers and other arts providers, so as to build on and support existing relationships and to facilitate the development of new partnerships and joint ventures, through a range of measures including the provision of financial supports.
- Action 4* Undertake and commission (sometimes in conjunction with other appropriate agencies) action-based and desk-based research into arts-in-education provision and practice, so as to support good practice generally; to encourage and facilitate quality documentation, evaluation and dissemination practices; and to inform policy in arts-in-education and related practices by the research-based identification of needs and possible solutions. This programme of work to take account of the findings of the *Arts in Education in Ireland* research review currently being undertaken by the Arts Council (see Appendix 9).
- Action 5* Generally, and from its unique perspective, inform and assist policy development by a range of government departments, statutory agencies and other stakeholders in education, the arts, and provision for young people, locally and nationally, on arts-in-education and related practices, and, as required, on wider issues such as provision for young people generally, the development of creativity, and mental health.

Total Costs for above actions:

€1 million per annum when fully established

*Funding partners: Department of Arts, Sport and Tourism
and the Department of Education and Science.*

Arts-in-Education: Recommendations and Actions

Recommendation 2

Local Partnerships

In order to encourage local partnerships to develop and resource provision for arts-in-education and related fields, on a county or regional basis, the Committee recommends the establishment by the National Arts-in-Education Development Unit of a national programme of Local Arts Education Partnerships. These partnerships' annual programmes would be supported from local sources, with additional resources from the National Arts-in-Education Development Unit. The Local Partnerships would build on existing relationships or would derive from new relationships involving professional artists and arts organisations; teachers, schools, third-level colleges and education centres; and local authorities, VECs and other key service providers.

- Action 1* The National Arts-in-Education Development Unit will review current needs and models of practice in arts-in-education and will explore effective models of arts and education partnership in Ireland and elsewhere. The purpose of this review will be to build a system of arts-in-education provision that benefits from national perspectives and expertise, coupled with local delivery systems that take account of local circumstance and opportunity. (See Appendix 8).
- Action 2* A tendering process will be designed by the National Arts-in-Education Development Unit to invite local agencies to collaborate in proposing models by which the services provided by interested parties listed in Recommendation 2 above, and others, might be better aligned and further developed in their local area.
- Action 3* The National Arts-in-Education Development Unit will identify and resource, or assist in resourcing, the establishment of a number of local and sustainable arts-in-education partnerships, and will concern itself especially with local models which have the potential to inform systemic provision elsewhere. The Unit will take due care to ensure that local energies and expertise can be consolidated and that resources are made available in a manner supportive of existing structures and that will not duplicate existing resources.

Costs for above actions:

€500,000 in 2008

€2 million per annum when fully established

(The funding as outlined will be matched by funding at local level).

Funding Partners:

Department of Education and Science: 50 %;

Department of Arts Sport and Tourism: 50%.

Arts-in-Education: Recommendations and Actions

Recommendation 3

The Arts Council

To adequately support existing professional arts-in-education practice and to address major gaps in provision and infrastructure, given the scale of need, it is recommended that the Arts Council increase significantly its level of support to artists and arts organisations working wholly, or in part, in arts-in-education, and so that it can initiate and foster new provision.

- Action 1*
- A The Arts Council to increase support to arts organisations with arts-in-education policies and programmes in order to increase their capacity to extend the reach of their work and to deepen its impact. The Committee has identified specific deficits in the areas of networking, professional development and evaluation, and significant shortfalls in existing provision in theatre, music and dance that need to be addressed. The need for models of arts-in-education practice that are sustained, leading to cumulative gains, is urgent.
 - B The Arts Council to incentivise all arts organisations in receipt of public funding to develop policies and programmes in arts-in-education and to assist them in establishing sustained provision of quality practice in line with *Artists ~ Schools Guidelines (2006)*, produced by the Arts Council and the Department of Education and Science.
 - C The Arts Council to initiate and foster new provision, especially in parts of the country with little or no arts-in-education service and in artforms or practices where current arts-in-education work is under-developed.

Costs:

€1.5 million in 2008:

50% to (a) = €750,000

30% to (b) = €500,000

20% to (c) = €250,000

€2 million in 2009

50% to (a) = €1 million

30% to (b) = €600,000

20% to (c) = €400,000

€2.5 million in 2010

50% to (a) = €1.2 million

30% to (b) = €800,000

20% to (c) = €500,000

(Additional funding to be sought for the above).

Arts-in-Education: Recommendations and Actions

Action 2

In the context of its wider commitment to 'acknowledge and value the diverse ways in which artists work' (*Partnership For The Arts in Practice 2006 - 2010*), to establish a new strand of funding to address developmental projects in arts-in-education and related practice. A project fund would allow artists, arts organisations and local arts education partnerships (see Recommendation 2) to be resourced to extend the reach or deepen the impact of existing work, or to explore new aspects or models of practice.

Costs:

2008 = €300,000

2009 = €500,000

2010 = €700,000

Action 3

Establish an Arts Council team in the area of arts-in-education in order to meet current provision and anticipated growth in arts-in-education and to ensure that the new investment sought is well secured. The restructuring as currently planned within the Arts Council combines formal and non-formal education under one team. The establishment of an arts-in-education team would be a separate but complementary team that would comprise the following roles and posts:

Head of Education at Assistant Principal level, managing the joint teams of (a) formal education and (b) non-formal education areas. In that context, the formal education unit would comprise

- Head of Arts-in-Education – 1 post at HEO level
- Executive Assistant – 1 post
- Clerical Officer – 1 post
- Project Manager – contracted as needed to support design and development of new arts-in-education development programme

Costs:

€265,000

(All of the above are costed within the band of current Arts Council rates).

Arts-in-Education: Recommendations and Actions

Action 4 Set up a monitoring and recording system to extrapolate relevant data in the area of arts-in-education to be undertaken as part of current re-modelling of Arts Council ICT systems. This model could then be applied thereafter to the full range of participatory arts areas including non-formal education and arts in health. Necessary steps include the following:

- identify relevant sets and sub-sets of activity to be tracked
- design information-gathering and collating systems that are user-friendly
- test proposed models
- implement.

Costs:

€40,000

Action 5 Review the professional development needs of artists and other arts professionals engaged in arts-in-education practice in order to inform Arts Council's eligibility criteria in such schemes as Travel and Training, Bursaries and Commissions.

Costs:

Costs are neutral.

Arts-in-Education: Recommendations and Actions

Recommendation 4

Department of Education and Science

In addition to its recommended partnership involvement in the establishment and governance of the National Arts-in-Education Development Unit (see Recommendation 1), the following actions by the Department of Education and Science are considered to be critical in complementing the recommendations to the Arts Council in order for both the Arts Council and the Department of Education and Science to fulfil their joint roles in arts-in-education comprehensively.

- Action 1* Assist in the process of establishing the National Arts-in-Education Development Unit (see Recommendation 1). Provide resources, in partnership with the Department of Arts Sport and Tourism, to allow the Unit engage in its programme of work.
- Action 2* Collaborate with the Department of Arts Sport and Tourism, the Arts Council and the National Arts-in-Education Development Unit to determine how the expertise of artists and arts organisations could be further used as a valuable resource across the full continuum of professional development and support of teachers and teaching.
- Action 3* Review current approaches to the funding of arts-related projects with a view to assigning resources to arts-in-education in a strategic, consolidated, and co-ordinated way.
- Action 4* A The Department of Education and Science Research and Development Fund will make provision for the arts-in-education as a significant theme in future requests for research tenders.
- B Allocate an appropriate fund for Research and Development (up to 10% of a typical annual Research and Development budget) to be managed within the National Arts-in-Education Development Unit.
- Action 5* Grant representation to the Arts Council on the National Council for Curriculum and Assessment and other key education bodies whose policies may impact directly on arts-in-education.
- Action 6* Enable the National Centre for Technology in Education to advise and contribute to the development and on-going support of the portal site and to develop specific digital resources for learning and teaching for the arts-in-education.

Arts-in-Education: Recommendations and Actions

Action 7 Make provision of appropriate space and facilities for children and young people to engage in creativity and learning in the arts within the design and capital funding of new and existing schools and other education buildings.

Action 8 Actively promote the Per Cent for Art Scheme within all capital programmes for schools and other education building projects. (See Appendix 6).

Costs:

All of the above costs are neutral.

Arts-in-Education: Recommendations and Actions

Recommendation 5

Department of Arts, Sport and Tourism

In order to sustain the partnership it initiated and that is represented by the Arts and Education Committee, the Committee recommends that the Department of Arts, Sport and Tourism use its influence and allocate resources, as appropriate, to ensure that the report's recommendations are implemented.

- Action 1* Assist in the process of establishing the National Arts-in-Education Development Unit (see Recommendation 1). Provide resources, in partnership with the Department of Education and Science, to allow the Unit engage in its programme of work.
- Action 2* Grant additional resources to the Arts Council so that it can take the actions deriving from Recommendation 3, and which are targeted at increasing support to existing arts-in-education programmes and services; incentivising professional arts organisations to work in this field; and extending and developing the range of arts-in-education services and projects locally and nationally.
- Action 3* Ensure that the policy framework for Education, Community, Outreach (ECO) developed by the Council for National Cultural Institutions (CNCI) is implemented by the member institutions of CNCI and, where required, to allocate resources to develop ECO provision and practice in those institutions.
- Action 4* Incorporate the provision of facilities for education practice within future policy for capital expenditure programmes in arts and culture.
- Action 5* Sustain interest in and commitment to arts-in-education and wider arts education issues, in the context of the commitments set out in the Programme for Government *Towards 2016*.

The Changing Context of the Arts in Irish Education

An essay prepared for the Special Committee on Arts
and Education by Dr. John Coolahan, Emeritus Professor
of Education at NUI Maynooth.

The Changing Context of the Arts in Irish Education

Introduction

As Irish society moves into the new century, there are many social changes and contextual factors which indicate that a much more satisfactory and inspiring future for the arts in Irish education could be possible than was the experience in the past. While a sequence of authoritative reports has correctly criticised the historic neglect of the arts in Irish educationⁱ, there are grounds for hope that a new era could be opening up for this important field.

Over recent years, some new agencies have been established and initiatives undertaken which have greatly enriched the arts landscape in Ireland. The establishment of a coherent and cohesive policy on the arts in education at this time would greatly improve the co-ordination of policy, promote greater alignment of operation by involved stakeholders, and allow for greater added value to education through enlightened implementation strategies.

Arts Education within the Education Reform Agenda

Since the middle nineties, education in Ireland has been undergoing an unprecedented degree of reform and change at all levels, as part of a lifelong learning policy. Among many impressive aspects of change has been extensive curricular reform at primary and post-primary levels. Inspired by a holistic concept of curriculum, there is a commitment to a broad curriculum which responds to the multiple intelligences of pupils and which encourages greater scope for creative and constructivist learning. This approach is hospitable to the experience of the arts, but needs a more focussed and informed curricular overview on how all pupils might benefit from the arts in the formal and informal curriculum.

The White Paper, *Charting Our Education Future* (1995) emphasised a central role for the arts in the curriculum stating, “The Government affirms the centrality of the arts within educational policy and provision, particularly during compulsory schooling (up to age 16) ... artistic and aesthetic education are key elements within the school experience of the young ... a good arts education develops the imagination, as a central source of human creativity, and fosters important kinds of thinking and problem solving, as well as offering opportunities to symbolise, to play and to celebrate”ⁱⁱ. An on-going task is to ensure the satisfactory implementation of this government policy.

ⁱ Bodkin (1949) *Report on the Arts in Ireland*; Richards (1976) *Provision for the Arts*; Benson (1979) *The Place of the Arts in Irish Education*; National Association of Principals and Deputy Principals (2002) *The Arts in our Schools*.

ⁱⁱ White Paper (1995) *Charting our Education Future*. Dublin: Stationery Office.

The Changing Context of the Arts in Irish Education

The Department of Education's policy on school planning allows individual schools the opportunity to incorporate the arts as an integral dimension of school life whereby all pupils may benefit from exposure to and engagement with the arts. The National Council for Curriculum and Assessment is a major support agency in helping schools to adopt best practice in curricular provision for the arts. The Primary Curriculum Support Programme (PCSP) is a highly sophisticated in-career support agency, with specialist expertise to help teachers implement the arts curriculum. There is also some in-career support for teachers of arts subjects at post-primary level.

The contribution of arts agencies, external to schools, already benefits many pupils but, with more coherent planning and resources, has major potential for enriching the aesthetic experience of vastly greater numbers. Improved equipment in schools and access to ICT further enhance the opportunities for accessing and engaging with the arts; the potential of arts in education; and for imaginative continuing professional development for teachers and artists with an interest in working with school pupils. The recent publication by the Department of Education and Science and the Arts Council of *Artists ~ School Guidelines (2006)* is symptomatic of what can be achieved by co-operative endeavour by responsible stakeholders. The huge demand for this publication indicates the appetite for such assistance by interested personnel.

While schools are much better positioned now than they used to be for promoting the arts in education, there is evidence that a great deal remains to be done so that the arts are genuinely embedded as part of the holistic education which it is intended that all pupils should receive. As indications of this, both the inspectors' and the NCCA's evaluation of the implementation of the Visual Arts Programme in primary schools draw attention to significant deficienciesⁱⁱⁱ. It is also noteworthy that of the 171,313 pupils in the Junior Certificate programme in 2004/05, only 44% participated in the Art, Craft programme and only 23% took the Music course. In the Leaving Certificate programme, 20% took Art and only 4% studied Music^{iv}.

Apart from formal participation in an arts subject there is also both scope and need for integrating arts experiences within the general life of the school community. Thus, there is both an opportunity and a challenge to plan for a new dispensation for the arts in Irish education, comprising both mainstream arts education and the complementary, but under-developed, tradition of arts-in-education which involves *inter alia* enrichment of the curriculum by interventions from the professional arts world.

ⁱⁱⁱ *An Evaluation of Curriculum Implementation in Primary Schools (2005)* Dublin: Stationery Office; National Council for Curriculum and Assessment (2005) *Primary Curriculum Review Phase I, Final Report*. Dublin.

^{iv} *Department of Education and Science (2004/5) Statistical Report*. Dublin: Stationery Office.

The Changing Context of the Arts in Irish Education

Changing Attitudes Towards Childhood in Ireland

Coinciding with the period of reform in Irish education in recent times has been the unprecedented attention paid to childhood and its rights, which represents a historic social development. A sequence of initiatives bears testimony to the fundamental changes in attitudes towards children, as the following listing indicates:

- 1989 Convention of the Rights of the Child, (ratified by Ireland, 1992)
- 1993 Children's Rights Alliance
- 1994 Minister of State for Children
- 1995 Children's Research Centre Trinity College Dublin
- 1995 The Ark, A Cultural Centre for Children
- 1998 National Forum on Early Childhood Education
- 1999 National Childcare Strategy
- 2000 The National Children's Strategy
- 2000 National Children's Office
- 2001 National Children's Advisory Council
- 2002 Centre for Early Childhood Development Education (CECDE)
- 2003 Children's Ombudsman
- 2004 A National Play Policy
- 2005 NESF, OECD, CECDE Reports on Early Childhood Education
- 2005 Minister for Children-Role in Cabinet
- 2006 Early Years Education Policy Unit.
- 2006 UN Review of Irish Policy on Children
- 2007 Planned Constitutional Referendum on Children's Rights.

This impressive, but not exhaustive list clearly demonstrates how childhood and its welfare has become a central policy concern in contemporary Ireland. It provides a generally supportive framework for concern for children's welfare, including their right to participate in the arts and to an education in the arts.

Among many considerations focussed on the "whole child" concept, the *National Children's Strategy* (2006) specifies that, "Children will have access to play, sport, recreation and cultural activities to enrich their experience of childhood"^v, as a response to children's needs. Public policy has been focussing on children in a sustained and impressive way, for the first time in Irish history, and this provides a particular opportunity for ensuring that the arts are integrated as a key dimension of children's development.

^v Department of Education and Science (2000) *The National Children's Strategy: Our Children – Their Lives* (Executive Summary). Dublin: Stationery Office.

The Changing Context of the Arts in Irish Education

The Changing Role of Government Departments in Relation to the Arts

The role of government departments in relation to the arts has been changing in line with the fast-changing configuration of Irish society. In 1993 the more specific governmental responsibility for the arts was signalled by the establishment of the Department of Arts, Culture and the Gaeltacht, now known as the Department of Arts, Sport and Tourism. Through this Department's agency, the Cabinet has given much greater priority to arts policy than had formerly been the case, favoured now by the much greater strength of the national finances. The Arts Council operates in close liaison with this Department. The Department of Environment, Heritage and Local Government exercises major responsibilities in relation to culture and heritage. The establishment of the National Heritage Council as a statutory body in 1995, in association with this Department, has been a catalyst for significant developments in support of heritage and the arts throughout the country. Local authorities have been taking increased interest in the promotion of the arts, and there are now more than thirty-four Local Authority Arts Officers in place, some with well-developed programmes and additional specialist staff, most especially in the field of public art. The former position of Minister of State for Children has been raised to that of Minister for Children with a place at Cabinet. The Office of the Minister for Children (OMC) has now a major co-ordinating role between all agencies with responsibilities for provision for children.

Development such as those outlined above serve to emphasise the need for greater co-ordination, collaboration, and inter-sectoral planning between relevant government departments for the better promotion of the arts among young people. The value added by better communication, co-operation and collaboration between such agencies would contribute hugely to realising the potential of what exists, apart altogether from promoting new initiatives.

Co-operation between the Department of Arts, Sport and Tourism and the Department of Education and Science is especially important because of a shared responsibility in promoting the arts among the young. It is in this context that the role of the Special Committee on Arts and Education is especially to be welcomed. It is to be hoped that its deliberations will focus on how this shared policy concern can be best promoted. At the launch of the Committee, both Minister Hanafin and Minister O'Donoghue indicated their personal commitment to arts for young people.

Minister Hanafin stated:

'What is shared is a conviction about the importance of providing high quality arts experiences in and out of school to primary and post-primary students... These are important goals of education and of wider government's policy in terms of provision for children and young people.'

The Changing Context of the Arts in Irish Education

For his part, Minister O'Donoghue stated:

'I have long been convinced that the arts and education are congruent disciplines with much to share and to learn from each other. There is a need, however, to enhance the dialogue between the worlds of the arts and of education... The government is mindful of its responsibility to ensure that opportunities are available to allow participation by all in the arts from an early age.'

It is noteworthy that both Ministers stress that the promotion of arts in education is embedded in government policy.

The Changing Role of National Cultural Agencies

When the Arts Council was established in 1951, its role focussed on the promotion of the fine arts and no emphasis was placed on its potential links with formal or non-formal education provision. Over recent decades, the Arts Council has developed a much more multi-faceted role. Within this, its concern for the arts and young people has become a central one. Through its report, *The Place of the Arts in Irish Education* (1979), it sought to focus national attention on the neglect which had prevailed and to motivate remedial action. It recommended the establishment of a planning committee for the arts within the then Department of Education which would liaise with a consultative committee established by the Arts Council to monitor and encourage the arts in education. This did not happen, and the publication of the Report coincided with a period of great difficulty in national finances whereby cut-backs rather than investments in arts education came to pass. However, the Council sustained its belief in the importance of arts in education and adopted many of the recommendations contained in Chapter 7, "*The Role of the Arts Council in Education*". As a result, many schemes and initiatives with great benefit to young people and artists were undertaken. Since 1995, the Arts Council has published a sequence of Arts Plans, including that published in 2005, *Partnership for the Arts, 2006-10*. It has supported a variety of valuable schemes such as Writers-in-Schools, Artists-in-Schools and School Exhibitions. In 2004, for instance, it is noteworthy that it supported as many as 163 arts organisations in providing programmes for primary and post-primary schools. Of those, 25 organisations were dedicated exclusively to arts for and with young people both in and outside of schools. As a result of such activities, a groundwork of engagement by school personnel and artists has been laid which is creating a new tradition in Irish schooling, with great potential. The co-operation of the Arts Council with its sister Council in Northern Ireland has also been welcome and beneficial as new cross-border traditions in education and arts experience are being fostered.

The Changing Context of the Arts in Irish Education

Another major encouraging development in recent years is the establishment in 1998 of the Council of National Cultural Institutions (CNCI). In 2004, the Outreach Working Group of the ten members of the CNCI published *A Policy Framework for Education, Community, Outreach* (ECO). This is a landmark document which sets out the policy context, the key principles and the key guidelines for ECO in the national cultural institutions. It helps provide a structured framework for the very progressive cultural activity of the institutions, with particular reference to their work for young people. The extent and quality of this work represents something of a cultural transformation. However, the report itself states, 'Despite progress, in the last decade especially, the truth is that Irish provision in this field is uneven. All exceptions duly acknowledged, ECO in Ireland still tends to be poorly understood outside of its own sector, under-resourced, over-reliant on key individuals, dominated by a culture of activity'^{vi}. What this evaluation again points out is the valuable groundwork which has been laid, but the need exists for championing support by inter-departmental interests which recognise a unity of purpose for the wider benefits of younger citizens.

Development of Arts Organisations' Engagement with Education

Another source of optimism for a better future for the arts in education is the experience and skills built up over recent years by a range of arts organisations. Some of these are companies or organisations dedicated exclusively to this work and others are larger organisations with a wider mandate but with specialist staff and programmes addressing young audiences or work with young people in formal and informal education settings. Some of these organisations, in addition to their programme of activity, have undertaken significant research, much of it action-based, in the education field. The work of many local authority arts offices, and of a few especially which have pursued the education agenda with innovation and a commitment to long-term goals, is an additional source of inspiration. Most companies and organisations and most projects and programmes in this field depend very largely on subvention from the Arts Council, and / or local authority arts budgets, with very limited input from the Department of Education and Science or other education agencies. Similarly, youth arts groups and ensembles working across the arts, but particularly in drama, dance and music, exist nationally and, in the field of youth drama, especially locally. They make invaluable contributions to the artistic experience of Irish young people. All of the organisations outlined above represent a very valuable asset which can be tapped into, and invested in further, with great potential benefit.

^{vi} Council of National Cultural Institutions (2004) *A Policy Framework for Education, Community and Outreach*. Dublin.

The Changing Context of the Arts in Irish Education

Increased Level of Research on Arts and Education

In association with the significant amount of activity which has evolved in recent years on arts-in-education, there has been a welcome development of research into arts and education. It is timely that the Arts Council has commissioned an interpretative audit of this research, which will be available soon. This will provide a valuable resource to deepen thinking, planning and practice with regard to the arts in education. It will help to enlighten future policy and give a more evidence-based focus to it. Research based on Irish experience and conditions is a necessary ingredient for a distinctive national policy for arts-in-education. Such research, including an action-research dimension, should be incorporated as an integral part of investment in the arts for the future.

The Impact of New Technologies

The availability of new technologies provides opportunities hitherto unavailable for many innovative forms of engagement with the arts. Increasingly, use is made of multimedia, internet, websites, digital cameras, interactive technology, iPods, CDRoms, DVDs, scanners, Touch Screens, Digital Databases, and so on. Young people grow up with an easy familiarity in using these technologies which allow for great variety of engagement and more interactive involvement. The attractiveness of the national cultural institutions for young people has been greatly enhanced by the use of such technologies. The technologies also allow access to materials from a range of arts, which was never before possible. This enhances greatly the opportunities for schools, regardless of geographical location.

Flourishing of the Arts in Irish Society

In general, adult Irish society has been experiencing a great flowering of artistic activity. Over a range of artforms - literature, drama, poetry, dance, film, painting, sculpture, architecture, music - Irish artists have been making a great impact, at home and abroad. While aspects of this are reflected in school curricula, only small numbers of students study music or art in post-primary schools, and some artforms have no presence on the curricula. The non-formal curriculum allows scope for much engagement with the vibrancy of Irish arts, and it is here that many of the groups supported by the Arts Council make their contributions to those pupils whose schools avail of the opportunities. Students may also benefit from links with international arts initiatives, with the support of the EU, the Council of Europe and the North-South-East-West developments in these islands, in a way which did not exist for earlier generations. Again, modern technology has improved access to the world heritage of great art in its many forms.

The Changing Context of the Arts in Irish Education

Changing Demographic Make-Up of Irish Society

Irish society has been changing greatly. One of the most significant changes is the much more diverse and multi-cultural character of its population. This provides opportunities for harnessing the richness of cultural and artistic traditions of peoples from many countries. Drawing on this richness has many benefits for our school communities, and many schools are already harvesting this. More support from arts and education agencies for such work could greatly increase the range and quality of multi-cultural arts practice, with significant benefits for the arts and for education, as well as many attendant benefits for local communities and wider Irish society.

Ireland at a Crossroads in Relation to the Arts in Education

Ireland is now one of the richest countries in the world. In 2007, it is ranked as having the second highest GDP per capita in the European Union and the sixth highest in the world. Will it apply some of this resource to assist the aesthetic development, the creativity, the imagination, the innovation, the artistic expression of the human asset that is its young generations? Irish society is at a historical crossroads as regards the arts in education. What pathway will it pursue? This essay has outlined some of the major relevant changes which have been occurring in Irish society. Many of these changes reflect a much more propitious context for the arts in education and for Irish children than existed formerly. In the recent national survey on public attitudes and behaviour in the arts *The Public and the Arts (2006)*, it is noteworthy that of eight options offered for spending on the arts, the public's clear preference was 'Arts programmes and facilities dedicated to working for and with children and young people'^{vii}. Is there a political will to set up the supportive structures and provide the resources to build on these promising features and move towards a paradigm shift in this area?

While the emphasis given by government policy to the promotion of science, mathematics and technology in Irish education has been very pronounced, there has been a relative silence on the role of promoting the arts in education. It is significant that in *The Public and the Arts* survey, over 80% of respondents held that 'Arts education in schools is as important as science education'. It is of course wise of the government to seek to foster innovation, creativity, imagination, divergent thinking, entrepreneurship and experimentation in pupils as outcomes of the education system. What needs to be emphasised, however, is the vital role which exposure to and involvement with the arts can make to such outcomes, as part of a balanced education. Such an incorporation of the arts as an integral part of a holistic education would also be very much in keeping with Ireland's image internationally as a country which has been blessed with artists of world renown, in a variety of artistic fields.

^{vii} The Arts Council (2006) *The Public and the Arts*. Dublin.

The Changing Context of the Arts in Irish Education

Conclusion

This brief overview of what has been happening in the arts in education in recent times leads to a number of conclusions. One is struck by the many valuable developments which have been taking place, in the absence of a co-ordinated or comprehensive plan of action. Great gains have been made as part of an evolving process, with inadequate resourcing. Much of the work has been of outstanding quality. Thousands of young people annually benefit from arts experiences, in and out of school, that were denied to earlier generations. Very useful partnerships and liaisons have been established. Productive and, at times, ingenious ways of working between arts organisations and schools have been devised, with little, if any publicity. Artists of all ages have found themselves re-visiting the inside of schools, which they thought they had long left behind. There has been much generous volunteerism and commitment beyond the call of duty by individuals. Thankfully, there have also been artistic people who have been enabled to devote their careers to promoting the arts in education. Many of the initiatives have been “bottom up”, and created pressures which needed to be responded to by funding agencies. The agencies themselves such as the Arts Council and the Department of Arts, Sport and Tourism were greatly altered and positioned to play pro-active roles.

However, not all responsible agencies took a proactive approach. One of the great deficiencies has been the lack of a coherent vision or cohesive national plan. Among other things, this has led to much fragmentation, and lack of co-ordination. The arts in education have also suffered from a very low public profile. There has been poor communication, to such a degree that even many of the individuals and agencies involved in this field are inadequately aware of all that is happening. Thus, the full potential of what is available is not being realised, and there is a lack of a developmental plan to improve and expand provision.

If Ireland is to choose the development path for arts in education from the current crossroads position, then a number of significant attitudinal, structural and resourcing changes need to take place.

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Appendix 01: Members of the Special Committee on the Arts and Education

Mary Nunan, Member of the Arts Council; Chair of the Special Committee on the Arts and Education; Course Director of MA in Contemporary Dance Performance, Irish World Academy, University of Limerick.

Derek West, Chair of the National Association of Principals and Deputy Principals Arts and Culture Committee

Jerome Morrissey, Director of the National Centre for Technology in Education

Orlaith McBride, Member of the Arts Council; Director of the National Association for Youth Drama

Pat Mac Sitric, Assistant Chief Inspector, Department of Education and Science.

The report of the Special Committee on the Arts and Education was edited by **Martin Drury**.

The work of the Committee was supported by the following:

Deirdre Eustace, Acting Local Arts Services Officer, Arts Council

Lorraine Comer, Education Specialist, Arts Council

Stephanie O'Callaghan, Acting Development Director, Arts Council

Special Advisors to the Committee:

Dr. John Coolahan, Professor Emeritus National University Ireland, Maynooth

Martin Drury, Independent Arts Consultant

Consultation and Meeting Facilitation by Inter-actions (Annette Clancy and Marian Flanagan)

Additional Research by Frances Shanahan, Arts and Education Consultant

Appendix 02: Public Submissions

Adekunie Gomez, African Cultural Project, Dublin 1
Aideen Gough, Art Teacher, Dublin 12
Alan Stanford, Artistic Director / **Linda Keating**, General Manager, Second Age Theatre Company, Dublin 2
Andrea Makris, Dance Theatre of Ireland, County Dublin
Ann Dunne, County Cork
Anne Clarke, Director, Theatre Forum Limited, Dublin 1
Anne McCarthy, Arts Officer, Mayo County Council, County Mayo
Anne O’Keeffe, Chief Executive Officer, County Laois Vocational Education Committee, Laois
Anne Woodsworth, Chairperson / **Nuala Kelly**, Secretary, Irish Association of Music, Laois School of Music, Portlaoise
Anica Dawson, Shawbrook LD Dance Limited, County Longford
David Parnell, Chair / **Liam Halligan** / **Jim Culleton** / **John O’Brien** / **Rachel West** / **Kieran Taylor** / **Jo Mangan**, ATDI Committee, Association of Theatre Directors Ireland, Dublin 2
Bernadette Bourke, Donahies School of Drama, Dublin 13
Carmel Byrne, Administrator, Dublin 2
Cathy Doyle, Corporate Services Manager, Dublin Dental School and Hospital, Trinity College, Dublin 2
Cathy Leeney, Dr., Drama Studies Centre, University College Dublin, Co. Dublin
Cherry O’Keeffe, Dublin Youth Orchestra & The Irish Association of Youth Orchestras, Dublin 14
Chris Morash, Professor, Department of English, National University of Ireland, County Kildare
Clare Daly, Acting Director, Irish Association of Youth Orchestras, Cork
Concepta Murphy, Sr., Convent of Mercy, County Donegal
David Day, Jabba Jabba Jembe, Kildare
Deborah Kelleher, Head of Musicianship, Royal Academy of Music, London
Declan Feeney, Kids’ Own Publishing Partnership, Sligo
Deirdre McCrea, Chief Executive Officer, Music Network, Dublin 2
Ed Carroll, Community Programmer, CityArts, Dublin 2
Eina McHugh, Director, The Ark: A Cultural Centre for Children, Dublin 2
Evelyn Grant, Dr., Chairperson, Forum for Music in Ireland, Dublin 2
Fiona Kearney, Director, Lewis Glucksman Gallery, University College Cork, County Cork
Frank Heneghan, Dr., County Dublin

Geoffrey Spratt, Director / **Aiveen Kearney**, Head of School /
Gabriela Mayer, Dr., Head of the Department of Keyboard Studies /
Joan Scannell, Acting Head of the Department of String Studies /
John O'Connor, Head of the Department of Wind, Percussion, Voice & Drama
Studies / **Susan O'Regan**, Acting Head of the Department of Musicianship &
Academic Studies, Cork School of Music, Cork
Gerard Flanagan, City of Dublin Vocational Education Committee,
Kylemore College, Dublin 10
Greg Scanlon, Primary School Teacher, Waterford
Helen O'Donoghue, Senior Curator, Head of Education and Community
programmes, Irish Museum of Modern Art, Dublin 8
Iris Park, County Dublin
Ita Beausang, Dr., Dublin 3
James Cavanagh, Dublin 9
James Grimes, General Manager, Contemporary Music Centre, Dublin 8
Jan Hinde, Chair of the ECO Working Group, Council of National
Cultural Institutions, Dublin 7
Jan O'Sullivan, Education and Science Spokesperson, Labour Party
Jim Devine, Director / **Josephine Browne, Dr.**, Head of School of Business
and Humanities / **Seán Larkin**, Head of School of Creative Arts, Dun Laoghaire
Institute of Art, Design and Technology, County Dublin
Joanne McCarthy, Torc School of Art, Craft & Design, County Kerry
Joe Hallgarten, Learning Director, Creative Partnerships, London
Kate McCarthy, Youth and Community Arts Co-ordinator, Arts Office, Leitrim
County Council, Leitrim
Katie Rooney, County Mayo
Kevin McDermott, Dr., Co-ordinator of English, Second Level Support Service,
Navan Education Centre, County Meath
Kieran Gleeson, Vice Chairman, The Independent Cinemas Association of
Ireland, County Donegal
Lali Morris, Executive Director, Baboró: Galway International
Arts Festival for Children, Galway
Lani O'Hanlon, Creative Director, Dancing the Rainbow
Larry McCluskey, Chief Executive Officer, County Monaghan Vocational
Education Committee, Monaghan
Liam Halligan, Artistic Director, Storytellers Theatre Company, Dublin 2

Local Music Education Services Partnership, Mayo Vocational Education Committee / Mayo County Council Arts Office / County Development Board, Castlebar

Louise Allen, Education Curator, Butler Gallery, Kilkenny

Marie Bourke, Dr., Keeper, Head of Education, National Gallery of Ireland, Dublin 2

Marie Bourke, Dr., Chairperson, Irish Museums Association, Dublin 2

Marian Lennon, Course Director, Inchicore College of Further Education, Dublin 8

Marion Coy, Director, Galway-Mayo Institute of Technology, Galway

Mark Lloyd, General Manager, The Blue Box Creative Learning Centre, Limerick Enterprise Development Partnership, Limerick

Martina Finn, Acting Arts Officer, North Tipperary County Council, County Tipperary

Martin Drury, Independent Arts Consultant, Dublin 6

Mary Amond O'Brien, Artistic Director, Carlow Young Artists Choir, Carlow

Mary Lennon, Dr., Conservatory of Music and Drama, Dublin Institute of Technology, Dublin 6

Mary A. McGlynn, Director / National Association of Principals and Deputy Principals, **Arts Culture Committee 2006-2007 (Derek West, Stephen Cullen, Brendan Flynn, David MacPherson, Tomás Ó Cruadhlaioich, Áine O'Neill, Michael Parsons, Mary Hanley, P.J. Sheehy, Pat Kinsella)**, Dublin

Mary O'Flaherty, Mayo Education Centre, County Mayo

Michael Finneran, Co-ordinator Drama Education / **John O'Flynn, Dr.**, Co-ordinator Music Education, Mary Immaculate College, Limerick

Michael Murphy, Managing Director, University Concert Hall, Limerick

Michael Starrett, Chief Executive, Heritage Council, Kilkenny

Monaghan School of Music County Monaghan Vocational Education Dance & Drama, Committee, Monaghan

Muireann Ni Chonaill, Local Authority Arts Officer, Laois County Council, County Laois

National Youth Council of Ireland, Dublin 2

Nuala Kelly, LSM Co-ordinator, Laois School of Music, Laois County Council, County Laois

Orla Dunne, General Manager, TEAM Educational Theatre Company, Dublin 1

Orla Henihan, Arts Access Officer, The Linenhall Arts Centre, County Mayo

Orla Walsh, Professional Development Official, Professional Development Unit of Irish National Teachers' Organisation, Dublin 1

Patricia Flynn, Co-ordinator of Curriculum Music, Music Department, St. Patrick's College, Dublin 9

Patsy Ashe, Vice-Chairperson, Féach, Dublin 14

Paul Johnson, Chief Executive, Dance Ireland, Dublin 1

Ray Yeates, Director, Axis Centre, Dublin 9

Regina O’Leary, Founder / Director, Canice’s National School Instrumental Music Programme, Kilkenny

Rhona McGrath, Assistant Local Authority Arts Officer, Sligo County Council, Sligo

Rosaleen Molloy, Local Authority Arts Officer, Wexford County Council, Wexford

Sarah Bannan, Head of Education, Irish Film Institute, Dublin 2

Sarah Tuck, Director, Create, Dublin 8

Seán Ó Longáin, Chief Executive Officer / **Martin Gormley, Dr.**, Adult Education Officer, County Donegal Vocational Education Committee, Donegal

Sheila Deegan, Local Authority Arts Officer, Limerick City Council, Limerick

Sinéad O’Reilly, Local Authority Arts Officer, Arts Office, County Offaly

Simeon Smith, Manager, MaSamba Samba School, Dublin 8

Siobhán Geoghegan, Artistic Co-ordinator, Common Ground, Dublin 8

Siobhan Mulcahy, Local Authority Arts Officer, Clare County Council, Clare

Stephen McCarthy, Education Officer, City of Dublin Vocational Education Committee, Dublin 4

Timothy Emlyn Jones, Professor, Burren College of Art, County Clare

Toner Quinn, Editor, Journal of Music in Ireland, County Wicklow

Yeats Society / The Yeats International Summer School, Sligo

Appendix 03: Focus Groups

The Special Committee invited people with a range of expertise to inform its deliberations through a series of three focus group meetings held at the Arts Council on 7th February 2007. The meetings were facilitated by Marian Flanagan, Independent Arts Consultant.

The following people participated in those meetings:

Aidan Clifford, Director, Curriculum Development Unit, Dublin

Alicia McGivern, Senior Education Officer, Irish Film Institute, Dublin

Anne O'Keefe, Chief Executive Officer, Laois Vocational Education Committee, Laois

Bairbre Ní Chaoimh, Artistic Director, Calypso, Dublin 2

Damnait Nic Suibhne, Music Teacher, County Cork Vocational Education Committee, Cork

Eina McHugh, Director, The Ark, A Cultural Centre for Children, Dublin

Emilie FitzGibbon, Artistic Director, Graffiti Theatre Company, Cork

Fearghus ó Chonchuir, Freelance Dancer/Choreographer, London/Dublin

Helen O'Donoghue, Head of Education, Irish Museum of Modern Art, Dublin

Jane O'Hanlon, Education Officer/ Acting Director, Poetry Ireland, Dublin

Joanna Parkes, Drama Facilitator, Balor Community Arts Group, Donegal

John Langan, Visual Artist/Course Co-ordinator, Galway-Mayo Institute of Technology, Galway

Karan Thompson, Independent Arts Consultant, Dublin

Lorna Gault, Director, Sligo Education Centre, Sligo

Martin Drury, Independent Arts Consultant, Dublin

Maire O'Higgins, Assistant Deputy Principal, Larkin Community College, Dublin

Micheál ó Súilleabhain, Professor of Music, Irish World Academy of Music & Dance, Limerick

Philip King, Musician/Member of Arts Council/ Producer, Hummingbird Productions, Dublin

Rosaleen Molloy, Local Authority Arts Officer, Wexford County Council, Wexford

Seán ó Longáin, Chief Executive Officer, Donegal Vocational Education Committee, Donegal

Sharon Murphy, Local Authority Arts Officer, Dun Laoghaire-Rathdown County Council

Tom Conaty, Principal/Teacher, Zion Hill Primary School, Dublin

The full membership of the Special Committee presided at each of these sessions:

Mary Nunan (Chair), **Derek West**, **Jerome Morrissey**, **Orlaith McBride**, **Pat Mac Sitric**

Also in attendance were: **Dr John Coolahan**, Professor Emeritus of Education at National University Ireland, Maynooth;
Arts Council Executive: **Stephanie O'Callaghan**, **Lorraine Comer** and **Deirdre Eustace**.

Appendix 04: Invited Speakers

First Meeting, 5 October 2006

Mary Cloake, Director, Arts Council

Olive Braiden, Chair, Arts Council

Second Meeting, 13 November 2006

Anne Looney, Chief Executive, National Council for Curriculum and Assessment

Lorraine Comer, Education Specialist, Arts Council

Orlaith McBride, Director of National Association of Youth Drama
Council Member, Arts Council

Pat Mac Sitric, Assistant Chief Inspector, Department of Education and
Science Policy

Third Meeting, 24 November 2006

Marie McLoughlin, Primary Curriculum Support Programme

Mary McAuliffe, Regional Curriculum Support Service, Primary Curriculum
Support Programme

Fifth Meeting, 17 January 2007

Rosaleen Linehan, Council Member, Arts Council

Sixth Meeting, 5 February 2007

Dr. John Coolahan, Professor Emeritus of Education at National University
Ireland Maynooth

Marian Flanagan, Independent Arts Consultant

Eighth Meeting, 2 March 2007

Annette Clancy, Arts Consultant, Inter-actions

Tenth Meeting, 4 April 2007

Paul Roberts, Director, Improvement and Development Agency

Appendix 05: Artists ~ Schools Guidelines

Artists ~ Schools Guidelines: Towards Best Practice in Ireland was a collaborative initiative involving the Department of Education and Science and the Arts Council. The Guidelines were developed by a steering committee and by a core group, building on an extensive consultation and research process involving policy-makers, providers and practitioners from the worlds of arts and education. The Initiative was funded by the Research and Development Committee of the Department of Education and Science and the Arts Council.

Two sections of the report are produced here. The first seeks to define the practice. The second seeks to capture the many benefits of this work.

Artists ~ Schools Guidelines is available from the Arts Council and in pdf format on the Arts Council website www.artscouncil.ie

What Is Artist ~ School Practice?

Artist ~ School practice is a general term for what happens when skilled, professional artists^{A1} work for and with schools in the making, receiving and interpreting of a wide range of arts experiences.

- Artist ~ School practice can happen within or outside the school. It ranges from one-off visits, through more extended programmes, to intensive, collaborative projects.
 - Artists, arts organisations, pupils, teachers, and sometimes parents work together to create arts experiences that support the core educational mission of the school.
 - Artist ~ School practice enriches the lives of all involved, with particular attention to nurturing the developing minds and imaginations of the pupils. It is not primarily directed at creating the artists or audiences of the future.
 - The range of possibilities is wide. Not only are there many artforms and disciplines, but the nature, duration and location of Artist ~ School experiences are varied. In the continuum of practice, it may be helpful to distinguish four main models.
- 1 Arts experiences available to the general public, school groups included. [e.g. visiting an exhibition or attending a public performance in a local or national arts venue].

^{A1} This includes writers, storytellers, actors, dancers, choreographers, painters, sculptors, musicians, film-makers, architects and professional arts facilitators in these disciplines.

- 2 Arts experiences available publicly and supported by mediation or by complementary services and resources designed for school groups. [e.g. an exhibition, performance or other event in a public arts venue that is supported by educational materials, a talk or workshop, usually provided by the venue's education staff].
 - 3 Arts experiences (one-off or short-term) intended specifically for young people and widely available through visiting or being visited by schools. [e.g. the school is visited by a writer, artist or performance company or the school visits an arts venue to see an exhibition, attend a performance, or participate in an event specifically designed for young people and school groups].
 - 4 Arts experiences that are customised in which an artist or arts organisation designs, in conjunction with one or more schools, a programme of work or a project that is distinguished by intensive and / or extensive engagement between the partners. [e.g.(i) a class group makes a series of visits to a gallery or arts centre as part of a programme designed by the school and arts organisation focussing on drawing or (ii) a composer works twice weekly for a term with all the 4th classes in a school on a project exploring animal sounds].
- Each of these models of practice has value. Indeed the ideal would be for young people to have many experiences across all four models in the course of their schooling. An individual teacher or school might also create its own programme, mixing and matching elements from two or more models to create a hybrid that has its own coherence.
 - Schools can also create their own contexts for developing Artist ~ School practice. A school might organise an arts day or arts week on its own or in conjunction with another school, so as to share resources. Or a positive experience with an artist might lead to a series of workshops for teachers or parents.

Why Is It Of Value?

- Artist ~ School practice makes a distinctive contribution to school-based arts education and to public arts practice, extending their many benefits. Studies show that artist: school programmes benefit the pupils involved, their teachers and the wider school community.
- Such programmes are important also for the many artists and arts organisations with a commitment to education and a desire to meet and work with younger citizens. Many artists attest to the important contribution their work with schools makes to their wider practice.

Artist ~ School programmes enrich the curriculum.

- They complement the pupil's own arts education and support learning in other curricular areas. They assist pupils' wider development by allowing them to engage – sometimes as witnesses and sometimes as collaborators - in the practice of art. The pupils' engagement in the presence and immediacy of an arts experience is critical. It gives a concentrated experience that provides exciting, direct learning opportunities as well as the catalyst for further learning through subsequent reflection and action.
- When such concentrated experience is accompanied by appropriate classroom preparation and follow-up or by ongoing engagement with the artist(s), there exists the prospect of cumulative experiences with lasting learning outcomes and sustained cognitive, affective and social benefits.
- Artist ~ School practice makes available to schools and to artists and arts organisations opportunities outside their normal scope or capacity. There is an ever-increasing range of artforms, media and techniques with many exciting applications.
- The multiplicity of concerns which artists engage in (personal, social, historical, (inter)cultural, spiritual, environmental, political...) mean that schools can access important learning resources and opportunities.
- Artist ~ School practice often employs modes of research, discovery and sharing that complement regular teaching and learning styles. The learning benefits are not for pupils alone: many artists attest to the personal and professional benefits of working with schools and many teachers increase their knowledge and grow in confidence across different styles and techniques.
- Artist ~ School practice helps to connect the school with the wider community. In Artist ~ School programmes the school welcomes and avails of the commitment and expertise of 'outsiders'.
- Conversely, when it travels beyond the school walls and casts its pupils as 'young citizens', it can avail of the many arts and cultural resources in the public realm. The personal and social growth arising from such experiences in which pupils encounter one another, their teachers and their own community in new ways is a significant benefit. In the case of some young people such experiences can be 'life-changing'. Artist ~ School programmes offer significant opportunity for the involvement of parents in a range of ways.

- Artist ~ School programmes are important gateways to the arts. Many children might never have the experience of attending a live arts event or engaging with artists or the arts in a direct fashion, were it not for the professional collaboration of schools and arts organisations. Artist ~ School programmes assist schools to address their responsibility to reveal to young people the life-enhancing pleasure to be derived from high-quality arts experiences.

Appendix 06: Public Art: Per Cent for Art Scheme

Public Art: Per Cent for Art Scheme General National Guidelines - 2004

The National Guidelines for the Per Cent for Art Scheme were developed by representatives of a range of government departments and agencies including the Department of Education and Science, the Department of Arts Sports and Tourism and the Arts Council, in association with a panel of public art experts. The purpose of the guidelines is to support and encourage public bodies in the implementation of the scheme.

The extract below is taken from the introductory section of the document and provides background to and potential of the scheme.

Public Art: Per Cent for Art Scheme: General National Guidelines is available at: http://www.publicart.ie/docs/per_cent_eng.pdf

3.1 Brief History

In 1978 the OPW established a scheme based on the principles of Per Cent for Art. In 1986 the Department of the Environment established a similar scheme titled the Artistic Embellishment Scheme. A decision in 1994 to review both schemes led to the publication of the *Public Art Research Project – Steering Group Report to Government (PART Report)*. In 1997, on the basis of the recommendations of the *PART Report*, the Government approved the revision and extension of the existing Schemes to all Government Departments with construction budgets. Since that time the Scheme has been implemented in varying degrees by Government Departments and public bodies.

To assist in achieving full and effective implementation of the Scheme these Guidelines have been drafted by an Inter-Departmental Public Art Coordination Group, with the assistance of a Panel of Public Art Expert Advisors. Details of the membership of these groups is set out in Appendix 1 (see page 41 of the guidelines). The Arts Council, on behalf of the Inter-Departmental Public Art Coordination Group also hosted a series of four Public Art Consultative Meetings in Cork and Dublin. These meetings invited approximately forty members of the arts community, including practicing artists, commissioning agents, project managers, and curators who are currently involved in Irish public art practice, to respond to specific elements of the draft guidelines for the Per Cent for Art Scheme and the planned two-year review and development period.

3.2 Purpose of the Guidelines

It is the purpose of the Guidelines to provide a common national approach to implement the Per Cent for Art Scheme for public bodies delivering capital construction projects. The objective is to achieve clarity and consistency in procedures, to allow for openness and flexibility in planning, selection and review processes and to further develop commissioning practices.

These Guidelines aim to set out basic operational procedures for staff within government departments and related agencies, and Local Authorities implementing the Per Cent for Art Scheme. The Guidelines are general in nature because of their universal application. Individual bodies may wish to issue more specific instructions on the implementation of the Scheme within their own area and this is encouraged provided that there is no conflict with these Guidelines.

3.3 Implementation of the Per Cent for Art Scheme

To achieve full and effective implementation of the Scheme, it is recognised that a strategic national approach is required and these Guidelines are a first step in this approach. The Guidelines are the initial steps in setting out best practice principles in order to achieve successful national implementation of the Scheme and have been developed with an in-built evaluation process which focuses on in-practice review. In the drafting process, where possible due regard was taken of national and international models of good practice.

It is intended to designate a two-year period as a development phase in working towards a national approach to public art and it is recognised that future revision of the Guidelines may be necessary.

3.4 Scope of the Scheme

Public art creates a dialogue with a people, a time and a place. The Per Cent for Art Scheme gives the Irish public the opportunity to experience a vast range of contemporary art, borne out of capital constructions projects, in their everyday life. In turn it provides a challenge and an opportunity to a wide range of artists to create work for public engagement and response.

Public art can be of any form and can work within or across many artforms, such as visual art, dance, film, literature, music, opera, theatre and architecture; including all aspects of contemporary arts practice such as performance, live art, multimedia, video art, sound art, etc. Works under the scheme can be of any duration, temporary or permanent, and can be centred in an urban or rural context.

3.5 Overview

This document covers two key sections, funding of the Per Cent for Art Scheme and implementation of the Per Cent for Art Scheme.

Appendix 07: Portal Site

The Portal Site is to serve as both an informational and inspirational tool to support and assist those engaged, or who like to be engaged, in arts-in-education. The Portal Site could include the following:

- Live bank of illustrated material on a wide range of arts-in-education practice from professional artists, arts organisations, teachers, schools and others working in the field.
- Directory of all local arts and education providers including schools, arts organisations, education centres, Vocational Education Committees, local authorities, third level institutions etc with their contact details and website information.
- Reporting template that is flexible and consistent to enable users record key activities related to their arts-in-education programmes, in order to assist in facilitating greater understanding of the field and to open up possibilities to build on others' practice.
- Updated calendar of events, workshops, conferences, seminars in Ireland and in other countries.
- Principles and guidelines to support good practice.
- Library of research material undertaken in Ireland and elsewhere to date, both qualitative and quantitative.
- Library of essays, conference papers and other material.
- Cross-link facility with relevant websites.
- Interactive learning site to facilitate exchange of information.
- Data on international programmes and networks with a facility for schools, arts organisations and other providers, to link up with providers in the international arena.
- Resource material on arts education and arts-in-education practice recorded by providers and young people.
- Portal site to be resourced to keep pace with advances in technology so that it becomes emblematic of best practice.
- Sources of information on rates of pay for those engaging in the field.
- Examples of artists' contracts.
- Library of evaluation reports.

Appendix 08: International Structures and Models

The Committee was interested in exploring models of practice that set out to address infrastructural deficits at local levels. In addition, it sought, in particular, to examine structures that enable government departments to work more effectively together to meet common policy objectives.

Below are snapshots of some of the models explored.

Creative Youth Partnerships (CYP) in Northern Ireland

CYP offers long and short term programmes aimed at increasing access and participation for children and young people in the arts.

CYP is supported by the Department of Culture, Arts and Leisure, the Department of Education, the Arts Council of Northern Ireland and the five Education and Library Boards. It is funded by the Department of Culture Arts and Leisure, the Department of Education and the Arts Council of Northern Ireland. The programme is open to schools, colleges, youth clubs and youth and community groups. CYP offers three types of interventions: Individual Artists Programme; Touring Programme and the Action Zone Programme. The latter programme is designed to focus on building longer-term community arts partnerships.

A CYP Development Officer is based in each of the Education and Library Boards. These Officers are managed by the Creative and Expressive section of the Curriculum Advisory and Support Service. They work closely with a regional steering group and local programming boards.

For further information see website www.cypni.org.uk

Cultural Hubs in England

This is a pilot programme designed to explore a model for delivering a workable cultural offer through partnership and joint planning between cultural and education sectors. The programme is being jointly developed by the Arts Council of England and the Museums, Libraries and Archives Council. The three hubs are located in Bournemouth and Poole, Telford and County Durham.

Each hub comprises a partnership of arts organisations, a library, an archive, and a cluster of schools. This consortium will plan and deliver programmes between 2005 and March 2007. A facilitator will be in place to broker and develop partnerships. The Department of Culture, Media and Sport is committed to invest £1.5 m per year in the programme (£500,000 per region, per annum) and the Department for Education and Skills is supporting the development.

The programmes are tailored to meet local needs while also contributing to the following themes: first access to arts and culture; contribution to wider curriculum; opportunities for gifted and talented young people; continuing professional development for teachers; extended school provision. Each Cultural Hub defines its own model of delivery, specific outcomes and programmes it would like to set up through the partnership. Schools participate on a voluntary basis. A full evaluation programme is in place to measure how the programme is meeting expected outcomes.

For further information see website www.artscouncil.org.uk

Creative Partnerships in England

Creative Partnerships seek to foster creativity in schools. The programme provides young people with access to cultural experiences and equips teachers and creative practitioners with the skills and learning to nurture the creative potential of young people. The development of skills, capacity and sustainability of the creative industries is also an aim of this programme. At the heart of this initiative is the development of collaborative relationships between artists, creative practitioners, teachers and schools. There is a strong emphasis on research and evaluation.

Creative Partnerships was developed through a partnership between the Department of Education and Skills and Department of Culture, Media and Sports. The programme is managed by the Arts Council of England. Creative Partnerships focuses on the most deprived communities in England. The programme currently operates in 36 areas in England and is working with 1,100 schools.

For further information see website www.creative_partnerships.com

Creative Links Programme in Scotland

This is an initiative of the Scottish Arts Council's Education Department. Creative Links Officers work at a strategic level within local authorities to co-ordinate arts opportunities both in schools and through out of school activities.

Their role includes the development and implementation of a sustainable arts education strategy for the Local Authority Education Department, to develop local and national networks, to disseminate good practice, to highlight the value of arts education across a broad range of policy areas within the local authority.

There are 24 Creative Link Officers in Scotland, 19 of whom are situated in local authorities and 5 in national organisations. It is hoped that the network of Creative Links Officers would extend to all 32 local authorities by 2007.

For further information see website www.scottisharts.org.uk

Cultural Co-ordinators in Scotland

Cultural Co-ordinators were appointed to work with the Creative Links Officers to implement the local education authority's arts education strategy. To date all 32 local authorities are participating in the appointment of Cultural Co-ordinators. Funding for this network comes from the Scottish executive and the local authority.

The role of the Cultural Co-ordinators includes developing links between schools and cultural providers, encouraging and facilitating cultural participation, developing awareness of the contribution of culture to children's learning, advising on ways of developing young people's creativity and making links between in and out of school activity.

For further information see website www.scottisharts.org.uk

Creative and Cultural Education Advisory Board

The importance of developing young people's creativity and the power of culture to do this were re-emphasised by Paul Roberts in his report *Nurturing Creativity in Young People*, published in 2006. His review suggests that there is a wide range of creative and cultural provision but that more is required to provide a more co-ordinated approach. As part of the Government's response to this report, the Department of Culture, Media and Sports and the Department for Education and Skills, decided to set up a joint board. This board is chaired by Paul Roberts and comprises senior representation from key stakeholders. Its task is to implement actions agreed in the *Government Response to Paul Roberts' Report on Nurturing Creativity in Young People*.

For further information see website: www.culture.org.uk

Appendix 09: Arts in Education in Ireland: Research Review

The Arts Council has commissioned a review of published research in Ireland in the area of the arts in education, broadly defined, to cover the period 1979 to 2007. This is a baseline study, without precedent in Ireland. The review will result in an inventory of relevant publications, including a summary of key documents related to the arts-in-education field.

The intention is to create a resource that can allow artists and arts organisations, educators, researchers, arts policy-makers and managers, access to the store of information on research into arts work with an education focus. The sources of the documentation will be local, regional and national. They are likely to include government departments, national agencies, voluntary bodies, local authorities, and a wide range of organisations working in the fields of arts, culture, education, community development, health etc.

This body of research will help inform and shape policy developments and practice in arts and education in Ireland.

Phase one of this review will be complete by July 2007. Phase one will identify gaps in research and make recommendations on maintaining, updating and extending this body of research in partnership with other key stakeholders.

Further information on this research review is available on the Arts Council's website www.artscouncil.ie

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