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Arts, Education and Other Learning Settings

A Research Digest

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**HIBERNIAN
CONSULTING**

Hibernian Consulting
with

Martin Drury, Arts Consultant

Contents

Foreword by the Director of the Arts Council

As the advisory body to Government on the arts, the Arts Council recognises the value of research as a discipline. It is through research that we garner the solid evidence that informs policy, provision and practice in the arts.

In fulfilling its advocacy role, the Arts Council commissions and publishes research that strengthens the case for the critical role of the arts in shaping people's lives and contributing to their social, cultural and economic well-being.

Research undertaken in Ireland into arts and education is in line with a significant body of international research highlighting the distinctive role of artists and arts organisations in the teaching and learning process. This body of research also underlines the fact that the multiple skills and intelligences required to engage in the arts are transferable and extend into many areas.

The Arts Council's rationale for commissioning the development of a research digest was to provide artists and arts organisations, educators, researchers, policy-makers, managers and other stakeholders with a central source of information to underpin future policy, research, advocacy and practice.

Undoubtedly, research results are more meaningful when they are shared. The publication of this research digest will provide more people with access to the rich body of research that we in Ireland have undertaken into the arts and education over nearly three decades. This practical resource is a powerful tool in laying the groundwork for research in these fields in Ireland in the years ahead.

Mary Cloake
Director

01 Introduction

1.1

Background to the Digest and Summaries

This report contains a digest of information on 72 research reports published in relation to the arts in education in Ireland between 1979 and mid-2007, as well as more detailed summaries of 14 of these reports. The report was commissioned by the Arts Council, and was prepared by Hibernian Consulting working with independent Arts Consultant Martin Drury during the first half of 2007.

The following paragraphs from the Arts Council Terms of Reference for the assignment explain the context and background to the project:

'The Arts Council is an autonomous body established to stimulate public interest in and promote knowledge, appreciation and practice of the arts. The Arts Council acknowledges the rich and diverse ways in which artists and arts organisations interact with different publics within the education arena. Learning is a lifelong process within formal, non-formal and informal settings. Within this context, the Arts Council seeks to support the arts in education on a continuum from childhood to late adulthood.

For over 25 years, the Arts Council has been supporting artists and arts organisations to work in a variety of educational and other settings. In addition, the Arts Council, in partnership with other organisations, fulfils a key role in initiating and supporting areas of work within the ever changing field of arts in education, particularly in the area of research.

Research material undertaken to date is in line with a significant body of international research highlighting the positive impact of participation in arts in education practice on all participants (including the artist, child, adult, educator, family, carer, school, arts organisation, community, policy makers among others). However, it is fair to presume that this research work has developed unevenly and without a dedicated mechanism to identify research carried out to date.

In *Partnership for the Arts 2006 – 2010,* the Arts Council states its commitment to seeking partners to work with in advocating for the value, effects and effectiveness of a comprehensive arts in education experience and the distinctive contributions made to this experience by artists and arts organisations. In order to fulfil this advocacy role, it is essential to have a strong evidence base. The inventory and analysis of existing research material in arts in education in Ireland will provide the Arts Council and its partners with a powerful tool to help strengthen its case.'

It was in this context that this report was commissioned and prepared. The aim of the report is to present information through the digest and summaries in an objective and neutral way. By doing so, the digest and summaries support a number of objectives:

- As suggested in the Terms of Reference, they help to provide an evidence base in relation to the arts in education, both in themselves and by guiding arts organisations, policy makers, educators, artists, students and others with an interest in the arts in education to the original research reports.

- Following from this, the digest and summaries may help to inform and influence future policy developments in the arts at a national and local level.

- By presenting the published research which exists, the report may help to identify gaps, and areas where there has been little published research.

- For organisations considering research or evaluation work in relation to the arts in education, the digest and summaries may prevent duplication, or unnecessary 're-inventing of the wheel' in relation to this research. It may also guide researchers to methodologies which they might otherwise not have considered.

- The digest and summaries may highlight projects or programmes which have been identified as models of good practice. As such, the sharing of information on previous projects and programmes, as facilitated by this report, may itself act as an instrument to improve arts in education practice in Ireland.

As well as preparing this report, the Arts Council asked Hibernian Consulting and Martin Drury to prepare a short note on how the digest might be maintained, updated and expanded over time, and whether there is scope for greater coordination in relation to the research needs of the arts in education sector in Ireland. This note has been submitted separately to the Arts Council.

While the process of preparing this digest overlapped with the work of the Special Committee on Arts and Education established by the Ministers for Arts, Sport and Tourism and Education and Science, preparation of this digest was independent of that process and this report was finalised before the report of the Committee had been published. However, the Committee was aware that this assignment had been commissioned and was ongoing in the first half of 2007.

1.2   Scope of the Digest and Summaries

In preparing the digest and summaries, there were a number of phrases which required definition. The first was **'arts in education'** itself which, for the purposes of this digest, refers to arts experiences where learning in most cases is intentional, often addressing a particular public. The context for this practice is wide, including formal education; the wider field of out-of-school, adult and continuing education; youth arts; community arts; arts and health; arts and older people; arts and social regeneration; arts in settings like libraries and prisons; and arts as part of people's daily activities at home, work and leisure. Though the range of contexts is wide, however, the education focus is precise, deriving from a commitment to learning.

The previous section uses a number of terms relating to learning and education and the following agreed definitions were used for these terms:

- **Formal learning:** 'Learning typically provided by an education or training institution, structured (in terms of learning objectives, learning time or learning support) and leading to certification. Formal learning is intentional from the learner's perspective.' European Commission (2001a) Communication: Making a European Area of Lifelong Learning a Reality, *http://www.europa.eu.int/comm/education/life/ index.htm,*

- **Non-formal learning:** 'Learning that is not provided by an education or training institution and typically does not lead to certification. It is, however, structured (in terms of learning objectives, learning time or learning support). Non-formal learning is intentional from the learner's perspective.' European Commission (2001a) Communication: Making a European Area of Lifelong Learning a Reality, *http://www.europa.eu.int/comm/education/life/ index.htm,*

- **Informal learning:** 'Learning resulting from daily life activities related to work, family or leisure. It is not structured (in terms of learning objectives, learning time or learning support) and typically does not lead to certification. Informal learning may be intentional but in most cases it is non-intentional (or 'incidental'/ random).' (pp.32-33), European Commission (2001a) Communication: Making a European Area of Lifelong Learning a Reality, *http://www.europa.eu.int/comm/education/life/ index.htm,*

Thus, the scope of the digest and summaries was to include learning both in a formal, classroom context and in non-formal/informal learning environments, in participatory ways in a community, in a health care setting etc. The 'arts in education' definition notes that such learning can take place at any point in a person's life.

The digest of 72 research reports adopts this broad definition of education. However, in choosing the reports to be summarised in a more detailed way, it was decided, in conjunction with the Arts Council, to focus on the area of formal education. This decision was made for three reasons:

- To assist in advocating for the 'centrality of arts education in all artforms' *(Partnership for the Arts: Arts Council Goals 2006-2010, p.17)*

- To complement the work of the Special Committee on Arts and Education

- To complement the Arts Council's current policy and work programme in Arts in Schools

Having defined terms relating to the arts in education, there was also a need to clarify the term 'published research'. Following discussion with the Arts Council, the following definition was agreed for the purposes of this report:

Published research embraces conventionally published material in the public domain (in print form or available online). 'Research' is interpreted to mean material with a strong analytical quality, e.g. qualitative or quantitative research (reports or survey data sets), and project and programme evaluations, policy statements, strategic reviews etc., which draw on such research and analysis.

Given the breadth of work undertaken on the arts in education, and the scope of this assignment, it was necessary to establish parameters in deciding what categories of material would be included and excluded from this report. A number of categories were excluded at this stage: Academic papers and postgraduate theses; Annual reports and development plans; Articles and essays in journals and magazines; Conference papers and proceedings; Documentary and promotional material; Practical guidelines, Handbooks and directories; other unpublished material; and material which was generally descriptive in nature rather than being based on research and analysis. (See also the Annex to this report.)

As the Arts Council is interested in ways in which the digest and summaries can be maintained, updated and extended over time, it may be that material from some or all of these other categories will be included later.

1.3   Process of Preparing Digest and Summaries

The first challenge for the consulting team was to identify possible material for inclusion in the digest. Desk research and discussions with both the Arts Council and a number of other key informants allowed lists of material for possible inclusion to be generated. The experience of one of the team members, Martin Drury, in the area of the arts in education was very useful in this regard, as was the input of Lorraine Comer, Education Specialist, and Emma Kelly, Information and Research Officer, of the Arts Council.

Having identified possible material for inclusion, it was necessary to obtain copies of the relevant reports to see if they met the criteria for inclusion (and to prepare the abstracts/summaries). As the digest starts from 1979, a good deal of material was (is) not available in electronic form and had to be obtained in hard copy format. Other reports existed only in electronic form. Reports, and information on reports, were also gathered from the website of the Arts Council.

A draft of the list of reports included was circulated by the Arts Council to approximately 300 individuals and organisations in April 2007. This led to a number of further suggestions as regards material for inclusion. A further draft of the proposed list of reports for inclusion was presented at a focus group hosted by the Arts Council in June 2007 in relation to the arts in education, to see if any further research reports could be identified.

Comments were received on a draft version of this report by the Arts Council in July 2007, after which the report was finalised. Any further information which becomes available on any of the publications included (e.g. any further ISBN numbers) will be added in the context of the updating of the report over time by the Arts Council.

1.4   Structure of the Report

Section 2 of the report presents a digest of information on 72 research reports published between 1979 and mid-2007, relating to the arts in education in Ireland. Section 2.1 describes the template used to present information on each of these reports. Sections 2.2 to 2.9 are organised by art form, with the reports within each section presented chronologically, by year of publication. Section 2.10 covers research reports which relate to more than one art form.

Section 3 of the report presents more detailed summaries of 14 of the reports contained in Section 2. Section 3.1 presents an introduction to the summaries and the reports are then presented chronologically, by year of publication.

An annex to the report presents further information on the categories of publication that were not included in this report.

02

Digest of Published Arts in Education Research

02

Digest of Published Arts in Education Research

2.1 Template Used for Digest

Entries in the digest are generally 250-300 words in length and are structured using a number of headings, as shown below. **Number:** For the purposes of this digest, each entry has been given a unique number.

Title:	**Primary name or heading of the published research**
Subtitle:	Secondary name or heading of the published research, if applicable
Year:	Year in which research was published. This sometimes differs from the year in which the research was undertaken.
Author(s):	Person(s) who prepared or wrote the research report. The name of an individual is not always provided as the document may have been prepared by an organisation or committee etc. In this case, the name of the organisation etc. is provided.
Commissioned by:	Organisation(s) that initiated the research, where this is stated explicitly or can be inferred
Funded by:	Organisation(s) that funded the research process, where this is stated explicitly or can be inferred
Publisher:	Organisation(s) that published the research report, where this is stated explicitly or can be inferred
ISBN No.:	(International Standard Book Number) In some cases, N/A (Not Available) is entered if an original hard copy or full pdf version of the report was not available to the consulting team. 'None' is entered if a hard copy or what appeared to be a full pdf version was viewed and no ISBN number was included.
No. of Pages:	Number of pages in the report, including appendices
Description:	**Nature of Document** This section addresses a number of issues: What was the context for the research report? Why was it commissioned? To what does it refer? What research methods were used? **Contents** A brief description of the document's contents. This normally follows the structure of the report, including any forewords, prefaces and appendices.
Subject Area(s):	Key subject areas addressed by the research report. This generally contains 2/3 key words or terms, drawing from a list of agreed terms: Formal Education, Non-formal Education, Informal Education, Primary, Post-primary, Third-level, Vocational Training, Youth Arts, Arts and Health, Participatory Arts, and Community of Interest (with the specific target group named).
Art Form(s) covered:	The art form(s) addressed by the research report
Summary in Section 3 of this Report?	Whether or not a summary of the report is included in Section 3 of this report

Note: Copies of all of the research reports included in the digest were reviewed by the consulting team. Some of the reports obtained were original published versions of reports, some were photocopied versions of originals, some were pdf versions of reports available online, and some were online versions but in non-pdf formats. There can be slight differences between these different report versions.

2.2.1   Architecture

Title:	**Action on Architecture 2002-2005**
Subtitle:	A Review of Educational Aspects
Year:	2003
Author(s):	National Council for Curriculum and Assessment
Commissioned by:	Department of Environment, Heritage and Local Government
Funded by:	N/A
Publisher:	N/A
ISBN No.:	N/A
No. of Pages:	141
Description:	**Nature of Document**
	Prepared in response to *Action on Architecture 2002-2005,* an inter-departmental document that aimed to promote architecture on a social, cultural and political level. Of its 29 actions, a number had a potential impact on aspects of primary and secondary level education. The Department of Environment, Heritage and Local Government commissioned the National Council for Curriculum and Assessment to prepare this review/evaluation, to assess how to develop architectural awareness among learners across the primary and post-primary curriculum.
	Contents
	The evaluation has four aims which form the basis of the report content. These aims are concerned with determining the areas of the curriculum with the greatest potential for the teaching and learning of architecture, identifying available resource materials in schools in Ireland, identifying available resources internationally, and identifying key principles to inform subsequent recommendations. The report has seven sections. It begins by elaborating on the background to the report, indicating its emergence in response to *Action on Architecture 2002-2005.* Section Two outlines the project structure and the research methods used. Section Three identifies a number of areas or topics which might act as 'entry points' for learning about architecture and the built environment at primary and secondary level, and identifies resources currently in use. Section Four identifies resources currently in use in five other countries. Section Five identifies 'key principles' arising from the previous two sections and a substantial Section Six comprises two interconnected sets of recommendations – one set to represent a long-term structured integrated approach and the other set specific to various areas and levels of the curriculum. A short conclusion section is followed by a bibliography and a detailed appendix with an evaluation of individual curriculum areas.
Subject Area(s):	Formal Education, Primary and Post Primary
Art Form(s) covered:	Architecture
Summary in Section 3 of this Report?	No

2.3.1   Dance

Title:	**Shall We Dance?**
Subtitle:	A report on Vocational Dance Training in Ireland
Year:	1998
Author(s):	Leatherdale, A. and V. Todd
Commissioned by:	The Arts Council in conjunction with the Arts Council of Northern Ireland
Funded by:	The Arts Council
Publisher:	Dublin: The Arts Council
ISBN No.:	0906627796
No. of Pages:	72
Description:	**Nature of Document** A detailed appraisal of vocational dance training in Ireland and Northern Ireland arising from a recognition that the professional dance community within Ireland was being constrained by the lack of vocational dance education and training available to young people entering the profession. Inputs included consultations with representatives from relevant bodies, recent graduates, students and parents, training providers, and teachers. A survey was also undertaken with full-time Irish dance students (in Ireland and abroad) and with members of the dance profession resident in Ireland. **Contents** Section One introduces the study, its methodology and its structure. Sections Two and Three focus on the availability of pre-vocational and full-time dance training in terms of geographical location, level and field of dance. Section Four reviews the dance training programmes chosen by Irish students studying overseas and issues pertaining to full-time dance training in an international context. Section Five is concerned with the cost and the funding options for courses, in Ireland and abroad. Section Six reviews the monitoring and accreditation framework for courses as well as the place of dance in second level education. Section Seven outlines what is necessary for development of a full-time vocational dance course and programme in Ireland. Section Eight concludes the report and plots a potential structure to support development of vocational dance training in the Republic of Ireland and in Northern Ireland. The report contains four appendices, including examples of the questionnaires used and a list of documentation relevant to the report.
Subject Area(s):	Formal Education, Vocational Training
Art Form(s) covered:	Dance
Summary in Section 3 of this Report?	No

2.3.2   Dance

Title:	**Moving On …**
Subtitle:	Youth Dance in Ireland – North and South
Year:	2000
Author(s):	McGrail, C.
Commissioned by:	The Arts Council
Funded by:	The Arts Council
Publisher:	Dublin: The Arts Council
ISBN No.:	N/A
No. of Pages:	60
Description:	**Nature of Document** A resource document and research report largely based on desk research and a survey of youth dance practitioners. Originally compiled to inform a Youth Dance Colloquium in Wexford in March 2000, the final report incorporated feedback received. The report aims to detail the range and scale of youth dance activity, to provide information to inform discussion and decision making, and to present the discussions of the Youth Dance Colloquium 2000. **Contents** This report has two sections. The first presents an account of the evolution of youth dance in Ireland – north and south, focusing in particular on the development of youth dance schools, schemes and festivals. The report intends that this section should document important archival information on youth dance. The section includes six case studies which illustrate different models of youth dance activity. The second section presents information gathered from the questionnaires: profile of youth dance groups; funding for youth dance; ways of working; the benefits of youth dance for participants (from a youth dance tutor's point of view); and youth dance tutors/coordinators. The report presents a summary of the Youth Dance Colloquium and a concluding section identifies a number of issues requiring attention to support the development of youth dance.
Subject Area(s):	Formal Education, Vocational Training. Non-formal and Informal Education, Youth Arts
Art Form(s) covered:	Dance
Summary in Section 3 of this Report?	No

2.3.3   Dance

Title:	**A Professional Dance Curriculum for Ireland**
Subtitle:	None
Year:	2003
Author(s):	Marzin, Y.
Commissioned by:	The Arts Council
Funded by:	The Arts Council
Publisher:	Dublin: The Arts Council
ISBN No.:	None
No. of Pages:	48
Description:	Nature of Document A research report that presents a model of a professional dance curriculum for Ireland. The study's focus was on specialist vocational training needs of aspirant dancers aged 12-18 years in Ireland, who may wish to make a career in theatre dance. The model in part draws on a comparative survey of provision for vocational dance education in twelve major European dance schools. Contents A Foreword by the Director of the Arts Council sets out a context for the report, noting that the report builds on three previous Arts Council reports: *The Dancer and the Dance* (1985), *Shall We Dance?* (1998) and *The Creative Imperative* (2000). It presents this report as a working document to inform and stimulate further debate. Following information on the author, the report has five chapters. Chapter One (Approach to a Dance Curriculum) discusses the key elements in developing a dance curriculum and vocational training course such as entry age, timetable, length of training, and subjects to be covered. Chapter Two (Curriculum Components and Time Allocation) proposes a structure for, and gives a description of the subjects which would form, a vocational dance training course in Ireland. Chapter Three (Student Issues) discusses entry requirements, auditions, examinations and other issues relevant to students. Chapter Four (Staffing Structures) discusses the roles and functions relating to staff which the report feels a school of this nature would need to achieve its objectives. Chapter Five (Length of Programme) presents two options on programme length. Appendix A presents information on programmes in twelve major European dance schools. Appendix B compares vocational dance training to models of training in music, drama and sport.
Subject Area(s):	Formal Education, Vocational Training
Art Form(s) covered:	Dance
Summary in Section 3 of this Report?	Yes (Section 3.9)

2.4.2   Drama/Theatre

Title:	**Going On**
Subtitle:	Arts Council Drama Policy Document
Year:	1996
Author(s):	The Arts Council
Commissioned by:	The Arts Council
Funded by:	The Arts Council
Publisher:	Dublin: Arts Council
ISBN No.:	None
No. of Pages:	8
Description:	**Nature of Document** A strategic policy that sets out the Arts Council's policies for drama, and the measures and schemes being proposed to implement them. The document sets out the proposed approaches of the Arts Council as regards decision making in drama. It draws on two research reports that were undertaken on theatre in Ireland – *Views of Theatre in Ireland 1995* and *Dialogues 1996* – and on a consultation process which included meetings throughout the country. **Contents** Following an outline of the Terms of Reference for the review which led to the two reports mentioned above, the document affirms the central role of the Arts Council in the development of drama in Ireland. It outlines the principal conclusions arising from the research and consequent proposed Arts Council initiatives. The idea of a graded structure for funding theatre companies is then presented. The document sets out the criteria which will be applied to grant applications and groups these under artistic policy, operating environment, structure and organisation, and financial and management controls. Proposals are then outlined in a number of areas: National Theatre Society (Abbey and Peacock Theatres); Theatre Touring; Overseas Touring; Dublin, Training; Theatre for Children and Young Audiences; Local Theatre Provision; Community Drama/Drama in The Community; Irish Language Drama; Amateur Drama Movement; Capital and Partnerships.
Subject Area(s):	Non-formal and Informal Education, Participatory Arts, Youth Arts
Art Form(s) covered:	Drama
Summary in Section 3 of this Report?	No

2.4.2 Drama/Theatre

Title:	**The Roots Handbook**
Subtitle:	None
Year:	1996
Author(s):	Thornton, S.
Commissioned by:	The Roots Project, a joint initiative of Wet Paint and The City Arts Centre
Funded by:	Core funding from The Ireland Funds, the Arts Council and Dublin Corporation. Additional assistance provided by the British Council.
Publisher:	Dublin: The Roots Project
ISBN No.:	None
No. of Pages:	84
Description:	**Nature of Document** A research report based on the Roots Project, a joint initiative of Wet Paint Arts and The City Arts Centre. The project undertook action research to identify training and developmental needs of Dublin-based community and youth groups that use drama and theatre in their work. It also ran a pilot course for fifteen people to provide a focal point for dialogue, learning and focused research. The Handbook presents the outcomes of the research. These come from surveys of groups on the project database and consultations with statutory, representative and drama/theatre organisations. **Contents** Contains six sections. An introduction describes the research context and methods, the phases in the Roots Project, and the pilot course delivered. Section Two (Sector Profiles) contains sub-sections on the five sectors involved with the project: youth theatre; informal education and training; youth work; community drama; and the social sector. Each sub-section presents an outline of the relevant sector and the role of drama and theatre. Section Two ends with an essay by the Director of Wet Paint Arts. Section Three (People) profiles the participants on the pilot course and their work, and the participants on the Roots Advisory Forum. Section Four (Pilot Course) presents the work of the course, the modules covered, field trips undertaken etc., with comments from participants and concludes with an essay from the Education Director of The City Arts Centre. Section Five (Research: Findings and Recommendations) starts from the fact that there has been an increase in the use of drama and theatre in community and youth settings and identifies factors hindering further development. These factors are grouped under three headings: Support, Policy, and Training. Section Six (Final Notes and Comments) presents conclusions, contact details for those involved and a booklist that participants on the pilot course found useful in their work.
Subject Area(s):	Non-formal and Informal Education, Participatory Arts
Art Form(s) covered:	Drama
Summary in Section 3 of this Report?	No

2.4.3 Drama/Theatre

Title:	**Bare Boards and a Passion**
Subtitle:	Drama in Post Primary Schools
Year:	1998
Author(s):	Scully, D.
Commissioned by:	CDVEC (City of Dublin Vocational Education Committee) Curriculum Development Unit
Funded by:	Department of Arts, Heritage, Gaeltacht and the Islands, and the Arts Council
Publisher:	Dublin: CDVEC Curriculum Development Unit
ISBN No.:	0 946791 12 0
No. of Pages:	66
Description:	**Nature of Document** A research-based report on the role and practice of drama in Irish secondary schools. The report draws on three main sources of information: visits to sixty schools in order to compile case studies based on interviews with principals and teachers; two seminars on 'Drama at Junior Cycle' and 'Drama at Transition Year'; and a survey to build a broad picture of the position of drama in the curriculum. The survey was supplemented by a small-scale survey of teachers of English who attended a 1995 summer school. **Contents** The report begins with an introduction by the Director of the CDVEC Curriculum Development Unit. There are ten subsequent chapters. Chapter One provides the background to the report, citing the conclusions of previous research on drama (and the wider arts) in education. Chapter Two focuses on the idea of educational drama and Chapter Three presents the research methodology. Chapters Four and Five profile drama practice in the second level curriculum and its place on the timetable. Chapter Six discusses the development of drama at junior cycle and Chapter Seven reviews the topic of extra curricular drama. Chapters Eight and Nine review teacher qualifications and training, and facilities and resources for drama in schools. Chapter Ten presents recommendations arising, grouped under eight headings: content; timetabling; extra-curricular drama; training and qualifications; assessment; facilities and resources; further research; and implementation. An appendix contains samples of the research questionnaires.
Subject Area(s):	Formal Education, Post-primary
Art Form(s) covered:	Drama
Summary in Section 3 of this Report?	No

2.4.4   Drama/Theatre

Title:	**Centre Stage**
Subtitle:	The Place of Youth Theatre in Ireland 1997-1998
Year:	1999
Author(s):	The National Association for Youth Drama
Commissioned by:	The National Association for Youth Drama
Funded by:	The National Association for Youth Drama, the Arts Council and the Department of Education and Science
Publisher:	Dublin: The National Association for Youth Drama
ISBN No.:	None
No. of Pages:	101
Description:	**Nature of Document** A research and review report on the place of youth theatre in Ireland. Findings are based on data which was gathered in a specific ('stocktaking/census') week – the last week of November 1997. Questionnaires were sent to fifty youth theatres. **Contents** After an initial summary section, the report has six further chapters. Chapter One (Youth Theatre in Ireland – Overview) and Chapter Two (Youth Theatre Practice and Programming) present an overview of youth theatre in Ireland; of the research undertaken; and information on the activities undertaken during the 'census week'. It also includes information on the venues and premises used by youth theatres. Chapter Three focuses on issues of funding and resources and Chapter Four profiles youth theatre leaders and participants. Chapter Five (Impact of Participation in Youth Theatre) reviews both cultural/aesthetic impacts and social impacts. The concluding chapter begins by identifying research outcomes and agreed definitions and policy statements, under three headings: Youth Theatre Definitions, Youth Theatre Policy and Youth Theatre: Stages of Development. It then presents recommendations under seven headings: Structure of the National Association for Youth Drama (NAYD); Standards; Regional Development; Training; Youth Theatre Premises; Children's Theatre; and International. The report has four appendices, including additional graphs and tables, sample questionnaires, and an index.
Subject Area(s):	Non-formal and Informal Education, Youth Arts
Art Form(s) covered:	Drama
Summary in Section 3 of this Report?	No

2.4.5 Drama/Theatre

Title:	**Interactions**
Subtitle:	The National Theatre's Education Initiative (1998-2000)
Year:	2002
Author(s):	O'Neill, C. and S. Murphy
Commissioned by:	National Theatre of Ireland
Funded by:	The National Theatre of Ireland, the Arts Council, the Department of Education and Science and the Gulbenkian Foundation
Publisher:	Dublin: The National Theatre of Ireland
ISBN No.:	None
No. of Pages:	80
Description:	**Nature of Document** A report, with an independent evaluation at its core, of a two-year action research project by the Abbey Theatre's Outreach/Education Department which was directed at engaging with children and young people and their teachers. A wide variety of research methodologies, including observation, audio and video recordings, focus group discussions, and interviews informed the report's findings and recommendations. The report has an accompanying video. **Contents** Foreword by the National Theatre's Artistic Director and an introductory section by its Education Officer. The latter locates the 'Education Initiative' in the context of prevailing arts and education policies and developments. The central section of the report is an independent evaluation by Dr. Cecily O'Neill, rooted in analysis of the four pilot projects that comprised the wider action research programme. These four projects focused on: different aspects of the drama/theatre continuum; different age cohorts; different social, educational and geographical settings; and on different productions in the on-stage programme of the National Theatre. The four projects were: (i) Drama In The Classroom; (ii) Children Making Theatre Through Drama; (iii) The Drama Residencies Programme; and (iv) Theatre As An Educational Resource. The analysis of these four projects informs the wider findings and recommendations, which are directed mostly at the National Theatre. Wider proposals, involving policy-makers and funders, are to be found in a short final section (by Sharon Murphy) that precedes a number of appendices.
Subject Area(s):	Formal Education, Youth Arts
Art Form(s) covered:	Drama
Summary in Section 3 of this Report?	Yes (Section 3.7)

2.4.6
2.4.6

Drama/Theatre

Title:	**Facing Forward**
Subtitle:	Evaluation Report
Year:	2005
Author(s):	Clancy, A.
Commissioned by:	The Abbey Theatre and the Arts Council
Funded by:	The Arts Council
Publisher:	Dublin: The Abbey Theatre
ISBN No.:	None
No. of Pages:	64
Description:	**Nature of Document**
	An evaluation report on *Facing Forward,* a professional development project to explore the role of The Abbey as a resource to Ireland's theatre artists and practitioners. This project was part of The Abbey's Centenary Year of 2004 and consisted of a range of different initiatives. The evaluation was based on discussions with the different stakeholders involved in *Facing Forward,* as well as a review of relevant material and records, and questionnaires completed by participants in the international masterclass strand of the project.
	Contents
	The evaluation report has seven chapters. Chapter One sets out the different elements in Facing Forward and Chapter Two presents the research methodology and terms of reference. Chapters Three and Four present further information on the philosophy and principles that underpinned the development of *Facing Forward*. Chapter Five is the core section of the report and reviews each of the seven elements of *Facing Forward* in turn. These are: Artistic and Technical Internships; International Masterclasses; Writer Development Programmes; Bursaries, Awards and Artistic Development Projects; Living Translation; International Director in Residence; and Open House. Having reviewed each of these, Chapter Six presents 'Learnings' under four headings: Indicators of Success, The Artist, Coherence, and Sustainability. The report ends with eight recommendations and a list of the *Facing Forward* participants is attached.
Subject Area(s):	Formal and Non-formal Education, Vocational Training
Art Form(s) covered:	Drama
Summary in Section 3 of this Report?	No

2.4.7   Drama/Theatre

Title:	**Changing Profiles**
Subtitle:	A Research Project into the Participation of 10-14 year olds in Youth Theatre in Ireland
Year:	2006
Author(s):	O'Shea, K.
Commissioned by:	The National Association for Youth Drama
Funded by:	The National Association for Youth Drama, the Arts Council and the Department of Education and Science
Publisher:	The National Association for Youth Drama
ISBN No.:	None
No. of Pages:	32
Description:	**Nature of Document** A research report on the age profile of youth theatres in Ireland with the intention of asking if youth theatres meet the needs of young people aged 10-14 years, what kind of training people dealing with this age group would welcome, and how young people aged 10-14 might best be included in the National Association for Youth Drama (NAYD) national programme. Information was gathered through the NAYD membership renewal process, from a dedicated questionnaire, and through eight site visits to youth theatre groups around Ireland (north and south). **Contents** The initial sections of the report introduce the research, outlining the key research questions, and present the research methodology. Information obtained from membership forms and from the questionnaires is then presented, e.g. on age profile of membership, gender profile of participants, whether people aged 10-14 participate in running the theatre, and whether child protection guidelines are in place. Three case studies relate to Backstage Youth Theatre in Longford, Waterford Youth Arts, and the Physically Phishy Youth Theatre in Cork. The findings are then analysed and recommendations presented under the three headings of practice, welfare and repertoire, before a short concluding section. A list of those consulted and a sample copy of the survey questionnaire are attached.
Subject Area(s):	Non-formal and Informal Education, Youth Arts
Art Form(s) covered:	Drama
Summary in Section 3 of this Report?	No

2.5.1 Film

Title:	**Transition Year Module in Moving Image Education**
Subtitle:	Pilot Review
Year:	2006
Author(s):	McGivern, A.
Commissioned by:	The Arts Council Working Group on Film and Young People
Funded by:	Irish Film Institute, The Irish Film Board, the Arts Council the Irish Film Censor's Office, and the Second Level Support Service
Publisher:	Dublin: Irish Film Institute
ISBN No.:	None
No. of Pages:	16
Description:	**Nature of Document** Based on the work of the Arts Council Working Group on Film and Young People (which contained representatives of the five organisations named in the 'Funded by' row above), a Moving Image Module was devised for Transition Year students at second level. According to the Foreword of this report, by the Irish Film Censor, this aimed to encourage a visual literacy which would enable learners to interpret, respond and create. This research report is a review of phase one of the module. It aims to place the module in the wider context of moving image education and the Irish post-primary school curriculum, to evaluate its impact on participating teachers and students, and to make recommendations for phase two implementation and consolidation. It is based on qualitative, quantitative and secondary research, including questionnaires and group discussions with teachers and students. **Contents** The report commences with an Executive Summary and comprises six further chapters. Chapter One introduces the module and details the evaluation methodology while Chapter Two explains how the module fits with a number of institutional, national and research contexts. Chapter Three describes the work undertaken with the module to date, including the schools involved and the training provided to teachers. Chapters Four and Five present and discuss the primary data gathered and the other evaluation findings. Analysis takes place under a number of headings: The Module and Moving Image Education; Teacher as Learner/Facilitator; Student Learning as Outcome – Process versus Product; and Cinema Visits and Resources. Chapter Six draws conclusions and recommendations, and presents plans for a proposed phase two of the module. Two appendices provide information on moving image education in the Irish school curricula and more detail on the phase one module.
Subject Area(s):	Formal Education, Post-primary
Art Form(s) covered:	Film
Summary in Section 3 of this Report?	No

2.6.1   Literature and the Verbal Arts

Title:	**Arts and the Magic of the Word**
Subtitle:	Public Libraries and the further promotion of the Arts in Ireland
Year:	1999
Author(s):	The Public Libraries and the Arts Committee
Commissioned by:	The Public Libraries and the Arts Committee, a joint partnership of the Arts Council and The Library Council
Funded by:	The Arts Council and The Library Council
Publisher:	Dublin: The Arts Council and The Library Council
ISBN No.:	1 873512 04 X
No. of Pages:	135
Description:	**Nature of Document** The report of the Public Libraries and the Arts Committee which was charged with examining existing structures and provision for the arts in the public library system and with identifying opportunities for developing partnership between the arts and library sectors and between their governing agencies. The report's findings are drawn from an extensive research process over a two-year period that involved several methods including commissioned research, consultation with the general public and with key stakeholders, desk research, questionnaire-based surveys, and a national conference. **Contents** A Foreword by Committee Chairman, an Executive Summary and an Introduction precede the nine chapters of the report. The first two chapters provide a general background to the arts and libraries in society and examine existing provision for the arts in the public library service. The next five chapters are devoted to the perspectives of different constituencies of interest: the public; young people; artists; professionals (chief librarians, local authority arts officers and other public officials); and library users. These perspectives inform Chapter Eight which identifies and treats of eight recurring major themes. These are: (i) Access and Participation; (ii) People; (iii) Infrastructure; (iv) Collections; (v) The emphasis on literature; (vi) Information; (vii) Partnerships; and (viii) Public Image. Chapter Nine presents a five stage evolutionary model of partnership and makes recommendations to the Arts Council, the Library Council, the Department of Environment, Heritage and Local Government as well as recommending a number of joint actions. The report concludes with twelve appendices, including several which elucidate the research methodologies and four 'position papers' by key informants, including three by committee members.
Subject Area(s):	Non-formal and Informal Education, Public Libraries
Art Form(s) covered:	Literature
Summary in Section 3 of this Report?	No

2.6.2 Literature and the Verbal Arts

Title:	**A Review of the Poetry Ireland Writers in Schools Scheme**
Subtitle:	None
Year:	2005
Author(s):	Gallagher, A.
Commissioned by:	Poetry Ireland
Funded by:	The Arts Council
Publisher:	Dublin: Poetry Ireland
ISBN No.:	N/A
No. of Pages:	142
Description:	**Nature of Document**
	The first independent review of the Writers in Schools Scheme (WIS) since its foundation by the Arts Council in 1978. The report has three aims: to explore the impact of the Scheme, to identify its strengths and weaknesses, and to make recommendations for its future development. The report contributed to the development of a five-year strategic plan for Poetry Ireland's Education Desk. The review took place over a twelve-month period and the methods used included semi-structured interviews, focus group discussions, questionnaire feedback and secondary research. A consultative committee drawn from various stakeholders in the WIS was established to guide the review process.
	Contents
	Six chapters, starting with the background to the review, and objectives and methodology of the research. Chapter Two (Contexts) contains sections on national education policy, and on research and literature on arts in education. Chapter Three (The Writers in School Scheme) reviews the origins of the scheme, discusses its operation in practice, its evolution over time and its funding. Chapter Four (Research Findings) is the core of the report. It presents extensive data including participation statistics based on WIS visits and on WIS residencies in schools, with both quantitative and qualitative findings. Chapter Five (Discussion of Findings) contains a number of sections: aims and objectives; impact on participants; access and participation; good practice; the WIS Directory; resources and sustainability; policy and practice development; WIS and the curriculum; cultural contexts; Poetry Ireland and WIS; and partnership with the Arts Council. Chapter Six (Recommendations) provides suggestions for the WIS stakeholders. The report has a bibliography and eight appendices, including a list of those consulted and samples of the questionnaires used.
Subject Area(s):	Formal Education, Primary and Post-primary
Art Form(s) covered:	Literature
Summary in Section 3 of this Report?	Yes (Section 3.11)

2.7.1   Music

Title:	**Deaf Ears?**
Subtitle:	A Report on the Provision of Music Education in Irish Schools
Year:	1985
Author(s):	Herron, D.
Commissioned by:	Irish Committee for European Music Year
Funded by:	The Arts Council
Publisher:	Dublin: The Arts Council
ISBN No.:	0-906627-09-5
No. of Pages:	58
Description:	Nature of Document
	A quantitative research report into the existing provision for music in the general education of the school-going population in Ireland. An expert Steering Group, appointed by the Arts Council and the Irish Committee for European Music Year (1985), oversaw the report which was the result of desk-based research, augmented by interviews with key informants.
	Contents
	The report begins with a Foreword, jointly written by the Chairman of the Arts Council and the Chairman of the Irish Committee for European Music Year, and an Introduction. The report has chapters on music in primary education, post-primary education and on instrumental music education. Its final chapter offers comparative perspectives on music education in Ireland and in the rest of Europe. The report's thirty-four tables and six maps attest to a strong emphasis on statistical data, complemented by analysis of recent key surveys and reports to do with music education and education more generally. The data is analysed on its own terms, with occasional additional comparative analysis by gender and county.
Subject Area(s):	Formal and Non-formal Education
Art Form(s) covered:	Music
Summary in Section 3 of this Report?	Yes (Section 3.3)

2.7.2   Music

Title:	**Music in Healthcare Project: Phase One Evaluation Report**
Subtitle:	None
Year:	2000
Author(s):	Wilkinson, J.
Commissioned by:	Music Network
Funded by:	N/A
Publisher:	N/A
ISBN No.:	None
No. of Pages:	37
Description:	**Nature of Document** This report is based on the first interim evaluation of the Music in Healthcare Project. This project, a collaboration between Music Network and the Midland Health Board, aimed to provide older people living in healthcare environments with access to live music experiences and to measure the impact of these experiences. This first evaluation followed work at six long-stay residential and day care centres in the Midland Health Board region. Information was collected through interviews, focus groups and via written questionnaires for the facilitators, musicians, health care staff and older people. **Contents** The report has six parts, with Part Five (Findings and Analysis) being the main part of the report. The first four parts present the report structure, set out the aims and objectives of the evaluation, introduce the Music in Healthcare project, and outline the methodology used. Part Five then presents an analysis of findings under the following headings: (i) General, describing the overall response to the project; (ii) Implementation; (iii) Promoting Access to Music; (iv) Enhancing Quality of Life; (v) The Content of the Sessions; (vi) Selection of Participants; (vii) Staffing, elaborating on the demands of the project for the staff and the outcomes of staff training; (viii) The Musicians and Facilitators, presenting the experiences, perceptions and outcomes for the musicians and workshop facilitators; (ix) Project Organisation and Administration; (x) St. Vincent's Hospital – Dissenting Views, presenting views from one hospital (in Mountmellick) where there was already music-related activity with patients, and staff felt the project added less extra value than elsewhere; and (xi) Summary of Key Findings. The report concludes with Part Six (Discussion and Recommendations) which reviews project objectives in light of the evaluation and makes twenty recommendations for future project implementation. Five appendices include sample questionnaires and guidelines for group discussions.
Subject Area(s):	Non-formal and Informal Education, Arts and Health, Community of Interest (Older People)
Art Form(s) covered:	Music
Summary in Section 3 of this Report?	No

2.7.3   Music

Title:	**Music in Healthcare Project: Phase Two Evaluation Report**
Subtitle:	None
Year:	2000
Author(s):	Wilkinson, J.
Commissioned by:	Music Network
Funded by:	N/A
Publisher:	N/A
ISBN No.:	None
No. of Pages:	40
Description:	**Nature of Document**
	This evaluation follows on from *Music in Healthcare Project: Phase One Evaluation Report,* and represents the second evaluation of the Music in Healthcare Project. Its Introduction states that it should be read in conjunction with the first phase evaluation report. A collaborative partnership between Music Network and the Midland Health Board Region, the project took place in six health care settings in the region. The evaluation is based on consultations carried out with facilitators, musicians, health care staff and participants; and on information from questionnaires.
	Contents
	The report has five parts – the first three introducing the report, setting out the aims of the evaluation and setting out the research methodology. Part Four (Findings and Analysis) presents the evaluation findings relating to the project's work across the six settings. There are twelve subsections: (i) Introduction; (ii) General, summarising the outcomes of the second phase of the project, which were generally very positive; (iii) St. Vincent's Hospital, Mountmellick, where there had been less positive outcomes; (iv) The Programme, which explores the content and process of the programme and its associated outcomes; (v) Impact on the Older People; (vi) Planning and Structure; (vii) Selection of Participants; (viii) Staff and Staffing; (ix) Matrons, on the attitudes of the matrons towards the project; (x) The Musician and Facilitators, which details experiences of training and mentoring; (xi) Sustaining the Benefits of the Project; and (xii) Continuing with the Same Group, which examines the viability of continuing the project. Part Five of the report (Discussion and Recommendations) contains a discussion on enhancing project implementation and makes eleven recommendations. Five appendices include sample questionnaires and guidelines for group discussions
Subject Area(s):	Non-formal and Informal Education, Arts and Health, Community of Interest (Older People)
Art Form(s) covered:	Music
Summary in Section 3 of this Report?	No

2.7.4   Music

Title:	**South Dublin Education Project**
Subtitle:	None
Year:	2000
Author(s):	Kinder, C.
Commissioned by:	Music Network
Funded by:	N/A
Publisher:	N/A
ISBN No.:	None
No. of Pages:	30
Description:	Nature of Document

Description:

Nature of Document

An evaluation of a pilot project administered by Music Network as part of the development of a national music education programme. The project was implemented in three primary schools and three post-primary schools in South Dublin, the overall aim being to test a model of using live music in classroom situations. The pilot action took place in the context of curriculum changes at both primary and post-primary levels. The evaluation process draws on a number of research methods, including observation, questionnaires and consultation.

Contents

The report has seven chapters. After a brief introduction to the pilot project and the evaluation, Chapter Two lists the twenty-one aims of the pilot project and Chapter Three sets out the evaluation methods. Chapter Four presents information and views on the operation of the pilot project in respect of a number of elements of the project: a typical school visit by the musicians; the views of the teachers and principals; the views of musicians; and the views of the children. Chapter Five (the main section of the report) reviews in more detail the pilot project in relation to its original aims. Findings are grouped under a number of headings: Behavioural, School Liaison and Project Structure, and Professional Development. Chapter Six evaluates the project and its overarching objectives under six headings: Exploring Key Concepts; Partnership with Schools; Redressing Inconsistencies in Provision for Music; The Professional Music Organisation's Role; and To Influence the Main Providers of Music Education. The report closes with a summary of findings and recommendations. Twenty findings are presented in bullet form and are followed by twenty recommendations and some concluding remarks.

Subject Area(s):	Formal Education, Primary and Post-primary
Art Form(s) covered:	Music
Summary in Section 3 of this Report?	No

2.7.5 Music

Title:	**Dingle Education Project**
Subtitle:	None
Year:	2001
Author(s):	Kinder, C.
Commissioned by:	Music Network
Funded by:	N/A
Publisher:	N/A
ISBN No.:	N/A
No. of Pages:	19

Description:

Nature of Document

This report is an evaluation of a pilot project implemented by Music Network in November and December 2000. The project was a component of the development of a national music education programme and was based in four primary schools and two post-primary schools on the Dingle Peninsula. The project involved the use of live music in the classroom as a way to add value to overall educational provision. The pilot project incorporated adjustments and revisions based on an evaluation of the South Dublin Education Project run by Music Network earlier in 2000.

Contents

The evaluation report has seven chapters. After Chapter One (Introduction), Chapter Two sets out the background to the project. Chapter Three provides a description of the context of the school visits under five headings: Selection of Pupils; The Musicians; Programme One; Programme Two; and A Typical School Visit. Chapter Four describes the evaluation tools used. Chapter Five analyses the findings of the survey and interview results and includes observations by children, teachers and musicians. A general discussion of Programme One (Post-primary), Programme Two (Primary) and the teacher training takes place in Chapter Six. Chapter Seven presents conclusions and recommendations. Further information is attached to the report, including more detailed data results and information on the content of the module used.

Subject Area(s):	Formal Education, Primary and Post-primary
Art Form(s) covered:	Music
Summary in Section 3 of this Report?	No

2.7.6   Music

Title:	**Music Network Policy 2000**
Subtitle:	None
Year:	2000
Author(s):	Music Network
Commissioned by:	Music Network
Funded by:	Music Network
Publisher:	Dublin: Music Network Ireland
ISBN No.:	N/A
No. of Pages:	8
Description:	Nature of Document Policy document of Music Network. Sets out the organisation's mission statement, policy objectives and programme of activities. Contents The mission statement says that Music Network is designed to give everyone in Ireland access to musical activity of the highest quality. This statement is interpreted and a short section then places the policies of Music Network in a wider context. Two primary policy objectives and two additional priorities are identified and a programme of activities is then presented. The activities are grouped under three headings: Performance Programme, Information Service, and Research and Development. The document ends with a commitment by the organisation to act as an advocate for access to music.
Subject Area(s):	Formal, Non-formal and Informal Education
Art Form(s) covered:	Music
Summary in Section 3 of this Report?	No

2.7.7   Music

Title:	**'Bach Alive' Education Project – Evaluation Report**
Subtitle:	None
Year:	2001
Author(s):	Music Network
Commissioned by:	Music Network
Funded by:	The Arts Council/An Chomhairle Ealaíon, Electricity Supply Board (ESB) and The British Council, with instruments provided through the Irish Recorded Music Association (IRMA) Trust Instrument Bank
Publisher:	Dublin: Music Network
ISBN No.:	None
No. of Pages:	18
Description:	**Nature of Document**
	An evaluation report, based on consultations and survey questionnaires, on Music Network's 'Bach Alive' schools project, which ran from October to December 2000. The project was linked to a concert tour by a pianist (Barry Douglas) and was based in schools in three of the tour locations – Letterkenny, Clifden and Tralee. The project took place during the run-up to the concerts. The aim was to develop partnerships with one primary and one secondary school in each area to add value to the schools and to the concert tour, e.g. by raising awareness of the concerts. The project received its name from the feature work of the tour programme – Bach's Goldberg Variations.
	Contents
	The report starts with four short sections which introduce the evaluation report and the project, explain the methodology used and present background information on the project. Section Five (Findings and Analysis) is the core section of the report and is organised under seven headings: General; Implementation; Promoting Access to Music; Content and Nature of the Sessions; Participants; Facilitators; and Project Organisation and Administration. Section Six contains a discussion on the evaluation findings and offers twelve recommendations. An appendix contains sample questionnaires used in the research. Further appendices contained in the original edition are excluded from the online edition of the evaluation report.
Subject Area(s):	Formal Education, Primary and Post-primary
Art Form(s) covered:	Music
Summary in Section 3 of this Report?	No

2.7.8   Music

Title:	**MEND Report**
Subtitle:	A Review of Music Education in Ireland, Incorporating the Final Report of the Music Education National Debate (MEND – Phase III)
Year:	2001
Author(s):	Heneghan, F.
Commissioned by:	N/A
Funded by:	The Dublin Institute of Technology (DIT) and a range of corporate sponsors are named in the report
Publisher:	Dublin: Dublin Institute of Technology
ISBN No.:	None
No. of Pages:	423
Description:	**Nature of Document**

The *MEND (Music Education National Debate) Report* emerged in response to *Deaf Ears?* (1985) which had asserted: 'The young Irish person has the worst of all European musical worlds'. This statement demanded a response, according to the MEND report, and a national debate – the Music Education National Debate – ensued. The public phase of the project lasted from February 1994 to November 1996, with contributions from all music education interests in Ireland. MEND developed an eight point agenda addressing all aspects of music education in Ireland: (i) Philosophies of Music Education; (ii) The Current State of Music Education in Ireland; (iii) Continuum in Music Education; (iv) Performance in Music Education; (v) Assessment in Music Education; (vi) National Culture and Multiculturalism; (vii) Third-level Music Education and Teacher Training; and (viii) Sequel to MEND – A Forum for Music Education. The material gathered from the different parts of the MEND, including conferences, seminars, scholarly presentations etc., all feed into this report. The President of Ireland acted as patron for the final phase of the MEND project.

Contents

The report begins by acknowledging the MEND corporate sponsors. Following the Table of Contents and a Foreword by the author, Chapter Three presents a summary of the report's findings across the different aspects of the MEND agenda. Chapters Four to Sixteen present various contextual aspects to the debate on music education and to the MEND process: e.g. sections on Music in Irish Education – Recent Provision; the European Year of Music in 1985; the methodologies of MEND; and the logistical details of how MEND operated, including details on the people and institutions that participated. Chapters Seventeen to Nineteen are the core of the report, with the first two providing an analysis of the different aspects of the MEND debate and Chapter Nineteen (Rationalisation) discussing issues linked to the philosophy of music education, internationally and in Ireland. Chapter Twenty presents the MEND findings and recommendations and an appendix provides a detailed table of contents for Chapters Seventeen to Nineteen.

Subject Area(s):	Formal and Non-formal Education
Art Form(s) covered:	Music
Summary in Section 3 of this Report?	No

2.7.9   Music

Title:	**County Wexford Children's Choir Project**
Subtitle:	Independent Evaluation of Phase Two: 2000-2002
Year:	2002
Author(s):	Meiklejohn, S.
Commissioned by:	Wexford County Council
Funded by:	Wexford County Council and the Arts Council
Publisher:	Dublin: The Arts Council
ISBN No.:	None
No. of Pages:	10
Description:	**Nature of Document** Report by an independent expert evaluator (a Senior Visiting Music Specialist from Fife Council in Scotland) on the second phase (2000-2002) of a children's choir project. The project involved a choral music programme in six primary schools and the development of a county children's choir (senior and junior). The relatively short report is a commentary and analysis based on interviews with key stakeholders and participants, observation, and analysis of selected written materials during a week-long visit. **Contents** Introduction outlining background and methodology. A short section offering a brief evaluation of the more lasting impacts on the three participating schools in the first phase of the project. The next section sets out the research questions, project objectives and expected outcomes of the second phase of the project, ahead of the evaluation which is at the core of the report and which includes a variety of perspectives. A concluding section describes the key features of the project, identifies and addresses two key questions with a bearing on the future of the project, and offers four recommendations for future action.
Subject Area(s):	Formal and Non-formal Education, Primary and Post-primary, Youth Arts
Art Form(s) covered:	Music
Summary in Section 3 of this Report?	No

2.7.10   Music

Title:	**Music in Healthcare Project: Phase Three Interim Evaluation Report**
Subtitle:	July 2001 – June 2002
Year:	2002
Author(s):	Music Network
Commissioned by:	Music Network and the Midland Health Board
Funded by:	N/A
Publisher:	N/A
ISBN No.:	N/A
No. of Pages:	41
Description:	**Nature of Document** Evaluation report on the first year of Phase Three of the Music in Healthcare project. It is an interim evaluation report, intended to inform years two and three of the project. Its introduction states that it can be read in association with earlier evaluation reports on the first two phases of the programme. 'Music in Healthcare' is a partnership between Music Network and the Midland Health Board. The aim of Phase Three was to develop a model for using live music in 'care for the elderly' residential and day centres which would impact favourably on the therapeutic environment. Research is based on questionnaires and focus groups and an analysis of reports prepared by the facilitators working on the programme. **Contents** This report begins with an introduction to the aims and methods of the evaluation, some background to the project, and an explanation of how Phase Three of the project has emerged. The main part of the report is Section Four (Findings and Analysis) which investigates project outcomes. This section is divided into a number of sub-sections: General, where positive outcomes are reported; Training and Support for Two Key Sets of Professionals; In-centre Activity; Impact on the Older People; Organisational Issues Specific to Participating Centres; Facilitators and Musicians; Overall Programme Organisation and Administration; and Sustaining the Benefits of the Project. In these sub-sections, findings are reported, discussed and analysed. Quotes from the stakeholders involved are included through the report. Part Five (Discussion and Recommendations) discusses how Phase Three of the project should evolve and makes twenty-nine recommendations in this regard. Six appendices include guidelines for participating centres, job descriptions for health care project facilitators and project musicians, and three sample questionnaires used in the evaluation research.
Subject Area(s):	Non-formal and Informal Education, Arts and Health, Community of Interest (Older People)
Art Form(s) covered:	Music
Summary in Section 3 of this Report?	No

2.7.11   Music

Title:	**A National System of Local Music Education Services**
Subtitle:	Report of a Feasibility Study
Year:	2003
Author(s):	Music Network
Commissioned by:	Department of Arts, Sport and Tourism
Funded by:	Department of Arts, Sport and Tourism
Publisher:	Dublin: Music Network
ISBN No.:	0-9528783-5-6
No. of Pages:	60
Description:	**Nature of Document**
	The report of a feasibility study, prepared by Music Network and overseen by an Advisory Group including representatives of the Departments of Arts, Sport and Tourism; Education and Science; the Arts Council/an Chomhairle Ealaíon and other organisations. The report examined how a national system of publicly-supported local 'schools of music' might be provided in Ireland. The study emerged after more than a year of desk-based research, wide consultation, and meetings with key informants in Ireland and abroad.
	Contents
	The study proposes a National System of Local Music Education Services (LMESs), overseen by a national body, delivered by LMES Partnerships, and complementary to existing music education provision. The model is bi-focal, addressing two complementary needs: (i) instrumental and vocal tuition, and (ii) support of the music curriculum in primary and secondary schools. The report begins with a Foreword from the Chairman of Music Network and the Chairman of the Advisory Group. The report's introduction provides background information and summarises existing provision. The following three chapters set out the detail of the model proposed, under three headings: Structural Issues; Educational Issues; and Resource Issues. The final chapter of the report outlines the key elements, including a timeline, of the implementation plan required to deliver the proposed model. Seven appendices provide supplementary data and background information.
Subject Area(s):	Formal Education, Primary and Post-primary. Non-formal Education
Art Form(s) covered:	Music
Summary in Section 3 of this Report?	Yes (Section 3.8)

2.7.12   Music

Title:	**Music for Young People**
Subtitle:	Houses of the Oireachtas Joint Committee on Arts, Sport, Tourism, Community, Rural and Gaeltacht Affairs – Third Report
Year:	2004
Author(s):	Joint Committee on Arts, Sport, Tourism, Community, Rural and Gaeltacht Affairs
Commissioned by:	Joint Committee on Arts, Sport, Tourism, Community, Rural and Gaeltacht Affairs
Funded by:	N/A
Publisher:	Dublin: The Stationery Office
ISBN No.:	0-7557-1902-6
No. of Pages:	91
Description:	**Nature of Document** Research report which follows from an earlier report of the Joint Committee entitled *The Arts as a Building Block (2003).* This report provides an in-depth review of the status of music in schools in County Donegal, based on a survey of school principals. The Committee also drew on inputs from other individuals in the area of music education and music provision and the arts. **Contents** The report's focus is on the provision of music education in primary schools, in the context of a new primary music curriculum having been introduced in 1999. The report begins with a Chairperson's Introduction and a short introduction to the report. The survey findings are presented in Chapter One, with extensive use of quotation complemented by charts which capture data concerning a wide range of issues from the attitudinal to the practical. Data is presented on issues such as current strength of music in the schools, challenges in music teaching, types of music teaching in the schools, instruments available to schools, and outside supports available. Chapter Two offers an analysis of the new primary music curriculum, in the context of the issues presented in the previous chapter. Twenty-one recommendations are offered at the conclusion of the report and there are four appendices, including sample questionnaires and the texts of relevant parliamentary questions and replies.
Subject Area(s):	Formal Education, Primary
Art Form(s) covered:	Music
Summary in Section 3 of this Report?	No

2.7.13   Music

Title:	**Evaluation of the Music in Healthcare Project 2000-2004**
Subtitle:	A Partnership Project between Music Network and the Midland Health Board (HSE Midland Area)
Year:	2005
Author(s):	Moloney, O.
Commissioned by:	Music Network and Health Service Executive (HSE) Midland Area
Funded by:	N/A
Publisher:	N/A
ISBN No.:	N/A
No. of Pages:	N/A
Description:	**Nature of Document**
	This report is an evaluation of the Music in Healthcare project, a partnership project between Music Network and the Midland Health Board Region, from its inception in 2000 to the end of Phase Three in 2004. The project aimed to develop a model for using live music in residential and day-care environments for older people, which would impact favourably on the therapeutic environment. The evaluation explores the project's impact and the effectiveness of the project's structures. The report draws on the findings of three earlier evaluation reports on the project undertaken between 2000 and 2002 and adds to these with information on the full work of Phase Three of the project.
	Contents
	Following an introduction which positions the project in the context of increased activity in the area of arts and health in Ireland, e.g. citing the Arts Council's 2003 *Arts and Health Handbook*, the report has five sections. Section A (Background) provides information on the project's history, aims and key players involved. Section B explores the impact on participants, musicians, healthcare staff and the healthcare environment. The impact of the programme is assessed by focusing on a range of outcomes, e.g. artistic, creative, physical, emotional and professional. Section C looks at the key project issues on the ground and Section D explores issues relating to training and mentoring. Section E examines the organising partnership and the structures on which it was based. It identifies internal and external factors that influenced the partnership. Sections C to E contain recommendations as regards future development of a revised project. Following a brief concluding section, two appendices provide information on the evaluation methods, and on key people involved in implementation of the project.
Subject Area(s):	Non-formal and Informal Education, Arts and Health, Community of Interest (Older People)
Art Form(s) covered:	Music
Summary in Section 3 of this Report?	No

2.7.14 Music

Title:	**Music in Healthcare – Mental Health**
Subtitle:	An evaluation of the participative music programme designed by Music Network, which took place in St. Stephen's Hospital, Glanmire and the Carrigmore Centre, Shanakiel as part of Cork 2005 - European Capital of Culture.
Year:	2005
Author(s):	Moloney, O.
Commissioned by:	N/A
Funded by:	N/A
Publisher:	N/A
ISBN No.:	N/A
No. of Pages:	N/A
Description:	**Nature of Document** The Music in Healthcare/Mental Health project was developed under the Culture and Health Strand of Cork 2005 – European Capital of Culture, and in association with the HSE Southern Area and Music Network. The project took place in two health care settings. The evaluation had three sets of aims: to explore the experiences of participants, staff, managers, musicians and organisers and the project outcomes; to identify key elements that underpinned the most and least successful aspects of the programme; and to present proposals for mainstreaming and developing successful elements into the future. The evaluation research was qualitative and included a review of relevant documentation; observation visits; group meetings and individual interviews. **Contents** This report opens with an introduction, describing evaluation objectives and methodology. There are five subsequent chapters, and the first sets out the background to, and aims of, the project. Chapter Two investigates the range of project outcomes, describing and analyzing the social, personal and artistic experiences of participants, staff and musicians. Chapter Three reviews key factors that influenced the project outcomes, including the nature of the music model used, the skills and artistic approach of the musicians, the level of available support that underpinned the project and collaboration with outreach events. In Chapter Four (Issues to Consider for the Future), there are seven sections: logistics; clarification of aims and objectives; communications; creative collaborations; associated outreach events; documentation; and information sharing and advocacy. Chapter Five presents recommendations and conclusions.
Subject Area(s):	Non-formal and Informal Education, Arts and Health, Community of Interest (Older People)
Art Form(s) covered:	Music
Summary in Section 3 of this Report?	No

2.7.15   Music

Title:	**Live Music in the Classroom**
Subtitle:	An Analysis of the Primary Curriculum Support Programme of the Vogler Quartet in Sligo Residency
Year:	2006
Author(s):	Moloney, O.
Commissioned by:	The Vogler Partners Steering Group, containing representatives of Sligo County Council, Sligo Borough Council, Music Network, the Arts Council/an Chomhairle Ealaíon and Mary Immaculate College of Education, University of Limerick
Funded by:	Department of Education and Science
Publisher:	Sligo: The Arts Office, Sligo County Council
ISBN No.:	None
No. of Pages:	96
Description:	**Nature of Document** A report on the education strand – and mainly the primary school curriculum support programme – of the Vogler Quartet in Sligo Residency. The residency used an international string quartet as the central resource in a programme of long-term music education and development in Sligo between 1999 and 2004. The report aims to identify the impacts and the learning arising from the residency, and issues of sustainability. **Contents** After its Executive Summary, the report has five further sections. Section Two presents the aims of the research and the methodology employed. Section Three presents the background to the work of the quartet and an overview of the three strands of the residency: the education strand, the instrumental tuition strand and the performance strand. Section Four focuses on the primary school curriculum support programme, with the impact of the work examined in relation to the children, the teachers, the members of the Vogler Quartet, and the support team. Section Five reviews the experience of the organising partners, including sub-sections on context and on impact. Section Six presents conclusions, as well as discussing how the learning identified can be built on further, at local and national level. The report has nine appendices, including a brief look at other strands of the residency.
Subject Area(s):	Formal Education, Primary
Art Form(s) covered:	Music
Summary in Section 3 of this Report?	Yes (Section 3.15)

2.7.16   Music

Title:	**Defining Music Therapy**
Subtitle:	Houses of the Oireachtas, Joint Committee on Arts, Sport, Tourism, Community, Rural and Gaeltacht Affairs – Eleventh Report
Year:	2006
Author(s):	Joint Committee on Arts, Sport, Tourism, Community, Rural and Gaeltacht Affairs
Commissioned by:	Joint Committee on Arts, Sport, Tourism, Community, Rural and Gaeltacht Affairs
Funded by:	N/A
Publisher:	Dublin: The Stationery Office
ISBN No.:	0-7557-7432-9
No. of Pages:	80
Description:	**Nature of Document**
	This report is designed to inform the political system and the wider health and education sectors about music therapy and its potential benefits. The report draws its data and findings from a variety of sources, including presentations by music therapy experts to the joint committee, desk research and a literature review, visits to and observations of music therapy practice in Ireland and the UK, meetings with key informants, and a questionnaire-based survey of hospitals/institutions and of music students in two Irish universities.
	Contents
	The report begins with Acknowledgements, a Foreword by the Chairperson, an Executive Summary and a list of the report's eleven recommendations. The report proper has six chapters. Chapter One defines music therapy. Its practice in Ireland is reviewed in Chapter Two, which includes a survey of university music students and findings from Crumlin Children's Hospital, as well as quotes from staff in the health services. The situation in Northern Ireland is examined in Chapter Three and the focus in Chapter Four is on the UK, and in particular on information gained from a visit to Fulbourn Hospital in Cambridge. Chapter Five is largely based on a review of a 2001 scientific paper on the effectiveness of music and other arts therapies in treating people with mental health problems. Chapter Six, based on a separate study, reviews the impact of music therapy on mothers and young children at a UK unit for child and family psychiatry. The report ends with a short concluding section and there are five appendices and a bibliography, including further quotations from hospital settings and from students consulted.
Subject Area(s):	Non-formal and Informal Education, Participatory Arts
Art Form(s) covered:	Music
Summary in Section 3 of this Report?	No

2.8.1 Opera

Title:	**Towards a Policy and Action Plan for Opera**
Subtitle:	A Report for The Arts Council/An Chomhairle Ealaíon
Year:	2002
Author(s):	Smith, P.
Commissioned by:	The Arts Council
Funded by:	The Arts Council
Publisher:	The Arts Council
ISBN No.:	N/A
No. of Pages:	80
Description:	Nature of Document

Description:

Nature of Document

The Terms of Reference for the report set out two aims. The first is to analyse the needs of opera from the perspective of artistic producers, creative personnel (including composers and performers) and audiences. The second is to advise the Arts Council on the most appropriate mix of developmental supports relative to the Council's priorities, to available resources, and to the contribution of opera companies and other organisations with a key strategic role in opera in Ireland. The report was prepared by the Music and Opera Officer of the Arts Council of Northern Ireland. The research incorporated a range of methods that included inputs from organisations and individuals; questionnaires with professional opera companies; interviews with key staff at the Arts Council and in Arts Council funded companies; key other organisations and individuals; submissions from relevant parties including composers, designers and promoters; surveys of regional venues; and a review of attendance figures.

Contents

The report's introduction sets out a brief history of opera in Ireland as well as the context for, and structure of, the report. Section Two provides information on theatre opera companies that currently exist in Ireland. Information on their artistic profile, employment and output levels, audiences, financial situation, management and governance, and future plans is included. Companies profiled include Opera Theatre Company, Opera Ireland, Wexford Opera Festival, Co-Opera and the Anna Livia International Opera Festival. Section Three reviews the issues that impact on the development of opera in Ireland. These are discussed under six headings: access, orchestral provision, chorus provision, new work, training, and public funding. Section Four contains conclusions and recommendations, with the former presented in the context of a suggested debate on what might be meant by 'Irish opera' as opposed to 'opera in Ireland'. Four possible future scenarios are described, together with suggested steps towards achieving them.

Subject Area(s):	Formal Education, Vocational Training. Non-formal Education
Art Form(s) covered:	Opera
Summary in Section 3 of this Report?	No

2.9.1 Visual Arts

Title:	**Report of an Evaluation of 'Unspoken Truths'**
Subtitle:	None
Year:	1993
Author(s):	Prendiville, P. and M. Drury
Commissioned by:	Irish Museum of Modern Art, with Lourdes Youth and Community Services of Seán McDermott Street and the Family Resource Centre of St. Michael's Estate, Inchicore
Funded by:	N/A
Publisher:	Dublin: Irish Museum of Modern Art
ISBN No.:	None
No. of Pages:	49
Description:	**Nature of Document** Unspoken Truths was an exhibition in the Irish Museum of Modern Art (IMMA) in 1992. It grew out of a project which involved women from two community development projects, the IMMA and an artist using art to explore the stories of the women. The evaluation was based on semi-structured interviews as well as on written evaluations by participants and by coordination group members. The two evaluators were chosen to bring community development and arts perspectives to the process. **Contents** The report opens with a statement of the aims of the evaluation and the research methods used. There is a short Chapter One (Introduction), and Chapter Two presents a description of the project. Chapter Three examines the impact of the project on the women involved in terms of empowerment in their lives, realisation of their creative potential, levels of participation, relationships that developed in the group, themes that emerged from the work, and benefits arising. The impact on community development projects (Chapter Four) includes a review of the working relationship with IMMA, between the two community groups and art institutions, and personal and community development impacts. Chapter Five provides a cultural analysis of the project, locating it in the context of a community arts model and identifying some of its distinctive features. Chapter Six presents elements of a proposed model for a community development arts project and Chapter Seven outlines planned steps to occur after the IMMA exhibition. Chapter Eight presents some conclusions and seven appendices include sample questionnaires.
Subject Area(s):	Non-formal and Informal Education, Participatory Arts
Art Form(s) covered:	Visual Arts
Summary in Section 3 of this Report?	No

2.9.2   Visual Arts

Title:	**A Space to Grow**
Subtitle:	New Approaches to Working with Children, Primary School Teachers and Contemporary Art in the Context of a Museum
Year:	1999
Author(s):	O'Donoghue, H. and A. Davoren
Commissioned by:	Irish Museum of Modern Art
Funded by:	Irish Museum of Modern Art
Publisher:	Dublin: Irish Museum of Modern Art
ISBN No.:	1873 654 502
No. of Pages:	128
Description:	**Nature of Document**
	An extensively illustrated report and catalogue designed to disseminate the learning from some key 'classroom based' projects within the wider primary school programme of the Irish Museum of Modern Art (IMMA) in its inaugural decade.
	Contents
	The report begins with Acknowledgements, a Preface by the Education Correspondent of the Irish Times and a Foreword from the Senior Curator in IMMA's Education and Community Department. A short introduction presents information on IMMA's Primary School Programme and its processes. Two projects undertaken as action research to inform the wider classroom based work are then presented. Four extended chapters follow, each built on an individual project: The Self As Source; The Environment As Source; The Imagination As Source; and Childhood Play As Source. Though each project is distinctive, the chapters follow a similar structure. Each outlines the project, describing the artists and artworks, and the means through which the artworks were explored in IMMA, teacher workshops and the classroom. Approaches to developing classroom work are shown in charts which also offer links to the wider curriculum. An evaluation of the experience of the project – from the teachers' perspective – concludes each chapter. The report ends with information on the museum's collection as a resource to developing themes in the classroom and thirteen short appendices.
Subject Area(s):	Formal Education, Primary
Art Form(s) covered:	Visual Arts
Summary in Section 3 of this Report?	Yes (Section 3.6)

2.9.3   Visual Arts

Title:	**The Sparkling Seven**
Subtitle:	The Art Group – A Study
Year:	2000
Author(s):	Perry, M.
Commissioned by:	Irish Museum of Modern Art and St. Michael's Parish Youth Project
Funded by:	The Irish Museum of Modern Art, the Irish Youth Foundation and the Canal Communities Partnership
Publisher:	Dublin: Irish Museum of Modern Art and St. Michael's Parish Youth Project
ISBN No.:	1 873654 86 3
No. of Pages:	33
Description:	**Nature of Document** An illustrated report on a project involving a partnership between the Irish Museum of Modern Art (IMMA) and St. Michael's Parish Youth Project, Inchicore, Dublin. The 'Art Group' project involved a youth worker, an artist and a group of seven children in a unique and dynamic relationship over a two-year period from September 1997 to June 1999. The report is informed by both desk and field research, including attendance and participation in several project sessions and interviews with key project stakeholders. **Contents** The first section sets the context for the Art Group project, including a description of the partners, of the origins of the project, and of the research study. The project objectives and the programme outline, as well as its management structure, staff and resources, are examined in Section Two. The key features of the project are analysed in some detail in the third section. Particular attention is paid to issues to do with arts work and youth work, planning and coordination issues, and the roles and relationships between artists and youth workers. Section Four examines each of the project's four original objectives in the light of the experience of the participants, other stakeholders and others with insight into the effects of the project, especially on the children. Section Five contains recommendations for future practice under four headings: Project Development; Planning and Coordination; Practice; and Future Development. The report has six appendices, including information on the research tools employed.
Subject Area(s):	Non-formal and Informal Education, Participatory Arts, Youth Arts
Art Form(s) covered:	Visual Arts
Summary in Section 3 of this Report?	No

2.9.4 Visual Arts

Title:	**Even her Nudes were Lovely**
Subtitle:	Toward Connected Self-Reliance at the Irish Museum of Modern Art
Year:	2000
Author(s):	Fleming, T. and A. Gallagher
Commissioned by:	Irish Museum of Modern Art
Funded by:	Irish Museum of Modern Art, EU SOCRATES Adult Education Programme and International Year of Older Persons 1999
Publisher:	Dublin: Irish Museum of Modern Art
ISBN No.:	1 873654 85 5
No. of Pages:	75
Description:	**Nature of Document**
	A research report on the Older People's Programme at the Irish Museum of Modern Art (IMMA). 1999 was the United Nations International Year of Older Persons and IMMA undertook this study as part of an EU SOCRATES funded project on Museums, Keyworkers and Lifelong Learning. The project was undertaken in association with a number of other European cultural institutions. The research findings are based on one-to-one interviews with group members, a focus group session, and interviews with key IMMA personnel.
	Contents
	The Older People's Programme involved thirteen people (eleven women and two men) and had three related elements: workshops, looking at artworks, and meeting and working with artists. At the time of the report, it had been running for nine years, and ten of the thirteen people had been involved from the outset. Following a short introduction, the research findings are organised according to six themes described by the researchers as underpinning the 'surface narratives' of the interviews: (i) Demographics; (ii) Well-being of Participants; (iii) IMMA: Valuing Its Visitors; (iv) The Programme: Revisiting Childhood and Having Fun; (v) A Sense of Themselves: Identities Developing; (vi) A Sense of Connectedness. Following the presentation of the findings, there is a section entitled 'What Do The Findings Mean?' with each set of findings analysed. There are two further short chapters: Proposals for Policy and Practice, and Research Methodology.
Subject Area(s):	Non-formal and Informal Education, Participatory Arts, Community of Interest (Older People)
Art Form(s) covered:	Visual Arts
Summary in Section 3 of this Report?	No

2.9.5   Visual Arts

Title:	**Artist in Schools Scheme**
Subtitle:	An Evaluation for Clare County Council Arts Office
Year:	2001
Author(s):	Perry, M.
Commissioned by:	Clare County Council
Funded by:	Clare County Council
Publisher:	N/A
ISBN No.:	None
No. of Pages:	24
Description:	**Nature of Document**

An evaluation of the Artist in Schools Scheme, which operated on a pilot basis in schools in County Clare between September 2000 and June 2001. Some eighty-six schools (mainly primary schools) and forty-eight visual artists were involved. The Scheme involved a partnership between students, schools and visual artists in facilitating a creative environment in a classroom context. The evaluation, which was carried out retrospectively, was based on interviews (telephone or face-to-face) with the artists who registered for the Scheme, interviews with a number of other stakeholders (including two school principals), two group discussions with participating children, questionnaires from participating and non-participating schools, and other relevant documentation.

Contents

The initial sections of the evaluation introduce the background of the project, and present an account of the Artist in Schools Scheme and its implementation. Section Four provides the artists' and schools' perspectives, and Section Five reviews the relationship between artist and teacher. Section Six discusses resources and Section Seven reviews management and coordination issues. Section Eight reviews outcomes and impacts, with sub-sections for artists, for teachers, for children, as well as sub-sections on the overall impact of the scheme and the impact on the artists' own work. Section Nine discusses the future possible format of the Artist in School Scheme under three headings: Duration of the Scheme; Should Artists Return to Schools?; and Extension of the Scheme to Other Art Forms. Section Ten discusses the relationship between the Arts Office and Clare Education Centre and Section Eleven makes recommendations under twelve headings. The report has three appendices, including lists of the participating artists and schools.

Subject Area(s):	Formal Education, Primary and Post-primary
Art Form(s) covered:	Visual Arts
Summary in Section 3 of this Report?	No

2.9.6   Visual Arts

Title:	**A Whole New World…**
Subtitle:	An Evaluation of an Arts Project in Creag Aran
Year:	2001
Author(s):	Finlay, S.
Commissioned by:	Eastern Health Board and the Arts Council
Funded by:	N/A
Publisher:	N/A
ISBN No.:	N/A
No. of Pages:	30
Description:	**Nature of Document**
	Evaluation report of an arts project in Creag Aran, a residential care facility for children in Naas, County Kildare. The project, which ran from December 2000 to July 2001, was developed as part of a joint initiative by the Eastern Health Board and the Arts Council to develop the arts in health and social care environments. The project involved an artist working with the children both individually and as a group, both within and outside the classroom. A number of excursions were made and the final six weeks focused on making a multi-media structure for the grounds of the Creag Aran Centre. The evaluation involved qualitative interviews, observation, meetings with project staff and participants, and questionnaires.
	Contents
	The report commences with an introduction and background information on Creag Aran as an organisation. Section Three presents a description of the art project and outlines the collaborative process between the artist, participating children and staff. Section Four lists the project's guiding principles as established by the Arts Council and the Eastern Health Board. Sections Five to Eight review the preparation for the project, the aims and objectives agreed, the process of recruiting the artist, contractual issues, the project outline, and the project timeline. Section Nine presents four recommendations, before Section Ten (Conclusion). Four appendices contain details of the evaluation methodology as well as samples of the questionnaires used with artist, the children and the staff.
Subject Area(s):	Non-formal and Informal Education, Youth Arts, Arts and Health
Art Form(s) covered:	Visual Arts
Summary in Section 3 of this Report?	No

2.9.7 Visual Arts

Title:	**Red Lines between the Fingers**
Subtitle:	A Review of the IMMA / Breaking the Cycle Project
Year:	2002
Author(s):	Campbell, E. and A. Gallagher
Commissioned by:	Irish Museum of Modern Art and the Department of Education and Science
Funded by:	Irish Museum of Modern Art and the Department of Education and Science
Publisher:	Dublin: Irish Museum of Modern Art
ISBN No.:	1 903811 30 9
No. of Pages:	137
Description:	**Nature of Document** A research report reviewing a 1997-2001 project established jointly by the Irish Museum of Modern Art (IMMA) and the Department of Education and Science (DES). The project, involving eleven Dublin primary schools designated as disadvantaged in its first year and subsequently concentrating on one, was part of the wider DES 'Breaking The Cycle' (BTC) programme. The research aims were to explore the project's impact on participating children, teachers and artists; to propose a framework for collaboration in such arts education partnerships; and to make recommendations for future initiatives. **Contents** An executive summary is followed by Chapter One which sets out the aims and methodology of the research. Chapter Two places the BTC / IMMA project in a series of arts and educational contexts, and outlines research in this field in Ireland, the UK and the USA. Chapter Three describes the project, clarifying especially its changing pattern over its four-year duration and identifying different project elements. Chapter Four (Primary Research Data) is the longest of the report, presenting the findings from a range of perspectives including child, artist, teacher, principal, parents, BTC coordinator, and IMMA's Education and Community Department. Chapter Five offers a discussion and analysis of the data and this informs Chapter Six (Towards A Framework For Collaboration In Arts Education Partnerships) and Chapter Seven (Conclusion And Recommendations). Eight appendices provide sample questionnaires and other supportive material.
Subject Area(s):	Formal Education, Primary. Non-formal Education, Youth Arts, Participatory Arts
Art Form(s) covered:	Visual Arts
Summary in Section 3 of this Report?	Yes (Section 3.13)

2.9.8 Visual Arts

Title:	**Evaluation of the Arts in Care Settings Project**
Subtitle:	None
Year:	2004
Author(s):	OCS Consulting
Commissioned by:	Age & Opportunity
Funded by:	N/A
Publisher:	Dublin: Age & Opportunity
ISBN No.:	N/A
No. of Pages:	44
Description:	**Nature of Document** An evaluation report of the Arts in Care Settings project, which draws on qualitative research conducted with organisations involved in the project. These included Age & Opportunity, a national agency working to challenge negative attitudes to ageing and older people, the Midland Health Board, Laois County Council and participants. The project began in October 2000 and aimed to make creativity intrinsic to life for older people resident in continuing care settings. The primary focus of the evaluation was on Module Two of the project, which ran from October 2002 to March 2003. **Contents** A brief introduction is followed by a description of the project's historical development and implementation. The objectives, methodology and structure of the evaluation are then presented. A presentation of the research findings forms the bulk of the report and is subdivided into three main areas. These address the rationale behind the project and the expectations of the stakeholders involved; the impact of the project and how this compared to the expectations of the stakeholders; and a review of the project from the perspective of its content, structure and administration. The report concludes with an evaluation summary on the extent to which the project's key objectives were met and a list of recommendations (under five headings) to inform future planning of the project. The report's two appendices include a detailed report by the Project Facilitator.
Subject Area(s):	Non-formal and Informal Education, Arts and Health, Community of Interest (Older People)
Art Form(s) covered:	Visual Arts
Summary in Section 3 of this Report?	No

2.9.9 Visual Arts

Title:	**Art Alongside**
Subtitle:	Sustainable and Authentic Arts Practice in County Wexford 1999 – 2005
Year:	2005
Author(s):	Flynn, P. (ed.)
Commissioned by:	Wexford County Council
Funded by:	Wexford County Council, the Arts Council and local schools
Publisher:	Wexford: Wexford County Council
ISBN No.:	0-9546551-7-6
No. of Pages:	91
Description:	**Nature of Document**
	An extensive and well illustrated report – including description, analysis and evaluation – of a five-year action research project (1999-2004) involving visual artists working alongside children in forty-six primary schools throughout County Wexford.
	Contents
	The report begins with a Foreword by the Chairman and County Manager of Wexford County Council. The report's Introduction presents an overview of the Art Alongside project. Chapter Two (The Development of Art Alongside) describes the project's origins in existing policy and provision; its aims and objectives; its five key phases, including commentary on how evaluation from one phase informed its successor; and its working structures and practices as they evolved in the course of the project. Chapter Three (Description of the Projects 1999 – 2004), running to nearly forty pages, is devoted to a treatment of the programme's five phases, built around five key projects, each with a thematic focus. Case studies are offered to illustrate the principles and practices of the projects. Chapter Four (Conclusions and Artists' Findings) presents conclusions, including the impacts of Art Alongside on the two main participating artists. A short Chapter Five (Future Directions) indicates how the next phase of the project will be shaped. An appendix lists the schools participating in the project.
Subject Area(s):	Formal Education, Primary
Art Form(s) covered:	Visual Arts
Summary in Section 3 of this Report?	No

2.9.10 Visual Arts

Title:	**Between Colours**
Subtitle:	Mayo County Council Artists' Mentoring and Networking Programme
Year:	2006
Author(s):	Moloney, O. and A. McCarthy
Commissioned by:	Mayo County Council
Funded by:	Mayo County Council, the Arts Council, Age & Opportunity, Health Service Executive (Western Region)
Publisher:	Mayo: Mayo County Council
ISBN No.:	N/A
No. of Pages:	53
Description:	**Nature of Document**
	An evaluation of the Artists' Mentoring and Networking Programme, facilitated by Mayo County Council, and implemented in care settings in the county. The programme has three elements: the Artists' Workshop Programme in care settings, the Mentoring Process and the Networking Process. This report reviews the work of the programme during 2004 and 2005 and includes many examples of participants' artistic work. The report is accompanied by a DVD which provides further information on the mentoring process involved.
	Contents
	After an introduction by the Cathaoirleach of Mayo County Council, the publication has five chapters. Chapter One (History and Context) introduces the programme, explains how the artists were recruited, explains how the care settings were selected, and presents the guiding principles of the programme. Chapters Two to Four review each of the three elements of the programme in turn. Chapter Two (The Artists' Workshop Programme) includes sections on the impact of the programme on the artists and on participants, and on the relationships which developed between artists, management and staff of the care centres. Chapter Three (The Mentoring Process) includes sections on the impact of the process on the artists and on the mentor. Chapter Four (The Networking Process) describes how the five artists and the mentor developed and implemented a networking process, and how outcomes were documented. A final chapter (Overview of the Programme) addresses issues such as the achievements of the programme, implications at a local and national level, elements underpinning the programme's successes, and sustainability.
Subject Area(s):	Non-formal and Informal Education, Participatory Arts, Arts and Health
Art Form(s) covered:	Visual Arts
Summary in Section 3 of this Report?	No

2.9.11 Visual Arts

Title:	**Mapping Lives, Exploring Futures**
Subtitle:	The Mapping Art Project
Year:	2006
Author(s):	O'Neill, C.
Commissioned by:	Irish Museum of Modern Art
Funded by:	The Irish Museum of Modern Art, The Calouste Gulbenkian Foundation, Irish Youth Foundation, Canal Communities Partnership, The Ireland Funds, Dublin City Council, Katherine Howard Foundation, Canal Communities Local Drug Task Force, Canal Communities Regional Youth Service
Publisher:	Dublin: Irish Museum of Modern Art (IMMA), Bluebell Youth Project, Rialto Youth Project, St. Michael's Youth Project, The Common Ground
ISBN No.:	1-903811-68-6
No. of Pages:	235
Description:	**Nature of Document** A description of the Mapping Art Project (1999-2005) which involved a relationship between young people from three disadvantaged areas in Dublin, youth workers and professional artists. It also serves as a catalogue of artistic work created by the participants. Its introduction states that the book is both a record (of a pioneering model of combined youth work and arts practice) and a manual (in presenting practical outcomes and learning arising from that model). **Contents** The first main section of the book (The Record) outlines the project's history, implementation process and associated outcomes. A sub-section (Mapping and its Four Co-ordinates) focuses on the four main project objectives as based on map coordinates. North' is aligned with encouraging young people, through visual arts programmes, to develop their artistic side. 'East' is concerned with the partnership between youth arts and youth work. 'South' explores how project outcomes can shape future polices for the Irish Museum of Modern Art. 'West' focuses on the model of arts and education practice utilised in the project. Each objective is evaluated based on project outcomes. A sub-section (Funding and Support) reviews funding in project strands such as Arts and Culture; Education; Anti-poverty; Children's Personal Development and Well-Being; Local Authority Provision; and Access and Inclusion. The next section of the book (Manual) contains guidelines and learning tools that evolved from project outcomes and aim to provide a flexible model of good practice. The book ends with a Recommendations section. Five appendices are attached including a list of organisations working with arts and youth issues.
Subject Area(s):	Non-formal and Informal Education, Participatory Arts, Community of Interest (Young People)
Art Form(s) covered:	Visual Arts
Summary in Section 3 of this Report?	No

2.10 .1   More than One Art Form

Title:	**The Place of the Arts in Irish Education**
Subtitle:	Report of the Arts Council's Working Party on the Arts in Education
Year:	1979
Author(s):	Benson, C.
Commissioned by:	The Arts Council
Funded by:	The Arts Council
Publisher:	Dublin: The Arts Council
ISBN No.:	0 906627 00 1
No. of Pages:	178
Description:	**Nature of Document**
	Major survey and review of policy and provision of arts education in Ireland. The report was prepared in association with a Working Party, composed of distinguished members from education and the arts, and chaired by Professor Seán Ó Tuama. As well as drawing on detailed discussions with the Working Party, the research process obtained the views of many other interested parties.
	Contents
	The report begins with a short Foreword from the Chairman of the Arts Council. The first scene-setting chapter and a concluding chapter of 119 recommendations frame six chapters, each of which examines an aspect of arts education in Ireland. Chapters Two and Three focus on primary and post-primary education respectively. Chapter Four examines teacher training and is followed by a chapter called Extra-Curricular, Adult and Community Education in the Arts. Chapter Six treats of training for a career in the arts, with a section on each major art form and on arts administration. Chapter Seven is concerned with the role of the Arts Council in education, including its relations with other organisations. Six appendices are attached, including a list of those organisations and individuals that made written or oral submissions as part of the research process, a statistical appendix, and a bibliography.
Subject Area(s):	Formal and Non-formal Education
Art Form(s) covered:	Multiple
Summary in Section 3 of this Report?	Yes (Section 3.2)

2.10.2   More than One Art Form

Title:	**Education and the Arts**
Subtitle:	The Educational Autobiographies of Contemporary Irish Poets, Novelists, Dramatists, Musicians, Painters and Sculptors
Year:	1987
Author(s):	Murphy, D., J. Andrews, P. Bourden, L. Finnegan, S. McSweeney, O. Rice and J. Ryan
Commissioned by:	Department of Higher Education and Educational Research, Trinity College, Dublin
Funded by:	Trinity College, University of Dublin; the Arts Council and the Department of Education
Publisher:	Dublin: Trinity College, Department of Higher Education and Educational Research on behalf of the School of Education
ISBN No.:	None
No. of Pages:	298
Description:	**Nature of Document**
	Report of a research project which examined the formation, and especially the formal education, of fifty Irish artists in several disciplines selected for their distinction as artists. The primary research data consists of extended (between two and four hour) live recorded interviews conducted one-to-one with the artists by a small research team.
	Contents
	The report begins with an Acknowledgements section prepared by the Director of the research team (Dr. Daniel Murphy). The introduction sets out the aims and scope of the study, surveys some key issues bearing on educational research in the arts, and describes the research methodology employed, including the process of the selection of the fifty artists who participated in the study. The transcripts of semi-structured interviews with twenty-eight artists are central to the commentaries at the heart of the report. Transcripts and commentaries were both referred to the artists for approval and revision. The conclusions offered in the final chapter draw from all fifty interviews conducted as part of the study. The body of the report and its conclusions are divided according to the art forms of the published interviews: poets Máirtín Ó Direáin, Michael Hartnett, Seamus Deane, Máire Mhac an tSaoi, Brendan Kennelly, John Montague, Seamus Heaney; prose-writers Brian Moore, Jennifer Johnston, John Broderick, Mary Lavin, Benedict Kiely, John McGahern, Francis Stuart; dramatists Hugh Leonard, Thomas Murphy, Eugene McCabe, Seán Ó Tuama, Thomas Kilroy; composers Aloys Fleischmann, Gerard Victory, Brian Boydell, Seoirse Bodley; and visual artists Robert Ballagh, Pauline Bewick, Camille Souter, Edward Delaney and John Behan.
Subject Area(s):	Formal, Non-formal and Informal Education
Art Form(s) covered:	Multiple
Summary in Section 3 of this Report?	No

2.10.3 More than One Art Form

Title:	**Art and the Ordinary – The ACE Report**
Subtitle:	The Report of the Arts Community Education Committee
Year:	1989
Author(s):	Benson, C. (ed.)
Commissioned by:	The Arts Council and the Gulbenkian Foundation
Funded by:	The Arts Council and the Gulbenkian Foundation
Publisher:	Dublin: The Arts Community Education Committee, the Arts Council
ISBN No.:	0 9515451 0 8
No. of Pages:	110
Description:	Nature of Document

Nature of Document
A review of the ACE (Arts Community Education) Committee action research project undertaken between 1985 and 1989 by a joint Arts Council/Gulbenkian Foundation committee.

Contents
This report opens with Forewords by the Chairman and Director of the Arts Council/an Chomhairle Ealaíon, and by the Director and Assistant Director of the Gulbenkian Foundation. There follows a short preface to the report, and a lengthy essay, by the ACE Committee Chairman, the latter reflecting on the cultural issues raised by the project. Section Two describes the origins and mission of the ACE programme and the wider context of its work. Section Three reviews six projects supported or initiated by ACE. In arts education, these were: the Cork Teachers' Centre Art Education Workshop; 'Look At My Hands', a visual art project with pre-school children; and 'The Poetry Project' directed at 12-15 year olds in school. The community arts projects were 'The Big Game', the first ever project by Macnas; the Information Network Project by CAFE, the representative body for the community arts in Ireland; and an environmental project undertaken by Fatima (Mansions) Development Group. The report concludes with sixteen recommendations. Three short appendices include a list of applications for funding under the ACE programme.

Subject Area(s):	Formal and Non-formal Education
Art Form(s) covered:	Multiple
Summary in Section 3 of this Report?	Yes (Section 3.4)

2.10.4   More than One Art Form

Title:	**The Arts Council and Education 1979-1989**
Subtitle:	Ten Years in Education
Year:	1989
Author(s):	The Arts Council
Commissioned by:	The Arts Council
Funded by:	The Arts Council
Publisher:	Dublin: The Arts Council
ISBN No.:	0 906627 27 3
No. of Pages:	36
Description:	**Nature of Document**

Description:

Nature of Document

An illustrated report reviewing and outlining Arts Council policy and provision in education, issued to coincide with the tenth anniversary of the publication of *The Place of The Arts in Irish Education.* The report's foreword states that, over that ten year period, the Arts Council/an Chomhairle Ealaíon has sought, in a variety of ways, to intervene in the domain of education and that this report aims to record and celebrate ten years of the dialogue promoted and supported.

Contents

The report begins with a Foreword by the Chairman of the Arts Council/an Chomhairle Ealaíon and an introduction/overview by its Education Officer. The latter treats of the growth of the Arts Council's involvement in the education sphere, dating from the influential J.M. Richards report *Provision for the Arts* (1976). A rationale for current policy is set out, offering, *inter alia,* a distinction between 'arts-in-education' and 'arts education' and underlining the significance of 'out-of-school' arts experiences. Eight short sections follow, describing current Arts Council education policy and provision in Drama, Dance, Music, Visual Arts, Literature, Artists-in-Residence, Arts Education, and Advocacy.

Subject Area(s):	Formal and Non-formal Education
Art Form(s) covered:	Multiple
Summary in Section 3 of this Report?	No

2.10.5 More than One Art Form

Title:	**Developing Community Arts**
Subtitle:	An Evaluation of the Pilot National Arts Worker Course
Year:	1992
Author(s):	Bowles, J.
Commissioned by:	Creative Activity for Everyone (CAFE)
Funded by:	CAFE; St. Patrick's College, Maynooth; The American Ireland Fund; The Calouste Gulbenkian Foundation; The Arts Council; The Combat Poverty Agency
Publisher:	Dublin: CAFE Ltd., City Arts Centre
ISBN No.:	1 869895 03 7
No. of Pages:	128
Description:	**Nature of Document**
	An evaluation of the pilot National Arts Worker Course (NAWC) implemented by CAFE and facilitated by St. Patrick's College, Maynooth, where the course ran as an extra-mural diploma. The pilot NAWC ran from October 1991 to June 1992 with a participant group of thirteen experienced community arts workers from all over Ireland. The evaluation was commissioned to establish whether the course was effective in meeting its aims and whether its aims, method and content were appropriate to the needs of community arts workers.
	Contents
	The report has six chapters. It opens with an introduction to the emergence of community arts in Ireland. Chapter Two focuses on the development of CAFE and its training programmes, and the current role of CAFE. Chapter Three describes the setting up of the pilot National Arts Worker Course, its methods, accreditation, leaders, funding etc. Chapter Four reviews the content of the different course modules and discusses issues arising that arose during the pilot course. Chapter Five presents an assessment of the pilot course aims and objectives, drawing on data from the course participants and course leaders. Chapter Six identifies and explores a number of issues arising in and from the pilot course. The report closes by making ten recommendations for further programmes, other education and training, and for community arts in general. Eleven appendices are attached, including further information on course content and samples of participant questionnaires used.
Subject Area(s):	Formal Education, Third Level. Vocational Training, Participatory Arts
Art Form(s) covered:	Multiple
Summary in Section 3 of this Report?	No

2.10.6 More than One Art Form

Title:	**Making Youth Arts Work**
Subtitle:	The Final Report of the National Youth Arts Committee
Year:	1993
Author(s):	National Youth Arts Committee
Commissioned by:	The Arts Council and the National Youth Council of Ireland
Funded by:	The Calouste Gulbenkian Foundation, the Arts Council, Department of Education and the National Youth Council of Ireland
Publisher:	Dublin: National Youth Arts Committee
ISBN No.:	0 9521431 00
No. of Pages:	63
Description:	**Nature of Document** A national report, surveying existing youth arts provision and making recommendations for future policy and practice. The report was informed by a number of actions and sources, including consultation with the sector, a needs-based survey of existing provision, and by a three-year period of action research incorporating three pilot projects in different areas of youth arts practice. The three pilot projects were implemented by the Galway Local Voluntary Youth Council, County Monaghan Vocational Education Committee, and the Catholic Youth Council. **Contents** Foreword by the Chairperson of the National Youth Arts Committee. An introduction setting the report within the wider context of arts, education and youth work policy and provision is followed by a summary of recommendations. Chapter One concentrates on the structural context looking at current provision and future needs within arts-specific youth work, within the wider youth work field as it includes the arts, and within the domain of professional arts work for young people. Chapter One ends by outlining the terms of reference and the work programme of the National Youth Arts Committee. Chapter Two contains the report's findings and recommendations. The latter, with costings included, are divided into those pertaining to matters of overall policy, structure and provision and those which address art form-specific needs. These last concentrate on youth drama, youth dance and popular music, reflecting the focus of the three pilot projects supported by the National Youth Arts Committee and which are described in some detail in the second of the report's four appendices.
Subject Area(s):	Non-formal and Informal Education, Youth Arts
Art Form(s) covered:	Multiple
Summary in Section 3 of this Report?	No

2.10.7 More than One Art Form

Title:	**A Survey of Museums in Ireland 1993**
Subtitle:	None
Year:	1994
Author(s):	Stierle, K. and H. Lanigan Wood
Commissioned by:	Irish Museums Association
Funded by:	Irish Museums Association
Publisher:	Dublin: Irish Museums Association Ltd.
ISBN No.:	0 952 2995 0 X
No. of Pages:	22
Description:	**Nature of Document**

Nature of Document

A quantitative survey conducted by the Irish Museums Association in 1993 and published the following year. The Introduction to the report says that it is the first such statistical survey of museums in Ireland. The survey objectives were to obtain statistics on a number of areas, to include the number of up-and-running museums in the country; the number of visitors to museums, including tourists and schoolchildren; funding and staffing; educational and visitor facilities provided; collections; and marketing/promotional methods used. The data is based on a survey of 289 institutions (not all of which subsequently met the criteria defining a museum).

Contents

Following a brief introduction, Chapter Two presents the survey findings in fourteen short sections. Sections One to Three present information on the number of museums (existing and defunct) in Northern Ireland and the Republic and on how they are managed. Section Four details information on attendance figures and includes trends on attendance figures between 1988 and 1992 and statistics on the number of schoolchildren visiting museums. Section Five relates to funding and incorporates information on funding rates for museums in 1992, on the extent to which museums offered free admission, and on fundraising and charging policies. Section Six relates to staffing. Sections Seven and Eight cover educational and visitor facilities and Sections Nine to Thirteen present statistics on the nature of museum collections, focusing on content, size, display, conservation and documentation. Section Fourteen presents information on marketing and promotion. The report draws conclusions under four headings: A Period of Expansion; Inadequate Funding; Educational Role of Museums to be Developed; and The Way Forward. The research questionnaire and a list of institutions surveyed are attached.

Subject Area(s):	Formal and Non-formal Education
Art Form(s) covered:	Multiple
Summary in Section 3 of this Report?	No

2.10.8   More than One Art Form

Title:	**Have a Go!**
Subtitle:	Community Intervention to Promote Arts Awareness amongst the Long Term Unemployed
Year:	1995
Author(s):	Creative Activity for Everyone (CAFE)
Commissioned by:	Department of Arts, Culture and the Gaeltacht
Funded by:	CAFE, Department of Arts, Culture and the Gaeltacht
Publisher:	Dublin: Creative Activity for Everyone (CAFE)
ISBN No.:	None
No. of Pages:	45
Description:	**Nature of Document** An evaluation report based on quantitative and qualitative data which examined the viability of using the arts as a tool for social reintegration of long-term unemployed people, with an emphasis on men aged 19-30 years. The study is a distillation of work carried out in twelve locations in Ireland through a detailed action research project. The project followed from a previous CAFE project under the EU HORIZON Initiative and was implemented in association with the Irish Congress of Trade Unions (ICTU) Centres for the Unemployed. **Contents** Opens with the brief for the Arts Awareness Initiative and an introduction. There are four subsequent sections. Section One (Summary) includes models of action that are recommended based on the research. Section Two (Approach) presents the structure and organisation of the project, its twelve locations around Ireland and information on the evaluation process. It also presents information on the locations involved in the project (one page each), with information on the local project organisation, the approach used in each centre and recommendations arising. Section Three (Research and Results) is organised into five sub-sections: Identifying and Contacting the Target Group; Profile of the Target Group; Levels of Arts Awareness; Obstacles to Involvement and Attendance; and Schedule and Evaluation of Arts Taster Workshops. Section Four presents conclusions and suggested models of action. Appendices contain information on CAFE and associated projects and a sample questionnaire.
Subject Area(s):	Non-formal and Informal Education, Participatory Arts, Community of Interest (Long-term Unemployed People)
Art Form(s) covered:	Multiple
Summary in Section 3 of this Report?	No

2.10.9   More than One Art Form

Title:	**Creating a Difference**
Subtitle:	Report of the Creative Activity for Everyone (CAFE)/Combat Poverty Agency Community Arts Pilot Programme 1993-1994
Year:	1995
Author(s):	Creative Activity For Everyone/Combat Poverty Agency
Commissioned by:	Creative Activity For Everyone/Combat Poverty Agency
Funded by:	Funded through the EU HORIZON Initiative for the Disadvantaged, the Combat Poverty Agency, the Arts Council, Dublin Corporation, the Ireland Funds, and the Calouste Gulbenkian Foundation
Publisher:	Dublin: Creative Activity For Everyone/Combat Poverty Agency
ISBN No.:	N/A
No. of Pages:	48
Description:	Nature of Document
	An evaluation of the Creative Activity for Everyone (CAFE)/Combat Poverty Agency (CPA) Community Arts Pilot Programme 1993-94. The aim of the project was to promote arts practice and community arts as a means of community development. Five local community projects were involved, in different parts of the country. The evaluation process included consultations with personnel involved in the project, and also drew on a range of documentation relating to the five projects and the programme as a whole. Sections One to Three of the report are compilations of reports from CAFE, CPA and the local projects and Sections Four and Five are researched and written by the programme's evaluation consultant, Barry Cullen.
	Contents
	Section One covers the background to the programme, introducing the roles of CAFE and CPA. Section Two outlines the aims and objectives of the Community Arts Pilot Programme, its management and budget, and its ongoing processes of evaluation and monitoring. It looks at how the project adopted local, regional and national approaches. Section Three reviews programme implementation, detailing the local projects in terms of their background, aims and resources. This section also describes the target group, the structure and activities of the community projects, outcomes and level of on-going work. Section Four details the partnership between CAFE and CPA and between the local, regional and national elements of the programme. Section Five concludes with outcomes and recommendations. There are four appendices, including a list of programme staff, consultants and participants and describing the consultant evaluator's contacts with the programme.
Subject Area(s):	Non-formal and Informal Education, Participatory Arts
Art Form(s) covered:	Multiple
Summary in Section 3 of this Report?	No

2.10.10 More than One Art Form

Title:	**Older People and the Arts - Case Studies**
Subtitle:	None
Year:	1996
Author(s):	Age & Opportunity
Commissioned by:	N/A
Funded by:	Age & Opportunity, the European Commission and the National Coordinating Committee of the 1993 European Year of Older People and Solidarity between Generations
Publisher:	Dublin: Age & Opportunity
ISBN No.:	1 900 578 10 7
No. of Pages:	22
Description:	**Nature of Document** The report highlights three innovative case studies which were designed to provide a channel for older people to explore their personal creativity through the arts. The report aims to highlight these case studies in order to encourage the development of other arts projects and activities for older people, as well as to record the experience and achievement of the projects identified The report profiles three projects: LV Book Club in Cork; Boyle Active Age Group; and the Irish Museum of Modern Art/Inchicore Art Group, Dublin. It draws on research undertaken during 1993, which was updated for this report. **Contents** The report opens with a brief description of Age & Opportunity and its perspectives on working with older people through the arts. Chapter One presents the objectives of the report and the criteria for selecting the case studies. Chapters Two to Four present the studies. Each project is reviewed under five headings: Background and Introduction; Structure and Organisation; Activities; Benefits; and Cooperation with Age & Opportunity. Chapter Five explains why Age & Opportunity wants to challenge and change attitudes regarding older people and identifies channels and methods by which this can be done in the future.
Subject Area(s):	Non-formal and Informal Education, Community of Interest (Older People)
Art Form(s) covered:	Multiple
Summary in Section 3 of this Report?	No

2.10.11   More than One Art Form

Title:	**Art In Fact**
Subtitle:	Community Arts Project
Year:	1996
Author(s):	Healy, G.
Commissioned by:	Parents Alone Resource Centre
Funded by:	EU HORIZON Initiative, Creative Activity for Everyone (CAFE) and the Combat Poverty Agency
Publisher:	Dublin: Parents Alone Resource Centre
ISBN No.:	N/A
No. of Pages:	16
Description:	**Nature of Document** An evaluation of a Parents Alone Resource Centre (PARC) Community Arts Project which took place from 1993 to 1995. The project was part of the wider Creative Arts for Everyone CAFE/Combat Poverty Agency Community Arts Pilot Programme. The project aimed to explore and enhance arts as a medium of community development and as a means of addressing poverty, disadvantage and social exclusion. The evaluation draws on consultations with the participants, the Arts Consultant and Coordinator, project quarterly returns, broadcast interviews with project personnel and other project documentation. **Contents** The evaluation begins with an introduction to the Community Arts Pilot Programme, referring to the development of PARC, the project aims, organisation structure, implementation of the project and arts activities involved. The report proceeds to look at the various art forms in which the project engaged (quilting, drama, transnational activities and sculpture), the extent to which the aims of the project were achieved and the possibility of mainstreaming. The evaluation then explores the issues that arose for participants during the project. Project outcomes for participants, for PARC and for the community are identified and quantitative information is provided on the project. There is a short section on the future of community arts activity in PARC and a list of references and selected reading.
Subject Area(s):	Non-formal and Informal Education, Community of Interest (Lone Parents)
Art Form(s) covered:	Multiple
Summary in Section 3 of this Report?	No

2.10.12   More than One Art Form

Title:	**Community Arts in the South East Border Region**
Subtitle:	None
Year:	1997
Author(s):	Stewart, C.
Commissioned by:	County Monaghan Vocational Education Committee (VEC)
Funded by:	EU Special Support Scheme for Peace and Reconciliation
Publisher:	Monaghan: County Monaghan VEC
ISBN No.:	None
No. of Pages:	34
Description:	**Nature of Document** A research report which has five aims: to compile a directory of people involved in arts practices in the region; to develop a working network from this directory; to encourage partnerships between educational bodies within the region; to support specific training initiatives; and to promote community arts to the wider community. Focused on the South East Border Region, the research was undertaken under the EU Special Scheme for Peace and Reconciliation – the project's overall aim being to promote peace and reconciliation through community arts. **Contents** The report begins with a short foreword by the CEO of County Monaghan VEC and has five further sections. A short introduction defines community arts and sets out the aims of the report. Section Two provides a brief overview of community arts in the South East Border Region and Section Three presents information on the community arts sector in the region and identifies the key issues arising for the sector. Conclusions and a number of recommendations are presented in Section Four. Section Five presents a timeframe and an estimate of costs for the recommendations. The report has six appendices, including a community arts directory, profiles of community arts groups and organisations, and samples of the research tools used. The report ends with a bibliography.
Subject Area(s):	Non-formal and Informal Education, Participatory Arts
Art Form(s) covered:	Multiple
Summary in Section 3 of this Report?	No

2.10.13   More than One Art Form

Title:	**Arts in the Classroom Initiative**
Subtitle:	An in-service project for primary teachers: February 1997 – February 1998
Year:	1998
Author(s):	Wexford County Council Arts Office
Commissioned by:	Wexford County Council, the Arts Council and the Department of Education and Science
Funded by:	Wexford County Council, the Arts Council and the Department of Education and Science
Publisher:	Wexford: Wexford County Council
ISBN No.:	N/A
No. of Pages:	173
Description:	**Nature of Document** Report of a one-year pilot action research project which developed the media of music, drama and visual art in four primary schools in County Wexford, characterised by a model of practice involving extensive collaboration between artists and teachers. The report is based on project records, diaries, questionnaires, interviews and observation of the different dimensions of the project. **Contents** The report is a detailed description and analysis of the project from the perspective of key participants and stakeholders, and includes extensive documentation on its planning and management. The pre-project and project timelines as well as the project structure and organisational management, including issues like funding, artist selection, planning and evaluation, are treated in considerable detail in the early part of the report. Chapters Two to Five are case studies – detailed descriptions of the programme in the four participating schools, inclusive of timelines, resources, programme content, and findings from the different phases of the project in each school. Chapter Six Project Findings) links the four individual projects and sets out findings under eight headings: Aims, Objectives and Expected Outcomes; Developing Teachers' Ownership; Whole-School Approach; The Teachers' Perspective; The Artists' Perspective; Evaluation; Resources; and Management Structures. Further detail, including costs and reference reading material, is supplied in six appendices.
Subject Area(s):	Formal Education, Primary
Art Form(s) covered:	Multiple
Summary in Section 3 of this Report?	Yes (Section 3.5)

2.10.14   More than One Art Form

Title:	**Mapping Community Arts**
Subtitle:	Final Report
Year:	1999
Author(s):	The Arts Council
Commissioned by:	The Arts Council
Funded by:	The Arts Council
Publisher:	Dublin: The Arts Council
ISBN No.:	None
No. of Pages:	61
Description:	Nature of Document

Nature of Document

A research report which sets itself two objectives: to give some idea of the range and scale of community arts practice and to rehearse some of the key arguments and issues which have a bearing on that practice. The report is based on desk research, including access to unpublished documentation, information gathered from groups in the sector and consultations with key individuals and groups, through face-to-face interviews and via questionnaires.

Contents

The report is divided into eight sections. Sections One, Two and Three provide an introduction to the research, a defining of the term 'community arts', and a brief summary of the main objectives. Section Four presents the research methodology while Section Five presents an overview of the key findings, including a table providing a SWOT analysis of the community arts sector and comments on, inter alia, the work of the sector, venues, the artists, training in the sector, funding sources and the potential role of the Arts Council. Section Six is the main section of the report and presents a detailed description of community arts in Ireland, under nine headings. The section includes data gathered for the report, e.g. on target groups and participants, geographic spread of community arts etc. Section Seven explores the potential role of the Arts Council in developing community arts and paragraph 7.15 lists twelve implications for the Council in this regard. The report has six appendices that include a list of relevant publications, a list of people interviewed in the research and further information gathered from the survey.

Subject Area(s):	Non-formal and Informal Education, Participatory Arts
Art Form(s) covered:	Multiple
Summary in Section 3 of this Report?	No

2.10.15 More than One Art Form

Title:	**Men, Art and Change**
Subtitle:	Arts Awareness Intervention Two – Case Studies
Year:	1999
Author(s):	Richardson, S.
Commissioned by:	Department of Arts, Culture and the Gaeltacht and Creative Activities for Everyone (CAFE)
Funded by:	Department of Arts, Culture and the Gaeltacht and the European Commission
Publisher:	Dublin: CAFE
ISBN No.:	N/A
No. of Pages:	52
Description:	**Nature of Document** A report on seven arts awareness projects implemented across the country to promote arts skills and awareness (and social inclusion) among men experiencing long-term unemployment. These projects were implemented under the Arts Awareness Intervention Programme, co-funded by the Department of Arts, Culture and the Gaeltacht (which had become the Department of Arts, Heritage, Gaeltacht and the Islands by the time of publication of the report) and the European Commission – the programme ran from 1995 to 1999 and the case studies are based on Phase Two of the programme which ran from 1996 to 1999. Separate to this case studies report, an evaluation report was prepared on the programme. **Contents** An introduction sets the context for the case studies. It sets as an aim of the report the spreading of learning arising from the programme and the encouraging of more groups to do similar work. The case studies are then presented, detailing the social context in which each project was implemented, organisational structures, issues and difficulties concerning project implementation, the process and role of evaluation, future developments and recommendations. Concise details are presented, elaborating on the activities and practices engaged in, outcomes, and profiles of the participant group. Case studies are presented from Sligo, New Ross, Limerick, Kilbarrack, Galway, Drogheda and Cork.
Subject Area(s):	Non-formal and Informal Education, Community of Interest (People experiencing long-term unemployment)
Art Form(s) covered:	Multiple
Summary in Section 3 of this Report?	No

2.10.16   More than One Art Form

Title:	**Community Arts and Creative Activity Programme**
Subtitle:	Evaluation of the Programme to June 1999
Year:	1999
Author(s):	Tweedie, A.
Commissioned by:	County Leitrim Partnership
Funded by:	County Leitrim Partnership
Publisher:	Leitrim: County Leitrim Partnership
ISBN No.:	None
No. of Pages:	24
Description:	**Nature of Document**

As an Area Partnership Company, County Leitrim Partnership has a remit around community development and social inclusion. This is an evaluation report on a two-year Community Arts Initiative by the Partnership undertaken between 1997 and 1999. The initiative was implemented in the context of a wider commitment by the Partnership to use the arts as a tool to support social inclusion. The evaluation itself draws on interviews with the different stakeholders, questionnaires and observation of the work. Macra na Feirme is cited as an important local partner in the work.

Contents

After a number of sections introducing the Partnership, its cultural policy, its specific plan for community arts and the evaluation methodology, a three-page section lists the work undertaken under the community arts programme over the period. This lists a wide range of local initiatives which were started or supported. Findings from the questionnaire surveys are then presented, in relation to youth photography, youth drama, women's multicultural dance and the Mosaic project, as well as comments from participants in a samba band project and in the Write Leitrim project. Comments from individuals, built up from group and individual interviews, are then presented with an assessment of the outcomes. The report has four recommendations and ends with a 'conclusion' section.

Subject Area(s):	Non-formal and Informal Education, Participatory Arts
Art Form(s) covered:	Multiple
Summary in Section 3 of this Report?	No

2.10.17   More than One Art Form

Title:	**Drawing a Balance**
Subtitle:	A Journey in Art, Education and Community
Year:	2000
Author(s):	Spillane-Doherty, L.
Commissioned by:	Artlink
Funded by:	The Arts Council, Inishowen Rural Development Ltd. and Donegal County Council
Publisher:	Donegal: Artlink
ISBN No.:	0-95396-050-1
No. of Pages:	94
Description:	**Nature of Document**
	This report provides an evaluation and descriptive insight into the historical development, practices and projects implemented by Artlink, a community-based arts organisation located in Buncrana, County Donegal. Artlink was founded by three artists in 1992 and operates in a largely rural area, close to the border with Northern Ireland. While the principal writer and editor of the report is Lisa Spillane-Doherty, other authors contribute specific chapters.
	Contents
	The prelude to the report contains Forewords from Donegal County Council, Inishowen Rural Development Ltd and the Arts Council which present their collaboration with Artlink and their views on community arts. This is followed by a preface and introduction which locate Artlink in a socio-geographical context and, in terms of its practice approach, in the wider spectrum of the development of community arts. There are six chapters in the body of the report. Chapter One (Background of Artlink) describes the emergence of Artlink and its school- and community-based art activities from 1992 to 1999. Its approaches are described, for example, in relation to community development, cross-community work, evaluation, training and education for artists, and education in a formal and non-formal context. Chapter Two, written by the artist Ailbhe Murphy, is called People, Place and the Promise of Art. Chapter Three profiles three community-based projects. Chapter Four, written by Professor Iseult McCarthy, is called Defining the Role of Community Arts Education. Chapter Five profiles three school-based projects and Chapter Six (Looking Ahead) contains an outline of Artlink's future strategic direction. Appendices include information on the contributors and a bibliography.
Subject Area(s):	Formal Education, Primary. Non-formal and Informal Education, Participatory Arts
Art Form(s) covered:	Multiple
Summary in Section 3 of this Report?	No

2.10.18   More than One Art Form

Title:	**The Arts in Our Schools**
Subtitle:	The Report of *An Fo-Choiste Ealaíne agus Cultúrtha* to the NAPD Annual Conference, Galway, 2001
Year:	2001
Author(s):	National Association of Principals and Deputy Principals (NAPD)
Commissioned by:	NAPD
Funded by:	NAPD
Publisher:	Dublin: NAPD
ISBN No.:	None
No. of Pages:	23
Description:	**Nature of Document** Report of the Arts and Culture Sub-Committee of the National Association of Principals and Deputy Principals, eighteen months after the committee was established in March 2000. **Contents** The report begins with an introduction by the Chairman of the Sub-Committee. The report is akin to a position paper, rooted in two research strands. One strand is quantitative and is based on a survey of arts provision in second-level schools (756 schools were sent questionnaires). The second strand is qualitative and desk-based: a review of key policy documents and initiatives undertaken by those government departments and official agencies operating in the arts and education fields, especially the Arts Council and the National Council for Curriculum and Assessment. An introduction and a section entitled 'NAPD believes …' precede a section called 'NAPD proposes…' which sets out five clusters of recommendations. This leads to the core sections in the report: the first (Survey Report) presents and analyses the school survey data and contains eight sub-sections; the second (The Neglect of the Arts in Irish Education) reviews the recent and current state of the arts in Irish second-level education. Shorter sections on heritage, the Irish language, and school leadership in the promotion of the arts, with emphasis on the role of the school principal, conclude the report.
Subject Area(s):	Formal Education, Post-primary
Art Form(s) covered:	Multiple
Summary in Section 3 of this Report?	No

2.10.19   More than One Art Form

Title:	**Arts in their Lives**
Subtitle:	A Policy on Young People and the Arts
Year:	2003
Author(s):	National Youth Council of Ireland
Commissioned by:	National Youth Council of Ireland
Funded by:	National Youth Council of Ireland, Department of Education and Science, the Arts Council
Publisher:	Dublin: National Youth Council of Ireland
ISBN No.:	None
No. of Pages:	16
Description:	**Nature of Document** This document sets out the policy of the National Youth Council of Ireland (NYCI) on young people and the arts, the aim of this policy and recommendations for the development of youth arts nationally. The NYCI is the representative body for voluntary youth organisations in Ireland. The document states that the policy aims to foster a greater understanding of the value of the arts in the lives of young people, to consider how young people connect with an art form and how to further their involvement in quality arts practice. The policy was drafted by the Arts Officer of the National Youth Arts Programme, Orlaith McBride, in consultation with a youth arts policy working group. **Contents** The short document opens with a series of acknowledgements and a brief introduction to the work of the National Youth Council of Ireland. The document guides the reader through a definition of youth arts and its beneficial role in relation to the development of young people. A section on Context and Rationale elaborates on the position of the NYCI in its commitment to development of the youth sector in the context of the wider arts environment in Ireland. It is followed by information on the Arts Council's Arts Plan 2002-2006. After a section on 'Value of the Arts', there are three sections which present NYCI views and recommendations. These sections are entitled The Arts in Youth Work; Professional Arts Organisations and Young People and Dedicated Youth Arts Work. There is a short conclusion section.
Subject Area(s):	Non-formal and Informal Education, Participatory Arts, Youth Arts
Art Form(s) covered:	Multiple
Summary in Section 3 of this Report?	No

2.10.20 More than One Art Form

Title:	**Report on the Arts as a Building Block**
Subtitle:	Houses of the Oireachtas Joint Committee on Arts, Sport, Tourism, Community, Rural and Gaeltacht Affairs
Year:	2003
Author(s):	Joint Committee on Arts, Sport, Tourism, Community, Rural and Gaeltacht Affairs
Commissioned by:	Joint Committee on Arts, Sport, Tourism, Community, Rural and Gaeltacht Affairs
Funded by:	Joint Committee on Arts, Sport, Tourism, Community, Rural and Gaeltacht Affairs
Publisher:	Dublin: The Stationery Office
ISBN No.:	0755717643
No. of Pages:	37
Description:	**Nature of Document**
	A short report (with eight appendices providing further background information) from a Joint Oireachtas Committee. This was the first report of this Committee, which sat during the 2002-2007 period.
	Contents
	The report opens with a Table of Contents, list of acknowledgements and list of Deputies and Senators that formed the Joint Committee. An introduction by the Committee Chairperson refers to the growing recognition of the importance of the arts. The report itself is three pages long but refers the reader to further information in the appendices. The report contains summary sections on the benefits of the arts to the economy, to society, and to students. A further section makes eight recommendations. Eight appendices are attached. Appendices One and Two present lists of research findings and articles from the United States that link the arts to social behaviour. Appendix Three details an American study on the 'Impact of Arts Education on Workforce Preparation'. Appendix Four presents a UK- based study titled 'Arts Education's Place in a Knowledge-Based Global Economy'. Appendix Five is an article from Insight Magazine while Appendix Six consists of articles from the report 'Critical Links'. Appendix Seven provides a personal perspective on being a musician by the Committee Chairperson and a final appendix lists relevant webpage addresses.
Subject Area(s):	Formal, Non-formal and Informal Education
Art Form(s) covered:	Multiple
Summary in Section 3 of this Report?	No

2.10.21   More than One Art Form

Title:	**A Policy Framework for Education, Community, Outreach (ECO)**
Subtitle:	None
Year:	2004
Author(s):	Education, Community, Outreach Working Group of the Council of National Cultural Institutions in association with arts consultants Martin Drury and Susan Coughlan
Commissioned by:	Education, Community, Outreach Working Group of the Council of National Cultural Institutions
Funded by:	Council of National Cultural Institutions
Publisher:	Dublin: Council of National Cultural Institutions
ISBN No.:	0954726103
No. of Pages:	31
Description:	**Nature of Document** Policy document which aims to establish shared understandings and points of reference to clarify the nature of education, community and outreach work; assist dialogue about this work within and between the National Cultural Institutions and key government departments and agencies; and establish a basis for future joint actions. There are ten National Cultural Institutions *(The Arts Council; The Chester Beatty Library; The Heritage Council; The Irish Museum of Modern Art; The National Archives; The National Concert Hall; The National Gallery; The National Library; The National Museum; The National Theatre Society).* **Contents** Foreword by Chair of the ECO Working Group and preface by Chairman of the Council of National Cultural Institutions. Executive Summary. Introduction outlining origins and intended outcomes of report. Section on Background and Definitions which defines ECO and sets it within the wider work of cultural institutions. A section on Policy Context locates ECO in eight contexts, such as multiple intelligences, legislative and policy framework, social inclusion and outreach, and children and young people. A section on Key Governing Principles outlines ten principles to govern ECO provision in the national cultural institutions. These see learning in a lifelong way and include the conception of such institutions as 'learning sites' and 'social spaces'. ECO is presented as an institution-wide value. A section entitled Key Guidelines for ECO in the Cultural Institutions describes the guidelines as a kind of 'translation' of the guiding principles into actions. Among many issues treated, emphasis is placed on professional development of staff and on evaluation. A short conclusion section and a bibliography end the report. Lists of the members of the Working Group and of the organisations in the Council of National Cultural Institutions are attached.
Subject Area(s):	Formal, Non-formal and Informal Education
Art Form(s) covered:	Multiple
Summary in Section 3 of this Report?	Yes (Section 3.10)

2.10.22   More than One Art Form

Title:	**The Participation of Young People in the Arts in Ireland**
Subtitle:	A Proposed Policy and Action Plan for the Period of the Third Arts Plan
Year:	2004
Author(s):	Coughlan, M.
Commissioned by:	The Arts Council
Funded by:	The Arts Council
Publisher:	Dublin: The Arts Council
ISBN No.:	None
No. of Pages:	32
Description:	**Nature of Document**
	This report grew out of an internal policy paper prepared in 2001 to inform the implementation of the Arts Council's third arts plan. The brief for the paper was to examine, review and identify needs within the youth arts sector. For the purposes of the report, youth arts are defined as the practice of all art forms in sectors that are not part of the formal education system, in which young people aged 12-25 engage as active participants or as consumers/audience members in their own free time. The review was built through discussions with young people and key individuals involved in youth art provision and a review of relevant literature and existing research.
	Contents
	The report has six chapters which follow a Preface by the Arts Council Director and an Introduction. The initial part of the report examines the rationale and scope of the Arts Council's involvement in youth arts by reviewing the National Youth Arts Initiatives and the emphasis on young people in Arts Plans of the Council. Chapter Two reviews five avenues of participation for young people: dedicated youth arts organisations; more general youth organisations; general arts organisations; as audience members; and formation of the young artist. A short Chapter Three looks at the role of adults in the youth arts sector and Chapter Four looks at the blurring of boundaries between the formal and non-formal education sectors. Chapter Five presents an environmental analysis, reviewing factors influencing youth arts under six headings and Chapter Six presents conclusions as well as four recommended priorities and three proposed strategies for the Arts Council. Focus group details and references are included as appendices.
Subject Area(s):	Non-formal and Informal Education, Youth Arts
Art Form(s) covered:	Multiple
Summary in Section 3 of this Report?	No

2.10.23   More than One Art Form

Title:	**MUS-E Ireland**
Subtitle:	Research Report
Year:	2004
Author(s):	McCabe, U.
Commissioned by:	The Arts Council and the Froebel College of Education
Funded by:	The Arts Council
Publisher:	Dublin: Froebel College of Education
ISBN No.:	None
No. of Pages:	91
Description:	Nature of Document Research report on a three-year (2001-04) action research project in three primary schools in Dublin under the auspices of the MUS-E artists-in-schools programme developed by the International Yehudi Menuhin Foundation (IYMF). The aims of the research were to explore the extent to which programme goals were achieved in relation to the children, teachers and artists; to identify success factors in implementation; and to make recommendations for future implementation. The research was qualitative, with artists' perspectives forming the main input to the research. Contents The report begins with an executive summary and a preface from the Arts Council/an Chomhairle Ealaíon. Chapter One provides the background to the project and its design and structure. Chapter Two sets out the research project methodology. The next three chapters focus on the MUS-E artist, exploring in turn the artists' relationships with the teacher, the child, and the project. Chapter Six (Factors of Success) examines the structure and organisational features of the project. The final chapter consists of a summary, followed by conclusions and recommendations structured under four headings. A bibliography is followed by five appendices, which provide contractual, organisational and other practical information on the project.
Subject Area(s):	Formal Education, Primary
Art Form(s) covered:	Multiple
Summary in Section 3 of this Report?	Yes (Section 3.12)

2.10.24   More than One Art Form

Title:	**Artformations**
Subtitle:	A Joint Project between the Abbey Theatre and the Irish Museum of Modern Art
Year:	2005
Author(s):	Campbell, E., A. Gallagher and C. O'Neill
Commissioned by:	The Abbey Theatre and the Irish Museum of Modern Art
Funded by:	The Arts Council
Publisher:	Dublin: The Abbey Theatre and the Irish Museum of Modern Art
ISBN No.:	None
No. of Pages:	96
Description:	**Nature of Document**
	Final report on a collaborative programme (involving two distinct but linked projects) of the Irish Museum of Modern Art (IMMA), which worked with two classes in two different Dublin primary schools, and Ireland's National Theatre (The Abbey and Peacock) which worked with three classes in three Dublin primary schools, in the 2003-04 school year. Artformations was designed to explore the relationship between child, artist and teacher in the making of art and of drama / theatre. The research is qualitative and based, almost exclusively, on interviews with participants. While the three evaluators are the main report authors, sections of the report are written by other stakeholders.
	Contents
	The report includes many perspectives and embraces both separate evaluations of the two distinct projects in IMMA and the Abbey, as well as shared insights drawn from the projects' common goals, joint discussions between stakeholders, and interaction between the evaluators of the two projects. Early chapters set the context for Artformations and describe the two projects in detail. IMMA's project focused on textiles in visual art, drawing on an exhibition it was showing. The Abbey project focused on physical storytelling and was built around a production for children at the Peacock. Chapter Four provides a brief overview of some recent international research in the field of arts education. The perspectives of the cultural institutions, the artists, the teachers, the children and the project coordinators are each given a separate chapter. The three evaluators combine to write Chapter Ten (Key Insights and Recommendations), some of which refer to the institutions separately while others relate to the wider field of such work and of collaborative projects especially. Chapters Eleven and Twelve present the co-ordinators' perspectives and developments since Artformations. An appendix presents short biographies of some of the contributors to the report.
Subject Area(s):	Formal Education, Primary
Art Form(s) covered:	Multiple
Summary in Section 3 of this Report?	Yes (Section 3.14)

2.10.25   More than One Art Form

Title:	**Age & Opportunity Guidelines for Working with Older People in the Arts**
Subtitle:	A Resource for Bealtaine Organisers and Others Involved in the Arts and Older People
Year:	2006
Author(s):	Moloney, O.
Commissioned by:	Age & Opportunity
Funded by:	Age & Opportunity; the Bealtaine Festival
Publisher:	Dublin: Age & Opportunity
ISBN No.:	1 900578 565
No. of Pages:	49
Description:	Nature of Document
	Age & Opportunity is the Irish national agency working to challenge negative attitudes to ageing and older people and to promote greater participation by older people in society. This publication emerged after the organisation had been working with the arts for a decade and aims to define what is meant by 'meaningful participation' by older people in the arts. The author is a former Director of the Bealtaine Festival, the national arts festival celebrating creativity in older age. The methodology for preparing the guidelines drew on a review of relevant literature and two group meetings with key stakeholders.
	Contents
	After a foreword from the Chief Executive Officer of Age & Opportunity, the report has six chapters. Chapter One (Introduction) asks why guidelines are needed, who they are for, and explains terms used. Chapter Two (Ethos) asks how the ethos of Age & Opportunity applies to the arts. Chapter Three (The Benefits of Participation) lists the benefits for participants, the arts sector, the health sector, and society as a whole. Chapter Four (Questions of Attitude) provides advice on how to check attitudes and structures. Chapter Five (A Question of Practice – Facilitating a Meaningful, High Quality Arts Experience) asks what a 'meaningful' arts experience entails and reviews its elements, including incorporation of an evaluation dimension. A short Chapter Six (Researching Good Practice in Ireland and Elsewhere) gives advice on where to find further relevant information. Two appendices explain how the guidelines were developed and provide a glossary of terms used in relation to the arts and older people.
Subject Area(s):	Non-formal and Informal Education, Community of Interest (Older People)
Art Form(s) covered:	Multiple
Summary in Section 3 of this Report?	No

2.10.26   More than One Art Form

Title:	**Everyone is an Artist**
Subtitle:	Arts Ability Evaluation: September 2003 – December 2004
Year:	2005
Author(s):	Finlay, S.
Commissioned by:	Wexford County Council
Funded by:	Wexford County Council and the Arts Council
Publisher:	Wexford: Wexford County Council
ISBN No.:	N/A
No. of Pages:	94
Description:	Nature of Document
	Independent and detailed summative evaluation of a programme in County Wexford providing arts activities at six centres in the county for people with disabilities. Three of these were in Enniscorthy, two in Wexford town and one in New Ross. The report draws on an evaluation undertaken on the initial pilot phase of the project in 2003 as well as reviewing a full year of activity in 2004. The evaluation draws on a range of methods, including artist diaries, on-site observation and meetings, and questionnaires. Seventy-five project participants, as well as twenty staff and others involved in implementation of the programme, and the four project artists, were consulted.
	Contents
	The report is in eight sections. The evaluation brief and methodology are set out in the first section, followed by a description of the programme's own internal evaluation. Sections Three and Four describe the development of the programme and the work of the six constituent projects. Outcomes and issues specific to each project are presented, while more general findings, grouped according to Participants, Artists, Organisations, and Other, are set out in Section Five. The following section identifies key success factors of the programme and is followed by a section identifying issues or challenges that arose in the course of the project. The report concludes with fifteen recommendations for the future development of the project. The four appendices include sample questionnaires and a list of those consulted.
Subject Area(s):	Non-formal and Informal Education, Community of Interest (People with Disabilities)
Art Form(s) covered:	Multiple
Summary in Section 3 of this Report?	No

2.10.27   More than One Art Form

Title:	**Artists ~ Schools Guidelines**
Subtitle:	Towards Best Practice in Ireland
Year:	2006
Author(s):	The Steering Committee and Core Group of Artists ~ Schools
Commissioned by:	The Arts Council and the Department of Education and Science
Funded by:	The Arts Council and the Department of Education and Science
Publisher:	Dublin: The Arts Council
ISBN No.:	1-904291-22-8
No. of Pages:	32
Description:	Nature of Document
	Comprehensive and detailed guidelines – of policy and practice – focusing on all contexts where artists and schools interact. This document results from a partnership between the Arts Council/an Chomhairle Ealaíon and the Department of Education and Science. Preparation of the guidelines was overseen by a Steering Committee which was assisted by a Core Group of over thirty experienced arts ~ schools practitioners and policy makers. Martin Drury, Arts Consultant, acted as editor for the guidelines.
	Contents
	Forewords by both the Minister for Education and Science and the Minister for Arts, Sport and Tourism open the document, which is published in both Irish and English in the one document. The forewords are followed by a preface by the Director of the Arts Council/an Chomhairle Ealaíon and an introduction by the Chairman of the Steering Committee. Detailed attention is paid to defining and describing Artists ~ Schools practice, in a wide range of settings and contexts, and to enumerating its many qualities, its distinctive value, and its guiding principles. Three overlapping processes (Planning, Implementation, and Evaluation) are offered as a framework for supporting quality practice and each is examined in detail. The guidelines are presented to be read in a complementary way by both artists and schools, so underlining the principle of partnership at the heart of good artists ~ schools practice and embodied in the deliberate use of the ~ symbol *(tilde)* throughout the document.
Subject Area(s):	Formal Education
Art Form(s) covered:	Multiple
Summary in Section 3 of this Report?	No

2.10.28   More than One Art Form

Title:	**The Butterfly Lands**
Subtitle:	Learning from ArkLink
Year:	2006
Author(s):	Drury, M. (ed.)
Commissioned by:	The Arklink Project
Funded by:	The Ark Trust
Publisher:	Dublin: The Ark
ISBN No.:	None
No. of Pages:	16
Description:	**Nature of Document**

Description:

Nature of Document
A booklet capturing key lessons from ArkLink issued at the conclusion of a 2000-2006 partnership project between The Ark, A Cultural Centre for Children and the community of Fatima Mansions in Dublin. The aim of the booklet is to capture and pass on key lessons arising from the work of Arklink.

Contents
A brief introduction is prelude to four concise sections, each focused on a distinct area of learning. The first is a six-point synopsis of ArkLink's model of practice. The second outlines some key principles and practices around arts work with children in such projects. The third section focuses on the key resources of time, money, space and personnel. The booklet concludes with a section entitled Learning From The Children, in which four important lessons learned from and about children are offered. The booklet ends with a list of seven further publications that may be of interest to community and arts organisations interested in developing new arts provision.

Subject Area(s):	Non-formal and Informal Education, Youth Arts, Participatory Arts
Art Form(s) covered:	Multiple
Summary in Section 3 of this Report?	No

2.10.29 More than One Art Form

Title:	**A Survey of Museums in Ireland 2005**
Subtitle:	None
Year:	2007
Author(s):	Duggan, C.
Commissioned by:	Irish Museums Association
Funded by:	Irish Museums Association, the Heritage Council and the Department of Arts, Sport and Tourism
Publisher:	Dublin: Irish Museums Association
ISBN No.:	978 0 952 2995 1 6
No. of Pages:	27
Description:	**Nature of Document** A quantitative research based report on a survey of museums in Ireland (including Northern Ireland) in 2005. The report is a follow-up to a previous survey published in 1994. The objective of this survey is not only to profile the nature of museums across Ireland but also to assess and track developments since the 1994 report. A total of 258 museums were contacted across the island. The 2005 survey was published to coincide with the Association's 2007 Annual Conference. **Contents** A concise introduction by the Chairperson of the Irish Museums Association contains twelve key findings that include comparisons with the 1994 study. A detailed table then presents information on museums contacted and responses received, by county. The main content of the report is centred on six sections. Section One presents data and descriptions on the nature of museums, e.g. on the practical and display/interpretation facilities offered, the nature of administrative authority and the approximate size of the museums. Section Two presents findings on staff profiles, e.g. numbers of full-time and voluntary staff, and information on staff training. Section Three contains information on funding, trends over time and details of different budgets (e.g. education budget). Section Four relates to collections: their size, subject areas and geographical coverage. Section Five, on access, presents data on how collections are documented, the year records begin and educational facilities in museums. Section Six relates to visitors, providing information on visitor attendance since 1998 and the percentage of visitors who were tourists or school children. The survey questionnaire is attached to the report, as is a list of museums surveyed.
Subject Area(s):	Formal Education, Informal Education
Art Form(s) covered:	Multiple
Summary in Section 3 of this Report?	No

2.10.30 More than One Art Form

Title:	**Work in Progress**
Subtitle:	Case Studies in Participatory Arts with Young People
Year:	2007
Author(s):	Devlin, M. and D. Healy (eds.)
Commissioned by:	National Youth Arts Programme
Funded by:	National Youth Council of Ireland, The Arts Council Department of Education and Science, National Development Plan, Irish Youth Foundation
Publisher:	Dublin: National Youth Arts Programme, National Youth Council of Ireland
ISBN No.:	1-900210-12-6
No. of Pages:	176
Description:	**Nature of Document** This report is a compilation of nine case studies. It offers youth workers, artists, policy and decision makers in the fields of youth work and participatory arts practice a range of potential approaches to good youth arts practice. **Contents** The report opens with forewords from the Programme Coordinator of the National Youth Arts Programme and from the Assistant Director of the National Youth Council of Ireland. An introduction by the editors notes that the case studies take place in a range of contexts such as youth projects, training centres, community festivals, and dedicated arts groups or companies. They also cover a diverse set of art forms: photography, painting, graffiti art, clay modelling/mask making, movement and dance, theatre, multimedia, poetry, hip hop and rap. This is followed by a short section titled Confident Connections, written by two tutors in the Certificate in Youth Arts. The main body of the report describes the case studies, and these sections are authored and co-authored by fifteen of the project leaders. Though each case study is unique, the descriptions follow a broadly similar structure, drawing on a number of themes such as Aim and Objectives; Planning; Process and Methodology; Exhibition or Performance; Challenges; Learning Outcomes; Monitoring and Evaluation; and Conclusion. Images of project work are presented in the centre of the book. The report closes with biographical information on the project leaders, a reference list and a list of web resources.
Subject Area(s):	Non-formal and Informal Education, Youth Arts, Participatory Arts
Art Form(s) covered:	Multiple
Summary in Section 3 of this Report?	No

03 Summaries of Selected Published Research

3.1 Introduction to the Summaries

Section 3 presents summaries of 14 of the published research reports contained in Section 2. The intention is to provide the reader with a more detailed sense of the scope and focus of each document. Whereas the digest presented basic information on the content of each document, the summary provides more information on the substance of each report.

As stated in Section 1, the documents chosen for summary relate to the arts in formal education contexts. This decision was made for three reasons:

- To assist in advocating for the 'centrality of arts education in all artforms' *(Partnership for the Arts: Arts Council Goals 2006-2010, page 17)*
- To complement the work of the Special Committee on Arts and Education
- To complement the Arts Council's current policy and work programme in Arts in Schools

The summaries are generally 1100-1300 words in length and contain a number of sub-sections:

- Nature of the Document, which presents the context for the research report and some introductory comments on it
- Methodology, identifying how the research was undertaken
- Contents, presenting an overview of the contents of the report and generally following the structure of the report and
- Synopsis and Key Findings, the main section of the summary, which presents more detailed information on the content of the report being summarised, the flow of the arguments in the report, and the implications of the report for policy makers and others, including any recommendations arising.

The first three of these sub-sections are relatively short and contain at least some information which was already presented in the digest section of this report. This is because the summaries were prepared to be read as stand-alone pieces.

03 Summaries of Selected Published Research

3.2 The Place of the Arts in Irish Education (1979)

Nature of the Document

The report of a working party established by the Arts Council in 1978 to research the current state of the arts in Irish education and to make recommendations to improve provision. Regarded as a landmark, agenda-setting document, the Benson report (as it is widely known after its researcher-author) was overseen by a distinguished group of thirteen artists and educators, with formal representation from both the Arts Council and the Department of Education.

Methodology

The report's 119 recommendations emerge from qualitative and quantitative research. Appendix 4 contains the sixteen tables of statistics which inform the report, as do the outcomes of desk research and a significant consultation process. Sixty-two written submissions were received and the working party heard twenty-one oral submissions from many key figures and organisations, particularly in the fields of arts education and teacher education.

Contents

An introductory chapter sets the context for the report. Each of the following five chapters analyses provision and practice in the arts within a particular domain of education. Thus, there are chapters on: Primary School; Post-Primary Education; Teacher Training; Extra-Curricular, Adult and Community Education; and Training for a Career in the Arts. Chapter Seven explores the role of the Arts Council in education. The final chapter contains a conclusion and a summary of the recommendations first set out in the individual chapters. Six appendices provide information on the research process.

Synopsis and Key Findings

The opening chapter provides a brief historical review of the arts in Irish society and their place in formal education. Their significance for education is briefly outlined and some orthodox perspectives, which diminish the distinctive value of the arts, are challenged. The advent of newer technologies, especially important for dissemination of the arts, and the introduction in 1971 of a more child-centred primary school curriculum, are seen as offering a potentially more positive context for arts education. It is that context that the report seeks to influence.

The new primary curriculum of 1971 is the starting point for Chapter Two where the shortfall between its potential and the actuality of most children's classroom experience is underlined. The reasons are many: poor physical facilities; inadequate budgets for materials and equipment; an over-extended inspectorate; a teaching force which, for the most part has been inadequately trained in arts education and

for whom in-service training fails to compensate for pre-service shortcomings. This analysis is accompanied by a set of recommendations including the establishment of specialist arts advisers; a system of peripatetic music teaching; and more realistic capitation grants. Such investment will only emerge, the report states, when *official policy encourages* the distinctive and important educational value of the arts.

The low value set on the arts is an issue also in post-primary education where *those subjects thought to have the greatest status and the most tangible results (languages, science and mathematics) receive the greatest attention.* That only 0.4% of boys sitting the Leaving Certificate in 1977 took music is a statistic offered as emblematic of the more general problem, caused in large measure by the downward pressure exerted on post-primary education by the competition for university places. Detailed analysis of the state of art and music in post-primary education is offered, as is a briefer treatment of literature, film, drama and dance (the last three having little or no 'presence' in the system). The analysis shows, *inter alia,* that art *is seen more as a girls' than as a boys' subject; that standards, particularly in the junior cycle, are disturbingly low; that there is a large drop-off in the popularity of art in the senior cycle.* The lack of fully-trained teachers, their significant professional isolation, and the fact that there were only two art inspectors for the whole country, are further contributory factors to poor provision. Many of these points apply also to music, though the detail is different. Recommendations concerning facilities, budgets and specialist advisers are set out and justified. The chapter ends with a lengthy section on educational broadcasting.

Well-trained teachers are a sine qua non *of a good educational system. Arts subjects are underprivileged in the schools and need innovative, enthusiastic and skilled teachers*. These lines open an extended treatment of teacher training. The section on primary teacher-training includes a justification for *over-manning rather than under-manning departments dealing with the arts*, based on the generally low levels of confidence and experience of the arts which most student teachers bring with them from their schooling. That students should be *required to take an intensive elective course in one of the arts areas* is a further recommendation, as is that arts and craft, and drama, should be developed as degree subjects. The many ways of becoming a class music teacher at post-primary level are set out and the need for greater streamlining is stressed. Attention is drawn to the disadvantage experienced by the West of Ireland due to there being no university music department or college of music. The confused, by times anomalous, system in which post-primary teachers of art are trained and accredited is detailed and this section concludes that *the objective ought to be that all art in post-primary schools be taught only by trained art teachers.*

Chapter Five examines extra curricular arts provision for young people under five headings: competitions; activities which bring the arts to the school; activities which bring the school to the arts; activities geared to meet the needs of young people as a public in their own right; and tuition in the arts outside the school system. Developing trends such as the appointment of education officers to

03

national cultural institutions; the touring of national collections; and the creation of arts centres are seen as having particular relevance to education. Recent initiatives such as the founding of Dublin Youth Theatre are noted as positive and the hope for other similar ventures expressed, as is the desirability of the Department of Education and the Arts Council cooperating to support the Irish Youth Orchestra. The fields of adult education and of community arts are represented as being of developing significance, as is the employment of one regional arts officer. The possibility is noted of this initiative growing into a scheme *of great assistance in promoting the arts in regional communities.*

The difficulties for someone seeking to build a career in the different art forms are outlined. The need for a conservatoire (with an interim Music Training Board) to provide advanced training is highlighted, as is the need for some nationally accredited diploma for performers. The greater coherence in terms of training and accreditation to be found in the art and design field is welcomed, notwithstanding the confused status of NCAD. The growth in design courses and in the greater vocational security for design graduates is noted. There are brief sections on issues pertaining to training and career path in theatre, film, dance, literature, and arts administration.

The Arts Council's existing role and the range of its direct and indirect support of actions and activity in education are set out in the context of seeking to achieve a balance between the centrality of education to the Council's mission and the fact that it has no statutory function in respect of formal education. Ahead of the report's final chapter which sets out its 119 recommendations, the penultimate chapter concludes with six major points, governed by the notion that the Arts Council can:

- *assist in influencing policy decisions in favour of the arts in education*
- *compile and selectively supply information about the arts in Ireland to schools, colleges etc*
- *operate its own schemes to introduce art and artists to young people*
- *initiate and grant-aid fruitful developments in the arts in education*
- *provide specialist services in the form of courses, workshops, educational materials and advice on various aspects of the arts*
- *liaise with all organisations involved in promoting an appreciation and practice of the arts among young people and adults.*

03 Summaries of Selected Published Research

3.3 Deaf Ears? (1985)

Nature of the Document

A report into the state of music education in Ireland in 1985, especially within the formal education system at primary and post-primary level. It was commissioned in the context of 1985 being designated as European Music Year and at a time of significant curricular review, with the recent establishment of the Curriculum and Examinations Board (now the National Council for Curriculum and Assessment). Its purpose was to establish an evidence base so as to influence policy and provision in music education. An expert Working Group, appointed by the Arts Council and the Irish Committee for European Music Year, oversaw the report.

Methodology

Desk-based research, augmented by interviews with key informants. The report's thirty-four tables and six maps attest to a strong emphasis on statistical data, complemented by analysis of recent key surveys and reports to do with music education and education more generally. This quantitative and qualitative data is analysed on its own terms, with occasional additional comparative analysis according to gender and county. Some comparisons with other European countries are offered.

Contents

Foreword (jointly by the Chairman of the Arts Council and the Chairman of the Irish Committee of European Music Year). Introduction by the Working Group Chairman, placing the report's key findings in a wider educational, cultural and even political context. Chapter One: 'Music in Primary Education'; Chapter Two: 'Music in Post-Primary Education'; and Chapter Three: 'Instrumental Music Education' form the heart of the report which concludes with Chapter Four: 'A Comparative View of Music Education – Ireland and Europe' which provides data supporting the contention that Irish young people are *grievously disadvantaged* in this domain, by comparison with their European counterparts. Notes and references underpinning the research contained in the report are set out in a concluding section.

Synopsis and Key Findings

The survey and analysis of music at primary level covers a range of issues including the aims and objectives of the curriculum; the provision of music in primary schools; the position of, and provision for, music within the colleges of education where primary school teachers are trained; in-service education; inspection; the place of music within the wider context of primary school policy and administration. The potential significance of colleges of education as engines of change for the place of music in primary education is in sharp conflict with the finding that more candidates enter those colleges without any post-primary music experience than was the case before the 1960s. Wider analysis points to the lack of

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a clear rationale and consequently of any policy for music education in the primary school, resulting in turn in the absence of adequate human and material resources for a system of music education at primary level. *A primary school pupil's music education is then, at best, haphazard*, the report states.

Chapter Two's survey and analysis of music at post-primary level is heavily embedded in the statistical data available in this area, principally drawn from the *Tuarascáil Statisticúil (Statistical Report)* (1975/76 to 1983/84) of the Department of Education. Twenty-four tables contain data that informs analysis on a range of topics including the number of schools providing music (the researcher enters a *caveat* here and uses the term '*reported* provision'); numbers of pupils taking music and numbers taking music at state examinations; the numbers of choirs, orchestras and military bands; and shorter sections on curricula, school administration, inspection and pupil perceptions of music as a subject, this last deriving from a 1985 MRBI poll: *Attitudes of Young people Aged 15-19 to Education* which was commissioned by the Department of Education. Tables and maps comparing evidence from different counties, and according to gender and to type of post-primary school, facilitate comparative analysis of much of the data. The observation concerning the link between take-up of music at post-primary level and those entering colleges of education to train as primary teachers is borne out by the finding that just 1.1 per cent of all boys and 6 per cent of all girls are *reported* as taking music at senior cycle in second-level schools. Conceiving of the Leaving Certificate as an emblem of the comparative value placed on different curricular areas, it is instructive to note that music ranked fifteenth of thirty-one Leaving Certificate subjects taken by girls, while for boys, music was twenty-fifth. The conclusion of this chapter is terse, echoing a report of a decade earlier that the *neglect of music is an affront to education standards.*

Instrumental music education both within and outside of the school system is surveyed and mapped in Chapter Three. Private music schools, county music schemes, colleges of music, and music departments in colleges of education, regional technical colleges[1] and universities are located on a map and provision in Northern Ireland is similarly represented, once again facilitating instructive comparisons. A key finding of this chapter is that while Syllabus B in the state music examinations provides for a practical (instrumental / vocal) component, the majority of students taking this syllabus receive their tuition *outside* of school. The report states that the standard for these examinations is set to accommodate pupils who have had the opportunity to take instrumental lessons from an early age. As no such opportunity, in a systemic way, exists at primary level, the opportunity is *de facto* limited to those with the private means to pay for such tuition.

Chapter Four is governed by a comparative perspective where the focus is on music education provision in Ireland and other countries in Europe. While international comparisons are fraught with difficulties, the cumulative effect of

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[1] Now the Institutes of Technology

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the various comparative tables in this chapter is to support the statement that *Irish young people are grievously disadvantaged when compared with their European counterparts.*

One instructive measure is the very last table of the report which compares the number of inhabitants per music school in European countries. Ireland is placed last of twelve in the league table offered, with a figure of 850,000; Northern Ireland, though more than three times better, is next to last, while the top three countries are Norway (19,000); Denmark (23,700); and Switzerland (26,500). The report's final sentence is: *The young Irish person has the worst of all European 'musical worlds'.*

03 Summaries of Selected Published Research

3.4 Art and the Ordinary (1989)

Nature of the Document

The report of the ACE (Arts Community Education) Committee established jointly by the Arts Council and the Calouste Gulbenkian Foundation as an action research project to explore practice (and the implications for policy and provision) in the twin areas of community arts and the arts and education. Established in 1985 and concluding four years later, ACE sought out and supported innovative projects as well as developing its own initiatives. These 'exemplar' projects, and the nature of the funding relationships established by ACE, informed the understanding of the ACE committee about the policy and practical issues within its purview, and influenced its sixteen recommendations.

Methodology

The ACE project and report were overseen by an expert committee. Expressions of interest in the work of ACE were widely canvassed in the arts education and community arts sectors, leading to the identification of key projects which, together with ACE's own initiatives, became the basis for action-based research leading to reflections and recommendations, primarily directed at the Arts Council but also at other stakeholders in Ireland and at the Gulbenkian Foundation (UK).

Contents

An extended essay by the independent chair of ACE, Ciaran Benson, forms Section One of the report. It is called 'Art and the Ordinary: Reflections on Art, Non-Artists, and Policy-Making in Ireland'. Section Two, called 'ACE In Context', details the origins and workings of the ACE project and locates it in the wider context of arts education and community arts then obtaining in Ireland. Section Three, called 'The Projects', offers a detailed treatment of the six projects supported by ACE, three in the domain of arts education and three in community arts. The report's final section sets out the ACE committee's recommendations.

Synopsis and Key Findings

The opening essay by the ACE chairperson gives concrete expression to one of ACE's aims, defined elsewhere as to be a *forum for research and debate.* Contemporary understandings of art and aesthetics, viewed from psychological and sociological perspectives, are advanced as a means of interrogating current policy imperatives which are seen as favouring artist-centred definitions of art, almost to the exclusion of what are proposed as of complementary value and significance: the notion of the public engaging with the arts, and not merely as *receivers.* Drawing on the work of Nelson Goodman, among others, what art *does,* the *function* of art, and the idea that art needs not only to be made, but also to be *implemented,* in order to be fully realised, are key ideas driving the essay. Recalling

the title of both essay and report, Benson summarises his argument as: *our concept of ordinary lived lives must be expanded so that the public and private benefits of art…can become part of everyday life and not a refuge from it. There is a public point of view on the arts which is not coincidental with that of artists, and which must also be taken into account in national arts policy-making.*

Section Two begins by reproducing the original ACE brochure that announced the project and solicited what were called 'Declarations of Intent'. The lengthy brochure text is included in the report, it is stated, because *it captures the intellectual undercurrents and procedural practices of ACE.* The project's guiding principles and its operating procedures are set out. Attention to such matters is consistent with ACE's experimental nature which applied not only to the work it supported but also to its own manner of interaction: *it sought to conduct its funding and management relationships in an innovative and flexible manner which took account of the dynamics of the people and groups with which it engaged.* This section provides a brief historical overview of ACE's twin domains of interest and especially of Arts Council engagement with them. The review amounts to a critical analysis of policy and provision; it argues for a more informed understanding of the sectors and a more calibrated set of working definitions, so that community arts and arts-in-community are not seen as synonymous, and so that arts education, arts-in-education, youth arts, and the arts for a young public, are seen as related but separate areas of practice, requiring distinct supports by a range of agencies acting in various kinds and degrees of partnership.

Section Three begins with a summary explanation of the funding mechanisms employed by ACE. These included (i) Feasibility Study Grants to allow project proponents to bring their ideas to *the level of a well-researched application;* (ii) Grant Revisions described as *a necessary flexible funding strategy to reflect the nature of the activities funded which, being process-based and highly contextualised, had often to take account of changes and developments inherent in the work or beyond its control within the* [external] *environment;* (iii) Bridging Money supplied by ACE to projects at the end of their ACE grant period to assist the transition to more mainstream funding or agreements with other partners.

Section Three continues with reviews of six projects supported or initiated by ACE. In arts education these were (i) The Cork Teachers' Centre Art Education Workshop; (ii) 'Look At My Hands', a visual art project with pre-school children; and (iii) 'The Poetry Project' directed at 12-15 year olds in school. The community arts projects were (i) 'The Big Game', the first ever project by Macnas; (ii) the Information Network Project by CAFÉ, the representative body for the community arts in Ireland; and (iii) an environmental project undertaken by Fatima (Mansions) Development Group in its own inner-city flat complex. This last project did not achieve its original aims. In conventional terms it might be seen as a 'failure', but in the context of ACE as an experimental project, those shortcomings are described honestly and as 'shared' between project and ACE, with insights for future funding and support of similar projects. Though each of the six ACE projects is *sui generis,*

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the reviews afford some consistency of focus by engaging with the background and history of each project; a detailed description of its nature, purpose and workings; and the future (post-ACE) of the project. Extensive illustration and other visual documentation help to convey the distinctive focus and context of each project.

Ahead of sixteen detailed recommendations, Section Four calls for greater coherence of policy and provision; more sensitive models of funding and support for work in these sectors; and a much grater separation between arts education and community arts practices, based on a recognition of their distinctive natures. Accordingly, it is recommended that two separate but parallel structures be established to develop and support work in these areas. The detail of this, as it applies to community arts, is the seventh and most detailed recommendation of the nine offered in the area of community arts. Its equivalent in the domain of education refers to the area of arts work for and with young people in an out-of-school context. The establishment of a joint Arts Council, National Youth Council of Ireland, and Gulbenkian Foundation committee to develop policy and programmes in this area is presented in some detail. It is the most developed of the six recommendations in the education field.

03 Summaries of Selected Published Research

3.5 Arts in the Classroom Initiative (1998)

Nature of the Document

Final report of a year-long action research project dedicated to the professional development in the arts of primary teachers in four County Wexford schools. The Arts in the Classroom Initiative (ACI) was characterised by the 'whole school' involvement of some forty teachers and four artists or arts facilitators in a year-long (1997-98) programme directed at improving the imparting by teachers of drama, music and the visual arts. The findings from the experiences of the individual schools and the wider lessons of the project are set out to inform future such provision.

Methodology

The report was prepared by the Arts Office of Wexford County Council, with summative evaluation inputs provided by the project director drawing on extensive records of the planning and implementation phases, observation of all aspects of the work, diaries, questionnaires, and interviews.

Contents

The report is prefaced by a lengthy pre-project timeline that is typical of the detail that distinguishes the report. The opening chapter outlines the background and organisational structure of the project. Each of the next four chapters is devoted to ACI in one of the four participating schools. All aspects of the overall project and of its implementation in the four selected schools are described and analysed in great detail. The sixth and final chapter is a synthesis of the findings from the individual schools. Additional information is contained in a series of appendices.

Synopsis and Key Findings

ACI emerged from a network of Wexford teachers, artists and funding agency representatives reflecting on the strengths and shortcomings of the existing Arts Council artist-in-residence-in-schools scheme. The need to provide a model of professional development for teachers that drew on the knowledge and skills of artists was identified. Wexford County Council, through its arts office, the Arts Council, and the Department of Education and Science were partners and joint funders of ACI. An outline of the project was developed and advertised to schools to invite expressions of interest. After extensive negotiations with funding agencies and prospective schools, involving many adjustments to the original plan, the ACI project was delivered in the period February 1997 to February 1998 to four schools.

The focus of ACI was the needs of teachers. The project was implemented using *a whole school approach, with the emphasis on staff development and school planning.* Though predetermined in detail, ACI also took account of the

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circumstances in each school so as to meet specific needs and to reinforce teacher 'ownership' of the project.

ACI was overseen by a Management Support Group and was organised and supported by a project director. At its heart was the relationship between the artists and the teachers. The focus of that relationship was the development of teacher confidence, both personal and professional, in the respective art forms. This was achieved through personal art-making by the teachers; practically achieved understanding of the nature and elements of the art forms and of their 'repertoire'; the building of sequenced and cumulative arts experiences appropriate to the age or developmental level of the pupils; and the integration of the new awareness, knowledge and skill into other aspects of the curriculum and the overall school plan. All of the professional development rested on the investment of significant time by the teachers in after-school, summertime, and classroom-based in-service. Each school worked primarily in one art form and subsequently, though to a lesser degree, in a second. The commitment of the teachers and the principal, especially given the whole school approach, was important.

Each of the four central chapters is called a case study and tracks in detail the implementation of ACI in the four schools. The report's final chapter pulls many of the case study findings together. Those findings are precise, largely positive, and demonstrate a remarkable degree of consensus. It is clear that only one of the 'artists' is comfortable with that designation and, even then, she indicates that during ACI she was functioning as an art teacher. However, this 'artist-teacher' or 'artist-facilitator' role was appropriate for the needs of the teachers and for the range of materials and techniques employed during the project. Nearly all teachers underwent a fundamental change in understanding concerning the arts or at least one art form. It took many weeks, often months, but the extended timeframe of ACI, in contrast to the short-term nature of conventional in-service provision, afforded teachers the opportunity to unlearn long-standing reliance on the production of arts outputs. Instead they began to develop a knowledge of what is involved in authentic art-making and how that, combined with greater knowledge of the elements of the art forms and greater confidence in exploring a wider range of materials and techniques, gave them the basis upon which they could gradually construct meaningful arts experiences for the pupils that took account of the children's needs and capacities. The tendency of the teacher to be prescriptive and controlling (the antithesis of creativity) and to 'over-teach' as the report puts it, is referred to many times and this was slowly unlearned and replaced by a more open and appropriate teaching style.

The 'unlearning' of previous pedagogic habits brought with it the need for on-going support and the realisation by teachers of new needs that they previously were unaware of, most especially how much more they needed to learn. The desirability of staying longer with one art form before engaging with a second,

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as was the case in ACI, is a common observation by teachers. The link between the professional development of the teachers and their personal art experiences, especially their art-making during the in-service sessions, is stressed many times. Such primary personal engagement with the art form emerges as a pre-requisite for confident teaching of the arts. The time implications for the development of such confidence are underlined often. The investment by teachers of huge amounts of personal time in professional development is seen as unsustainable and even a *dangerous precedent.* This finding relates to the expressed desire for some system of accreditation for this kind of extended professional development. Issues of timetabling, support from colleagues and the kinds of communication necessary to developing the whole-school approach are much more difficult to achieve in large schools.

Though ACI had intended to provide an opportunity for local artists to develop, the recruitment of skilled local artists was more difficult than anticipated and though the artists did feel that they had developed as art teachers, ACI was more *a giving than a receiving project.* Despite the thorough-going nature of the reporting and monitoring, Section Six of the final chapter notes the absence of an independent evaluator and the limited time for evaluation in the project schedules of teachers and artists, and recommends that these issues be addressed in future similar projects.

03 Summaries of Selected Published Research

3.6 A Space to Grow (1999)

Nature of the Document

An extensively illustrated report and catalogue designed to disseminate the learning from some key 'classroom-based' projects within the wider primary school programme of the Irish Museum of Modern Art (IMMA) in its inaugural decade. The projects are designed as action-based research to explore what the publication's subtitle calls: *new approaches to working with children, primary school teachers, and contemporary art in the context of a museum.*

Methodology

The report is written and edited by Helen O'Donoghue and Ann Davoren of IMMA's Education and Community Department. It is a synthesis and presentation of action-research projects, of resource materials, of interviews with teachers, and of a wide variety of written and visual materials by children.

Contents

Brief introductory sections set the context and outline the rationale and aims of IMMA's primary school programme. Two projects undertaken as action research to inform the wider classroom-based work are then presented. There follow four extended chapters, each detailing a classroom-based project developed at IMMA in the period 1993-1997. The chapters follow a broadly similar structure, each outlining the project's inter-related elements: (i) IMMA visits; (ii) teacher workshops; and (iii) the classroom work. Resource notes designed to assist classroom work are included and each section concludes with an interview with teachers in which they reflect on the experience of the project.

Synopsis and Key Findings

The preliminary research projects undertaken in an inner-city Dublin primary school are outlined in two introductory sections. The experience gained during these projects was critical to the direction and design of the subsequent classroom-based projects at the centre of the report. Research Project 1 , 'The Diary' used the framework of a visual diary to provide a structure for incorporating visual records of physical growth (height, teeth, span of hand), as well as events from school, home and community, linked to curricular themes and exploring a range of visual media and techniques. Research Project 2 , 'Me and My Place', involved 9-10 year-old girls and focused on drawing as an intrinsically valuable and enjoyable activity (as opposed to a prelude to colouring) and as a means of exploring the look and feel (there was much textural work and printing) of the immediate school environment, the public realm of street and surroundings, and finally the wider world of the Dublin mountains where bold, confident images were drawn using large black markers in the outdoors. Both research projects demonstrate the close attention

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paid to an issue first underlined in the report's introduction: *Suitable good quality materials and techniques were introduced at appropriate times to open up possibilities for children's expression.*

Four 'classroom-based projects' – the term is somewhat misleading, as exhibition visits and workshops at IMMA formed critical elements – are described in a series of chapters. Each chapter presents the aims of the particular project under review; illustrates in word and image the exhibition which acts as a frame or focus for the project; outlines the workshop programme created to support teachers in the execution of the project in their classrooms; and outlines the key points in the development of each project. Each chapter includes a description of the approach taken when engaging with the exhibition in question, and also a 'Teacher to Teacher' section in which teachers recall and reflect on their experience of different aspects of the project. In the case of the second project, the Teachers' Notes are reproduced in full, indicating the kind of resource notes that were prepared for all four projects, and offered now as a template or set of prompts to be used flexibly according to a teacher's particular circumstances. During each project, a series of Teacher Workshops was offered at IMMA to support teachers on an ongoing basis and to facilitate the development of a wide range of ideas for work in the classroom.

Song of Myself, the first of the four classroom projects at the heart of this publication, took the child's own self as source and used an exhibition of work by Anthony Gormley at IMMA as a key source and resource. The focus of this project was the child's physical self, its shape and form, its relationship to space, both that which it contains and that which surrounds it. These ideas were all rooted in direct physical experiences of looking (the children's looking is characterised by a very physical engagement with the work) and making, with much emphasis on shaping, moulding and otherwise exploring and representing the properties of their own bodies. The 'Teacher To Teacher' section focuses on a teacher from a rural school who engaged with the project, despite being unable to bring her children to IMMA.

Inscape, the second project, took the environment as theme. It operated in a fashion similar to the first project, though a different exhibition – of four pieces from IMMA's collection – provided the key stimulus. This chapter of *A Space to Grow* concentrates less on the artworks and much more on the workshops for the teachers and children and the subsequent classroom-based work. What unified these three aspects of the project, apart from the governing theme of environment, was the concentrated attention paid to the exploration of colour, of texture and of drawing. The nature and purpose of the drawing that characterised this project is explored in some detail. As indicated, the Teacher Notes for *Inscape* are reproduced in full, providing a wealth of pedagogic and practical detail, rooted in a clear sense of purpose and of a developmental approach that yields cumulative gains for the children. The extended interview in the 'Teacher To Teacher' section is with a Junior Infants' teacher.

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In My Head was the title of the third classroom project at IMMA and it focused on the concept of the imagination. A single work (*Large Head* by Stephan Balkenhol) was the artwork chosen as focus for the project. The head as physical, material reality, as well as 'container' of ideas and imaginings, was explored, with a strong emphasis on the material of clay. One teacher workshop used clay to 'represent' the physical entity of the human head while the other, using the stimulus of diverse sounds and, separately, diverse smells, encouraged the creation of clay forms in response to the sensory stimulation. Two teachers were interviewed for the 'Teacher To Teacher' section and much of that concentrates on the personal and professional renewal of teachers that IMMA's in-service and classroom projects provide. Encountering the children in a different environment and within a different frame of reference to that operating in the classroom is seen as a critical benefit of such programmes, as is the renewed sense of the individuality and integrity of each child and of each child's work.

Seen-Unseen is the fourth and final project treated in *A Space to Grow.* Its focus was on childhood play. This project had a strong relationship with the exhibition in IMMA by New York-based sculptor Beverly Simmes. There were eight large-scale fabric sculptural installation pieces which, because of their distortion of scale, intensity of colour, and multi-textural qualities, impacted upon the spaces they occupied. The engagement of the children with the works and how they triggered the spirit of play was central to the project and to the teachers' workshops, which fell deliberately either side of the class visit to IMMA, with the second designed especially to support the development of the experience and the spirit of the experience when back in the classroom. The final 'Teacher To Teacher' interview of the publication is with a school principal who tracks her own involvement with IMMA and the developing significance over years for her and colleagues of the museum's education programme, leading to what she describes as *nearly like a love relationship with the museum.*

03   Summaries of Selected Published Research

3.7 Interactions: The National Theatre's Education Initiative 1998-2000 (2002)

Nature of the Document

A report, primarily consisting of an evaluation by independent expert Dr. Cecily O'Neill, of a two-year programme of action research pilot projects undertaken by the National Theatre, supported by other agencies, and funded by the Arts Council, the Department of Education and Science, and the Gulbenkian Foundation. The report places the Education Initiative in context and describes and analyses its four pilot projects. It also sets out the learning arising from the projects and the implications for the National Theatre, among others, in a series of recommendations.

Methodology

The evaluation draws on a range of strategies, including observation – both direct and via recorded video material – of workshops and performances; analysis of audio and video recorded interviews and discussions; informal interviews with children and more formal interviews with teachers, principals and project team members; meetings with focus groups and with the project advisory group.

Contents

An introduction by the Director of Outreach and Education at the Abbey sets the context for the Education Initiative. At the heart of the formal evaluation that follows are four sections. Each describes and analyses one of the initiative's four pilot projects, whose titles reflect their different focuses: (i) Drama in the Classroom; (ii) Children Making Theatre through Drama; (iii) The Drama Residencies Programme; (iv) Theatre as an Educational Resource. The separate analyses of these projects are synthesised in a Review and Recommendations section. A short essay – Looking Ahead – follows, in which the evaluator connects the work of the four projects with wider education and outreach programmes in the Abbey.

Synopsis and Key Findings

The introduction locates the Education Initiative within the Abbey and the wider theatre, arts and education environment in Ireland at the time. It outlines some of the cultural issues and challenges then current and which this programme was intended, in part, to address. It describes the Education Initiative as *an action research project [designed] to look at ways in which the developing child and young person (from 3-18 years) engages with the artform of drama from make-believe play, to structured play, to the formal play of theatre.* The project had a strong commitment to providing for young people who, by virtue of social disadvantage, intellectual disability, or other difficulty, experienced exclusion from engagement with the arts and formal culture.

The evaluation begins by setting out the five objectives of the initiative, identifying its key features, and outlining the goals of the evaluation. Its description of the

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broad purpose of the Education Initiative is *to define some of the possibilities of transmission, intercommunication and exchange between the formal education system, the wider educational community, and the National Theatre as a National Cultural Institution.*

Each of the four sections that treat of the initiative's core projects employs a similar template to capture the nature, key features, objectives and reality of the project. Each involves an interaction (hence the report's title) between the Abbey and a constituency; negotiated between the theatre and other professionals in the school, youth or wider community context; and mediated by a wide range of drama and theatre professionals. In most cases the core work of the project was accompanied by one or more of: preparatory sessions; professional development workshops for teachers; classes / courses for parents and other interested professionals; information and advocacy sessions with school staffs to promote a whole school approach; resource materials; showings / sharings / performances. Each section concludes by identifying the strengths of, and a series of key questions arising from, each project.

The first project, *Drama in the Classroom,* examined what occurred when actors, drama facilitators, teachers and care-workers collaborated to make connections between children's play, creative dramatic play, and formal theatre. The project worked with two groups: (i) children (3-5 years) in the Early Start programme which targeted children in areas of social disadvantage; and (ii) children (11-15 years) with special needs. The second project, *Children Making Theatre through Drama*, targeted children (10-12 years) in 'disadvantaged' primary schools in the immediate vicinity of the Abbey. The work which was focused on one school and operated at another level for a number of others, worked through process-based drama to the creation of a performance, and included for the core school a programme of visits to professional performances of children' theatre. A complementary course lasting twenty-one hours was provided for teachers to explore the continuum of process-based drama and formal theatre. The third project, *The Drama Residencies Programme,* happened in Dublin, Navan, Cork, and Listowel. The target group of this strand of the Education Initiative were young people (8-15 years) who had been identified as being at risk of leaving school early, and their peers. Each residency lasted a month and, though distinct, had *a sense of place* as a governing theme. There were more directors and writers engaged as participating artists on this project because of the strong emphasis on creating the material and the means to develop a performance which, in the case of the Listowel residency, was a street spectacle as part of the town's Writers' Week. The fourth project, *Theatre as an Educational Resource*, explored and exploited the performance programme of the National Theatre, and four productions especially, to create a sequence of engagements with young people in post-primary schools, their teachers (and sometimes their parents). The focus was an exploration of how the dramatised stories, classical and contemporary, Irish and international, might connect with

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the personal experience of young people today. Pre-performance and post-performance talks and workshops, resource materials and backstage tours were among the elements of this programme which most closely approximated to the conventional model of how an education department of a theatre might operate.

The five objectives of the Education Initiative are considered in the light of the outcomes of the four projects. The evaluation is extremely positive, especially in its assessment of the project's success in facilitating the children / young people as *makers,* and in its engagement of theatre professionals and others to deepen and extend that making experience. The benefits of regular encounters and of long-term projects are stressed, especially the opportunity such sustained engagement affords teachers (and parents) to observe young people operating in different modes and relationships to the norm. The benefits are far from one-way, and the evaluation stresses the creative gains for the artist of participation in this kind of work. The challenge of professional partnerships between artist and educator is raised often and the need for significantly increased time for planning, preparation and evaluation to build trustful relationships is emphasised. The professional development needs of both educators and artists working in this domain are stressed and the Education Initiative is commended for the attention it paid to supporting those whose work involves nurturing *children's imaginative and aesthetic development.* The extension of support through adopting a whole-school approach and the need to build understanding among principals and other key stakeholders, which was a feature of the Education Initiative, are also underlined.

The evaluation identifies four over-arching themes and sets out a number of recommendations under each. Eight recommendations under the heading of *Access and Participation in Arts and Culture* are directed largely at the Abbey Theatre and its provision for education and outreach policy and practice. A further eight pertain to the theme of *New Partnerships and Relationships* and the need for respectful and carefully planned relationships is exemplified in a number of key actions. The final themes *Training and Development* and *Artist Development* share a concern around the pre-service and in-service needs of educators and artists. The need for training in drama as performance and as an active learning process is highlighted by the Education Initiative and yet the Abbey's Outreach / Education programme cannot bear the weight of that responsibility, the report states. The implications for other agencies are clear. A parallel need exists in terms of the professional development (training and mentoring are specifically mentioned) for theatre artists to work in education and other similar settings.

A short essay – Looking Ahead – concludes the evaluation. It connects the work of the four pilot projects with wider education and outreach programmes in the Abbey. and characterises all of that work as *a catalyst for growth at the artistic heart of the National Theatre.*

03 Summaries of Selected Published Research

3.8 A National System of Local Music Education Services (2003)

Nature of the Document

The report of a feasibility study, prepared by Music Network and funded by the Department of Arts, Heritage, Gaeltacht and the Islands, examining how a national system of publicly-supported 'music schools' might be provided. The report proposes a detailed model of provision based on a national system of local music education services.

Methodology

The research and report were overseen by an advisory group, with representatives of the Department of Arts; the Department of Education and Science (DES); the Arts Council; as well as practitioners from the worlds of music, education and the arts. Desk-based research and consultation, conducted nationally and internationally, augmented by field research and interviews with key informants, inform the report.

Contents

An executive summary precedes an introductory chapter that establishes the immediate context of the report and the wider context of existing provision of music education in Ireland (with some European comparisons). The proposed model is described and analysed in detail according to three interrelated issues, each of which is accorded a chapter. Chapter 2: Structural Issues; Chapter 3: Educational Issues; and Chapter 4: Resource Issues constitute the main body of the report. Chapter 5: Implementation Plan, describes the structure and process necessary to ensuring that the proposed model is established. A bibliography and seven appendices contain a wealth of support material.

Synopsis and Key Findings

The introduction clarifies the terms of reference of the feasibility study, its *modus operandi,* and the existing context of music within the general education system and the provision for instrumental and vocal music education, which the study addresses. Attention is drawn to the absence of *systemic* provision, leading to inequity and uneven quality in existing provision. The need for a coherent system ensuring equal access to a quality music education delivered locally, and complementary to existing provision, is underlined.

Though a National Music Education Council (NMEC) is proposed, so as to guarantee equality of provision and consistency of standards, the key feature of the proposed model is the creation of Local Music Education Service Partnerships (LMESPs). These would evolve according to local circumstance, under the auspices of City and County Development Boards. Typically they would involve partnerships

between local education providers (including those in the area of music education); music / arts providers (especially professional music organisations); and the Local Authority (arts office). A key role is envisaged for both Vocational Education Committees (VECs), especially in terms of vocal and instrumental tuition provision, and local Education Centres, especially in terms of curriculum support in music. This model is represented in detail, with the aid of diagrams, and is presented in terms of horizontal partnerships between a range of agencies and interests and, vertically, as a first tier in public provision that is organic and regenerative.

The model proposed would deliver two core services. Instrumental and vocal music education would be offered on an extra-curricular basis (i.e. outside of school hours), with music curriculum support services being provided for local schools during school time. The proposed model would require LMESPs to accommodate multiple music genres within their twin strands of service and it is acknowledged that each LMESP will wish to reflect distinctive musical characteristics associated with its particular county or region. The feasibility study sets out guiding principles and key features of the instrumental and vocal syllabus and indicates that the curriculum support service should include (i) in-career development for primary teachers; (ii) workshops for both primary and second-level schools, that, *inter alia,* employ local musicians; (iii) longer-term projects; (iv) a performance programme involving local and visiting musicians and ensembles and also young people who are students of the instrumental and vocal music education service. The potential of information and communication technologies to address a range of music education needs is raised in a short section. The NMEC would set criteria and provide 'quality assurance' in respect of delivery by the LMESPs. Key issues for the NMEC would include: quality of teaching practice; professional development; student selection and progression; scale of service, especially public service 'reach'; scope of service, especially minimum range of syllabus, instruments and musical genres offered; adult learning.

In terms of resources, the NMEC would become the conduit for DES funding of the LMESPs. The model includes inherent efficiencies by virtue of its use of local resources, human, capital and administrative. These represent the main local support, though local funding is also envisaged from a range of sources. Modest fees are envisaged, but certain strands must be free, in the same way that all general education and much out-of-school activity are free. A subsidised instrument-lending bank is envisaged. The feasibility study refers often to the O'Brien report (2001) on VEC music schemes in a number of locations as providing a basis for assessing staffing costs and other issues pertaining to human resources. The balance between individual and group tuition is discussed and, in the case of the former, the study accepts the O'Brien report allocation of 2.5-3.0 whole-time equivalent teachers per one hundred students.

A detailed critical path is set out at the start of the report's final chapter, which addresses the implementation of the proposed model. The DES is envisaged as establishing an Implementation Group to oversee the work of two Expert Working

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Groups, one on educational issues and the other on structural and resource issues, following the agenda set out in the feasibility study. The Implementation Group would in time establish the NMEC as an official body under the DES and the NMEC would, in turn, invite and consider proposals from prospective LMESPs. A number of these would be established with NMEC support, beginning a rolling programme of national provision delivered by a growing number of LMESPs. The critical path is supported by detailed consideration of the role of the Implementation Group.

03 Summaries of Selected Published Research

3.9 A Professional Dance Curriculum for Ireland (2003)

Nature of the Document

A research report (described in the foreword as a 'working document') commissioned by the Arts Council to engender and inform debate on provision for dance training in Ireland. The report issued at a time when there had been moves by government to establish an Irish Academy for the Performing Arts, a proposal since set aside.

Methodology

The report was written by Yannick Marzin, then Company Director of Compagnie Carolyn Carlson (Paris) and former Director of Administration and International Affairs at the dance department of the Conservatoire de Paris. The report is based on his research of models of dance training provision, especially in Europe, and informed further by a tour of Ireland including performances, workshops and lecture demonstrations and a seminar on vocational dance training.

Contents

Chapter One, 'Approach to a Dance Curriculum', sets out key themes central to any discussion of the issue of providing vocational dance training. Chapter Two deals with dance training curriculum content and the allocation of time for the different elements. Chapter Three focuses on issues to do with students and Chapter Four address staffing needs and issues. Chapter Five outlines two models of dance training provision. Appendix A consists of an analysis of twelve dance schools in seven European countries. Appendix B offers an analysis of a small number of comparative training systems in drama, music and sport.

Synopsis and Key Findings

The distinctive nature of vocational dance training, as compared with training in other art forms or in sports disciplines, is defined. Offering concise descriptions of ballet and of contemporary dance, the report addresses the balance between the education of artistic sensibility and the development of highly particular and demanding physical capabilities. The first chapter deals also with the *Adapted Timetable* i.e. a system for allowing students balance their academic education with that in dance. This issue recurs throughout the report, especially when various models of pre-vocational and vocational training are set out. Other topics addressed include the entry age and the number of students; the duration of training; the status (public or private) of dance schools or academies; the required physical facilities and other amenities; accreditation; staff; contacts with the professional dance world.

The commentary on these and other themes is informed by the knowledge and experience of the author and by the comparative analysis of provision in twelve

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major vocational dance schools in seven different European countries. The detail of that analysis is what informs the study's outline of a model of vocational dance provision in Ireland. What all the schools analysed share is the core activity of training students to be professional dancers, though they may differ in terms of their administrative profile; the length of time they have been in existence (from less than ten years to more than three hundred); their educational status; their relationship to a dance company; and the duration, nature and dance genre orientation of their courses. The descriptions of the twelve schools include a matrix of criteria, which facilitates comparative analysis.

An optimum vocational dance training curriculum for Ireland is offered in the study, including a structure, a detailed treatment of subject areas, and an outline allocation of time. The nine elements of the proposed curriculum are: (i) Contemporary Dance Techniques; (ii) Ballet Techniques; (iii) Improvisation and Composition;
(iv) Repertory; (v) Dance Contact; (vi) Kinesiology and Anatomy; (vii) Body Preparation; (viii) Musical Studies; (ix) History of Dance and Performing Arts.

A short chapter on student issues examines entry requirements; admission process, including audition arrangements; assessment and accreditation. A much longer chapter follows with recommendations on the roles and functions of the staff required for the kind of school envisaged in the report. There is a great deal of detail in terms of the balance between core school staff, permanent teaching staff, visiting staff and other support staff as well as the number of teaching hours across the various subject areas already outlined, supplemented by some initial scoping of salary levels currently obtaining in this field in Europe.

One whole chapter is devoted to the critical issue of the length of the programme. Two options are proposed: (A) a vocational dance training programme and (B) a two-stage programme, to include pre-vocational dance training. Option A is an intensive five-year course with students commencing at the age of fifteen and assuming they have already undergone dance training in some way equivalent to stage one of Option B. Option A is organised as a five day per week course, compatible with students continuing their general education. Option B proposes a system of structured dance training over an eight-year period which, typically, students would commence at the age of twelve. The course would consist of two stages (either 3 + 5 years or 4 + 4 years) with Transition Year forming either the end of the pre-vocational stage or the start of the vocational stage. Both stages do not necessarily have to occur in the one location and indeed it is possible to envisage a national system wherein the pre-vocational stage was offered in more than one location. For both options, detail is provided on a range of issues, including the proposed weekly schedule, the requirements for general education and optimum student numbers.

The report concludes with the appendices detailing dance training provision in twelve European schools and some additional comparative analysis with training in drama, music and sports in a number of institutions.

03 Summaries of Selected Published Research

3.10 A Policy Framework for Education, Community, Outreach (2004)

Nature of the Document

A policy document developed by the Working Group on Education, Community, Outreach (ECO) of the Council of National Cultural Institutions (CNCI)[2]. The document's aim was to establish shared understandings and common points of reference that would clarify the nature and purpose of ECO work; assist dialogue about ECO within CNCI and between CNCI and key government departments and agencies; and establish a basis for joint ECO actions between individual CNCI member institutions.

Methodology

Independent consultants researched and wrote the report. The research was primarily desk-based and was overseen and informed by CNCI's Working Group on ECO.

Contents

An executive summary and introduction preface four key sections. The first section defines the CNCI, culture, ECO, and the purpose of the policy framework at the heart of the document. The second section sets the proposed ECO policy framework within a set of overlapping contexts: cultural, educational and social. The third section sets out ten key governing principles of ECO in the national cultural institutions. The fourth – and longest – section details thirteen key guidelines (described as *a kind of 'translation' of the earlier principles*) for ECO within the institutions. This is followed by a brief concluding section.

Synopsis and Key Findings

ECO is defined as a professional discipline within the wider work of cultural institutions and especially of those in receipt of public funds. ECO is dedicated to the engagement of the cultural institutions with the public they serve, to mutual benefit, and within the cultural institutions' own environments, or in places and contexts beyond their conventionally-defined 'reach'. The ECO policy framework is placed within a wider Irish legislative and cultural policy framework and within the narrower frame of the existing ECO tradition which, despite some significant achievement, is described as being *poorly understood outside of its own sector, under-resourced, over-reliant on key individuals,* [and] *dominated by a culture of 'activity'.* Wider social, cultural and educational understandings and practices from *multiple intelligences,* through the *social function* of cultural institutions, to *lifelong learning* are invoked to provide a supportive context for the commitments bound up in ECO.

ECO is a specific and relatively recent discipline but it derives from a long-standing commitment to education which, *broadly defined, is central to the mission of all*

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national cultural institutions. ECO conceives of the 'general public' as, in fact, a series of discrete 'publics', and of the cultural institution as both a 'learning site' and a 'social space'. The work of cultural institutions is conceived as operating around a triangle consisting of (i) the cultural resource (art form / heritage resource / cultural object or event); (ii) the service action (create / collect / conserve / document / show); and (iii) the public (general public – residents and tourists / children and young people / older people / communities defined by place, interest, identity, or need / researchers and academics). Whereas conventionally cultural institutions give primacy to the (i) apex, ECO tends to give primacy to (iii) and tends to determine its service actions (i.e. (ii)) *in response to the diversity of publics and their requirements.* The report emphasises that because there are many publics, there are many meanings and many learning needs and styles. Though this places extra demands on the cultural institution, the benefits are mutual, for the diversity of publics, meanings and actions enriches the institution, always provided it is open to such encounters and operates by the key principle that ECO is *an institution-wide value.*

The primacy of ECO requires *clear and consistent endorsement…from the institution's board and senior management.* Its primary value rests on its distinctive role and so it needs to be differentiated from other domains like Visitor Services, Marketing and Public Relations, and Audience Development. Such distinctiveness must be counterbalanced by a sense of ECO as integral and not a satellite service. Superficial understandings can lead to inappropriate expectations and demands, especially those for more and more 'activity'. Such activity 'outputs', it is argued, *may 'distract' from more significant 'outcomes'.* A continuum of 'service actions' is offered as a counterweight to constant 'activities' and a menu of sixteen such actions, with precise examples, is set out as indicative of what is called *policy-in-action.*

The need to know and consult with the institution's publics is described as *a cornerstone of ECO policy.* A variety of ways of defining those publics is offered, including definitions by conventional demographic means, by generic classification, and by the status of the (non) relationship with the institution. This last has six sub-categories, intriguingly termed *attenders; intenders; thresholders; coat-tailers; be-frienders; owners*. Consultation is not only critical to the relationships with the publics however, for ECO also depends on consultation with other departments in the institution, with other cultural institutions, and with institutions, organisations and agencies that are not, or not primarily, cultural.

Attention is devoted to ECO staff, especially to the labour-intensive nature of the work and to the need to guard against expert staff being burdened by excessive administrative and fundraising responsibilities. The professional development of ECO staff and of the wider staff in ECO practices is underlined. Another key guideline has to do with the artist / maker / interpreter who engages directly with the public. That engagement is defined as encompassing several roles: *teacher /*

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facilitator / curator / producer / social activist / researcher/ reporter. The context of the work, the nature of the engagement, and the experience and disposition of the 'maker' will combine to determine the exact role(s) that are required, but it is a paramount responsibility of the ECO section to try to ensure a good 'fit' in all cases.

The final guideline deals with evaluation. There is a poorly developed tradition of good evaluation practice in Ireland, the report states, and even when such exists in relation to particular projects or programmes, there is scant evidence of translating from 'pilot phase' to 'mainstream provision'. The *importance of evaluation* ab initio, *to the extent of its being an instrument of policy development and a key planning tool, is not widely appreciated.*

03 Summaries of Selected Published Research

3.11 A Review of the Poetry Ireland Writers in Schools Scheme (2004)

Nature of the Document

A research-based report commissioned by Poetry Ireland to review its Writers in Schools Scheme. The aims of the review were threefold: (i) to explore the impact of the scheme on the various participants and stakeholders; (ii) to identify the strengths of the existing scheme and areas for improvement; (iii) to make recommendations for the future development of the scheme.

Methodology

The research was undertaken and the report written by independent consultant Anne Gallagher. The whole was overseen by a Consultative Committee composed of individual experts and representatives of relevant interests and sectors. The research was both qualitative and quantitative. It included semi-structured interviews, focus group discussions, questionnaire-based surveys and analysis of evaluation reports and other documentation pertaining to the scheme. Statistical data for the period 1996-2003 provided the basis for much of the quantitative research and analysis.

Contents

An executive summary precedes Chapter One, which sets out the background to the review and describes its methodology. Chapter Two places the Writers in Schools Scheme in a broader context of national arts education policy – with special emphasis on language and literature – and it references other studies in Ireland, the UK and the USA relating to attitudes to poetry, young people's participation in the arts, and the arts and learning. Chapter Three describes the origins and development of the Writers in School scheme. The nature of the current service is detailed, addressing issues of content, organisation, and funding. Chapter Four, amounting to nearly one third of the report, contains the main research findings. These form the basis for the analysis at the heart of Chapter Five. The report's recommendations to a range of agencies and on a range of issues are contained in Chapter Six. Eight appendices provide much supporting detail.

Synopsis and Key Findings

The Writers in Schools scheme (WIS) – introduced in 1978, as a joint programme of the two Arts Councils in the Republic and in Northern Ireland – is available to all classes at both primary and post-primary level. Poetry Ireland was established in 1978 as the national organisation dedicated to developing and supporting poetry throughout Ireland. In 1996 the Arts Council devolved responsibility for the operation of WIS to Poetry Ireland. Once this background has been described, the context of the review provided, and the detail of the WIS set out, the report focuses in its final three chapters on its key tasks of research-based review of all

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aspects of the scheme, analysis of the findings, and recommendations for future development.

At the time of the review, WIS had three services: the single visit, known as the A Visit (ca. two-and-a-half hours); the mini-residency or B Visit, (ca. five hours); and the much rarer WIS Residency which typically consisted of a weekly visit of about two hours for a period of six to eight weeks. The research review does not examine in detail the residency programme, first introduced in 2000, but a separate evaluation of its initial pilot project is included as Appendix 6.

The review concentrates on the period 1996-2003. After seven years of steady growth, with a peak of 412 WIS visits in 2002, the following year (with just 282 visits) was the least successful year for the scheme since 1998. This was because in 2003 government grant-in-aid to the Arts Council was reduced. In addition, in that year Poetry Ireland engaged another executive for the scheme, thus limiting the resources for programme expenditure. In the 1996-2003 period, 895 primary schools and 260 second-level schools availed of WIS. (There are approximately 3,200 primary and 720 post-primary schools in the Republic of Ireland). These headline data become the basis for significant further cross-tabulation, according to a wide range of criteria including rates of participation; type of WIS visit; location, size and profile of school; and genre and language of the writing.

The primary research tool for measuring the impact of WIS was the questionnaire. There were two versions: one for schools which had participated three or more times in the seven-year period under review (WIS 3+) and the other for those who had participated once only (WIS 1). Responses were sought on a range of issues, most especially the impact on students and teachers. The research also addressed issues like venue, organisational arrangements, preparation, follow-up, and connections between WIS and wider language, literature and arts-related activities in the school. Suggestions were sought about changes or developments that might be made.

71 per cent of returned questionnaires in the WIS 3+ category and 83 per cent in the WIS 1 category noted positive impact on the students. The two highest rated outcomes were (i) *increased interest in the writers' books in the school library;* and (ii) *increased appreciation of literature / language arts.* This second outcome for students was also ranked second when positive outcomes for teachers were measured. The first for teachers was: *More ideas for work in class.* Children's Fiction (71 per cent for WIS 3+ and 33 per cent for WIS 1) was the preferred genre. A strong message from respondents was the desire for professional development in this domain, expressed by 83 per cent of WIS 3+ respondents and by 90 per cent of those in the WIS 1 category.

WIS has an archive of evaluation forms completed by teachers and writers since 1996. These have been summarised by WIS staff and the issues raised, as well as an analysis of 153 such forms undertaken by the research study, are presented.

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The responses of students, teachers and writers were captured by a number of focus group sessions and in written feedback. Many (mostly positive) quotations, covering a wide range of topics, are included in the report. The Consultative Committee that oversaw the research study took part in a SWOL (Strengths / Weaknesses / Opportunities / Limitations) analysis of WIS. This drew on the analysis and consultation with other key groups such as local authority arts officers, librarians, Department of Education and Science personnel and those involved in teacher education. Consensus on a number of issues is a feature of this research: the need for much greater planning and consultation between writer and teacher is a common theme, for example.

The research findings inform the analysis that follows, with a strong case being made for a policy-driven and proactive scheme distinguished by the support of writers in acquiring the skills necessary to working in educational settings and by collaborative planning between them and the teachers who would also welcome professional development appropriate to their needs in the mediation of literature. A range of issues, some policy-based and other more practical, are addressed: the WIS Directory; funding and staffing of the scheme; the relationship between WIS and the curriculum; the criteria for writer selection; the relationship between Poetry Ireland (dedicated to a particular literary form) and the wider remit of WIS; monitoring and evaluation of the scheme. These issues become the agenda for action by a range of organisations as represented in the recommendations to Poetry Ireland; the Arts Council; WIS staff; and the Department of Education and Science.

03 Summaries of Selected Published Research

3.12 MUS-E Ireland (2004)

Nature of the Document

A research report on a three-year action research project that occurred in the period 2001-2004 in the early years classes of three primary schools in Dublin. The project took place under the auspices of the MUS-E artists-in-schools programme developed by the International Yehudi Menuhin Foundation (IYMF). IYMF describes MUS-E as a programme using the arts to foster fulfilment and openness, directed at disadvantaged primary schools. MUS-E Ireland was a partnership between the Froebel College of Education and the Arts Council. The aims of this report are threefold: (i) to explore the extent to which the MUS-E Ireland programme goals were achieved in relation to the children, artists and teachers; (ii) to identify what are described as *factors of success* in the implementation of the project; and (iii) to make recommendations for future such projects.

Methodology

The research was qualitative. The researcher and author was a key member of the project team with the core function of 'pedagogic co-ordinator'. The data was gathered from a variety of sources, including written forms completed by the participating artists at the end of each school session; audiotapes of monthly seminars involving the artists; questionnaires designed to capture artists' perceptions of the project; minutes of meetings with the participating teachers; and an audiotape of a teachers' focus group held at the end of the project. All such data was subject to content analysis according to key research themes. These emerged from an earlier pilot phase and from 'the interests' of the Arts Council in the domain of professional artists working in school settings.

Contents

Executive Summary. Preface. Chapter One: Introduction provides the background to the project and its design and structure. Chapter Two sets out the research project methodology. The next three chapters focus on the MUS-E artist, exploring in turn the artists' relationships with the teacher, the child, and the project. Chapter Six (titled 'Factors of Success') examines the structure and organisational features of the project. The seventh and final chapter consists of a summary, conclusions and recommendations. Five appendices provide contractual, organisational and other practical information on the project.

Synopsis and Key Findings

The report sets the context for the MUS-E project internationally, describes the organisational background for MUS-E Ireland and the selection of participating schools – and their very junior classes – and of artists. Ten criteria were identified to select the artists including *an interest in the effects of arts education on children at risk,* reflecting one of MUS-E's own governing aims.

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The 2001-2004 project grew from an earlier pilot phase (1998-2001). The chapter on the artists and the teachers examines their changing perceptions and experiences of one another during the project. Notwithstanding differing conceptions of issues like 'planning' and 'discipline', there is evidence of developing collaboration, assisted by the long-term nature of the project (three years) as well as by features like artist-teacher meetings and, when it occurred, by shared, active engagement in some core activities of the programme. The difficulties of arranging cover for participating teachers meant that the planned professional development workshop occurred less frequently than originally planned. It is noted that *in all situations where artists felt that collaboration existed or developed with the teacher, they noted the teachers' ability to engage in play.*

The exploration of the relationship between the artists and the children is framed by the project's commitment to explore the role of the arts in the social development of children. The data is analysed under several headings: (i) *the opportunity to succeed* offers positive evidence of improved self-esteem and confidence; (ii) *the development of the group and group work* affords examples of increased socialization; (iii) *development of communicative and verbal skills* highlights achievements in communication by children and notes that in some cases teachers remarked on sustained development in this domain; (iv) *behavioural adjustment* offers necessarily tentative, but for the most part positive, findings, supporting other evidence of an improved social dynamic in groups, but acknowledging that there was *no conclusive evidence of sustained behavioural adjustment*. There is evidence, too, that the extended time frame of the project facilitated a *deepening* of the children's experiences with personal / social gains that were linked by many teachers to developments in the children's engagement with the art forms.

A chapter is devoted to examining the artists' experiences of the project, and especially of the support structures (three-day induction; monthly training seminars; school meetings) which acted both to assist the individual artists and to build a professional collegiality. In due course, some of the artists are reported as *partnering each other in the classroom and gained creative energy from this.* The lengthy time-span of the project assisted the artists' understanding of the developmental issues associated with working with children. The deepening of the experience for the children, noted above, seems to have had an equivalent for at least some of the artists. In the second year, one artist remarks: *This is no longer entertainment. It is education.* Another, agreeing, declared: *I tell people about this and they say: 'But what about your own work?' And I say: 'This is my work'.* The practical focus of the monthly training seminars – which sometimes included reviews of videos of work – is underlined as a positive feature and the relative absence of teachers from these sessions is found to be a key weakness.

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In the chapter examining features of success, attention is paid to the critical role of the school principal; to the selection and supporting of the teachers involved; to the involvement of parents; to the sense of a wider international framework for the project; and to the critical role of a constant, overseeing, supportive 'expert' – in this case the 'pedagogic co-ordinator'. There was evidence of growing parental interest in the project. Notwithstanding the fact that the MUS-E philosophy discourages excessive emphasis on 'performance' and 'showing', the project team experimented with ways of involving and interesting parents and parental attendance improved accordingly.

All of these findings inform the recommendations which are represented consistently in terms of the structures necessary to supporting the key agents (teachers, artists, children) acting individually and in partnership.

03 Summaries of Selected Published Research

3.13 Red Lines Between the Fingers (2004)

Nature of the Document

A research report reviewing and analysing a four-year project (1997-2001) established jointly by the Irish Museum of Modern Art (IMMA) and the Department of Education and Science (DES). The project involved initially eleven Dublin primary schools in its first year and subsequently concentrated on just one. The project was part of the wider DES 'Breaking The Cycle' (BTC) programme directed at dealing with educational disadvantage. The review examines the project's impact on participating children (expressed qualitatively by those working with the children who were mostly of junior school age) as well as on teachers and artists. It proposes a framework for collaboration in such arts education partnerships, and makes recommendations for future initiatives in this and related fields.

Methodology

The research was conducted independently and supported by a grant from the Research and Development Committee of the DES. It was mostly qualitative and based on primary research data that included semi-structured interviews, focus-group discussions, questionnaires, journals and class notes, all drawn from key stakeholders. Secondary research data included reports and documentation to do with the IMMA / BTC project, and publications from IMMA and from the wider field of arts education. These sources inform the analysis that underpins the theoretical model developed to describe and understand the nature of the project and its practices.

Contents

An executive summary is followed by Chapter One, in which the aims and methodology of the research are set out. Chapter Two places the BTC / IMMA project in a series of arts and educational contexts, national and international. Chapter Three describes the project, clarifying especially its developing pattern over the four-year period. Chapter Four presents the primary research data and Chapter Five offers a discussion and analysis of this data which in turn inform the final chapters: 'Towards A Framework For Collaboration In Arts Education Partnerships' and 'Conclusion And Recommendations'. Eight appendices provide detail of questionnaires and other support material.

Synopsis and Key Findings

The report locates the IMMA / BTC project within the wider policy and practice of IMMA, where education and community work is part of the museum's core mission. The development, through action research, of 'models of practice' was a key goal of IMMA'S education department. Wider national policy around children, as evidenced by primary education policy and by the National Children's

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Strategy, is also outlined. Detailed attention is paid to the issue of educational disadvantage and the programme of supports, and attendant criteria, represented by the Breaking The Cycle initiative introduced in 1996. Other relevant research and action research in this field in Ireland, the UK and the USA are outlined before the review describes the project's four-year journey, highlighting the key decisions that informed the transitions from one year to the next. At the end of the first year, which involved eleven schools, the decision was made to work in a more in-depth way with two schools. Subsequently this became just one, St. Thomas's Junior National School in Tallaght.

The project involved a number of related strands: children's visits and workshops in IMMA; classroom-based work with artists; workshops for teachers' own creative exploration; teacher visits to the museum; and the development of a resource pack to assist on-going arts work in the classroom by the teachers. The report's primary data are presented from six different perspectives: child, artist, teacher, principal, BTC coordinator, and IMMA's Education and Community Department. The data addresses the different strands of the project's programme of work.

The findings were very positive with, for example, 75 per cent of teachers noting *an improved climate for learning.* Improvements were noted in distinct categories like children's 'Self-esteem'; 'Communication'; and 'Thinking Skills'. Teachers and artists both referred to the power of art sessions in helping children to release tension, the properties of clay in this regard being underlined. A sense of increased confidence around art and a specific liberation around broadening the ways to motivate and assist children to be creative in their artwork were among the many findings from the data collected from teachers. 87 per cent of teachers noted that participation in the project caused changes in their practice, of which 59 per cent stated that it had enhanced their capacity to deliver the Revised Curriculum. Especially in the strand where artists worked in the classroom, the need for greater clarity around roles as between artist and teacher was underlined. There were also some mixed feelings about how well the museum visit strand was integrated with school-based work. The findings from the research with representatives of IMMA and the DES focus on the planning and organisational issues and the practical supports required to secure such practice.

In the discussion and analysis of the data, thirteen distinct issues are addressed. These include the role of the artist in the classroom *(compensatory / catalytic / complementary / independent)*; adult learning issues (i.e. artists and teacher working together); classroom management; the challenges of process rather than product (including parental and other expectations around the production of 'finished work' for display at home or school); and the significant impediment to teacher development represented by the absence of a formal teacher-release system, so placing undue stress on teachers' colleagues and on the individual schools to support teachers participating in this and similar initiatives.

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The report proposes a framework for collaboration in arts education partnerships. This framework derives from the report's identification of eighteen characteristics of an effective collaboration, drawn from an analysis of the strengths and weaknesses of the BTC / IMMA project, but also from a number of American studies, including Project Zero's *Arts Survive: A Study of Sustainability in Arts Education Partnerships* (Seidel, Eppel and Martiniello 2001). The framework is broken into three stages, each with a number of goals. Key questions are offered to assist the attainment of those goals.

Red Lines Between The Fingers concludes with fifteen recommendations for the Department of Education and Science; five for the Colleges of Teacher Education; one for the Arts Council (that it appoint an Education Officer); eight for Arts Education Partnerships (with an emphasis on their using the analysis and findings of this report in the planning of future work); eight for IMMA; five for schools; and four for all those involved in arts education in the primary school, with a strong emphasis on the need for ongoing and comprehensive research into all aspects of arts education in the primary school and for such research to be widely disseminated.

03 Summaries of Selected Published Research

3.14 Artformations (2005)

Nature of the Document
Final report by an independent evaluation team of two parallel projects, involving artists, teachers and (primary school) children, developed jointly by the Irish Museum of Modern Art (IMMA) and the Abbey Theatre (Ireland's National Theatre). The two action research projects, while distinct, shared a set of common questions developed jointly by IMMA and the Abbey. The projects were evaluated separately, but also in a manner designed to facilitate shared learning on a range of themes and issues common to both, and with due attention to the agreed core questions.

Methodology
The evaluation team of three (two for the IMMA project and one for the Abbey project) agreed a procedure which allowed independent evaluation of each project to occur and to be followed by a series of joint meetings to identify common issues and themes, offer key insights, and make recommendations. The methodologies employed for the two projects were broadly similar. They included observation of the work in schools; questionnaires; feedback in a range of ways and a variety of media from participating children; and semi-structured interviews with adult stakeholders: artists, teachers, project coordinators, as well as with the heads of education in both IMMA and the Abbey. Paired conversations across the projects, e.g. between the two artists and between the two project coordinators, allow for shared and distinctive features to emerge.

Contents
The opening two chapters give the background to the IMMA / Abbey partnership and the basis for their establishing Artformations, with Arts Council support. Chapter Three outlines the stages of the project from initial scoping meetings through to conclusion, with common structures and distinctive features clearly set out. Chapter Four gives a brief review of some key current research in arts education internationally and Chapter Five treats of the contexts for education policy and programmes in IMMA and the Abbey. Chapter Six records the views of the participating artists, both before and after the project, and this is matched by a similar treatment of the teachers' perspectives in two following chapters. Chapter Nine captures feedback from the children involved in the IMMA project. The learning from the preceding chapters is distilled into key insights and recommendations set out in Chapter Ten. Chapter Eleven records an extended conversation with the two project co-ordinators, and the final chapter briefly outlines relevant developments in IMMA and the Abbey since Artformations.

Synopsis and Key Findings
The IMMA project, *Stitches In Time,* involved artist Lucinda Jacob working in fabric and was directly connected to the exhibition of the same name by French artist

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Louise Bourgeois at IMMA. This project happened in two different primary schools, with two teachers already engaged with IMMA and with a strong commitment to the visual arts. It involved four full days (three of them consecutive) in each of the two schools. The Abbey project, *The Wolf of Winter,* involved theatre director Andy Crook working with three primary classes in three different schools for four one-hour sessions each. Andy Crook was movement director of a physical storytelling theatre production called *The Wolf of Winter* at the Peacock theatre, the studio theatre of the Abbey. Animating story through movement and physical theatre was at the heart of Crook's work with the children whose teachers, though inexperienced in drama, had evinced an interest in it by their attendance at a professional development course.

Artformations emerged from a number of previous collaborations between IMMA and the Abbey. Though their art forms were distinct, both institutions shared a commitment to the education agenda and, in this project, to exploring through action research the engagement of children in making artworks, rather than on curriculum-focused arts education. Two major areas of enquiry were identified and expressed as core questions: (i) *as a result of participation in this project, what shift in understandings / new realisations have emerged for teacher, artist and children around the following: How art is formed? Who is involved in its formation? What defines 'the artist'? Who defines the artist? and (ii) How do these issues and new understandings impact on the work of the teacher and artists?*

The preliminary meetings, project design and structure, and the commitment to ongoing evaluation are set out in detail, emerging from a clear sense of the desire of the two national cultural institutions to release the potential of practitioners and the power of their art forms to the benefit of children. Though many of the issues were shared between the projects – e.g. the working relationship between artist and teacher – the more detailed the research becomes on the actual experience of the project, the more differences emerge. In part this is because of the nature of the different art forms, but it is clear from the report that it also has to do with the different project timeframes and structures and the different levels of experience of the 'art teachers' and the 'drama teachers', with consequences for the role of the artist(s).

The report contains a wealth of detail, and from a variety of perspectives, on planning; on the dynamics of individual versus group work; on expectations around visible finished 'product'; on the critical significance of the co-ordinators; on the location of the key formal arts experience (visiting the exhibition or the play) within the continuum of the project; and on the usefulness or appropriateness of the core questions or at least of the capacity of the projects to address them meaningfully. This last is especially true of the theatre project, which had much less extensive artist-teacher dialogue and whose review seemed more concerned with practical issues than with reflection on the issues mentioned in the core questions. Though the teachers in the theatre project were aware of the project's focus on that art

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form, the report states that they *were not clear what this might mean at the school level*.

The research shows that the project was a c*onsiderable success.* An analysis of its various features, incorporating comparisons between the two projects, is offered. When it addresses the two key issues of the *characteristics of an effective collaboration* and *artist development*, the report depends heavily on two previous project reports, involving IMMA *(Red Lines Between The Fingers)* and the Abbey *(Interactions),* and which were undertaken by members of the Artformations evaluation team. When the project's core questions are analysed, the entry under IMMA states that the *teachers' responses…were largely based on their previous experience of art and their long-term engagement with IMMA…there was no corresponding sense of ownership of these questions*. As regards the Abbey project teachers, the core questions are described as remaining *largely unexplored*. These findings inform the third of eight joint recommendations. Three further recommendations each are made specifically to IMMA and the Abbey.

03 Summaries of Selected Published Research

3.15 Live Music in the Classroom (2006)

Nature of the Document

Independently researched report on the education strand of the Vogler Quartet in Sligo Residency (1999 – 2004), concentrating almost exclusively on an analysis of its primary curriculum support programme. The report is not a formal evaluation (this had already been conducted), but is more an analysis designed to influence future policy and actions by key agencies.

Methodology

The research was qualitative, based on desk research that examined relevant national and international studies and documentation, as well as materials specific to the Vogler residency, including its formal evaluation report. The researcher undertook significant field research one year after the official residency concluded, visiting schools, meeting key informants, and interviewing teachers, musicians, children and other individuals central to the project. The purpose was to assess impacts, ascertain perceptions as to the key features of the curriculum support programme especially, and gather views on future needs and actions.

Contents

The report opens with an executive summary. The introduction that follows sets out the aims, terms of reference, and methodology of this research study. Section Three describes the context in which the residency was planned and the resources it required. It profiles the Vogler Quartet, provides an overview of its Sligo residency, and outlines its main outcomes. Section Four – the heart of the report – focuses on all aspects of the primary curriculum support programme. Section Five analyses the experience of the organising partners and their learning outcomes. Section Six – Conclusion precedes nine appendices which provide a wealth of support detail, including information on other elements of the Vogler residency education programme, and on the Guth project, a live traditional music in the classroom project which happened in the year after the Vogler residency.

Synopsis and Key Findings

A conjunction of national policy for music development, and of a needs analysis that informed local arts planning in Sligo, led to the establishment of the Vogler Quartet in Sligo Residency. The Vogler Quartet (founded in East Berlin in 1985) committed to a long-term relationship with Sligo in which they were the key resource for a developmental music programme with three connected strands: education; instrumental tuition; and performance. The first of these is the focus of this report and especially its central action, which was a sustained programme of music curriculum support in twenty primary schools, involving 1,500 children and twenty-five teachers. The Vogler primary curriculum support programme ran

from 1999 – 2004 and was strongly influenced, but not circumscribed, by the key elements of the new primary music curriculum: listening and responding; composing; and performing. Central to the success of the residency, the report makes clear, was the role of the project facilitator who acted in a range of contexts and modes as the link professional between the musicians and the teachers. She also supported the teachers between visits by a range of means from workshops and courses, through resource materials, to information and advice. The availability of additional resources such as an instrument bank and of additional input – for example, from Elaine Agnew, composer and experienced music *animateur* – were crucial to the success of the residency.

The report finds that the benefits were greater and more lasting when schools took a whole-school approach. When schools did not take such an approach but were small schools, interest was maintained even among non-participating children and teachers. In larger schools the impact was confined to those teachers and children directly involved.

A range of positive impacts on participating children were recorded in interviews with the children, teachers and musicians. Some of these were attitudinal and others to do with knowledge and skills in relation to listening and performing, embedded in greater levels of enthusiasm for, and confidence in, musical activities. The long-term nature of the residency allowed for positive relationships to be established. It was noted that the children were motivated in advance of anticipated visits by the musicians whom they admired and were eager to impress. Though the musicians grew in confidence and ability in respect of their classroom-based work and school visits, the teachers proposed more structured training for musicians to allow them adapt to the realities of primary schools and the developmental level(s) of pupils. For their part, the children expressed a desire to meet and work with musicians from a range of musical genres.

A consistent finding of the report is that a pre-requisite for success in this kind of endeavour is the establishment of trusting, respectful relationships, between the different professionals involved, and between them and the children. As the residency developed, so did the relationships, and all parties underlined the need for extending and deepening those relationships in artistic, educational, and social contexts. Teachers discovered new confidence in their capacities as music teachers, deriving from increased experiential understanding of the elements of music (rhythm, tone, pulse and tempo are mentioned), as well as observation and experience of active and interactive musical experiences in their own classrooms. They testify not only to growth in their own musical 'confidence' but also in an expanded notion of the children's musical abilities. The teachers underlined their need for ongoing support. One year after the residency had officially ended, they were especially aware of this need: *in the absence of a structured programme they find it difficult to maintain a consistently creative approach to music without falling back into old routines.* Their particular need for support in the area of *composition* was stressed, in part arising from the unanticipated enjoyment that many derived

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from this element of the residency. Teachers also underlined that much of the training depended on their voluntary commitment after hours, and that this was not a sustainable basis on which to construct long-term programmes of curriculum development.

The musicians found that the education strand altered their perception of this kind of work and confronted them with the need for professional training for musicians engaging in developmental education projects. The playing in small schools and classrooms and the directness and immediacy of the children's responses refreshed their own relationship with their repertoire. The support of Sligo County Council Arts Office and of Music Network (the national music developmental agency) were critical for the musicians, but for them one key factor underpinned all else: the role and work of the facilitator. *The facilitator's input enabled the musicians to maximise their interaction with the children and the effectiveness of their collaboration with the teachers.*

The report has additional findings arising from interviews with the project facilitator, the composer, and with the organising partners, with some important insights into key issues around artists' residencies in education and other social contexts being offered

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- Aidan Clifford, Department of Education and Science
- Sharon Daly, Department of Arts, Sport and Tourism
- Dervil Jordan, National College of Art and Design
- Fidelma Lyons, Department of Education and Science
- Pat MacSitric, Department of Education and Science
- Deirdre McCrea, Music Network
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Finbar McDonnell
Project Manager, Hibernian Consulting
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Annex: Examples of Material not Included at this Time

The Introduction to this report explained that, given the breadth of work undertaken on arts in education, and given the scope of this baseline study, it was necessary to establish parameters for this research digest. Certain material was excluded at this stage – it is possible that such material may be included in the future.

To illustrate the range of material not included at this stage, this annex lists some examples under each category for which material was excluded. These are examples that came to light when this report was being prepared. The annex is by no means exhaustive in terms of the items listed. It is also not certain that the items listed would merit inclusion at a later stage – each item would need to be reviewed individually before such a decision could be taken.

Annual Reports/Development Plans/Policy Documents

Arts Council Plans and Strategies, e.g. *Partnership for the Arts in Practice 2006-2008,* The Arts Council/An Chomhairle Ealaíon, Dublin: The Arts Council/An Chomhairle Ealaíon, 2005

Great Expectations, A Landmark and Unique Social Regeneration Plan for Fatima Mansions, Whyte, J., Dublin: Fatima Regeneration Board Ltd, 2005

Local Authority Arts Plans, e.g. *The Brightening Air, County Sligo Arts Plan 2002-2005*, available on the Sligo Local Authority website www.sligoarts.ie, 2005

National White Papers and Green Papers, e.g. *Access and Opportunity,* White Paper on Cultural Policy, Department of Arts and Culture, 1987

Articles and Essays in Journals and Magazines

'A is for Arts: A Supplement on Arts Education' in *Circa Magazine*, Dublin: *Circa*, no. 89, 1999

'Education for Theatre: Towards Equality of Opportunity', Morgan, J. in *Journal of the Irish Theatre Forum*, Issue 3, Vol. 2, 1998

The Adult Learner, Journal of Adult and Community Education, 1999; Adult Education and the Arts, Dublin: Aontas, 1999

Guth agus Tuairim, Various Editions, APVC (Association of Principals and Vice-Principals of Community and Comprehensive Schools)

Annex: Examples of Material not Included at this Time

Chapters in Larger Publications

'Choral Music in Schools' in *Cork International Choral Festival 1954-2004: A Celebration*, Fleischmann, R., Cork: Glen House Press, 2004

'Education and Training' in *Access all Areas: Irish Music, An International Industry (The Forte Report),* Report to the Minister for Arts, Culture and the Gaeltacht, Members of the Forte Task Force, Dublin: The Stationery Office, 1998

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'Theatre in Ireland', Clancy, P., T. Brannick, D. MacDevitt and A. O'Connell (A research project conducted at The Business Research Programme, The Graduate School of Business, University College Dublin in association with Coopers and Lybrand Corporate Finance) in *Views of Theatre in Ireland 1995,* The Arts Council/ An Chomhairle Ealaíon, Dublin: The Arts Council/An Chomhairle Ealaíon, 1995

Conference Papers/Proceedings

The Arts in Education, A Report by the Education Committee, Irish National Teachers Organisation (INTO), 1989

The Right to Read, The Development of Partnership Strategies for the Promotion of Literacy in the Community, Proceedings of a One Day Conference organised by the Library Council in 1995, The Library Council, 1997

The Full Circle Seminar, Walsh, K., Cork Teachers Centre, 1988

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Documentary/Promotional Material

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Creative Reverie, Meeting the Person as an Artist, White, M., Mayo: Mayo County Council, 2002

Annex: Examples of Material not Included at this Time

ID: Midlands Identity Confidence Ideas Pride Individualism, Brett, H. (co-ordinator), the Arts Offices of Laois, Longford, Offaly and Westmeath, 2005

Forthill Men's Group Playground Project, Artist in the Community, Coyle, M., Sligo: Sligo Development Centre, 2000

Practical Guidelines, Handbooks and Directories

Arts in Schools 2004 Directory of Arts Council-Funded Organisations with arts-in-schools programmes, The Arts Council/An Chomhairle Ealaíon. Dublin: The Arts Council/An Chomhairle Ealaíon, 2004

Experience, Interaction, Independence Volume 3. Draft Curriculum Guidelines for Teachers of Students with Moderate General Learning Disabilities, Dublin: National Council for Curriculum and Assessment, 2002

Picture This! Looking at Art in the Hugh Lane Municipal Gallery of Modern Art Dublin, O'Connell, D., Dublin: Hugh Lane Municipal Gallery of Modern Art Dublin, 1997

The Maugherow Project, Unwrapping Creativity: An intergenerational approach Pilot Phase 1998-2001, O'Connor, A. Sligo: Sligo Arts Office, 2002

Young People Together: A Resource Pack for Young People, National Arts and Disability Centre, Dublin: The National Arts and Disability Centre, 1997

Unpublished Postgraduate Theses

Unpublished Masters and Doctoral theses

Other Unpublished Material

Evaluation Report 'Vogler Quartet in Sligo' Residency Programme 1999-2001, Clancy, A., Sligo Arts Office, 2003

Listening Ears, A Report on Private Schools of Music in Ireland, Phelan, H., 1997

Proposal for an Irish Academy of Performing Arts, Renshaw, P., Guildhall School of Music and Drama, 1999

Review of Music Provision in the City of Dublin, City of Limerick and Cork Vocational Education Committee Schemes, O'Brien, J., 2001