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THE NEED FOR ARTIST IN RESIDENCE

IN

ART EDUCATION

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INTRODUCTION

In 1985 the Arts Council of Ireland introduced a scheme called Artist in Residence, a scheme which was not entirely new to the education of art in the schools in countries such as Great Britain and America at that time. Since then the scheme has grown in popularity with schools and artists alike. Not alone has it helped to encourage and increase awareness of the importance of art in the education of young people but more importantly it has helped to create a type of relationship between the artist/art teacher/pupil/school and community through the interaction of thoughts, ideas and self expression.

In a time where art is still given a peripheral role in curriculum, it is important to look at the need for interaction by such organisations like the Arts Council of Ireland and the future for schemes such as Artists in Residence. In Chapter 1 of this dissertation, I will be looking at the importance of having a working artist from the community involved directly in the education of the arts in second-level schools. In this dissertation I aim to show the need for Artist in Residence Schemes, how schemes like these are becoming more recognised as an important part of the pupil's visual education in Britain and U.S.A. and what factors will influence the future of Artist in Residence in Ireland. An overview of similar schemes in Britain and the U.S.A. will be given in Chapter 2. In Chapter 3 there will be a closer look at some of the schemes carried out in Ireland. In Chapter 4 the effect of the Green paper and the National Council for Curriculum Assessment on the future of such projects will be examined.

CHAPTER 1

THE NEED FOR ARTIST IN RESIDENCE IN ART EDUCATION

In his report on the place of art in Irish education, Ciarán Benson wrote

Time is at a premium in the second level curriculum, and this tends to favour the more established academic subjects. This leaves little time or willingness to introduce areas of education that are not immediately relevant to examinations.¹

This unfortunately is also the case when considering the arts in education. For many schools the arts are subjected to a back seat in relation to other subjects. According to Ciarán Benson, former education officer with the Arts Council of Ireland: "Subjects such as media studies including film education are almost totally neglected in Irish schools".²

Even where the arts are taught successfully there is little scope for introducing studies in the arts that are seen to be not totally within the curriculum and text books. In his book 'Critical Studies, Passing Fashion or the Missing Element', Rod Taylor identifies that

Numerous art educators, both in England and in North America, have articulated a strong case for critical studies and most syllabi and schemes of work containing aims about making pupils more aware of the cultural heritage and introducing them to artists, crafts people and their work, both past and present.³

Such studies would give a broader source for pupils to understand and experience their own environment. Artists and crafts people should be seen as an important part of not only the art education for young people but, as seen by Patricia Sikes in her research studies on art in education: "In a wholistic view, seeing classrooms, schools, subjects in the context of and in relation to life as an whole".⁴

This idea is also echoed by Irish educators such as Ciarán Benson:

"The stress on the need for a visually exciting and satisfying environment must be linked to schemes for introducing both the visual arts and artists to young people".⁵

How these needs can be fulfilled is suggested by Ciarán Benson

Provisions for extra-curricular arts activities for young people can be considered under five headings - competitions, activities which bring the school to the arts, activities which bring the arts to the schools, activities geared to meet the needs of the young as a public in their own right and tuition in the arts outside the school.⁶

In this dissertation I will be looking at his third idea, of bringing the arts to the school, more closely.

In 1975 Ciarán Benson in the Arts in Irish Education Report saw the need for a scheme whereby artists would go into schools and work closely with both the pupils and art teachers on a combined project.

Ten years later such a scheme was set up by the Arts Council of Ireland called "Artists in Residence in Schools". (AIR)

The term "residence" was intended to state the level of commitment and good relationship required between school and artist for a successful artist-pupil-teacher school project. "The Arts Council to date have felt that it has been their most successful element in their Arts in Education programme".⁷

Kieran Walsh who is presently Education Officer with the Arts Council explained

.....the idea behind the residencies is to give students and professional artists an opportunity to work together on a project which has been collaboratively devised by the artist and the school..... on a wider level to facilitate greater contact between the education system and the arts community.⁸

Another scheme called "Artists in Schools" was also set up by the Arts Council. In partnership with certain galleries and local authorities the Arts Council provides a service to second level schools whereby visual artists are available to visit schools to discuss and demonstrate their work with groups of students.

First piloted in Dublin in 1986, this scheme has now grown to serve schools in Dundalk, Limerick, County Kerry, County Donegal, County Laois, County Clare and is hoped to be extended in the coming years. I will be looking at the more long term residencies in this dissertation.

The Benefit of AIR in Art Education

(a) The opportunity to work with a working artist.

In reference to the 'Writers in Schools Scheme' Ciarán Benson wrote

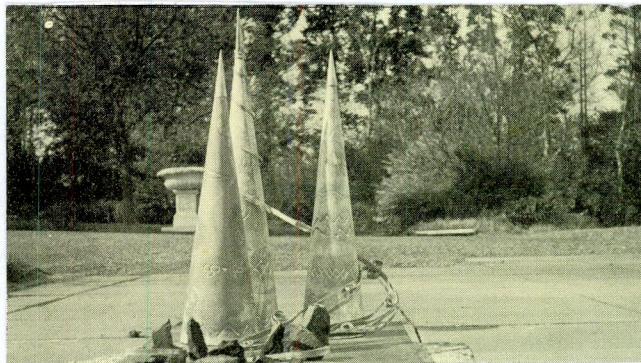
It may help to de-mystify for them the nature of writing and books as well as leading them to an understanding of particular writers. The same principle also dictates the desirability of introducing musicians, actors, painters, sculptors etc.⁹

The idea of introducing, where possible, a working artist into the classroom is an added bonus in the appreciation and understanding of artists' work and their lives, for example, how they approach their ideas, how they make a living, how they become a full-time working artist and where they see themselves in the community. Pupils who see artists and their work only through text books or in the occasional slide show get a new and de-mystifying view of the idea of "the artist". Rod Taylor feels that "children should, of course be shown the work of mature artists both of the past and the present and preferably not reproductions".¹⁰

Ronan Halpin (Sculptor) and St. Oliver's Community College, Drogheda, Co. Lough (the making of a large-scale sculpture in concrete and steel for the school grounds).



1. Ronan Halpin supervising the building of the large wooden cone which was the mould for the concrete sculptures in St. Oliver's School.



2. The maquette of 'The Source': three cones, the highest being 18ft., with copper wiring tips and features.

With the more direct contact with artists and their work it should allow students to be more courageous in their critical analysis of art work, and also create "a bridging link between the study of other people's art and ones own practice".¹¹

(b) A New Dimension

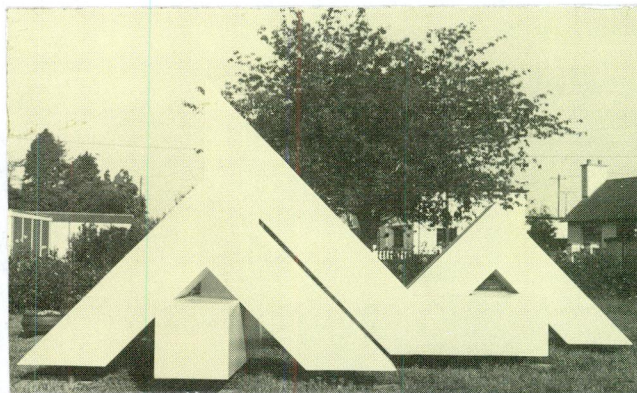
The engagement with a mature artist's work enables pupils to become involved in a variety of activities on a large scale and with processes which are relatively uncommon in the primary or for that matter, the secondary phase of education.¹²

This opportunity can be made possible with projects like Artist in Residence such as that by David Lambert (sculptor) in Camphill Community School, Ballytobin, Co. Kilkenny who worked with stone and Ronan Halpin (sculptor) at St. Oliver's Community School, Drogheda who worked on pieces, some over eighteen feet high. The achievement of working in unusual materials and scale can also be a good device for boosting self confidence in cases where pupils may be confined or inhibited by pencil and paper.

Michael Burke (sculptor) and Scoil Uí Mhuirí, Dunleer, Co. Louth (the making of a large piece of sculpture for the school grounds)



3. Working on a maquette in polystyrene.



4. Finished sculpture in the school grounds

Helen Comerford (Artist and Sculptor) and St. Kieran's College, Kilkenny (the making of a large sculpture for the school grounds celebrating the tradition of hurling in the school)



5. The photograph shows 'Hurlers' a piece of sculpture sited in the College playing fields and celebrating the rich tradition of hurling which is part of the ethos of the school. The piece was designed by a student arising from a series of proposals made in drawings and maquettes by the small core group of students who worked with Helen Comerford throughout her residency. The residency arose out of earlier contact made under the auspices of the Artist In Schools scheme run by the Butler Gallery with Arts Council grant-aid.

(c) The Environment

It has been agreed that: "Environment can and does have a profound effect upon the forms which concepts take".¹³

Many of the Artist In Residence programmes work on the theme of the school environment where the student and artist design works with the idea of a permanent position in the school in mind, either to enhance the school environment or to celebrate a school occasion or anniversary, e.g. "The Hurlers", a sculpture constructed under the guidance of Helen Comerford on site in the playing fields at St. Kieran's College, Kilkenny. It was constructed to celebrate the fine hurling tradition which the College proudly holds in support of the idea that "participation in the arts encourages social identification and cohesion....".¹⁴ Projects of this type serve not only the purpose of uniting the ideas of artist/pupil/teacher, but of the school as a whole and its links with the community.

Through works like these which will be viewed by the community as well as the creators, statements can be made about the hopes, imaginations, and dreams of all concerned in the project in relation to their place in the community, past, present and future. Peter Abbs, author of Living Powers says that:

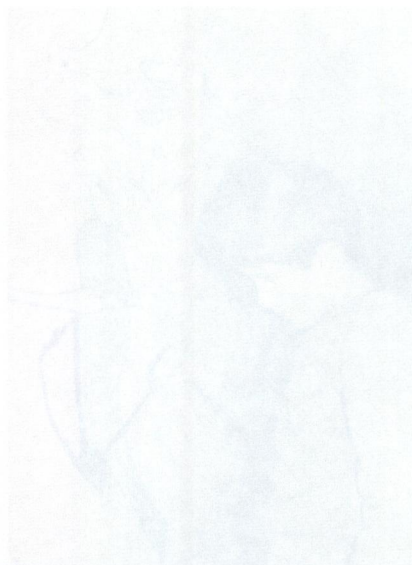
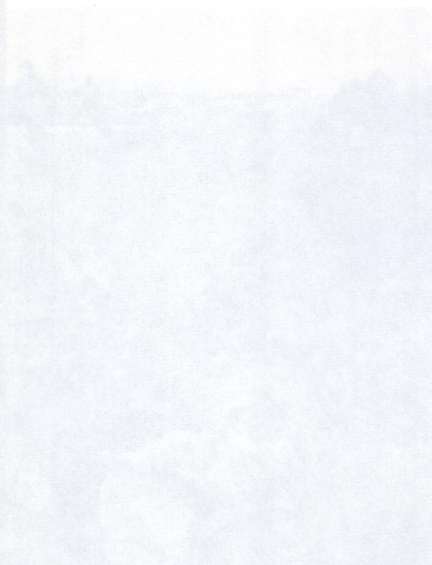
A good arts education then should encourage past - present continuum and also the relationship between the individual and the community, between, for example, the solitary making of the poem and the communal performance or publication.¹⁵

Ronan Walsh (Painter) and St. Paul's C.B.S., North Brunswick Street, Dublin
(a project involving research, painting and exhibiting work under the title
'Making Painting from the Inner City')



6. Ronan Walsh can be seen standing at the back during an early stage in the residency which was called 'Making Paintings from the Inner City'. The first phase of this project involved unlearning some habitual attitudes and actions the students had when making pictures by bringing them outside into their environment and asking them to look and draw. These drawings were crucial to a later phase of the residency which concentrated on the building of paintings.

a reservoir of experiences and images which fed their artwork in the school and their making of a series of "paper-murals" and also a range of three-dimensional work.



(d) The Artist

As any working artist may tell you, working as a self-employed person can be at times very isolating, so for many artists a chance to get involved on a working basis with others can be very stimulating and rewarding. Funding from the Arts Council gives the artist this opportunity. Artist in Residence programmes can in particular benefit the young artist in ways such as publicity, a work space and funding. According to Ciarán Benson "Young artists as well as established artists could benefit from schemes to introduce artists into the community".¹⁶

The artist can also benefit by having his/her work seen and by the contacts made through working with people from the community, teachers, pupils, parents, etc., both in a business and in an appreciative way. According to Ciarán Benson

It is as much in the interest of craft workers and artists to familiarise schools with their work as it is educationally valuable for young people to visit workshops and factories. In this way an appreciative public develops.¹⁷

The idea of Artist In Residence is not that the artist in concern acts as the teacher, but to interact with the pupils and teacher in a combined project. Through the sharing of ideas and experiences, the artist finds new stimulation that cannot be found in the workshop or studio.

(e) The Teacher

Finding new ideas and projects or repeating old projects can be a concern for the art teacher. Bringing someone new into the classroom with a fresh approach and a new idea can be a rejuvenating experience, both for the teacher and the pupils. Not only does it introduce new skills and use of materials but also a new working relationship is developed whereby the teacher also becomes involved in the work and it gives him/her the chance to be less formal and enjoy the project on a first hand basis. Also the idea of having an artist present gives a new dimension to the teaching of art appreciation and can be a useful resource for the teacher. Mike Hildred in The Argument for Critical Studies in Art Education feels that

Art teachers are locked into a familiar position of making art history the sole justification for asserting that they teach appreciation.¹⁸

(f) The Arts in Education

Art teachers who like their art rooms and their subject also often have marginal status in terms of the formal scale - post hierarchy.¹⁹

It would be agreed, by many art teachers that any encouragement to improve the position of art in the school either from the point of view of facilities or art as a subject equal in importance to the sciences, languages, etc. would be a welcome addition.

A project such as Artist In Residence can be a valuable resource for getting pupils involved in team work, increasing self-esteem and a way of introducing an exciting and creative element into the school. This can help greatly in promoting art in the school. As I noted earlier, it is important for pupils to bring with them into their adult lives an ability to appreciate and criticise art, craft and design, both on the gallery wall and as a consumer. By working with the artist on an informal basis like Artist In Residence the pupils can begin to gain the confidence to see art in a critical way. Mike Hildred in his argument for critical studies in art education states that

First hand experience of art/craft/design is an important mode of art appreciation. Such a view of practical work may be the most appropriate focus in the education of school children, most of whom will become consumers and in the professional sense, non-practitioners once they have left school.²⁰

Through the involvement of a working artist in the school who is from the local community, a stronger link is made between the community and the school.

The idea of Artist in Residence is very well argued by Charles Fowler, an American writer on education

They can illuminate the creative process in their art forms, demonstrate the quality involved in professional production, and give students the real-life experience of the arts as they exist in society. Without artists, arts education would be hard put to accomplish such objectives.²⁰

Applying For and Funding of AIR

To date, there have been 93 projects carried out in 20 Counties around Ireland (see list of residencies from 1985 to 1993 in Appendix I published by the Arts Council of Ireland). Sometimes the residency is very intensive, with the artist working every day for four to six weeks. Alternatively, the period might extend over a school term with the artist only visiting once or twice a week. A grant from the Arts Council acts as a professional fee to the artist to the sum of £1,200. Up to 1990 the fee was £1,000. Short term residencies which are rare, get the fee of £600. Materials and additional costs are covered by the school involved in the project.

Details of the scheme can be obtained from the education section of the Arts Council ²², 70 Merrion Square, Dublin 12. Applications are made on a joint basis and artists in residence are considered by the Arts Council once or twice a year depending on their budget. A proposal for any scheme may arise from an artist approaching a school or vice versa. All participating artists must be working on a professional basis in any arts discipline. Applications must be made with a curriculum vitae, slides of the artist's work and a background of their art work. In the following chapters I will be looking at the results of how Artist In Residence fits in to the ideals behind the project. I will also be looking at some similar schemes in U.S.A. and England.

FOOTNOTES

Chapter 1

1. Ciarán Benson, The Place of Art in Irish Education (Dublin: Arts Council of Ireland Publication, 1975) p.41
2. Ibid., p. 41-42.
3. Rod Taylor, "Critical Studies: Passing Fashion or The Missing Element?", in Critical Studies in Art and Design edited by David Thistlewood (Longman Group U.K. Limited, 1989) p.27.
4. Patricia J. Sikes, The Arts in Education: Some Research Studies edited by Les Tickle (London, New York: Croom Helm, 1987) p.144.
5. Benson, The Place of Art in Irish Education p.120
6. Ibid., p.78
7. The Arts Council and Education (Dublin: Arts Council of Ireland Publication, 1990) p.2.
8. Art Matters (Dublin: Arts Council Publication, March 1993) Issue no. 14, p.2.
9. Benson, The Place of Art in Irish Education p. 119.
10. Taylor, Critical Studies: "Passing Fashion or The Missing Element" p.37.

11. Ibid., p.30.
12. Ibid., p.34.
13. Ibid., p.36.
14. David Thistlewood, Critical Studies in Art and Design Education p.4.
15. Peter Abbs, Living Powers (New York: Falmer Press, 1987) p.208.
16. Benson, Art in Irish Education p.106.
17. Ibid., p.86.
18. Mike Hildred, "New Ways of Seeing in Critical Studies in Art and Design" in Critical Studies edited by David Thistlewood, p.42.
19. Sikes, Arts and Education p.142.
20. Hildred, "New Ways of Seeing", p.49.
21. Charles Fowler, Can We Rescue the Arts for American Children? (New York: American Council for the Arts Publication, 1988) p.60.
22. Arts Council and Education p.1.



7. Fourth year High School pupils on a life drawing project, Wigam Schools Artist in Residence scheme.



CHAPTER 2

ARTIST IN RESIDENCE SCHEMES IN THE U.S.A. AND ENGLAND

In this chapter, I will take a look at Artist in Residence schemes in the U.S.A. and England, the idea behind them and how they compare with the Artist in Residence scheme here in Ireland.

Artists in England

Artists in Wigan Schools

The project was set up in 1984 in Wigan (Greater Manchester) by the Wigan Education Authority. The scheme's arts officer/adviser, Rod Taylor, has been art adviser in Wigan since 1974. There has also been a strong involvement by the Gullbenkain Foundation. The aims of the Wigan scheme, according to Rod Taylor, include

To give all Wigan's young people - irrespective of age - their teachers and the local community access to the range, breadth and variety of the visual arts.¹

The artists in the Wigan schools programme have been a direct result of the Drumcroon Arts Centre which was set up in 1980 and was directed also by Rod Taylor. According to Anthony Dyson (School Subjects and the National Curriculum Debate, 1989) Drumcroon and the Wigan Project has had "profound influence on the development of art, craft and design education in Britain".²



8. Ann-Marie Quinn, Artist In Residence in Wigam School worked on large scale art works with pupils.



9. Hangings on loan and carefully displayed magazine and book material in a corner of Goldborne Comprehensive Studio.

Some of the positive results and comments documented by Rod Taylor were as follows:-

1. Marina Vaizey Journalist for Sunday Times wrote in her article called "The Art of Wining" states in 1985 "The Wigan initiative is in the long run the best thing for artists, encouraging the whole community to think visually. The basis should be in schools and colleges, and the hard slog of providing throughout the country ways and means of art meeting the public".³
2. Ann-Marie Quinn, a textile artist who worked in Abraham Guest High School wrote that "The school benefited to such a degree from the stimulus she provided that some of the directions the school work was taking over a year later could be traced back to her residency".⁴
3. The Head of Art and Design at the Golborne Comprehensive said of Angela Cusani (Artist In Residence) "Angela transformed a rather dull corner of the art room into a riot of colour almost overnight".⁵
4. The Head of Art at the Cardinal Newman School wrote of Anne-Marie Quinn (who worked on a project of figure drawing) "Certainly the exhibitions of work which Ann-Marie made uniquely her own, supported by illustrations, books and so forth would have been unlikely to have arisen without her presence".⁶
5. Director of Education for Wigan said "As I walked around schools in Wigan, particularly schools which have had the presence of an artist in residence, there I do see things other than the crumpled coke can".⁷

The Arts Council of Great Britain and the Regional Arts Association

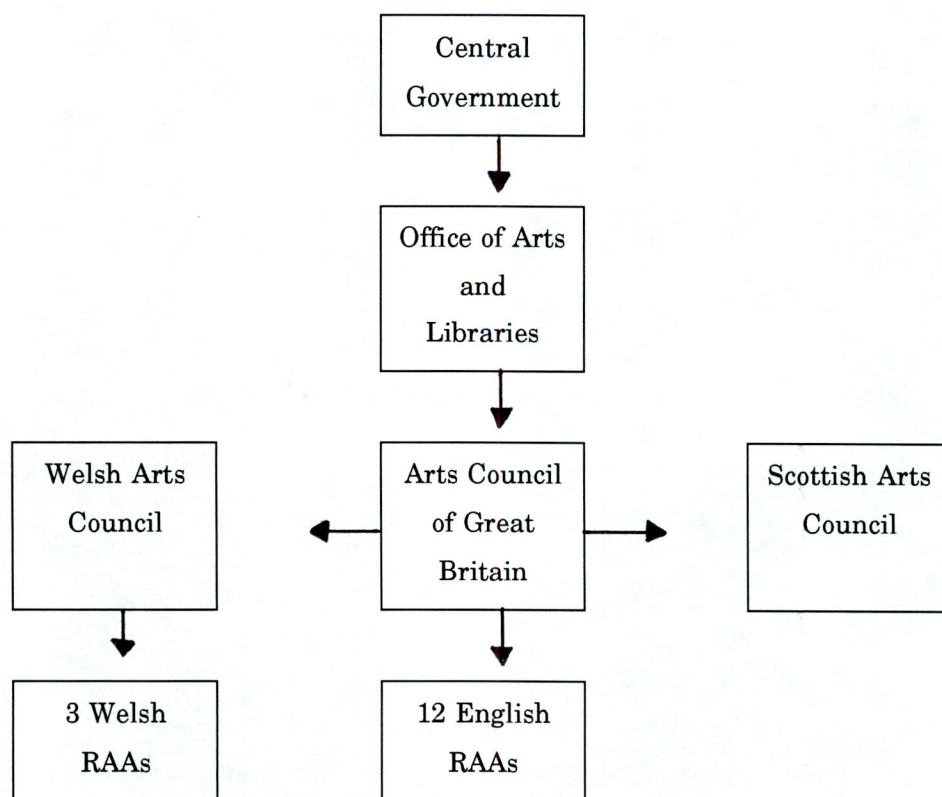
Artists in residence here involved such disciplines as illustration, fine art, sculpture, crafts such as pottery, ceramics, weaving, knitting and jewellery making.

The length of the residency varies greatly. Normally schemes run to one year. Residencies entail an artist working on the school premises for most of the working week.

Schemes have run for several years and there is a definite trend towards long-term projects which have a clear developmental role for the schools involved.⁸

Funding:-

Fig. A



As can be seen from Fig. A, the Regional Arts Associations who facilitate the Artist In Residence schemes are centrally funded by the Arts Council which is funded by the Gulbenkian Foundation, B.P., Marks and Spencers, Sainsbury and W.H. Smith.

The approach for crafts people-in-schools is different

While much of the Crafts Council's work is educational in the broadest sense, it has an education section which works directly with the formal education sector to promote the practical and theoretical study of the craft disciplines. Its role is to support the place of the crafts in educational provision and to enhance the experience of students and teachers through encouraging contact with practising crafts people and their work.

It does not directly fund the crafts people-in-schools schemes which are run by the Regional Arts Associations (R.A.A.).⁹

So, not only do the artists-in-residence schemes cater for the fine arts, but also for many crafts as were mentioned at the beginning of this chapter. Unfortunately, in Irish schemes so far the crafts have not been catered for.

Applying for Artist In Residence Under Regional Arts Associations

Any individual practising artist is eligible to apply in collaboration with a host organisation. The artist may work in any art form(s) and must be at least two years out of their principle training.

The host organisation must be located within the arts region of application.

The host organisation must be able to provide support directly or in kind (e.g. materials, equipment, accommodation, travel expenses). The education and community element of the residency should represent not less than the equivalent of one day a week over the period as a whole.

Applications should be submitted by the artist and host organisation in collaboration.

Clear evidence of partnership between artist and host organisation must be shown.

Joint applications between artists from different art forms and a host organisation will be eligible; clear working relationships must be illustrated. The fee payable to each artist is £12,000 and is payable in instalments. Each residency is for 12 months with a minimum of three days per week.

Artists in Residence in U.S.A.

The National Endowment for the Arts

Charles Fowler in his book Can we Rescue the Arts for American Children?, 1988, wrote of N.E.A. as follows

The National Endowment for the Arts single handedly has made the concept of artists in schools (visiting artists or artist residencies) a legitimate and acceptable delivery system for arts education in the nation's public schools.¹¹

Before the N.E.A.'s involvement, American youth had very little or, in fact, rare access to artists and artistic enterprises. Charles Fowler states that "Now the policy and the support of the N.E.A. and the State Arts Agency have made artists in schools common place".¹²

Despite this, there have been a strong debate between some school systems and the N.E.A. The argument by the education system is

Whether such residency programmes represent a complementary or a competitive system, a supplement or substitute for ongoing sequential arts education.¹³

The N.E.A. considers that "exposure to the arts was never intended to constitute a total arts education curriculum" ¹⁴ while some arts educators feel that: "the residencies are a subterfuge to circumvent and undermine school-based programmes".¹⁵

The whole debate in America centres around the idea of whether the arts in schools are better taught by artists who teach or by teachers who happen to specialise in an art. The Arts, Education and Americans Panel put it this way

Teachers who work in the classroom and who have been trained as educators often believe that they alone know the best kinds of activities for instruction, especially for young children. However, many artists feel the arts can be taught best by those who know the arts the best rather than those who produce them.¹⁶

The conclusion to the argument as seen by Charles Fowler is that it is not a case of either. Responsibility for arts education in public schools will never belong to artists, any more than the responsibility of science education will belong to scientists, their subject matter, not teaching, is their fundamental focus. Artists in education should function primarily as artists - in contrast art educators are certified full-time teachers.¹⁷

This idea is one of the principles for artist in residency schemes in Ireland. The artist is not in the school as a teacher and should never undermine the position of the existing art teacher but compliment the existing art education in the school. In their recommendations, the Arts, Education and Americans Panel said that within schools

Classroom teachers should be supported by an arts resource team composed of artists and specialists in such fields as music, dance, drama, creative writing, visual arts, and the environmental arts.¹⁸

The Office of Education

In 1970 the Office of Education created Project Impact, an interdisciplinary model programme in the arts for children and teachers. Programmes were located in Ohio, Oregon, Pennsylvania, Alabama and California. At Edgewood School in Eugene, Oregon, a school of 460 pupils, art specialists in music, dance, drama and the visual arts were introduced in addition to the normal school facility. The specialists led various teacher teams and used many volunteers and para-professionals.¹⁹

The outcome of this scheme was stated as follows by the school staff

1. The student becomes highly involved in the learning experience.
2. He/she is encouraged to investigate and learn about the world which surrounds him.
3. His/her ability to concentrate and develop standards of commitment is strengthened, while at the same time he/she is allowed to take risks.
4. Students are encouraged to be more sensitive to both people and situations.
5. A variety of educational opportunities helped bring about a more positive attitude in the learning activities.²⁰

The Menodocino Art Centre (California)

This runs an Artist in Residency Scheme called an 'Apprenticeship Programme'. Running on an annual budget of \$180,000 drawn from membership fees and fund-raising events, it offers art instruction workshops in a variety of arts discipline through a basic school programme.

The problem recognised by people involved in this programme identified in The Significance of the Arts for American Education by David Rockefeller is "that they cannot be designed to serve large masses of students".²¹

The Urban Gateways Programme

This programme serves 510 schools in the metropolitan Chicago area. The Urban Gateways Programme, according to Rockefeller

...helps make the arts as a part of the curriculum in inner-city schools, a metropolitan programme, which brings art to schools in all six Chicago area Counties.²²

Along with many cultural events for pupils they run a series of workshops in classrooms and Artist In Residence Funding for these projects comes from many areas including Chicago Committee on Urban Opportunity, Comprehensive employment and Training Act, the National Endowment for the Arts and The Illinois Arts Council. Also, unlike the Irish system, the governing system is quite complex and that includes educators, artists, parents, corporate representatives, and patrons of the arts.

ArtsTeach

ArtsTeach is a model Arts in Education Programme that was begun in the Spring of 1992 for at-risk students in grades 7 - 12 and teenage parents in New York.

More than 12 artists have worked with alternative school teachers to set up arts residencies - ArtsTeach "uses multi-arts to engage students in learning by infusing the arts into the curriculum".²³

Soft sculpture, native American arts, fibre arts, theatre, environmental arts, mixed media, jewellery, music, folk arts, photography and weaving are as documented in Art Scene, a Dutchess County Arts Council publication, a means to "help students increase self-confidence and value their creative potential through the creation of art".²⁴

ArtsTeach has been awarded funds from New York State Council on the Arts and New York Foundation for the Arts.

Boys Harbour - New York City

This is a privately operated social service agency in New York City and provides a performing and visual arts programme in two city school districts.

Other Art Centres

Junius Eddy, Arts Education Consultant to the Rockefeller Foundations Arts Programme, who has long observed arts education has identified resource centres which provide programmes (including Artist In Residence) for art education.

In reference to Cleveland's Supplemental Education Centre, Pensacola's Escarosa Humanities Centre, St. Louis's Metropolitan Education Centre for the Arts and the Southwest Iowa Learning Resource Centre D. Rockefeller said that "these centres form a new kind of educational half-way house within the public education system".²⁵ He feels that to accomplish its aims, the centres must involve both school and non-school staff in the curriculum planning and development required to integrate the arts into all aspects of learning. They must recognise that neither professional teachers nor professional artists have an absolute monopoly on the best ways to teach the young.

In making any comparison to Irish or English Artist In Residence programmes, it would be important to say that due to the geographical scale of Ireland alone it would be vital to have such a network of art centres making contributions to arts in education and especially in the setting up and funding of Artist In Residence programmes. Having said that, it is important to note the importance the Artist In Residence schemes and arts in the community in general have made on designing and implementing the art curriculum in schools.

It is recognised in America by David Rockefeller that funding for arts in education comes from community arts resources which have put together equipment, facilities and staff in ways which might provide models for schools, and some of these programmes have combined funding from a variety of sources. "Such combined funding packages are seen to survive the faddish funding policies of some foundations, and the limited funding possibilities of government agencies".²⁶

Examples of such alternative funding sources are the Walnut Creek Civic Arts Centre in California which receives most of its funding from tuition and city funds; the Milwaukee Arts Centre which is paid for entirely out of state funds; and the Neighbourhood Arts Programme which receives funding from school funds, local foundations and the State Arts Council. Stephine Goldstine, Director of the latter feels that

The final test of acceptance for an alternative approach to the arts is its becoming a line item of the regular school budget.²⁷

As could be important to note for the future of Artist In Residence schemes in Ireland, David Rockefeller notes that

The co-operation between schools and non-school institutions may be a promising route for increasing the funds that are available for arts education, as well as providing new ways of learning.²⁸

FOOTNOTES**Chapter 2**

1. Rod Taylor, Artists in Wigan Schools (London: Calouste Gulbenkian Foundation Publication, 1991) p.9.
2. Ibid., p.11.
3. Ibid., p.22.
4. Ibid., p.23.
5. Ibid.
6. Ibid., p.24.
7. Ibid., p.86.
8. Caroline Sharp, Karen Dust, Artists in Schools, A Handbook for Teachers and Artists (London: Beelford Square Press, 1990) p.3.
9. Ibid., p.31.
10. David Reid, Southern Arts Residencies (London: A Southern Arts Council Publication, 1993).
11. Charles Fowler, Can We Rescue the Arts for American Children (New York: American Council for the Arts Publication, 1988) p.58.

- 12, 13, 14, 15. Ibid., p.59.
- 16, 17. Ibid., p.60.
18. Ibid., p.61.
19. Gordon Plumer, A Curriculum for Elementary Art Appreciation, Children's Art Judgement (Dubuque, Iowa: Brown Co. Publishers, 1974) p.15.
20. Ibid., p.15.
21. David Rockefeller, The Significance of the Arts for American Education (New York: American Council for the Arts Publication, McGraw Hill, 1977) p.176.
22. Ibid., p.186.
23. Art Scene (New York: A Dutchess County Arts Council Publication, Winter 1993) Vol. 12, No.5, p.11.
24. Ibid., p.186.
25. Rockefeller, The Significance of the Arts, p.194.
- 26, 27, 28. Ibid., p.195.

CHAPTER 3

A LOOK AT THREE ARTISTS IN RESIDENCE SCHEMES IN IRELAND

I sent Questionnaires (see Appendix III, for responses see Appendix IV), to the following schools and artists involved in the scheme to evaluate how successful the Artist in Residence Schemes are, and to establish where the main problems occur, for example in funding, etc. I also looked at the Arts Council Reports (see appendix IV), on the schools and artists involved to confirm my findings.

1. Laurel Hill Secondary School, Limerick.

Artist in Residence: Lorryne Murphy, Watercolour Artist.

Art Teacher: Ursula O'Mara.

Date of Residence: 23rd. March 1992 - 22nd. May '92.

2. St. Aengus Post-Primary School, Mounth Rath, Co. Laois.

Artist in Residence: Cathy Carmen, Sculptor.

Art Teacher: Zita McGrath.

3. South Presentation Secondary School, Douglas St., Cork.

Artist in Residence: Marian Sweetman, Batik Artist.

Art Teacher: Rita O'Connell.

Date of Residence: April/May 1993.

In the case of schools from Limerick and Laois the artist had been involved with the school before, so it made the introduction of the artist easier. It was also evident that the schools were making the effort to keep up to date with the Arts Council's literature and therefore were introduced to the scheme either through newsletters or by direct contact with the Arts Council staff.

The projects in the schools were as follows:-

Limerick:

Five one-hour water colour workshops were held weekly each catering for 17 to 20 students. Pupils were between twelve and eighteen years of age. The artist also provided slide shows and while she was doing her own work (she produced thirty paintings in all while she was there) she was available to discuss her work with pupils. In all, 170 students had access to the project.

Laois:

All the art pupils worked on the project on one aspect or the other. First year - 40 pupils were involved; second year - 43 pupils and fourth/sixth year - 7 were involved. The art teacher explained that

The students were involved in working towards a single cast piece, but in the manner of an apprenticeship to sculpture rather than being given the burden of creating the piece themselves.¹

The artist in residence scheme developed from the theme of local history. The sculpture, 'A Major Piece of Sculpture for Laois' is to be sited on the grounds of the school and will be viewed from the main road. The sculpture is to be cast in bronze and local limestone and will have a water feature. Funding is still taking place to complete the project.

Cork:

Classes involved were twenty-one girls from second year and twelve girls from fifth year. The residency was split up into two phases. Marian Sweetman identified them as

Phase one was mainly concerned with giving the students the opportunity to observe at first hand the development of ideas and the process and techniques involved in the production of a batik wall hanging. during this time they also worked on their own designs for the four canteen blinds on a theme selected by themselves 'movement in nature'. The second phase of the residency was the production of the finished blinds for the canteen and also individual batiks on a smaller scale using the girls' own designs.²

From this we can see that there was in each case a large number of pupils involved in the residency. This is contrary to the opinion of some art teachers that it is an expensive project dealing with only a few pupils. It is important also to note that the themes succeed in encouraging the pupils to look at their own environment as a source of inspiration.

Research (see Appendix III and Appendix IV), indicates that what was learned by the pupils from the artist could not have been learned from the art teacher in the normal school day. Lorraine Murphy, the artist involved in Limerick said that "Pupils learnt new painting techniques and how to explore ideas and themes for which there is usually not enough time for during class".³ She explained how the art teacher in the school was from a graphics background and that it was good for the pupils to get experience in different painting techniques. Mairead O'Brien, a third year student at Laurel Hill found "the workshops very helpful - a chance to express myself in a way I could not do in class".⁴

Zita McGrath, art teacher in Laois also felt that because her background is in fashion design that it was a good experience for pupils in 3-D work. Likewise, Rita O'Connell, art teacher in Cork felt the pupils "...came to appreciate the quantitative difference between a professional's approach to producing a piece of art work and their own approach".⁵

The artists felt that they benefited from working with people with new design approaches. It was particularly evident from the results of the residency by Marian Sweetman, the artist involved in Cork

Personally, I enjoyed the interaction with the students very much. I found that I learned a lot from their different approaches to designing and also in their interpretation of the theme selected.⁶

Zita McGrath explained how the school environment changed "There was a fantastic buzz in the school among the students. Art was taken as a serious subject".⁷

She also explained that the other teachers showed very little interest in the beginning but as the project developed they got more involved in the artist, especially through the cross-curricular activity, for example the plans of the site by the technical drawing teacher, metal work teacher, etc.

Despite the positive aspects identified above, there were some problems that occurred in the project, for example Marian Sweetman explained

The necessity to work within the school time table was the main difficulty. At secondary level it is very difficult to work within the school programme time.⁸

Rita O'Connell, art teacher in Cork felt that they started the project too late and that there was not enough time at the end for the amount of people involved. She also felt that "...an artist taking on a residency has to be realistic about the time he/she can be expected to work, but it is very difficult to do so".⁹ Problems also arose in the level of commitment from the school as was the case for Lorraine Murphy in Limerick. The school did not provide a lot of materials as was originally promised and her space was inadequate.

It is important from this, for any artist and school getting involved in the scheme, that there is a very definite plan including timing, funding, space, etc. needed to be set out in preparation for the project. Even though in the questionnaire respondents said that they had made preparations by discussing between themselves aspects like space, timing, etc. It is important to note how useful it would be, if the Arts Council produced a handbook for artists and teachers who wish to get involved in the scheme.

Perhaps it would make for better working relationships between the school and artist which is as is stated in Chapter 1 by the Arts Council as the meaning behind the word 'Residence'. This is evident again in Lorrayne Murphy's case when I asked her if she would get involved in the scheme again.

Yes, but with some changes. I would build up a better relationship beforehand with the school before starting and make sure the residency gets the respect it deserves. The Artist in Residence can be taken for granted by the school but the students never took it for granted.¹⁰

I think the artist here has made a very important point. While the scheme is very beneficial to the school, art teacher and artist, the most important thing is that the pupil himself/herself is the main beneficiary of the scheme. Dorothy St. George, a second year student at Laurel Hill, shows here how the scheme developed her critical thinking.

Glance at this blobbed brightness,
On this pure whiteness,
Glancing at your life's darkness and
Questioning thoughts,
Answers many queries,
Encourages more.

FOOTNOTES

Chapter 3

1. Arts Council of Ireland Reports on Artist in Residence Reports submitted by the Art Teachers and Artists involved in the Scheme available in the Arts Council of Ireland Library, Dublin: 1993-'94.
- 2, 3, 4, 5, 6. Ibid.
7. Clare Daly, Questionnaires compiled this Dissertation.
8. Ibid.
9. Arts Council Reports.
10. Questionnaire.

CHAPTER 4

THE FUTURE OF ARTIST IN RESIDENCE IN IRELAND

The response to the Green Paper on Education 1992 by anyone involved in Art Education would be that of utmost concern at the neglect of the arts, in particular to that of curricular issues.

In response to the Green Paper, Education for a Changing World, the Arts Council of Ireland stated that

Whilst reference is made to the arts, they are treated as marginal concerns and are regarded as irrelevant to the curricular reforms proposed by the Green Paper as part of the wider process of educational reform and cultural challenges facing Irish society.¹

On one hand it is commendable that the Green Paper argues the need for education to move towards modes of learning which favour the development of creativity, critical thinking, problem solving abilities and individual initiative away from modes centred on the accumulation of knowledge (Aim 2, page 9, Green Paper).

On the other hand it completely dismisses the role of art from this move, and proposes science and technology, business/enterprise studies and European languages as the areas most desirable to achieve such progress. It goes as far as stating that the core subjects in education are: Irish, English, Mathematics, History, Geography and Social and Political Education and Science or a Technological subject.²

Kieran Walsh, Education Officer with the Arts Council, in a recent interview I held with him felt that there should be a leaning towards

... a more skills based syllabus whereby pupils' work would be evaluated on an assessment procedure (as in the Junior Cert Art Course) rather than the accumulation of vast amounts of knowledge and an examination at the end of the year (in particular reference to Leaving Cert.)

When we look back at some of the many references made to art education in Irish schools we can see a common pattern, e.g.

- In 1975 Ciarán Benson in his report "Arts in Irish Education" said "Young Irish people are the most visually starved in Europe".³
- In 1962 in 'The Design in Ireland' report published by Coras Trachtála states that the interests of industry would be served by raising the general level of design consciousness and that "lasting results, however, cannot be hoped for unless the matter of design education is tackled with force and energy".⁴
- In 1987 it is recognised in the White Paper on Cultural Policy ('Access and Opportunity') that

Education in art and design is vital to our industry, which needs the services of talented, well-qualified designers and technicians if our products are to be able to compete on international markets.⁵

In all the above references it is clear that there is a need for a much more serious consideration to be made on the art education of Irish young people. Yet, as recently as March 1993 in the National Council for Curriculum and Assessment report under 'Fulfilment of Pupils' Entitlement', it states

The artistic experience of pupils may be addressed through certain interventions such as drama, visiting or creative workshops as well as through time labled arts subjects.⁶

In the curricular sense, therefore, it is important to note that the treatment of art in curricular policy is of great concern to schemes like Artist in Residence. If art is not considered as important in the core eduction of young people like technology and science, then how serious will any interventions by such organisations like the Arts Council in the curriculum be taken? It is important, according to Ciarán Benson in interview, that students be exposed to motivating experiences such as visits to the school by artists where they can say "I like this - I want to be an artist" , and this under the present situation is not being provided for.

In the economic sense, apart from job creation, there is a great need for art to be considered in economic development. The Green Paper recognises the need for more creativity, innovation and enterprise as essentials to economic progress, but again only identifies the industrial/technological/entrepreneurial areas as a means for this. It fails to see the significance of art in relation to industrial development.

In a recent report published in Germany, 'Dynamic Culture Industries in North-Westphalia', (Ministry of Economics and Technology of North Rhine, 1992) stressed the need for closer links between industry and the cultural sector

It is precisely the growth-orientated branches of the service-sector and the innovative branches of industry which value a creative environment. In some cases they are dependant on it.... There are hardly any consumer products, including, for example, automobile and kitchen appliances which are not in some way culturally communicated to the public.⁷

It is important that areas like design are also considered with great concern in the art curriculum. In particular it would be of great importance to include residencies from a design background as well as a more fine art situation, whereby students would experience a different type of problem solving. Here is another reason why it would be desirable for such organisations like the Crafts Council to be included as a consideration for any intervention in the art curriculum. Any direct contact between the pupil and artists and designers from the community that could encourage a greater awareness of creativity and innovation, and the role of such in our economy should be encouraged.

The future for funding for art and such schemes as Artist In Residence looks questionable. In the section under 'Funding of Education' in the Green Paper, Section 1.6, it speaks of the creation of

...a frame-work for the development of the system into the next century, concentrating on a number of core themes. Funding will take place within this framework, with priorities and phasing of implementation established by reference to available resources.

In response to this the Arts Council concludes that

The arts are not considered a core theme and will be regarded as expendable in the allocation of scarce resources. This is not explicitly stated in the Green Paper, instead the position and relative status of the arts is defined by omission, by the lack of any substantial consideration of the acknowledged neglect of the arts in current educational policy and provision.⁹

It is apparent from this, that funding from the private sector will be necessary for the future of Artist in Residence.

In interviewed Kieran Walsh also pointed out that "culture is seen as static and in the past, as far as education is concerned". In particular, he referred to the statement made in the Green Paper "The need to educate young people for their role as citizens of Europe, while retaining and strengthening their distinctive Irish identity and culture".¹⁰ He feels that if Irish culture is to be taught, then where better than in the education of art and design?

The Principal of the school in which this author is undertaking teaching practice was interviewed. He was asked if he felt that art should be considered as a core subject

I would not be in favour of having art as a core subject at Junior Cert. I would stick to the core subjects, English; Irish, Mathematics as set by the Department of Education, and provide on top of that a good 'menu' of subjects including art to be chosen by pupils.

The Art Teacher at the same school felt that "In theory art should be a core subject but in practice I feel it would be impractical because of materials and class sizes". Despite the fact that I suggested that if art was to be considered for a core subject, it would be considered for an increased budget it did not seem to make a difference in their attitude. It is unfortunate that art as a core subject is seen to be idealistic.

After a description of Artist in Residence was given, I asked the following to both Art Teacher and Principal.

Question: Would you see the role of an artist as important in the art education for young people?

Reply:

Principal: I think it would be very desirable to have an artist come and work in the school but because of the strict time tabling, i.e. there are only 168 school contact days, 10 of which are for examinations. I think it would be impractical to use time for setting up an Artist in Residence scheme.

Teacher: It would be interesting to have an artist work in the school, but again I feel that in this circumstance because of materials and funding it would be impractical to introduce such a scheme.

When it was pointed out to both the Principal and the art teacher that the artist's fees were paid by the Art Council to the amount of £1,200 and that only the materials needed to be paid for by the school, they agreed that it would be affordable. Still, they were not convinced of any great need to avail of such schemes.

It can be concluded from this that it is not the financial issue that prevents schools from introducing schemes like Artist in Residence but a general apathy for the need to include any other ideas into what they feed is a 'sufficient' art curriculum. Kieran Walsh in interview said that

The Arts Council were trying to demonstrate the importance of a good art education through such schemes as Artist in Residence by providing funding.

It can be concluded that there is a general feeling of apathy by the Department of Education, etc. concerning the position of art in the curriculum and to the funding for art in general. With this level of apathy it is difficult to see how the Arts Council will secure a more substantial budget to improve Artist in Residence Schemes in the future. It may be the case that there will be a need for more intervention by non-school organisations in the funding of these projects as is suggested by David Rockefeller in Chapter 2 of this dissertation. On the other hand, it would be more desirable if the reason why we need independent funding was tackled - "the prevention rather than the cure".

To do this a closer look at the status of art in the curriculum needs to be taken with a view to increasing its importance not only as a vital part of every young person's visual education, but to their general education as a whole. It is only when we reach this stage that we will see a better structure for funding for art education including Artist in Residence Schemes.

FOOTNOTES

Chapter 4

1. A Submission by the Arts Council in Response to Education For a Changing World, the Green Paper on Education, 1992 (Dublin: An Arts Council of Ireland Publication, January, 1993) paragraphs 2.1, p.5.
2. Education For A Changing World (Dublin: A Government Publication) 1992, p.75.
3. Ciarán Benson, The Place of Art in Irish Education (Dublin, an Arts Council of Ireland Publication, 1975).
4. The Arts Council's Response to the Green Paper, paragraph 4.5, p.19.
5. Ibid., paragraph 4.5, p.19.
6. NCCA Policy Statements and Recommendations (Dublin: A NCCA Publication, March 1993) p.28.
7. The Arts Council's Response to the Green Paper, paragraph 4.4, p.19.
8. Education for a Changing World, paragraph 1.6, p.41.

9. The Arts Council's Response to the Green Paper, paragraph 2.8, p.7.
10. Education for a Changing World, p.1.

CONCLUSION

It has been said by many educators both here and abroad in Chapter 1 that there is a greater need for direct contact between the pupil and artist if pupils are to gain a balanced education in art, craft and design, as well as getting a good understanding of the artist and the artist's work. The examples of schemes carried out in Ireland that are discussed in Chapter 3 have been shown to be successful in doing this. In all cases including the pupils, art teachers and artists it has proven to be both beneficial to their visual and personal development. Despite this, it can be seen that the future of the scheme looks uncertain. While it would be possible for the scheme to continue at its present day funding, it looks uncertain for further funding which would develop the scheme giving more schools the opportunity to get involved in a residency. The main way forward for the development of Artist in Residence seems to be in curricular reform, whereby art would secure a better position and in turn would secure more funding and make Artists in Residence a more affordable project. It would also be vital for the Arts Council itself to secure more Government funding for the education schemes along with looking towards more sponsorship from private companies.

In conclusion, it is important that education in future will look towards modes of learning where young people make closer links with their culture and community, where pupils will 'discover' through experience rather than learn through the accumulation of vast amounts of knowledge. Artist in Residence has shown itself to be one definite area whereby pupils can learn through experience and should be used as an example in other areas of education.

APPENDIX I

RESIDENCIES AWARDED 1986 TO 1994

COUNTY	NAME OF COLLEGE	LEVEL	ARTIST	DISCIPLINE	YEAR	AMOUNT
Cork	Millstreet Community	Post Primary	Denis O'Connor	Sculpture	1986	1000
Dublin	Mount Temple Comp.	Post Primary	Inge Van Doorslaer	Visual Arts	1986	1000
Galway	Athenry Vocational School	Post Primary	John Behan	Sculpture	1986	1000
Mayo	Moyne College, Ballina	Post Primary	Imogen Stuart	Sculpture	1986	1000
Wicklow	Blessington Vocational	Post Primary	Pauline Cummins	Visual Arts	1986	1000
Clare	St Patrick's Comp Shannon	Post Primary	Catriona O'Connor	Visual Arts	1987	1000
Dublin	Collinstown Park Community	Post Primary	Katy Goodhue	Sculpture	1987	1000
Cork	Ballincollig Community	Post Primary	Gabi Beuchert	Ceramics	1988	1000
Cork	Schull Community College	Post Primary	Brian Lalor	Visual Arts	1988	1000
Dublin	Coolmine Community, Clonsilla	Post Primary	Terry Cartin	Ceramics	1988	1000
Dublin	St Paul's CBS	Post Primary	Ronan Walsh	Visual Arts	1988	1000
Kilkenny	Camphill Community	Post Primary	David Lambert	Sculpture	1988	1000
Offaly	St Brendan's Community, Birr	Post Primary	Michael Verdon	Sculpture	1988	1000
Clare	St Caimin's Community, Shannon	Post Primary	Dick Donoghue	Visual Arts	1989	1000
Dublin	Mount Temple Comprehensive	Post Primary	Linda Brunker	Sculpture	1989	1000
Dublin	St Oliver's Community, Drogheda	Post Primary	Ronan Halpin	Sculptor	1989	1000
Limerick	St Joseph's, Newcastle West	Primary	Agnese Nolan	Ceramics	1989	1000
Monaghan	Beech Hill College	Post Primary	Lindsay Dumas	Ceramics	1989	1000
Kildare	Holy Family Community	Post Primary	Robert Ballagh	Visual Arts	1990	1200
Monaghan	St Luis Convent School	Post Primary	Dermot Seymour	Visual Arts	1990	1200
Offaly	St Brendan's Community Sch	Post Primary	Mary Burke	Visual Arts	1990	1200
Dublin	Central Remedial Clinic	Post Primary	Sadhb O'Neill	Visual Arts	1991	1200
Monaghan	Inver College	Post Primary	Eileen Ferguson	Visual Arts	1991	1200

RESIDENCIES AWARDED 1986 TO 1994

COUNTY	NAME OF COLLEGE	LEVEL	ARTIST	DISCIPLINE	YEAR	AMOUNT
Carlow	Tullow Community School	Post Primary	Robert McLean	Visual Arts	1992	1200
Dublin	Loreto Abbey,	Post Primary	Chris O'Brien	Sculpture	1992	1200
Dublin	St Patrick's College	Post Primary	Kathie Herbert	Visual Arts	1992	1000
Limerick	Laurel Hill	Post Primary	Lorraine Murphy	Visual Arts	1992	1200
Limerick	Villiers School	Post Primary	Jane Murtagh	Visual Arts	1992	1200
Cork	South Presentation Convent	Post-Primary	Marian Sweetman	Hangings	1993	1200
Dublin	St Finian's Community College	Post-Primary	Aaron Fowler	Sculpture	1993	1200
Laoise	St Aengus	Post-Primary	Cathy McArdle	Sculpture	1993	1200
Cork	Scoil Stiolfain Naofa	Post-Primary	John Phillip Murray	Visual Arts	1994	1000
Dublin	St Mac Dara's Community Coll	Post-Primary	Peter Smyth	Photography	1994	1200
Mayo	St Patrick's College	Post-Primary	Chris Doris	Sculpture	1994	1200
Roscommon	Castlerea Community School	Post-Primary	Noel Molloy	Sculpture	1994	1200
Sligo	Mersey National School	Primary	Nick Miller	Visual Arts	1994	1200

APPENDIX II

Questionnaire for The Art Teacher

1. Is art considered an important part of your school's curriculum?
2. How were you first introduced to the idea of Artist in Residence?
3. Have you ever had an artist work in your school before?
4. Were the pupils aware of the work of (a) the artist involved in the school and (b) other artists in the community?
5. How is art appreciation taught in your school?
6. Was the preparation for the project adequate? In what ways could it have been better?
7. What role did the artist play in the project? What was the most important role for (a) you and (b) your pupils?
8. What did the pupils learn from the artist that they could not have learnt from you?
9. What did the artist gain from the project?
10. In what way, if any did the school environment change?
11. How did the other teachers react to the project?

12. During the project did you publicise the work within and beyond the school?
13. Did you evaluate the project? if so, what criteria did you use?
14. In what way did the project affect your future work?
15. Was the artist's work followed up in any way?
16. How much money did the school need to raise and was it a big problem?
17. How many pupils were involved, how were they chosen and would you have liked more to be involved?
18. Did space, storage, or the use of unusual materials cause any problems?
19. How would you change the programme to make it more beneficial to (a) you; (b) pupils; (c) the artist and (d) the school?
20. Would you get involved in the scheme again?

Questionnaire for the Artist

1. How were you first introduced to the Arts Council Artist in Residence Scheme?
2. Had you every any contact with the school before you were involved with the school through the residence scheme?
3. Were the pupils aware of your work before they were introduced to you in the school?
4. What preparation did you need to make before starting the scheme?
5. What role did the (a) teacher and (b) you play in the project?
6. How do you think the teacher and the staff benefited by having you in the school?
7. What was the main aim of your project?
8. What do you think the pupils learned from you that they could not have learned from the art teacher?
9. In what ways did the pupils benefit from the project?
10. During the project what impact did the Arts Council make and were you satisfied with the impact?
11. What considerations did you need to make in designing the project, e.g. choice of theme, materials, age group, space, etc.?

12. Was your project hindered by any of the above?
13. In what way did the project affect your future work?
14. How would you change the programme to make it more beneficial to you, the pupils and the school?
15. How do you think you contributed to the pupils' art education?
16. Do you think the pupils gained a better understanding about the work of an artist?
17. Would you get involved in the scheme again?

APPENDIX III

Reply to Questionnaire for the Artist

From: Maria Sweetman, Co. Cork

Question:

1. I first heard about it from Ciaran Walsh when he was Education Officer at the Teachers' Centre, Cork.
2. Yes, I knew the Art Teacher, Rita O'Connell for many years.
3. No.
4. I visited the school, spoke to the art teacher and principal and discussed possible ideas for a project - also facilities in the school was an important factor.
5. (a) The teacher's interest and co-operation was essential.
(b) My role was that of an artist and not a teacher.
6. Quote from art teacher, Rita O'Connell "a sense of buzz, enjoyment, vitality, the camaraderie of hard work and above all the sheer joy of the colours".
7. See Appendix IV
8. See Appendix IV
9. See Appendix IV

10. Other than financial support there was very little contact or interaction with the Arts Council.
11. See Appendix IV
12. The necessity to work with the school time table was the main difficulty.
13. I found the pupils' varied approaches to designing very stimulating and their lack of fear and spontaneity an inspiration.
14. At secondary school level it is very difficult to work within the school programme - time, especially blocked time is very difficult to organize - however, it can be overcome.
15. I hope I helped them to enjoy using colour and appreciate what is involved in being a full-time artist.
16. Yes.
17. Yes.

Reply to Questionnaire for the Art Teacher

**From: Zita McGrath, Art Teacher, St. Aengus Post Primary,
Mountrath, Co. Laois**

Question:

1. Yes. Art is only on the curriculum since 1991.
2. I was aware of the Arts Council from College. I applied to see what was available and took it from there.
3. No.
4. (a) Yes (b) No
5. Through local environment first. Slide form. Visits to Art Galleries and Exhibitions.
6. (b) Yes. The biggest block to date to finalise the sculpture in the setting of the school is finance.
7. The artist was totally in charge.
 - (a) My qualification is Fashion and Textiles, so for me the 3-D techniques such as modelling, casting, construction were very interesting.
 - (b) The students worked closely with the artist in the project.
8. 3-D techniques. The artist's role in the local community working in close liaison with the local Foundary.

9. Designed a Major Piece of Sculpture for Laois which will be cast locally to a finished piece 12ft. high with water featuring.
10. (a) A fantastic buzz in the school among the students - art was taken as a serious subject.
11. In the beginning, very little interest, but as the project developed and the teachers got to know the artist, tremendous interest - various departments in the school got involved, i.e. the plans of the site by the Technical Drawing Teacher, lighting by the Metalwork Teacher.
12. Yes. We published the Artist in Residence Scheme in the local paper on several occasions. The Leinster Express. Tremendous local interest.
13. Yes. The knowledge gained by the students and their enjoyment and rapport with the artist.
14. The Artist in Residence Scheme developed from the theme of local history to a model - "a major piece of sculpture for Laois".
15. As above.
16. The school at present is raising finance for the completion of the sculpture £6,000. Sponsorship from the E.B.S. Extremely difficult to raise money. We are applying to the American-Ireland Fund.

17. 1st. year - 40, 2nd year - 43, 4th/5th. year - 7. Total = 90. All the art students in the school worked on different aspects. They shared their experience.
18. No. the Principal was most supportive and gave the artist a pre-fab for the duration of the scheme.
19. The programme as it is, is excellent. For me and the school raising finance to see the completion of the sculpture is the biggest obstacle and nightmare.
20. Most definitely.

Reply to Questionnaire for the Artist

From: Lorraine Murphy, Co. Limerick

Question:

1. Through the Arts Council brochures which I try to keep up to date with.
2. Yes. I had been to school there 10 years previously.
3. Some, through discussion with their Art Teacher re: pas pupils and/or Limerick Artists and/or exhibitions I had locally and/or press coverage.
4. Organising materials, organising new and original projects to sustain interest of various age groups (12-18 mixed)
5. I remained quite separate working at the back of the art room. There was little interaction between the teacher and myself, except organising workshops, getting keys, etc.
6. As the teacher had a graphics background, the main bulk of her teaching was design orientated. I taught the students painting skills in a variety of different ways.
7. To familiarise students with different experimental techniques, allow them to express themselves through art, understand who the artist is.
8. Painting techniques, exploring personal ideas and themes which there is usually not enough time for during class time.

- 9 New skills, confidence in their own ideas, and personal projects/developing individuality/understanding who the artist is/how they work and their relevance to society.
10. The Arts Council were very supporting, obviously and extremely helpful.
11. Space was classroom space only, we worked at lunchtimes - themes were usually controversial and ones very often too delicate to explore during class hours.
12. The school did not provide a lot of materials as originally promised. I funded a lot of the materials.
13. My space was inadequate (2 school desks in a dark corner) therefore my work had to change in scale for that time. However, I gained vast experience in workshops.
14. The Artist in Residence I feel should have a separate space which is also welcoming to students. School could have been more supportive and appreciative during the residency.
15. I arranged an exhibition in a local Gallery so students had to learn every stage - production right through to hanging work in the gallery. They got an understanding of the 'Artist'.
16. Yes, most definitely

17. Yes, with some changes. I would build up a better relationship beforehand with the school before starting and make sure the residency gets the respect it deserves. The Artist in Residence can be taken for granted by the school but the students never took it for granted.

APPENDIX IV**ARTIST IN RESIDENCE REPORTS 1993****1. Laurel Hill Secondary School, Limerick, 82 henry Street,
Limerick.**

Ursula O'Mara (teacher)

Lorrayne Murphy (resident) 8 St. Nessian's Park, Dooradoyle,
Limerick.

Grant: £1,200

Duration: 23rd. March 1992 to 22nd. May 1992.

The Residency

5 x 1 hour watercolour workshops weekly using 17-20
students, age: 12 to 18 years. Selected by teacher and
Principal.

Available to discuss work with any other students. Slide
Shows - 170 students had access in total.

"Each day I presented a new concept, theme or personal
project allowing the students to make statements on many
controversial issues that may not have the confidence to do
normally or within the regular art class. Each day, also, the
students were developing more skills in the medium". -

L. Murphy

She painted each day and produced 30 paintings - 5 went on exhibit with students' work in the Riverun Gallery.

Funding:

Total:	£1,776
Art Council:	<u>£1,230</u>
School	£546

General Report:

"The show was a great success and the students involved developed immense skills in the medium of watercolour painting. It ran for 3 weeks and was received well by the people of Limerick". - Sr. Geraldine (School Principal).

Problems that Occurred in the Residence:

- Not enough funding.
- "One of the major problems concerning this residency was the lack of materials for myself and for the students attending the daily lunchtime workshop" - L. Murphy.

Students' Comments on the Residency

- "Before the classes painting was not one of my strong points, but now I have improved my skills and created my own style" - Grainne Kelly

- "I found the workshops very helpful - a chance to express myself in a way I could not during the course of school".
- "Painting in watercolour is a different thing to just painting in coloured paints" - Mureal O'Brien, 3rd.year.
- "I glance at this blobbed brightness on this pure whiteness, glancing at your life's darkness and questioning thoughts, answers many queries and encourages more" - Dorothy St. George 2nd. year.
- "I thought watercolour was always a pretty painting of a landscape of the country side or a water's edge, but I was soon to learn that there was another side that I did not know about". - Niamh Brown.
- "I can now express my true feelings and experiment more, I am not afraid of what anyone will think of my ideas, because the only thing that matters is what I think of my own work". - Ciragh Loftus

2. **St. Aengus Post Primary School, (VEC), Mountrath, Co. Laois.**

telephone: 0502-32107

Mr. Thomas Ryan, Principal

Cathy Canavan, Artist

Zita McGrath, Art Teacher

The Residency

The artist devised a piece with the full collaboration of the pupils, while retaining artistic control herself over all images and ideas.

"The students were involved in working towards a single cast piece, but in the manner of an apprenticeship to sculpture, rather than being given the burden of creating the piece themselves". - Zita McGrath

Work was sited on the grounds of the school and would be viewed from the main road. Cast in bronze, local limestone and with a water feature. It is a rural, co-ed. school where art is taken seriously. Pupils worked from 2-D into 3-D. In doing so, developing the students own creative skills and creative awareness through tutorial guidance. This project envisages the use of natural resources - water, local limestone, iron casting at the local Mountrath Iron Works.

A valuable learning process as well as instruction given in the principles, processes, procedures and equipment. In association with the local community, and the new inventive use of the local facilities, i.e. the Foundry and Stone Quarry.

Funding:

Arts Council, Banking Institute, Local Companies, FAS, Co. Laois V.E.C.

The project is a major public sculpture budget at £10,000 which will take six months to complete.

3. **South Presentation Convent Secondary School, Cork.**

Marian Sweetman, Artist

Rita O'Connell, Art Teacher

Classes involved:- 2nd. year girls - 21

5th. year girls - 12

Duration:- April and May, 1993

The Aims of the Residency - Rita O'Connell

The aims of the project were as follows:-

1. To give a selected group of pupils the opportunity to observe over a period of time the methods used and the practices followed by an artist in the production of a piece of art work.
2. To encourage and assist the project group to develop their own designs on a theme selected by them, and to further develop some of these designs so as to be suitable for four batik blinds for the windows of their school canteen.

Structure of the Residency

Firstly a studio was set up within the school. One of the Domestic Science rooms was made available for the entire length of the residency, this proved very successful as it was a large room with plenty of sinks and power points, and as it was independent of the art room work didn't have to be put away or interrupted by other people needing the space. However, the room was separate from the main school buildings and therefore was a bit isolated.

Prior to meeting the two groups of girls selected for taking part in the residency I re-organized the Domestic Science room so it would no longer look like a class room but became a working studio. I had a selection of finished work on display, some work in progress and also my own frames and equipment.

The residency was divided into two phases, each lasting approximately a month.

The first phase was mainly concerned with giving the students the opportunity to observe at first hand the development of ideas and the process and techniques involved in the production of a batik wall hanging. During this time they also worked on their own designs for the four canteen blinds on a theme selected by themselves 'Movement in Nature'.

The second phase of the residency was the production of the finished blinds for the canteen and also individual batiks on a smaller scale using the girls' own designs.

Detailed Account of Residency - Marian Sweetman, Artist

Phase One:- The residency began a week before Easter. I met the two groups separately and outlined the aims of the project. I went through the sketchbooks and file of computer designs and discussed how ideas were developed and taken through to the finished work. I also showed slides of other work I had done, and places I had visited or lived, which were the main sources of my work. Following this there was a discussion on possible themes for the batiks which we were to produce. The theme which emerged was 'Movement in Nature', and they were to do some research on this over the Easter holidays. The greater part of April was spent developing these designs as well as visits to the studio to see work in progress.

The designs evolved in three stages:-

- (a) The first roughs were done in pastel, with designs based on the references collected, books, photographs, magazines, etc.
- (b) The second developmental stage was done in cut/torn tissue paper and wax crayon.
- (c) A further development of a limited area of the design from the previous stage.

The development of the designs took place in the art room and over-flowed into the student's other art periods. During this time I visited the two groups in the art room and they in turn visited me in the studio where I was working on two large wall hangings.

Phase Two:- By the beginning of May a whole range of very colourful and exciting designs had emerged, so we were able to move on to stage two. From the designs produced I selected those which I thought would be the most suitable for the blinds and did some further work on them, in some cases I combined elements from two or three people's designs, and from these four designs were finally selected. From here on the pace and scope of the work took on a new dimension. I made four large frames, one for each of the blinds. This was necessary as the fabric remained stretched on the frame throughout the entire process, and they could be worked on independently of each other. I also made eight smaller frames, these were large enough for two people to work on at the same time, one at either end.

Each group had 'hands on' experience of the whole batik process, dampening the cloth, brushing on the background colours, drawing on the design when dry, waxing the outlines, water testing for leaks, repairing, painting on the colours, waxing and finally ironing off the wax. I did the majority of the work on the four large batiks as with having so many people involved and time restrictions I felt it was not possible to reach a high enough standard of skill so as to be assured a good finish. However, the students did assist where possible, water testing and painting on some of the colours. During this time twenty six individual batiks were also produced with a great deal of enthusiasm and hard work.

Personal Review of the Residency

Personally, I enjoyed the interaction with the students very much, they were very responsive to the whole project and showed great commitment throughout the two months, sometimes working through their lunch hour and free periods in order to finish the work.

I found I learned a lot from their different approaches to designing and also in their interpretation of the theme selected, and I enjoyed greatly their spontaneity when applying colour and their lack of fear of the consequences. When developing the final designs for the blinds from the students' drawings and collages, I was forced to change my normal approach and ideas and I found myself using shapes and colour combinations I normally would not have used, so this was very stimulating and exciting.

I had tremendous support from the art teacher, Miss Rita O'Connell, who gave very generously of her time and energy both during school time and free time also, nothing was too much trouble and it was only with her help that so much was achieved.

Comments - Rita O'Connell, Art Teacher

The project generated a great deal of enthusiasm and vitality and it was a tremendous experience for the group of girls involved and their Art teacher. The pupils came to appreciate the quantitative difference between a professional's approach to producing a piece of art work and their own approach, however, they were still very pleased with their own products. They really grasped the idea of gradual development of a design idea and also the need to adapt it to the medium used. The group came to realize the intense care needed in the batik process in order to achieve perfect results. They will be delighted to live with the finished products in the canteen. If I were to sum up my own feelings about the project, it would be a sense of 'buzz' enjoyment, vitality, the camaraderie of hard work and above all the sheer joy of the colours.

A few negative points:-

We learned some lessons about a residency.

- (a) We started the project too late in the year, leaving ourselves a frantic rush at the end.
- (b) We involved too many pupils in actually producing work, and the restrictions of class timetabling made really finished work impossible. I don't really regret this, because of the quantity of colourful work produced, but it is a hazard.
- (c) I think an artist taking on a residency has to be realistic about the time he/she can be expected to work, but this is very difficult to do.

Finally, I could not praise sufficiently Marian's sheer hard work, the inspiration she gave the students, her good humour under all circumstances, her early mornings and late nights and the beauty of her final works of art. It was a pleasure to work with her.

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