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**COLASITE NAISIUNTA EALAINÉ IS DEARTHÁ
NATIONAL COLLEGE OF ART AND DESIGN
FACULTY OF EDUCATION**

**An enquiry into the nature and scope of arts education for adults
and its relevance for teachers of art in schools**

A Dissertation submitted to the Faculty of Education

in

Candidacy for the

Diploma in Art and Design Teaching

by

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June 1994

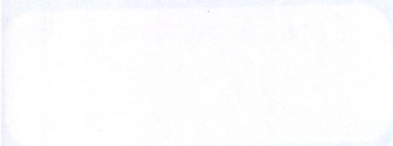
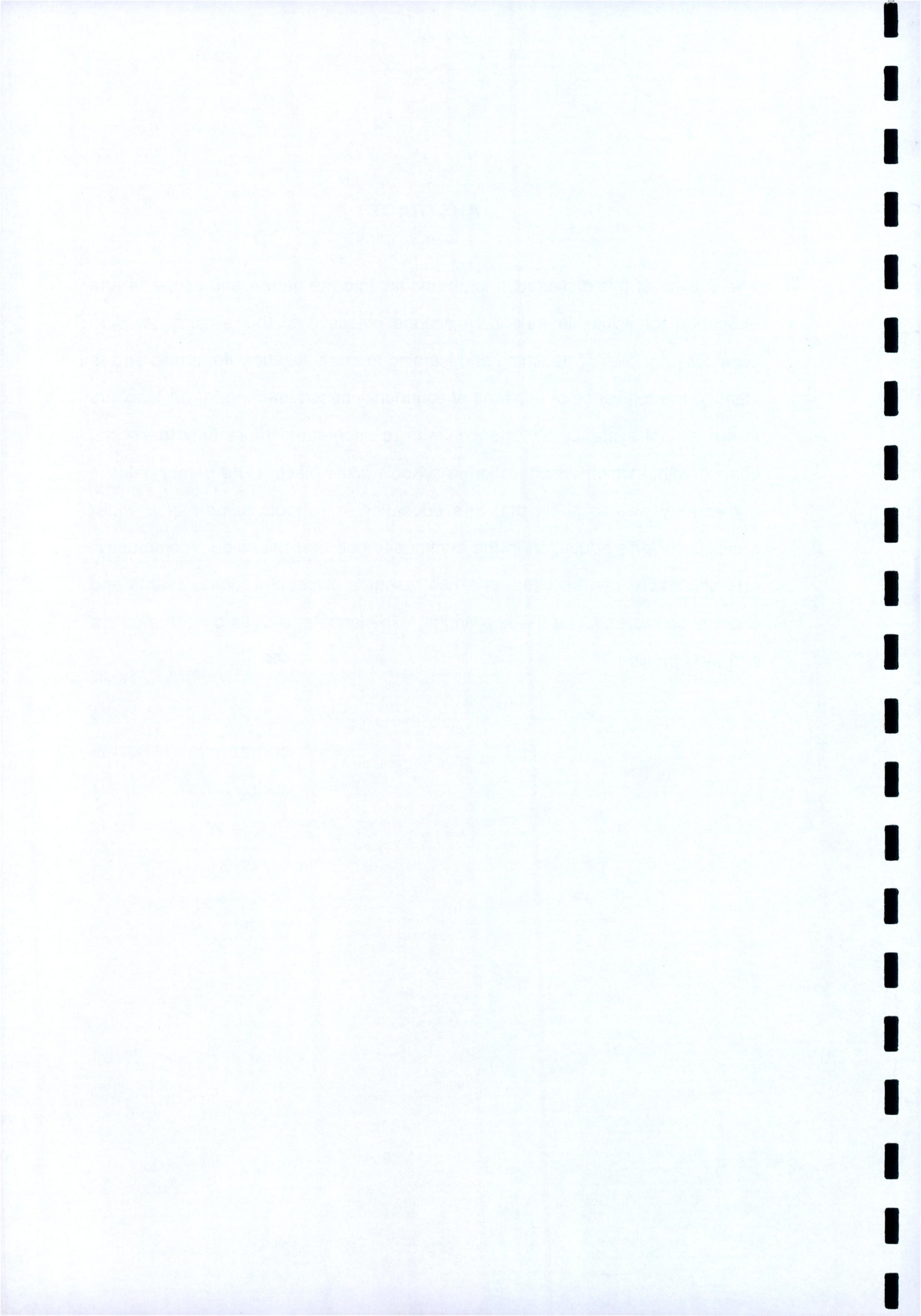


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ABSTRACT

The subject of this dissertation is an enquiry into the nature and scope of arts education for adults in Ireland. A second objective of this enquiry was to consider principles of teaching and learning in arts education for adults and to identify the relevance of this area of community based learning for art teachers in the school system. My intention was to understand more fully the social context within which art education in schools takes place. The primary aim of my enquiry was to show that arts education in schools is part of a wider provision of arts education in the community and that this wider "community" arts education can be used as a rich resource of people, ideas, events and experiences to enhance the knowledge, experience and skills of art teachers and their pupils.



CHAPTER 1

THE NATURE & SCOPE OF ARTS EDUCATION FOR ADULTS

1.0 Introduction

Adult education and education in the arts have each been the subject of important investigations, enquiries and reports in Ireland in recent years. Surprisingly, none of these have dealt in any depth with education in the arts for adults and in spite of the heightened profile of adult education during the last decade key organisations such as the Arts' Council and AONTAS (National Association of Adult Education) appear to have overlooked the significance of the relationship between the two areas and the relationship between arts education for adults and arts education in schools.

Prompted by this gap in research and by my experiences as a volunteer "tutor" of adults in a community arts centre I felt that an investigation of education in the arts for adults as an appropriate topic of study for my dissertation as a means of understanding more fully the social context within which art education takes place. The primary aim of my enquiry was to show that arts education in schools is part of a wider provision of arts education in the community and that this wider "community" arts education can be used as a rich resource of people, ideas, events and experiences to enhance the knowledge, experience and skills of art teachers and their pupils.

Arts education outside the formal day time school system involves every age group and every type of art form. Time constraints prohibited a complete

RESEARCH AND DEVELOPMENT - EDUCATION FOR A BETTER WORLD

1. Introduction

The purpose of this study is to investigate the impact of research and development on the education system.

The study is divided into three main sections: background, methodology, and results.

The background section provides a overview of the current state of research and development in education.

The methodology section describes the research methods used in the study, including data collection and analysis.

The results section presents the findings of the study, including the impact of research and development on the education system.

The study concludes that research and development have a significant positive impact on the education system.

The study also identifies several areas for further research, including the impact of research and development on different levels of education.

The study is limited by the scope of the research and the data available.

The study is a preliminary investigation and requires further research to confirm the findings.

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survey. My enquiry focused on adult education because it constitutes a large part of community education and also because it takes so many forms that it is possible through it to show the wealth of arts education resources available to teachers and pupils outside the formal system.

The first objective of my enquiry was to obtain an overview of the nature and scope of arts education for adults in Ireland. The variety of arts education programmes for adults, the many different agencies involved, the lack of research in this area and the difficulties I faced in obtaining information from the agencies resulted in this part of my enquiry being more in the nature of a summary of the main lines of activity and an attempt to highlight some of the principal developments.

The second objective of my enquiry was motivated by my experiences as a trainee teacher. My brief spell as a community arts worker led me to think that arts education for adults was a different experience to what happens in a school classroom. I wanted to find out if teaching art to adults was different and if so why. I also wanted to discover if I could improve my own classroom teaching by looking at arts education outside a school environment. Finally, I hoped my enquiry would help me identify the different ways this important area of community arts education may be used as a resource for art teachers and their pupils in the school system.

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2. The second part of the report deals with the results of the survey and the conclusions drawn from them.

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1.1 Methodology of Enquiry

Aims and Objectives of Enquiry

To obtain an overview of the nature and scope of arts education for adults in Ireland.

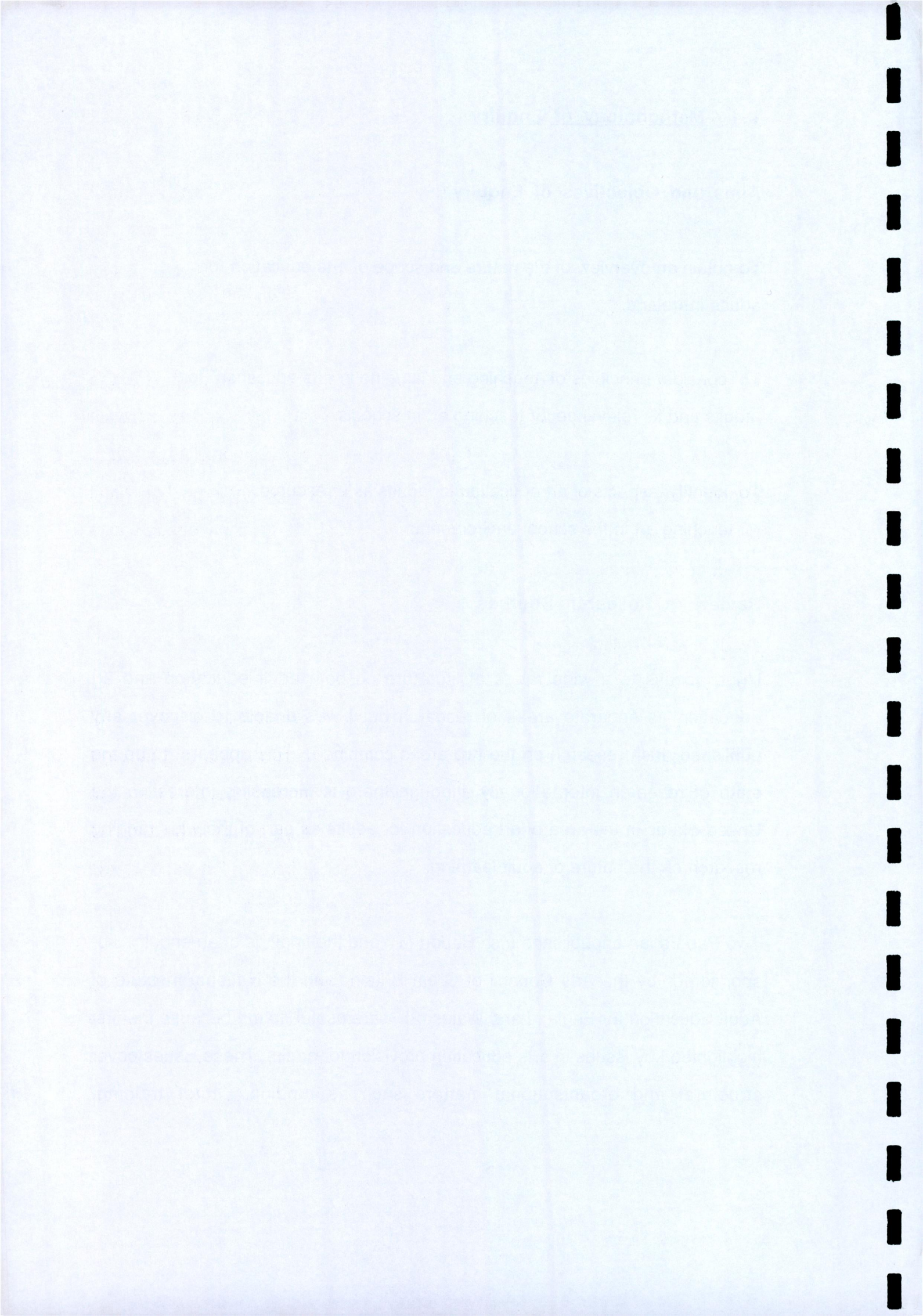
To consider principles of teaching and learning in arts education for adults and its relevance for teaching art in schools.

To identify aspects of art education for adults as a resource for teaching art in the school environment.

Review of Research Sources

I had access to a wide range of literature on both adult education and art education as separate areas of research but I was unable to discover any published Irish research on the two areas combined. This appears to be the state of research internationally although there is increasing interest in the United States in the area of art education for adults as part of the wide ranging research on the nature of adult learning.

Two Papers, an unpublished Irish Report (1) and the findings of an enquiry co-sponsored by the Arts Council of Great Britain and the National Institute of Adult Education for England and Wales (2) were useful to me because the first highlighted key issues in arts education provision for adults. These issues cover structural and organisational matters such as funding, tutor training,



accreditation. The focus of the British enquiry concerned attempts to establish links between adult education and arts providers for the purpose of funding and mutual support. In contrast to the lack of research on the nature and scope of arts education for adults there is a substantial body of research findings on adult learning showing the critical importance to teachers, administrators, policy makers, of an understanding of adults as learners. (3)

Much of this research relates to arts education for adults in the context of the nature and development of creativity in humans. The emphasis of the research findings is on the importance of the teacher in creating the appropriate atmosphere in which adult learning takes place. These findings on adult learning provided a useful background from which to follow up my observations of art education in practice.

Review of Literature

An enquiry of this nature requires the acquisition of a massive amount of information in the form of formal documentation such as reports and surveys into policy and practice in the area of adult education and promotional literature such as course programmes. Because arts education for adults in Ireland has never been researched as a separate area of study information such as the availability of courses is not even available in any one source.

The need for a centralised information service for adult education has long been recognised and AONTAS is presently trying to rectify a situation where myriad groups are providing information about courses so that people have to make numerous visits or phone calls to establish what they need. Any adult not

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prepared to undertake such a fact finding mission may lose out on a valuable opportunity. AONTAS' solution is the compilation of a database of courses which is to be made available to anyone who needs it. This is not yet available.

For the purpose of my enquiry information about the nature and scope of art education for adults and the policy and practice which underlies it had to be ferreted out from a mixture of reports and commentaries on adult education generally. The most recent overview of adult education in Ireland was published in a 1990 report by AONTAS (National Association of Adult Education). (4) Recommendations made in this report as to the rationalisation, funding, accessibility, accreditation of adult education have a direct bearing on arts education for adults but are relevant to my enquiry only in a peripheral way.

Recognition by the government in the Green Paper, Education for A Changing World, (5) that learning is a lifelong process and that adult education is an important part of that process points to support for community based learning initiatives and links between schools and community. My enquiry seeks to show that art education in schools in particular can benefit from contacts with this wider community of arts education provision. That the concerns of one sector of arts education are the concerns of all is underlined by the Arts Council complaint that in the Green Paper art is virtually ignored by the government in its argument for the need to move away from traditional modes of learning towards those which favour the development of creativity, critical thinking, problems solving abilities and individual initiative.

The Arts Council's plea for a proper rationale for arts education in its response document, acknowledgement of the vocational significance of the arts, the

1. The first part of the report is a general introduction to the subject of the study. It discusses the importance of the study and the objectives of the research.

2. The second part of the report is a detailed description of the methodology used in the study. It includes information about the sample, the data collection methods, and the statistical analysis.

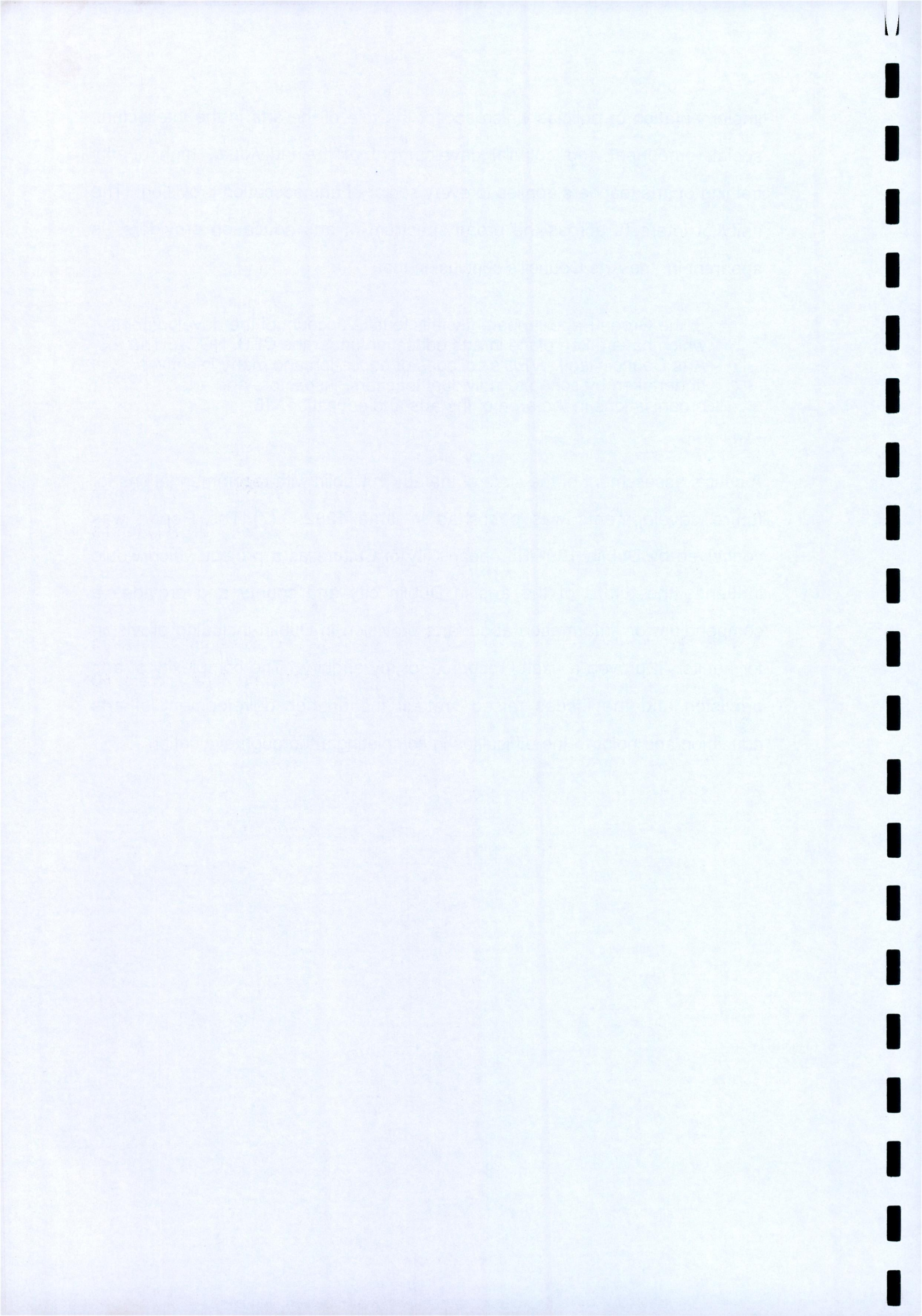
3. The third part of the report is a discussion of the results of the study. It presents the findings of the research and discusses their implications for the field of study.

4. The fourth part of the report is a conclusion and a list of references. The conclusion summarizes the main findings of the study, and the references list the sources of information used in the research.

implementation of policies which accept the role of the arts in the intellectual, social, emotional and cultural development of the individual, high quality training of arts teachers applies to every sector of arts education provision . The unity of interests across the broad spectrum of arts education providers is apparent in the Arts Council's conclusion that

...The Green Paper apparently fails to take account of the developments which have taken place in arts education under the CEB, NCCA, The Arts Council itself , VEC's colleges of education and many initiatives undertaken by schools, individual teachers, inspectors and arts organisations in the area of the arts and education. (6)

A critical assessment of the state of the arts in Dublin with recommendations for future developments was published in June 1992. (7) The Report was conceived by Dublin 1991-European City of Culture as a project which would influence the future of the arts in Dublin city and county and provides a compendium of information about arts provision in Dublin including provision for adults. It proved a useful resource for my enquiry. The complexity of arts provision and the issues raised reflect the ad hoc development of arts education and point to the difficulties in completing a thorough evaluation.



1.2 Fieldwork Programme

1. Identification of Adult Education Providers: From the available literature I identified a list of adult educational providers. These included extra-mural departments in universities, art colleges, vocational schools, colleges, museums, libraries, art galleries, community school, formal institutions such as the Arts Council, Broadcasting, community organisation and FAS.
2. Two sets of questionnaires one for the teacher of adult student and another for the student (Appendix A sample and responses) was sent to arts education institutions. 60 in total were distributed. 30 responses were obtained.
3. A single-page letter of enquiry with a copy of my dissertation objectives enclosed was sent to 50 arts education institutions. There were 40 responses.
4. Personal interviews and contacts.

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|------------------------|-------------------------------------|
| Helen Keogh | VTOS co-ordinator Dublin VEC |
| Marian Daly | Head of Dunlaoghaire ACCS Course |
| Professor John Bullows | Head of NCAD Adult & Cont Education |
| Kieran Walshe | Arts Council Ed Dept., |
| Mary O'Brien | Art Teacher Larkin Centre |
| Patricia Hurl | Art Lecturer College Marketing and |
| DesignJacinta Stuart | Art Teacher VEC |
| Maurice Quillinan | Art Lecturer NCAD |



| | |
|------------------|--------------------------------|
| Berni Brady | Director AONTAS |
| Veronica Heywood | Art Lecturer |
| Susanne Byrne | Pearse College, Head Adult ed. |
| Martin Drury | Temple Bar Cultural Committee |
| Anne Devereaux | Kilmainham Ed Dept. |

5. Research and Information seeking visits to AONTAS, the Library at the Department of Education and CAFE (Creative Activity for Everyone).
6. Classroom Observations.

1.3 Summary of Findings relating to the Nature and Scope of arts education for adults.

The nature and scope of the provision for arts education in Ireland is difficult to assess. Education in the arts falls under many headings: painting, drawing, arts, crafts, design, architecture, film, music, photography, drama, sculpture, literature, and the number of providers include statutory providers such as VEC's, local secondary comprehensive and community schools, extra mural departments of universities and other third level colleges, public libraries, art galleries and museums and a complicated network of arts centres and community based organisations.

Three broad categories of providers of arts education for adults emerge from my enquiry. The first of these is the formal education system which encompasses VEC schools and colleges as well as universities and other third level Colleges. The second category is an often unacknowledged but increasingly significant



provider of arts education. It includes public institutions such as museums, libraries, art galleries and a smaller amount of private galleries and museums. The third category is most significant because in many respects its development mirrors the changing nature of Irish social culture particularly in urban areas where local communities are opting to meet their educational needs through the establishment of community based organisations. For the purposes of this enquiry I place arts centres under this umbrella of community arts education. The problems of classification are apparent. Many arts centres do not fulfil the criteria for community arts sector and some community based organisations, for example, Pearse College may more properly be fitted into either the first or second categories. However these three category approach is useful for the purposes of indicating the general lines of activity and developments in practice and policy.



1.3.(i) The Formal System

In the first category VECs schools and colleges are the traditional providers of arts education for adults throughout the Republic of Ireland. These generally are in the nature of hobby/leisure evening classes. In Dublin alone there are 22 VEC schools and colleges which each provide an impressive arts education programme for adults including courses on acrylics, animation, architecture, design, drawing, glass, graphics, oil painting, sketching, art history, art appreciation, art metal work and arts and crafts. (8) In 1993 it is estimated that over 26,000 adult students attended these part time courses.(9) Most of these courses are uncertificated although some colleges offer post Leaving Certificate courses in art and design and mixed media. This interesting spread of provision is not necessarily reflected in VEC's outside the capital city. Carlow Vocational school's programme is typical. Art, calligraphy, stained glass and photography are on offer there: fee £26 but half price to the unemployed. Beekeeping is another enticing option. (10) Interior Decorating and Design is a popular addition to this general programme in the larger towns.

Universities through their extra mural departments contribute to the provisions of arts education to adults in the formal system in a small way. Most course programmes for all universities in 1993-1994 had on offer some form of visual arts course which included gallery visits and some arrange study tours abroad. The Queen's University appears to offer the most exciting range of courses: Art therapy for women, Art and Orientation, Art of the 16th century, backstage tours of theatres, flower drawing and painting, icons. Some courses are based in local Art Galleries and public lectures and talks tend to focus on permanent collections or touring exhibitions on show in local galleries.



Awareness of the importance of interaction with local communities has led most universities to become involved in projects with local schools and community groups. University College Galway works closely with its local VEC and makes many of its resources available to the local community and University College Cork is presently involved in building a new people's college on the north side of the city to cater for the growth in demand for community based educational programmes. The University has provided adult education to the most deprived part of the City of Cork for over 50 years. In 1993 there were over 1,400 adult students attending courses. The Cork People's College aims to offer the whole range of higher level educational courses and to make access easier by staggering modules and credit awards over a number of years.

During the 1980's most Art Colleges in Ireland have introduced courses to cater for adult students although it was surprising to receive a letter from the Course Director in Limerick College of Art stating " Limerick School of Art and Design does not hold evening, part time or full time classes for adults. Contact the local VEC". In contrast, Dun Laoghaire College of Art and Design presents an impressive extra-mural programme which includes a portfolio preparation course, portrait painting, watercolour, graphic design and oil/acrylic painting. The numbers of adult students enrolled on these courses reflects the success of the college in attracting a broader clientele. In 1993-94 800 students in the 19 - 50 age group enrolled on part-time courses in the college. (11) The National College of Art and Design runs an extensive range of continuing education courses in all aspects of drawing, sculpture, painting, printing, visual communications, design. Unfortunately, the fees for courses while value for

money are very high for the average person; the cheapest on offer, £98 and no evidence of reductions. (12)

Public and Private Institutions

Outside the formal education system of schools, colleges and universities an informal system of arts "education" is on offer from public and private institutions such as museums, libraries and art galleries. Informal merely because we do not often recognise their educational function. There are over 200 public and private museums and galleries in Ireland both North and South. In recent years many have heightened the profile of their educational function. In Dublin alone there are now four major contemporary art galleries. Hugh Lane Municipal Gallery of Modern Art; The Douglas Hyde Gallery in Trinity College; The RHA Gallagher Gallery; and the Irish Museum of Modern Art (IMMA). The IMMA has most obviously brought its educational agenda to the fore. It has a staff of 38, including a team of 20 attendants who are referred to as "mediators", intended to reflect a policy of encouraging and helping them to mediate the gallery and its work to the visiting public. Mediation is seen as a priority objective of the gallery. A number of interesting projects have already taken place. The number of educational events related to the gallery varies greatly. There are some guided tours, formal lectures.

The National Gallery of Ireland presents an impressive educational programme throughout the year. This consists of gallery tours, lectures, courses in drawing and a particular schools art course. The spring programme for 1994 includes, schools art courses on "texture" and "Entertainment", lectures on such topics as

1. The first part of the report is a general introduction to the subject.

2. The second part is a detailed description of the methods used.

3. The third part is a discussion of the results obtained.

4. The fourth part is a conclusion and a summary of the findings.

5. The fifth part is a list of references and a bibliography.

6. The sixth part is an appendix containing additional data and figures.

7. The seventh part is a glossary of terms and symbols used.

8. The eighth part is a list of abbreviations and acronyms.

9. The ninth part is a list of figures and tables.

10. The tenth part is a list of footnotes and endnotes.

11. The eleventh part is a list of appendices and supplementary material.

12. The twelfth part is a list of references and a bibliography.

13. The thirteenth part is a list of abbreviations and acronyms.

14. The fourteenth part is a list of figures and tables.

15. The fifteenth part is a list of footnotes and endnotes.

16. The sixteenth part is a list of appendices and supplementary material.

17. The seventeenth part is a list of references and a bibliography.

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20. The twentieth part is a list of footnotes and endnotes.

21. The twenty-first part is a list of appendices and supplementary material.

22. The twenty-second part is a list of references and a bibliography.

23. The twenty-third part is a list of abbreviations and acronyms.

24. The twenty-fourth part is a list of figures and tables.

25. The twenty-fifth part is a list of footnotes and endnotes.

26. The twenty-sixth part is a list of appendices and supplementary material.

27. The twenty-seventh part is a list of references and a bibliography.

28. The twenty-eighth part is a list of abbreviations and acronyms.

29. The twenty-ninth part is a list of figures and tables.

30. The thirtieth part is a list of footnotes and endnotes.

"The Goat in Irish Art", "Dream and fantasy pictures" and "The History of Wallpapers in England and Ireland".

The promotion of an education function which has become a feature of nearly all public institutions in recent years and has come about because of demands that the facilities of these organisations be made more accessible to the public. The nature and scope of their educational provision varies. In some of these institutions outreach and education programmes are seen as a primary function as in the IMMA. Other galleries such as The Orchard Gallery in Derry, Claremorris in Mayo, Harmony Hill in Co. Antrim, The Ulster Museum in Belfast have redefined what the function of what an Art Gallery should be. The Orchard Gallery in Derry runs an Education and Community Liaison Programme which involves a diverse range of local groups and institutions in innovative community art projects.

The Gallery commitment to an educational function is underlined by its appointment of an education and community liaison officer some years ago. In 1993 its programme included a project entitled "The Foyle Women's Aid Mural" where two local artists were engaged to paint a sea view in the play area in this home for battered women. The Boddle Magazine Project involved collaboration between a Derry primary school and a school from Oregon, USA. in which the American children wrote poems which were then illustrated by the Derry children. Mark Pepper an artist organised workshops and talks on the context of the artist for local secondary schools. These are three of forty two projects organised by the centre in one year and the others are as original and informed in their conception. (Appendix B) All these bodies acknowledge the importance

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8. The eighth part of the report is a detailed description of the acknowledgments.

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of community involvement. For most of these institutions however education in the arts is seen as a secondary function.

Libraries in Ireland play an often forgotten role in the promotion of arts education unlike art galleries, museums and universities libraries have always been perceived as a community institutions. At least one library in every county in Ireland provides exhibition space for local artists and many run workshops and public lectures. Ennistymon Branch Library, Co. Clare is typical of how libraries perceive their educational function in relation to the arts. It holds eight exhibitions a year and the library serves as a community resource centre as well as exhibition space and facilities for artists.

Community Art Education

In the early 1980s the Arts Council promoted the development of art centres throughout Ireland. Now, regional Art Centres play an important role in the provision of arts education for adults. There are 31 Arts Centres throughout Ireland. These Centres tend to work alongside other community based organisations and aim to be more in touch with the needs of local people. In Co. Wicklow, for example, the Signal Art Centre operates through the FAS/SES structure co-sponsored by the town of Bray VEC. Signal's aim is to make art and the artists themselves accessible to the community through the use of facilities, education and via the towns infrastructure. At present there are 16 artists on staff. The Centre comprises a public gallery, studio areas, darkroom and utility room. Signal has involvement with Bray's large network of community groups and maintains close links with the handicapped, the elderly, unemployed and travellers, through operating joint projects with

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7. The seventh part of the report deals with the legal situation and the position of the various groups.

8. The eighth part of the report deals with the administrative situation and the position of the various groups.

9. The ninth part of the report deals with the judicial situation and the position of the various groups.

10. The tenth part of the report deals with the military situation and the position of the various groups.

organisations such as Youth Reach, the Active Retirement Association, Travellers Research Centre and the Irish National organisation for the unemployed.

The Wexford Arts Centre currently has a staff of five responsible to a board of local people and provides 52 weeks of artistic activity for the town and county of Wexford. Their primary policy is stated thus :

...Wexford Arts Centre believes in the right of every person to have access to the arts, creativity generally both as creator and consumer. We believe in actively encouraging the people of Wexford to attend at and participate in arts and creative activity. Wexford Arts Centre is committed to the extension of the policy throughout the country. (13)

To promote this policy the Centre employs a full-time community artist and by means of special projects, local people are encouraged to produce their own writing, art and music. In the north of Ireland, the Crescent Arts Centre, Belfast originated when a small group of artists offered their services voluntarily to a local community. The centre has recently obtained substantial funding. A broad range of classes are on offer throughout the year with the emphasis on dance, movement, painting, yoga and photography. In Harmony Hill Arts Centre in Lisburn special rates operate for the unemployed and pensioners. The centre is primarily an exhibition and resource centre but it provides a varied selection of arts and crafts classes ranging from calligraphy, pottery, drawing, painting, watercolour. Accessibility to art is the underlying motivation for the establishment of art Centres but increasingly they are part only of a wider network of community based organisations and groups which developed originally as voluntary organisations which have as their primary objective not

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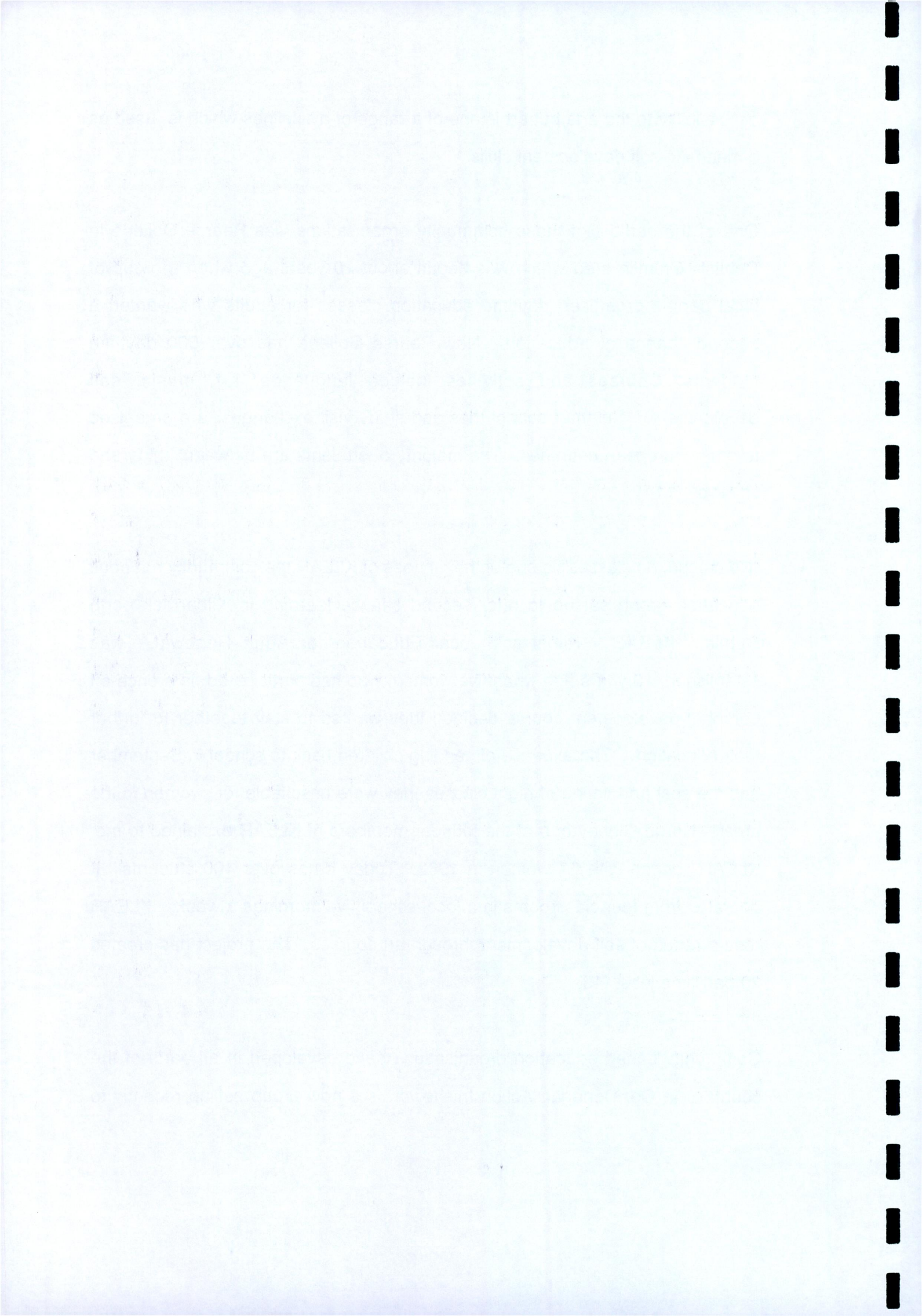
THE HISTORY OF ARTS

accessibility to the arts but art is one of a range of disciplines which is used as a means to self development skills.

One of the earliest of these community organisations was Pearse College in Dublin's Crumlin area which was begun about 20 years ago when a group of local people organised daytime education classes for adults who wanted a second chance at education. Now Pearse College has over 600 daytime students. Courses and activities include languages, art, music, self development. Summer school trips and study visit exchanges are organised to other European countries. The majority of students are between thirty and fifty five. (14)

"No crèche, no classes" is one of the mottoes of KLEAR the community run adult education group set up to offer second chance learning in Kilbarrack north Dublin. KLEAR - Kilbarrack Local Education for Adult Renewal - was established 13 years ago when five women, who had participated in a once-off personal development course decided they wanted to stay together to further their education. "The expense of sending children back to school in September and the cost and timing of night classes they were unsuitable for women in the area " Norrie Gibney one of the founder members of KLEAR explained to me. KLEAR began with 57 women in 1982. Today it has over 400 students. It operates from four classrooms in a local school five mornings a week. KLEAR runs a range of self development through art courses. The project has created 20 part-time jobs. (15)

Community based education organisations have developed in all parts of the country. In Co. Donegal, Action Inishowen is a new group set up recently to



assist local long term unemployed people "to realise their full potential and improve their quality of life", through the Horizon Programme, an EC community initiative. Community arts is an important part of the group's work. Art is used as a medium for exploring issues and developing creative approaches to community development. In association with a number of arts organisations workshops have been organised. In Connemara, the Connemara West Development organisation development from local people getting together to build a parish hall. Their success in this venture led to the setting up of a community development association. (16)

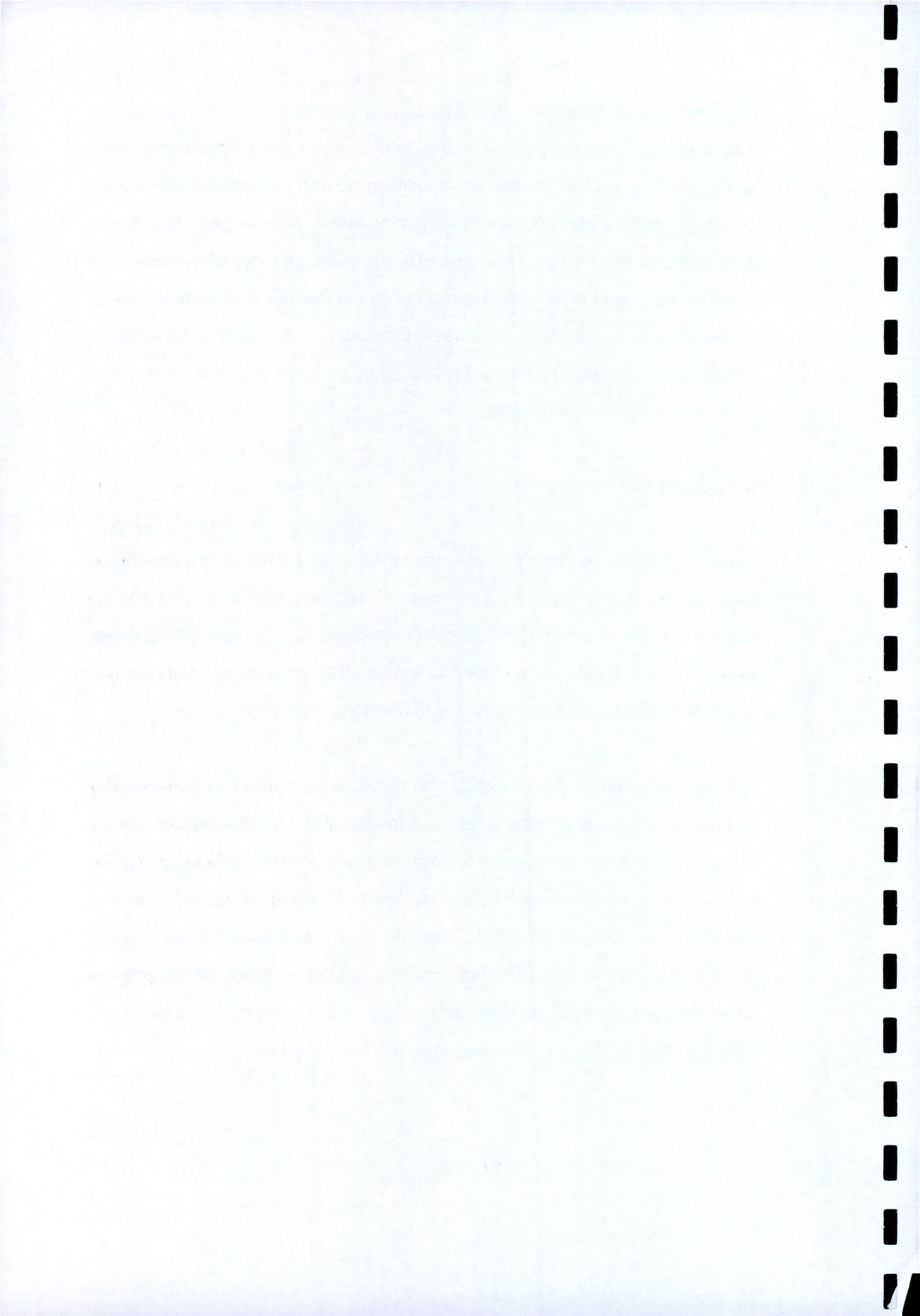
The association has gone from strength to strength and now provides a wide range of arts and other related courses for local people. There are many other examples of community based groups providing the impetus for interesting arts education projects. A key development has been the perception of arts education and training as a route to employment. There are over 150 such community based groups in Ireland. Each organisation has its own agenda but all are dependent financially on funding from government and other institutions who then exercise influence on policy. At the present time there are so many of funding agencies involved: the Arts Council, Combat Poverty, AONTAS, CAFE, FAS, EC Ireland Fund, Gulbenician Foundation, that it is often impossible to disentangle the real needs of the local organisation. Kieran Walshe of the Arts Council believes that Community Arts is more beneficial to the individual than say an adult attending an evening class in a VEC college. he pointed out to me that the approaches to adult education in the two sectors are very different. Community Arts Action offers adults the opportunity to become involved in an informal process of learning through action outside the confines of an education institution.

The arts as a medium for community development has resulted in significant initiatives. In Dublin this has resulted in local council funding for activities such as People's Art: initiated in 1985 as a means of providing a focus for amateur art groups around the city; People's Photography; Artists in Retirement: this project aims to encourage painting among the 50+ age group on a city wide basis. The focus of the project is an annual exhibition on the Railings of Stephens Green: Developments: a new programme was introduced in 1991. It involved visits by groups of women, with no formal experience of art, to the National Gallery and the Irish Museums of Modern Art.

Conclusions

I indicated at the beginning of this chapter that this survey of arts education provision could only aspire to a summary of the main lines of activity and an attempt to highlight some of the principal developments. My main finding is that while there is a great deal of arts education for adults throughout Ireland, much of it of a very high quality, many issues remain to be resolved in this area.

The diverse nature of the arts education provision for adults has both positive and negative aspects. Issues of definition inevitably arise. How broadly can we define "education" ? Is it possible to speak of a recognisable "arts education for adults" sector which spans formal teaching in classrooms, lectures, casual viewing of exhibitions, job skills acquisition and self assertiveness group therapies? I believe it is. The two unifying features of these programmes is firstly, they are aimed at an identifiable section of the population and secondly, art is the process and for the most part their primary objective.



The nature and scope of Arts education for adults in Ireland is diverse. The apparent structure of provision i.e. VECs, RTDs, Galleries, Museums, Libraries, Art Centres, Community Organisations and the governmental institutions which fund these; local councils, the Arts Council disguise the uncoordinated and fragmented nature of the objectives, ideas, principles and policies which underlies arts education for adults. At a practical level this has important consequences as to how art is taught or mediated to adult students.

Art education in the VEC classroom is of necessity quite different from arts education for example in Hartstown's Active Age Group; "we are not here to learn about techniques - its about creativity" - Theresa (one of the participants in the Hartstown project). (17) The lack of a coherent structure for the teaching of art to adults means that a vast range of approaches are by those involved; teachers, art administrators, lecturers, (including practising artists) mediators, community arts activities etc. and with no real knowledge or understanding of how adults learn and the best way to teach art to adults.

A second objective of my enquiry was to investigate methods and approaches of teaching used by the different people involved in art education for adults. This required me to undertake research on adult learning theory and to carry out some fieldwork research. My fieldwork research involved classroom observation of a sample of arts education classes for adults, questionnaires and conversations with teachers of adults and adult students. The results of this part of my enquiry are contained in Chapter 2.

It can be argued that the broad spectrum of provision is advantageous in that different needs are being served: the adult seeking a leisure class may opt for the local VEC; the housewife seeking self development will opt for a community organisation class. A range of resources and ideas can be employed. The problem with the diversity of providers, structures and organisation is the absence of policy at all levels which would clarify the precise aims and objectives of present activity. The absence of a co-ordinated approach results in competition rather than co-operation with the effect that many of the resources available are underused and scope for joint ventures and sharing of experience is limited. The concentration by different providers on their own particular area may result in the needs of many people not being met. In The Dublin Arts Report Martin Drury says that this is what has happened in Dublin. Large sections of the population are absent from the agendas of arts providers. In particular many people who are socially and economically deprived are disadvantaged by the absence of high quality programmes of arts based community development. He concludes that this is due in some part because arts provision in Dublin " is dominated almost exclusively , by the aesthetic model of artist-art-object-audience".

Despite this it is clear that the provision arts education for adults as part of the adult education sector has changed significantly in recent years as the idea of what 'adult learning' is has broadened. While traditional evening classes remain important there is growing interest in self development and skill building courses as opposed to the typical hobby/leisure classes. This has resulted in a great demand for daytime classes. The development of adult education courses outside the "night class system" mushroomed in the 1980's when various groups mainly spearheaded by women who were not catered for by the

existing system began to meet their own needs with alternative courses. This has led to a rapid growth in community based learning. The development of the concept of community education has given arts education a new impetus by making art more accessible to the people and by playing an important part in nudging traditionalists away from the aesthetic model of art referred to by Martin Drury.

There is need for a co-ordinated policy on arts education for adults to clarify the educational function of much of the "informal" educational provision undertaken by public institutions like museums and libraries. These institutions have had to adapt to the changing social, economic and technological climate in modern Ireland which is said to be responsible movement in Irish society towards localised solutions to Irish problems and has resulted in the growth of so many community organisations in recent years. The development of arts centres has played a significant role in the preponderance of community art initiatives. Not all counties in Ireland have an Arts Centre .

This has been attributed by critics to Arts Council policy, failure of local authority funding and weak lobbying by the counties affected. In the Dublin Arts Report Martin Drury argues the case for the Arts Council to develop a more centralised approach. He questions the commitment of the Council to the establishment of Arts Centres for the Ballymun, Tallaght and Blanchardstown area. Drury insists that properly administered centres can become a vital community resource.

Because libraries and art centres are dependent on community involvement they have less difficulty reaching out to the public than museums and art galleries who may still be perceived as elitist by ordinary people. Museums

and art galleries nowadays have to survive in competitive market place so they need the support of the public. Also, today education is seen as fundamental to social development and many of these organisations see that they play an important role. Public involvement benefits these organisations because they have to devise a broader range of programmes and it is helpful to show that they offer a public service when questions of funding arise.

Educational programmes promoted by galleries and museums are intended to break down social barriers and to bring the world of art a little closer to the ordinary man in the street but whether they achieve this objective is open to question. It is difficult to establish how many ordinary people attend such events but course fees are often exorbitant and the average person may still be wary of the grand image presented by such institutions. Programmes must be designed with the aim of creating a broader audience. It is significant that museums and galleries are exploring new approaches.

CHAPTER 2

ASPECTS OF TEACHING AND LEARNING IN ARTS EDUCATION FOR ADULTS

2 .0 Introduction

My first experience of "teaching" art took place in the uninspiring environment of a breeze-block warehouse at the back of a shopping centre in Dun Laoghaire. In 1989 unable to find "real work" as a fine arts graduate I worked as a volunteer community arts worker in the then recently established 5A Dun Laoghaire Arts Centre. As part of the Arts centre's community education programme I agreed with some trepidation to run an art class for a group of unemployed adults. I remember my embarrassing first encounter with "the class", a straggling bunch of eight adults equally unsure about how the evening was to proceed.

At the end of the two hours session local gossip and tea breaks interrupted by periodic bouts of energetic painting conducted on large sheets of cardboard on the floor became the norm for future "classes". The outcome of the six weeks programme was an impressive display of community art posters; the group's contribution to the Dun Laoghaire Festival. More important however was the motivation, energy, enthusiasm, co-operation, fun and strong sense of group identity.

During my year of teacher training and particularly in the course of my teaching experience I reflected on the humour and enjoyment of that adult "class" and compared it to the pressures which exist for teachers in secondary school. Attempting to motivate, control and discipline disinterested students is often a humourless task. Of course the two learning situations are quite different. School

pupils are restricted in what and how they learn by timetables and the constraints of the curriculum. Many young people simply do not want to be in school. Adults on the type of course we were running in Dun Laoghaire are there because they want to be. Work objectives and time are flexible.

I discovered in the course of my teaching practice that it was possible to create that combination of fun and co-operation with reluctant secondary school pupils. One of my most satisfying classes in Loreto Secondary School, Foxrock was to see fourteen fifth formers beaver away in excited groups on the floor of their classroom designing a wall hanging for the music room. Ideas were flowing as quickly as the paint. What pleasure when students have to be shooed to their next class! Where was I the teacher in the midst of this activity? Propelled by group enthusiasm I too was engrossed in organising stencils, disputing shapes of violins and cellos.

During my training I have become aware how important the process of making art is to the development of all those skills we aspire to convey to our pupils. In undertaking the second stage of my enquiry I wished to discover if I could learn anything from observing art education in a context other than a secondary school classroom. I was interested also to speak with the participants, teachers and pupils. I report the findings of this stage of my enquiry as much as possible in the language of the people and the setting of my classroom observations.

2.1 Enquiry Findings

Classroom Observations

| | |
|-------------|--|
| Visit No. 1 | Larkin Unemployment Centre, North Strand, Dublin 1 |
| Teacher. | Mary O'Brien |
| Class | Personal Development through art course |
| Age Group | 20 - 50 |
| Fees | Free to all students if they are on a VTOS scheme |

Teachers comment:

The adults I deal with generally are long-term unemployed and most of them have never had classes, visits to exhibitions etc.. Initially they are quite apprehensive and consider art elitist. I find that continual encouragement and praise are essential. As the course advances they become even more aware of their surroundings. They seek out art programmes on television, articles in newspapers, magazines etc..

Often I walk with the students through the city to observe "art in action" Once they gain confidence students will comment on billboard advertising distributed throughout the City. Their use of colour in attracting attention, i.e. bright colours for young people.

Personal development students at the Larkin Centre and North Strand VEC classes are different as they come to classes because they want to learn how to draw and paint. There is a difference in the way adults and children are taught in that adults are far more insecure in all aspects of their personality and it is important that their backgrounds are taken into consideration. (18)

I arrived early at the Larkin Centre and as I stood in the cold sparsely furnished "art" room I compared it to my fairly well resourced classroom in Loreto Secondary School. However, I had little time to dwell on the imbalances of government expenditure a mixed bunch of adult students invaded the room in a flurry of activity.

Each student was laden was down with his or her own art materials and folders. Mary O' Brien the teacher arrived shortly afterwards and greeted her students in a familiar manner. Students were directed to carry in chairs from the next room and before long the large empty space was transformed into a hive of activity. Within minutes a life drawing class was in progress and not an easel in sight. Using a fully clothed model, Mary O'Brien asked the students to consider the shape of the body and how light fell across the figure. She encouraged the class to ask questions before they began to work. During the session she worked with individual students commenting and praising their efforts. I was impressed by the enthusiasm of the students and how engrossed they appeared in their work.

At the tea break I had the opportunity of speaking to the students. Some of them said they had just started using oil paints and this made them feel like real artists. All of the students agreed that the social aspect of the course was very important. Coming along to the class gave many of them a focus in the week because they were unemployed. Michael unemployed for eight years said he had made many new friends and the course had given him the opportunity to see other peoples' work and to visit major art galleries for the first time.

Joan a mother of six children said that the class had opened a new world to her and that she spent a lot of their free time reading art books and going to art galleries. Her husband she said was complaining about the expense. Another student said she spent hours painting at home and her husband was quite resentful about the time. Most of these students told me they left school at 14 and had never painted before. Margaret a grandmother regretted not having painted when she was young. She blamed poor schooling and her social circumstances.

All the students were able to discuss their art intelligently. They agreed that the process of creating art was more important than the finished product but all of them felt that social contact in the class was equally important. All the students in Larkin were full of praise for their teacher. They said her enthusiasm affected them. My observation of Mary O'Brien was that she knew how to talk to the students and made art sound as if it was accessible. She also had a sense of humour so that there was a sense of fun and pleasure about what was being undertaken. All Mary's comments to the students about their work was supportive and kind. At the end of the lesson Mary encouraged the student to work at home even though she said she realised that some of them did not have the appropriate facilities. When the students had left and I was in the big empty room again I realised that it is people not places that are important in the making of art.

Sample responses to Questionnaires from students at the Larkin Centre

Question - Why are you doing the course?

Answer - I love art.

To learn new art techniques.

To improve on oil painting.

Question - Why do you hope to get out of the course?

Answer - A broader awareness of all aspects of art.

A broader view in relation to art.

The freedom and knowledge to work on my own.

To progress on to other art mediums.

To gain good skills in drawing and painting and perhaps get a job.

Question - What advice would you give an adult student thinking about returning to study art?

Answer - Life is not boring. I can try new ideas at home mostly artistic and personal. Improved eye.

A greater interest in composition.

Meeting people - new ideas - visiting art exhibitions with company.

Stage some exhibitions myself and visit them.

I have been made aware of art galleries.

Visit No. 2 Dun Laoghaire School of Art and Design
Teacher Dorothy Ann Daly
Class 1st year Fine Arts ACCS Diploma Course
Age Group 25 - 65
Fees £800 p.a

Teachers Comments:

I want to pass on some of the skills that I have learnt through Fine Art. I want to develop student ideas - work methods and practice. Adult students require different teaching methods they have more energy, demanding more information about techniques materials, ways of working. (19)

The Diploma ACCS Course is a four year part time evening course which runs three nights a week. The content of the course is similar to the Fine Art day time Diploma Course but there are differences in how both courses are run. The students enrolled on the evening course are all adults. The majority have full-time jobs. The students are taught nine hours a week and each student has to pay fees of £800 per year for the ACCS Course, plus £28 exam fee.

When I spoke to students and analysed their questionnaires the overall impression of the students attending the course was one of satisfaction with the content of the course but dissatisfaction with the time and financial constraints which the course presents them with. The class was evenly mixed men and women ages ranging 25-65 years from a cross section of social backgrounds and included art teachers, secondary school, accountants, lawyers and a sales representative. Both art teachers on the course felt that the ACCS programme would improve their own artistic skills and techniques. Neither teacher had taken a visual arts degree before.

When I talked to the students many felt that they would be unable to finish the four year course due to the financial costs and time constraints. The ACCS scheme started in 1991. The Diploma Course is organised in two blocks lasting six weeks each. The students are given lectures, slide shows and there are occasional visits from established artists. The students are expected to spend two hours working at home for every hour spent at college in order to attain the same standard as that of the daytime students. They are also expected to have a studio area at home where they can work.

Art materials for the course are supplied by the students. The facilities in the college for the ACCS students seemed cramped with an average of four students to one wooden bench. The art teacher Dorothy Daly felt that more could be done for the adult students in respect of art materials and adequate space provision.

From my own observations of the class I found that such demands on the students for fees and materials did little to lessen the convivial atmosphere of the classroom. As each student worked independently on his or her project the teacher would spend several minutes in discussion listening and advising the students individually on the correct approach or solution to any problems which were presented.

Ms Daly explained that she would normally expect the students to develop their own ideas and find solutions to any problems that may arise. The student works closely within his or her self devised project brief. Research planning making the image or object is ultimately the responsibility of the student. Dorothy Daly also explained that she saw her role as one of adviser to helping to develop, analyse

and evaluate the progress of each student. The ACCS course is designed for students with some knowledge and experience of art methods and practise.

The first year diploma part-time adult learners have already covered the extensive foundation year programme, unlike the Larkin Centre students whose arts education has been less intensive. Both courses are appropriate to the needs of their own particular groups of adults, experiencing arts education for the first time.

Sample Responses to Questionnaires from students at Dun Laoghaire School of Art and Design

Question - What difficulties have you faced in taking this course?

Answers - Huge difficulties in so far as funding - no funding for part-time students.

Enormous serious time constraints.

Great difficulties - no grants available.

Question - What do you hope to get out of the course?

Answers - A better understanding of the practical side of art.

An alternative career.

To carry out work on my own initiative.

Broaden my artistic outlook, acquire new skills.

Question - What advice would you give an adult student thinking about returning to study art?

Answer - To make sure that you really want to do art and have the motivation, if so, go for it.

Question - How has the class helped you become more aware of art in general?

Answers - I am able to appreciate art.

Better understanding of art.

Question - Why are you doing the course?

Answers - I took the diploma first time around, also for my own personal development.

To further my own experimentation and widen my own experiences through art.

Self fulfilment.

New friends of similar mind.

Its what I always wanted to do, although I only realised it recently.

Question - What benefits (social) have been gained form taking the course?

Answer - Working with people who have much the same difficulties.

Great friends, good contacts, improved self esteem.

Visit No. 3 College of Marketing and Design, Portland Road
Teacher Patricia Hurl
Class Unemployed women
Age Group 30 - 50
Fees None

Teacher's Comments:

What I want to do is teach people how to think about their work and develop their own way of bring ideas to the fore. When teaching adults more listening skills are required, also owing to lack of confidence in their abilities they require more encouragement. (20)

This course runs three and a half days each week. It has been running for one year and its emphasis is on providing free arts education for unemployed women in the inner city of Dublin. There are only 15 places available and students must pass an interview to obtain a place on the scheme. The course provides a comprehensive education in all the main areas of visual arts activity and is similar to the programmes of foundation art courses in third level colleges.

Painting, drawing, print, 3D, ceramics and photography are each taught to students in five week blocks. Each block is structured around a personal thematic project which is then explored and developed through the different art elements and media individually and at times collectively. Lectures, slide shows, visits by artists and visits to art galleries occur on a fortnightly basis. The students were very positive about the work they were doing. Most felt that they had learnt a lot from the different elements of the course and all were proud to speak about their new skills and techniques. The course had increased self-confidence for some that

they were considering applying for a place at art college ..something they said they would never have dreamed off before.

Other students were more ambitious and had plans once they had finished the course to set up their own craft business selling embroidery and ceramics. Maureen Maguire a housewife said students were keen to share skills and she herself had taught some of the women the skill of soft furnishing while another student teaching her dressmaking skills. The se students confidence had clearly blossomed on the course. All were very focuses and clear about what they wanted to obtain from the course.

The class operated with such a degree of informality but busyness that it was often difficult to distinguish who was teacher and who student. The teacher Patricia Hurl told me that even though her speciality was painting after being with the women for several months she herself had started to learn with and from them. She felt that when teaching adults you must be aware of the knowledge, skill and abilities and life experience they bring to the class and be prepared to accept that you can learn much from those you teach. As in all my classroom observations the only source of complaint form the students had to do with the cost of materials and time constraints in managing a home and children.

Evidence of the success of these types of courses was to find two Larkin Centre ex students studying having successfully competed to obtain a place on the Womens' Art Studies Course in the College of Marketing and Design

Sample Responses to Questionnaires from students at the College of Marketing and Design

Question - What is your education background?

Answers - Left school at 14 always worked but went to evening classes.

Did Leaving Cert. last year (mature student - 45).

Primary standard leaving school at 14.

Primary education hated school - learnt more outside school and night classes.

Question - Why are you doing the course?

Answers - Door to a new language - able to express my anger and help the kids in my area to do so.

To learn more about art which I did at Leaving Cert.

I like art.

Question - What do you hope to get out of the course?

Answers - Confidence - a big door - too much to hope for.

A sense of belonging in the pursuit of art and maybe a job.

A better all round knowledge of every aspect of the arts.

I hope to learn how to paint.

Question - What benefits (social etc.) have you received from the course?

Answers - Not much time for socialising, too tired. Brian has expanded. Its hard to learn.

In my class great benefit was derived through getting to know other adults.

Visit No. 5 Dun Laoghaire VEC
Teacher Veronica Heywood
Class Painting and Drawing

Teacher's Comments:

In my class I instruct the students in the basic principles and elements of visual language - various mediums in an attempt to extend each individual students ability to observe and record in an expressive way.

In my experience adults are more receptive students, highly motivated with a realistic appreciation of time and production. The only negative difference I have noticed in teaching adults versus second level students is that they don't have the same degree of confidence in themselves but this can be overcome also perhaps they are not as open to experimentation in their observation and use of media but this also can be encouraged. (22)

The painting and drawing class I attended was very well attended to such an extent that I found it a problem to find a suitable place from which to observe the lesson. Each student was provided with an easel and the lesson involved drawing or painting a nude model. The teacher began the lesson by suggesting to the adults that they could adopt certain approaches to capture the proportion, sharp and form of the model. The language she used was very technical and somewhat obscure but from the answers given by the students to some of her questions I felt they must have understood.

There was no comparison in style, appearance and content of this Life Drawing Class to a similar class in the Larkin Centre at North Strand. This was a more formal approach altogether. Miss Heywood spent much of her time with individual students discussing and commenting on different art styles. There was little to enliven an otherwise concentrated silence during the three hour session.

The average age of the group was 25 years upwards and the social mix included a plumber and several housewives.

This group impressed me as a knowledgeable bunch. Without exception each one offered intelligent comments about the visual arts. Several students acknowledged they had taken part in various projects they had been involved in. There was an air of confidence in attitudes to art, which from reading the teachers' comments may not have been so prevalent at the beginning of the course.

The class ended with an evaluation of each student's work. The students did most of the evaluating. The discussion was very healthy and creative.

Conclusions

The need for teachers to understand how young people learn has been emphasised during my year of teacher training. Thinking skills and creativity are encouraged and on teaching practice we trainee teachers attempt to promote exploration, experiment and discovery through project work, theme development and problem solving activities. In the hectic environment of a secondary school, the demands of the curriculum, exam deadlines, discipline, parental pressures, administration duties can sometimes disguise the important interpersonal role of the teacher yet this seems to be essence of the adult learning environment.

Reflecting on my classroom observations, questionnaire responses and talks with teachers and pupils I have become aware how complex the activity of teaching is. It certainly goes beyond what takes place inside the framework of the lesson plan. Some of the most important question and answer interactions I overheard and

1. The first part of the report deals with the general situation of the country and the position of the various groups of the population.

2. The second part of the report deals with the economic situation of the country and the position of the various groups of the population.

3. The third part of the report deals with the social situation of the country and the position of the various groups of the population.

4. The fourth part of the report deals with the cultural situation of the country and the position of the various groups of the population.

5. The fifth part of the report deals with the political situation of the country and the position of the various groups of the population.

6. The sixth part of the report deals with the international situation of the country and the position of the various groups of the population.

have experienced myself have taken place after the lesson was over when students were packing up to leave or later in the coffee room.

The different role adopted by the teacher impressed me as a key difference between the adult and the school sector. All of the teachers observed and interviewed had been teaching adults for several years although none have undergone formal teacher training. Three, Patricia Hurl, Veronica Heywood and Mary O'Brien had been adult learners themselves. They each felt that their experiences in adult learning had made them more sensitive to the needs of adult learners. Veronica Heywood said that her experience teaching adults had helped her develop a style and method which was effective. All the classes I observed operated with a degree of informality. In some instances students were encouraged to develop and explore their own themes and ideas through project work. This approach was similar to that promoted in the art, craft and design areas of the Junior Certificate where students are encouraged to examine ideas and visual qualities through the use of tools and materials which helps them plan solutions to problems that may arise. I saw little similarity between what happens in an adult art education course and my own experience in the secondary school.

Adult teachers clearly have greater flexibility and can allow more input from the students. On teaching practise losing control of the group is a constant worry and input from pupils is therefore inhibited. I feel once the trainee teacher develops greater skills at control and becomes more involved in the activity of the lesson a more relaxed atmosphere can be created and a more participative environment can be established. I feel that the emphasis on control which of course is in an important difference between the relaxed activity apparent in adult education

classrooms. Adults are there because they want to be and they have already learnt the boundaries of acceptable social behaviour.

Dr Mairtin O'Fathaigh, Director of Adult and Continuing Education at UCC concludes thus:

...because mature students taken responsibility for their own learning in a way that children do not, the teachers role is more one of support and guidance. (23)

Guidance and support was a noticeable aspect of the approach adopted by all the teachers in my classroom observations. Using my checklist of good teaching practices I noted that all the teachers in one way or another indicated to students the objectives of the lesson. It is not clear whether students pay attention to these statements about objectives so it may help if teachers made them more permanent by writing them on the board or overhead objective or where feasible a handout. In those lesson where the students were working on individual projects there was sometimes a bargaining session in which teacher and student would agree an objective.

I noted that adult students who attend evening classes in the school environment are able to mentally detach themselves for the confines of the school environment. Their art education takes place within the confines of group activity and it just happens to be in a school. I asked students if they found the school environment threatening since this is said to be a classic problem faced by adult students. Maureen, who left school at 14 , a student at The Larkin Centre voiced the same opinion as many adult students when she told me that she still experienced nightmares about her bad experiences at school. Thanks to her teacher these symptoms disappeared when she began her art class at the Centre. Her venom

against the school system was so great that she suggested that references to school in the titles of adult courses should be removed as this was a source of alienation to people like herself who had such miserable experiences. The adult students told me that they needed their teacher to constantly reassure them that what they were doing was not complete rubbish but even when she did this they never felt that what they had produced was good enough.

Dr Mairtin O'Fathaigh assessment is that

...Adults need a lot of feedback about their progress and how they are doing. The adult learners generally have a lot more anxieties about the learning process than children. The fear of failure is very real to them. It is often based on anxieties not on abilities. They feel that they may be let down by lapses of memory or expression.

It is clear that many adults feel threatened by educational expectations. Patricia Hurl told me that as teacher she had to be highly sensitive about any criticism of students work. In her experience students who experience difficulties tend to withdraw from the group until some small little achievement is recognised. The teacher is the catalyst in determining the atmosphere of the class. If she is friendly and welcoming the class is set in pleasant atmosphere for learning to commence. (24)

In the portfolio preparation class that I visited I found the adults in this class negative about their chances of getting anything relevant from the course. One lady stated that she was unable to keep up with the young talented students who made up the majority of the class. The teacher Maurice Quillinan believed that in courses where there is a mix of young and old on the course the older students will feel under more pressure. The ACCS course in Dun Laoghaire presented similar difficulties to the older adult students with the pressure of maintaining the same standards of practice as those full-time students doing a daytime diploma.

Adult students have to balance the many demands of family, home and sometimes work when they undertake an educational course so it is up to the teacher to be aware of these difficulties. All my questionnaire respondents agreed that getting enough time to spend on their art work was a major worry. Finances were an inevitable concern of all. The ACCS courses in Dun Laoghaire in particular places burden of high fees and special study requirements. The concession system for unemployed operates in Ms Heywoods' class and also in the Art Women Studies course in Portland Road . Accessibility for adults on certain adult courses is a key problem.

Teaching Methodologies in arts education for adults are as various as the varied environments in which provision takes place. At the core of successful practise it seems to me are the personality, enthusiasm and sensitivity and skills of the teacher. Observing all these lessons I realised how much trust students place in their teachers and in particular the impact a good or bad teacher can have on the lives of so many people.

CHAPTER 3

RELEVANCE OF ARTS EDUCATION FOR ADULTS TO TEACHERS OF ART IN SCHOOLS

3.0 Introduction

In this Chapter I seek to explore the ways teachers of art in school can draw this wider context of arts education provision.

My enquiry into arts education for adults has focused on two themes which I feel may be of relevance to teachers of art in the school system. The first of these themes has to do with the diversity of needs and provision which characterise adult education. I indicated in Chapter one that people who take part in adult education do so for many reasons and as a response to these very wide ranging needs adult education provision has developed in an ad hoc way through a variety of statutory and voluntary agencies and groups.

Vocational Education Committees make a major and important contribution to this provision. They are the only institutions identified as having a statutory obligation to provide adult education. Nevertheless, I have shown that there has been an enormous growth of provision among other groups. The Community and Comprehensive School sector now provides a substantial proportion of adult education courses and in addition Universities, RTC's, libraries, art galleries, museums, other private and public institutions and increasingly a complex network of community based groups and organisations are all providing their particular form of arts education for adults. The strength

of this diversity is that the provision is rich and varied and it attempts to fulfil the needs of broad range of people.

A second theme of my enquiry which was the considered in Chapter two derives from this diversity of needs and provision and relates to the development of a distinctive educational philosophy which is said to underpin adult education. Three important concepts; critical reflection, empowerment and emancipation are said to underline this philosophy and the "distinctive pedagogies" which have developed in adult education. (25) From this "mixed economy" provision teachers have had the freedom to develop:

...flexible models of learning, participatory and creative methodology
a large measure of self direction and innovative and collaborative
approaches, underpinned by a distinctive set of values which focus on
the individual and his/her right to develop his/her horizons. (26)

It is surprising how frequently adult learners speak about bad experiences in their earlier schooling. For many the school environment was an isolating experience. Uniforms, rules, timetables, classrooms, bells, exam deadlines, roles, registers conspire to defeat creativity, individuality, spontaneity the very stuff of art education.

Arts Education for Adults as a Practical Resources

I believe that art teachers in schools can draw upon many of the positive aspects of adult education to promote these fundamental aims of art education in the classroom. At a practical level the people, places, ideas,

events associated with arts education for adults is a resource. At a theoretical level adult education's "distinctive pedagogies" and the methodologies they support provide an alternative platform from which to approach the teaching of young people.

Arts Education for Adults as a Theoretical Resource

My definition of learning through out this paper has been a broad one encompassing two features central to most definitions of the term; that learning involves a change of behaviour in a permanent form. The context in which learning can occur can be as various as homes, school, church hall, the workplace. I have shown that arts education for adults takes place in a range of learning environments. which include school classrooms, university lecture theatres, libraries, galleries, art centres, church halls, community centres and sometimes even on the street where the task in hand may be the painting of a wall mural or organising a community festival. In contrast school teachers and their classes are for the most part confined in school classrooms.

This does not have to be the case. I am not proposing that all art teachers suddenly debunk with their classes to the local community centre but I am suggesting that the psychology of the art classroom would benefit by looking outwards to the arts community and where possible to physically meet that community . Where this is impossible then surely one of the duties of art teacher is to bring that community into the classroom.

This is not a new idea and in many respects it has been instituted by activities such as the Arts Council's promotion of the artists- in- schools project in 1985

Visit No.4 NCAD
Teacher Maurice Quillinan
Class PPC
Age 19 - 40 years

Teacher's Comment:

I find the young adults so eager to learn art outside the confines of the classroom, school system. On this course they have more freedom to express themselves individually without being laughed at by their peers. The more mature students on the course sometimes get lost in the younger students enthusiasm. (21)

The majority of students on this part-time evening course are young adults. Some are still at school for their Leaving Certificate and all are intending to apply to an art college. There were several adult students on the course and I spoke to them about their reasons for attending the night classes. Two of them felt that the course would teach them new skills and techniques. The adult students seemed to be the least enthusiastic about the course compared to the response I received for the younger adults. The younger adults I spoke to were very positive about their prospects of getting a place in college.

Most of the PPC is project oriented with a strong emphasis on relief work and drawing. The students are given a theme and as in the other colleges I visited the students had to explore and develop that theme along personal lines. All the students' work had a strong individualistic approach. I was curious to find out why the students at school who were taking PPC felt it necessary to do such a course. One student replied "the PPC course has introduced me to new ideas not expanded on in school". Many of the younger adults I spoke to were critical of how they had been taught art in secondary school. The school environment was

dull and rule bound and did not encourage individuality. Art they agreed was perceived as a second rate subject when compared to academic subjects. If the attitude of the school to art is not positive and encouraging then the pupils tend to perceive it in the same way. Some students felt that their interest and ability at art condemned them as being under achievers at academic subjects.

The Portfolio Course provides a well designed brief on the needs of those students who were seeking a place at art college. Maurice Quillinan the PPC teacher believed that the huge demand throughout the country for portfolio preparation courses was due to the lack of provision of effective arts education in secondary schools for those students wishing to further their arts education. He proposed that the Leaving Certificate Art Examination be restructured to include a project base as in the Junior Certificate, whereby art work is assessed throughout the course rather than students taking examinations at the end of the academic year. The PPC is run on modular type of format similar to the classes in Dun Laoghaire and Portland Road. The course is divided into separate areas of arts practice in order that students' abilities and progress can be evaluated during their period of study.

This contrasted with the Larkin Centre classes where lessons were less project oriented because the teacher was required to work within the confines of the Leaving Certificate syllabus. The teaching methods used during my visit to the Portland Preparation Course was difficult to judge as Mr Quillinan had just ended a block on graphics with the students and he spent the class going round each student individually listening, assessing, commenting and advising on their portfolios.

Sample Questionnaire from students on PPC Course

Question - Why are you doing the course?

Answers - To help me prepare my portfolio for college placement.
Learn new techniques.

Question - Has the course helped you to become more aware of art in general?

Answers - It has opened my mind.

Question - Are you more positive about your work, is it progressing?

Answers - Yes, it has been extremely beneficial but I still have an excessive amount of progress to make.
Positive half the time, depressed other half.

Question - What advice would you give an adult student thinking about returning to study art?

Answers - Do a good portfolio preparation course.
Try and discover the area of art which you most enjoy.

Question - What difficulties have you encountered in taking this course?

Answers - None - family have paid.
I have had to neglect my school work.

Question - What do you hope to get out of this course?

Answers - Better drawing skills and opportunity to use other media.
A decent portfolio and worthwhile lifetime experience.

Visit No. 5 Dun Laoghaire VEC
Teacher Veronica Heywood
Class Painting and Drawing

Teacher's Comments:

In my class I instruct the students in the basic principles and elements of visual language - various mediums in an attempt to extend each individual students ability to observe and record in an expressive way.

In my experience adults are more receptive students, highly motivated with a realistic appreciation of time and production. The only negative difference I have noticed in teaching adults versus second level students is that they don't have the same degree of confidence in themselves but this can be overcome also perhaps they are not as open to experimentation in their observation and use of media but this also can be encouraged. (22)

The painting and drawing class I attended was very well attended to such an extent that I found it a problem to find a suitable place from which to observe the lesson. Each student was provided with an easel and the lesson involved drawing or painting a nude model. The teacher began the lesson by suggesting to the adults that they could adopt certain approaches to capture the proportion, sharp and form of the model. The language she used was very technical and somewhat obscure but from the answers given by the students to some of her questions I felt they must have understood.

There was no comparison in style, appearance and content of this Life Drawing Class to a similar class in the Larkin Centre at North Strand. This was a more formal approach altogether. Miss Heywood spent much of her time with individual students discussing and commenting on different art styles. There was little to enliven an otherwise concentrated silence during the three hour session.

The average age of the group was 25 years upwards and the social mix included a plumber and several housewives.

This group impressed me as a knowledgeable bunch. Without exception each one offered intelligent comments about the visual arts. Several students acknowledged they had taken part in various projects they had been involved in. There was an air of confidence in attitudes to art, which from reading the teachers' comments may not have been so prevalent at the beginning of the course.

The class ended with an evaluation of each student's work. The students did most of the evaluating. The discussion was very healthy and creative.

Conclusions

The need for teachers to understand how young people learn has been emphasised during my year of teacher training. Thinking skills and creativity are encouraged and on teaching practice we trainee teachers attempt to promote exploration, experiment and discovery through project work, theme development and problem solving activities. In the hectic environment of a secondary school, the demands of the curriculum, exam deadlines, discipline, parental pressures, administration duties can sometimes disguise the important interpersonal role of the teacher yet this seems to be essence of the adult learning environment.

Reflecting on my classroom observations, questionnaire responses and talks with teachers and pupils I have become aware how complex the activity of teaching is. It certainly goes beyond what takes place inside the framework of the lesson plan. Some of the most important question and answer interactions I overheard and

have experienced myself have taken place after the lesson was over when students were packing up to leave or later in the coffee room.

The different role adopted by the teacher impressed me as a key difference between the adult and the school sector. All of the teachers observed and interviewed had been teaching adults for several years although none have undergone formal teacher training. Three, Patricia Hurl, Veronica Heywood and Mary O'Brien had been adult learners themselves. They each felt that their experiences in adult learning had made them more sensitive to the needs of adult learners. Veronica Heywood said that her experience teaching adults had helped her develop a style and method which was effective. All the classes I observed operated with a degree of informality. In some instances students were encouraged to develop and explore their own themes and ideas through project work. This approach was similar to that promoted in the art, craft and design areas of the Junior Certificate where students are encouraged to examine ideas and visual qualities through the use of tools and materials which helps them plan solutions to problems that may arise. I saw little similarity between what happens in an adult art education course and my own experience in the secondary school.

Adult teachers clearly have greater flexibility and can allow more input from the students. On teaching practise losing control of the group is a constant worry and input from pupils is therefore inhibited. I feel once the trainee teacher develops greater skills at control and becomes more involved in the activity of the lesson a more relaxed atmosphere can be created and a more participative environment can be established. I feel that the emphasis on control which of course is in an important difference between the relaxed activity apparent in adult education

classrooms. Adults are there because they want to be and they have already learnt the boundaries of acceptable social behaviour.

Dr Mairtin O'Fathaigh, Director of Adult and Continuing Education at UCC concludes thus:

...because mature students taken responsibility for their own learning in a way that children do not, the teachers role is more one of support and guidance. (23)

Guidance and support was a noticeable aspect of the approach adopted by all the teachers in my classroom observations. Using my checklist of good teaching practices I noted that all the teachers in one way or another indicated to students the objectives of the lesson. It is not clear whether students pay attention to these statements about objectives so it may help if teachers made them more permanent by writing them on the board or overhead objective or where feasible a handout. In those lesson where the students were working on individual projects there was sometimes a bargaining session in which teacher and student would agree an objective.

I noted that adult students who attend evening classes in the school environment are able to mentally detach themselves for the confines of the school environment. Their art education takes place within the confines of group activity and it just happens to be in a school. I asked students if they found the school environment threatening since this is said to be a classic problem faced by adult students. Maureen, who left school at 14 , a student at The Larkin Centre voiced the same opinion as many adult students when she told me that she still experienced nightmares about her bad experiences at school. Thanks to her teacher these symptoms disappeared when she began her art class at the Centre. Her venom

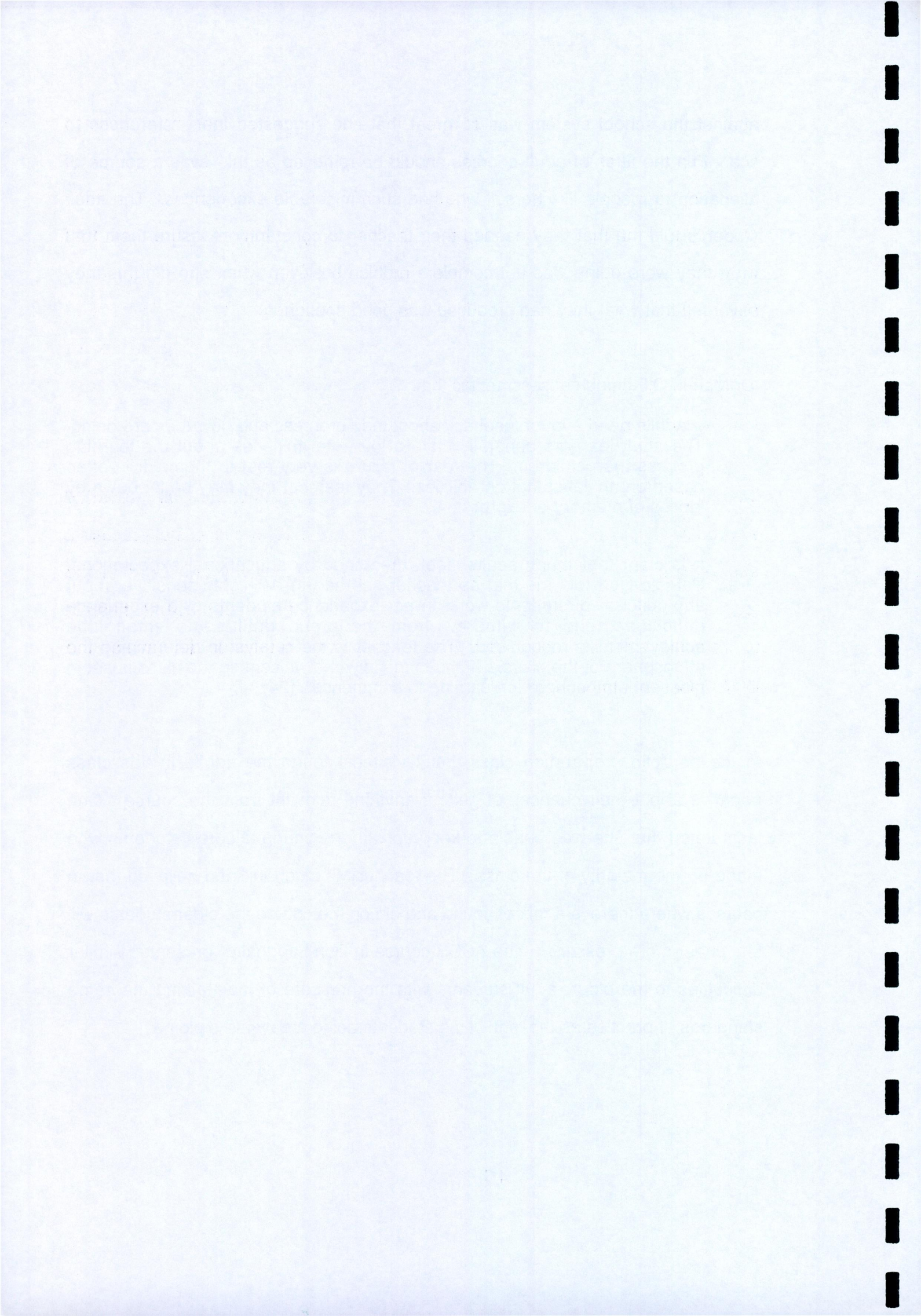
against the school system was so great that she suggested that references to school in the titles of adult courses should be removed as this was a source of alienation to people like herself who had such miserable experiences. The adult students told me that they needed their teacher to constantly reassure them that what they were doing was not complete rubbish but even when she did this they never felt that what they had produced was good enough.

Dr Mairtin O'Fathaigh assessment is that

...Adults need a lot of feedback about their progress and how they are doing. The adult learners generally have a lot more anxieties about the learning process than children. The fear of failure is very real to them. It is often based on anxieties not on abilities. They feel that they may be let down by lapses of memory or expression.

It is clear that many adults feel threatened by educational expectations. Patricia Hurl told me that as teacher she had to be highly sensitive about any criticism of students work. In her experience students who experience difficulties tend to withdraw from the group until some small little achievement is recognised. The teacher is the catalyst in determining the atmosphere of the class. If she is friendly and welcoming the class is set in pleasant atmosphere for learning to commence. (24)

In the portfolio preparation class that I visited I found the adults in this class negative about their chances of getting anything relevant from the course. One lady stated that she was unable to keep up with the young talented students who made up the majority of the class. The teacher Maurice Quillinan believed that in courses where there is a mix of young and old on the course the older students will feel under more pressure. The ACCS course in Dun Laoghaire presented similar difficulties to the older adult students with the pressure of maintaining the same standards of practice as those full-time students doing a daytime diploma.



Adult students have to balance the many demands of family, home and sometimes work when they undertake an educational course so it is up to the teacher to be aware of these difficulties. All my questionnaire respondents agreed that getting enough time to spend on their art work was a major worry. Finances were an inevitable concern of all. The ACCS courses in Dun Laoghaire in particular places burden of high fees and special study requirements. The concession system for unemployed operates in Ms Heywoods' class and also in the Art Women Studies course in Portland Road. Accessibility for adults on certain adult courses is a key problem.

Teaching Methodologies in arts education for adults are as various as the varied environments in which provision takes place. At the core of successful practise it seems to me are the personality, enthusiasm and sensitivity and skills of the teacher. Observing all these lessons I realised how much trust students place in their teachers and in particular the impact a good or bad teacher can have on the lives of so many people.

CHAPTER 3

RELEVANCE OF ARTS EDUCATION FOR ADULTS TO TEACHERS OF ART IN SCHOOLS

3.0 Introduction

In this Chapter I seek to explore the ways teachers of art in school can draw this wider context of arts education provision.

My enquiry into arts education for adults has focused on two themes which I feel may be of relevance to teachers of art in the school system. The first of these themes has to do with the diversity of needs and provision which characterise adult education. I indicated in Chapter one that people who take part in adult education do so for many reasons and as a response to these very wide ranging needs adult education provision has developed in an ad hoc way through a variety of statutory and voluntary agencies and groups.

Vocational Education Committees make a major and important contribution to this provision. They are the only institutions identified as having a statutory obligation to provide adult education. Nevertheless, I have shown that there has been an enormous growth of provision among other groups. The Community and Comprehensive School sector now provides a substantial proportion of adult education courses and in addition Universities, RTC's, libraries, art galleries, museums, other private and public institutions and increasingly a complex network of community based groups and organisations are all providing their particular form of arts education for adults. The strength

of this diversity is that the provision is rich and varied and it attempts to fulfil the needs of broad range of people.

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I believe that art teachers in schools can draw upon many of the positive aspects of adult education to promote these fundamental aims of art education in the classroom. At a practical level the people, places, ideas,

events associated with arts education for adults is a resource. At a theoretical level adult education's "distinctive pedagogies" and the methodologies they support provide an alternative platform from which to approach the teaching of young people.

Arts Education for Adults as a Theoretical Resource

My definition of learning through out this paper has been a broad one encompassing two features central to most definitions of the term; that learning involves a change of behaviour in a permanent form. The context in which learning can occur can be as various as homes, school, church hall, the workplace. I have shown that arts education for adults takes place in a range of learning environments. which include school classrooms, university lecture theatres, libraries, galleries, art centres, church halls, community centres and sometimes even on the street where the task in hand may be the painting of a wall mural or organising a community festival. In contrast school teachers and their classes are for the most part confined in school classrooms.

This does not have to be the case. I am not proposing that all art teachers suddenly debunk with their classes to the local community centre but I am suggesting that the psychology of the art classroom would benefit by looking outwards to the arts community and where possible to physically meet that community . Where this is impossible then surely one of the duties of art teacher is to bring that community into the classroom.

This is not a new idea and in many respects it has been instituted by activities such as the Arts Council's promotion of the artists- in- schools project in 1985

and more recently operating under the SES programme and sponsored by VEC's and Local authorities , the Artsquads project whereby teams of artists work in a variety of community contexts from schools to hospitals and from unemployed centres to youth groups. However, for most schools involvement in the world of art outside the classroom is often restricted to occasional visits to gallery exhibitions or activities of an "arts appreciation" nature. This in itself is a valuable if such visits are accompanied by explanatory talks and demonstrations. I believe even this resource can be enhanced if approached in a more interactive way.

The term the "educative community" is employed by some community education writers to describe the notion that the entire community with all its resources and people are in themselves an educational and community enterprise. Roger Hiemstra, Professor of adult education has elaborated the idea of the educative community in several research papers. (27) In ideal terms the educative community aims to use all community resources to develop individuals to their full potential. To him

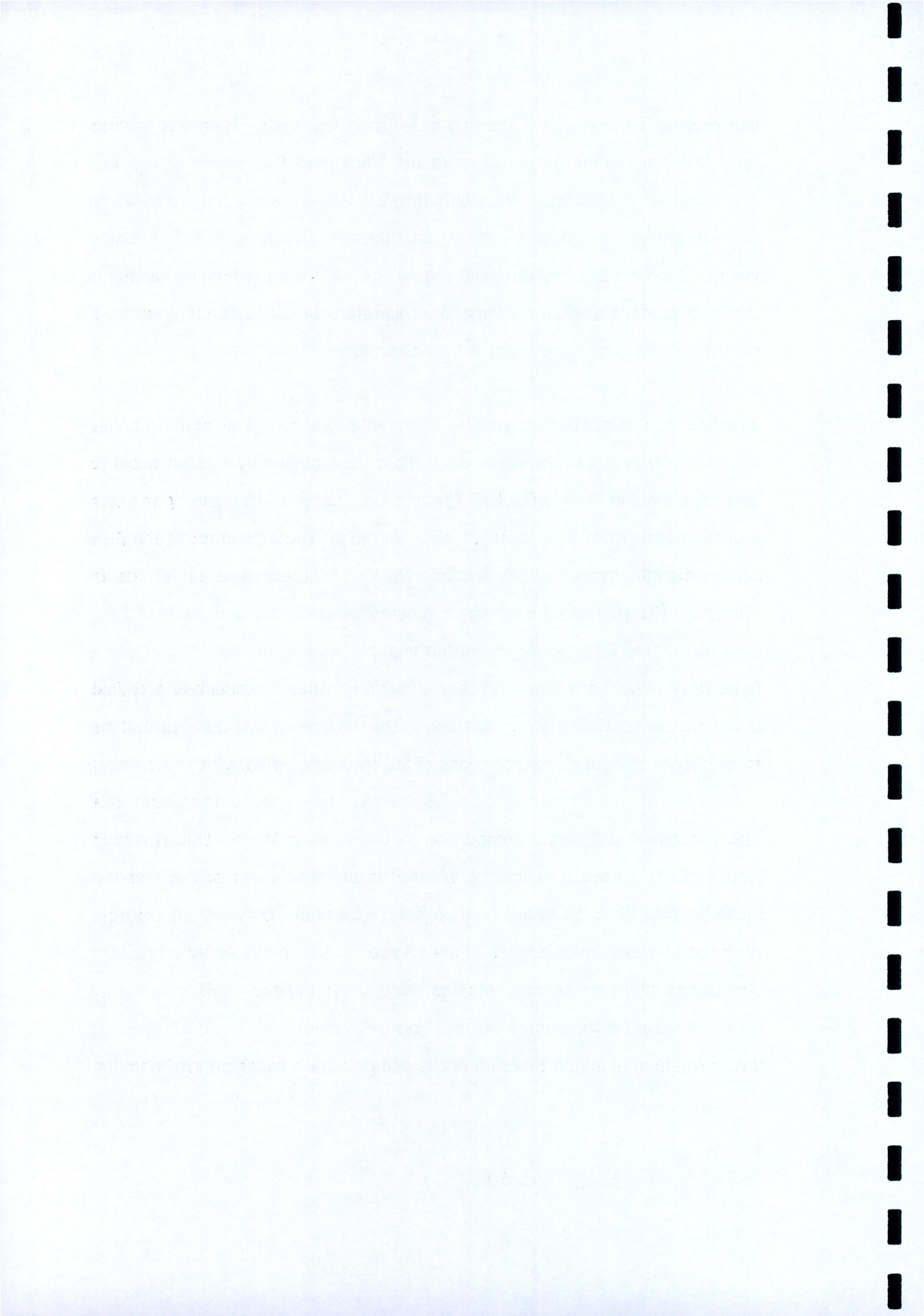
...Perhaps the richest resources for teaching and learning are outside the walls of formal educational institutions".

My argument is a lesser version of this in that I believe that art teachers should become more actively involved in using the wide range of resources that are available in the community. I believe, teachers can integrate what is happening in arts provision outside school to enhance their art teaching programmes and skills and to overcome the emphasis on conformity that inevitably permeates our school system. Furthermore interaction with art activities that are happening

can present a more varied and rich experience for pupils. Hiemstra records forty five programmes in which students were asked to locate an agency organisation or individual not primarily defined as having an educational function with proposals for adding an educational component. Interesting initiatives evolved: a laundromat became the site of an exhibition, a banks included student designed promotional literature in its bank statements, a dentist allowed a dramsoc event in his waiting room.

Teachers can use public art projects or community schemes as starting points for classroom activities. In recent years there have been only two major public art projects within County Dublin. The first took place in 1987 (the Year of the Environment) and was part of the Planning Departments "Tallaght's Environmental Project" which was directed at improving the old village of Tallaght. The project allowed for community consultation and permitted the selection by the local population of the final piece form the short list. Over a three week period, one thousand people cast their votes into specially prepared ballot boxes at Castletymun Library. The choosing was helped by the availability of computerised projections of the short listed pieces.

The second project was a competition to find a piece for the Dublin Airport Roundabout. I have no evidence whether local schools became involved in these projects but it is obvious both projects would have provided an excellent resource for developing lessons in the art room. Arguments about curriculum constraints have to be met imaginatively and I believe this community dimension can be the source for exciting innovative lessons. At many other levels, interpersonal and practical pupils benefit from a wider art environment.



This become particularly significant if students can get directly involved in the community venture to see the focus or objective of their work.

Mary O'Brien art teacher in The Larkin Centre regularly took her students on walkabouts, to galleries, to museums. She maintained that most schools because of pressure of work had only the vaguest notion of what service these public institutions provide. The public library she felt was the most underused resource by art teachers in schools. This is confirmed by research. In The Dublin Arts Report Martin Drury writes "Our research indicates that there is insufficient knowledge of, and therefore regard for, this service among the arts community and more significantly, an incomplete understanding within the Arts Council of the constructive contribution of the Dublin library service to the fabric of arts and culture within the city and county".

The library service through its staff, resources and programmes has a critical function in adult education. The traditional conception of the library as solely a book lending service no longer corresponds to reality. 1979 was the starting point for integrating new media into the libraries resources and the development of outreach programmes. Although its primary commitment is providing information and education through the lending of books and the organisation of courses and lectures services and activities including readings, exhibitions, regular workshops, writers - artist in residence the library also acts as a catalyst for the founding of art groups and for arts festivals.

Newer ventures is the provision of a database on arts competitions and a facility that can be taken up by all schools: the lending of Artist Reproduction and

Posters" from a collection of 5,321 pictures for a period of 3 months. I indicated in chapter one how museums and art galleries are developing their educational functions. Schools can have input into these. Close contact can be maintained by art teachers with educational officers. I think it is important that teachers take a proactive role in this not merely waiting for the next glossy promotional literature to appear in the staffroom. It is likely that these organisations may be able to cover a particular curriculum objective in a much more imaginative way than what can take place in the classroom.

Apart from the wide range of resources available from public institutions the energy coming from community arts education cannot fail to impress even the most reluctant student. There is no reason why with an imaginative school pupils cannot be involved even in the role of shadowing a community arts activity in process. This could be very beneficial in projects where professional artists may be working for or with particular communities and even in those projects where the arts instead of being the object of the project are instead a means of community development pupil involvement .

CAFE - (Creative Activity for Everyone) the national umbrella body for community arts provides a monthly bulletin and lots of resource information in terms of ongoing projects and addresses. The artist in community service facilitates a number of projects whereby professional artists help organise community arts festivals. The Dublin Arts Report recommends that any community arts activity in receipt of local funding should have a strong community education / component.

The idea of the educative community is an easy concept within which teachers can explore how to make their teaching more from the world and less about it. Teachers should make more use of educative agencies such as libraries , museums and one area not yet mentioned, the mass media. A range of community sites can be used as a learning resource, parks, swimming pools, the world of industry. I believe that we should use all community resources to develop pupils individuality to its full potential. In my discussion I have referred only to professional artists as persons who can act as a resource but people as resources are all around. Why not use grannies as life models or arrange a joint project perhaps an exhibition with the adult members of the painting evening class. Why not train art teachers to work in community settings and not just in classrooms.

I indicated earlier in my discussion that the theoretical foundations of adult education can also be employed as an aid to art teachers in reflecting on their teaching approaches. Probably the biggest difference I noticed between adults in their various learning environments and young people in school is the role taken by the teacher and the style of teaching. In the typical adult "classroom" there appears to be more participation and the teacher- student relationship is more equal or one of partnership. Adults opt to sit informally and do not wait to be directed in the same way as young people. Adults simply by being adults enforce a kind of democracy in the class which young people by nature of school education cannot do.

Tony Downes, adult education organiser with County Dublin VEC in a recent newspaper article said:

...The traditional "top-down" model of education where a teacher imports information to a largely passive audience is designed to produce a discipline and conformity in children which is not appropriate for older people. (28)

I feel that the "top-down" model is not necessarily appropriate for young people either. It seems to me that most of the theory that is offered to promote a specialist approach to adult education applies equally to the teaching of young people. Like adults young people also have to be taught to become independent and young people too are often as lacking in self confidence and self esteem. Adult educationalists focus on these aspects of adults' anxiety and insecurity in the learning environment but that young people often feel this way too can be forgotten in the appearance of peer support. It is easy to misinterpret a pupils lack of interest and bad behaviour as unruliness when it may be an avoidance tactic because of fear of failure at a particular task. It is said that adult learners need a lot more reassurance than young people and consequently need more support and to be given a belief in their ability to cope in terms of study, exams and the demands education makes on their lifestyle. Few school teachers would dispute that these supports are essential in the school environment.

Father Michael Riedy, director of the Dublin Institute of Adult Education more precisely makes my point:

...Teaching adults and teaching children at the primary level are quite close because both adopt a holistic approach to developing the person. We tend to lose this focus at second level when the demands

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of the exam system take over and the time to lead out the individual is no longer available. (29)

A recognisable difference between adults and young people is that adults have as individuals, life experience. This in itself acts as a lever to change the balance and role of the teacher. It has been shown that where adults are confronted by an authoritarian teaching style they tend to drop out in droves. Young people do not have this option! The role of arts education in the general organisation and structure of adult education depends on how arts education is seen by those who are involved in and who influence the development of adult education and raises questions such as: What are the aims arts education in adult education? How do arts teachers who teach adults see their role and how does this affect how they teach the arts to adults? How do adult education organisers and providers see the function of arts education in the overall scheme of adult education and how does this affect the nature of the provision?

Conclusion

In undertaking this enquiry into arts education for adults I have been able to produce a commentary which reveals only the broad sweeps of developments and practice. From the start I was beset by the problem of definition - what is arts education? What is adult education? What is learning? I learnt at an early stage of my enquiry that arts education for adults is a rich tapestry of every type, encompassing a range of teaching methodologies learning processes and learning environments. Although I have not focused on issues of funding, accreditation, structure and organisation are to the proper functioning of the provision of education. I am aware now of the complex nature of arts provision

funding and the nature and functions of the key organisation. One of my most durable findings is that arts education in schools does not and does not have to operate in an isolated way in schools.

Outside in the community is a wealth of resources that I can draw on to enhance my own teaching skills and to broaden pupils and my own experiences. My experience in arts administration and as a practising artist has taught me the importance of contact with the world of art.

I believe now that art teachers in schools need to take a positively active role in ensuring that schools can draw on the many exciting activities and resources that are available for the wider provisions of art in the community. Like most people I have been unaware of the full range of services provided by the library service and museums and other public institutions. My classroom observations impressed on me how important the role of the teacher is in the whole learning process. I realise how important experience is in developing the necessary skills to fulfil the demands of being a "good teacher".

My enquiry has increased my enthusiasm and determination to improve my skills. I feel that the teacher of art has a special place in the teaching profession since we are concerned above others to promote that key element of human individuality and creativity.

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17. Hartstown Active Age Group, Project Report. 1991
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19. Interview with Art Lecturer Dorothy Ann Daley, 16th March 1994
20. Interview with Art Lecturer Patricia Hurl, 30th March 1994
21. Interview with Art Lecturer Maurice Quillinan, 7th April 1994

APPENDIX A

dent

Questionnaire

⑩ Are you more positive about your own work. is it progressing?
Yes, Drawing is so hard for me ~~that~~

⑪ Has The class helped you become more aware of Art in general?
Yes (Mixed media didn't know about it)

⑫ What is your employment background?

CHEF. TRAINED in Local Hotels ^{growing up.}
Worked to pay Bills Food Kids. 23/24

⑬ What advice would you give an adult student Thinking about returning to study art?

IF they let you in ~~for~~ your IN

⑭ What benefits (social etc) have you got from Taking This course?

Not much time For Social Too tired BRAIN HAS

⑮ What difficulties have you faced in Taking This course?
^{EXPANDED (it's hard to learn to learn.}

Me,
in relation to funding? IT would help a lot
IF it were a Govment Scheme

in relation to your studies?

Not moving Paints a

Not moving a Fulltime Film

At home

Student's Card

is a Handycap

& Photo

Home work.

1/1

Questionnaire

① WHAT ART Course are you Taking OR planning To Take
AS FAR AS "they" will Let me go I will go.

② Do you study any other subjects?
what are they? ^{Rich / Poor} Politics Non Party (CLASSIM'S)

Male Party, Old Boy school. Multi Nat. / US (SELLA Field) Male / Fem. oil

③ What is your educational background?
(None) Primary Hated Learned more when out side school

④ why are you doing The course? Night classes Adult ARTS scripen
Door To A NEW LANGUAGE To EXPRESS MY
ANGER AND To Help the kids in MY AREA to do so

⑤ Do you show any of your work outside class?

YES I Sell some of my drift-wood.
Some I cant Sell I like it too much

What do you hope to get out of The class?
CONFIDENCE. a Big Door. FRIENDS
Too Much To HOPE FOR good crack.

⑥ How did you hear about The course?
A FRIEND GAVE me the APPLICATION FORM
SAID THIS IS FOR you AND it was.

⑦ How long do you spend at art during The week?
Once you learn To Look you are all ways
Seeing (A Painting) (A colour) (A Photo) (A Rock) CANT SAY
Do you supply your own materials? Some
Most are Free I dont know most of the

Questionnaire

① What ART Course are you Taking OR planning to take
Womens Art Group at this College. NCAD

② Do you study any other subjects?
What are they? Art at the Unemployed Centre (just a group).

③ What is your educational background?
Left school at 14 always worked but went to Evening classes.

④ Why are you doing The course?
Very interested in Art Subjects & heard of course.

⑤ Do you show any of your work outside class?
No.

⑥ What do you hope to get out of The class?
A better general all round knowledge of every aspects of the arts.

⑦ How did you hear about The course?
Meet someone who mentioned it was on then the harkin Centre had a notice & in Inner City News Paper.

⑧ How long do you spend at art during The week?
13 hours a week

⑨ Do you supply your own materials? Yes some
what ever I have.

Questionnaire

⑩ Are you more positive about your own work. is it Progressing? Since I've been here changed a lot - More freer.

⑪ Has The class helped you become more aware of Art in general? Think the printing - photography great - The Drawing much more confident

⑫ What is your employment background?
Worked washing up - office work - cleaning dress making - Ironing any thing for money to live.

⑬ What advice would you give an adult student Thinking about returning to study art? When I first started wasn't sure - but now into it, it has covered lots of subjects really well

⑭ What benefits (social etc) have you got from Taking This course? - Meeting people. Broadening my general out - seeing different sorts of work.

⑮ What difficulties have you faced in Taking This course?
Financially a disaster
In relation to funding? Have nothing coming in accept social welfare. Need things for the
In relation to your studies?

✓ No one has money here really. are very stricken for cash - everything is a worry like to be able to buy paints - impossible with nothing coming in. That's why I wouldn't go on to a course like

Questionnaire

1. WHAT ART Course are you Taking or planning To Take
ART & PERSONAL Development.

2. Do you study any other subjects?
What are They? ART / ART APPRECIATION

3. What is your educational background?
VARIED.

4. Why are you doing The course? — HAVE A
GREAT interest in ART — in ALL
ASPECTS

5. Do you show any of your work outside Class?
YES.

6. What do you hope To get out of The class?
A BROADER VIEW IN RELATION TO ART.

7. How did you Hear about The course?
Through A FRIEND

8. How long do you spend at art during The week?
VARIES.

9. Do you supply your own materials? YES.

Questionnaire

Are you more positive about your own work. is it
Progressing? YES

⑪ Has The class helped you become more aware of
Art in general? YES

⑫ What is your employment background?
VARIED

⑬ What advice would you give an adult student Thinking
about returning to study art? Go for it AND
enjoy it.

⑭ What benefits (social etc) have you got from Taking
This course? - MEETING people, new IDEAS -
visiting Art Exhibitions with COMPANY.

⑮ What difficulties have you faced in Taking This course?

In relation to funding? - The Course is FREE.

In relation to your studies? DEALING with A
new MEDIA.

APPENDIX B

EDUCATION AND COMMUNITY LIASON PROGRAMME 1993/94

The education and community liason programme has two designated and designed areas of activity. One, aspects which interface the core visual arts programme and two, arts activity promoted mainly outside the gallery involving a diverse range of local groups and institutions in the use of arts practice.

The principles that guide the education and community programme are the beliefs that an understanding of contemporary arts practice is not innate, that there is a continuing desire to make the Gallery a more accessible space, and that there is a need to demystify the means of art production. We believe that creativity is a fundamental human need and the promotion of arts practices to wider constituent is in fulfilment of that need. That constituents use of arts practices, responds to its desire for self expression, community development and the raising of self esteem.

EDUCATION AND COMMUNITY PROGRAMME ACTIVITY JAN - NOV 1993

1. Foyle Womans Aid Mural,
Two local artists were engaged to paint a
sea view in a new childrens play area. Jan-Mar 93.
2. Boddle Magazine Project,
Collaboration between a Derry Primary school
and a school from Oregon, U.S.A. The Oregon
school wrote the poems and the Derry
primary school illustrated them. Jan 93.
3. Silent Stones Exhibition,
The two photographers John Coyle and Alan Kennedy
facilitated a series of workshops on photographic
technique. Dec 92-93.
4. Word and Image Workshop,
A creative writer Ann Dunlop and visual artist
Ciara McGowan in an eight week workshop explored
with a group of young people the relationship
between words and images. Jan-Feb 93.
5. Mark Pepper Exhibition,
Workshops and talks on the context of the artist
and his work for various secondary schools. Jan 9th-30th.

6. Men of Sudan Exhibition ,
A local man Richard Boggs recorded his travels in Sudan in words and photographs revealing unique aspects of Sudanese life in an unusual documentary style. Jan 9th-6th Feb.

7. Somalia in Crisis Exhibition,
Karen Davis, a young woman photographer documented the war and famine in Somalia. A collaboration with Concern, the Third World Charity. Feb 9th -27th.

8. Media Representation of the Third World,
A series of workshops for secondary schools following on from the previous two exhibitions exploring Western media's representation of the Third World. Feb 93.

9. British Council Visit,
A number of German teachers received a presentation on the Orchard Gallery's history and activities. Feb 16th.

10. Jeff Denis Exhibition,
A series of talks on the context of the artist and his work. Feb 14th-13th Mar.

11. Silk Screen Workshop,
A collaboration with a local community centre to introduce arts practice into a previously sports dominated programme. The workshops were facilitated by local artist Richard Livingstone. Mar-April.

12. Celtic Images Workshop,
A collaboration with W.E.L.B in their central library with various schools on the theme of Celtic Images. Facilitated by local artist, Paul Sherard. Mar 15th.

13. Puskin Workshop, Glenveagh,
A Puskin prize funded workshop in Glenveagh National Park with 120 primary school children from the Derry and Donegal area on the theme of the Environment. Mar 18th.

14. Ida Applebroog Exhibition,
Public lecture by the artist on her work. Mar 20th.

15. Celtic Banner Workshop,
A collaboration with Comhaltas An Creggan, a local Irish language and music group, introducing arts practice into their group. Feb-Mar 93.

16. Publication Lectures,
A series of lectures exploring aspects and people, related to the production of a fine art catalogue. From the Artist, Gallery Director, Designer and the Printer. The artist and publication used was Catherine Harper. Apr-May 93.
17. Beltony Festival Banner Workshop,
A series of banners were designed by the local school children to decorate the venues of the Festival. Apr 93.
18. Festival of Childrens Art Exhibition, May 93.
19. Quilt of Memory Project,
A three month project with a group of 60 plus year old woman in the Waterside area who reflected the shared lives of women in a mixed community. May-Aug 93.
20. Brain Kennedy Exhibition,
Workshops utilising the preferred medium of the artist. May 8th-29th.
21. Alcohol and Substance Abuse Workshops,
A series of workshops over four days involving 600 children exploring the issues of alcohol and substance abuse through arts practices. May 25th-27th.
22. Julieta Rubio Exhibition,
Julieta falcilitated a week long series of mask making workshops for various primary schools around the city. June 7th-10th.
23. Puskin Exhibition,
An exhibition of all Puskin funded work at their annual prize giving in Barnscourt. June 15th.
24. E.M.U. Banner project,
Cross community schools banner project exploring personal history. June 24/26th.
25. Dublin Contemporary Art Fair, June 21-25th.
26. Ashlyn Leake Placement,
A second year art college placement for one week at the time the installation of the Julieta Rubio Exhibition. June 1st-5th.

27. BT New Contemporaries Exhibition,
Three of the exhibiting artists were chosen
to visit the city for one week each. Each
artist worked with a seperate group evolving
a theme relevant to their work. August 93.
28. Face Painting Workshop Creggan Day Centre. August 19th.
29. Holiday Projects West Mask Making Workshop. August 25th.
30. Gas Yard Festival Graffiti Wall. August 29th.
31. Mental Health Awareness Programme,
A series of workshops, films and discussions
involving many local primary and secondary
school children in the issues of Mental Health
Awareness over a two week period. This project
was in collaboration with the W.H.S.S.
Mental Health Unit. Sept 11th-24th.
32. Beacon Day Centre Painting Exhibition.
Painting exhibition by people who use
the Northern Ireland Mental Health
Association day centre in Derry. Sept 11th-24th.
33. Verbal Arts Centre Collaboration,
Continuing our theme of word and image
the writer Deirdre Hinde explored various
writers work, with school groups producing
masks and landscapes relevant to their work. Sept-Oct 93.
34. Halloween Mask Making Workshops,
Following the success of the previous
workshops, Julieta Rubio and her husband
Charles, returned to the city to work in
various schools on the theme of halloween. Oct 25th-29th.
35. Nicola Russel Exhibition,
Workshops. Nov 4th.

ON GOING WORKSHOP ACTIVITY.

36. Texaco Childrens Saturday Morning Workshops,
An ongoing series of workshops which take on a new group of
twelve children every six weeks. The children explore the
theme of 'Word and Image.'
37. Texaco Teenage Workshops, Thursday after school,
An ongoing series of workshops for teenagers which allows
them to explore new ideas and mediums outside a schools
context.

38. Maybrooke Adult Day Care Workshops,
Tuesday morning workshops with adults who have acute mental and physical disability.
39. U.3.A. Water Colour Class,
A resident class for the University of the Third Age introducing water colour technique.
40. U.3.A. Oil Painting Class,
A resident class for the University of the Third Age introducing oil painting technique.
41. Gransha Hospital Day Centre Workshops,
Two local artists are resident in local mental hospital two afternoons a week on a Tuesday and a Thursday introducing arts practices to long stay patients.
42. Gransha Hospital Clinic B,
A local artist funded by the W.E.A. working with short stay patients on a mural project.

PLANNED PROJECTS 1994.

1. Book of Beasts.
A collaboration with Wolfhound Press involving local writer Sam Burnside and illustrator Tim Stampton.
2. Waterside Mural Project.
A large mural project which will change the physical focus of the commercial heart of the Waterside.
3. Interactive Landscape for play area in Shantallow Health Centre.
4. Sculpture Project with residents of a new Mental Health Care Facility involving the local community.
5. The House on the Wells Mural,
6. A collaboration with the Verbal Arts Centre.
Introducing school children to artists and poets in a unique exploration of their work.
7. Gates Project.
A cross border and cross community exploration of the boundaries between them.
8. Environmental Sculpture Project.
Investigating environmental and global concerns through arts practice.

9. Saturday Afternoon Lecture Programme,
Contemporary Irish art by contemporary Irish artists.
10. Health Awareness Poster Workshop,
A collaboration with the Health Promotion Unit to create a
series of posters on health promotion for health centres.
11. Artists Residences in School/community Programme.
A collaboration with Steelstown Primary school.
12. Celtic Banner Project.
A schools competition to design a banner to be presented at
the Celtic Film Festival to be held in Derry next year.
13. Foyle Civic Trust,
Foyle Civic Trust collaboration on Derry 2000, visual arts
competition.

