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**COLAISTE NAISIUNTA EALAINE IS DEARTHA
NATIONAL COLLEGE OF ART AND DESIGN
FACULTY OF EDUCATION**

CAREERS: IS ART A REAL OPTION?

A Dissertation submitted to the Faculty of Education

in

Candidacy for the

DIPLOMA FOR ART AND DESIGN TEACHERS

by

ANNMARIE GREEVY

JUNE 1995

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DISSERTATION ABSTRACT

ANNMARIE GREEVY

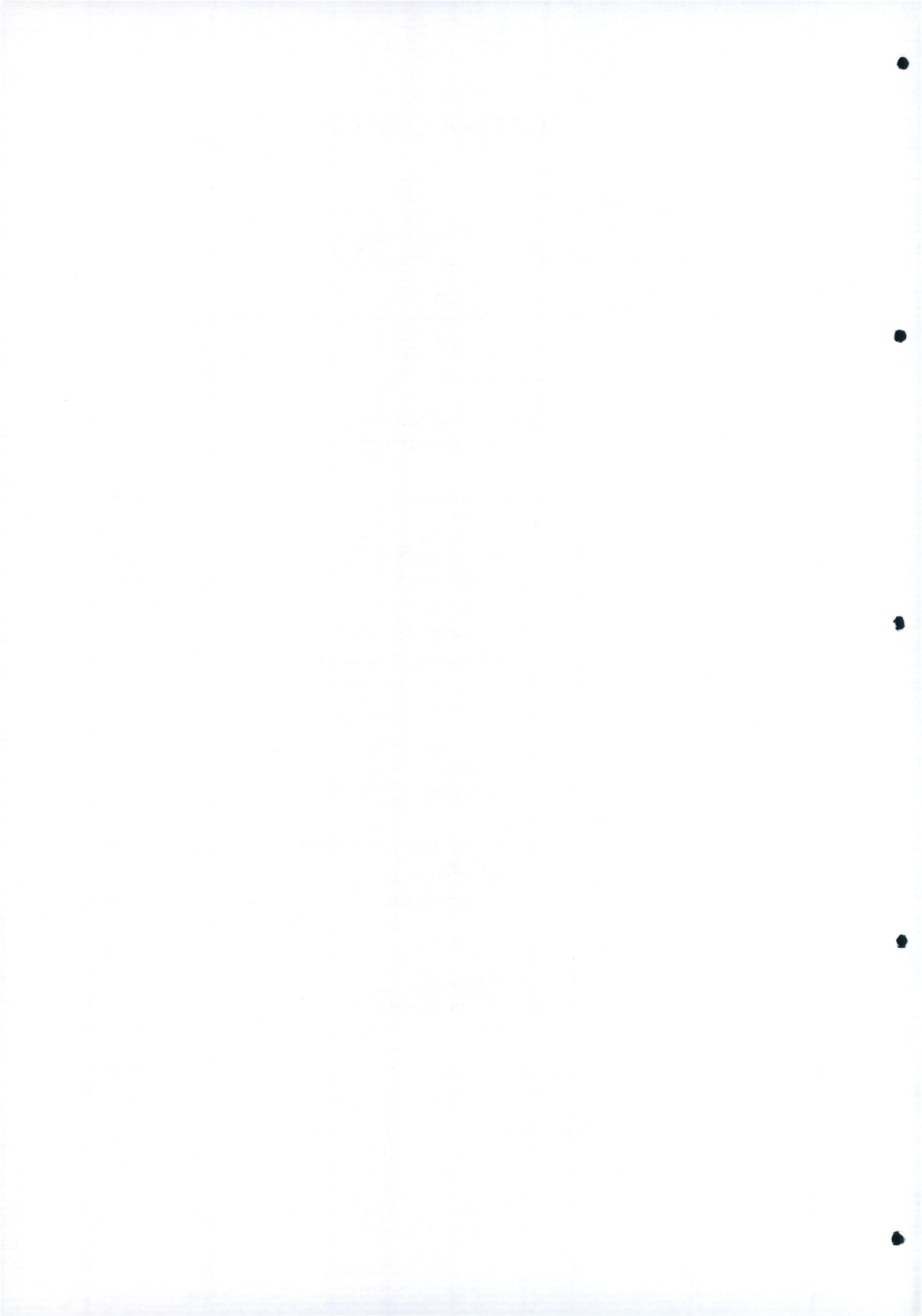
CAREERS: IS ART A REAL OPTION?

In recent times the Cultural Sector has become a focus for direct and indirect employment creation in Ireland. This dissertation examines the economic viability of Art, Craft and Design as a career option, the importance of this sector to the Irish Economy and the influence creative training has on people in general.

The 'Work Shadowing Project' which is explained in Chapter III is currently on display in the Library of the Holy Child Community School, Sallynoggin, Co. Dublin.

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To all of these people I owe a considerable debt of gratitude and I wish to express my appreciation to them.

Annmarie Greevy



INTRODUCTION

In this Dissertation I propose to suggest that Art is often undervalued as an important subject in Irish schools, and to explore why there is so little perception of it as a *real* career option.

I intend to examine the reasons for this lack of awareness and argue that there is in fact a large market for Art related jobs.

We live in a technological society which is developing all the time. Full time and secure employment is becoming more difficult to find. Unemployment is on the increase and people have more and more free time at their disposal. Social problems are growing because people are unable, through lack of education and training, to know how best to use this time positively.

I will discuss how art education, school and community based, could go some way to alleviating this problem. Apart from equipping people with the necessary skills to get *real* jobs, it enhances one's personal and social development and broadens one's horizons. A population educated in art will create the kind of climate where good design and art can flourish.

In chapter 3, I report on and evaluate the project I organised for a Transition Year. This was to create a Recruitment Advertising Campaign for their school, highlighting art related jobs that were unfamiliar to the pupils.



CHAPTER 1

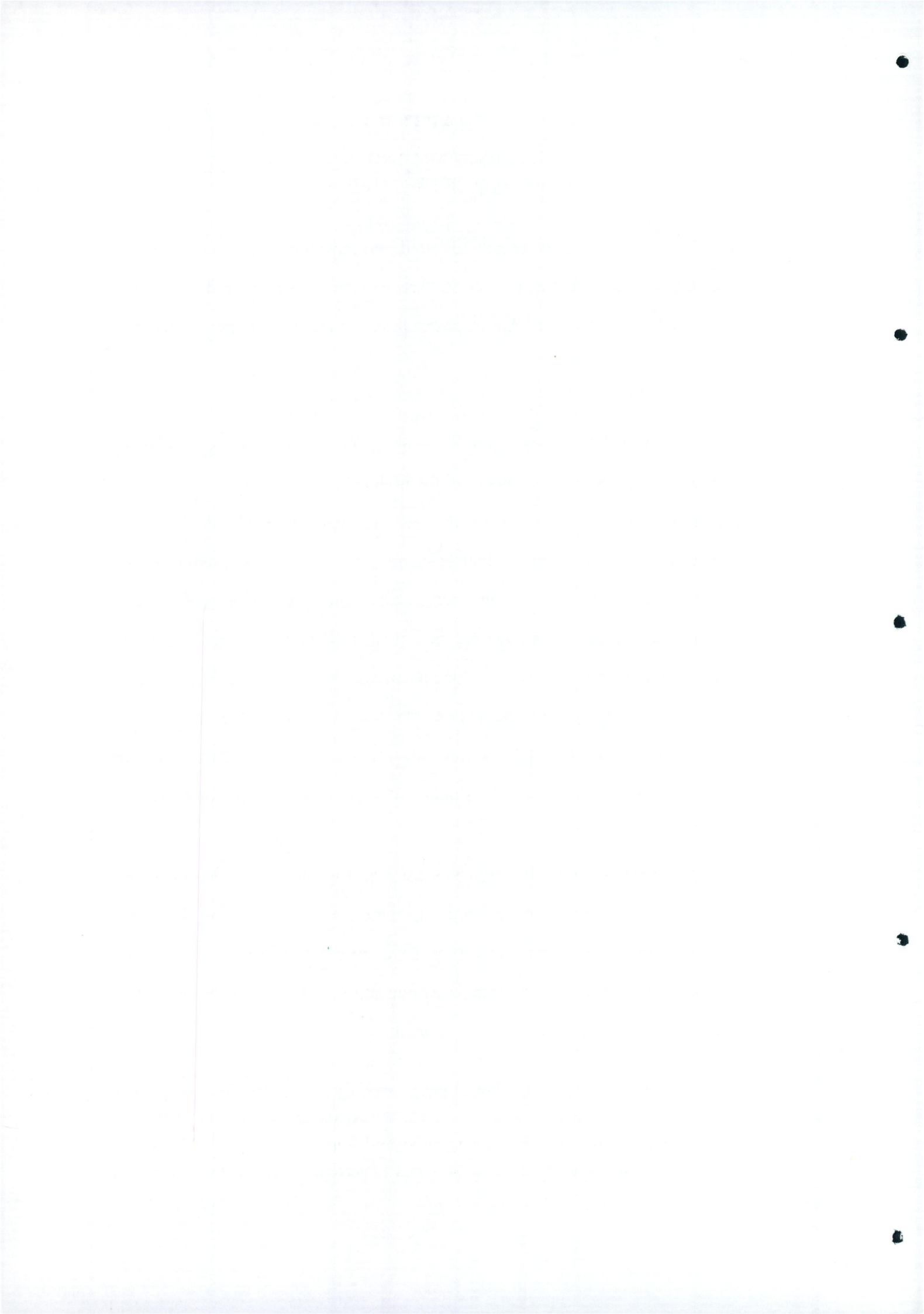
CAREERS IN ART AND DESIGN: A REVIEW OF THE LITERATURE

The following texts can be broadly divided into those that deal exclusively with visual art and those that deal with the Arts in general. I believe that much of what is said in the context of Art in general is also of specific and precise relevance to visual art.

In 1960 Córas Tráchtála was given the responsibility of raising the standards of Industrial Design in Ireland. Aware of the high achievements Scandinavians had made in this area, the Board sought their assistance and invited a small group of eminent designers to Ireland. Their brief was to investigate and make recommendations as to how they might improve and develop the quality of design in Irish products. Their report, Design in Ireland (1962), was vitally significant and influential in bringing about major positive changes. It covered many areas of design including Textiles, Linen, Poplin and Donegal Tweeds, Hand Knitwear, Carpets, Glass, Ceramics, Metalwork, Furniture, Souvenirs and Graphic Design. In all areas their criticism was harsh but very constructive.

The report reviews our education system pointing out the inadequacies and apparent lack of importance placed on visual education, stating that "Irish school children are visually and artistically among the most under educated in Europe."⁽¹⁾ It stresses the importance of education, not only for the 'would be' artist but for the whole population in general:

Without our being able to gauge exactly the significance of general Art education at an early age for the Artist or Artisan, it is quite natural to believe that the interest and appreciation of the layman is stimulated by such early personal experience. In fact it would proba-



bly be true to say that without some reasonably developed form of Art education in the various levels of schools in Ireland, it will be impossible to produce the informed and appreciative public so necessary as a background to the creative artist.(2)

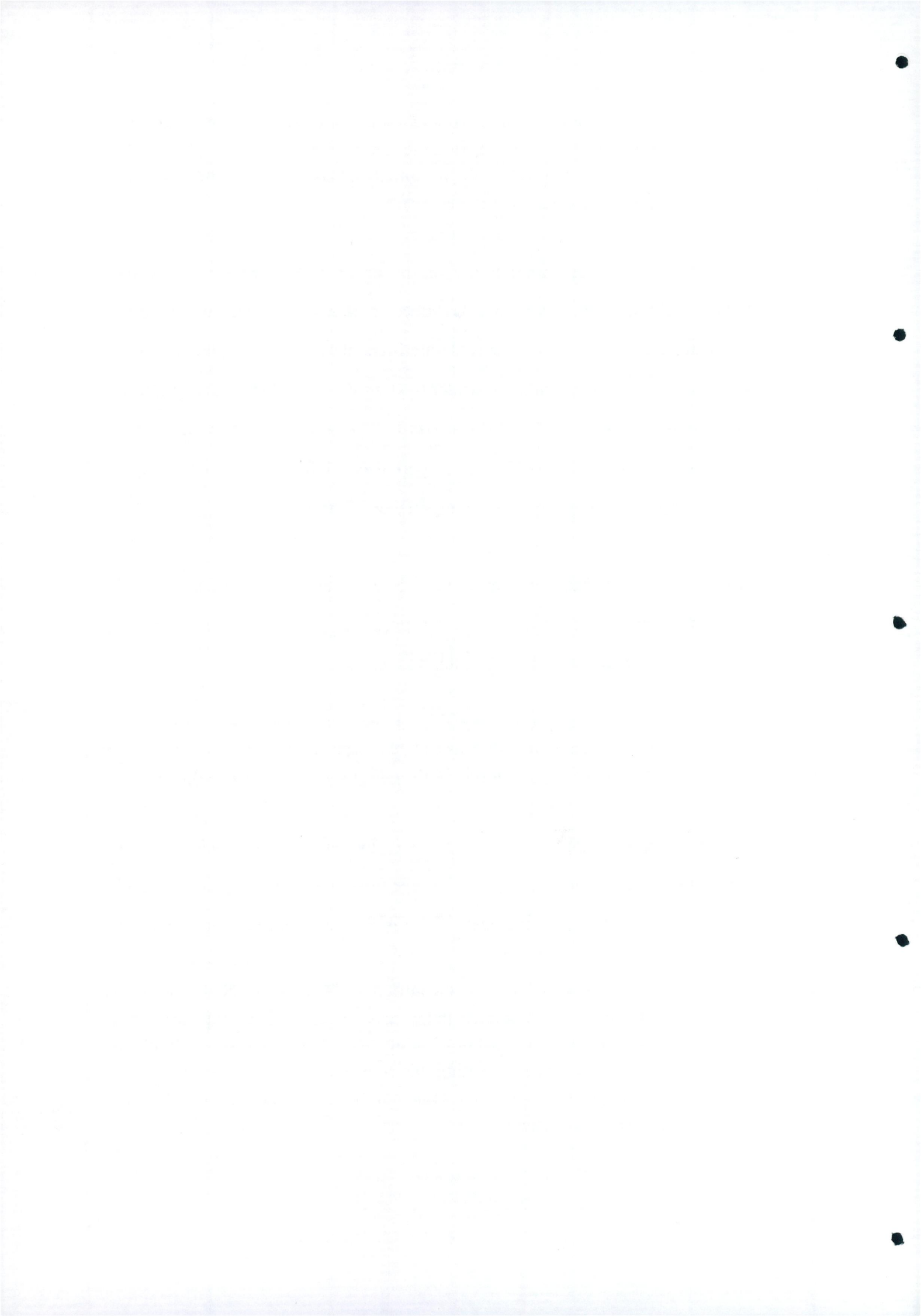
Finally the report recommends the setting up of a 'New School' (The Irish School of Design) incorporating, Architecture, Industrial Design and Crafts. It suggested that the school authority should invite designers from abroad to teach in Ireland and that promising students should be funded to study abroad. Despite its age this report is still relevant to an examination of the role of art education. It clearly emphasises the importance of having a national visual arts education policy, and the economic importance of art and design.

Because of widespread criticism of the general visual illiteracy of Irish people, the Art Council in 1979 prepared a report The place of the Arts in Irish Education, the main objective of which was to:

examine the present position of the arts in Irish education and to make recommendations as to what steps should be taken to give the arts a more important role in the education of the Irish people.(3)

The first chapter in this report is a review of the Arts in Irish Society , which comes to the conclusion that a lot of problems derive from historical difficulties. Continuing, it reviews the place of Art in Primary Education and states:

There is a need to change the attitudes of parents, teachers and pupils to the arts and to counter the excessive emphasis on the more obviously functional aspects of education. Nevertheless, it should be emphasised that even within this context art and music are matriculation subjects and carry the same number of points as every other subject save mathematics.(4)



The report goes on to make recommendations for changes in the curriculum, examination procedures, funding and training of art teachers.

The Arts Council report devotes a chapter to Extra-Curricular, Adult and Community education in the arts, with suggestions for further development. The chapter on 'Training for a Career in the Arts' examines some areas of difficulty in the existing resources for career training in the arts and suggests various solutions. The report also devotes considerable space to discussion on the importance of visual education.

The development of good design in Ireland is comparatively new as noted in the Kilkenny Design's book Twenty One Years of Design in Ireland (1985). It reviews the development of design in Ireland. It stresses the economic significance of good design and outlines reasons why Ireland was so far behind other countries in their awareness of the visual arts, attributing most of the reasons to our history "the long centuries in which the native Irish Culture had to survive secretly and by word of mouth." (5) It says after the Irish Free State was established "Due to the decline of old local industries and a lack of new, the Irish people had little concept that what is made in factories must first be designed." (6). It quotes from the Report Design in Ireland (1962) that:

Good design is an undeniable necessity to the growth of our export trade, but standards cannot be raised for export goods only. The factors which determine the quality good or bad of the designs we produce, are deeply rooted in our homes, our schools, our shops, our historic traditions, our whole way of living. (7)

As a result of the findings in this report the concept of Kilkenny Design was born. It was established in 1963 as a private company wholly owned by itself. The first of its two aims was to form a design consultancy capable of rejuvenating failing industries and making new ones profitable and competitive. The sec-

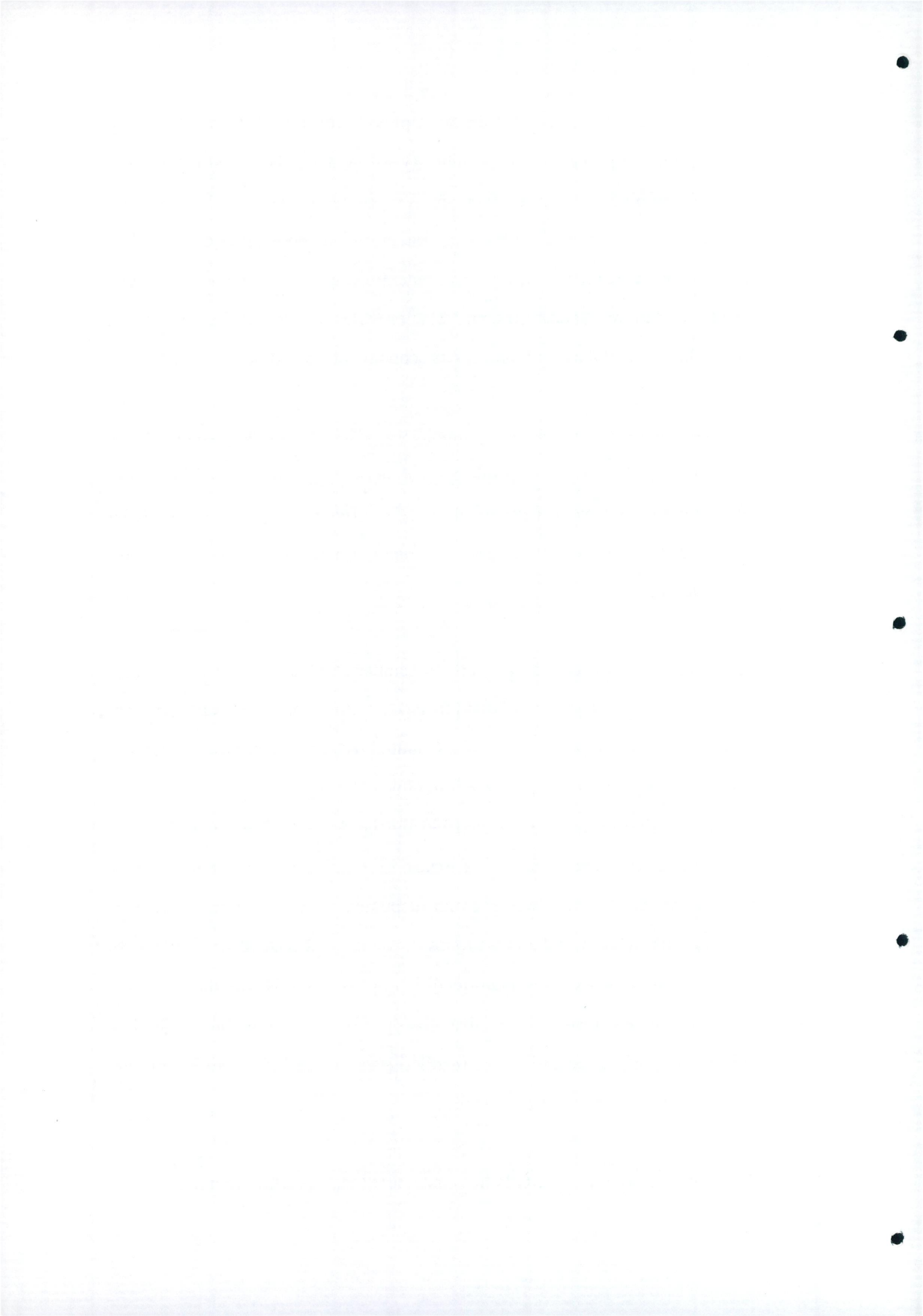


ond was to develop a retail business to provide local market conditions conducive to the improvement of the industry's design standards and this came in the shape of Kilkenny Design Workshops set in the restored coach houses, stables, dairy and smithy of the Earls of Ormonde. This book gives a comprehensive picture of Kilkenny Design, its context, development, methods, achievements and failures, and by so doing, also provides a picture of Ireland's recent design history and the importance to its economy of good design.

'The Designer Development Programme', was also set up to help young designers and crafts persons over the difficult gap between getting qualified and gaining regular employment. Participants are given free lodgings and partial board in Butler House, Kilkenny, and there is a small grant, paid weekly to cover living expenses.

Art Squad (1991) was established in November 1990 and has been funded by FAS ever since. A report was issued in 1991, outlining as follows the aims and objectives of the organisation. It is a Community Art project based in Dublin involving forty artists from diverse disciplines. Art Squad originated as a result of an initiative taken in January 1990 by the Artists Association of Ireland (A.A.I.) and the Sculptors' Society of Ireland (S.S.I.). Their aims are to bring the benefits of the Arts to a wider group of people by enabling artists to work directly with schools, voluntary groups, hospitals and festival committees, by running training workshops and directing projects. "In this way the artists are activating hidden creative talents that already exist in the community." (8) This report is important because it specifically relates to visual arts activity for individuals and the community as a whole.

The Dublin Corporation Arts Policy Statement (May 1990) is contained in The



Dublin Arts Report (1991). It affirms its belief in the importance of the arts, to individuals and to the community:

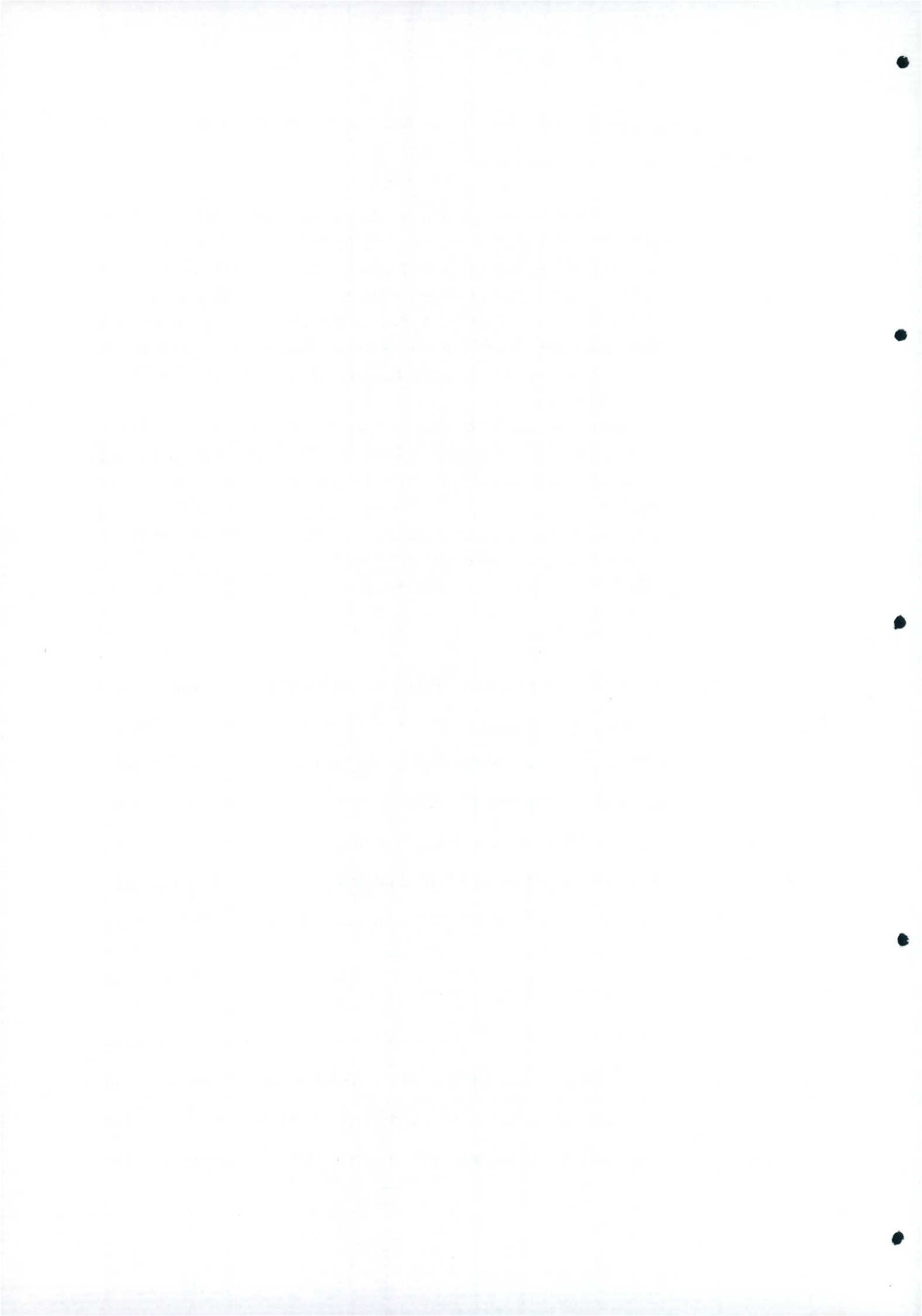
To individual people, the arts provide opportunities for the exercise of creative imagination and the development of valuable social and economic skills, they are a medium for communication of ideas and feelings and a means of understanding oneself in relation to society. The introduction of an individual to the arts or to a particular art form, can open up a whole new world for him/her and contribute to the development of the individual and of the well being of those around him/her.

Communities benefit in similar ways. The arts express the shared cultural values of a community, its sense of identity; they are a force for social cohesion and a means of creating confidence and encouraging participation in community life. They can be a positive point of contact between different cultures. The arts can also be a focus for debate about the way we live and a tool for change.

A thriving arts sector is therefore an essential element of a healthy society. (9)

Another organisation acutely aware of the important and positive significance that the Arts have on communities is CAFE (Creative Arts For Everyone). Their report Developing Community Arts (1992) is an evaluation of their pilot National Arts Workers' Diploma Course from St Patrick's College, Maynooth. It was the first accredited course specifically to address community arts workers and ran over six five-day modules from October 1991 to June 1993. Thirteen experienced community arts workers from all over Ireland participated in the course.

In the chapter titled 'Community Arts in Ireland – An Overview', reference is made to the influential 1982 report, 'The Arts In Schools' issued by the Calouste Gulbenkian Foundation. This reflected a growing body of opinion when it argued "that art is a language and creativity, an intelligence common to



all human beings without which people are excluded from taking a full part in society.” (10) It concluded that arts activities should play a much more important role in education. “Creativity is not a special faculty with which some children are endowed and others are not but it is a form of intelligence and as such can be developed and trained like any other mode of thinking.” (11) It was in this context that the Arts Council initiated its Artists-In-Schools programme, whereby professional artists are employed in schools to work with pupils on specific projects.

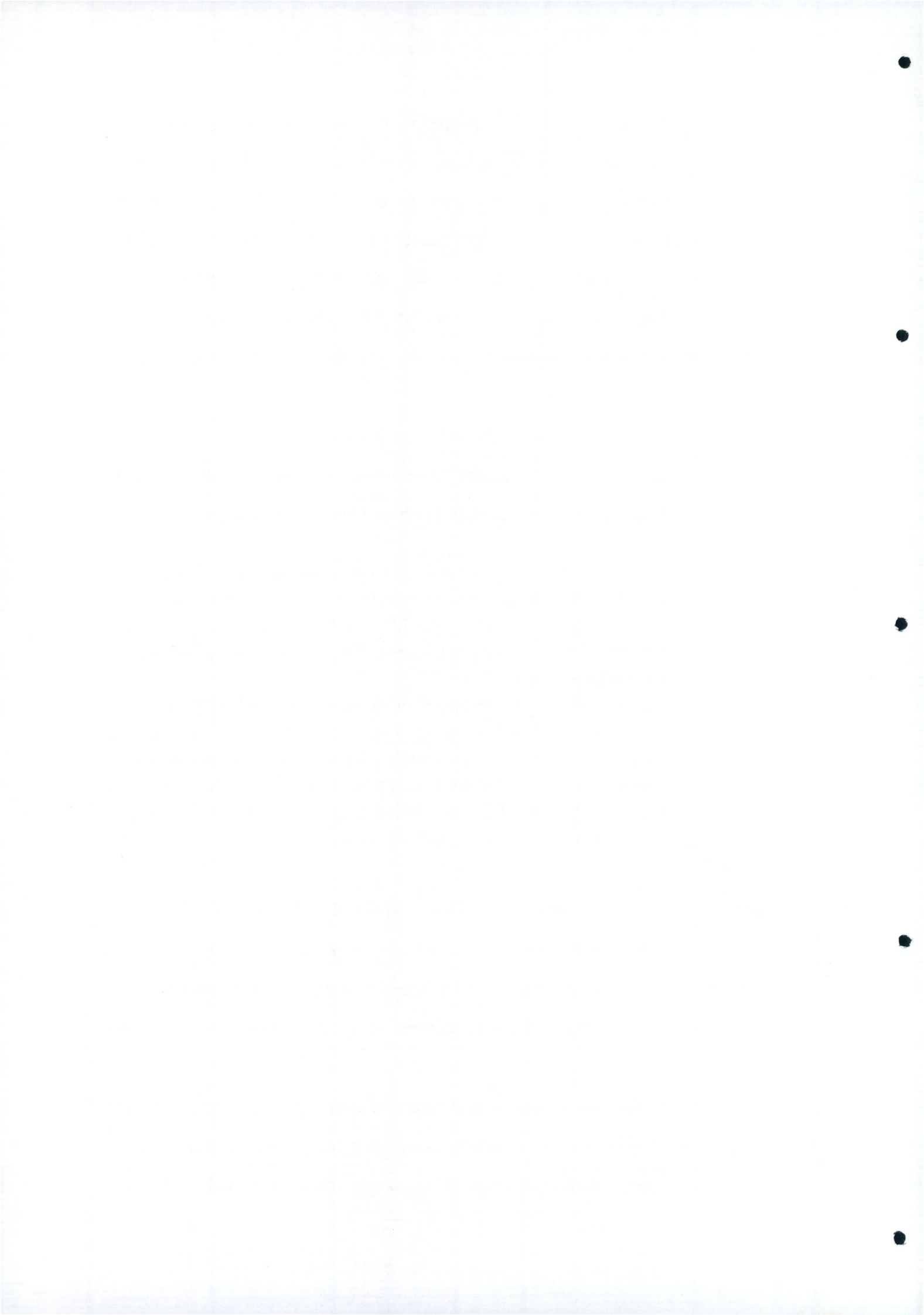
In her article, 'CEDP (Community Employment Development Programme)' found in the Open Learning Newsletter (1993), Donnevy points out that:

Ireland is receiving more and more international attention as a centre of vibrant artistic and cultural activity. This has a positive and direct effect on tourism and the promotion of Ireland as a cultural haven. Within the area collectively known as the Arts the potential for job creation does exist.

This sector is a growth area as is borne out by the FAS/ESRI report “A Review of Trends in the Occupational Pattern of Employment in Ireland 1971-1990” (July 1992). Although there is an element of scepticism when funding projects in this sector, FAS – through CEDP and SES – has recognised the validity of developing the whole infrastructure of the Industry.(12)

She suggests that we must look to less traditional areas for Job creation and states that there “appears to be substantial employment opportunity in the field of restoration work. Art based CEDP projects with an environmental focus could be ideal ways of developing restoration skills in the local economy.” (13)

The relationship between Arts and Health was explored at the Arts and Health Conference (1994) It's report stated: "The form of people's lifestyles, their living environment, their psychological pressures, their opportunities for self



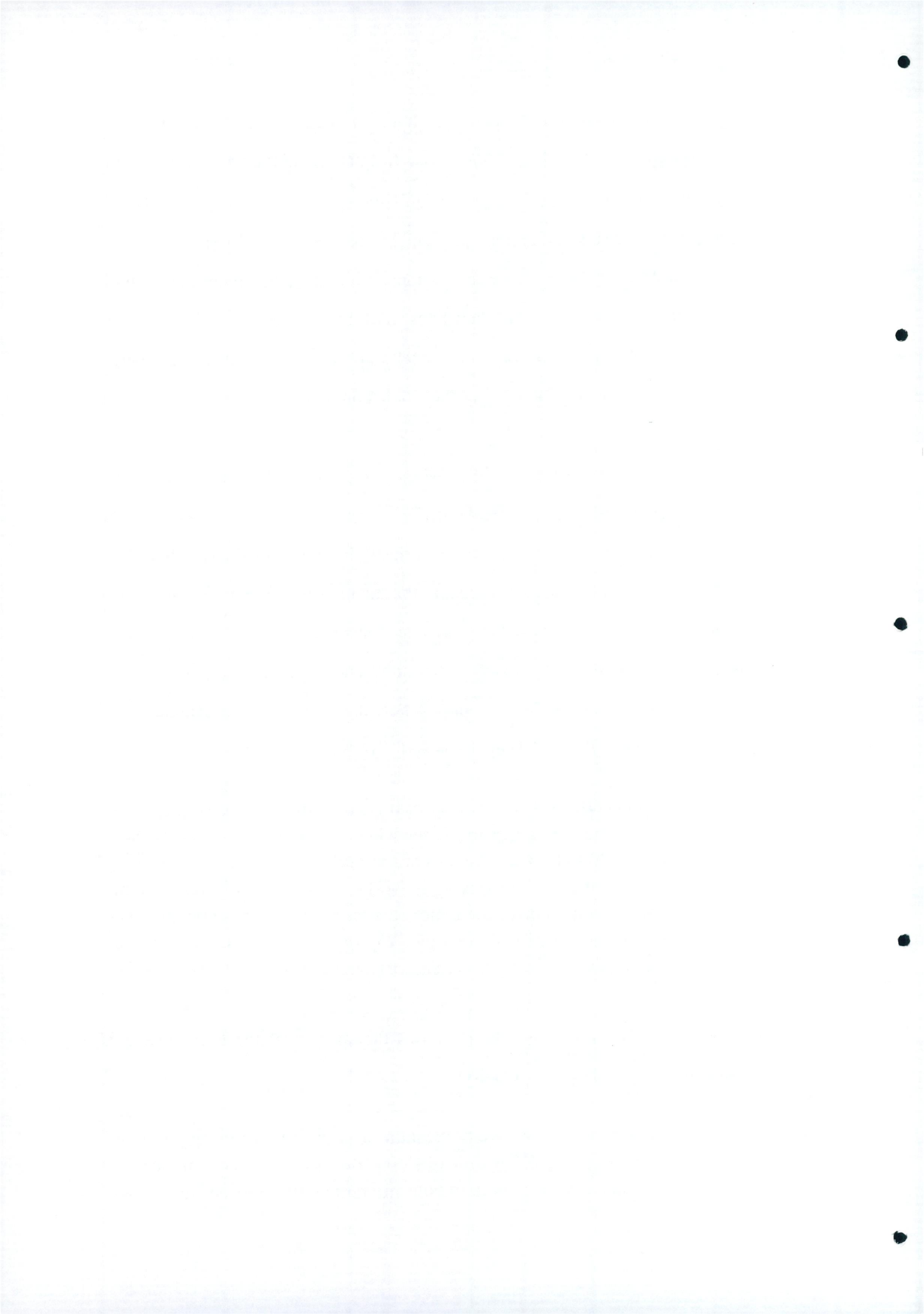
fulfilment and celebration, is seen as a significant factor in the health of a person.”(14) Speakers included – Joni Crone from Communities Arts and Health, Hugh Frazer from Combat Poverty, Helen Hunt spoke on the issue of Arts and Health in the context of prisons and Dr. Michael Kearney from Our Ladies Hospice in Harold Cross, chose for his topic, "Imagery and Healing; Creative Work with People at the end of their lives." All the speakers were in agreement that the Arts played a vital role in personal and social development and therefore the psychological well being of the whole community.

Pauline Ross, in her article entitled 'Money for God's Sake' in the magazine Arts Fortnight (July/August 1994), makes a case for the social economy of community arts. In this she refers to the 'Priestly Report' published in 1993. The details of the report were announced by the then British Minister for the Arts, Jeremy Hanley. He emphasised the valuable contribution which the Arts already make to everyday life in the North of Ireland: “They enhance our quality of life and contribute to our cultural heritage. They also generate employment” (15) Ross replies “Yes Minister! They do indeed”(16) She goes on to say:

With necessity as the Mother of invention, the social economy is the fastest growing sector in Europe where unemployment is expected to rise to 30 million by the turn of the millennium. The spirit of self-reliance is alive and kicking in Northern Ireland, with self-help initiatives being one of the major success stories in the economy. The failure of traditional strategies to create employment has helped focus attention on the less traditional areas of potential growth. (17)

In support of her argument, she mentions the success of the Playhouse Art Education Resource Centre in Derry:

Because of it's inner-city location, it is playing a role in the urban regeneration of the historic of Derry. Because of it's neutral location, it is playing an important role in community relations and cross-



community contact and, because it houses a Theatre, Art Gallery, Craft Shop and Dance Studio, it also plays a part in the Industry now known as cultural tourism.

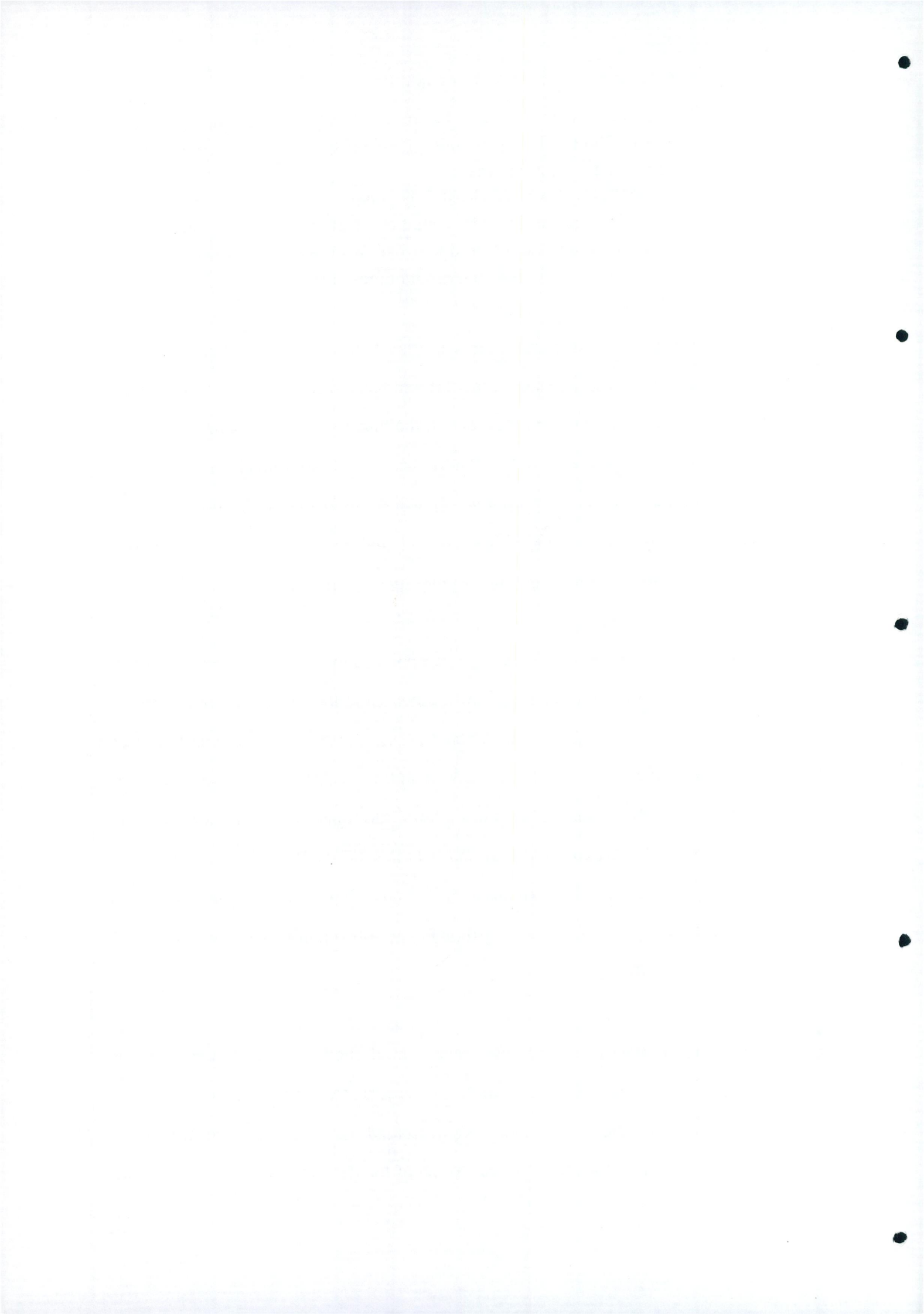
Last, but by no means least, it is playing a role in job creation. Seven full time jobs in the Arts have been created, and many more short-term contracts are offered to artists who assist in our arts education and training and outreach programmes.(18)

In 1994 there were three articles in The Irish Times 'Living and Leisure' section devoted to reviewing careers in the Art and Design Industry. They were based on a series of interviews with people in the business, an Industrial Designer, a Film Production Manager and two individuals in the Antique business.

The articles were very informative, giving detailed job descriptions, ways of getting involved in the businesses, courses and apprenticeships, together with an idea regarding salaries and the availability of work.

The range and variety of courses is a complicated maze, and helping students to find a clear route to the course most suited to individual needs is the aim of Peter Green's book Working in Art and Design, (1983) a concise and detailed account of the wide variety of work available in Art and Design in Britain. Peter Green divides the different disciplines into four main categories: Fine Art, Graphic Design, Textile/Fashion and 3 Dimensional Design. In addition, the text underlines the broader function of art and design education, and the role of the Artist/Designer in society. Although the information is eleven years old, most of it is still very relevant today.

In strong contrast to the positive approach adopted by Peter Green, the first chapter of the guide Concise Guide to Careers, 'Artistic – Creative', (1987) merely outlines the courses available in Ireland, in Art and Design. It gives a brief description of each discipline. Some of the descriptions are more detailed



than others. The information relating to careers is inconsistent and minimal and seems to be almost discouraging.

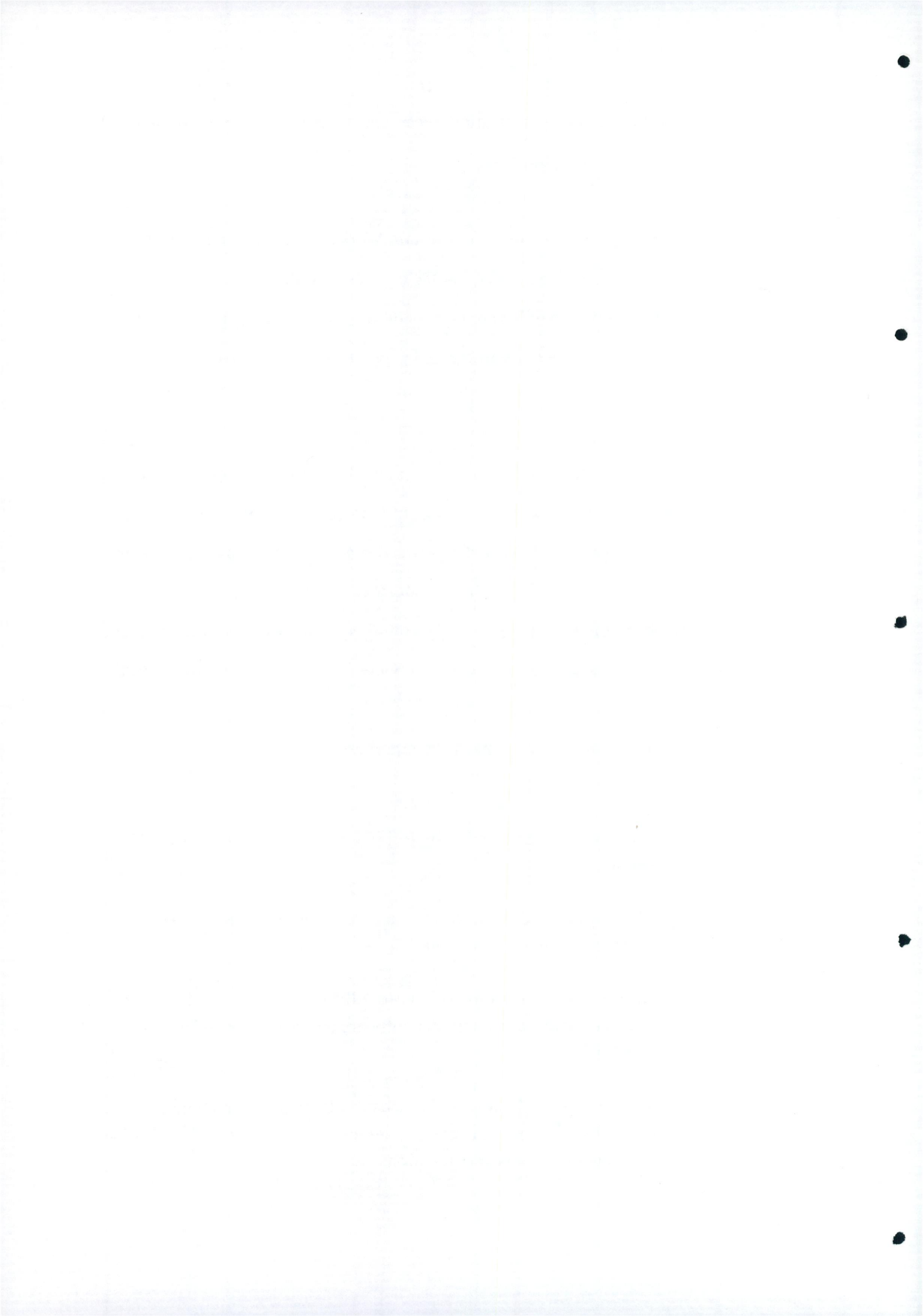
Careers Encyclopedia (Creative and Cultural Work) (1988), was published specifically for the British market, but the courses mentioned are in most cases relevant to Irish school pupils and the general information contained therein is very good. It analyses each discipline and explains in depth the careers available in each.

The report by Temple Bar Properties, The Employment and Economic Significance of the Cultural Industries in Ireland (October 1994), was the first such exercise undertaken in Ireland and was designed to offer baseline economic data on a broad spectrum of Cultural Industries.

The study offers the first independently compiled statistics about the numbers employed in these sectors, their economic value, and contribution to domestic turnover and to export earnings.

Among the significant conclusions of the report are:

- * The Cultural Industries in Ireland give employment to 33,800 people;
- * The Cultural Industries provide employment for almost equal numbers of men and women;
- * As a sector, culture provides more full-time equivalent jobs than the indigenous computer software and hardware Industries combined;
- * The gross annual value of this sector is £441m, of which more than 88% (£387m) is earned by direct trade activity, and only 12% generated by grants and donations;

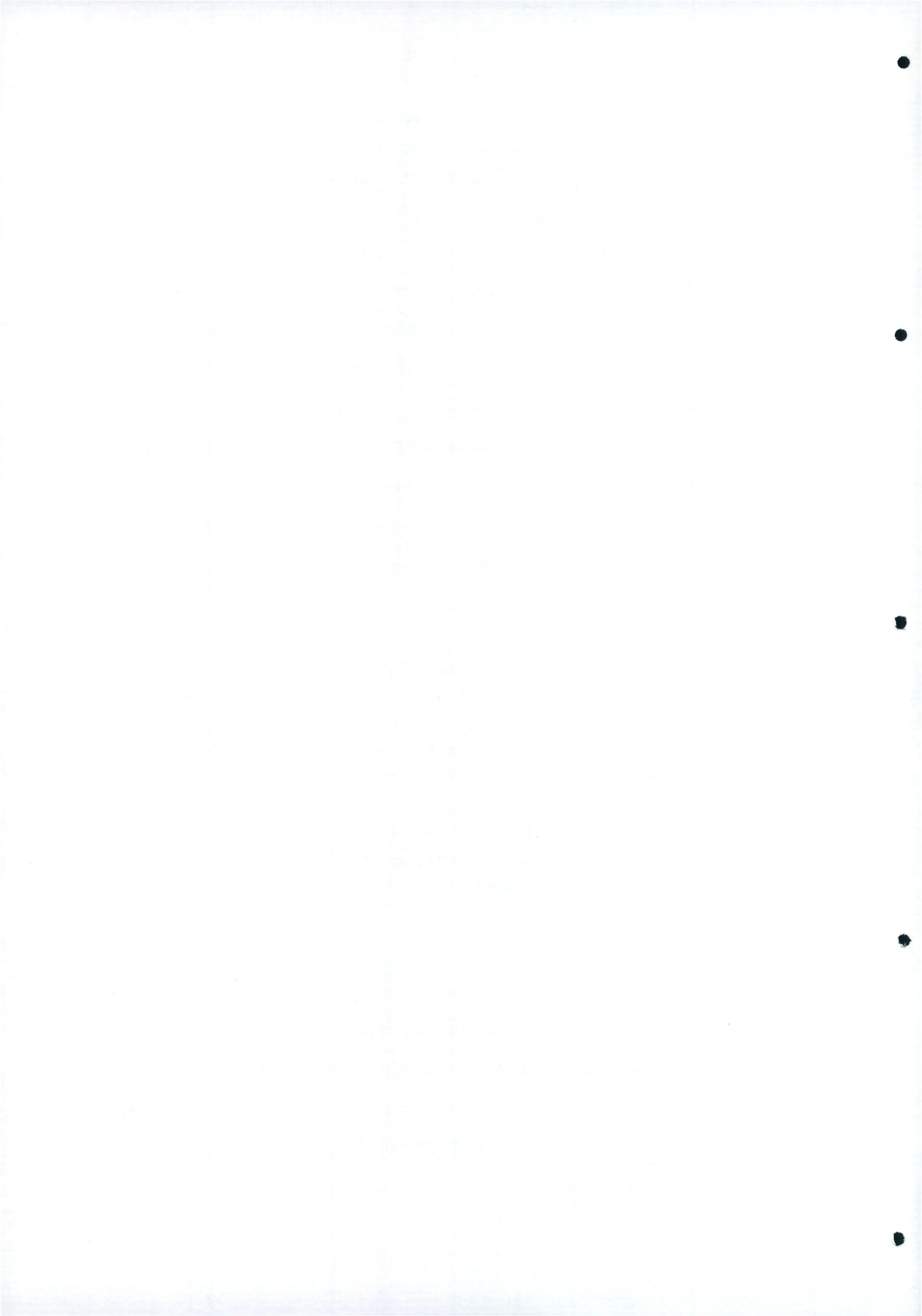


- * Based on a direct survey of 337 Artists and Cultural organisations, the contributions of cultural industries to export earnings is estimated at 27% of their commercial turnover.(19)

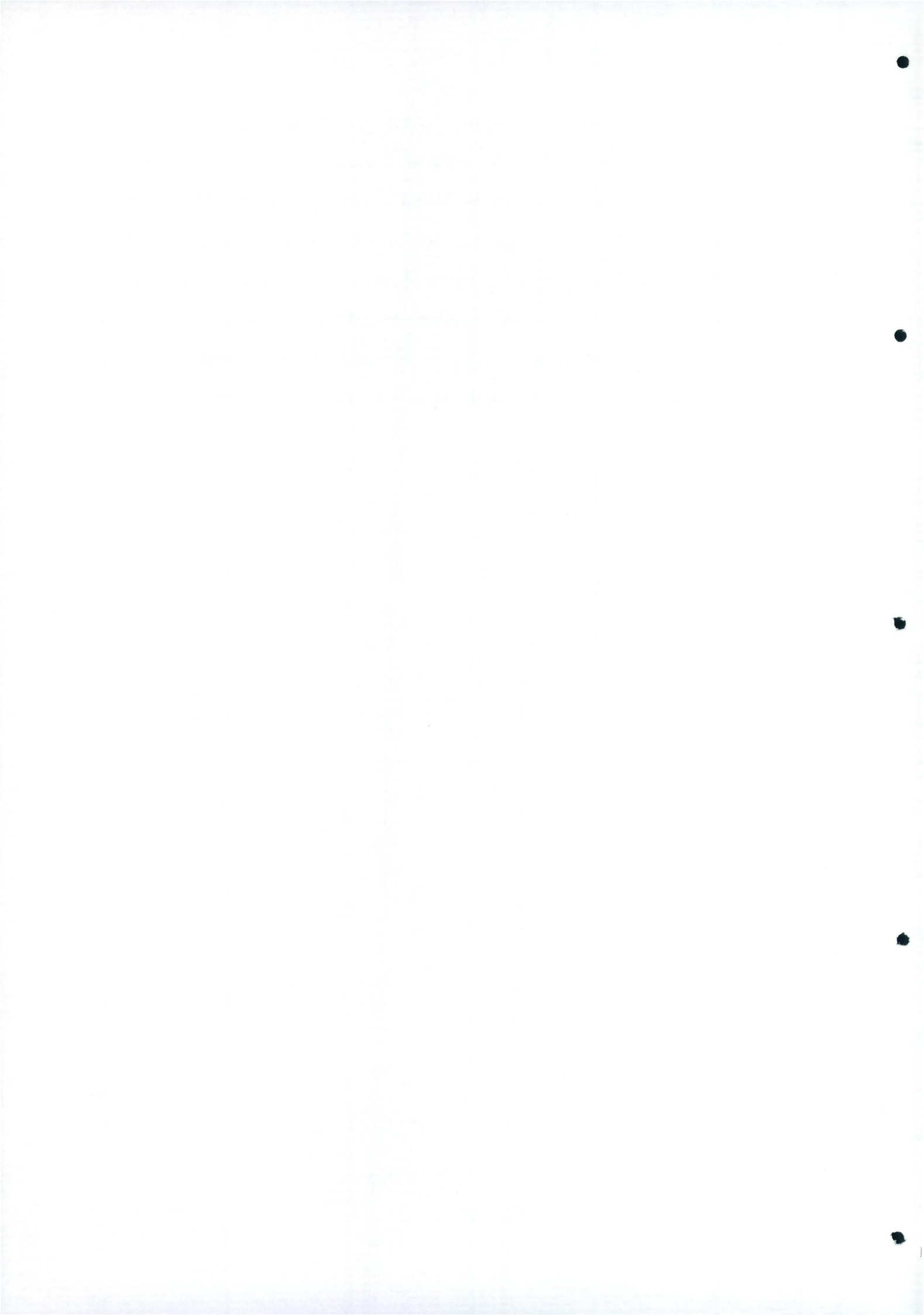
A recent research project undertaken by Paula Clancy and published in her book Managing the Cultural Sector November 1994, speaks about the direct and indirect employment created in Ireland by the Cultural Sector. She said Arts, Culture, Heritage and Museum organisations are seen to hold the potential for creating new jobs and for supporting job creation in tourism and allied industries. Her study addresses questions like, what kind of jobs are being created in the cultural sector? How do cultural managers view their careers? How well rewarded are they? How is the sector managed and how can effective management be fostered in cultural organisations? The results of her findings show that :

There is a renewed emphasis on promoting access to and participation in the Arts among all socio-economic groups and in all areas of the country. In the museums sector, where attendance figures among the general population have never been higher and where there is an increasing interest in cultural tourism, there is a greater focus on developing and improving services to the user. In addition, for the first time the cultural sector is now being looked at for its economic importance, including its considerable potential as a source for both direct and indirect employment.(20)

This all points to a very positive step in the right direction. However, her findings have certain negative connotations as well. Unfortunately, it emerges from her investigation that the salaries, training opportunities and general working conditions being offered to dedicated and highly trained personnel are worthy of considerable improvement. The fact remains that Paula Clancy has carried out a most comprehensive study, and in highlighting the problems, has pointed to the first steps in rectifying them.

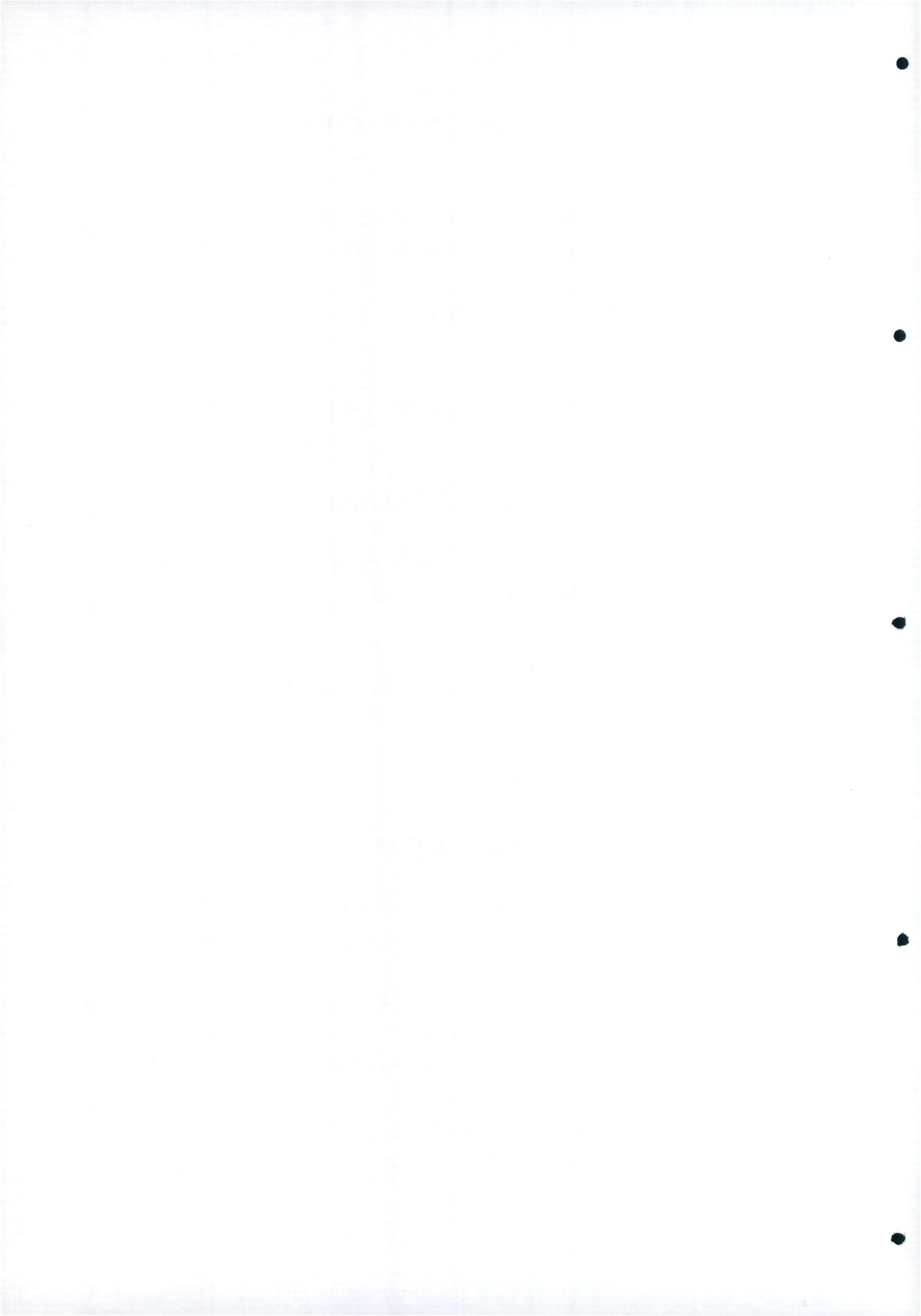


The establishment of the Department of Arts, Culture and the Gaeltacht represents a new and important phase in the development of the Arts. In September 1993 the Arts Council was asked by Minister Michael D. Higgins TD to prepare a three year plan for the Arts in Ireland. Their report published in November 1994 The Arts Plan 1995 - 1997, identifies, prioritises and costs its recommendations for developing the Arts in Ireland over the next three years. If the plan is put into operation, the report estimates the creation of direct employment for 600 people and indirectly the employment of an additional 475 persons.

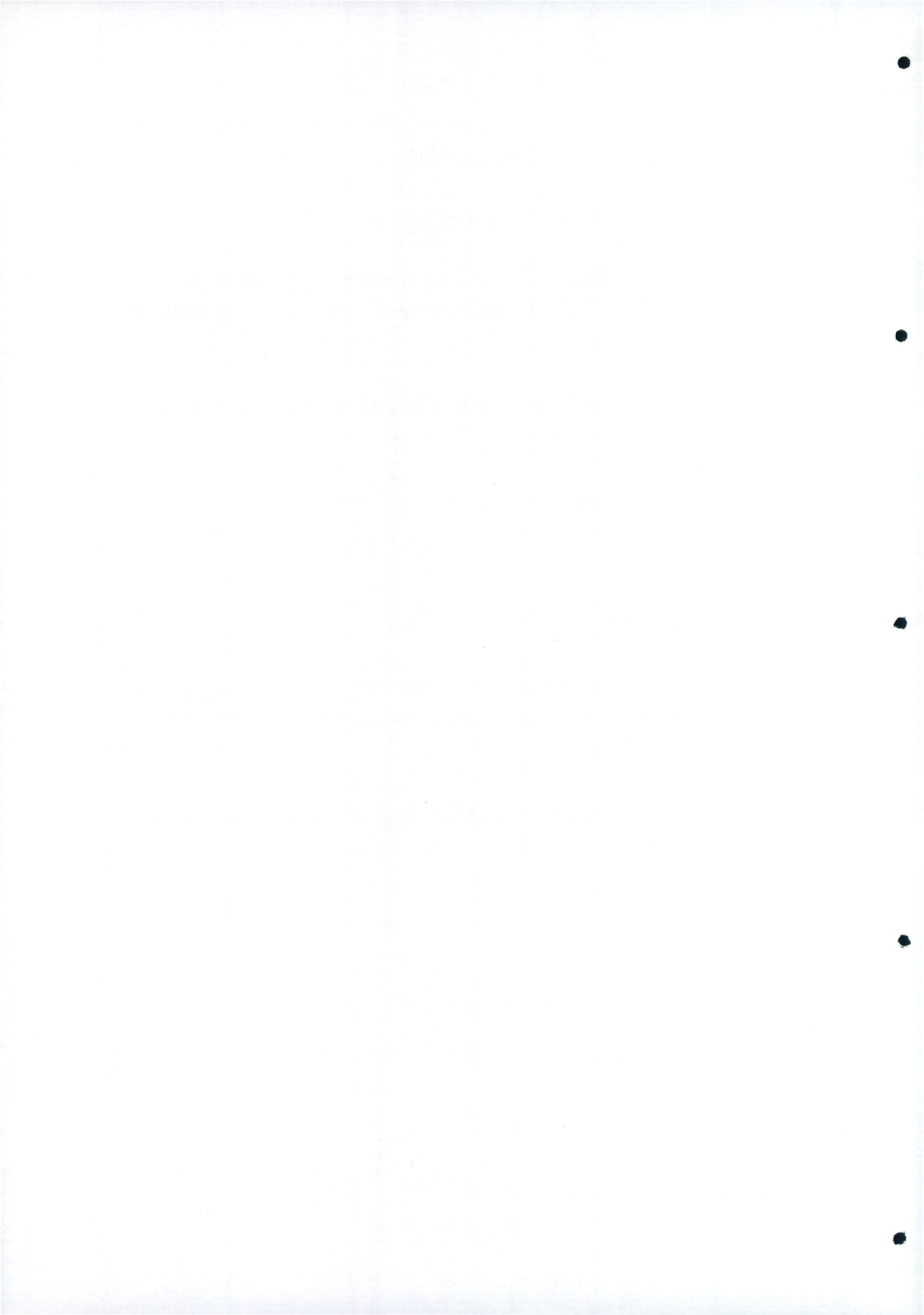


FOOTNOTES CHAPTER 1

1. K. Frank, E. Herlow, A. Huldt, G. Biilmann Petersen and E. C. Sorensen, Design in Ireland, (Dublin: Córas Tráchtála, 1962), p. 47.
2. Frank, Herlow, Huldt, Biilmann Petersen and Sorensen, Design in Ireland, p. 47.
3. Ciaran Benson, The Place of the Arts in Irish Education, (Dublin: The Arts Council, 1979), p. 8.
4. Benson, The Place of the Arts in Irish Education, p. 43.
5. Nick Marchant and Jeremy Addis, "Context", Kilkenny Design. Twenty-One Years of Design in Ireland, (Britain: Lund Humphries, 1985), p. 7.
6. Marchant and Addis, Kilkenny Design. Twenty-One Years of Design in Ireland, p. 8.
7. Ibid., p. 9.
8. N. Hunt (ed.), Art Squad Report, (Dublin: Arts Squad, 1992), p. 4.
9. Arts Council; Dublin Corporation; Dublin County Council; The Dublin Arts Report, (Dublin: The Dublin Arts Report Working Group 1991), p. 197.
10. Jude Bowler, "Community Arts in Ireland - An Overview" in Developing Community Arts, (Dublin: CAFE Ltd., 1992), p. 7.
11. Bowler, Developing Community Arts, p. 7.



12. Tracey Donnevy, "Community Employment Development Programme", in Open Learning Newsletter, (Ireland: CEDP, 1993), p. 3.
13. Donnevy, Open Learning Newsletter, p. 3.
14. City Arts Centre, "The Art of Good Health" in Arts and Health Conference, ed. E. Crudden (Dublin: City Arts Centre; Dublin Healthy Cities Project, 1994), p. 7.
15. Pauline Ross, "Money for Gods Sake" in Arts Fortnight, (Dublin: July/August 1994), p. 12.
16. Ross, Arts Fortnight, p. 12.
17. Ibid., p. 12.
18. Ibid.
19. Coopers and Lybrand, The Employment and Economic Significance of the Cultural Industries in Ireland, (Dublin: Temple Bar Properties, 1994), Back Cover.
20. Paula Clancy, Managing the Cultural Sector, (Dublin: Oak Tree Press, 1994), p. xvii.



CHAPTER II

SURVEY & RESULTS

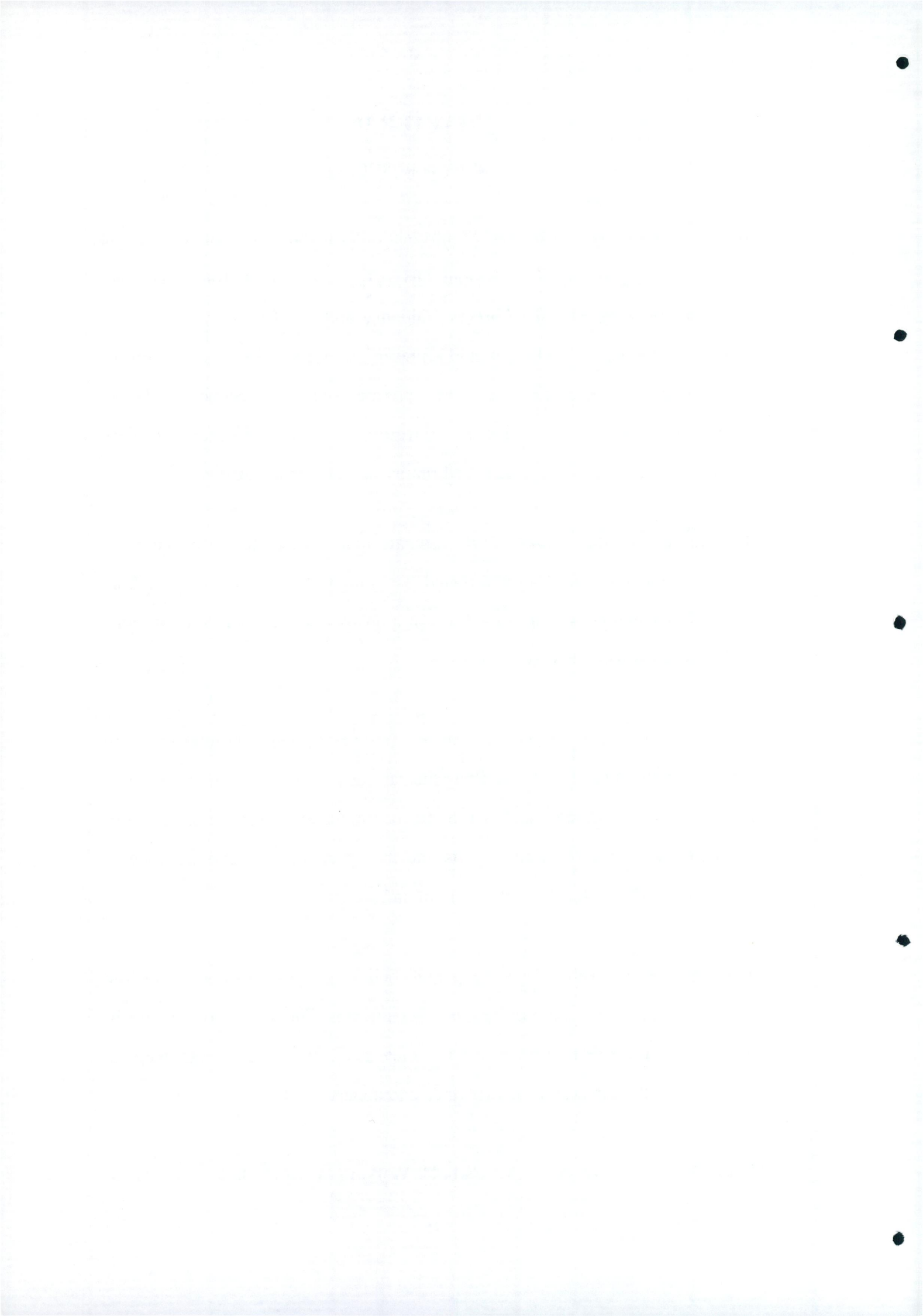
As a way of ascertaining the sort of information available to school pupils about careers in art, I undertook a random survey (appendix A) of four Secondary Schools, speaking with the Careers Guidance and Art Teachers. I chose the schools on the basis that they would represent the views of a cross section of the community. Two of the schools were private, single-sex Secondary schools, (one girls; one boys) both run by Religious Orders. The other two were Community Schools, state funded and run by school management boards.

The findings of this survey would indicate that most of the information is course oriented and not Career directed. The major proportion of information available to schools is sent in the form of a prospectus from Art Schools and Colleges advertising their courses.

There was only one Commercial Company (animation) that sent information to schools (including a video) describing the various jobs available. If more of this information was forthcoming from the Corporate Sector it would raise the profile of Careers in Art among pupils and thus give such careers a parity of esteem with other subjects on the curriculum.

The survey also revealed that some parents believe that art does not provide the same range of career opportunities as other subjects. The reason for this lies in the attitudes towards art prevalent when they themselves (the parents) were at school when the subject was poorly rated and undervalued.

In the first chapter of Peter Green's book Working in Art & Design (1983), he



speculates as to why there is not greater awareness among pupils of the broad range of jobs available in the art world. He comments that there is no doubt a tendency to think of Art and Design in narrow terms - associated only with the work of painters and sculptors. People are puzzled about what Artists do as they never see jobs advertised for them and possibly confuse design with vague ideas about Commercial Art. Green goes on to say:

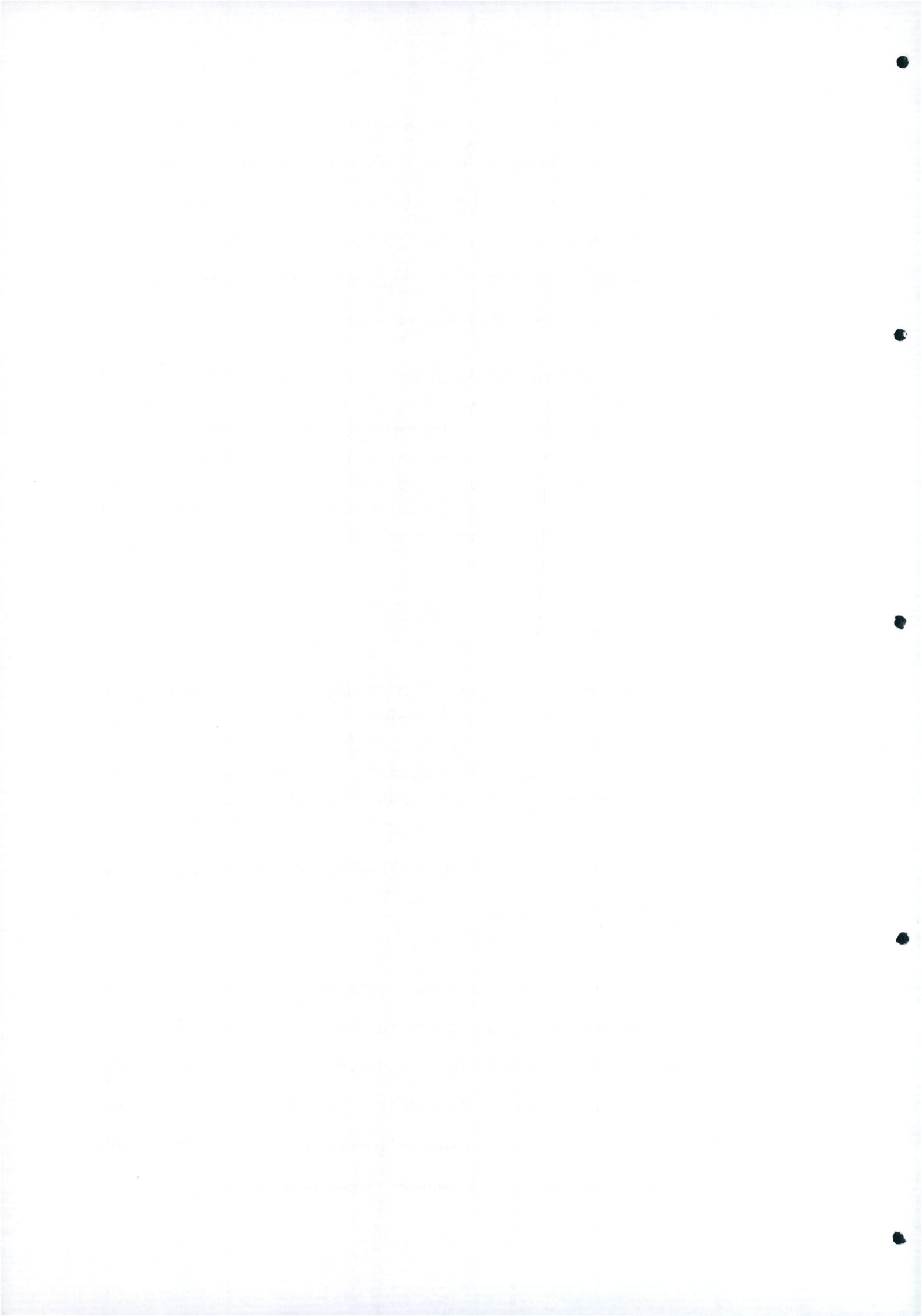
The scope of Art and Design has, of course, broadened and changed dramatically during this Century. New technologies and mass production have changed and extended the work of the Artist. No longer is he just the painter of pictures or the decorator of manufactured goods or a craftsman. With industrialisation and mass communication the Artist's role has extended and the whole field of Art and Design now embraces most aspects of human life and a wide range of skills and specialisations.(1)

Continuing, Green states that:

We live in a designed and planned world, where everything around us has been designed by someone. All the things we use, all the images we see, our towns, transport system, homes and clothes are all in varying degrees the work of the Artist and Designer, as are the films and television we watch and the books and magazines we read. (2)

What Green says appears to be obvious and true and coincides with the results of the findings in my survey.

It will be argued in this dissertation that people simply are not aware of the many and varied jobs available in the Art and Design World. Green thinks one of the reasons, "is due to the fact that Art and Design has become removed from our daily lives - with the idea that the artist as a special person in his studio and the designer a rare professional working in his drawing office."(3). This is still the perception of some parents who think of careers in art and design as being



confined to fine art and painting. Therefore they are inclined to label the entire Industry as relatively insecure. Of course in this day and age there is insecurity regardless of the sphere of employment. All careers are susceptible to changes to some degree, influenced by social, economic and demographic factors. It is a fact of life that job security is becoming more difficult to guarantee, the old 'job for life' scenario is a luxury of the past.

Green says that "the record for employing graduates in Art and Design in jobs appropriate to their training is higher than many people imagine and certainly not worse than the majority of other vocational subjects."(4)

The conclusions reached by Peter Green are by and large supported by a Report recently published, The Employment and Economic Significance of the Cultural Industries in Ireland, (1994) prepared by Coopers and Lybrand for the Temple Bar Properties:

The set of activities which constitute "Cultural industries" in the context of this study, was agreed as follows:

a) **Performing arts**

Theatre, drama, opera, mime and puppetry
Live dance and movement
Live and recorded music

b) **Media**

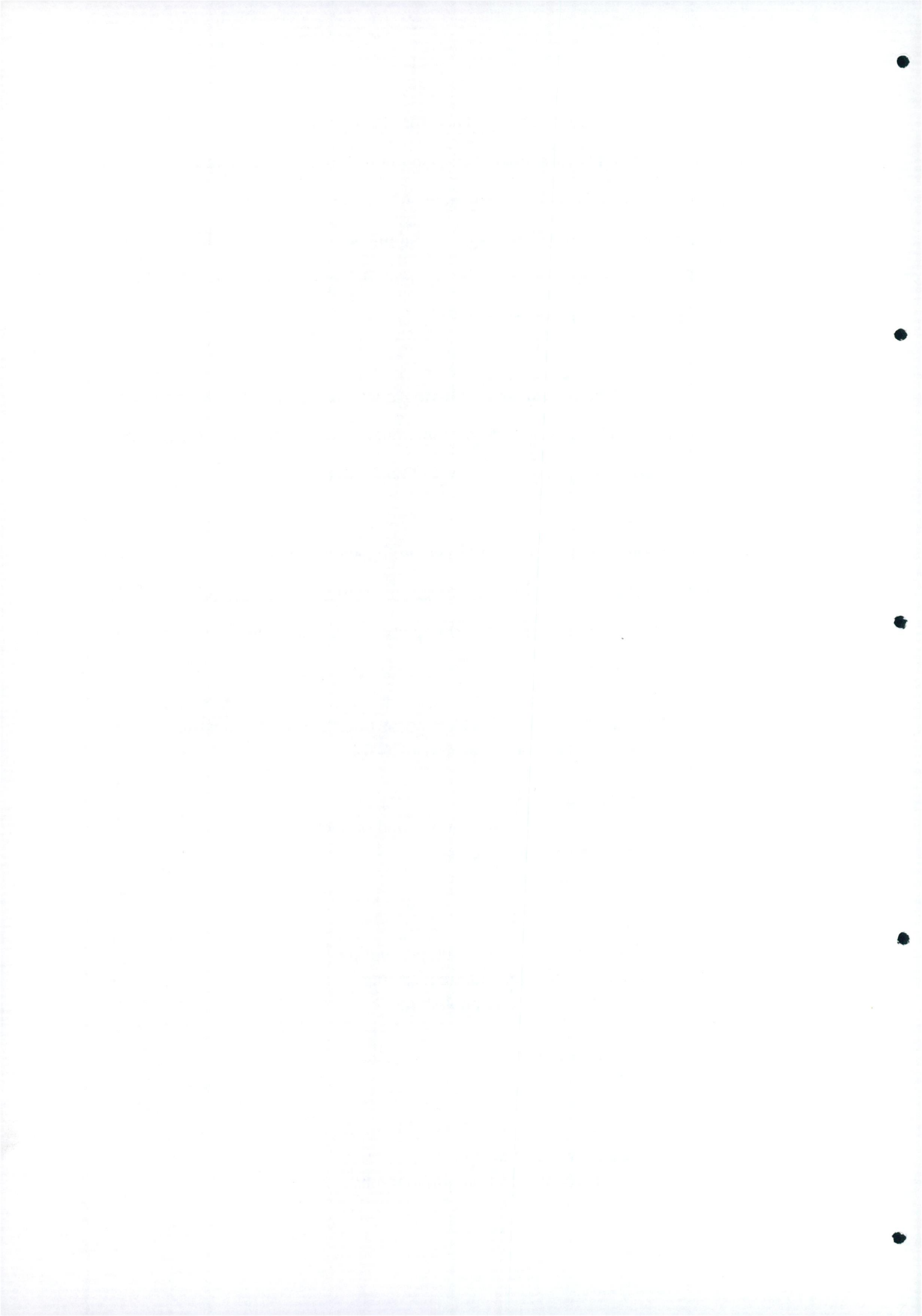
Film, TV, video animation production
Radio production and broadcasting
Literature and book publishing

c) **Combined Arts**

Arts centres
Arts festivals

d) **Visual arts and design**

Visual arts, illustration, photography



Art galleries
Applied design
Craft

e) **Heritage and libraries**

Heritage centres
Museums
Libraries(5)

One of the most significant findings of the report was that the Cultural Industries in Ireland give employment to 33,800 people. Approximately 48% are employed in Cultural or Arts organisations and the balance operate on a free lance or self employed basis. This figure represents 21,500 full time equivalent posts. The following statistics included in the Coopers and Lybrand Report illustrate the importance both in job creation and to the economy of the Cultural and Arts Industry.

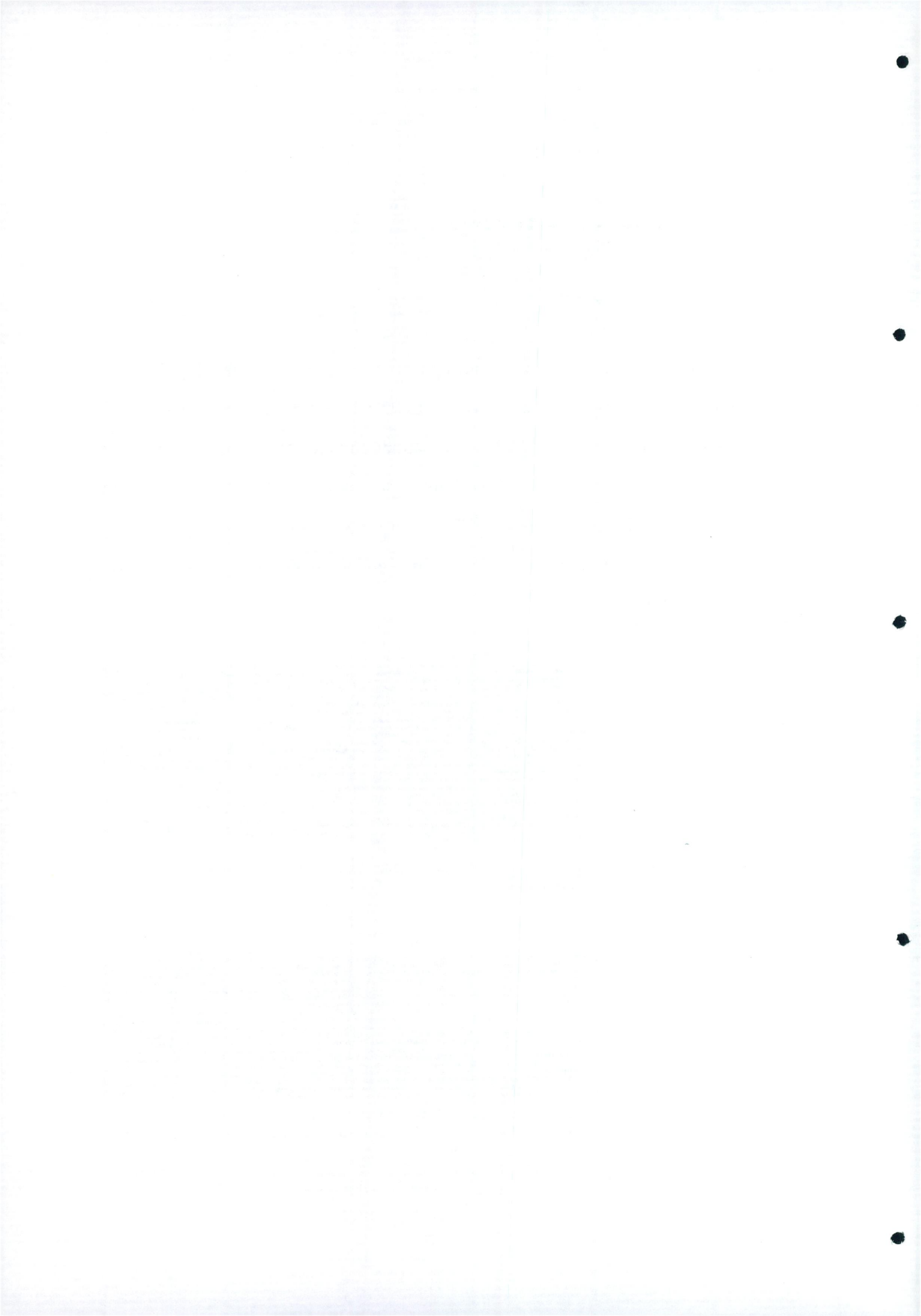
Sectors	Full time equivalents employed	% of employed workforce
Tourism	86,000	7.5
Banking	24,000	2
Culture	21,500	1.9
Computer hardware	7,500	0.6

Fig A. Illustration of the comparative value of Cultural and certain other industries, in the context of a total of 1,150,000 people at work.

Sectors	Value IR£m	% of GNP
Tourism	1,900	6.8
Culture	441	1.6
Computer software (indigenous companies)	236	0.8

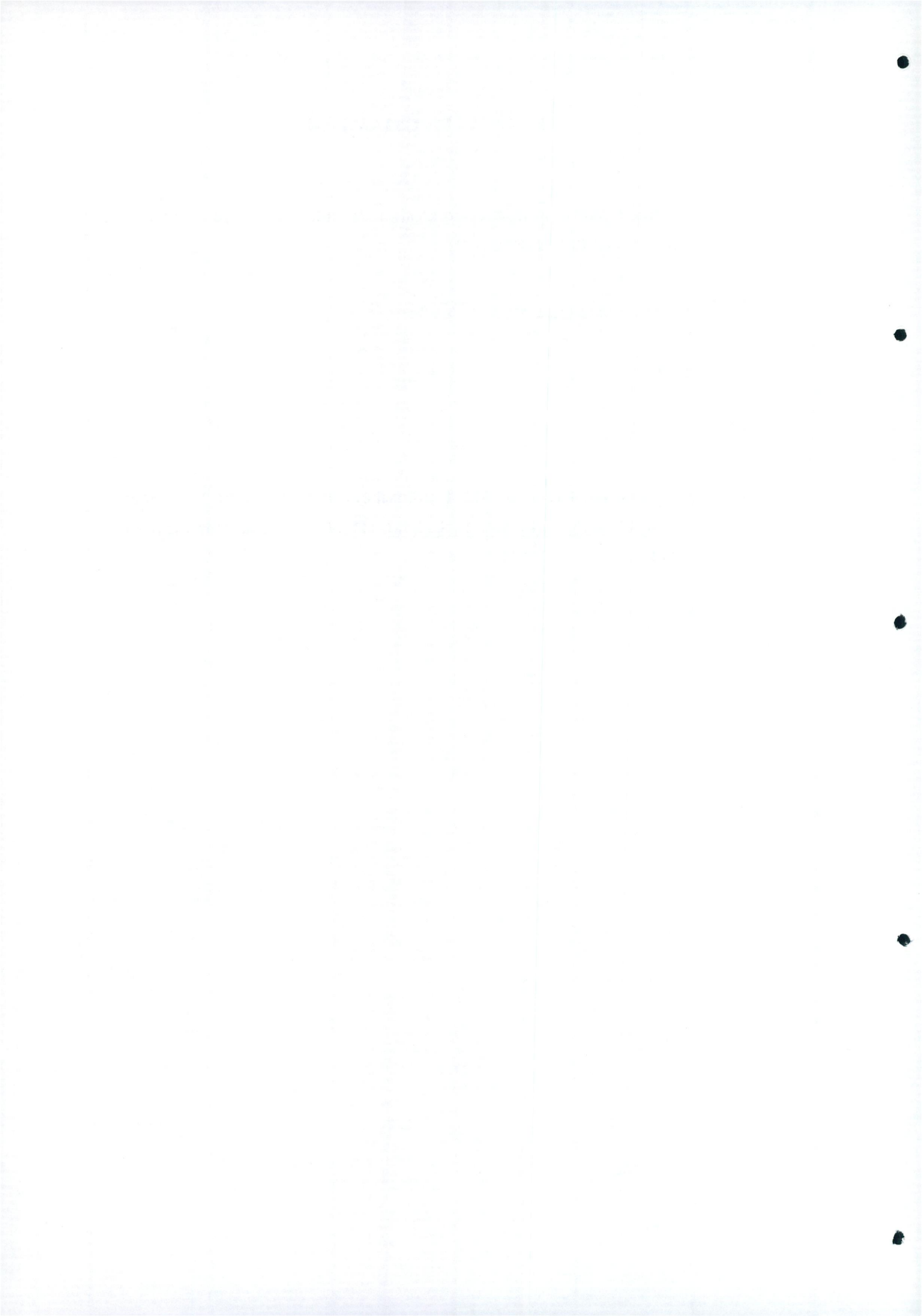
Fig B. Gross aggregate value of Cultural industries is estimated at IR£441m, calculated on the basis of the combined turnover of all the individual sectors and sub-sectors outlined.

While it is difficult to compare value across different sectors, this figure can be shown in terms of the value of other sectors as above.



FOOTNOTES CHAPTER II

1. P. Green, Working in Art and Design, (London: Batsford Academic & Educational Ltd., 1983), p. 9.
2. Green, Working in Art and Design, p. 9.
3. Ibid., p. 9.
4. Ibid., p. 29.
5. Coopers and Lybrand, The Employment and Economic Significance of the Cultural Industries in Ireland, (Dublin: Temple Bar Properties, 1994), p. 3.



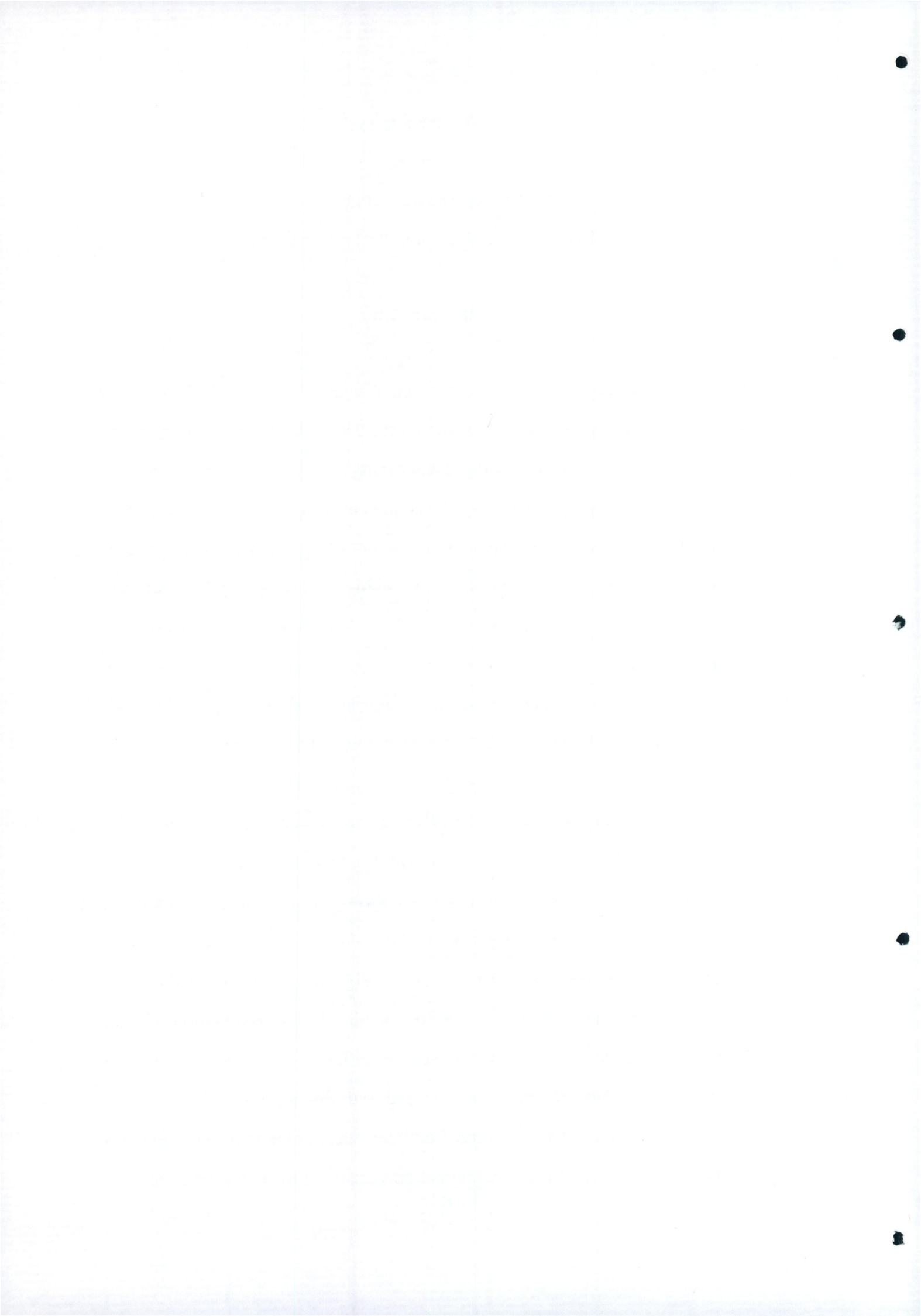
CHAPTER III

WORK SHADOWING PROJECT 'Recruitment Advertising Poster Campaign'

Brief and Aims

The project was designed for a group of ten Transition Year Pupils. It consisted of an eight week module, commencing on the 25th January and ending on the 20th March, comprising seven Monday morning, one hour & forty minute sessions, and one work shadowing day, the content of which will be shown later. In planning this project, I was extremely conscious of the aims and objectives of the Transition Year and its importance in seeking to develop pupils' awareness of the multiplicity of careers available in the field of Art, Craft and Design. A further aim was to promote a method of self directed learning, with a view to developing a fair understanding of 'the design process' and to provide pupils with the basic technical skills vital to the expression of their ideas.

The following brief was designed. Each pupil was to spend one day work shadowing an individual employed in the field of Art, that is in Fine Arts, Design or in Art Galleries. They were then required to answer all the questions contained on their worksheet (Appendix B) in notebooks designed and made by themselves (Illustration A). The questions were designed in order to obtain maximum details relating to the person's work and all relevant information relating to the successful design of a poster. Based on the information obtained by completing the worksheet, the pupils were asked to design a screen printed poster which would advertise for their school outline details of the position of the person they had work shadowed in a 'situation vacant' context. The final designs



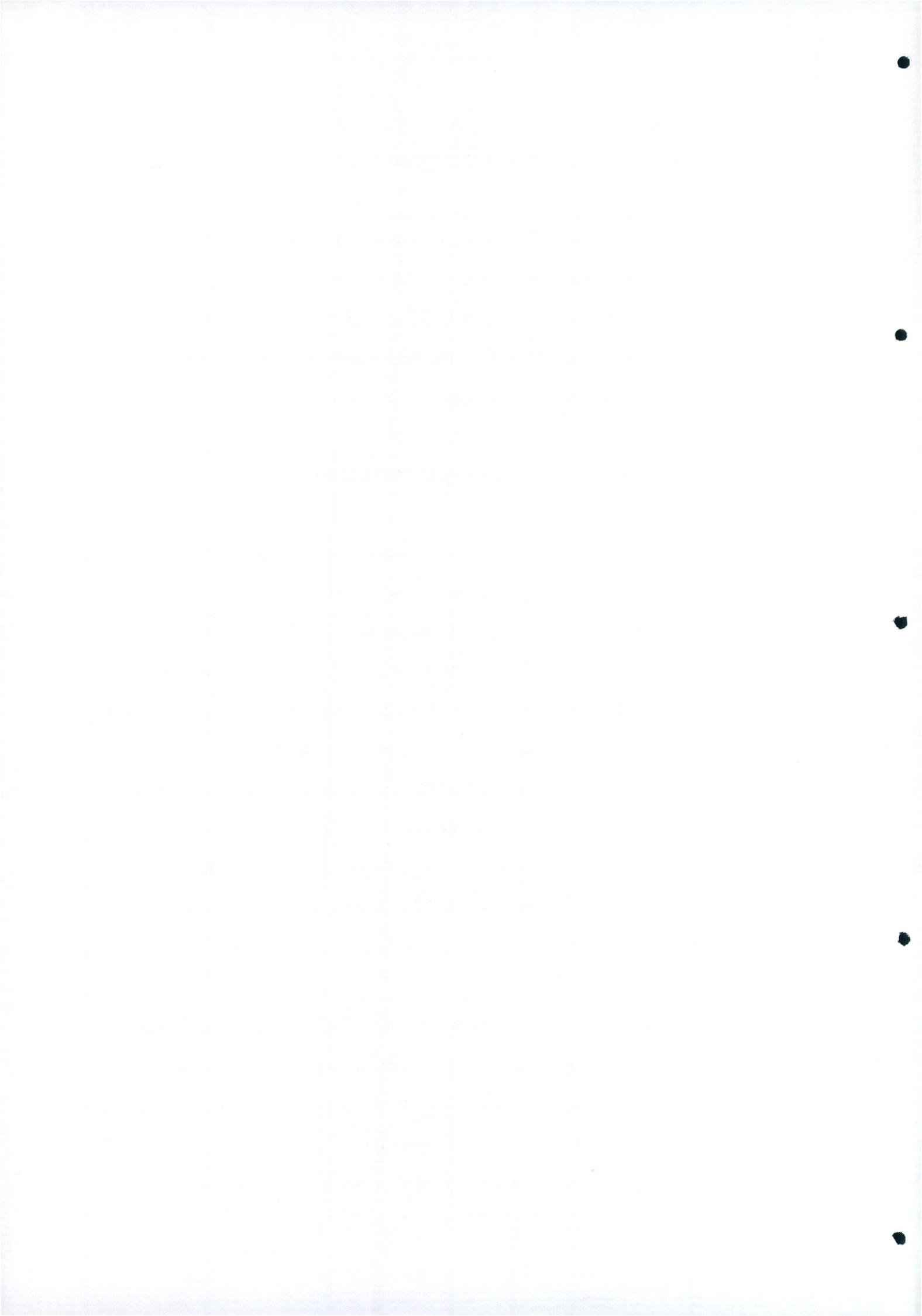
were to be completed using paper cut-outs and containing the following information, Job Title, Salary (if possible), Visual/Picture and Company Name.

With a view to realising this project, I arranged on a tentative basis placements for the ten pupils, and subsequently sought and obtained permission from both the school (Holy Child Community School, Sallynoggin) and the parents (Appendix C) to proceed with the work shadowing day. It must be said here that the school authorities were most supportive and encouraging.

FIRST AND SECOND LESSONS

The first two lessons of the sequence were taken up with preparing the pupils for the work shadowing day programme. As not everyone in the group had had previous art experience, I attempted to minimise any difficulties that could possibly alienate some pupils from the task ahead. As the necessity for notebooks was a priority, I started the module off with bookbinding so that all of them would be more or less on the same basic level. I also hoped this would encourage the pupils to record all relevant information acquired from their work shadowing day. Fortunately, this plan succeeded. It provided the pupils with an early success. They obtained tremendous satisfaction from actually making and binding their own individual notebooks, and this proved to be a most important factor in boosting their confidence and getting the project off to a good start.

A crucial element in designing the posters was typography. This is a detailed and complex subject, and due to time restraints it was not possible to cover it in any great depth. So the aim was to give to the pupils clear and basic criteria which would enable them to select a suitable typeface for their poster. I devised a simple exercise involving their designing a personal monogram using their



own initials and reflecting their individual personalities to decorate the front cover of each notebook. This exercise acted as a kind of facilitator in assisting pupils to understand the general principles of good typography and they were able to determine the differences between a Sans, Serif and Italic typeface and also to understand that different typefaces have their own individual significances.

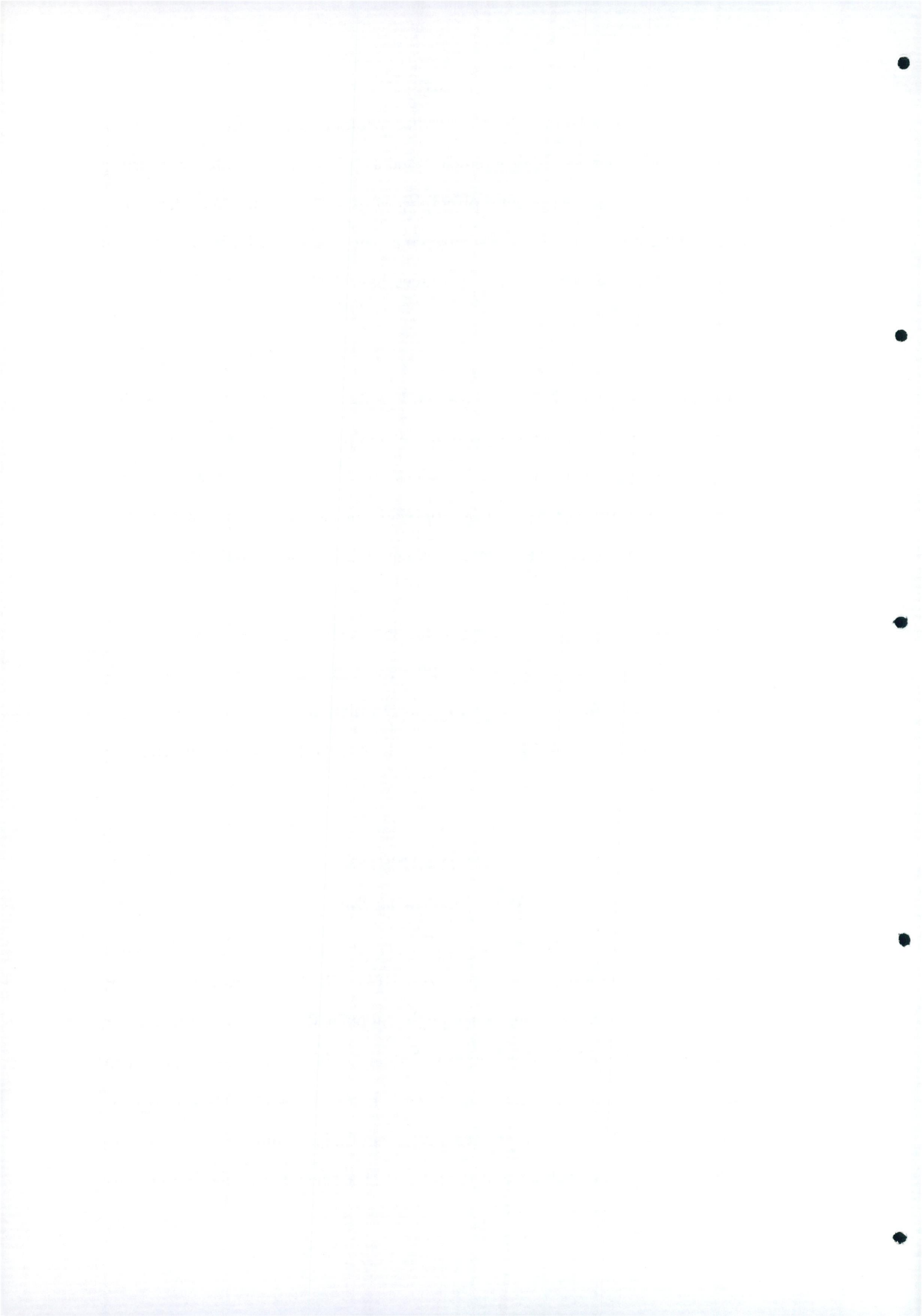
During final stages of the second lesson, I explained in detail the aims of the work shadowing day. I went through the worksheet step by step, encouraging questions and initiating a general discussion. Although a few of the pupils expressed, not surprisingly, a little apprehension at the daunting prospect of going alone to fulfil their tasks, most of them looked forward to the day.

I made final arrangements relating to the various placements, meeting times, etc. I had also revisited in advance all the people the pupils were to work shadow, in order to confirm that everything was in order and to present each of them with a copy of the worksheet so that they would be fully aware of what the pupils had to do.

THIRD LESSON

Work Shadowing Day

8.30am - I collected four pupils from Holy Child Community School, Sallynoggin, Co. Dublin. One other pupil, Stephen Brennan, failed to appear due to illness. While travelling into town by car, I initiated a discussion to recap and make sure everyone understood the task. I stopped by and introduced Paul White to Henry Pimm (Ceramics Teacher) at N.C.A.D. Thomas Street; Caroline Wade to Ironmaiden, Arbour Hill (Iron Craft Designer); Christina Thornton to



Geraldine O'Neil, (Fine Art Painter) Parnell Square and Damien Wallace to Vaari Claffey, Gallery Manager, City Arts Centre, Moss Street.

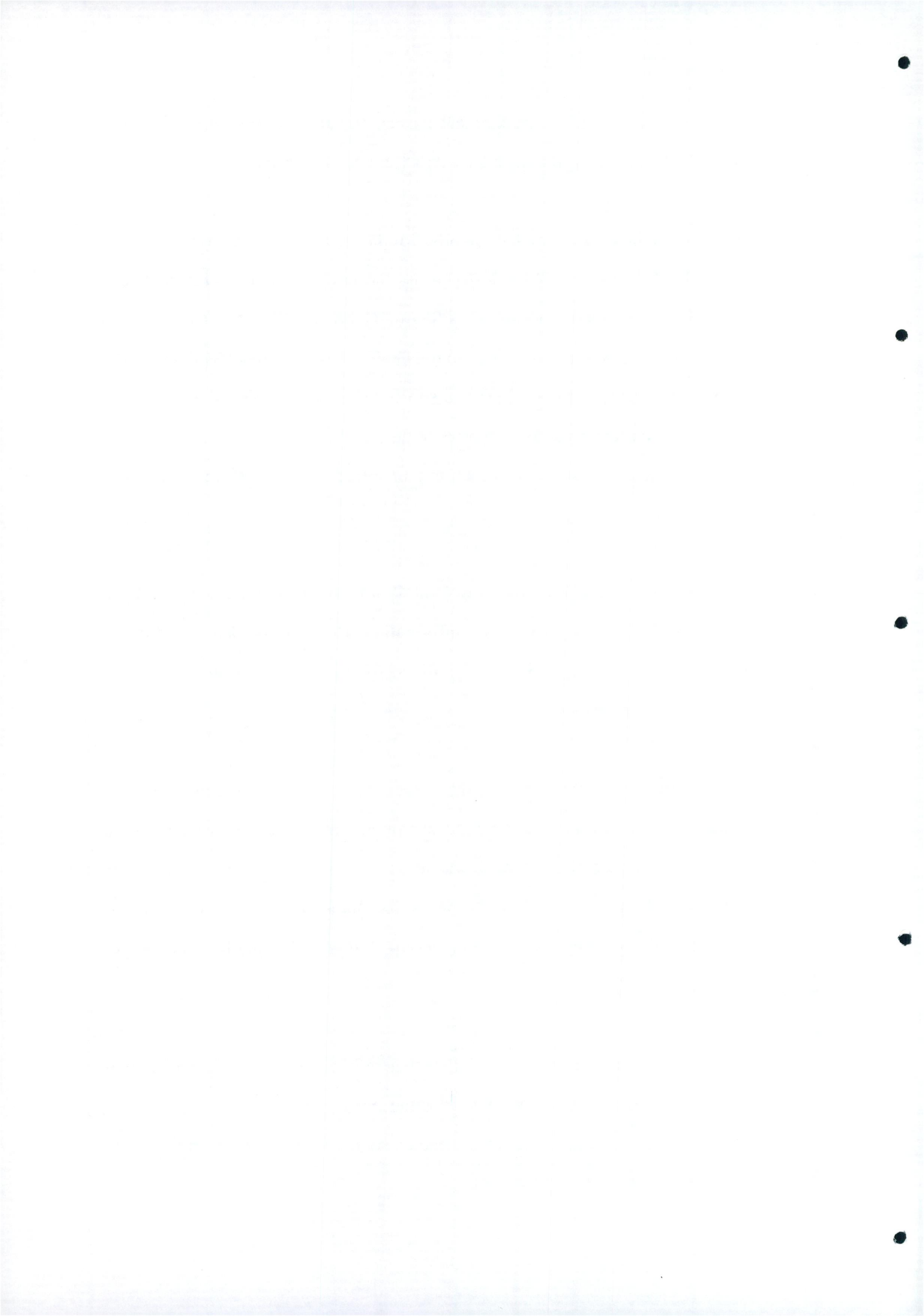
10.50am - I met the other five pupils, Linda Taylor, Deborah Walsh, Tanya Walsh, Edel Tearle and Olivia Kelly at the Tower Craft Centre. They had been met at Pearse St. Dart Station by Ms Sharon Hargrave (City Arts Centre Staff) at 10.15am. She walked with them to the Craft Centre (approx 15 minute walk) where she organised coffee. I arrived shortly after (10.50am) and looked over worksheets to refresh pupils memories of the task.

After presenting a 2B pencil to each pupil I introduced and left them with the various artists.

I returned to N.C.A.D. to see how Paul White was progressing. He had not made any sketches or written any information. He said his ideas were in his head. I went over the worksheet again and tried to encourage him to put his thoughts down on paper.

At lunchtime I met the pupils at the Tower. They all had made sketches and written lots of notes. I discussed with each pupil how to expand the information they had acquired. Deborah Walsh was looking forward to having "a go" on the potters wheel. When the pupils returned to the studios I took some photographs of them working. They arranged to meet up at approx 3.15pm to travel home together.

At 2.50pm I went to Temple Bar Gallery where I had arranged to meet Damien Wallace. The person he was work shadowing, Vaari Claffey had an appointment at 2pm and had to leave. She left Damien working in the Gallery and when I arrived he had already left for home.



I then collected Paul White from N.C.A.D., Caroline Wade from Ironmaiden and Christina Thornton from Geraldine O'Neil's. I left them at their homes at approximately 5.30 pm.

FOURTH LESSON

First Section

As there was a very substantial amount of work to cover in this lesson, I decided to divide it into four sections, and allocated a specific time to each section. This technique was not ideal but because of time restraints, it was necessary if the project was going to be completed.

This comprised an evaluation and analysis of the research material the pupils had obtained during the work shadowing day. It had been my intention to ask each pupil to describe their work shadowing experience to the class, detailing the information they had gleaned and showing the sketches they had made. Unfortunately, there was not sufficient time to go through this procedure with all of them, so I chose three who had worked in different locations to speak about their work. Using the worksheet as a guide, I questioned the pupils as to how they would prioritise the more important elements of the material they had gathered, also the typography and layout they had in mind for the design of their posters. I then analysed and evaluated individually the work of the remaining pupils.

In fact the information obtained by all nine pupils was extremely comprehensive and relevant. They had all collected sufficient material to design several posters, and the general consensus was that their work shadowing day had proved most informative and actually enjoyable. 'Deadly' was the word used by one pupil when describing the day.



Second Section

At this stage I demonstrated how to make 'Thumbnail' sketches. I showed the pupils a technique of making quick 'layouts' by putting type on to one piece of tracing paper and placing over it a second piece with a visual/picture on it: this method conveys freedom on the pupil who can manoeuvre the design around in order to arrive at a satisfactory composition. They could repeat this technique several times using different typefaces and different visuals.

Third Section

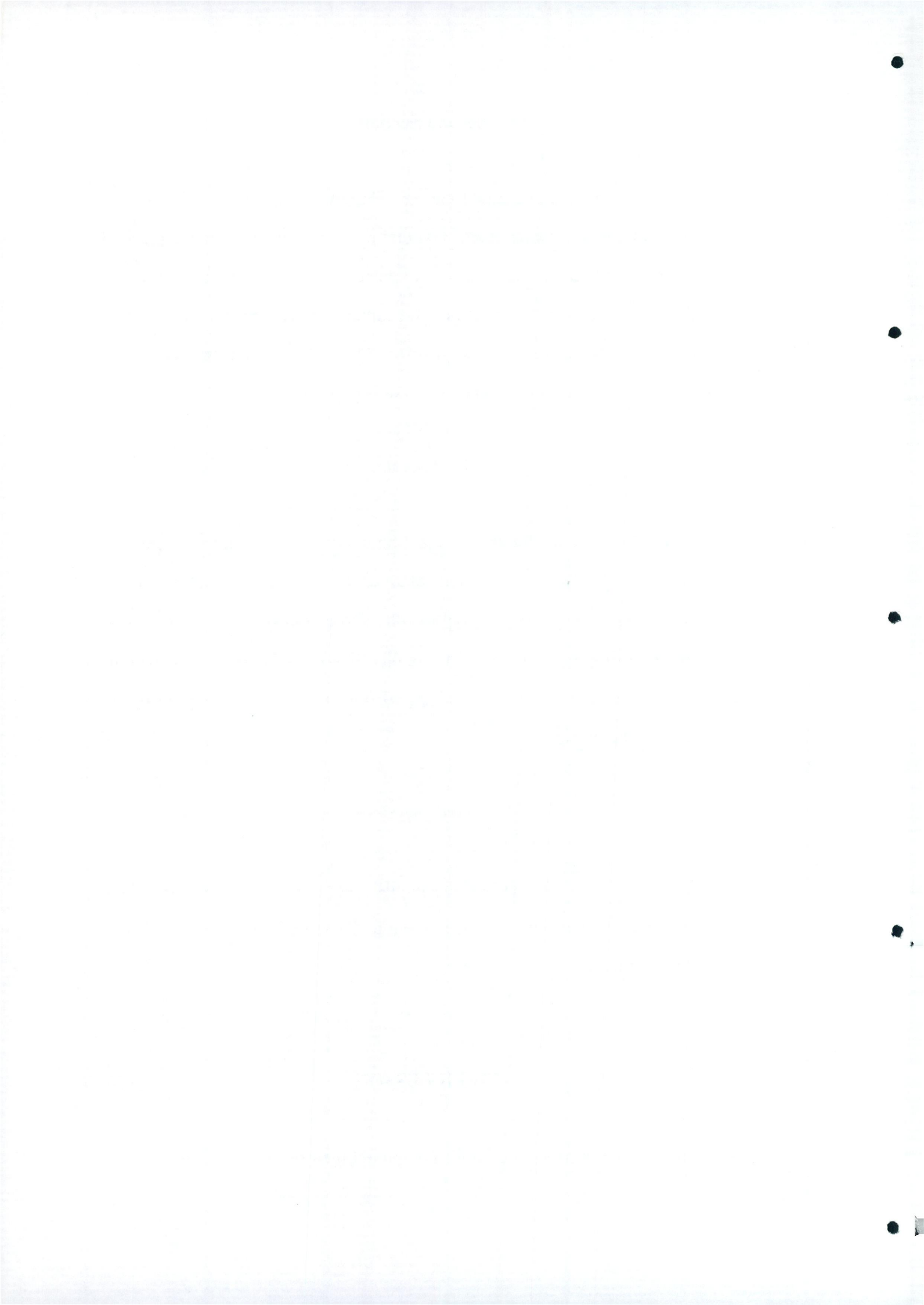
During this third section of the lesson I showed the class slides of posters including work by Calder, Miro and Matisse. I was careful to select posters that were strong in shape, colour, typography and composition which could be easily printed using paper stencils. During this slide presentation, I invited comments, thus initiating discussion and asked relevant questions regarding the aforementioned elements.

Fourth Section

In the final section of the lesson, the pupils made a start on designing their posters using paper cut-outs. I showed them a visual aid which clearly demonstrated the technique.

FIFTH LESSON

During this lesson, most of the pupils completed their designs for screen print-

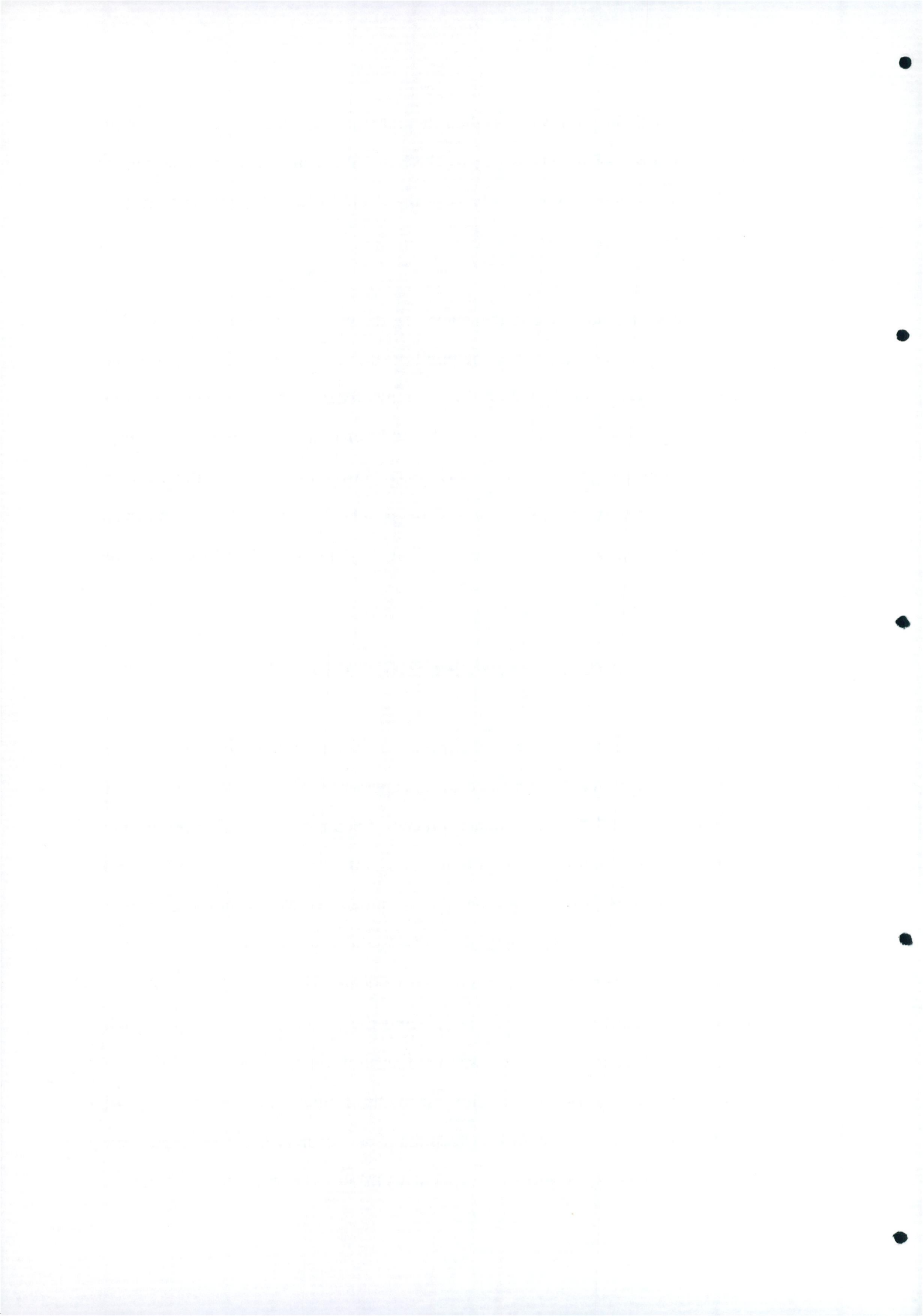


ing. One of them prepared and then demonstrated the technique of marbling paper to the rest of the class. During the remaining time in this fifth lesson, I finalised my evaluation and analysis of the pupils' research material from the work shadowing day.

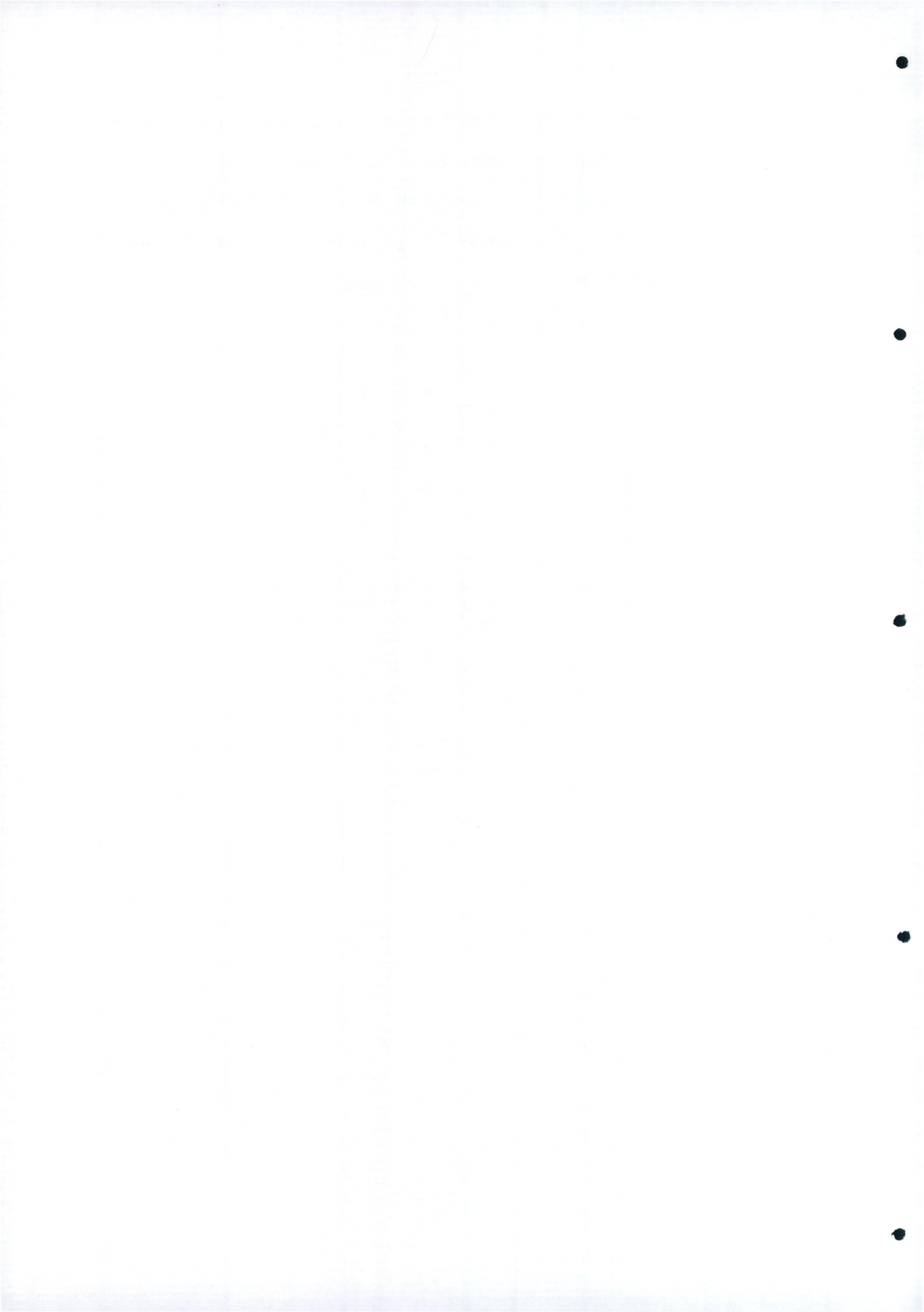
It became abundantly clear at this stage that the work shadowing day proved to be eminently successful. All of the pupils, without exception, developed clear concepts for the design of their posters, so that my role from this point onwards was merely that of technical adviser. An additional and welcome surprise was that I genuinely could not tell the difference between the work of those pupils who had previous art education and those who had not. They all showed tremendous creative ability in the way that they interpreted and executed the brief.

SIXTH, SEVENTH & EIGHTH LESSONS

At this stage the pupils prepared paper stencils for screen printing. Because their final designs had been created using paper cut-outs, it was not difficult for them to understand the paper stencil process. Each pupil made five prints and printed between two and four colours using different coloured and textured paper on which to print. Because of the equipment we were using, registration was difficult, so I devised a method of solving this problem. Firstly, I taped two pieces of wood (50mm x 50mm) and approx 60cms in length which met at right angles at the corner of the desk. By placing the screen in this corner at each stage of the process, the screen was held securely in the same position, thus encouraging accuracy of registration. Secondly, I stuck three small cardboard tabs (5mm x 10mm) to the desk to keep the paper securely in the same position each time. Most of the prints turned out well, although the usual difficulties



associated with screen printing were encountered, such as bleeding, printing one colour over another, and faulty registration. During the subsequent evaluations, there was general discussion regarding the reasons for these problems and ways of preventing their recurrence. (Samples of pupil's work are illustrated at the end of the last chapter.)



CHAPTER IV

CONCLUSION AND RECOMMENDATIONS

Conclusion

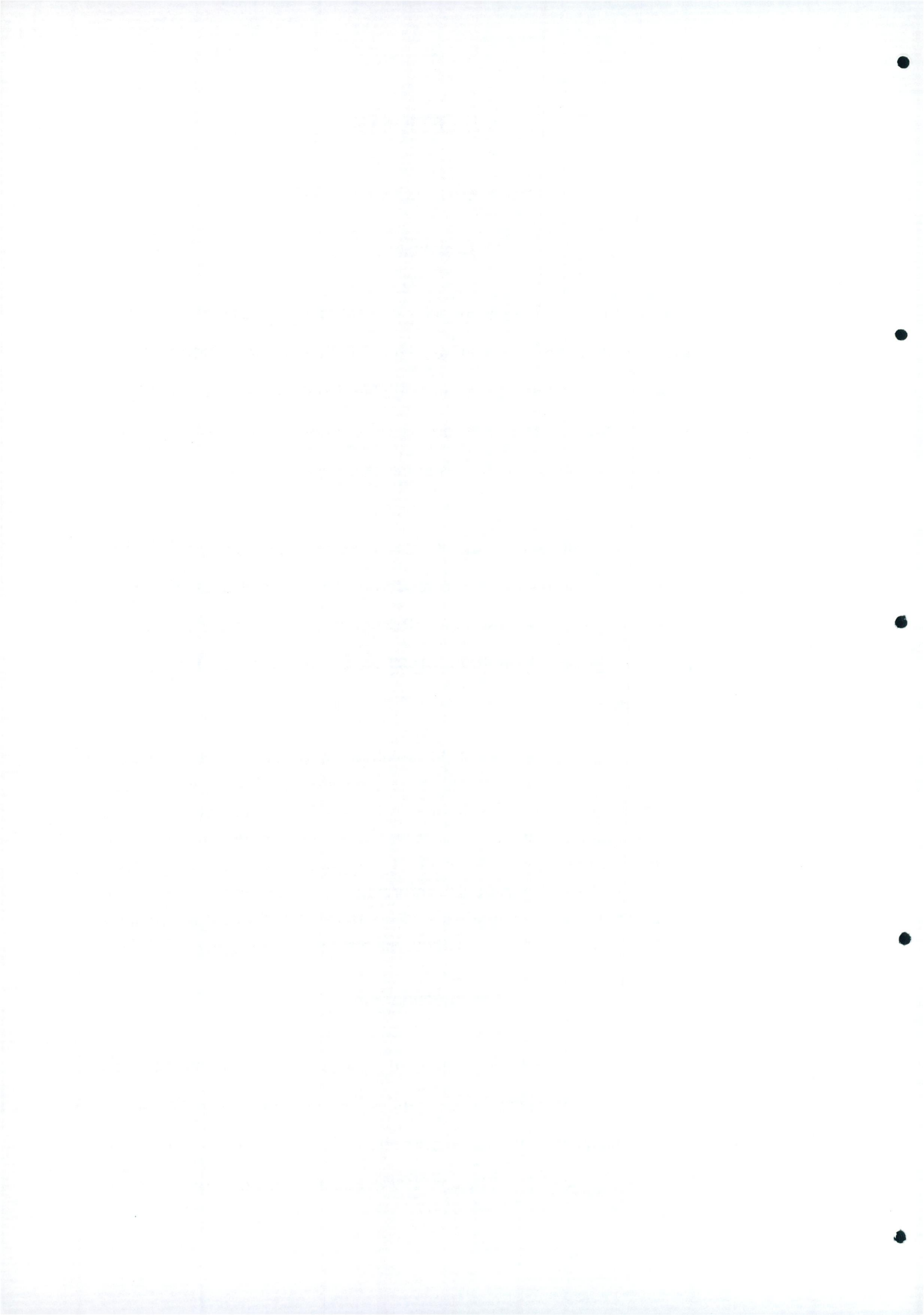
Contrary to the mistaken but still popular perception that Art/Design is not an economically viable career option, a review of the current literature clearly demonstrates (a) the variety of careers available, (b) the economic viability of such careers, (c) the importance of this sector to the Irish economy and (d) the positive influence creative training has to the well-being of people.

An examination of the Arts/Design Career Guidance literature published in Ireland reveals it to be inadequate in reflecting the very real options and the sheer variety of careers in this sector. Recognition of these factors is well encapsulated in The Arts Plan 1995 - 1997 issued in November 1994 by the Arts Council. Quote:

Underlying all aspects of the development of the arts are the persistent and widespread effects of the neglect of the arts in the education system in Ireland. On the macro level, this neglect has resulted in inadequate funding of the arts by Government, both nationally and locally. On a personal level, it is equally insidious. It results - through lack of nurture and information - in the steady erosion and diminution of an individual's access to the arts. Without information there can be no interest; without interest there is no appreciation. (1)

Recommendations

Painstaking research needs to be carried out in respect of the various types of career availability, for instance, job description, training, salaries, prospects of promotion/advancement, number and diversity of jobs available in Ireland. In her study Managing the Cultural Sector (1994), Paula Clancy has contributed in

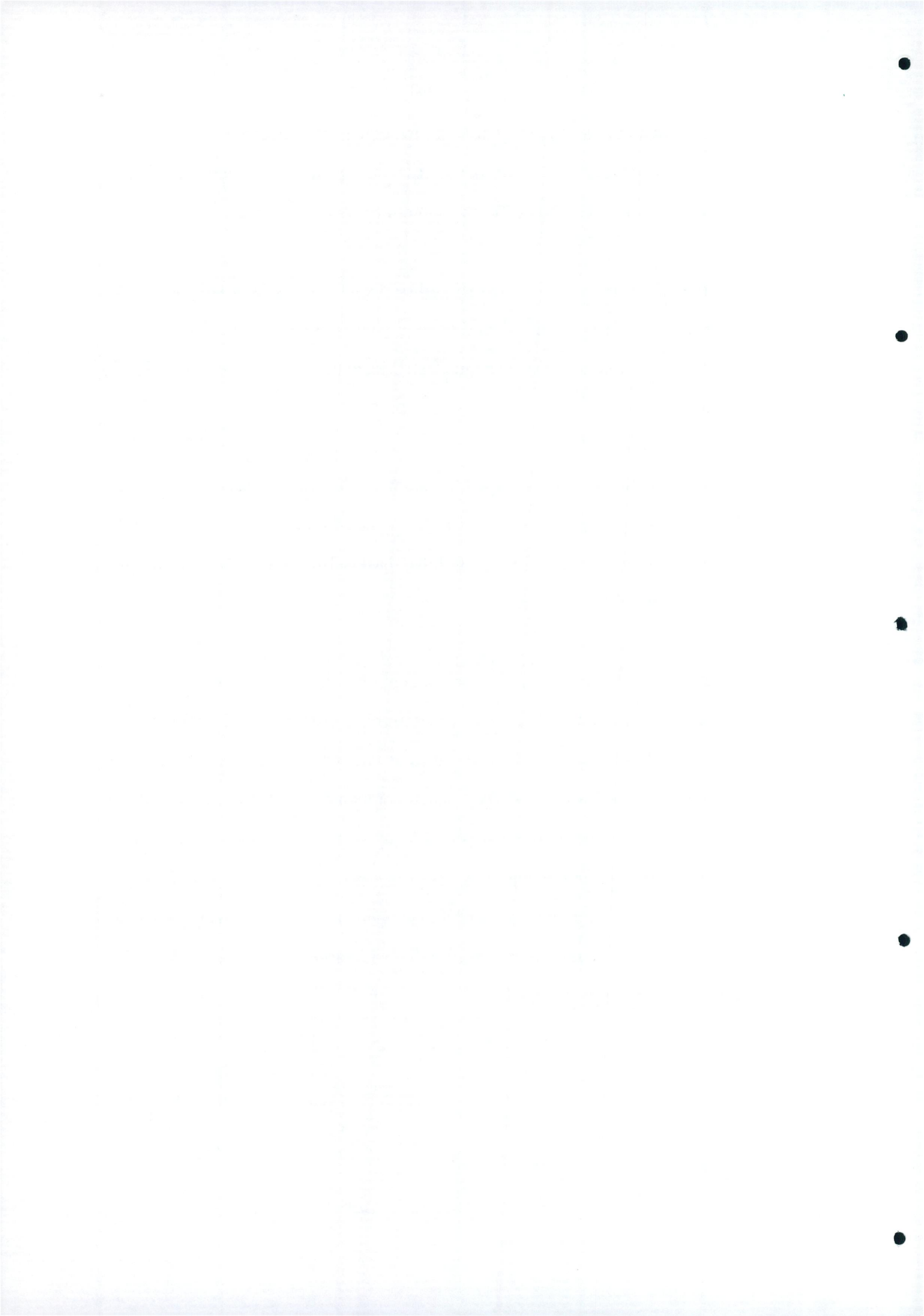


an impressive manner to our general knowledge in this direction, and a simplified school-oriented version of that study would prove a singularly invaluable addition to Careers Guidance Teachers in our Secondary schools.

Detailed information Wall Charts should be displayed in school Art rooms on a national basis. These Charts would contain general information outlining various types of careers in Art/Design/Craft/Museum/Art Galleries available in Ireland.

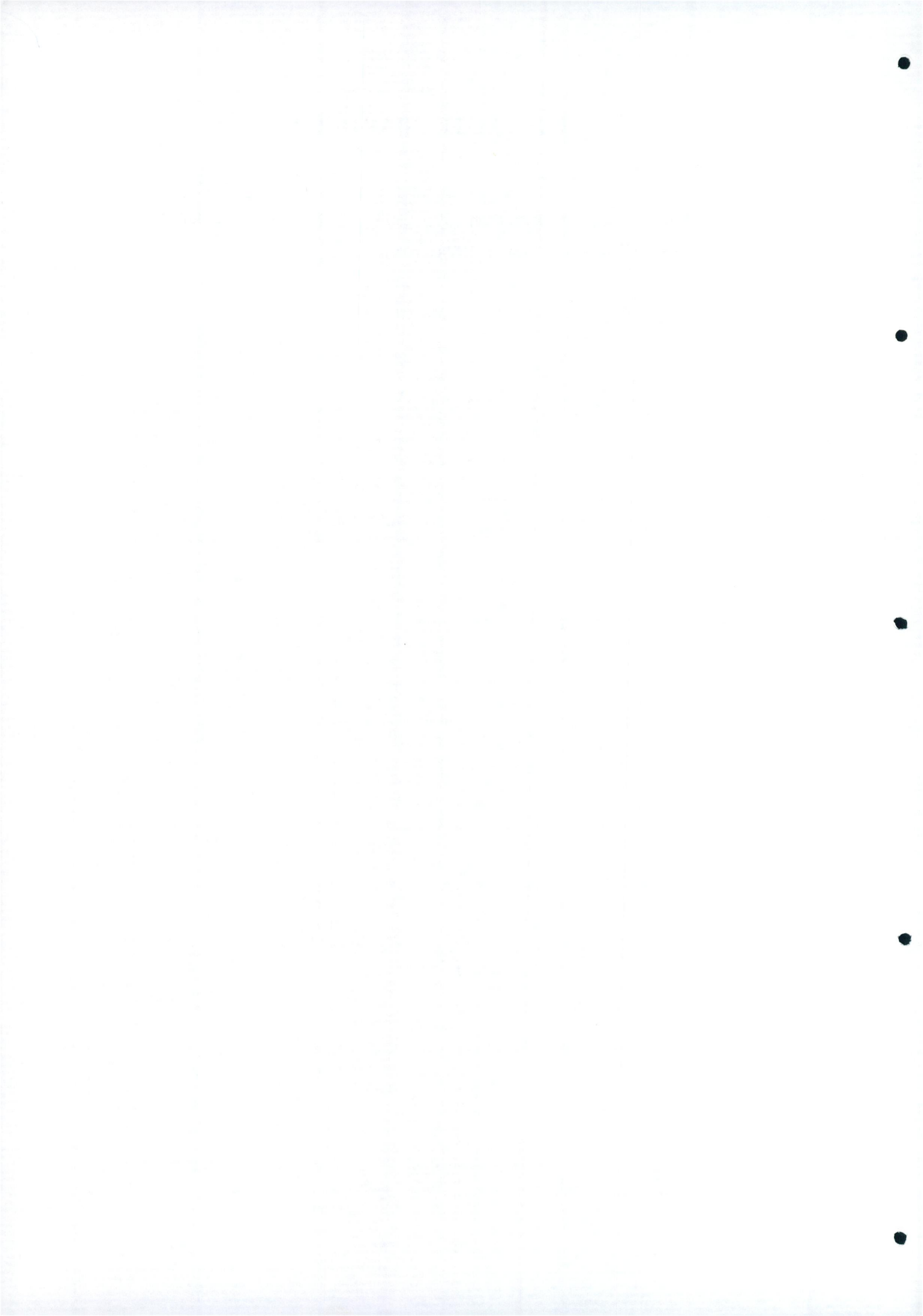
Art Colleges should be encouraged to maintain accurate records of the numbers of students actually placed in positions, the type of positions and all other relevant information, to be fed in a central data base subsequently transferred down the line to the school computers.

There seems to be no doubt that the concept of a single day work shadowing experience has definite merit and in certain circumstances meets with readier acceptance by employers than the normal two-week work experience programmes; this applies particularly to small companies. It has to be accepted that ever-increasing requests to employers to take on pupils for a two-week period can be counter-productive and may result in some resistance. A vital factor in the success of the one-day work shadowing idea is a well constructed work sheet, which of necessity is followed by considerable productive work by the pupils on their return to school.



FOOTNOTE CHAPTER IV

1. Arts Council, The Arts Plan 1995 - 1997, (Dublin: An Chomhairle Ealaíon/The Arts Council, 1994), p. vii.

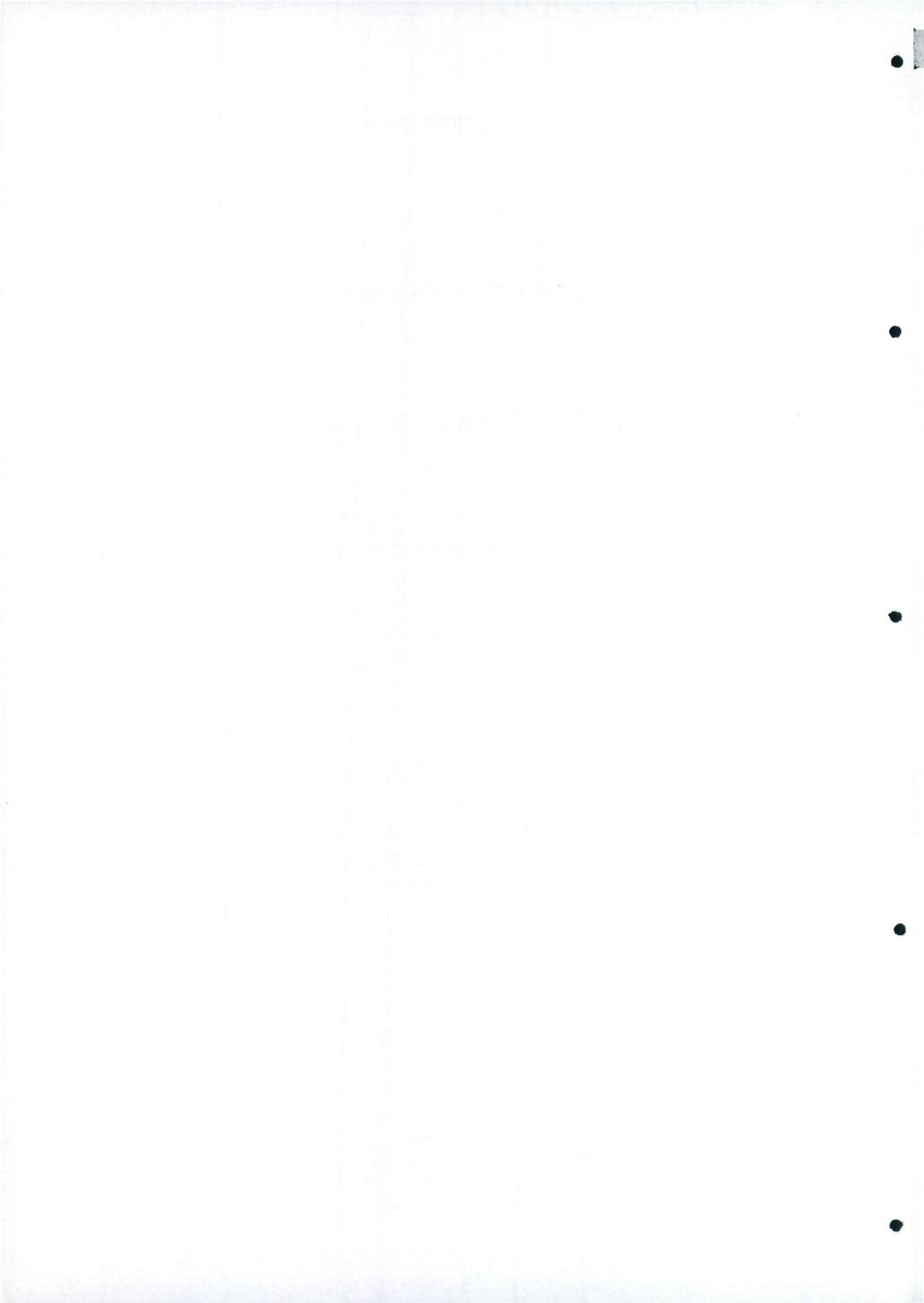


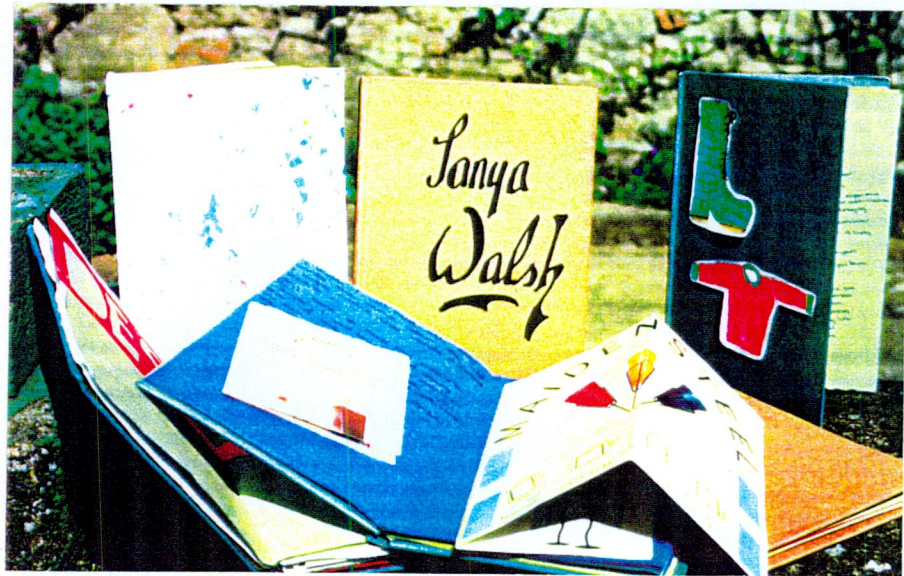
APPENDICES

- A **TABLE OF SURVEY RESULTS**

- B **WORK SHADOWING WORKSHEET**

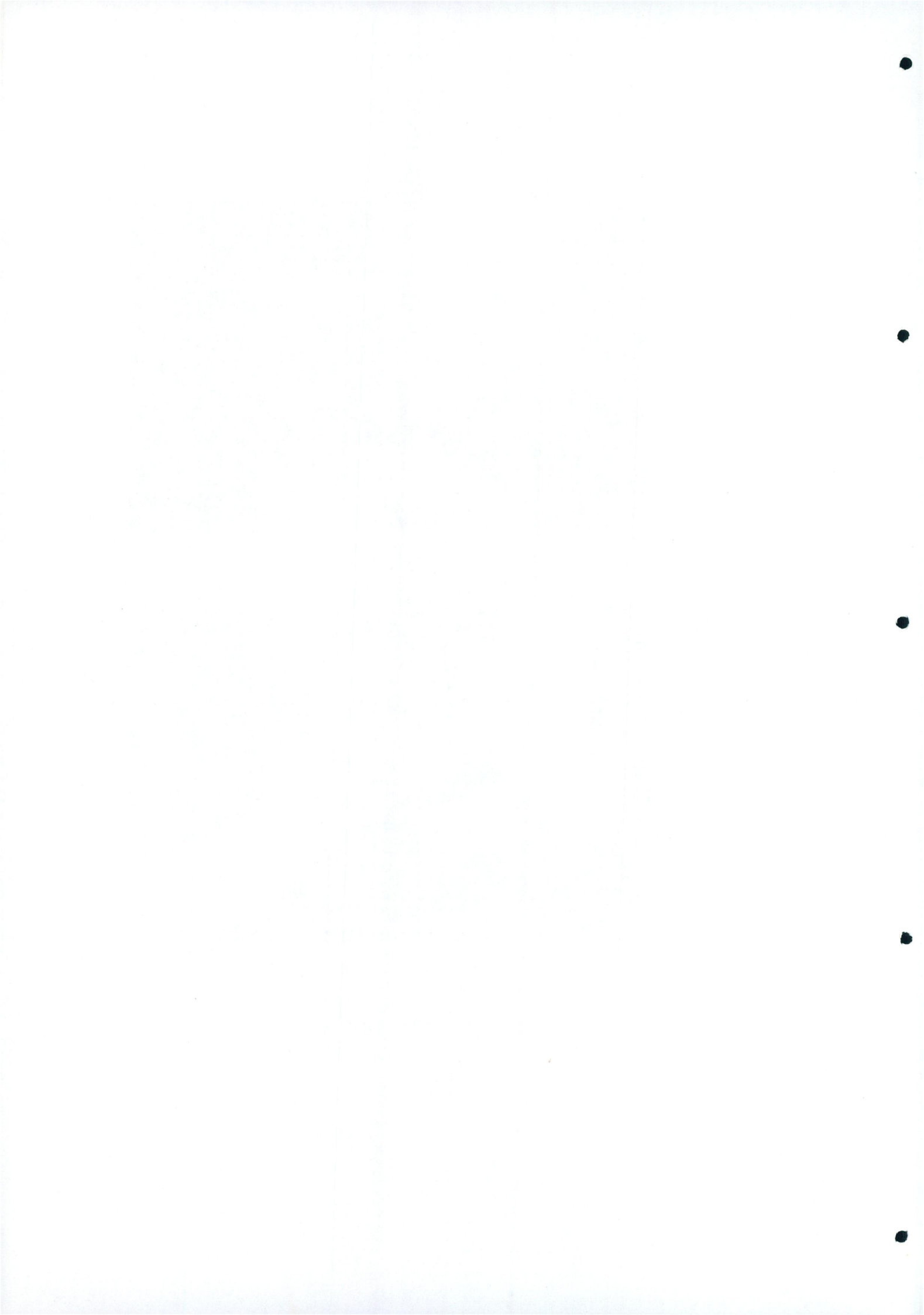
- C **LETTER OF PERMISSION SENT TO PARENTS**





Note Books designed and constructed by Pupils

ILLUSTRATION A





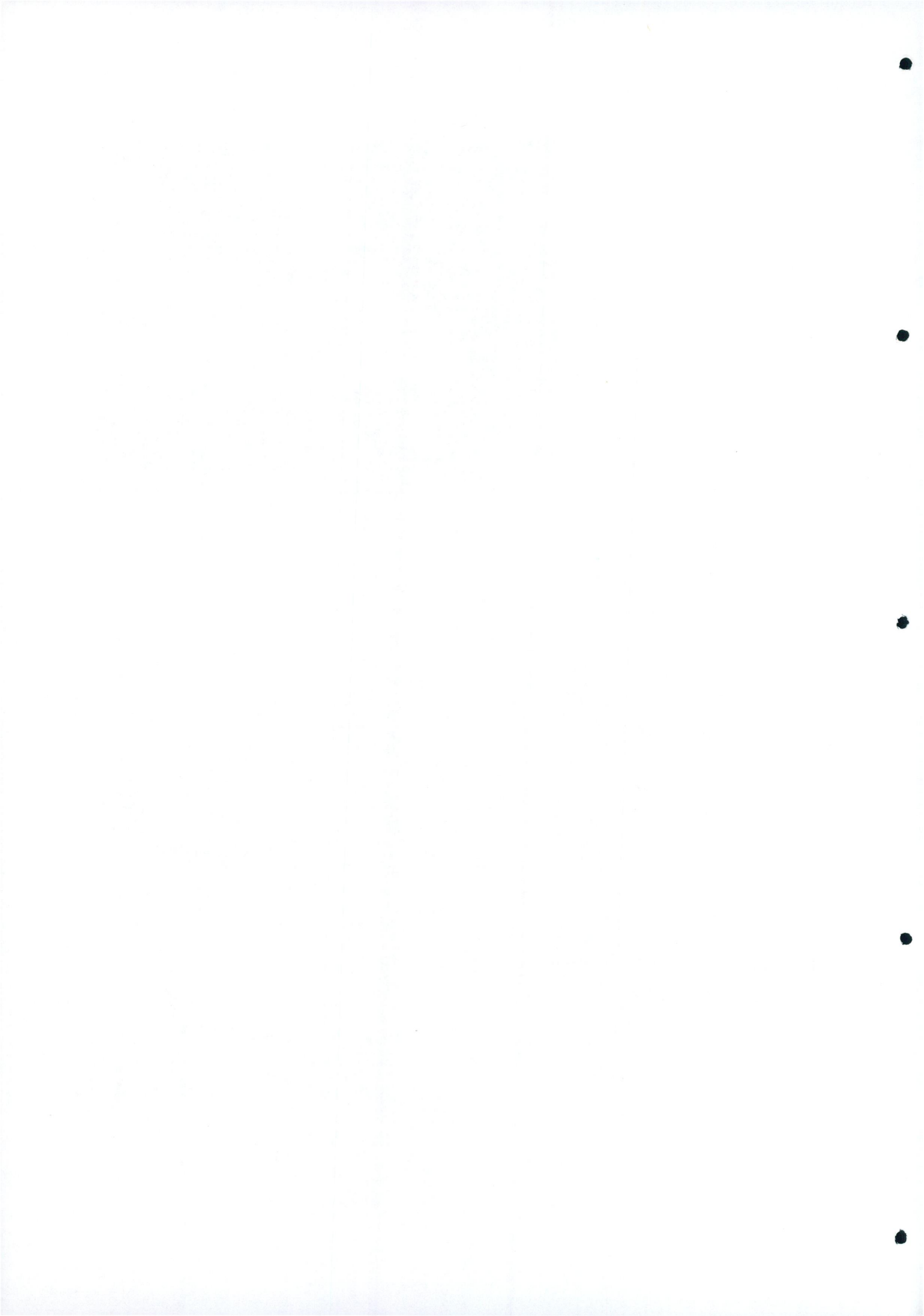
Work Shadowing Sheamus Gill (Jeweller) at
The Tower Craft Centre



Paper Cut-Out Poster

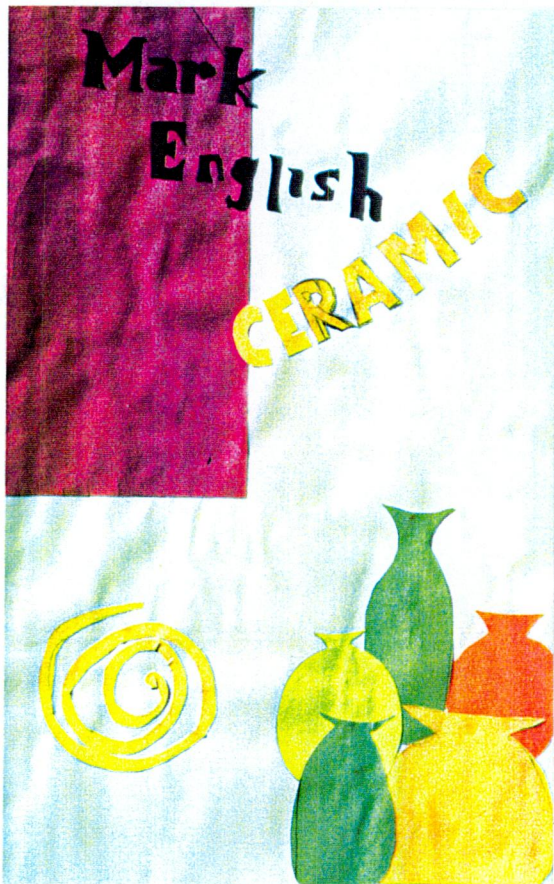


Screen Printed Poster





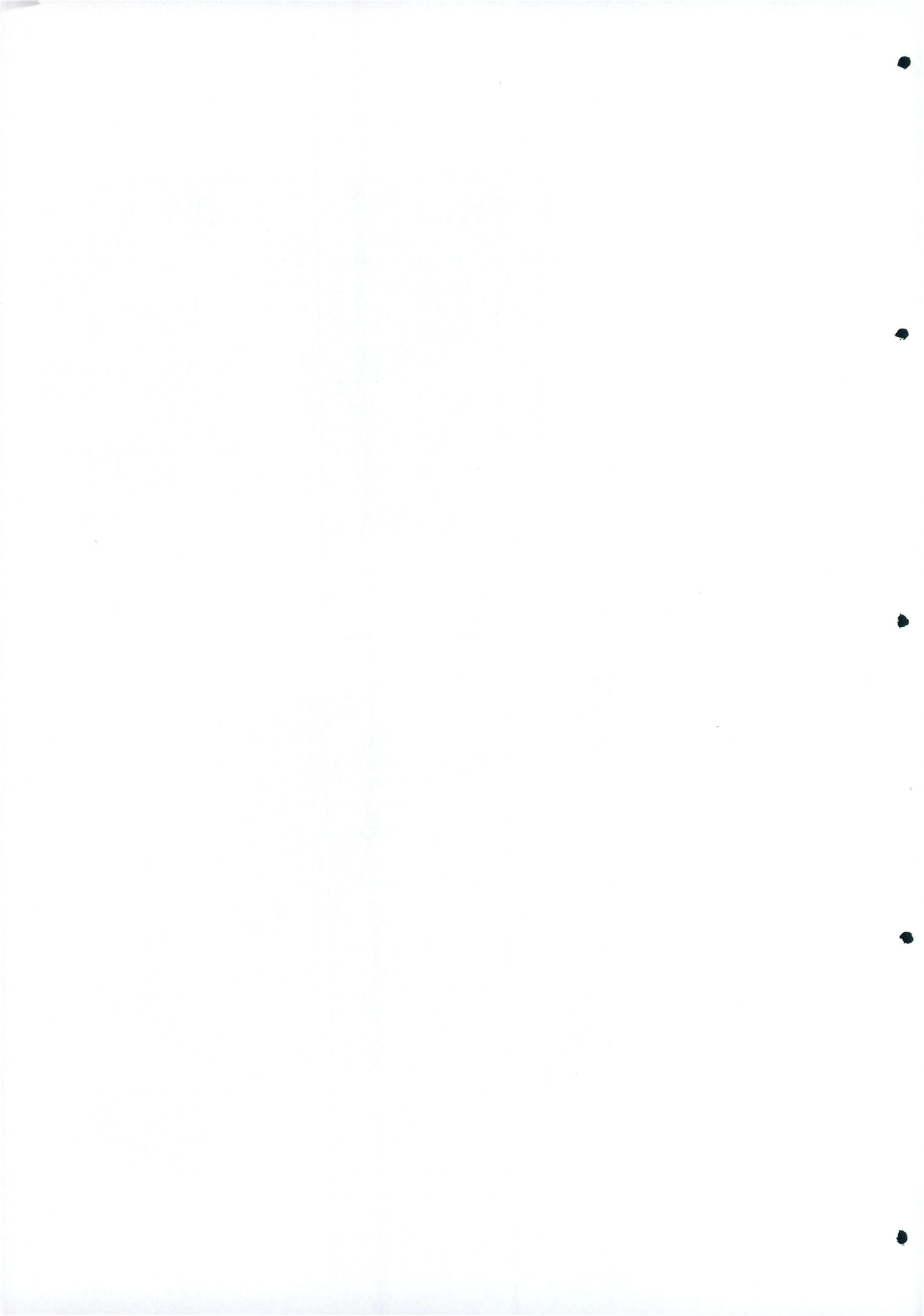
Work Shadowing Mark English (Ceramist) at
The Tower Craft Centre



Paper Cut-Out Poster



Screen Printed Poster





Work Shadowing Nemara Hennigan (Iron Craft Designer)
at her Arbour Hill Studio



Paper Cut-Out Poster



Screen Printed Poster





Screen Printed Posters



APPENDIX A
TABLE OF SURVEY RESULTS

1) How many pupils are in the school?			
Private School (A)	Private School (B)	Community School (A)	Community School (B)
500	500	500	800

2) What age are the pupils when they receive the Career Guidance information.			
3rd Year	3rd Year	3rd Year	3rd Year

3) Where do you get your information relating to careers in Art?			
Schools and Colleges in Ireland and Britain send their prospectuses	Schools and Colleges in Ireland and Britain send their prospectuses	Careers Encyclopedia; The Concise Guide to Careers; Prospectus from Art Schools & Colleges in Ireland.	Prospectus from Art Schools & PLC Courses

4) Do you think there is sufficient information available?			
No	No	No	No

5) How do you relay this information to the pupils?			
During time tabled Interviews with Career Guidance Teachers	During time tabled Interviews with Career Guidance Teachers	Only when pupils request specific information	Only when pupils request specific information

6) Do you have Career Guidance evenings or Mock Interviews?			
Yes	Yes	Yes	No

7) Do your students attend open days i.e. N.C.A.D. Career Forums, etc?			
Yes	Yes	Yes	Yes

8) In the last two years how many of your pupils have had work experience placements in art related areas?			
No Records	No Records	No Records	No Records

9) What were these areas?			
Unknown	Unknown	Unknown	Unknown

10) Do you experience any objections from parents regarding their children taking art as a leaving certificate subject?			
Very Occasionally	Yes	Yes	No

11) Do you receive any careers information directly from businesses associated with the Arts?			
One Company	One Company	One Company	One Company



**APPENDIX B
WORKSHEET**

**For Transition Year
Recruitment Advertising Campaign**

Company Date

THE BRIEF:

Advertise for your school, through screen printed posters, details of the person's job you have been work shadowing.

Final designs to be completed using paper cut-outs.

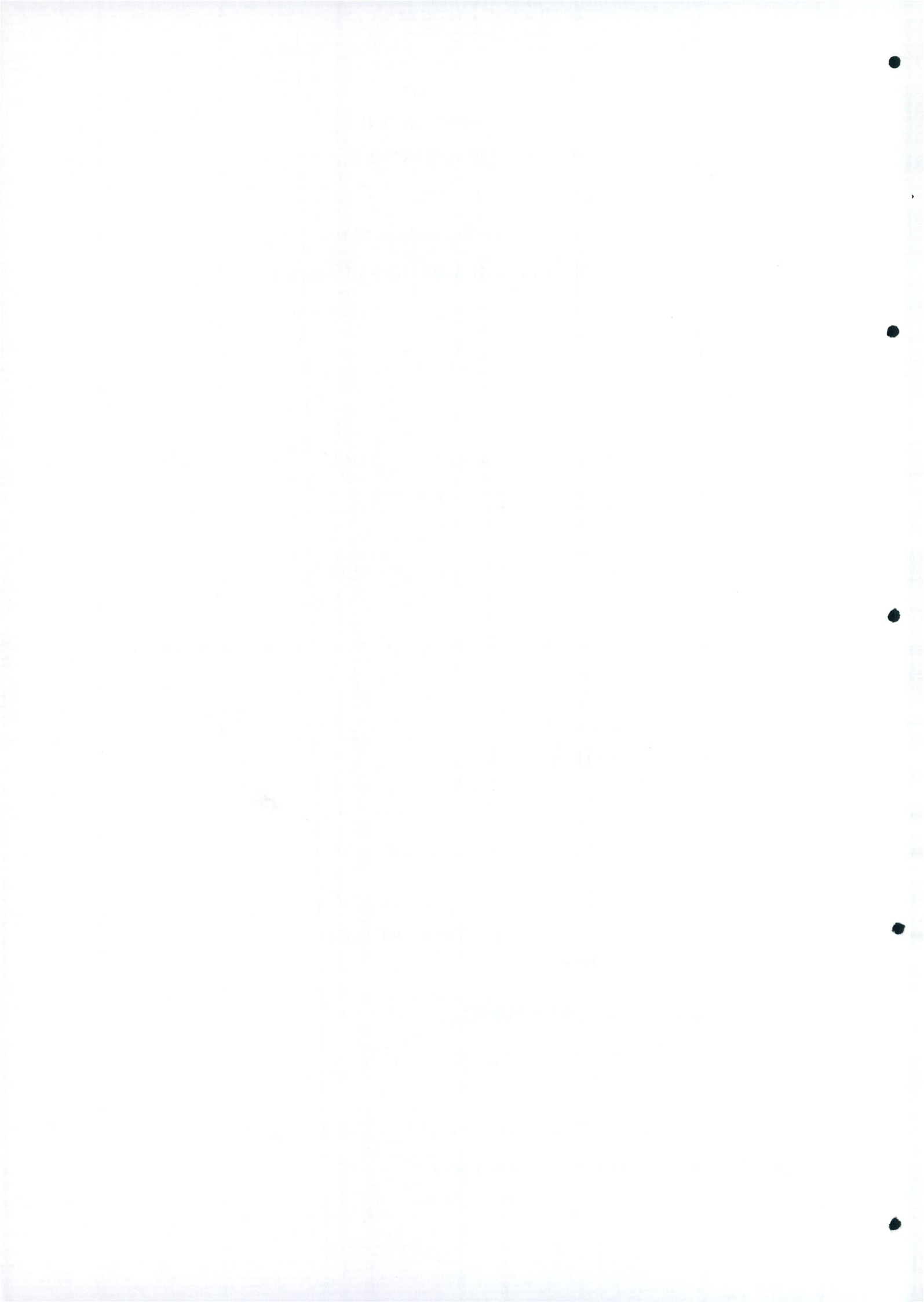
The Poster must contain the following information (not necessarily in this order).

<p>GRAPHIC DESIGNER 14,000 PA</p> <div style="border: 1px solid black; width: 100px; height: 80px; margin: 10px auto;"></div> <p>WBH</p>	<p>[JOB TITLE [SALARY</p> <p>[VISUAL/PICTURE</p> <p>[COMPANY NAME/LOGO</p>
---	--

ANSWER THE FOLLOWING

(please write your answers in your notebook)

- 1) What is the Job Title of the person you are work shadowing?
- 2) How long have they been in that Job?



- 3) What qualifications do you need for the Job?
- 4) What is their Job Description?
- 5) What would the starting salary be for a trainee?
- 6) What salary would you expect to earn, say after three years experience?
- 7) Is the Job stressful?
- 8) What is the atmosphere or mood of the workplace i.e. busy, relaxed, etc?
- 9) Describe in detail a typical day?

GUIDELINES FOR DESIGNING YOUR POSTER.....

A) Establish which element of information is the most important.

Is it the: Job Title?
 Company Name/Logo?
 Salary?
 Visual/Picture?

Write down, in order, which elements you think are the most important for your poster.

B) Typography: what kind of type (lettering) would suit your poster?

Do you think the job is exciting, serious, fun, busy, stressful, etc.?

Think carefully about the job, what kind of feeling do you get?

Try and select type that will reflect these feeling. For instance should you use:

Hard, bold, blocked type?

Soft rounded type?

Script, italic type?

ALL CAPITAL LETTERS?

all lower case letters?

A combination of type STYLES?



What colour will you select for your type?

Will you choose more than one colour?

How large will the type be?

Do you want all the words to be the same size?

C) Visual (picture)

The following are guidelines to help you create a picture.

Remember whatever picture you choose you must be able to screen print it using paper stencils, **so think simple.**

What kind of visual would suit your poster?

What sort of equipment does the person you are work shadowing use?

Would any of the equipment be suitable for you to create a picture from?

i.e. Camera, Paint brushes, Pens, Craft knives, etc.

Would a combination of items make an interesting picture? (make lots of sketches).

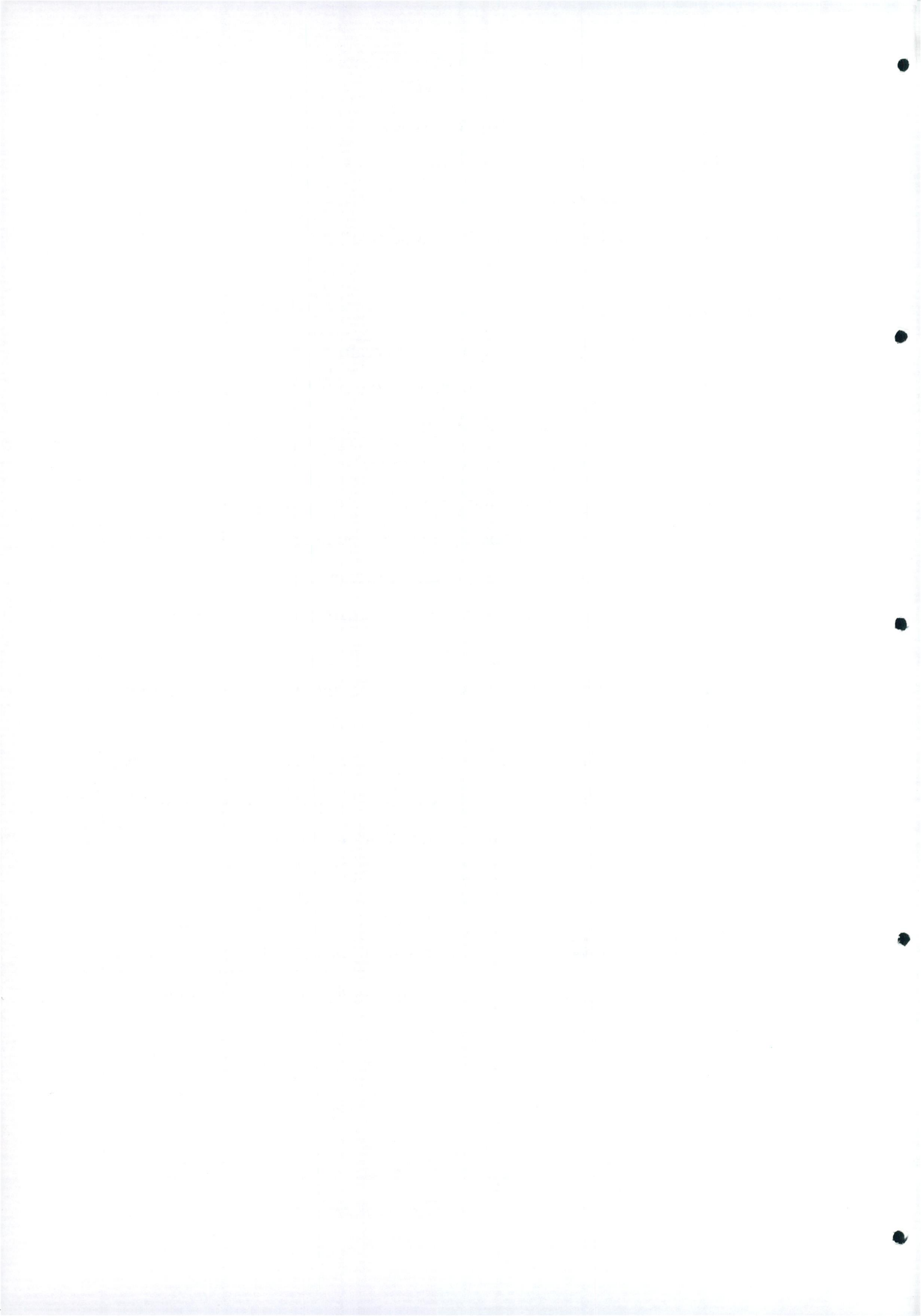
Could you get a photocopy or sketch some of the work belonging to the person?

Would it make a good picture?

What kind of materials does the person use? i.e. photo (film), crafts, clay, weaving materials, printing press, paints, computers, etc.

Could you make a picture from any of those items?

REMEMBER The more information you collect, the easier it is to create a good poster - so don't forget, make lots and lots of sketches and take photos if you have a camera.



APPENDIX C

PARENTS LETTER

Holy Child Community School
Sallynoggin
Co. Dublin

Dear Parent/Guardian,

As part of an eight week screen printing module, I have organised a one day "work shadowing" for the pupils. This means that each pupil will go to the studio or office of someone who is employed in the area of Art, such as a Jeweller, Ceramist, Graphic Designer, etc., to observe and record information about the person's career. (The pupils will have a worksheet to complete) The information collected is to be developed into an idea for a poster to advertise the person's job.

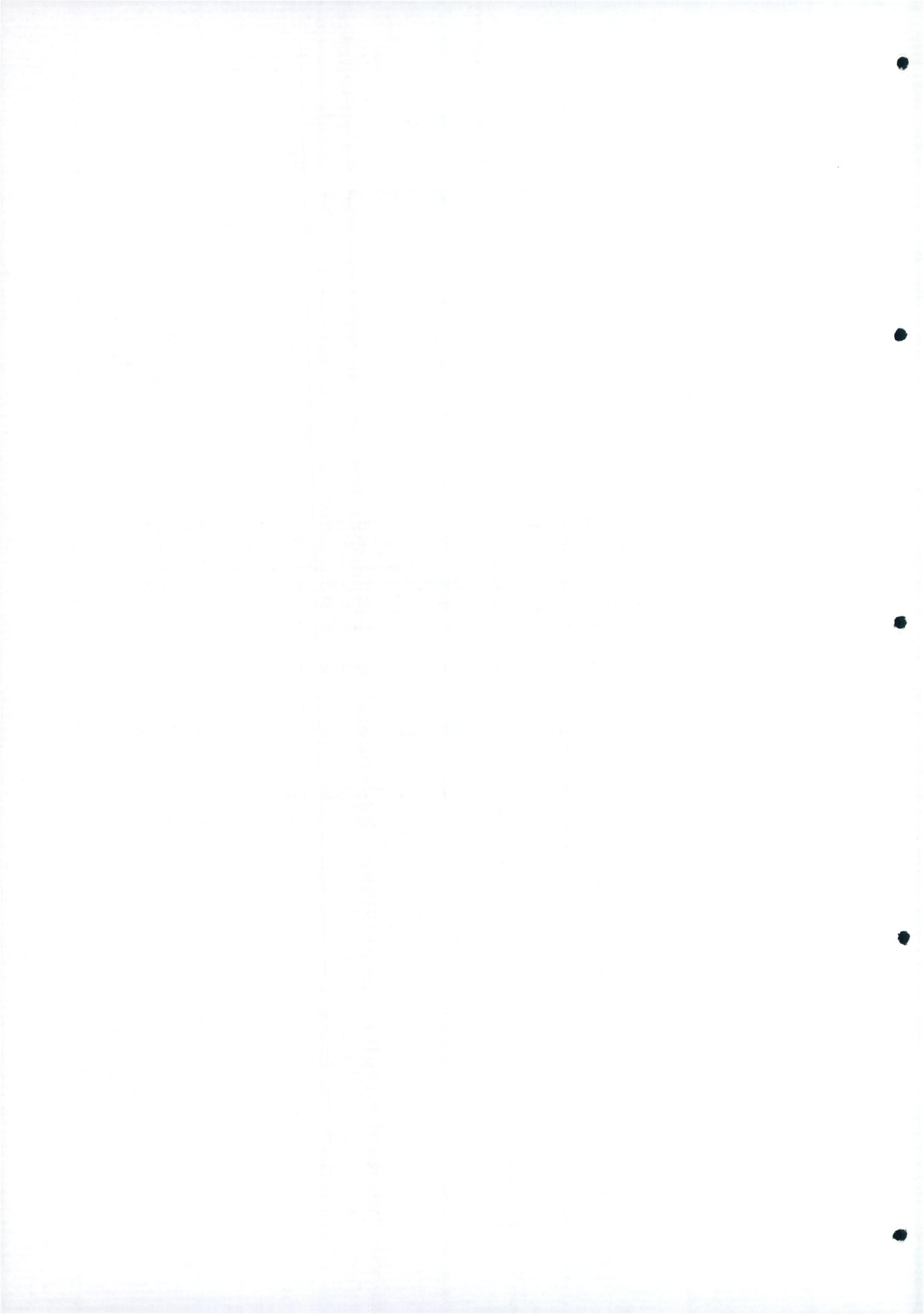
The main purpose of the project is that pupils become aware of the diverse range of jobs there are in Art.

Pupils have been given a permission slip to be signed and returned to Ms Warren by Monday 30th January 1995.

If you require more information, please do not hesitate to contact me.

Yours sincerely,

Ms Greevy
Art Teacher



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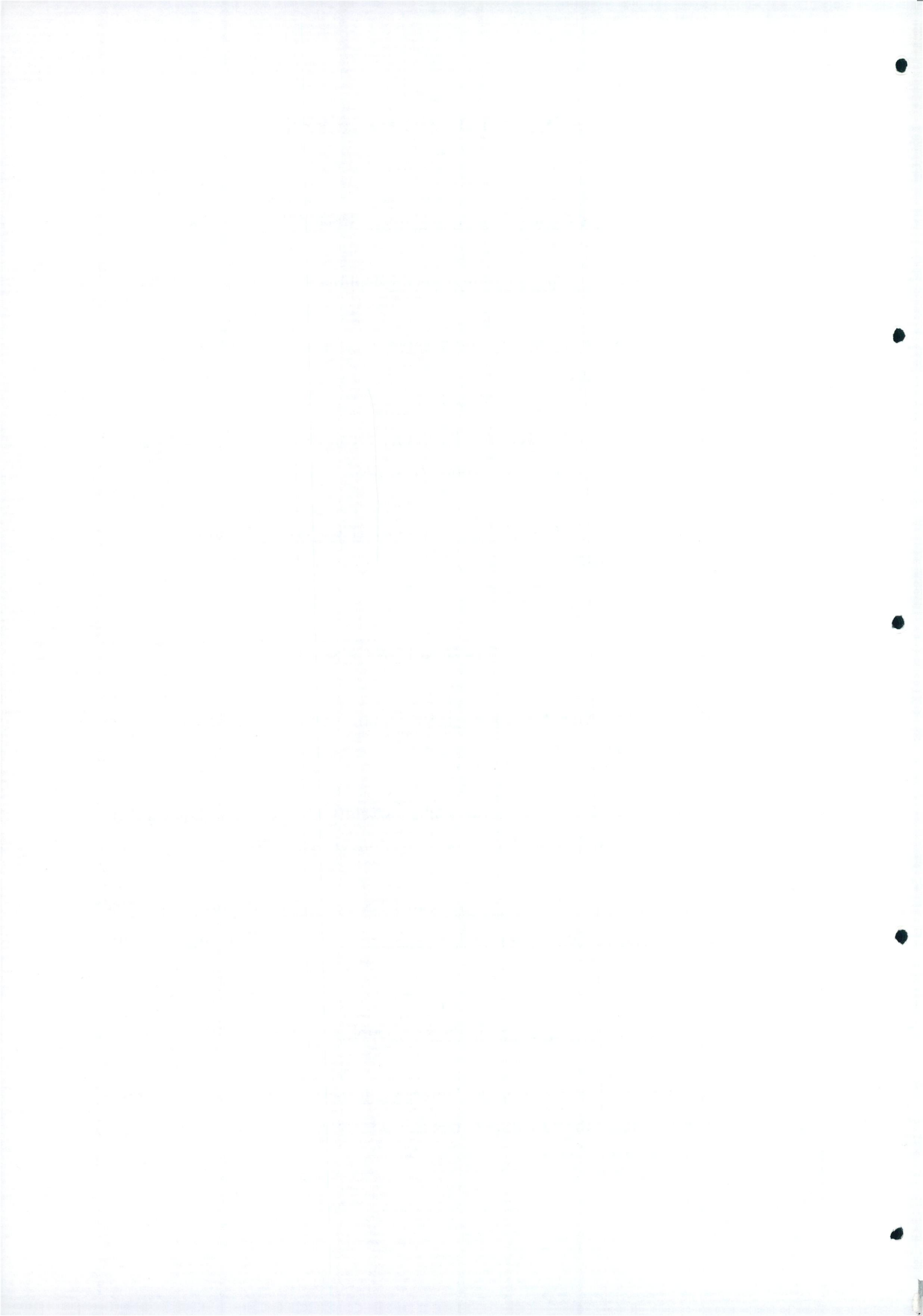
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