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COLAISTE NAISUNTA EALAINE IS DEARTHA
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THE VISUAL ARTS IN THE SCHOOL PLAN

A Dissertation submitted to the Faculty of Education

in

Candidacy for the Diploma in Art and Design Education

by

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ACKNOWLEDGMENTS

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CHAPTER I

A RATIONALE FOR THE ARTS IN EDUCATION

*"For God's sake, let us sit upon the ground and tell sad stories of the
death of Kings" (Richard II)*
*"Sit upon the ground and tell yourself what you know--what you know about art,
about teaching, about people young and old." (1)*

Introduction

This dissertation will explore the need for a focused approach to the development of a stated visual arts policy within the School Plan. A range of issues informing such exploration are identified :

- The role of the visual arts in the overall curriculum

- The aims for visual arts appropriate to the Irish situation and to the second level school

Any exploration of the rationale for the provision of visual arts education will identify many and varied benefits, some of which are easier to assess and evaluate than others. Most of the research underpinning this first section is drawn from writings of American art educators of the 1970's. As such, there are difficulties both of educational context and of time. It is proposed to examine a range of such aims and claims and to relate them, where relevant, to the Irish situation, both historically and currently, as outlined in the White Paper for Education, Charting Our Education Future (2)and The Arts Plan, 1995 - 1997.(3)

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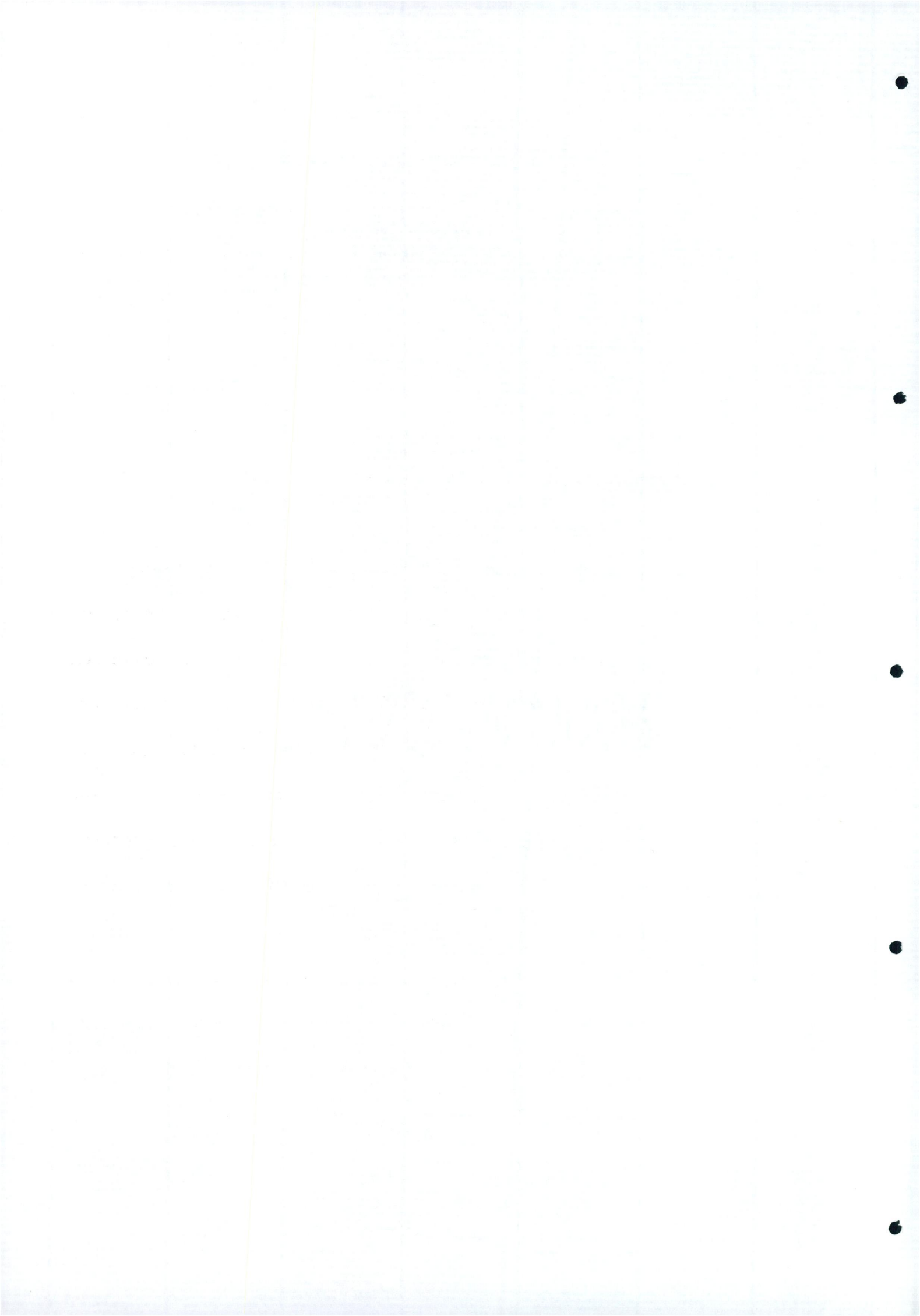
The exploration of rationales for the inclusion of visual education on the curriculum inevitably involves the identification of possible models of provision, approaches and teaching strategies within schools. It is felt that such information is useful in that it will afford a measuring stick for curricular provision patterns identified in the course of research for this paper. It is not however the focus of this dissertation.

I (i) VISUAL EDUCATION AND CURRICULAR PROVISION : AMERICA

The report of the Committee on the Schools of the Commission on the Humanities made a wide range of claims to support the centrality of arts education in the curriculum. This included man finding purpose, and being endowed with the ability to criticise intelligently and to improve his society. The report also expressed the view that an individual's assurance of national and international identity would lead to a thoughtful appreciation of humane studies. It would also lead to fuller understanding of the complexities with which we live. It was argued that, the individual with an arts education would deal with life more rationally and more successfully, more rewardingly and in better relationship with neighbours and associates. One critic of the report asked " Do I hear the Second Coming approaching?" (4). The range of claims of arts educators is vast, and the promises great. Some claims are well researched and have broader application, currency and credibility.

Edmund Burke Feldman (1978), outlines a whimsical social background to the development of the situation in the United States. Public education has become the greatest employer of artists because wealthy democracies in the West decided that the arts should be made accessible to the masses of the people. Nineteenth century bourgeois societies needed to find employment for artists and craftsmen who had in earlier times been kept busy serving the needs of the aristocracy and churches. The logical works for artists lay in teaching, training the designers and technicians required by the industrial age. This, coupled with the desires of the new middle classes to find meaning for their lives gave impetus to the provision of art education. Visual art and music, proposes Feldman, could be seen as vehicles of spiritual meaning. Museums and galleries were open on Sundays and were frequented religiously by ambitious middle class families. Thus, "insofar as public education was concerned, art became an acceptable subject of study; it satisfied two of the principle grounds for the admission of new subjects to the curriculum: vocational usefulness and cultural and moral self-improvement"(5). Feldman outlines this history in the context of growing outcry that American children cannot read, write and spell, and that a new emphasis will have to be developed in educational provision, focusing on the basics. What place then does art education have in the provision of the basics? Further, how can art education defend itself from the claims that curricular provision of the time identified the gifted and the talented, and was of benefit to them, but not to the vast majority of learners? Feldman argues that it is urgent that the rich experience of the artistically trained person be united with the general educational needs of schools and students. Art as a language, and the visual arts as a language that must be read and used, is part of
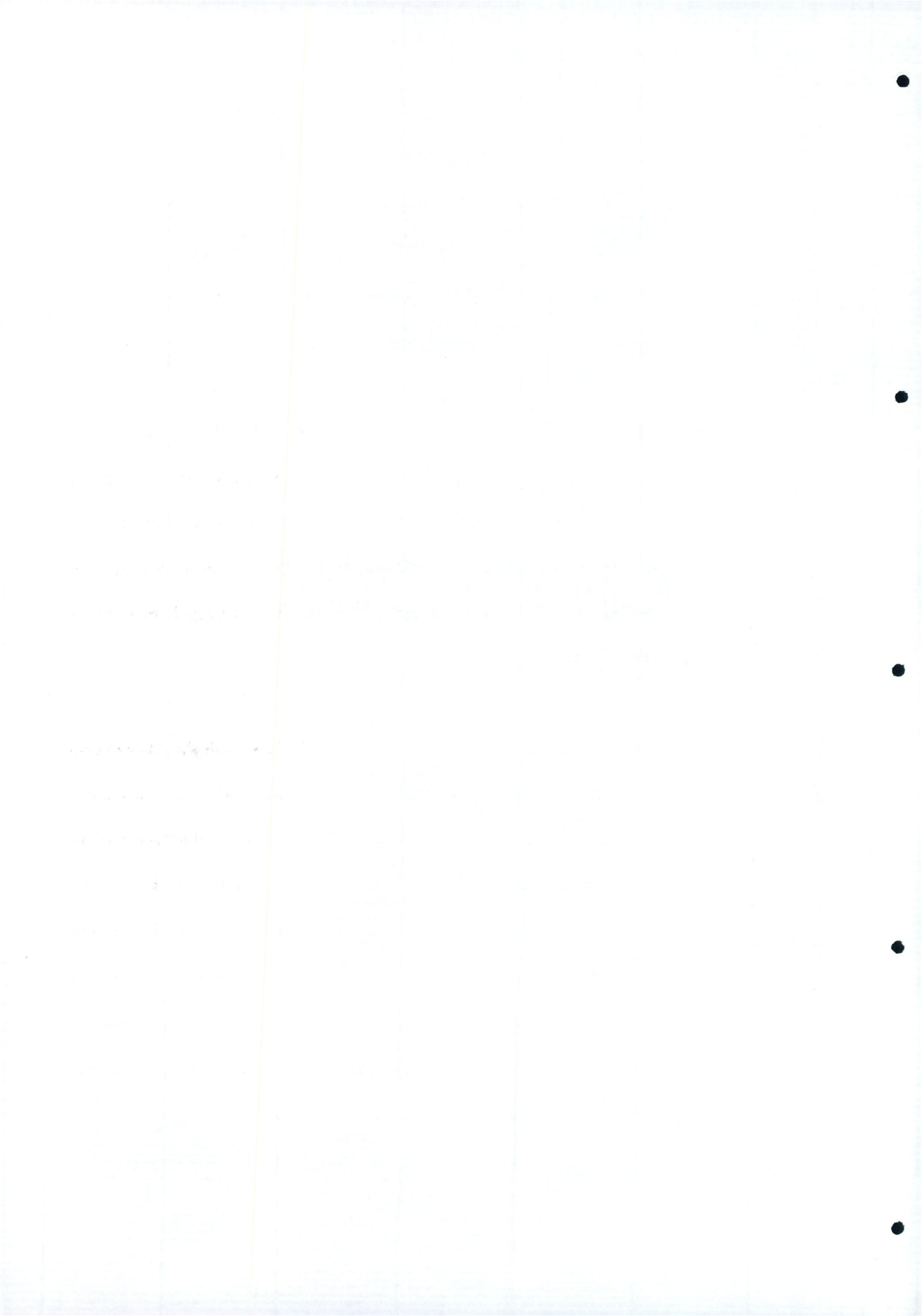
Humanities, and as such is a very distinct entree to respectability and a valuable role within the school.

H.S. Broudy (1981), presents and develops the argument cogently. He too places visual art education in the grouping of the humanities, but qualifies the uniqueness of the visual arts among them. Being non-verbal, non-auditory, they refer to the visual or perceived world. They embody conceptual symbolic meanings through the structuring of particular relationships of visual elements into visual forms. Inclusion of the visual arts in basic education is justified in terms of "the universal and essential quest for human identity, the desire to express, the need to clarify and objectify feelings and aspirations; the longing to realise one's kinship with other men, to understand and to empathise with the meanings in other men's experiences" (6).

He argues that the central goal of art instruction in the schools should be to help students develop the ability to create, study and judge art objects in a manner similar to serious artists, scholars and critics. He identifies four dimensions of art content : the structural (including elements such as colour, line, mass, incorporating the sensuous and expressive); the historical / critical domain (styles of art, functions of art forms, themes of subject matter); the technical domain, (includes materials, techniques, methodologies of artists), and the expressive - the act of the individual involved in the previous three phases as the works are assimilated, interpreted and given meaning. Underpinning Broudy's argument is the

assumption that art or aesthetic experience is worthwhile for everyone and can be taught.

Borrowing the language of the aesthetic debates, Broudy describes two inter-related approaches for development. The skills of expression are developed in the context of studio work and the skills of impression develop perception and judgement. While advocating the development of expressive skills, the emphasis on "performance techniques" of the studio practice model can serve to exclude learners who display little talent in the use of traditional production techniques:

> ..if art is to be more than an elitist frill on the school curriculum, in addition to providing high quality instruction based on the studio approach, art teachers must provide instruction which appeals to a broad cross section of students.(7)

The skills of impression become emphasised within a core goal of the training of perception and judgement. Students learn how to describe and analyse and evaluate the structural properties of serious works of art. Studio experiences are exploratory and supportive.

This argument seems weighted in favour of the lowest common denominator of visual education in order to gain maximum access to students and thus ensure maximum participation long term in the arts. It must be remembered that Broudy's concern is with making "arts education an integral part of general education." (8) It is rooted in the concerns that the separatist approach of appreciation courses on one hand,

and studio based courses on the other, have not succeeded in establishing the centrality of arts education in the curriculum in the U.S.A. of the 1980's. It is a concern that is mirrored in Irish education. The N.C.C.A. are endeavouring to ensure access to arts provision for everyone and are in the process of devising "short courses" in various arts learning areas for implementation at junior cycle level (9). The integrity of the learning experience in visual arts making ought surely be defended with reference to Broudy's model - and possibly within the Irish context as the picture of envisaged provision emerges. Outside the school, creative activities in the arts are not systematically available to the young; in supplying them, the school is aiming at developing the powers of expression for the individual as a person, and not as a prospective artist.

A.W. Foshay (1974) continues the exploration along similar lines - to enable the understanding of the arts as a special way of viewing the universe and mans activity in it, then the arts have to be seen as part of the general education of students.(10) Foshay identifies a deep puritanical prejudice in curricular design, in that the view of the arts as play and therefore without serious purpose or value, or at the very least to be undertaken when the real work is done or by those unable to work. While the ideas of Dewey changed the experiential nature of learning in schools, the prejudice relating to the arts remained. Foshay argues that the intellectual emphasis of schools paint a picture of man as :

> ....the difference between a teacher of the arts and other teachers
> is that he makes the nature of man his full time pre-occupation
>
> the nature of the whole man. Other disciplines, because of their

traditions, do not. (11)

Foshay maintains, in short, that the arts should be incorporated into the core curriculum on the grounds that the goal of any educational system is to guarantee the holistic development of the person. Visual arts education offers the opportunity to validate feelings, to organise perceptions, to improve cognitive learning, to develop social skills and to help the young person develop a sense of identity. Activities which use the language and equipment of art, are frequently used in Irish schools to re-enforce the messages of particular subject areas, with an undertone of providing light relief for students, but this should not be confused with a systematic visual education.

Another art educationalist, Manuel Barkin (1967), depicts a situation where the visual arts are "being recognised, ignored or espoused" but inhibited in development in the assumptions that refining existing operating practices in second level schools is all that is required (12). Barkin argues that for the inclusion in the basic education provision of any secondary school student, a field of study must be justified in two ways. First, he outlines as the principle of general significance of the field as an aspect of human affairs and second, the characteristic structure of the field in terms of its intrinsic methods of enquiry together with the body of knowledge with which it is comprised. The general significance of the field of the visual arts resides in the subjective and imaginative qualities, its attention to inner life and its ever lasting concerns with characteristic nuances of human experiences. Within this definition, Barkin presents an argument for visual education.

The contribution of the visual arts in terms of a non-verbal language of the communication of significant meanings. The elements of art are juxtaposed with the symbol system of which they are the tools. The visual arts embody the conceptual and symbolic through the structuring of particular relationships of visual elements into visual forms. By implication, rather than by explicit statement Barkins thesis is that only this field of study offers this opportunity and that therefore it is a necessary one. In evaluating this argument, the emphasis must be retained on *significant meanings* communicated in the visual arts. This is crucial as the Irish curriculum embodies many experiences for the learner that are at least in part, connected with visual symbols and their interpretation. In the light of current curriculum development, is it then sufficient to argue the validity of a subject simply because it exists in the world outside the school?

Inclusion of the visual arts in curricular provision of second level students is "justified in terms of the universal and essential quest for human identity: the desire to express; the need to clarify and objectify feelings and aspirations; the longing to realise ones kinship with other men, to understand and to empathise with the meanings in other men's experiences." (13)

Barkin like other art educationalists, separates the functions of art education into analysis and production, each for its own purposes, but does not argue for one to the exclusion of the other. A synthesis of approaches is acceptable, achievable and mutually enriching. The production of art works involves the student with the qualitative characteristics of his/her own feelings, ideas, and attitudes towards events

in his/her own experience, media which (s)he selects for use, and the visual forms (s)he is able to create. Analysis of works of art serve the student as sources for stimulation and for criteria relevant to the evaluation of his /her own works. This duality of approach and purpose, argues Barkin mitigates against the mechanistic and oversimplified methodologies that are unproductive in valuable visual education.

Goodman, Langer, Smith and Smith (1966), each emphasise the point that "art is both rationale and of an essentially emotional nature--and hence significant for human beings." Smith and Smith go further: "And this is really all the educator needs to feel justified in saying that art is not merely subjective, a matter of feeling and enjoyment, but that it provides a unique kind of knowing which is worthy of being provided for through formal schooling" (14). The educationally meaningful function of art is summarised as aesthetic enjoyment, aesthetic experience and aesthetic knowledge. Aesthetic pleasure is qualitatively distinct because it is grounded in objective properties of works of art. The aesthetic experience is self sufficient, and is said to be a condition for becoming aware of the particularity and perceptual richness of things. Aesthetic knowledge transfers to the cognitive realm that which is perceived and enjoyed, assimilated, given personal, non-verbal meaning.

Hardiman and Zernich (1974) summarise much of the debate on the rationale for visual education, reducing it to two main categories, those rationales that are based on the assumptions of intrinsic or extrinsic values(15) . The goals and functions of both differ. Barkin, Broudy, Eisner, Barzun are exponents of the intrinsic, that is that art instruction alone provides students with a unique and distinctive mode of learning and

perceiving. Extrinsic rationales focus on the broad base of educational experiences in a number of learning areas that enhance human growth and development. Extrinsic rationales make many grandiose claims that are difficult to assess; yet, as Hardiman and Zernich point out, "art experiences can and do enhance other aspects of human growth and development beyond those attributable to the intrinsic rationale". (16) The claims for 'extrinsic rationales' include the added value of creativity, therapy and leisure. The cautious argument on creativity points out that while art experiences undoubtedly make contributions to developing creative skills and abilities, that this growth is by no means restricted to art experiences. The therapy rationale is worth exploring and will be returned to at a later stage, as it appears to recur with some prevalence in the minds of many of those who devise time-tables and juggle claims on curricular provision. Hardiman and Zernich state that it has not a "great deal of direct application in the elementary and secondary schools". (17) Briefly, the therapeutic rationale argues that art activities have benefit for unhealthy individuals in hospitals and similar institutions, and can therefore have a value for all individuals. H.S. Broudy accuses one school of thought of believing that art activity can prevent or cure emotional maladjustment (18). The third main argument focuses on enhanced use of leisure time. As the world of work changes, people will increasingly need hobbies that are satisfying, that enrich the human experience and that are self motivated. Art education at an early stage equips people with such skills at a time when "opportunities and attitudes for learning are maximal"(19). Extrinsic rationales in short, express the belief that art experiences foster and undergird broad creative and personal and social development, while intrinsic rationales focus on specific

experiences which are the unique and direct consequence of formal art instructions in schools.

Jacques Barzun (1974), presents all of the theses summarised above - and rejects almost all - except perhaps the very core of cores. He illustrates and argues against

> "….the devotees of high art as a spiritual experience, a harmonising of the emotions, of the arguments for visual literacy in an image ridden age, against visual literacy because it uses the language of language, of scientists who espouse art education in the hope that it will develop creativity and so feed scientific endeavour, of the exponents of the teaching of originality, of innovation…He argues for a concentration on "root disciplines", the basics in art - drawing, which serves all the arts and crafts that consist of making visual patterns. "There do not have to be 81 reasons to justify art in the school. One is enough.
>
> Let it be put this way: "Art is an important part of our culture. It corresponds to a deep instinct in man; hence it is enjoyable. We therefore teach it's rudiments."(20)

This is the common ground of what can actually be taught in a general school, the mental and physical activity that is the foundation of all self development, self expression and self satisfaction. Barzun asks us to think, not with the aid of books or articles or studies -

> " but nakedly, with the bare mind, and again to think not lofty thoughts in big words, as if for publication, but think plainly and privately; don't get up on a ladder, but think like Richard the Second, when he said: "For God's sake, let us sit upon the ground and tell sad stories of the death of kings." Sit on the ground and tell yourself what you know--what you know about art, about teaching, about people young and old".(21)

I (ii) VISUAL EDUCATION AND CURRICULAR PROVISION :   IRELAND

The debate in Ireland has been on a more private scale, though equally intense. The educational debate of recent times, while public in overall thrust, as outlined by the participants in The National Education Convention (1993) , now needs to address the role of visual education in the curriculum.

The White Paper on Education (1995),   espouses key considerations to underpin the development of educational policy and practice: quality, equality, pluralism, partnership and accountability. Kathleen Lynch(1994) has pointed out that such considerations relate to subject provision within the curriculum, as well as to the nature of their proper development. (22)   Schools and colleges retain a lot of responsibility to nurture and promote their particular values, traditions and character and to set out their own philosophical approaches. Education development should seek to prepare people for full participation in cultural, social and economic life and should value and promote all dimensions of human development, in order to elicit the full range of each students development. The language used by, and the philosophies of the art educationalists previously discussed indicates an alignment of the role of visual education within the curriculum envisaged by the government. Education aims to :

- nurture a sense of personal identity,

- develop intellectual skills combined with a spirit of enquiry and

- the capacity to analyse issues critically and constructively

- develop expressive, creative and artistic abilities to the

    individual's full capacity

- to foster a spirit of self-reliance, innovation, initiative and imagination (23)

The government affirms the centrality of the arts within educational policy and provision, particularly during compulsory schooling.

> This commitment encourages young people to be positive, responsible and active agents in society by emphasising their personal and social creativity...a nurturing of creativity assists the young person to become a tolerant, critically aware and socially committed citizen who can live with confidence within the world. (24)

Artists surely must be the very back-bone of such a society - yet it is just and right that the claims for the education in the arts are broad, encompassing all shades of educational opinion. It places a responsibility on those involved in the provision of education in the arts to analyse current practice and provision to ensure that some at least of this is achieved. It is also incumbent that some of this theorising is analysed to ensure its defensibility in the school environment and staff room. The White Paper states that :

> " A good arts education develops the imagination, as a central source of human creativity, and fosters important kinds of thinking and problem solving, as well as offering opportunities to symbolise, to play and to celebrate."(25)

The development of critical judgement encourages a sense of personal responsibility, and results in opportunities for the encouragement of innovation and the development of intuition, the balancing and linking of reason and feeling in artistic

experiences, the use of material and technology in a highly disciplined way, the development of self reliance and responsibility for decision making in the young person.(26) The paper concludes the section on the Primary school experience of education with the promise that the National Council for Curriculum and Assessment will develop a creative and performing arts curriculum which will identify appropriate learning objectives in the arts for various developmental levels. The language is rich and varied - few references if any are found specifically to the visual arts. Interestingly, it is in the discussion of European awareness that art is specifically mentioned. Primary school children are to be introduced to European languages, life and culture. This programme will introduce...and instil...an understanding and appreciation of European life, art and culture. Does this offer a clue to the special role of art education in the primary curriculum?

Second level schools similarly are encouraged to provide a comprehensive high quality learning environment which enables all students to live full lives, and to realise their potential as individuals and citizens. Breadth, balance and coherence will underpin curricular development at second level. Breadth involves " the provision of a wide range of different experiences which nurture holistic development" (27). Creative and performing arts courses will relate to the methodology of primary level, for junior cycle, in the context of ensuring smooth transition from one level of education to another. This seems a poor rationale for inclusion of the arts as a matter of policy and does not recognise either the disciplines themselves or their intrinsic values. While as previously shown, the arts may assist in the development of emotional wholeness and comfort, serious art is known equally for the challenges it presents to the norms.

Students in the transition stage are to " participate and gain experience in the widest possible range of activities and subject areas during the first year." (28) This broad initial foundation is the basis of future development; to allow for flexible learning patterns, students are to delay choosing examination subjects and levels for as long as possible. Each student on completion of the junior cycle is to have experience in various areas of activity: artistic, intellectual, scientific, physical and practical, including computer literacy and technology. They are to have a knowledge and appreciation of their social, cultural and physical heritage and environment.

The creative and performing arts are distinctive and intrinsically valuable educational disciplines. The new junior cycle curriculum regards arts and culture as key elements within the school experience of young people. The relationship between the provision of arts education and social equity is explored, with the "increasing recognition that cultural poverty is a significant part of disadvantage."(29) The creative and performing arts have an important role within the whole school curriculum. They "can be a key contributor to the school ethos and its place in the local community. They provide occasions where students, teachers and parents can work together in a mutually reinforcing way. It is important that all schools develop a strong arts and cultural policy and identity."(30) In terms of relationship of the arts to other subject areas, " scientific and technological developments ...play an important role in the student's intellectual formation, complementing educational experiences in the arts and humanities...Either science or a technological subject will therefore form part of the *core* programme for each student in junior cycle." (31) In terms of certification requirements - and remember the relationship drawn earlier in the white

paper with educational experience and social equity -the programme for all students at junior cycle must include a core of Irish English, Mathematics, a science or technological subject and at least three further subjects from a wide range of full and short courses. It is arguable that all students, not just the brightest or the least able, should have access to the study of a modern European language *and to a recognised full course in at least one creative or performing art form.*

So it may be concluded that the arts are central, but they are not core. Nor are they a requirement for certification. Perhaps that would diminish their fun value, or the value of uniting parents, teachers and students in a common cause, or disallow the arts from assisting in the transition from primary to secondary school. It is the teaching of languages that will develop the capacity to appreciate and understand art. Is this honestly the position - both now and aspirationally - of the visual arts in second level education?

What of the senior cycle? Transition year - "offers a special opportunity to enjoyably underpin, in a non-examination environment...the wealth of creative and performing arts activity and heritage." (32) It is not that enjoying art is wrong - but it may not be sufficient to ensure it a place in the curriculum. At Leaving Certificate level, new developments will reinforce the artistic dimension of the curriculum, so that presumably, the talents of all students can be recognised and celebrated. The creative and performing arts finally get aligned with real learning as " Scientific and technological subjects and the creative and performing arts have an intrinsic value and they complement each other." (33) The Leaving Certificate Applied Programme will

allow students to become critical makers and receivers rather than passive consumers of a mass culture. The student will need to have encountered some critical education processes before this point. The Leaving Certificate Vocational Programme includes link modules to "develop young peoples creative and innovative capacities by offering the opportunity to develop their own ideas, put them into practice and evaluate the results..."(34) Creative and innovative skills are to be fostered through involvement in activity based learning. While creativity and innovation development are not exclusively developed in the education of the visual arts, the themes recur. However, some of the proposed links with visual education seem tenuous and lack a clear statement of objectives in any forum. The linkage between Art education and business training or indeed with home economics appear tenuous. The syllabi themselves, in particular the junior cycle syllabus of Art, Craft and Design offers an exciting glimpse into the resolution of the vast array of aims and concerns. These include the education of the heart, head and hand, the education of feelings, ideas and visual qualities. Also instruction in the right use of tools and materials, planning and problem solving together with the ability to complete a task all undergirded by drawing, are part of the syllabus. It seems that the hope for art and visual education lies in the hands of three key groups - the teachers of the areas themselves, the curriculum writers and the school authorities, who may or may not accept the rhetoric, who may or may not accept the responsibility to provide for key, but not core learning experiences, who find their current justification in many waters, but without universal agreement.

Padraig O Hogain (1995) argued recently at subject teachers association convention, the place of practical subjects in a liberal education, from a rather different

perspective than that of the current White Paper (35). The inclusion of practical subjects rests on their intrinsic merit as practices of learning. He too identified the need for a qualified sense of sovereignty for teaching and learning, a relationship qualified by the reciprocal dependencies between education and society.(36) The connections between a persons level of employment and remuneration with educational experiences, and the expenditure of governments on education and this governments awareness of both, ensure that teachers of the visual arts - and of any practical subject - will need to relate the subject areas to concerns of common human good, and to how the subjects application bear on human welfare. O Hogain argued the necessity of safe-guarding the emergent potential of the young against being taken over and harnessed by utilitarian conventions. The holistic development of each child, the right to grow in an informed awareness of ones own originality and identity, the right to a balanced cultivation of each child's occupational possibilities must be seen as issues to which education "as a practice with its own integrity" has the right on which to decide.

Joseph Dunne (1994), following on the platform of the right of each learner to discover personal possibilities and strengths and to become accomplished in a particular practice, identifies the benefits of education in such subjects as the visual arts:

> a) a release from the tyranny of the ego, by getting thoroughly absorbed in something worthy of the pupils abilities and committed efforts;
>
> b) release from a vacant present through participation in a tradition of enquiry; a tradition which in each case has a history and which calls on all learners to contribute to it further;

c) the achievement of competencies and standards of performance which require creative insight, discerning judgement and practical expression;

d) the learning not only of skills, but also of virtues-for instance, patience, perseverance, understanding of differences and of individual qualities;

e) the cultivation of mastery and resourcefulness, but coupled with appreciation and receptivity. (37)

In identifying issues in the provision of a balanced curriculum, O Hogain links balance with individual promise, and argues that this should not be dependent on taste. Areas of study that seem difficult or un-inviting may uncover previously unknown aptitudes or abilities. Teachers are challenged to present the educational experience in such a way as to enable the learner to co-operate in putting some effort into its study. The link is also made between educational fruitfulness and cultural worthiness.

A subject of widely acclaimed cultural worth, and in the hands of a competent teacher, may still say little of any significance to pupils who are already deeply prejudiced against it (38).

The culture of making in the past had a strong sense of identity, based on tradition of the individual master craftsman. The artistry and reputation of individual master craftsman was held in highest esteem. O'Hogain contrasts this with the characteristics of modern technology. The ethos of design, of making and of communications in a technological culture differs from that of a craft culture, and not simply because of speed and obsolescence. The seductive aspects of the technology based making "can cultivate in the student a captivating preference for-and uncritical commitment to-this ever more efficient way of doing things."(39) The technology based culture, he argues, is closely associated with power and manipulative capacities,

predisposing human outlooks towards a preference for rational manipulative capacity and a pre-occupied pressing ahead.

I (iii) VISUAL EDUCATION AND CURRICULAR PROVISION :BRITAIN

Current literature argues that the place of the Arts in the British Educational System it is argued has been strengthened by the introduction of the National Curriculum in 1992. The Arts have now been recognised as a core discipline in the curriculum and will be delivered to all 5-14 year olds as a statutory legal requirement. The National Curriculum provides a starting point to put in place a coherent programme of work in Art and Design for children. It is rooted in good and perceived practice in schools (40). These are two positive developments in education firstly, that the access to arts education is established as a common fundamental right and secondly, the British government are looking to good practice in schools as a model for the National Curriculum.

However, Salmon (1995) argues:

> In Art and Design the Curriculum remains under permanent threat and constantly must be fought for against government orders who would marginalised and devalue its educational importance (41)

Salmon maintains that the arts have always been a prime candidate for experiential learning and while the National Curriculum has curtailed of some of these possibilities the subject still remains rooted in practical experience. The teacher, instead of lecturing needs to engage the learner actively and purposefully in their own learning. In place of "top- down knowledge" pupils must construct things for themselves.

Learning must go beyond merely doing things, the learner must reflect on practical experience in order to articulate something of its meaning.

One advantage of the National Curriculum is that it identifies the specific aims of the National Curriculum in Art for ages 5-14 years, and describes them as follows :

- to enable the pupil to become visually literate; to use and understand art as a form of visual and tactile communications and to have confidence and competence in reading and evaluating the visual images and artefacts

- to develop particular creative and technical skills so that ideas can be realised and artefacts produced ; to develop pupil's aesthetic sensibilities, to enable them to make informed judgements about art

- to develop the students design capability

- to develop the pupil's capacity for imaginative and original thought and experimentation

- to develop the pupil's capacity to absorb and learn about the world in which they live

- to develop the pupil's ability to articulate and communicate ideas, opinions and feelings about their own work and that of others

- to develop the pupil's ability to value the contribution made by artists, craftworkers and designers and respond thoughtfully then critically and imaginatively to ideas, images and objects of many kinds and from many cultures.

These are then expanded in statements of age appropriate achievements relating to each aim and area. Despite the assurance that such clearly stated common guidelines might give, art educationalists still write to enhance understanding of the issues thus identified as key within this framework.

A good art education it is argued in schools operates within two modes; productive and critical. The critical is used here in a positive sense to mean appraising or evaluating. The production of any art object is greatly enhanced by informed and relevant experience in a critical role. Although the making of art and the critical appraisal of artists is central to art education, the skills and ability that a good art teacher seeks to develop in children are more varied. Art education in schools has to take responsibility for aspects of children's development which is of intellectual, personal and social significance. Emphasis is given in current literature to ensure that the arts do not exist simply to provide an effective balance to what is seemed to be a predominantly cognitive curriculum (42) This echoes concerns identified in literature from the U.S.A. of the 1980's and 1990's and also finds common ground in some of the issues identified by Ciaran Benson in <u>The Place for the Arts in Irish Education</u> (1979). (43)

FOOTNOTES CHAPTER 1

1. Jacques Barzun, "Art and Educational Inflation", in <u>Curriculular Considerations for Visual Arts Education: Rationale, Development and Evaluation</u> , ed. G.W. Hardiman and T.Zernich (Champaign, IL.: Stripes Publishing Company, 1974)

2. Department of Education, <u>Charting our Education Future, White Paper on Education,</u> (Dublin Stationery Office, 1995), p.10.

3. TheArts council <u>Arts Plan, 1995-1997,</u> (Dublin: The Arts Council , 1995).

4. Russell, J.E. "The role of the arts in education," in <u>Curriculular Considerations for Visual Arts Education: Rationale, Development and Evaluation.</u>

5. George W. Hardiman and Theodore Zernich, <u>Foundations for Curriculum Development and Evaluation in Art Education,</u> (Stipes Publishing Company, Illinois, 1981).

6. Barkan, "The visual arts in secondary-school education," in <u>Curriculular Considerations for Visual Arts Education: Rationale, Development and Evaluation.</u>

7. Barzun, "Art and educational inflation"

8. H.S.Broudy, "Arts Education as Artistic Perception" in <u>Foundations for Currciulum Development and Evaluation in Art Education,</u> p. 11.

9. Foshay, "The Arts in General Education" in <u>Foundations for Curriculum Development and Evaluation in Art Education.,</u> p. 18.

10.Ibid., p. 20.

11.Barkan, "The visual arts in secondary-school education," p. 102.

12.Ibid., p. 108.

13.Smith and C.M. Smith, "Justifying Aesthetic Education" in <u>Foundations for Curriculum Development and Evaluation in Art Education,</u> p. 89.

14.George W. Hardiman and Theodore Zernich, "Curriculum Considerations for Art Education ," in <u>Foundations for Curriculum Development and Evaluation in Art Education,,</u> p. 194-195.

15.Ibid.

16.Ibid.

17.Broudy, "Arts Education as Artistic Perception ," p.10.

18.Ibid.
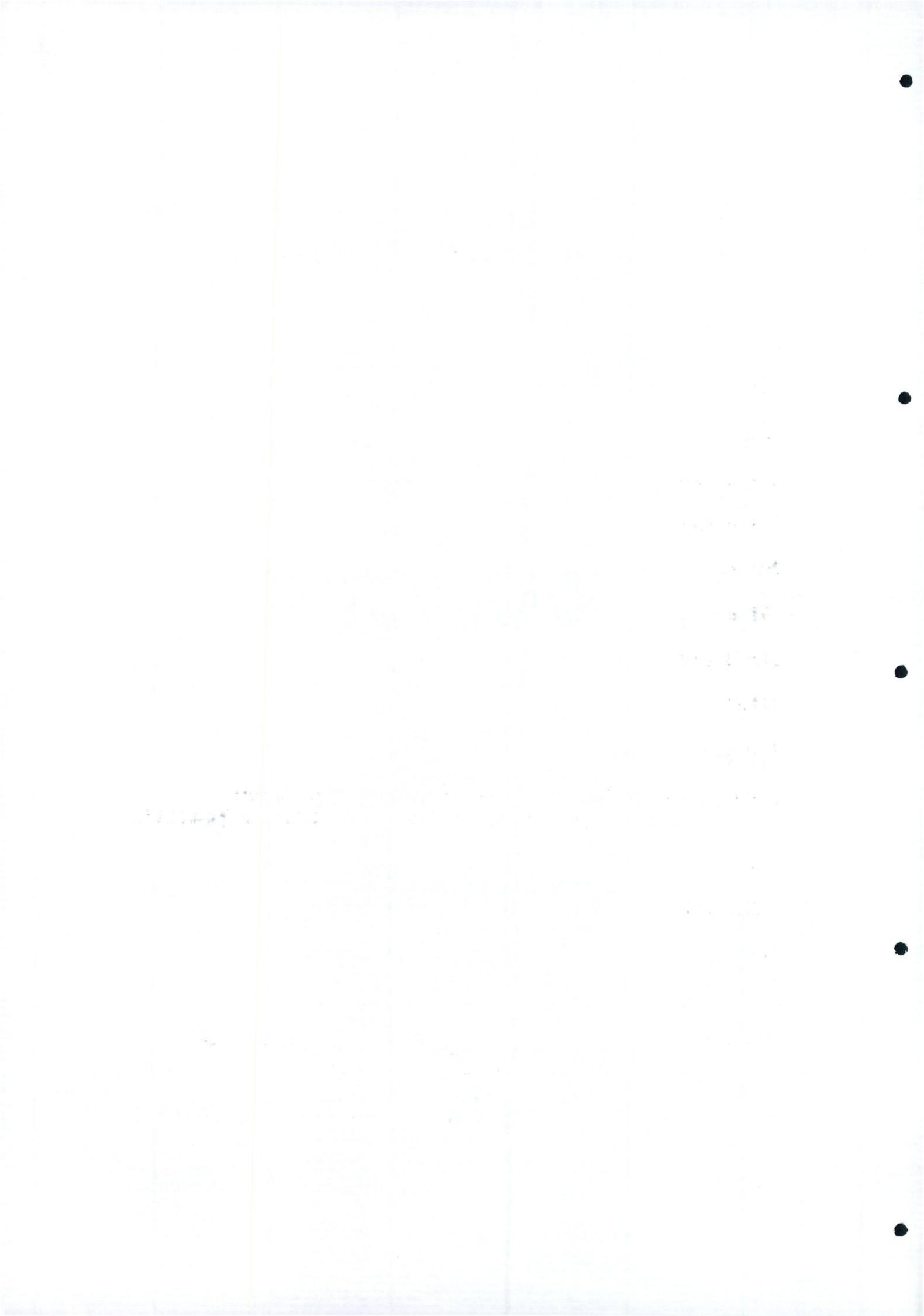
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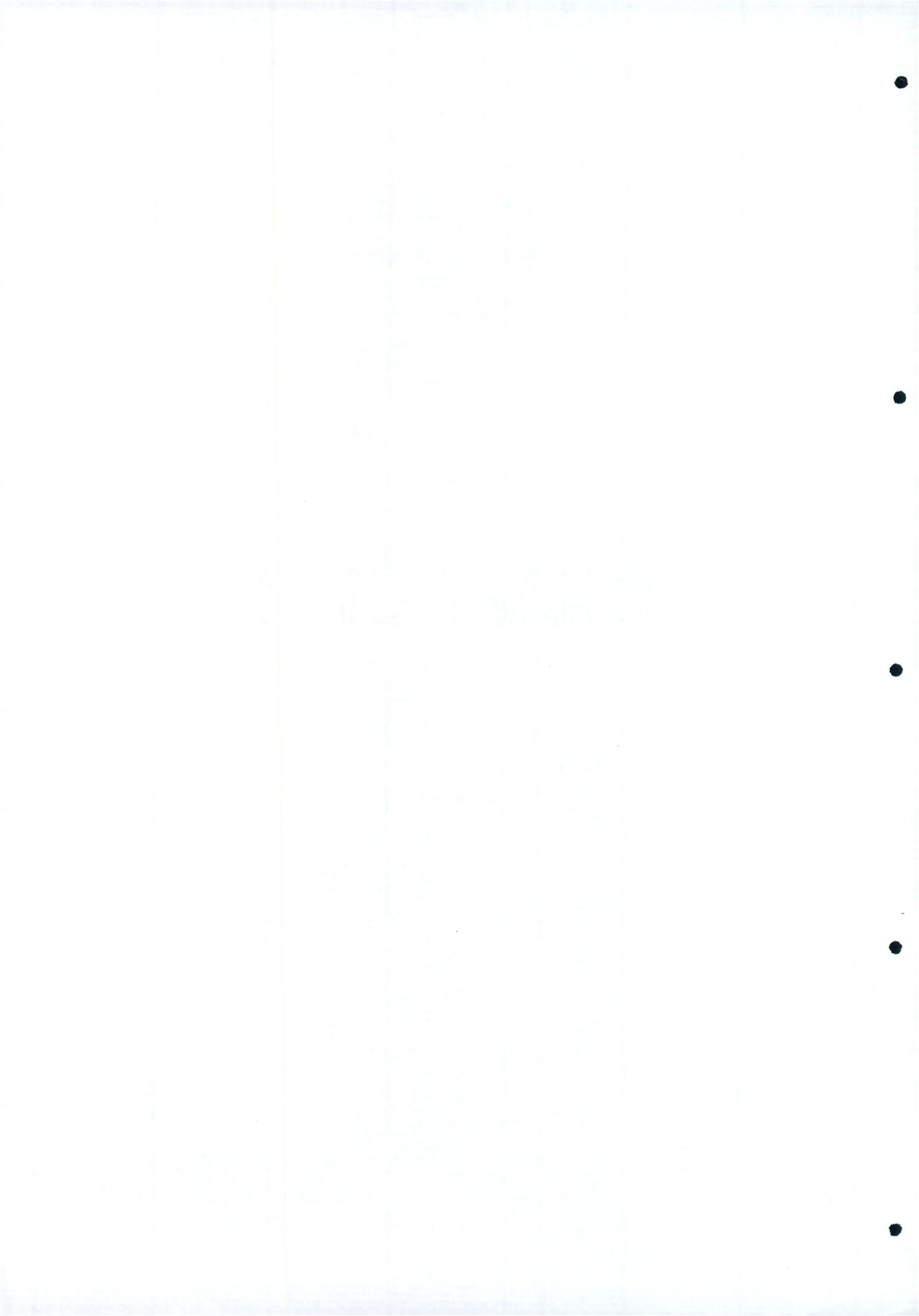
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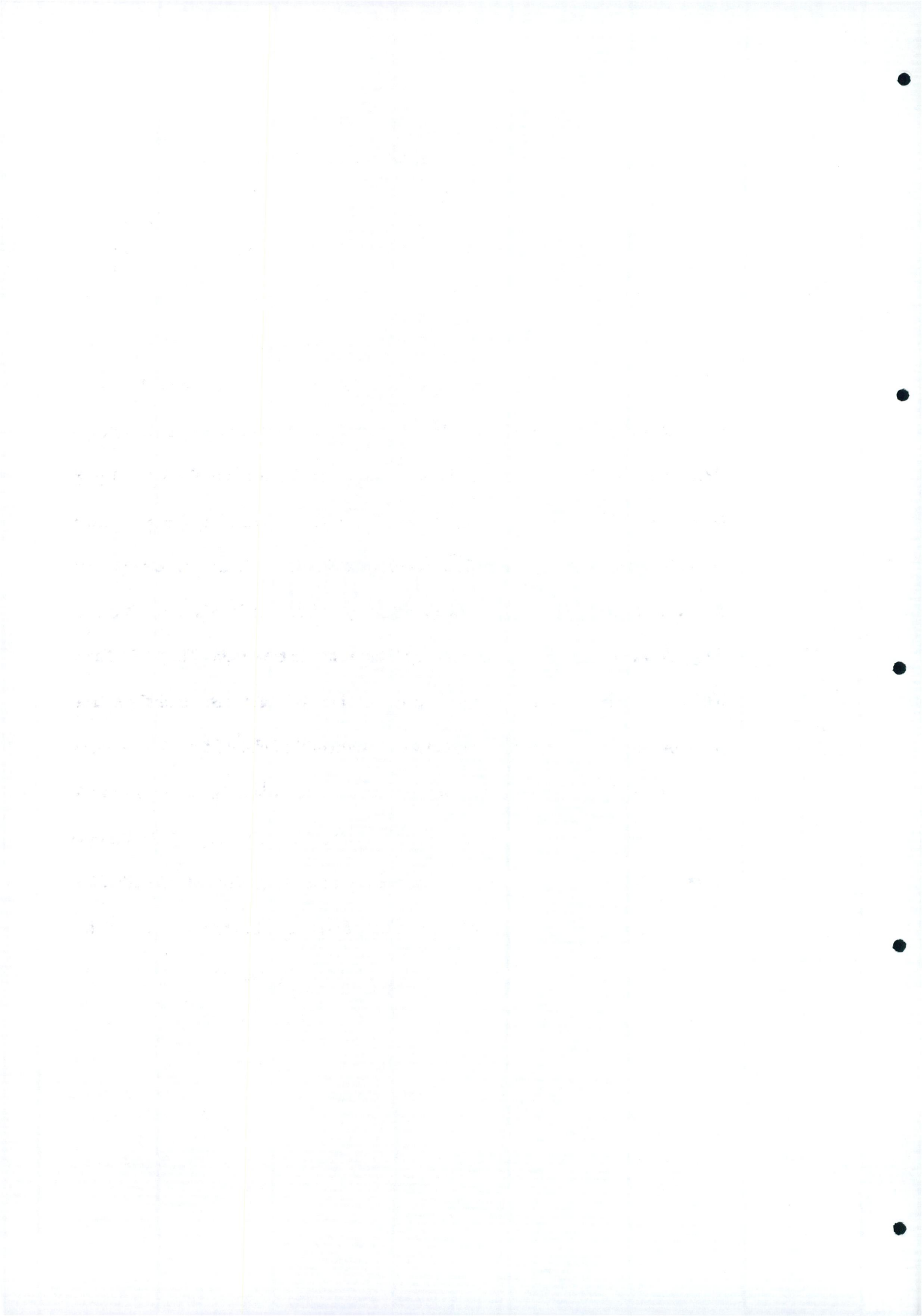
CHAPTER II
THE SCHOOL PLAN AND VISUAL EDUCATION
Those who do not plan, plan to fail. (1)

Charting Our Education Future (1995) , White Paper on Education (2) is a culmination of a broad based consultation process which involved almost all interested parties, or partners in education. The preceding consultation process included a number of initiatives of which the most inclusive were the National Education Convention, October 1993, and the Round Table Discussions dealing with educational structures and school governance(3). The government, in preparing the White Paper, sought to facilitate a consensus in support of key changes in education at primary, secondary and third levels. The paper describes an agenda for change and development and presents an outline for strategic directions in education. Previous chapters have examined the roles envisaged for the arts in education. The White Paper also recommends strategies for implementation of proposed initiatives and developments. One such strategy is to take the form of the School Plan. School Plans have been widely and effectively used at primary level, where "many schools have well developed planning models"(4). However, such practice is not generally the case at second level. In order to facilitate the process, the Department of Education has undertaken to develop guidelines for school plan development in consultation with the relevant organisations. When this process is complete, all second level schools will be required to prepare plans, subject to the approval of the patrons/ trustees/ owners/governors in relation to matters concerning the school's values and ethos. Boards of Management will be required to publish the policy sections. A development period in schools is envisaged with the Department of Education providing specific

training and guidance, focused on the needs of principals and senior staff. Schools will be encouraged to work with each other and to exchange best practice. Staff meetings, seminars and staff development days may also focus on the initial development of school plans during the early stages of such planning. Boards of Management will be responsible for producing each year a short report on the schools activities, outlining how various elements in the School Plan were implemented. School Plans will form the basis of the schools Annual Report and will be a central focus for the conduct of whole school inspections.(5) The model proposed for the School Plan at second level arose from debate and concerns identified at the National Education Convention. It should contain two components, the first of which should comprise the "relatively permanent" features of school policy. (6)

These are identified as:

> the ethos, aims and objectives of the school, curriculum provision and allocation, approaches to teaching, learning and assessment, and policies on home/school/community liaison, homework, discipline and enrolment(7)

It is recommended that this section should be revised annually and published. The second component of the plan deals with development issues and will outline and identify specific planning priorities of the school. Priorities are to be identified through an internal evaluation of the school's policies and practices, covering both curricular and non-curricular areas. Specific and limited projects for development that might be completed in a two year period are to be undertaken, allowing for the involvement of all staff in developmental projects over time. Evaluations or progress reports might be published in the Annual Reports, and on completion the specific

project outcomes might be included in the policy statement of the school. The advantages of such strategic planning are evident: all staff have the opportunity to take on specific development work within the school on a formal basis, thereby enabling professional development through the identification and enhancement of personal resources. A formal reporting procedure enables the precious to be sifted from the worthless and encourages a pro-active and reflective approach to school development. It enables staff to collaborate with each other and with the broader community on the achievement of common goals. It ensures that worthwhile initiatives, (which may have been the work of one department or of a particular affinity of individual staff within the school,) survive to be nurtured beyond the enthusiasms of a particular moment or time span. It enables accountability in specific problem solving and general development.

An overview of the debate preceding the decision to require school plans The Green Paper, Education for a Changing World (1992), identified many aspects of dissatisfaction with management practice within schools from a range of perspectives, including that of teachers who wished to become involved in school management. It also recommended that the maximum amount of decision making and responsibility be devolved to individual schools for a variety of reasons, not least the releasing of the Department of Education Inspectorate from their traditional roles within schools. Implicit in this is a requirement that schools should develop a range of mechanisms to measure and demonstrate the quality of education provided in that school. The paper recommended that School Plans would set out goals, policy objectives and key strategies in relation to curriculum provision, approaches to teaching and learning and

assessment practices among other issues. Schools would develop plans in an inclusive way, enabling whole-staff participation. Plans would be "modest and functional" (8) and would be presented to parents and the local community annually. It was envisaged that this would facilitate the increased involvement of the local community and parents in overall school development, while also providing a platform for assessing performance of the school against the stated aims of the plan. The Report on the National Education Convention (1994), described the proposed development of school plans as "potentially the most important proposal in the Green Paper" (9) because it provides a framework against which practice can be compared with intentions and relevant interventions made. The report indicates that the important link between planning, development and improvement implicit in the process of school planning needed some development.

> The elements of the plan as indicated in the Green Paper gives the impression of a document containing general statements of a school's policy in relation to its main activities... However, the influence of School Plans on school practice and on quality enhancement could well be minimal. (10)

An increase of emphasis on development in School Plans would enable far reaching results, penetrating classroom practice and would ensure the implementation of small incremental improvements over time.

The debate at the National Education Convention indicated concern on two main issues;

(a) that the publishing of the School Plan should not encourage it to be seen as an unchangeable and permanent record and,
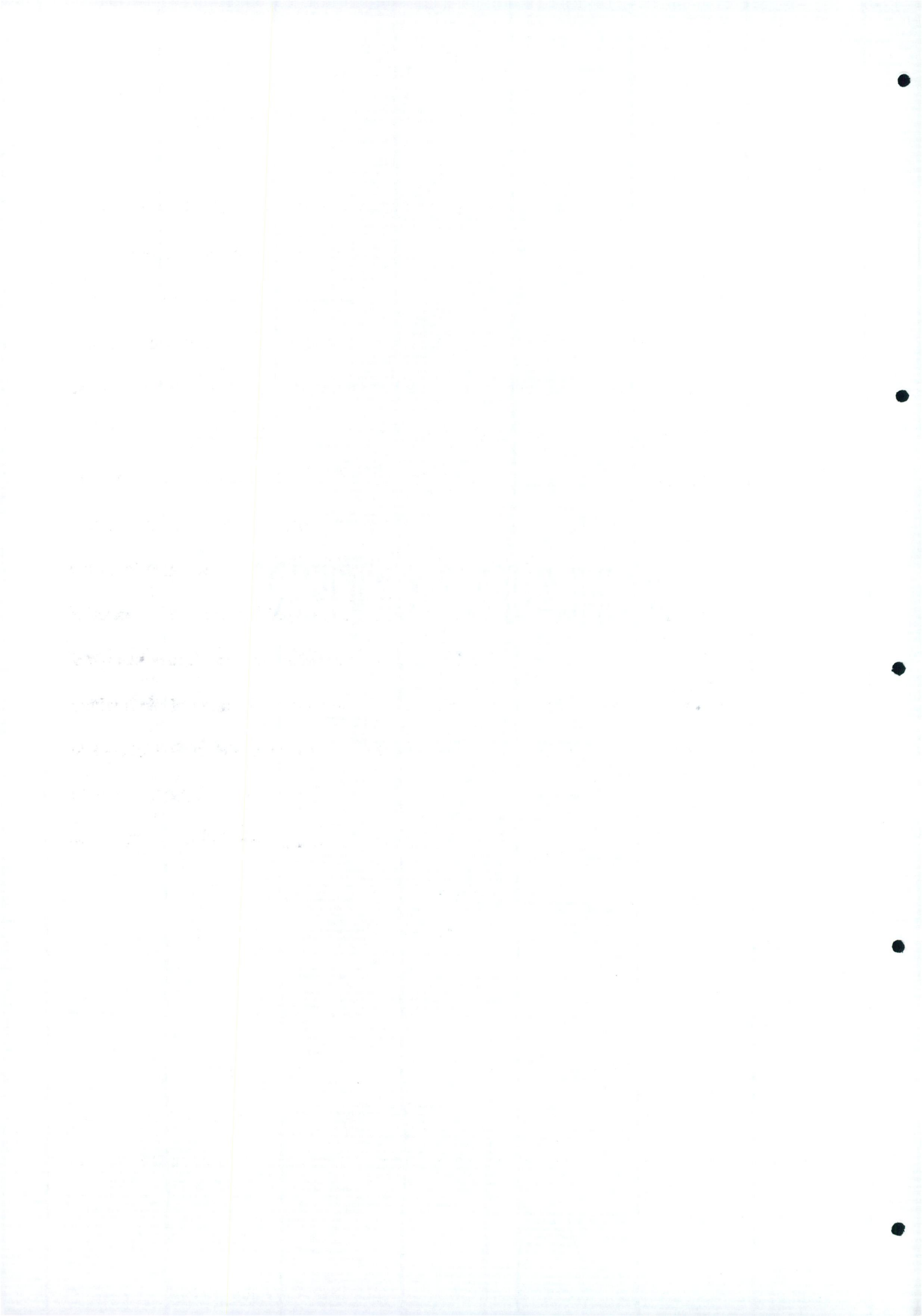
(b) that it should not become a rigid accountability mechanism for evaluating

schools.

The former concern would indicate that little had been achieved to help ensure the

enhancement of quality educational provision and the latter, that the document should

merely become a marketing device to create a positive public image of a school.

Recommendations were formulated that the School Plan might incorporate both the

policy statements and analyses and the identification of individual areas for action, and

that detailed guidelines might be issued. The White Paper adopted the

recommendations of the Secretariat in regard to refining the concepts of what a School

Plan might contain, as described above. In this, it is in itself a model for collaborative

development that may reflect the ultimate practices in schools as they implement the

required development processes. However, to date, no guidelines to development of

school plans have been published by the Department of Education. It may be argued

that this offers a welcome opportunity for reflection and clarification of ideas within

the education communities of schools. It is in this context that it is pertinent to

identify some of the opportunities offered to practitioners of visual arts education in

the formulation of School Plans for the development of policies which would ensure

quality experience in the arts to all pupils.

II (i) IMPLEMENTATION OF SCHOOL PLANS IN BRITAIN :

THE VISUAL ARTS

The Education Reform Act of 1988 requires British schools to prepare and

present school development plans. It also requires schools to provide a "balanced and

broadly based curriculum' which includes among other things, pupil's cultural
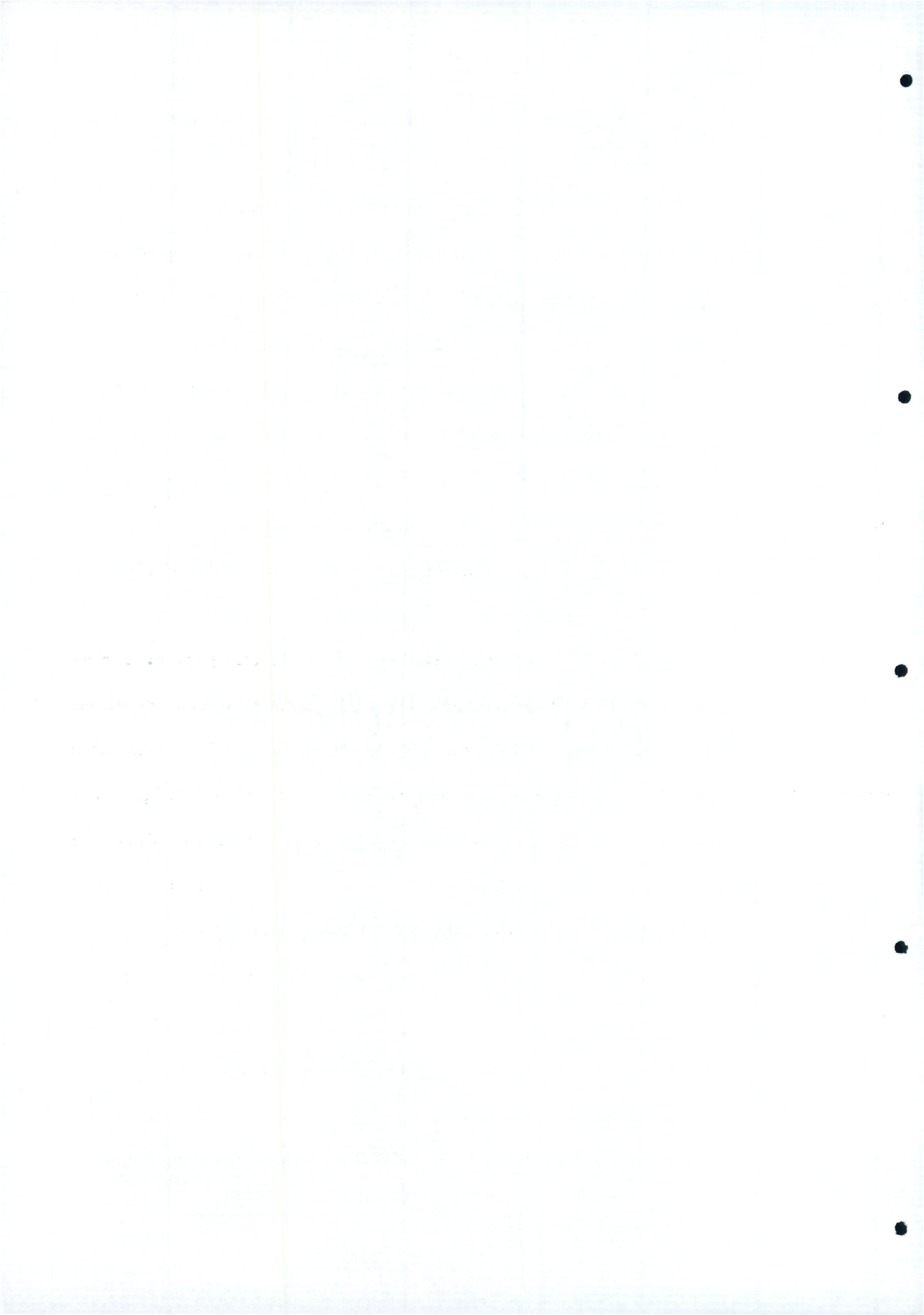
development"(11). The school development plan is to encompass all aspects of the schools life, integrating plans for different areas of school activities. It should be developed to cover a three year period so that change is anticipated and successfully managed. Since 1988, as in Ireland, a great deal of research has been carried out in Britain, to identify the characteristics and processes involved in effective school planning. Davies and Ellison (1992) drawing from their own experience in both business and educational planning, have identified the following as key features:

- vision

- mission

- aims and objectives

These features align with strategic, operational and tactical planning levels.(12)

Vision as defined by Davies and Ellison, indicates the basic purpose and values to which the school aspires and sets the context for the management of schools activities. The purpose or "corporate objective" of an organisation is expressed in the form of a mission statement. The aims of the school spell out the broad path to be followed and break down the mission statements into a number of areas that can be tackled. The detail of how these are to be achieved is contained in the more focused objectives. Business plans refer frequently to "SMART objectives", that is, objectives which are specific, measurable, agreed and achievable, relevant, and timed. Objectives should be frequently evaluated in order to adjust and refine them to ensure their on-going relevance. Preceding the formulation of smart objectives, a SWOT analysis is carried out to identify strengths, weaknesses, opportunities and threats. This is the information gathering pre-planning work also referred to by the Secretariat of the
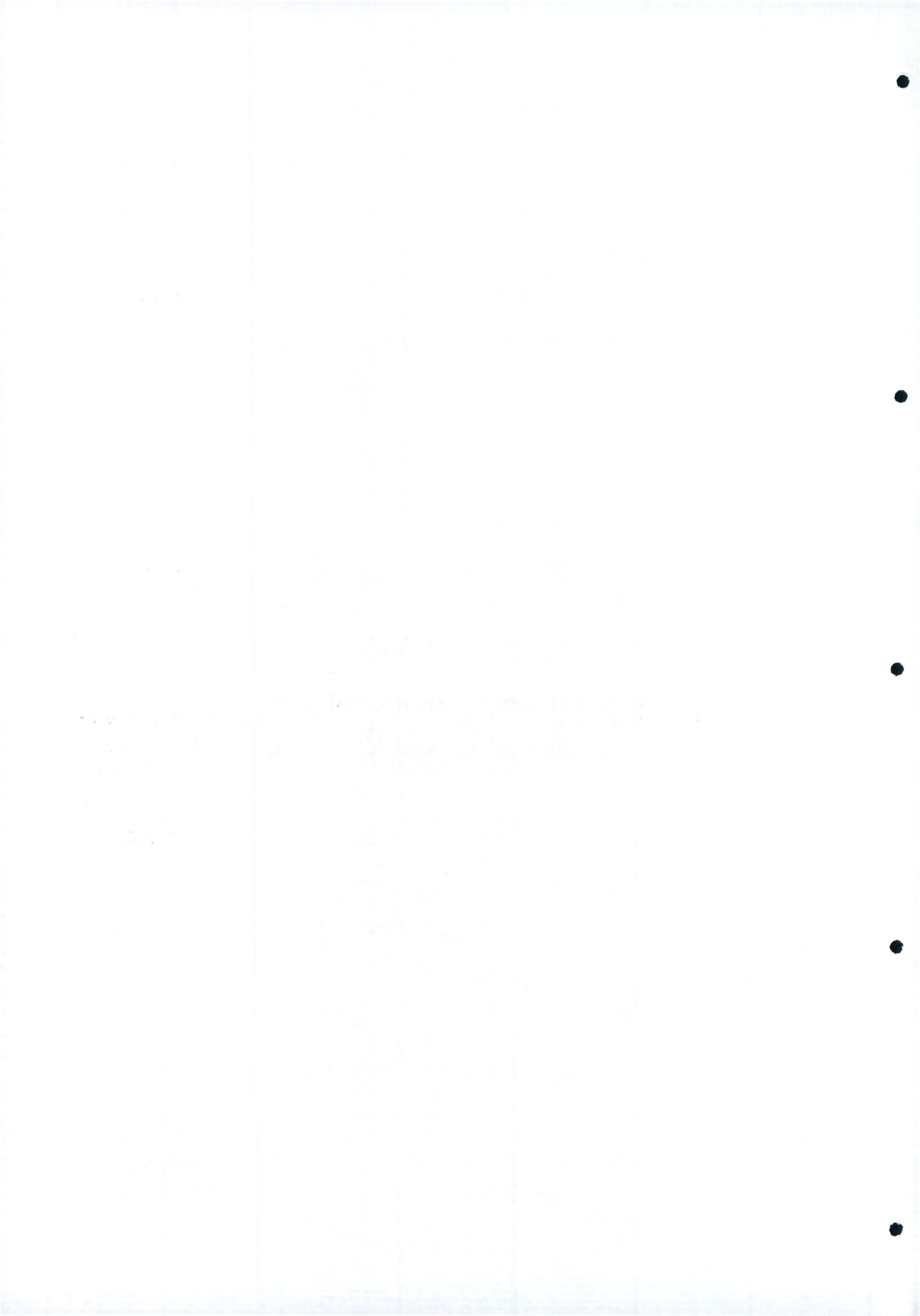
National Education Convention. Davies and Ellison in School Development Planning

(13) present an interesting framework for the formulation of the school development

plan. A holistic approach is argued, which sub-divides the planning activities into core

and support elements (14). Core elements are those which represent the main purpose

of the school, including curriculum and curriculum development, human resources,

pupil welfare and pastoral care(see Fig. 1.).

SCHOOL VISION,
MISSION AND AIMS

Core Elements: Support Elements:

↓

CURRICULUM & →   ← PHYSICAL
CURRICULUM   RESOURCES
DEVELOPMENT   SCHOOL MANAGEMENT
                             EVALUATION   PUPIL ROLL

                             DEVELOPMENT
                             MARKETING
HUMAN   →   PLAN   ←   MANAGEMENT
RESOURCES   STRUCTURES
                                                       & APPROACHES

PUPIL WELFARE & →   ←   FINANCIAL
PASTORAL CARE   RESOURCES

↓

MONITORING AND
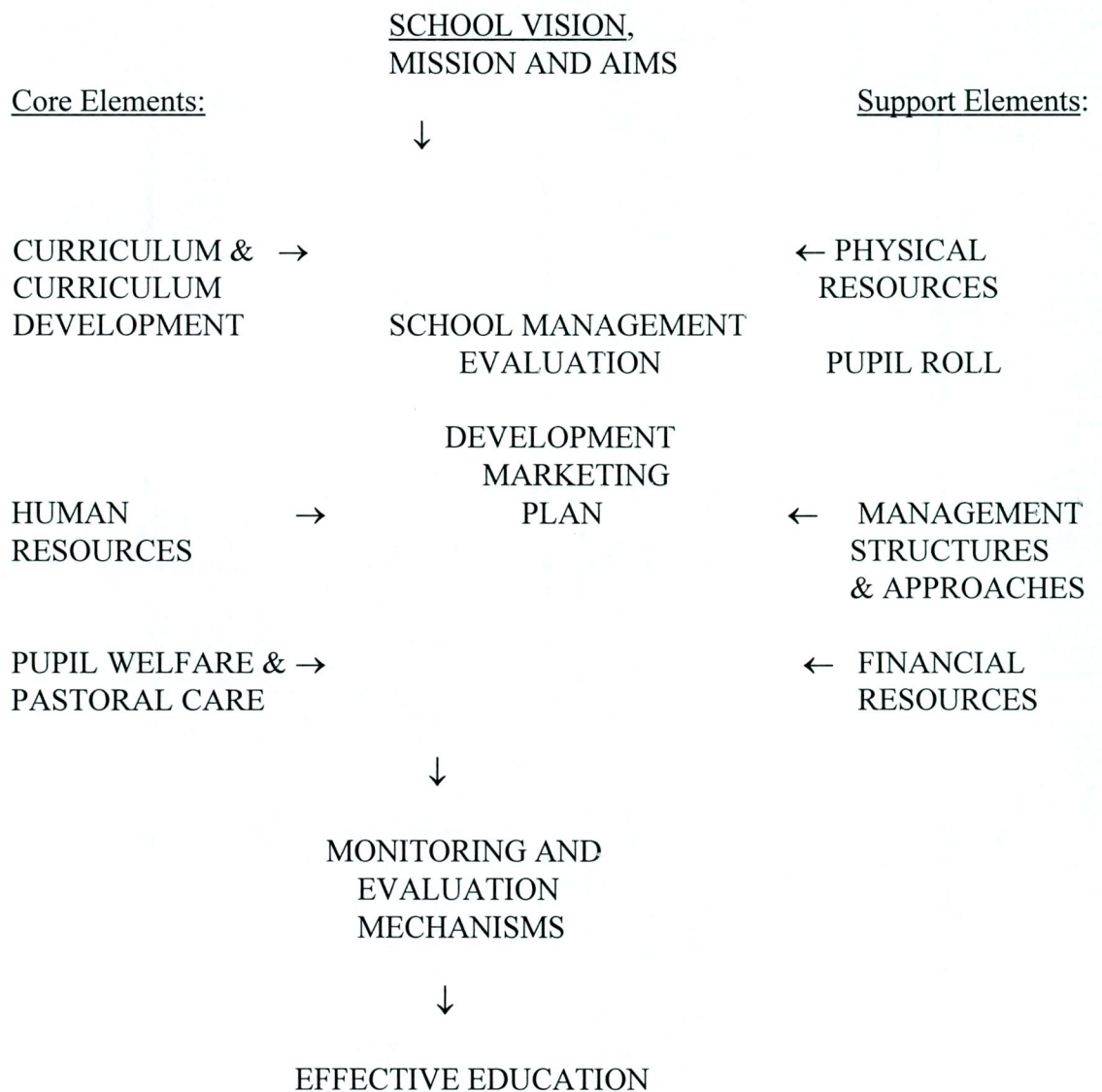EVALUATION
MECHANISMS

↓

EFFECTIVE EDUCATION

Fig. 1, School Management development plan, Davies and Ellison , (1992)
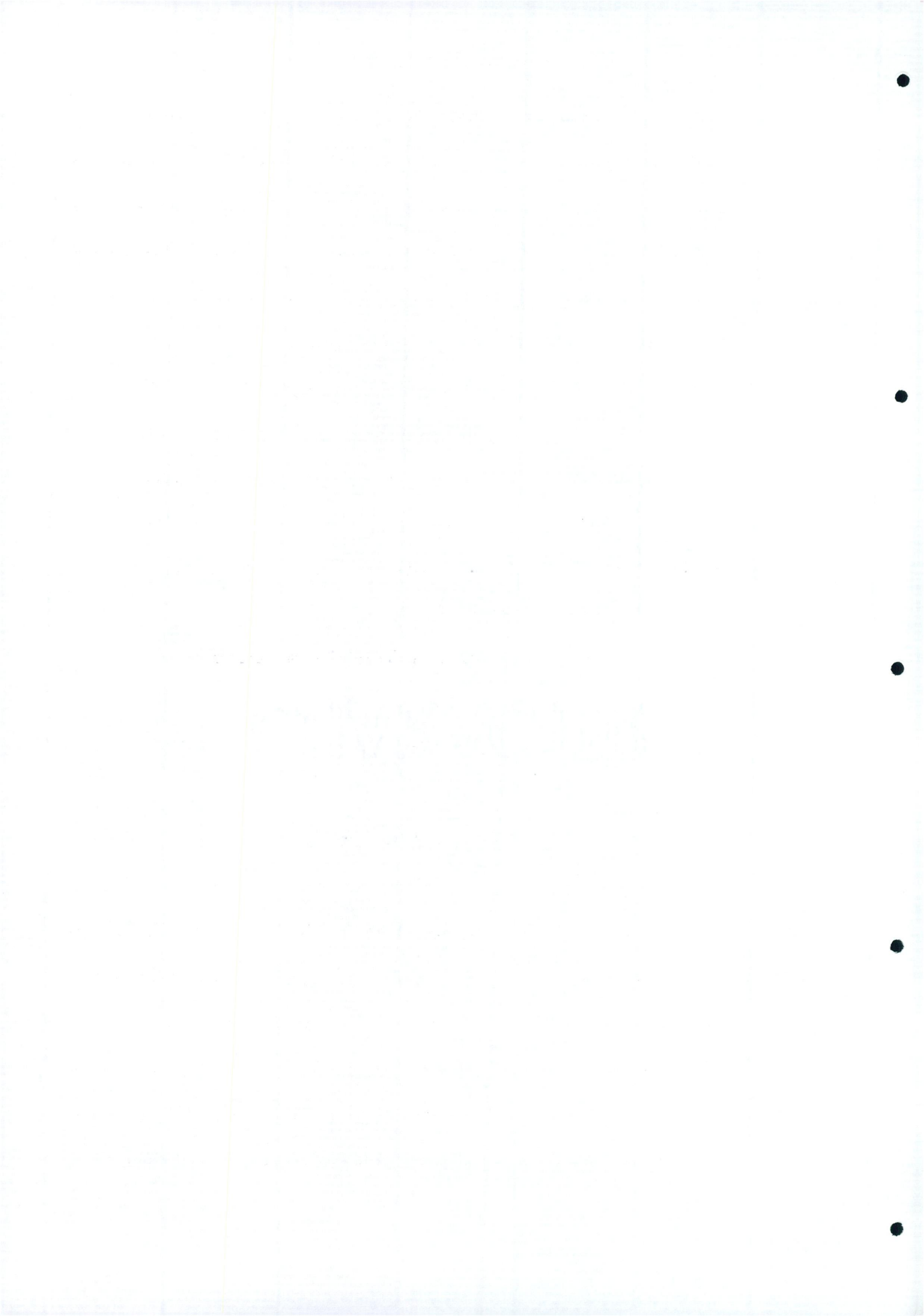
Support elements identified are physical resources, pupil roll and marketing, marketing structures and approaches and financial resources. The framework is developed under the supposition that the school has total budgetary control and is obviously designed to be effective within traditional British models of educational management. There are principles however which may be applied to the situation in Ireland. As at the National Education Convention, concern was expressed that school development planning should not be seen as an annual activity of fixed duration.

> We believe…that development planning should be seen as an on-going process of reviewing , forecasting , budgeting and implementing" - as a continuous cycle affecting both core and support areas.(15)

A six stage process is suggested, involving:

- Review or audit

- Definition or re-definition of whole school aims

- Establishment plan

- Budgetary implications

- Implementation of the plan

- Monitoring, evaluation and reporting

The six stages of the process are applied to each of the core and support areas. Such a framework enables thoroughness in planning so as to maximise impact across all aspects of concern within a school. Using the idea of Vision-Mission-Aims-Objectives, the development of aims is through the taking of a key word from a mission statement. A school mission statement might include aspirations such as to foster academic and personal development in a caring and challenging
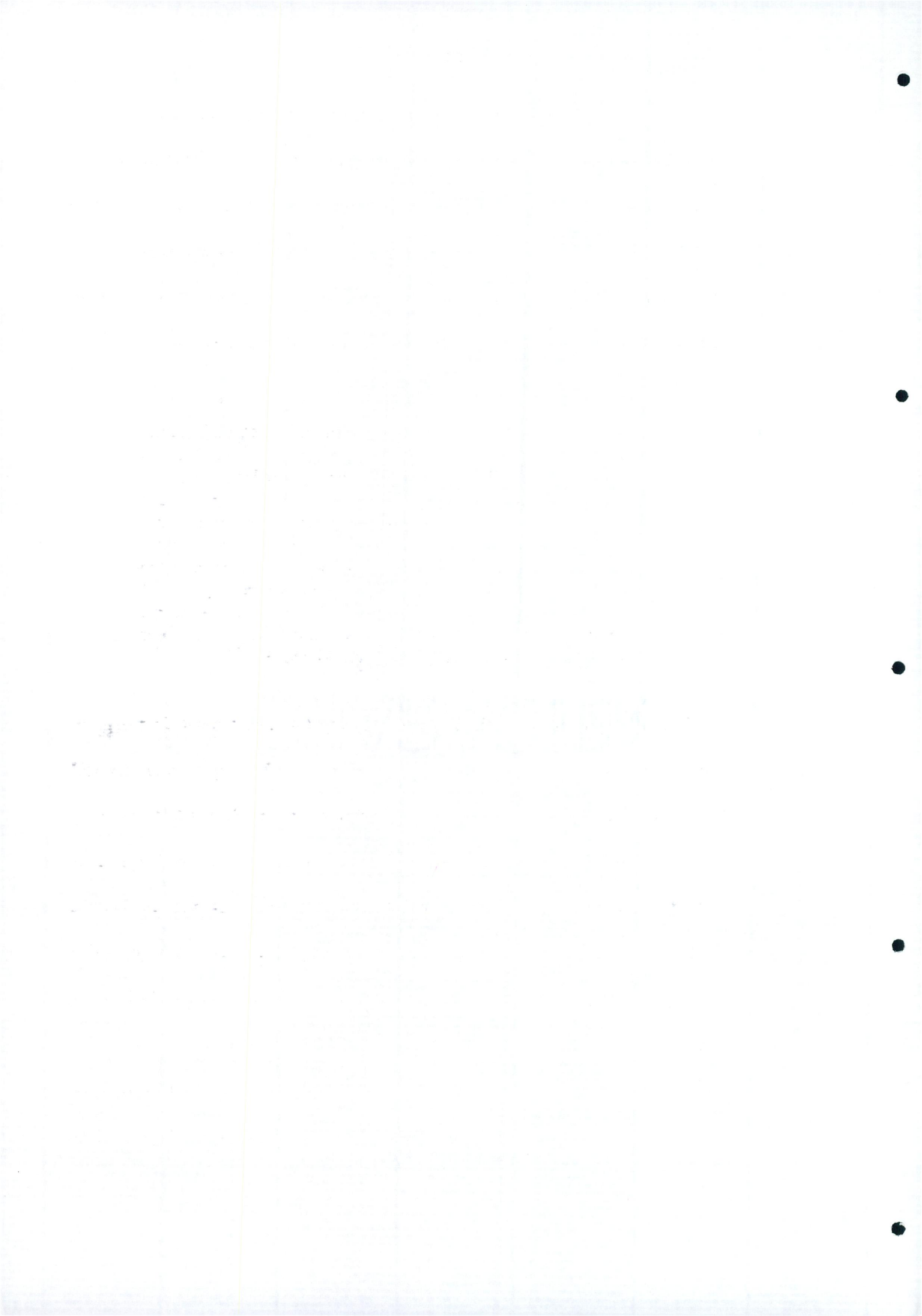
environment…which in turn might give rise to aims such as to provide stimulating and challenging teaching materials. An objective might then be to investigate the type of materials which enable stimulating learning experiences. Teaching staff then have a measure against which to evaluate the efficacy of current teaching materials. Precise language keeps the objective easy to interpret and achieve. Sample School Plans are included, which are very disappointing in their references to art education:

> Pupils work with enthusiasm in this area and several move on to take Foundation courses with a view to a career in art and design. The space for art teaching is adequate and the condition of the decoration is of little concern, because the walls are covered with pupils work. However, the doors urgently need painting. The school has always had a good reputation for it's pottery, but one of the kilns is out of use, because the Finance Committee was unaware of these particular pieces of equipment and had not budgeted for their maintenance. Fortunately, when a major problem arose, it was near the end of the year so the staff managed with one kiln.(16)

While the processes identified and supposedly followed through in the given samples from a range of schools, are interesting and offer opportunities for real analysis of curricular and other issues, this level of response indicates that something has gone seriously awry. That it is not considered out of place or lacking in content is disturbing. It would appear that the rhetoric of planning is impressive, but the implementation is weak. Other subject areas fare equally poorly in terms of qualitative responses. It could be argued that the position of art education in Britain is much stronger than in Ireland. The National Curriculum lays down the minimum educational entitlements of every pupil in Britain. This must include the expressive arts of art and design, music, dance (through P.E.) and Drama (through English). This
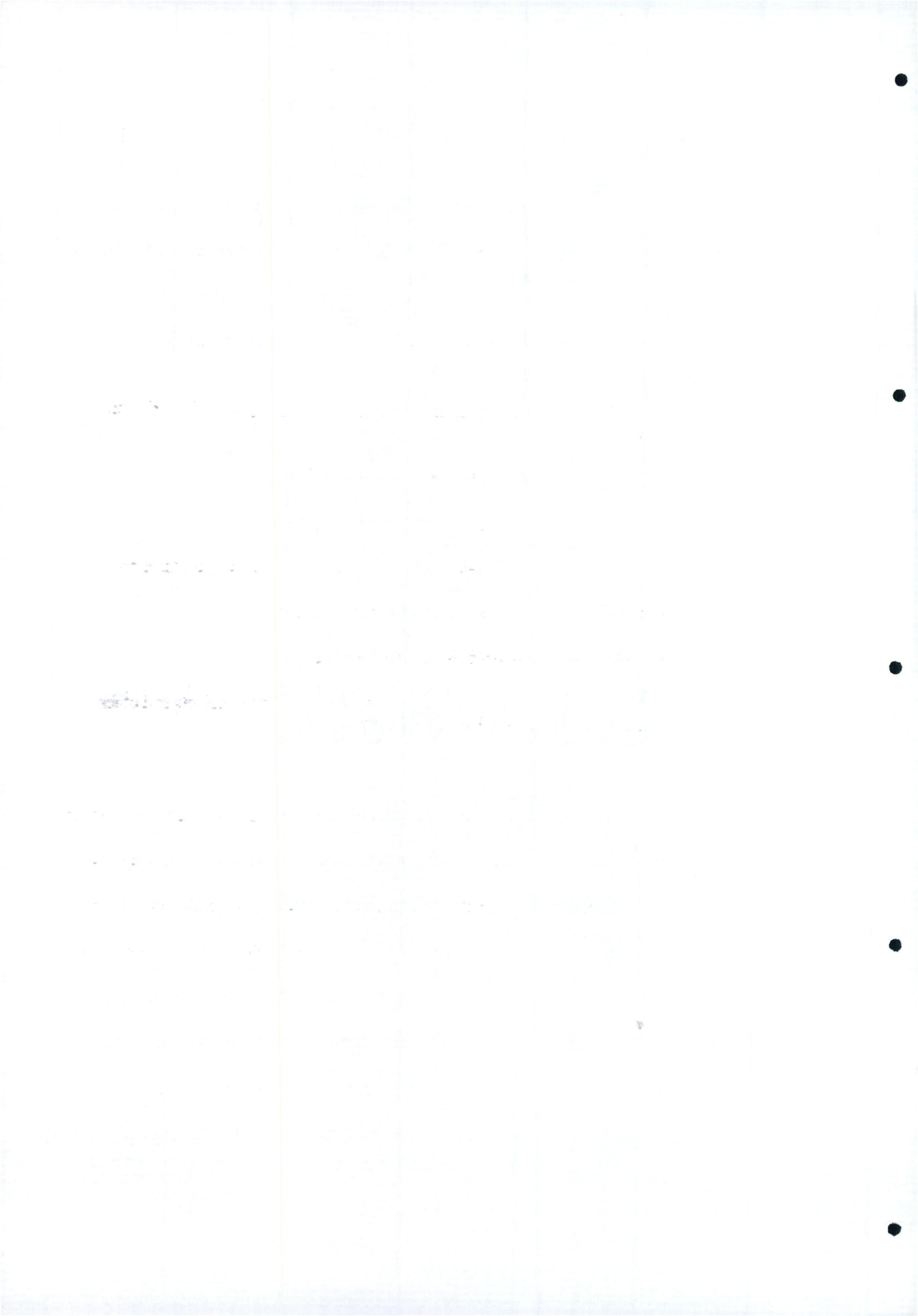
appears much more secure than the range of key, but not core experiences identified in Charting Our Education Future (1995). Yet other factors in examining the current position and concerns in England emerge which indicate no cause for envy. The devolution of funding from local authorities to schools is "having unintentionally detrimental effects on arts education"(17). The growing disparity in the ability of schools to meet the minimum requirements of the National Curriculum is noted.

The R.S.A. report Guaranteeing an entitlement to the Arts in Schools identifies the following issues:

- the growing orthodoxy or sameness in what is done

- a decline in the quality of experience for pupils

- a fall in the level of inservice training being undertaken by art teachers

- reduction in resources and equipment for the arts

- an increase in sizes of classes for arts subjects

- a growing inability or reluctance by schools to take up projects and other activities offered by art companies (18)

The arts, it is argued, have a firm place in the National Curriculum, but the extent to which an individual school embraces the arts depends on the Principal and management 's commitment to the arts. Headteachers are especially important in creating a positive approach to the arts - ultimately they decide priorities in devising and maintaining a school arts agenda.(19) At the heart of the arts entitlement is the principle that the arts are equal in status to other subjects in the curriculum and should receive sufficient resources and time. It would seem that effective art education in Britain is being rendered difficult by financial constraints and the lack of a shared

understanding and commitment to the inclusion of art education in curricular provision. The R.S.A. report argues for progress on a number of issues, not least the need for a differentiation of the aspects of arts education which can be delivered within a single school and those that demand larger administrative structures. Of particular relevance here is the recommendation that schools devise and agree a whole school arts policy that is a central part of the School Development Plan, supported by earmarked funding from the school budget. This school Arts Policy must ensure that all pupils experience professional performances of the various art forms, for example, visiting galleries and museums. One member of the School Management Board should have responsibility for ensuring the centrality of arts education on the school agenda. Links with the community and Regional Arts Boards and with national organisations for the provision and developments of the arts need to be co-ordinated. Despite the appearance of a more sophisticated arts structure than exists in Ireland, identical problems seem to exist. The Minister for Education at the National Education Convention, in recognising specific proposals for ensuring the centrality for the arts in education agreed that the widespread concern for the arts "provides us with an agenda for action in this area."(20) The Secretariat recommended a co-operative initiative by the Department of Education, the N.C.C.A., the Arts Council and the representatives of the arts teachers association that might lead to progress in this area. This would seem to be a strong proposal offering an opportunity to consolidate relationships between the various partners with responsibility for arts education which would support the development of the necessary infrastructures in Ireland. The Art Teachers Association report that no contact has been made either formally or informally by any of the identified parties.

Conclusions

Similar problems have been identified in both Ireland and Britain pertaining to the role of the arts in education and in curricular provision. The recommendation that schools develop a whole school arts plan is one that has great relevance in nurturing and strengthening the role of visual education in Ireland. The Department of Education's proposals for the development of a school plan will give schools an opportunity to formally examine current provision and issues in the light of their responsibility to provide arts education to all pupils. It is incumbent on art teachers to begin preparing themselves for active participation in such an opportunity. If schools can be encouraged to take a whole School Policy towards the arts and to enjoy their responsibilities for provision in these areas, some of the difficulties encountered in other countries may not occur here. It would appear that despite many supports, both in curriculum development and class planning that exist in England, that the golden opportunity presented some seven years ago in school development planning, was lost.
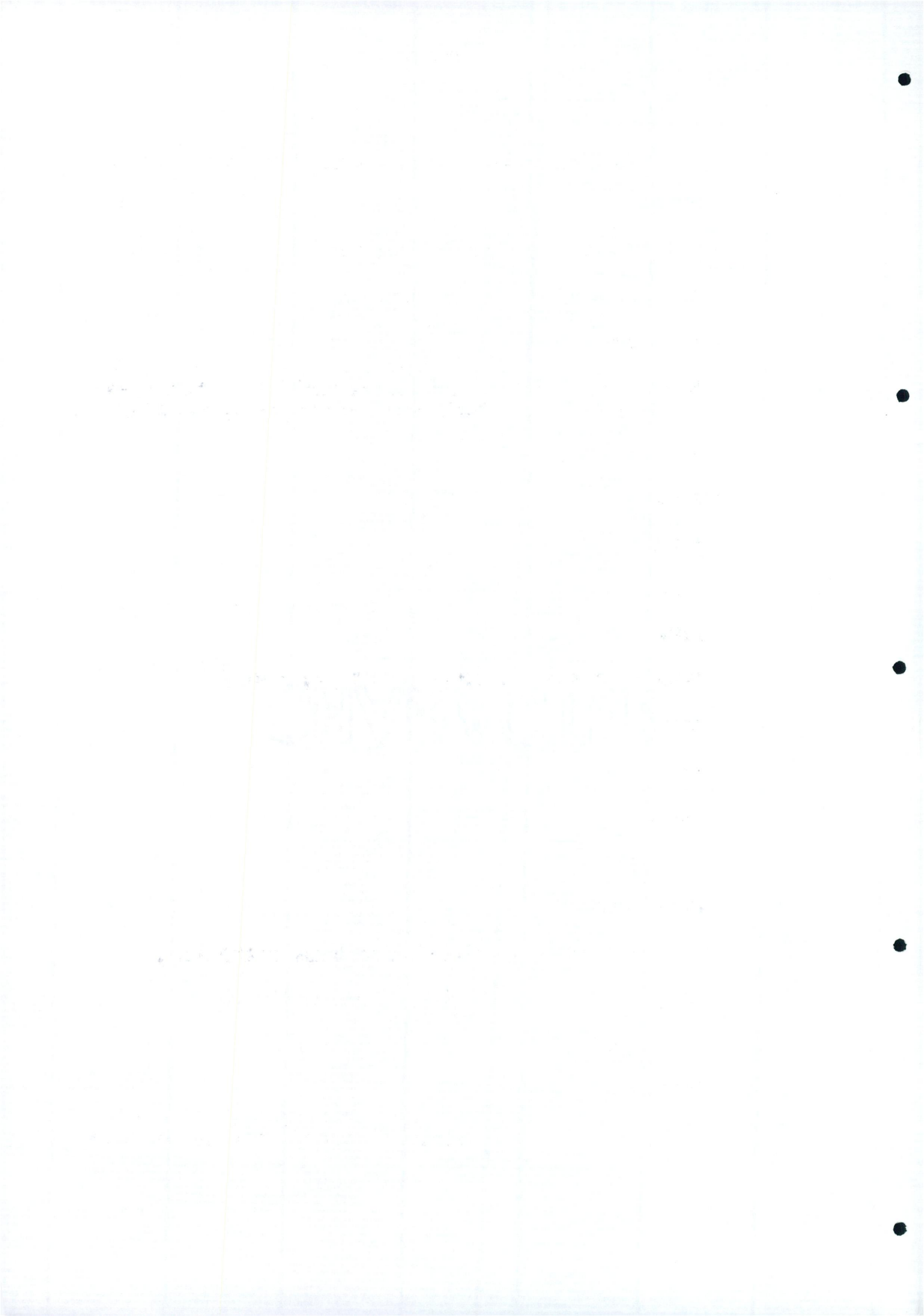
FOOTNOTES CHAPTER II

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2. Department of Education, Charting our Education Future, White Paper on Education , (Dublin Stationery Office, 1995)

3. Ibid., p.158.

4. Ibid., p.159.

5. Department of Education, Report on the National Education Convention, ed. John Coolahan (Dublin: The National Education Convention Secretariat, 1994).

6. Ibid., p55.

7. Ibid., p56.

8. Ibid.

9. Ibid.

10.Ibid.

11.Davies and Ellison, School Development Planning, Preface

12.Ibid.

13.Ibid.

14.Ibid., p. 9.

15.Ibid., p. 12.

16.Ibid., p. 140.

17. The Arts Council of England , Guaranteeing an Entitlement to the Arts in schools,
(London: R.S.A., Calouste Gulbenkian Foundation , 1995) p. 5.

18.Ibid., p. 6-7.

19.Ibid., p. 24.

20. Department of Education, Report on the National Education Convention, p. 74.
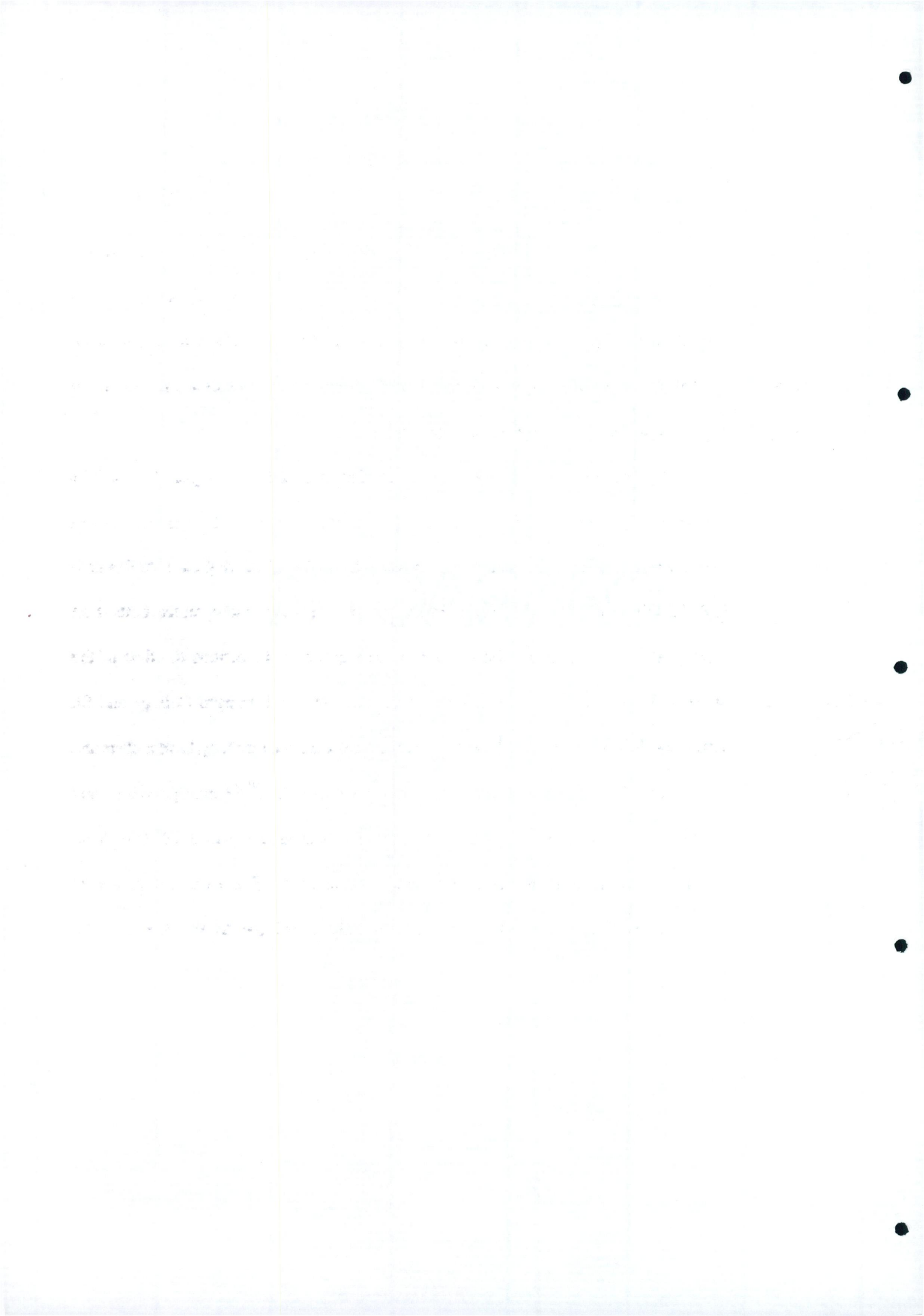
CHAPTER III
METHODOLOGY

Introduction

School Planning is mentioned in <u>The White Paper</u>, as essential element of the strategic planning of overall education in Ireland. As yet no guidelines have been issued by the Department of Education in relation to School Planning at second level. However, some schools aware of the need to produce a School Plan in the coming years, have already put some steps in place.

The importance of a Visual Arts education to students highlights the need for an Arts policy or Plan in schools. In planning for the Arts in schools, it is important to plan for both the short and long term. The objective of the following case studies is to highlight examples of Arts Policies in action. These policies incorporated both short term goals and long term objectives and were implicit in the actions & ethos of the schools. Two schools have been selected for this purpose Dundrum College and St. Attracta's National School. These schools were selected because they have a clear and active Arts Policy in place which goes beyond normal maintenance provision and timetabling of Art, Craft & Design. The case studies are based on first hand experience in addition to interviews with Art teachers. The evidence presented demonstrates how Arts Policies can successfully contribute to the life and the Curriculum of the school.

III (i) Case Studies

(a) Dundrum College

Dundrum College is a vocational school which was built in 1957. It is a small school serving fewer than 500 pupils. The school is built of local granite blocks from nearby Ballyedmonduff Quarries and supplemented by glass and slate to form a distinctive building of some considerable charm and merit, nicely positioned in a landscaped garden. Demographically the school has experienced change; the main cohort of students now are adult and post-leaving certificate students following a wide range of courses. These courses in the main lead to N.C.V.A. Level 2 certification and include courses in ;

- Art, Craft, Design

- Information Technology,

- Heritage, Craft and Tourism,

- Leisure and Recreation Management,

- Equestrian Studies, and

- Archaeology and Local History Studies

There is also a significant senior cycle population preparing for Leaving Certificate Ordinary, Higher and Vocational. The Junior Certificate population of the schools is now quite small.

Dundrum College is distinguished by a vibrant and growing collection of contemporary Irish art works. The collection began in 1957, when the architects Robinson, Keefe and Devane made a gift of twelve paintings to the school. These were small scale, conventional works by known and established Irish artists such as Mac Gonigal, Nisbet, Larkin and O'Connor. Art was introduced as a subject in the 1970's and Antoinette Murphy was appointed as Art teacher. In 1980, Ms. Murphy with the

help of a Dublin barrister, decided to set up a modern art pilot scheme in the school.

The goal of this scheme was to bring contemporary art to the attention of students and

staff. The collection was to focus on works on paper, original graphic works in limited

editions. To finance the collection, money was raised from a handful of art lovers and

an equal sum from the Arts Council under the Joint Purchase Scheme. Five works of

art were purchased, including : -

    - The Rape of the Sabines - Robert Baliagh

    - The Leaping Wolfhound - Louis Le Brocquy

    - Berlin Abstract 1 and 2 - Cecil King

    - Tokyo Gateway - Moya Blign

The five acquisitions were hung strategically throughout the school and

attracted considered attention from students and staff alike. Pupils asked about the

techniques involved and the artists who made them, and they began to show greater

interest in their art classes.

> Word got about in Dublin cultural circles that Dundrum had
> introduced a novel scheme. This soon led to the presentation of a
> beautiful abstract "Untitled Screenprint" by American Robert Squeri
> to the school.It was a gift of the U.S. Attache Robin Berrington(1)

The next important decision concerning the school collection was made

in 1982 when it was decided to involve the students in the actual selection of the works

of art. Fifteen different graphics by up-and-coming young Irish artists were borrowed

from Dublin commercial art galleries and a poll was held among the students to decide

which three works should be acquired.

They voted overwhelmingly in favour of an "Artists Studio" by Michael Farrell, a lovely interpretation of Van Gogh's atelier with electric blue sky, visible through a tiny skylight window that recalls the poverty of the artist but the beauty of his vision. Michael Farrell was born in Kells, Co. Meath and exhibits regularly in Dublin, but lives and works in Paris. The student's second choice was a witty and sensitive pair of small etchings by Dublin-born artist Brian Bourke from his "Don Quixote" series. The artist is full of admiration for Cervantes' tragic mad knight who tilts at windmills and reminds him of the sometimes anomalous, rejected position of the artist in society. Brian Bourke has since visited the school and talked about his work(2)

The next acquisition for the school collection was a major new initiative later that year to mark the Silver Jubilee celebrations when it was decided to purchase the exquisite, small Kilkenny limestone carving "Logaire Lorc" by Limerick artist Bob Mulcahy. It is mounted on a granite plinth from Barnacullia and sited in a rosebed in the school grounds where school users and passers-by alike can see and admire it. The young and very talented Mulcahy was tragically drowned in a boating accident in the West of Ireland shortly afterwards. The next landmark was the acquisition in 1984 of the beautiful geometric abstraction "Primary Dimension" by Dundrum artist Francis Tansey who is a distinguished past-pupil of the school and a graduate of the National College of Art and Design. Tansey combines subtle geometric composition with scintillating complementary and contrasting colours that give immediate visual pleasure, but also have the power to give sustained enjoyment to the viewer.

The acquisitions attracted much interest outside the school and received favourable press notices. This led to recent gifts from the Contemporary Irish Art Society of : "The Hare" by Michael Cullen, a lively and colourful composition and "Ghosts Four" by Donald Teskey, a meticulous hyper-realist pencil drawing. (3)

The growing little collection was further supplemented by the loan of three major works from the Arts Council Collection, as follows : - (1) "Deep Space", an oil painting of the Wicklow landscape by Trevor Geoghegan. (2) "Erosion", oil paint and plaster-of-paris relief by Kerry artist Maria Simonds-Gooding. (3) "Variations on a Contained Motif", a large oil painting on canvas with celtic motifs by Michael Farrell, who is already represented in our collection by a lithograph. Another addition was "Fossil by Kilternan sculpture Gerard Cox, which was purchased from the summer exhibition of 28 sculptors at Fernhill Gardens in Sandyford. This is a delightful, skillful construction made from stripped holly wood on a pinewood base that makes a clever use of natural forms and ensures that the viewer is unlikely to look at trees again without seeing creative sculptural possibilities in them.

In 1986, Andrina Wafer was appointed to the school in a permanent capacity. This led to greater provision of art classes in the school and increasing numbers of students selecting the subject to Leaving Certificate level. Ms. Murphy and Ms. Wafer formed a strong art department collegiality and argued for greater funding and expansion of the department's responsibilities on three fronts :

- a key role in curricular development
- fostering relationships with art related businesses in the local area leading to employment opportunities for students
- developing and maximising the impact of the art collection

In terms of curricular development, the art department contributed formally and informally to all initiatives. Special responsibility was undertaken in the development

of the Art, Craft, Design courses at Post-Leaving Certificate Level. Both teachers commented that they remained convinced of the value of these courses especially in relation to vocational preparation. Many students progressed on to Third Level programmes as a result, while others sought employment in art related areas at an appropriate level. Many of these students have now completed apprenticeships and in-house training programmes and are themselves resources for work placement and employment opportunities for current students. In developing the vocational links at local level, the need for craft and tourism educated personnel became evident. This in turn lead to a strongly art based tourism training programme under CERT. Both Ms. Murphy and Ms. Wafer argue that all students regardless of their vocational leaning need art education and the ability to participate in contemporary visual arts activities.

The collection, therefore continues to be developed. Fundraising is now the total responsibility of the school. It is a measure of the commitment to the Arts collection that finances continue to be allocated for expansion. Students continue to assist in researching, selecting and purchasing art works. Staff continue to debate the merits of contemporary Irish art though with much greater openness than in the early years. Because of the expansion of curricular areas in Art, Craft, Design in the school, the original brief for the collection has been deviated from. Three dimensional works in steel, wood and ceramic have been purchased, as have a textile piece and some photographic works. The art works are rich resources for teaching in an environment where many of the students would not otherwise encounter original art works. Visiting artists give a lecture once a year. Gallery, festival and exhibitions are part of curricular and extra curricular activities. The expansion of provision at Senior Cycle level has

meant that Junior Cycle students get a smaller range of subject options. This has been a source of concern to the art department. The teaching staff continues to expand; Mr. Noel de Hora was appointed in 1992, and a cohesive plan of visiting lecturers and specialists continue to have input bringing depth and balance to the curriculum.

The Art department would very much like to see formal acknowledgement of the schools successes and responsibilities in the arts within a school plan and at Board of Management level. While the school's annual exhibition, formal opening and unveiling of the latest acquisition is looked forward to with excitement by students, parents and local community alike, the art department are conscious that they are the only department in the school that visibly demonstrate their year's activity. The frustration of this situation is that while the exhibition is a celebration of the school as a whole, the Art Department has shouldered the greatest burden in assuring it's success.

(b) St. Attracta's National School

St. Attractas National School, Ballinteer is located in South Dublin at the foot of the Dublin mountains. It is surrounded by a recent mixed housing stock. The school is part of a complex built in 1974, which includes a local swimming pool and the Ballinteer Community school. St. Attractas is a modern low level school which has a sports hall as it's core. The school is well lit using available daylight and the overall atmosphere and appearance of the school interior is bright and lively. The school has 500 pupils that range in age from 5-13 years of age and serves the immediate area. The student population has remained more or less constant in recent years.

St. Attractas has a strong policy for the visual arts and is committed to the full participation of all students in the art area. To implement Arts initiatives the school has an arts committee which is comprised of 4 staff members each of which serves two years. The school undertakes an Arts day each year. The funds for this event are raised by a Recycling scheme. Students are asked to collect cans and are rewarded by a token gesture for each bag that they collect. The aluminium cans collected are then sold to a recycling company. This scheme has a double benefit for the students being both an environmentally sound exercise and a way of giving the students ownership of the Arts event. The Arts Day is full of activities not only in the Visual Arts area but also in the Performing Arts and Music. The children are entertained for example by the Garda band and Puppet Shows as well as taking part in workshops which are run by artists.

In 1993 and 1994, the school was successful in securing funds from the Arts Council for an Artist in Residency Scheme. The Arts School Committee approached both the Artist and the Arts Council in each case. Prior to making the approach, the Committee had identified the artist which they felt would be most useful to inform the Arts practice of the school. The next step in this procedure involved the preparing of a proposal and its presentation to the Arts Council by the Arts School Committee. Both of these schemes involved a large amount of student participation having the underlying objective of allowing each student the experience of working with the artist.

Apart from these events, the visual arts are given a primary place in the day to day life of the school. Students class work is displayed on a rotational basis, in the Central Hall and are always well presented. The work of the Committee ensures a dynamic and fresh approach to the Visual Arts within the school. The work of this Committee is actively supported and endorsed by the Principal and the other staff members. The strength of St. Attracta's Art Policy is visibly evident from the moment you enter the school and is a testament to the commitment and work of the staff. This policy acts as a strong marketing point for the school as it physically manifests the joy of learning and creativity which is taking place in the classroom. Parental response to the policy is positive; their active participation in the life of the school is evidence of their appreciation.

III (ii)   SCHOOL SURVEY : AIMS AND METHODOLOGY

Introduction

As a result of a detailed examination of three schools by means of case studies, it was decided to conduct a survey by means of a self-completion questionnaire. The questionnaire was conducted by post and respondents asked to complete the questionnaire by ticking the appropriate boxes, and where relevant to give reasons for their answers. The schools selected for inclusion in the survey sample were known to have a strong Art Department.

(a) Aims and Objectives

The overall aim of this survey were to obtain an understanding of the presence of an Art, Craft, Design School Policy within a selected sample of schools. Given that the schools sampled were known to have a strong Art Department, the survey was designed to assess whether this was the result of an pre-existing Arts policy within a School Plan or whether the strength of the Art Department had informed school policy.

Specific objectives set for the survey were as follows :

- To obtain detailed information on the availability of Art as a subject in the school

    - Size of the Art Department

- Subject Choices

- Facilities

- Budget availability and determination

- To gain an understanding of the perceptions of Art, Craft, Design among different audiences within the school

- To assess the degree of linkages in place between Art, Craft, Design and other Departments within the school

- To obtain information on how Arts, Craft, Design policies are developed and implemented within schools

  -role of different personnel within the school

  -effect of the policy on the day-to-day teaching of Art, Craft, Design

  -assessment of the policy in terms of goal setting

  -visibility of the policy in the schools

  -evaluation process

  -effect if any of the policy on perceptions around Art, Craft, Design

(b) Survey Methodology

A self-completion questionnaire was sent to a total of ten schools together with a covering letter asking for their co-operation in completing the survey (see Appendices for copy of cover letter and questionnaire). The sample of ten schools was drawn in order to represent schools within Ireland. Four of the schools

surveyed were Secondary, two were Community Schools, Two were Vocational Schools, One was a Comprehensive, and one was drawn from the primary school sector. All ten schools were known to have an interest either explicit or implicit in the Art, Craft, Design area. A list of the schools included in the survey is included in the Appendices.

In each case, the survey was sent for the attention of the Art Teacher. Respondents were assured of confidentiality in completing the questionnaire. In order to promote honest responses to each question assurances were given that the results would be reported in such a way as to preserve their anonymity. Respondents were asked to return completed questionnaires by the 3rd March 1996.
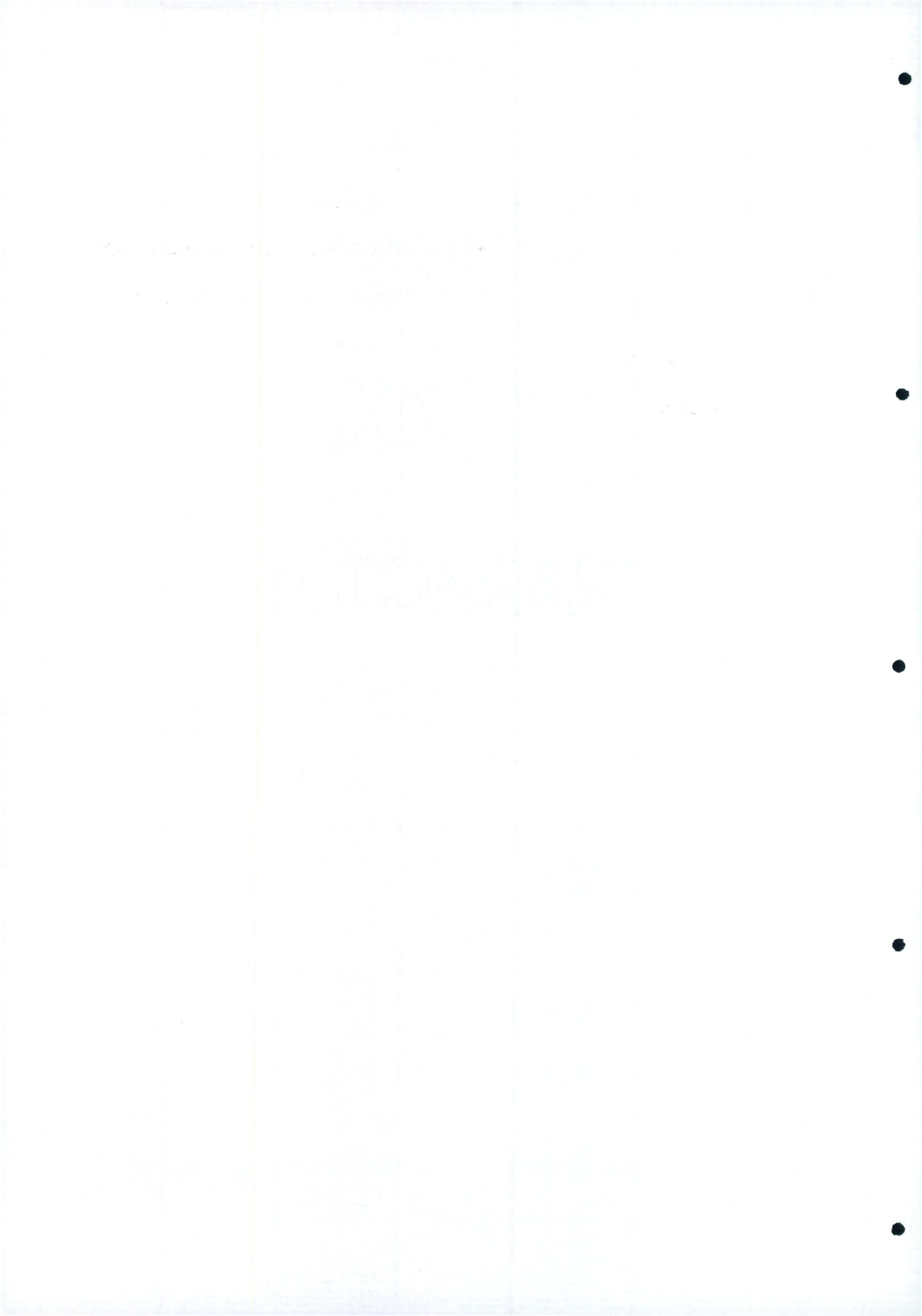
FOOTNOTES CHAPTER III

1. Antoinette Murphy, "An Introduction to The Dundrum College Art Collection"

2. Seamas Fitzgerald <u>Dundrum Art College Art Collection Catalogue</u>, 1995, p.2 Edited by Paddy Glynn

3. Ibid., p. 3.

4. Ibid.
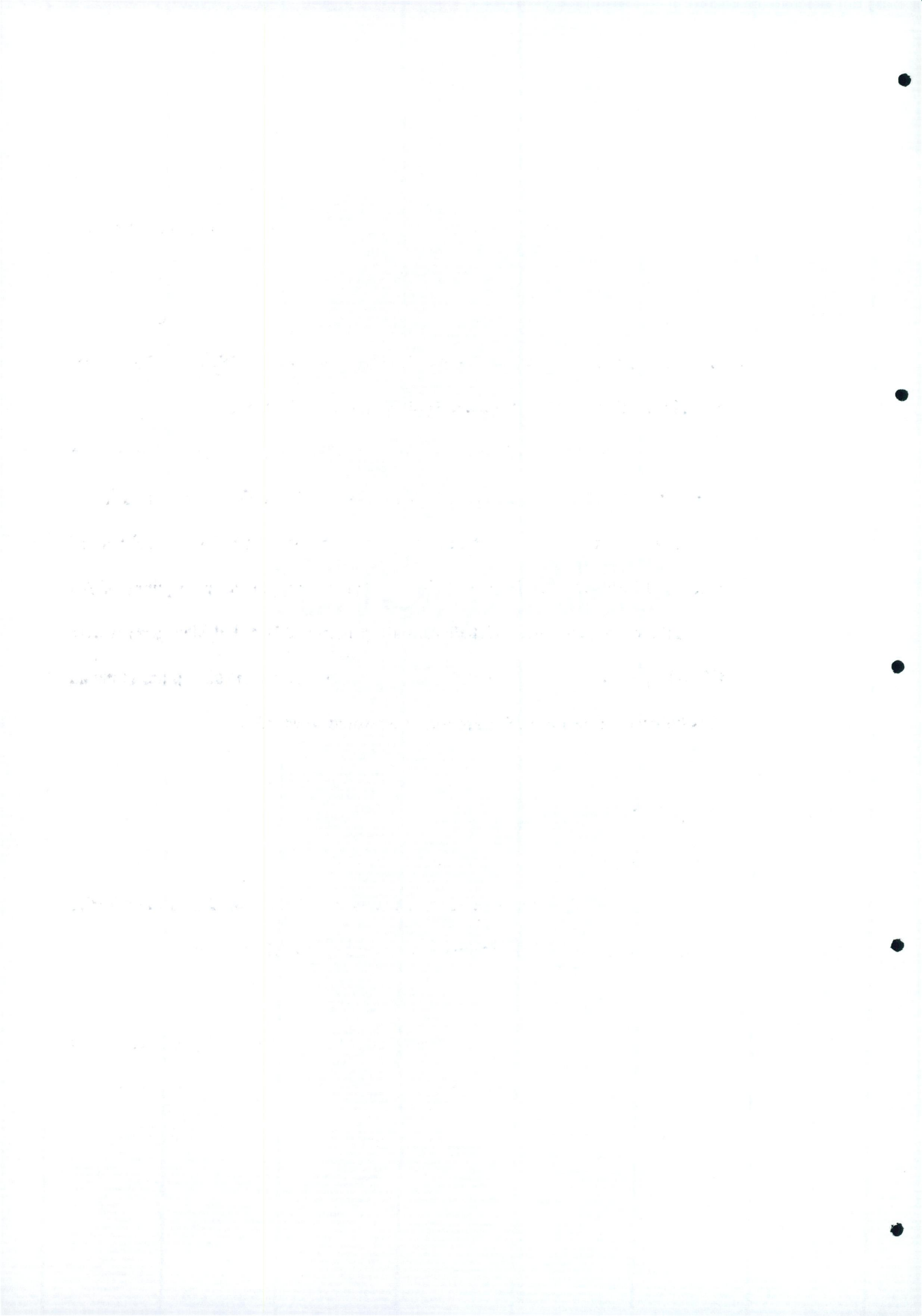
CHAPTER IV
RESULTS AND DISCUSSION

IV(i) Overall Conclusion

No *explicit* Arts Policies were in place in the schools surveyed but in some cases strong *implicit* policies were in evidence. For the purposes of this study, implicit policies are be un-stated, informal but none-the-less established practices of provision, while explicit policies will be those which are written and which would have some formal commitment within the overall policy making of the school.

Given the range of responses received, it is evident that the strength of the Art Department varied considerably and priorities were also varied. In some schools, maintenance of the current position of the Art Department within the school was all that could be undertaken by the teacher concerned. In general, perceptions of Art across the various audiences of students, staff, parents and Board of Management were felt to be positive. While none of the schools surveyed had immediate plans to put an Arts Policy in place, most felt its introduction would be useful.

IV(ii) Key findings :

(i) The availability of Art as a subject in the school :

In all of the schools surveyed, Art was available to both Junior and Senior Cycle students. In the primary school, art was available to all students.

In the Second Level schools, in the Junior Certificate cycle, Art was offered as an option alongside Technical/Construction subjects such as Metalwork, Woodwork in addition to Business Studies, while in another alongside Languages.

In one school, students were offered three subjects from Art, Business Studies, Home Economics, Science, Business Organisation and French. At Senior Cycle level, the choice varied from being alongside Business Studies or Biology, to being one of three subjects students could choose from Home Economics, Physics, Chemistry, Biology, Business Organisation, Accounting, Geography or Art.

In the majority of cases, Art was optional for all students to completion of their second level education. Art was studied by as low as 25% of the school population to varying percentages depending on whether students were in the Junior or Senior Cycle.

(ii) Gaining an understanding of the perceptions of Art, Craft, Design among different audiences in the schools.

Perceptions of Art were felt to be quite positive towards the Arts except in the case of one school where it was felt by the Principal that students were apathetic towards the subject.

(iii) Linkages between Art, Craft, Design and other Departments in the school

Common linkages to the Art Department across the schools were with Technical Studies, Home Economics to Drama & Performing Arts. Linkages tended to be an on ad hoc basis rather than being formalised. Respondents were asked to describe a successful joint project which met the objectives set. Two examples were contained within the overall survey responses The preparation of an Annual School Play and an example of a Transition Year Project . This project

involved the production of a musical which combined themes developed within a Visual Arts Module with work from a Music and Drama Module. There was also co-operation with other Module groups e.g. European Studies and History classes ,which Together with the Art Department, covered the Renaissance period and World War II.

(iv) Development and implementation of Arts, Craft, Design policies:

When presented with a series of statements describing current   facilities available in the school, responses varied ,with the most negative responses being in relation to the sufficiency of storage space in the art room, and allocation of an adequate budget. The lack of an adequate budget was widely expressed . In some cases Art ,Craft and Design classes were subsidised by student contribution . This practice seems to be unique to the Art area and would seem to be a clear statement of a schools priorities regarding funding of subject areas . High cost subject areas which employ expensive materials and equipment i.e. woodwork, metalwork and I.T. are fully funded by the school. None of the schools surveyed had an explicit Arts Policy in place. Most respondents felt that the introduction of an Arts Policy into the School would be useful. The respondents felt that an Arts Policy could act as: an energising force for the Art Department, as a means of illustrating where money is spent and as a mechanism to securing co-operation of Management and other teaching staff. One respondent felt that an Arts Policy was currently implicit in the school ;

> At present, the Arts has a very high profile among staff, parents, students and gets every support in every way within the resource limits of the school. The policy is implicit in the structures and running of the Art Department .

The only Primary School in the Survey had no written policy but outlined an informal policy in place within the school :

An informal policy has been in operation for about 8 years. A new Committee is formed annually to select an area of the Arts e.g. drama, music, craft etc. This Committee is also responsible for fund raising, contacting artists to visit the school either on a regular or once off basis to perform, run workshops for children and give instructions to teachers where possible.

The Committee consults with staff and generally tries to ensure that over the 4 years a child spends in the Junior School he/she will have as wide as possible exposure to different art forms i.e. if last years artists were in the field of music then the next year drama or craft etc. would be focused on.

Membership of the Committee rotates yearly but is on a voluntary basis and sometimes a teacher may serve on the Committee for more than one year at a time.

This system is meant to be in addition to an not instead of the children's normal art curriculum work, although some overlapping may occur.

Because of the voluntary nature of the Committee and the fact that much of their work takes place outside school hours, making an official school policy based on this would not be feasible or advisable.

Informal review takes place and is borne in mind when selecting and timetabling items and visits the following years e.g. what started as a single day tightly timetabled event including perhaps 6 different examples of craft (e.g. papermaking, pottery) has shifted to a series of regular visits by the same artist (as in the Artist in Residence Scheme).

None of the respondents to the survey had planned to put an explicit Art Policy in place in the immediate future.

CHAPTER V
CONCLUSIONS AND RECOMMENDATIONS

Introduction

During this study, a number of issues have been identified concerning the provision of a visual arts education within schools. The first chapter explored rationales for provision of visual arts education. It identified some issues faced by those involved in art education , for example, the perception of the arts as a recreational, therapy or support area rather than an independent discipline within the curriculum. The perception still appears to exist that arts education may be provided through arts events rather than through systematic and structured curricular planning. The chapter drew from the experiences of the American, British and Irish art educationalists. Special emphasis was given to the White Paper on Education and its proposals for the developments of the arts in the Irish educational system.(1)

The second chapter dealt with possible structures and implementation methods for school plans. The idea of the school plan is a relatively new departure for Irish education; the Department of Education are currently devising guidelines for primary schools to assist in their development of school plans. It is expected that similar guidelines will follow for all second level schools. Indeed, as stated above the White Paper on Education states that all second level schools will prepare plans, which will be subject to the approval of the patrons, owners, trustees, governors in relation to matters concerning the schools values and ethos.(2) The policy section of the school plan is to be published for the benefit of the public. The development of school plans

is an established practice in Britain. Therefore the British model was explored. Two key areas of planning needing consideration were identified: short-term goals which are concerned with the day to day maintenance of the provision of facilities and with the curriculum, and secondly, the broader goals concerned with steering the overall policies of the school. This is common to the view offered in the <u>White Paper on Education</u>.

The long-term policies of a school will be shaped by many factors, not least those of demographics and economics.(3) Such factors must be analysed and identified and matched with the ethos espoused by the school in order to identify priorities and directions for future development. These considerations involve all disciplines within the school, and as such it is here that the Art, Craft, Design departments may make their case for a strong visual arts educational policy within the curriculum, a policy which is both explicit and implicit, functioning to inform overall school policy decisions. For the purposes of this study, implicit policies are be un-stated, informal but none-the-less established practices of provision, while explicit policies will be those which are written and which would have some formal commitment within the overall policy making of the school.

Specific case studies cited in this essay are rooted in the experiences of teachers of Art, Craft, Design and explore aspects of implicit and explicit policy in individual schools.(4) A common link emerged, in that all explicit policies involved an imaginative approach to both the provision and supplementation of a visual arts education within the curricular experience of each student. They illustrate how a

strategic approach to providing a broad visual arts education for all students can pay strong dividends:

•in providing direct, first-hand experience of the professional practice of the visual arts for both staff and students

•in providing examples of excellence in the visual arts which serve as visual stimulus and resource for the classroom

•in developing understanding of the visual arts industry in Ireland

•in providing a vehicle for celebration within the school

•in building the school profile within the local community

•in broadening the direct vocational and personal experience of students

•in illustrating techniques and skills relevant to class room practice

•in providing creative opportunities for students

Both the Case Studies and the questionnaire revealed that the burden of the implementation of initiatives, where they existed in schools have traditionally fallen on the voluntary shoulders of the committed few. All staff emphasised that such initiatives are seen as supplementing and not replacing adequate curricular provision of Art, Craft, Design. As such they reflect confidently the concerns of Elliot Eisner expressed in Educating Artistic Vision. (5) It was pointed out by participants in the survey that the teachers of Art, Craft, Design are among the few subject teachers who annually display their years work in a public forum. It was also evident that in the majority of cases, the day-to-day maintenance of the art facilities and provision of

visual arts education was the priority and responsibility of the Art, Craft, Design department. Long term planning and public statements of the role of the department were not seen as the immediate responsibility of the teacher, but rather as a management function.

V.(i) MODELS OF PLANNING

1 PLANNING COMMITTEES

The model of planning which was illustrated by the case study of St. Attractas National School demonstrates a strong commitment to the provision of a quality visual arts programme for all pupils. This example involves an implicit arts policy within the school which has been in place for the last eight years . The initial committee was set up to organise an Arts day to commemorate the schools former principle who had died. The remit of this committee grew to include the organisation of Arts events throughout the school year .The structure and organisation of this committee is as follows .

- the committee is formed annually with 4-5 members

- the membership of the committee is entirely voluntary .

- members are only expected to serve one year but some remain active for several   years .

- the committee selects an arts area on which to focus

- the committees proposals are presented to the staff for comment and approval

- the committee is responsible for fund raising and the selection of suitable artists to facilitate the event.

- the Committee meets outside class contact hours

- an informal evaluation takes place at the end of the year and recommendations are made for the following year .

The arts events organised by the committee are seen strictly as an addition to the normal Art curriculum within the school.

2. ROTATIONAL POSITIONS OF RESPONSIBILITY

One of the schools surveyed shared the position of Head of Department equally among the three full-time art teachers. This was done on a one -year -on and two-year-off basis. The three teachers each held posts of responsibility within the school which are not directly related to the Art Craft and Design area. It was felt that by rotating the responsibility for the Art Department in this way, the work load could be shared effectively and evenly.

The responsibilities of the Head of Department are as follows :

- Ordering of art materials.

- Stock taking and stock control

- Examination preparations

- Cross curricular activities - co-ordination and liaison

- representation of art department at school meetings
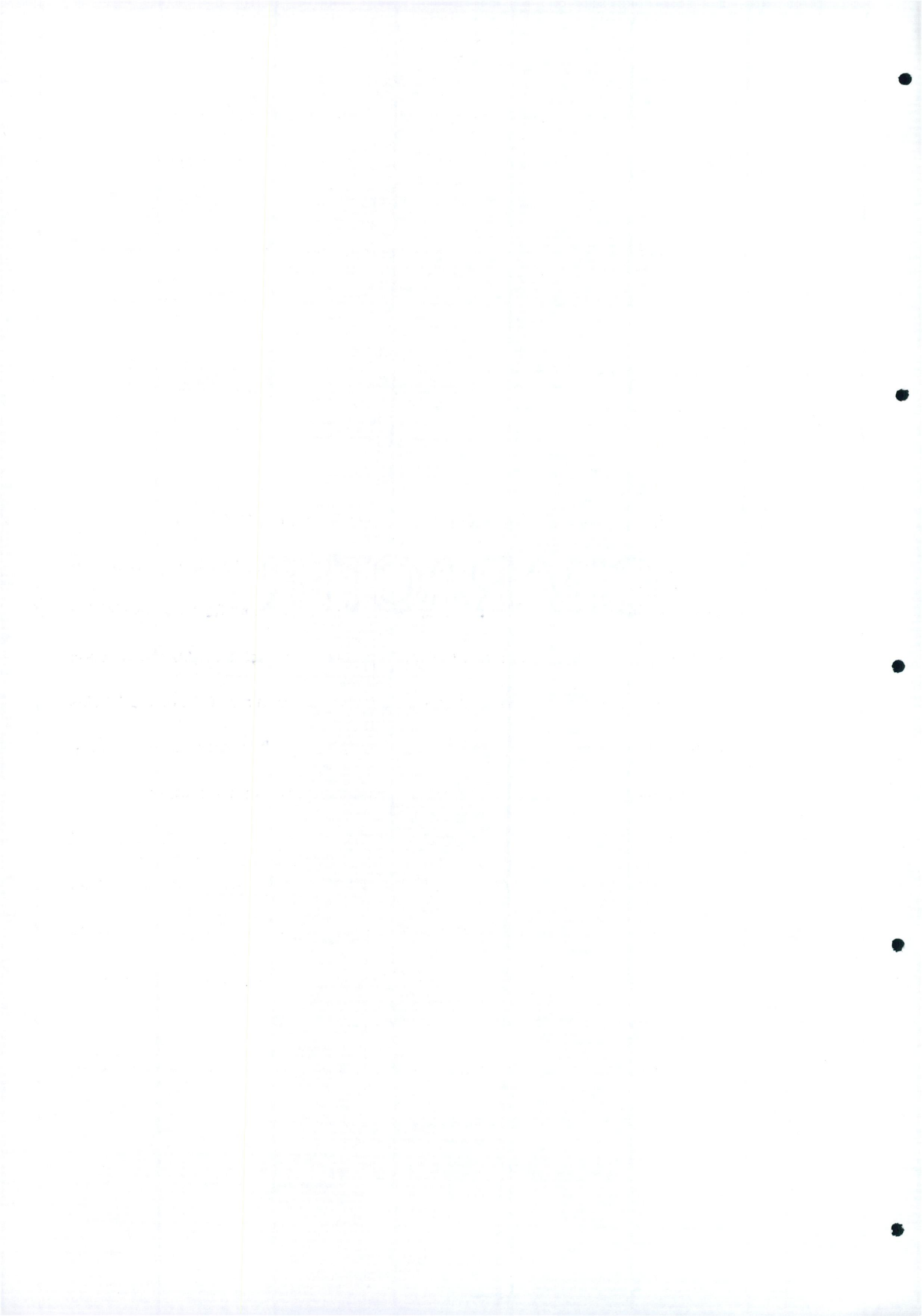
The policy outlined above works very well for this particular group of teachers. It ensures the maintenance of facilities and stock. Each of the teachers are periodically given autonomy over the department and with it the opportunity to prioritise their own ideas for its improvement. Because the Department have good internal relations, they present a united front to influence whole school decision making as relevant.

3   A PERSONAL INITIATIVE SUPPORTED BY SCHOOL

This model of planning is illustrated by the case study for Dundrum College . It demonstrates how the personal conviction of one individual can effectively establish a whole-school tradition, in this case the building of an art collection. An art collection had been in existence in the school , a gift from the buildings architect, in 1957. This consisted of a small collection of traditional oil paintings. The Art teachers personal interest in collecting modern art lead to the initial purchases of some works on paper, which became the subsequent theme of the collection. The art collection has expanded to include examples of student work, Irish sculpture and fibre art. This came about through the increased use of the art works as direct resources in the class room practice. The practice of buying an art work annually has become school policy through the following procedures:

- •whole school sense of ownership of the idea and involvement in the acts of selection and purchasing
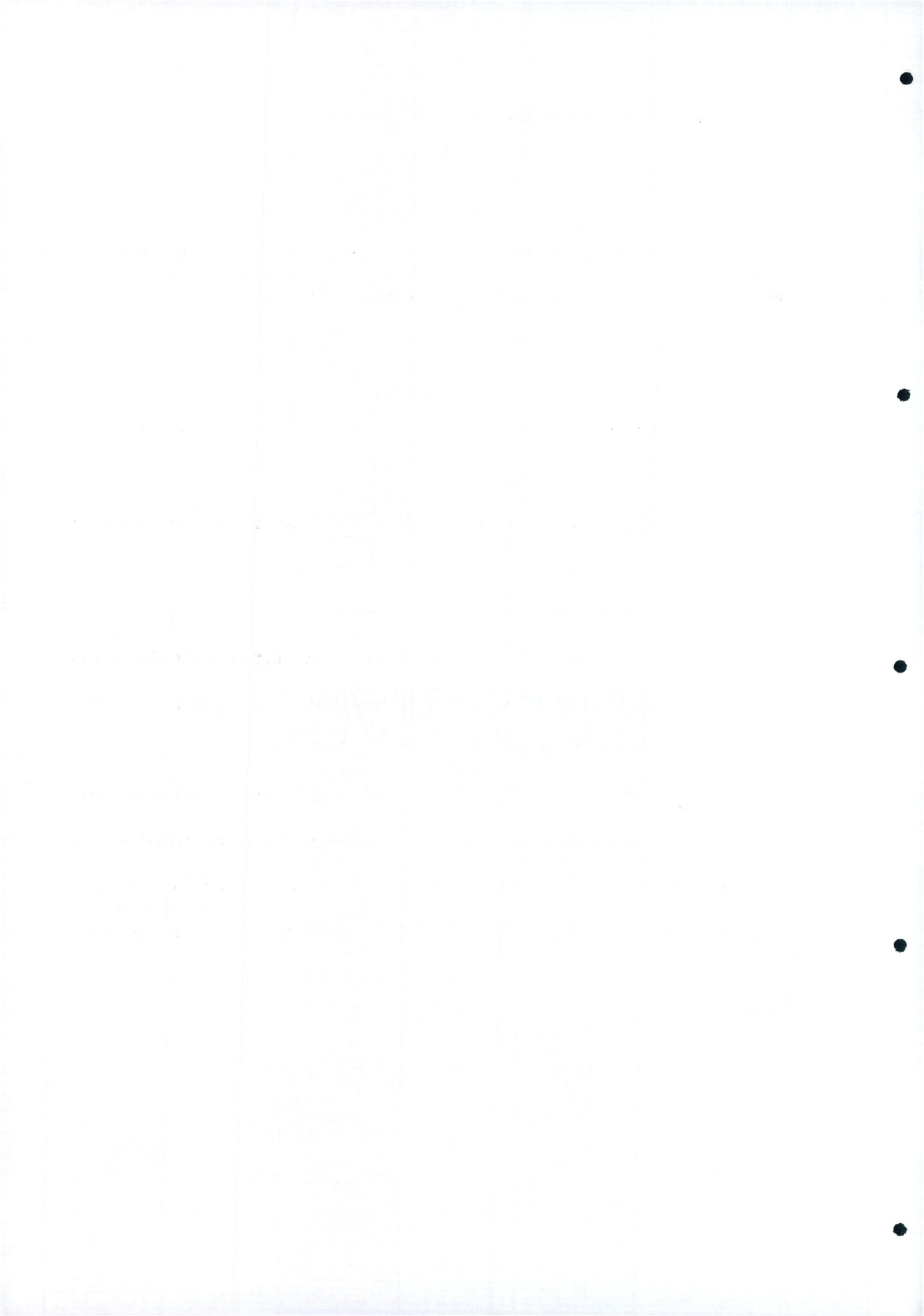
•fund-raising is a whole school issue, although primarily resourced and directed by the art department

•work is maintained, catalogued labelled and re-hung regularly by the students

•the collection and initial research is carried out by the art department and a small number of other particularly interested individuals

- one work is purchased annually and is first exhibited to co-incide with the annual student art exhibition

- school management present the work to the school community as a whole and are thoroughly briefed on the work itself

- the responsibility for the Art work is collective ,the collection is not perceived as art department property

- the cost of maintaining the work is minimal

- artists whose work is included in the collection visit the school periodically to speak with and give student workshops with various year groups

The scheme owes its existence mainly to the work of the dedicated art staff who are tenacious in maintaining whole school commitment to the project and in developing whole school ownership among staff and parents. Students have always been enthusiastic in participating. The school collection is only a small part of the overall provision of art education within the school. It is a particularly practical model of development given the difficulties many staff experience in bringing students to art galleries and exhibition spaces.
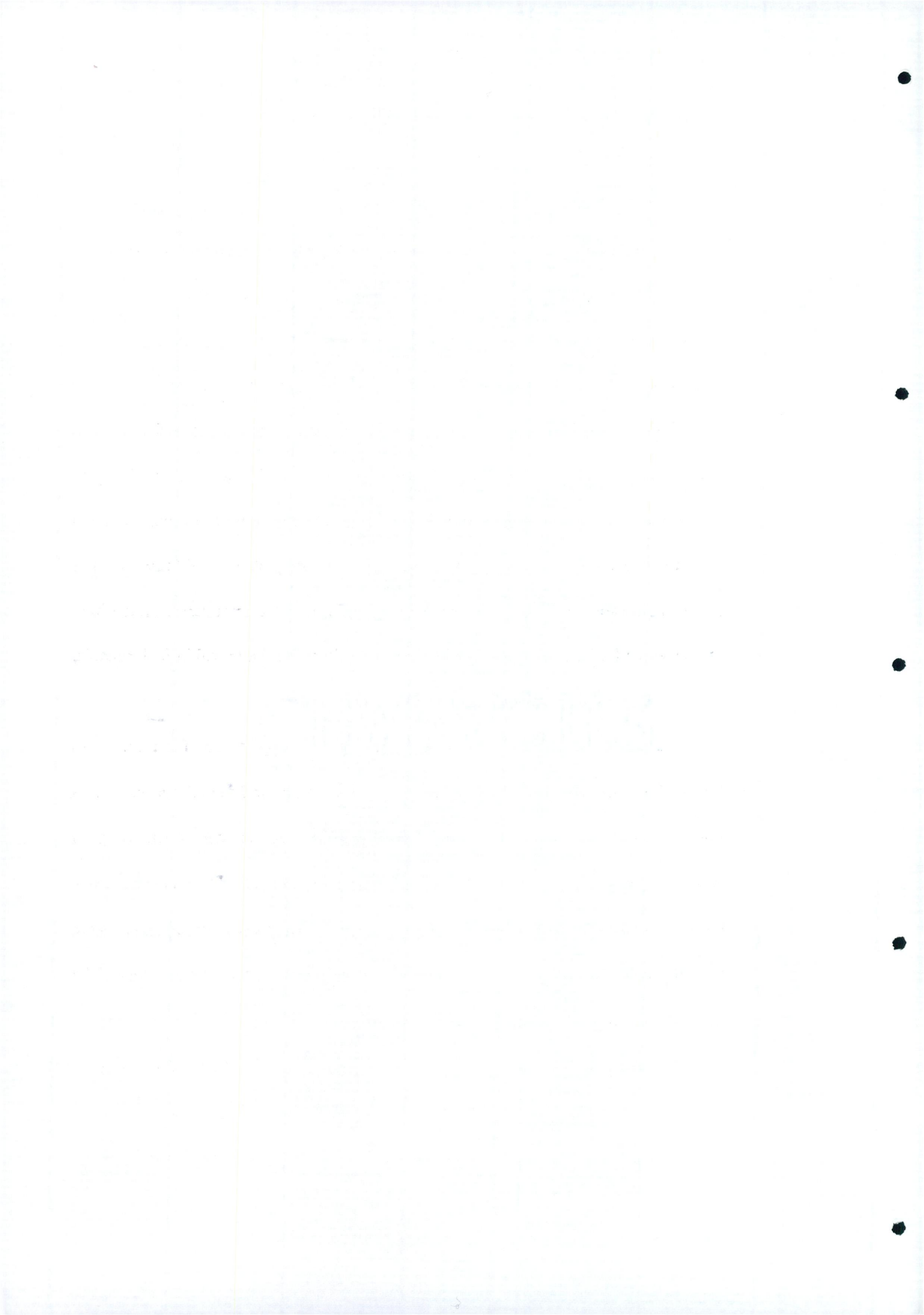
V.(ii) RECOMMENDATIONS

The School Plan will be a Department of Education requirement of schools in the coming years. Once guidelines are available all schools will have to produce a document which will state that schools policies and priorities. The place of the visual arts and arts provision within the School Plan is the concern of this essay. An aim was to explore the need for a focused approach to the development of a stated visual arts policy within the School Plan. In doing so, ways of planning for and providing an exciting and effective arts education for all students, including those who may not elect to take Art, Craft, Design as an examination subject, were discovered. The following are some recommendations, which are felt to be of importance in the light of this research , for promoting the development of the visual arts within Irish schools.

The introduction of a School Plan provides an opportunity for teachers to formally influence school policies .This is a new departure in Irish education, so it is important that art educationalists accept the initiative. The art department within a school should identify its short term needs and long term goals. They should clarify the role that their discipline should play within the schools curriculum and where relevant have this included in the over all School Plan. Long term plans should be budgeted and presented for approval.

The Department of Education Guidelines for the School Plan should seek to examine , evaluate and endorse initiatives and schemes already in existence in schools. Those who undertake long-term commitments within a school over and above direct
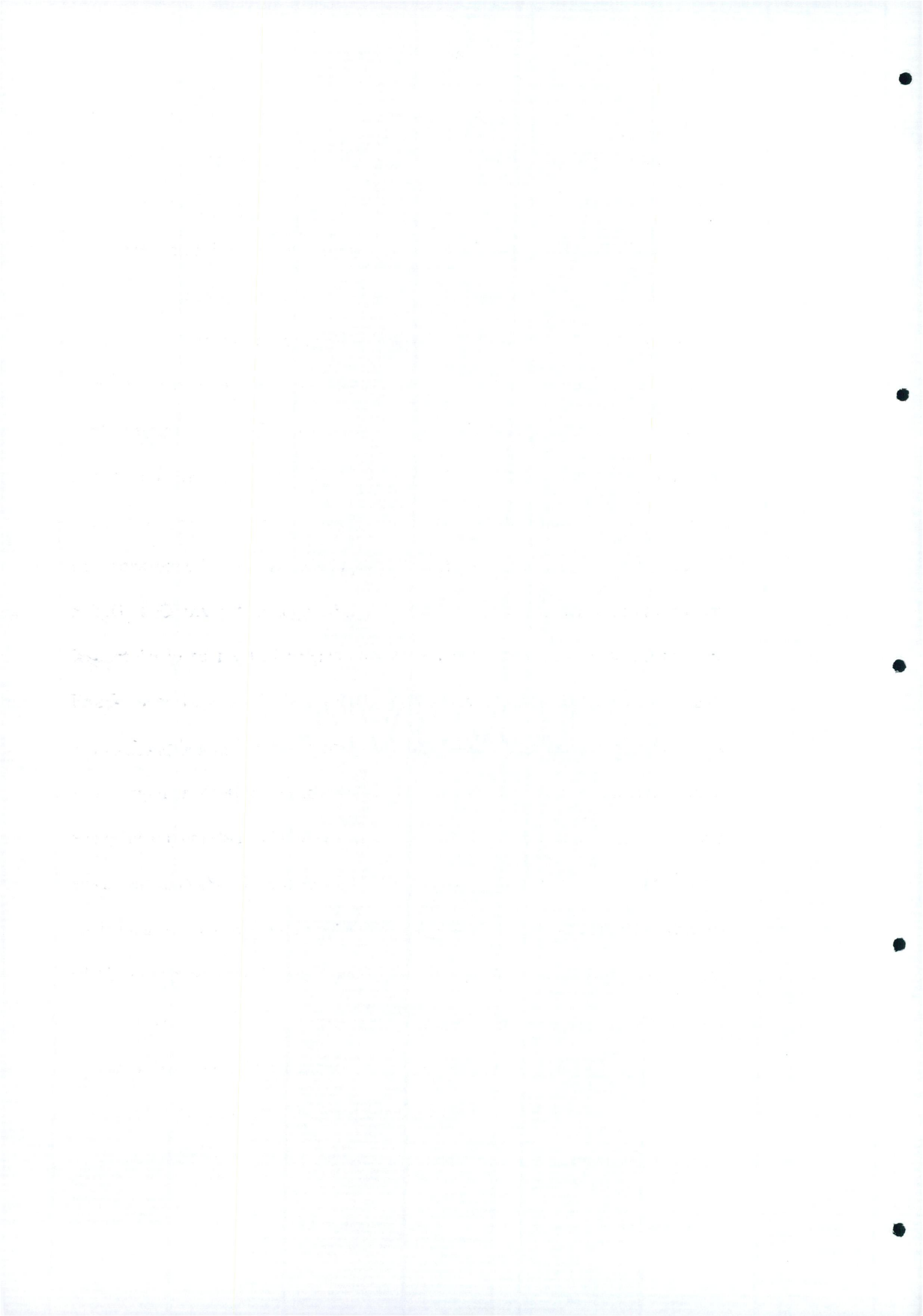
teaching duties should be endorsed in their efforts by their employers. It is important that school initiatives are seen as collective responsibilities. Currently there are no formal systems for evaluating or supporting the extra curricular activities which teachers undertake for the benefit of students, and too often this lack of recognition leads to frustration which can lead to the abandonment of valuable schemes.

The guidelines to be issued should recognise and support the voluntary work of teachers. Ironically, one fear expressed is that guidelines, or indeed explicit policy statements, may straight jacket the teachers work and creativity leaving them little time or inclination to undertake initiatives over and above their contractual obligations.

The integrity of the Art, Craft, Design discipline area needs to be protected and should not be subsumed into a supporting role. It is important that Art, Craft, Design teachers are able to argue their subject areas strengths in the face of educational change. The public perception and support of the need for arts education for all students is evident in the Arts Council funded survey, <u>The Public and the Arts</u>, (6), which states that 73% of Irish people believe that arts education is as important as science education, 66% feel that as much importance should be given to providing arts amenities as is given to providing sports amenities, while 74% feel that the lack of arts education at school is a significant obstacle to developing an interest in the arts in later life. It could be argued that a member of the schools Board of Management should take on special responsibility for monitoring and nurturing the schools arts provision.

It is evident from the survey carried out for this essay and from discussions with art teachers that few feel any ownership of school planning or see any particular role
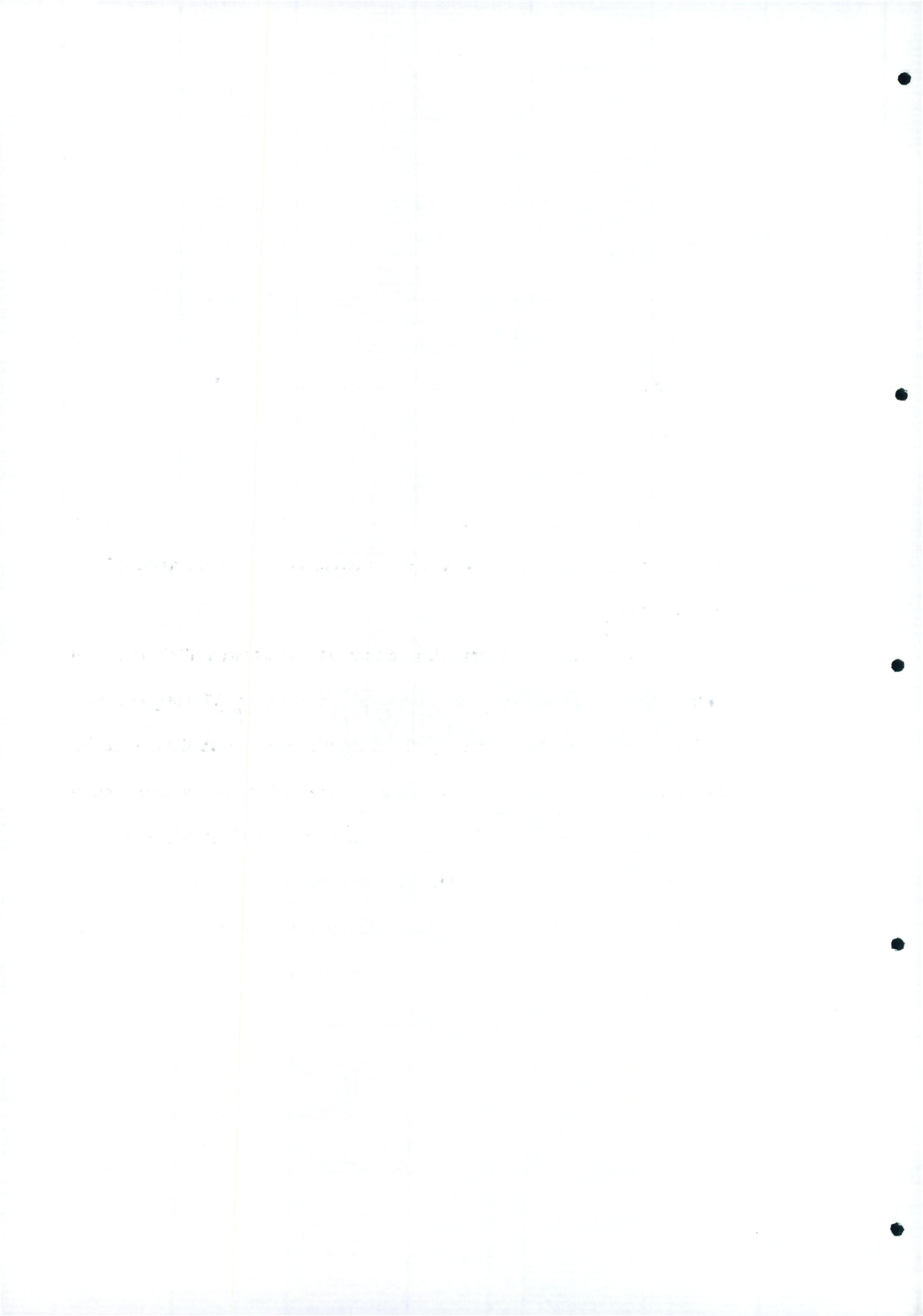
for the subject area within the formulation of School Plans. This may be due to the current paucity of information regarding the School Plans.

Art teachers in general see few implications in having the subject described as a key but not core learning area, this needs to be redressed or at the very least, explored.

The changing face of Irish education and increased emphasis on European directives will demand vigilance of arts teachers so that the true value of education in the Humanities will not be overlooked in favour of technological or economical concerns.

The School Plan is a potentially dynamic policy making vehicle which allows school management to formally accept responsibility for the provision of arts education for all students.

The opportunities offered for teachers input into the direction and decision making of the school have not yet been fully recognised by the teachers. This may change as middle management structures develop. There is need for providers of arts education to make their case and to be active in promoting local and regional art initiatives, at policy making level as well as in the daily challenges of the classroom. Inaction at policy making level by practitioners will lead to greater difficulties in the future. At a time of great educational change and of this great educational opportunity, it is useful to consider the words of Nobel prize winner, Seamas Heaney

> Masons, when they start upon a building
> Are careful to test out the scaffolding;
>
> make sure that planks won t slip at busy points,
> secure all ladders, tighten bolted joints.
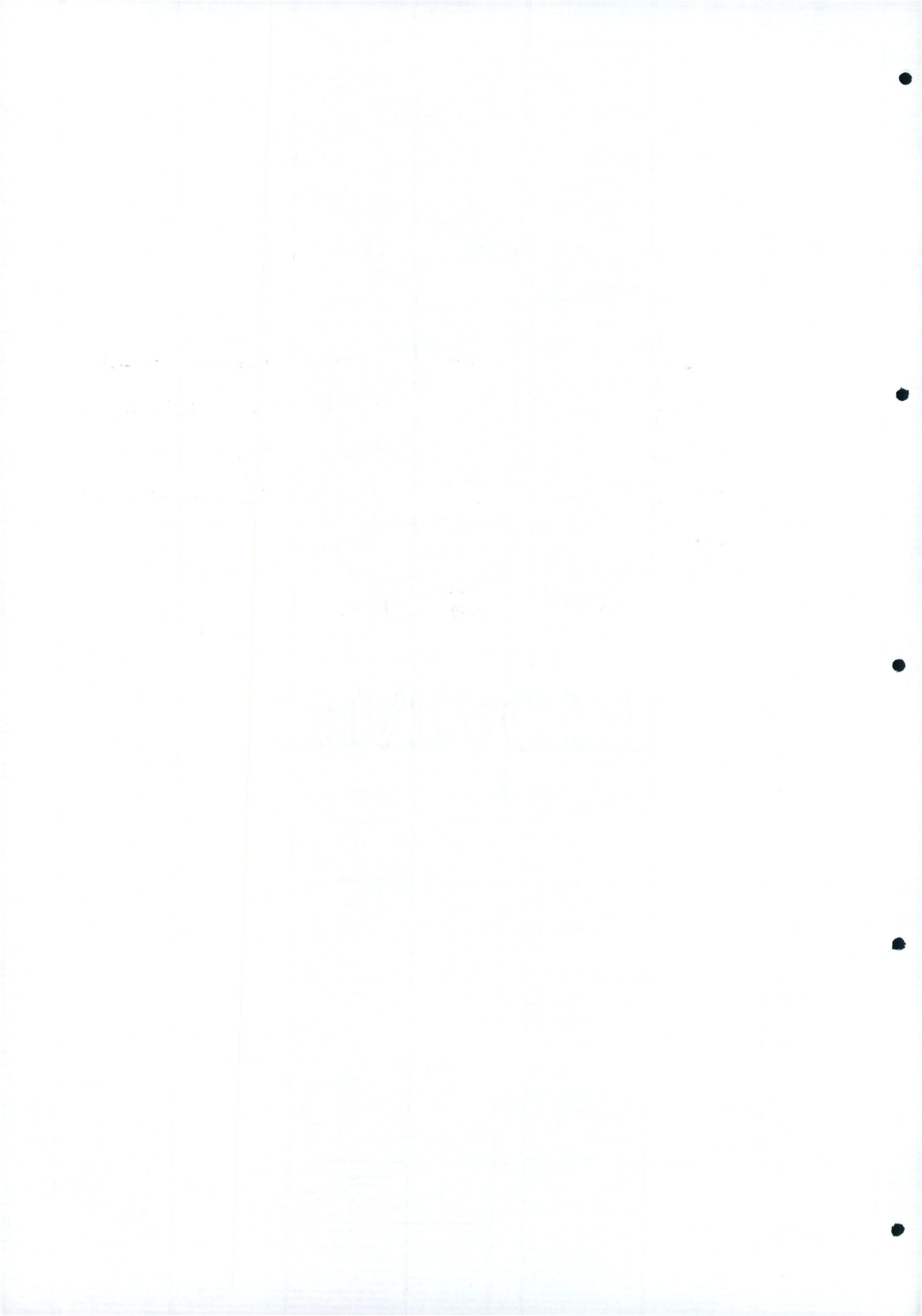
And yet all this comes down when the job s done
Showing off walls of sure and solid stone.

So if , my dear there sometimes seem to be
Old bridges breaking between you and me

Never fear. We may let the scaffolds fall
Confident that we have built our wall. (7)

It is still a time of building, of staking and supporting for arts education in Ireland.

Policies at National and local level need testing, securing, tightening. Ultimately these

may come a time when such policies and debates will seem relevant only from an

historic perspective. Then , and only then may those involved in arts education in

Ireland…

…let the scaffolds fall
Confident that we have built our wall.

FOOTNOTES
CHAPTER V

1. Department of Education Charting Our Education Future, White Paper on Education, (Dublin: Stationery Office, 1995).

2. Ibid., p. 158

3. Sheelagh Drudy and Kathleen Lynch, Schools and Society in Ireland (Dublin: Gill & Macmillan 1993) , pp 1-23.

4. The visual arts policies of third level institutions and business corporations could also serve as strong examples of explicit arts policies e.g. the visual arts policy in Trinity College, Dublin which supports the Douglas Hyde Gallery and the colleges art collection . The A.I.B. and the Bank of Ireland, art collections and their support for arts events . These policies could serve as examples of both implementation and of the benefits of such a policy to the overall fabric of the respective institution.

5. Eliot Eisner, Educating Artistic Vision, (New York :The Macmillan Company, London: Collier -Macmillan Limited , 1972)

6. The Arts Council, "The Public and the Arts, UCD, 1994",in Arts Plan, 1995-1997, (Dublin: The Arts Council , 1995)

7. Seamus Heany, Death of a Naturalist (London: Faber and Faber 1969),p. 50.

APPENDICES

SURVEY SAMPLE

Belvedere College Secondary School

St. Attractas Primary School

Dundrum College V.E.C.

Ballinteer Community School

St. Killians Community School

Cliften Community School

St. Louis Secondary School, Monaghan

St. Paul's, Greenhills Secondary School

Newpark Comprehensive School

Benildas College Secondary School
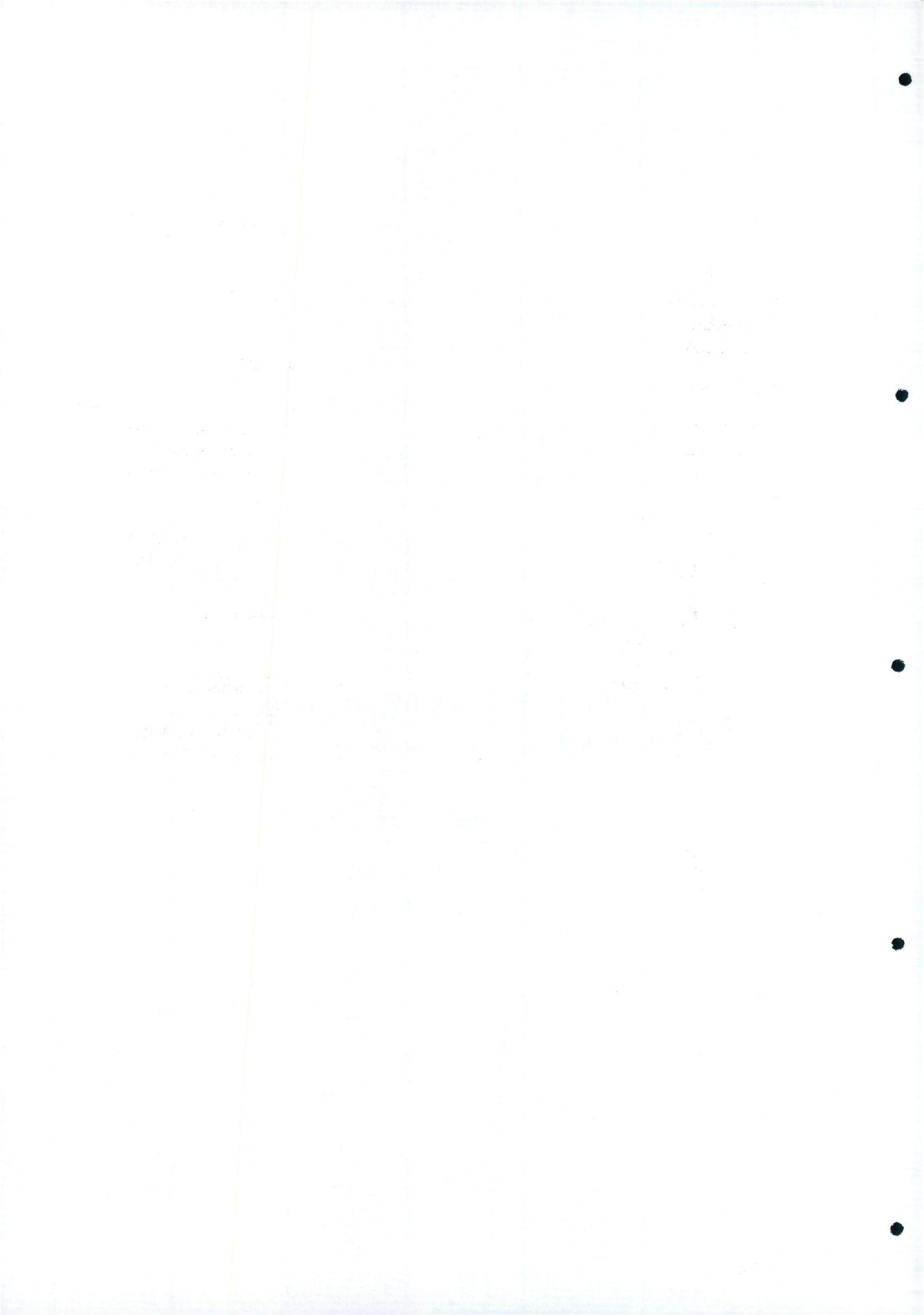
Paddy Glynn,
1 Sea Road,
Kilcoole,
Co. Wicklow
Tel. 2872819

February 25, 1996

Company Name
Street Address
City, State/Province Zip/Postal

Dear [Click here and type recipient name]:

I am currently pursuing a Diploma in Art Teaching in The National College of Art and Design. As part of this course, I am undertaking an exploration of Art Policy in Schools. I am interested in obtaining the views of a random number of Art teachers and would be very grateful if you could complete the enclosed questionnaire.

The questionnaire will take no more than 20 minutes to complete and any information provided will be treated as totally confidential. In order to preserve anonymity survey responses will be collated and reported on in total.

All questionnaires should be completed and returned to me by the **3rd March 1996**. A stamped addressed envelope is provided for your convenience.

Thanking you in advance for your co-operation,

Yours Sincerely,

_____

Paddy Glynn

Enclosures: 1
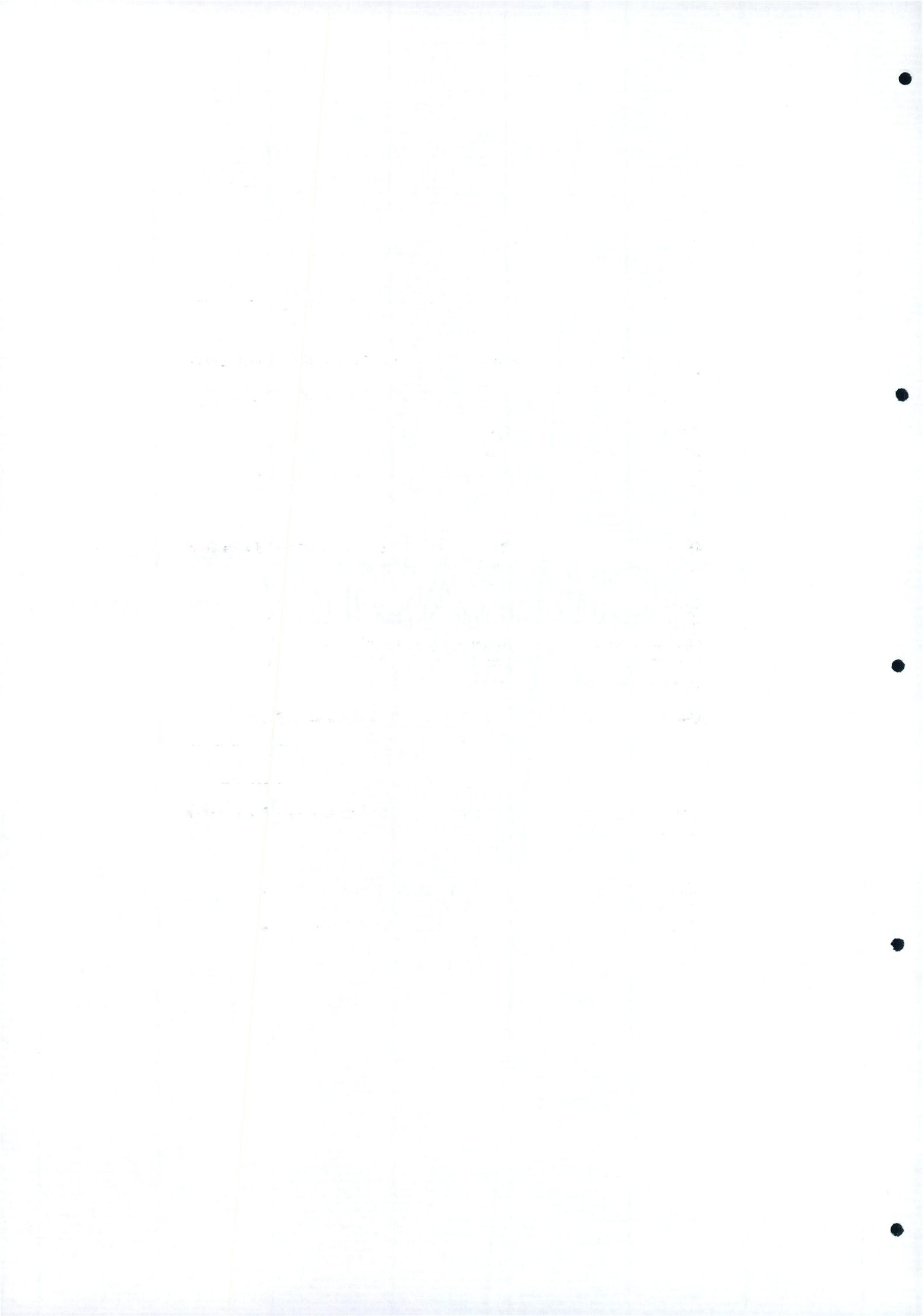
Art, Craft, Design School Policy Survey

Q1(a). **How many Art, Craft, Design teachers does your school employ ?** *Please tick the appropriate box below (✓) . Your response should include both full and part-time teachers.*
(i) Up to 3   1
(ii) 3 to 5   2
(iii) 5 or more 3

Q1(b). **How many of these teachers are employed on a part-time basis ?** _____

Q2. How many year groups are in your school ? *please tick the appropriate box (✓)*
  (i)   Three   1   (ii)   Five   2   (iii)   Six   3

Q3(a)   Is Art available at :
Please tick the appropriate box (✓)
(i) Junior Certificate Level   1
(ii) Leaving Certificate Level   2
(iii) Both   3

Q3(b)   Which of the following describes the availability of Art in your school ? *Please tick whichever option applies (✓)*
(i) Mandatory for **all** first years   1
(ii) Optional for **all** first years   2
(iii) Mandatory for **any** group to completion of school   3
(iv) Optional for **all** groups to completion of school   4
(v) Optional for **some** groups to completion of school   5

Q4. In your school, which subjects if any, is Art offered alongside ?

_____

_____

Q5. Which of the following subjects are open to student choice ? *Please tick all that apply (✓)*

Biology 1	German 7	Science 12	Art
	17		
Physics 2	Spanish 8	Home Economics 13	
Music 18			
Chemistry 3	Italian 9	Social and Scientific 14	
Geography 19			
French 4	Classical Studies 10	Technology 15	
History 20			
Commerce 5	Accounting 11	Business Organisation 16	
Speech & Drama 21			
P.E. 6	Building 21	Engineering 22	
Woodwork 23			

Construction
Other (Please specify) _____   24

Q6. On what basis do students select subjects in your school ?
Please tick all that apply (✓)

Leaving Certificate   **Junior Certificate**

	Leaving Certificate	Junior Certificate
(i) Personal preference & no previous experience	1	1
(ii) Previous experience in a subject	2	2
(iii) Subject presentations	3	3
(iv) Taster/pilot module	4	4

Q7. Approximately what percentage of your student population take Art, Craft, Design as
        a subject option ?   _____ %

Q8. In your opinion, how is Art, Craft, Design perceived in your school ?
Please circle the appropriate ranking in the case of each audience, where 1= Very Positively, 2= Positively, 3= Neither Positively nor Negatively, 4=Negatively and 5 = Very Negatively

(i) By Students	1	2	3	4	5
(ii) By Staff other than Art teachers	1	2	3	4	5
(iii) By Parents	1	2	3	4	5
(iv) By Senior Management	1	2	3	4	5
(v) By Board of Management	1	2	3	4	5
(vi) By the Local Community	1	2	3	4	5

Q9. How many rooms are available to Art, Craft, Design ?
Please tick the appropriate box under each option (✓)

	Total number of rooms	Dedicated Facilities
(i) Less than two	1	1
(ii) Two to five	2	2
(iii) Five or more	3	3

Q10. Please indicate your level of agreement with each of the following statements
Please circle the appropriate ranking in the case of each statement, where 1= Agree Strongly 2= Agree, 3= Neither Agree nor Disagree, 4= Disagree and 5 = Disagree Strongly

(i) The space in my art room is adequate	1	2	3	4	5
(ii) There is sufficient storage space in my art room	1	2	3	4	5
(iii) There is adequate display space	1	2	3	4	5
(iv) I have most of the equipment I need	1	2	3	4	5
(v) The facilities e.g. hot & cold running water, desks/furniture are appropriate	1	2	3	4	5
(vi) My budget is adequate	1	2	3	4	5

Q11. How is the <u>annual</u> Art budget determined ? *Please tick the option that applies (✓)*
(i) Staff negotiations   1
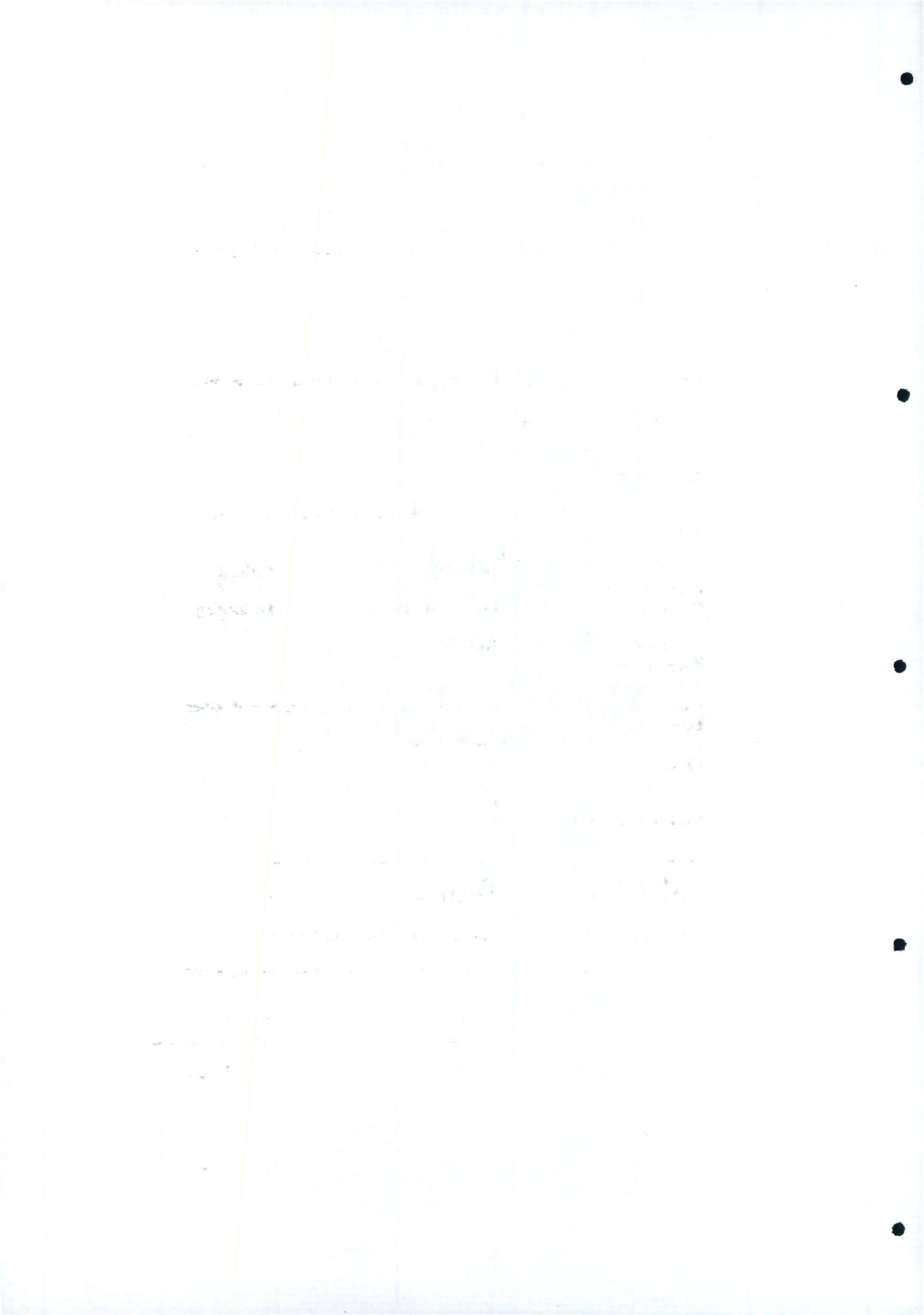
(ii) Management decision - no consultation   2

Q12(a).   Do pupils contribute to the Art budget ? *Please tick the appropriate answer (✓)*

Yes   1   No   2

Q12(b).   If yes, please give details of the typical contribution by pupils . *Please tick the*

appropriate box (✓)

(i) £5   1

(ii) £5 to £10 2

(iii) £10 or more   3

Q13(a).   Does the Art, Craft, Design Department have links to other Departments within your

School ? *Please tick the appropriate box (✓)*

Yes   1   No   2

If no, please go to Q14.

Q13(b). Which of the following Departments are linked to Art, Craft, Design ?

Please tick all which apply (✓)

Drama   1   Technology   4   Business Organisation 7

Dance   2   Home Economics   5   Engineering   8

Performing Arts 3   Tourism   6

Other(Please specify) 9

_____

Q13(c).   How are linkages between Art, Craft Design and other Departments created in your

school ? *Please tick all that apply (✓)*

(i) Informally but regularly   1

(ii) Formally   2

(iii) On an ad hoc basis   3

(iv) Informally and infrequently 4

Q13(d). Please describe how links become evident in your school

Please tick all that apply (✓)

(i) Through specifically designed joint projects   1

(ii) Through special events e.g. Plays, Festivals, Visual Arts Days 2

Q13(e). Please provide a brief outline of a successful joint project which met the objectives set

_____

_____

Q14(a). Does an explicit Art, Craft, Design policy exist in your school ? *Please tick the*

appropriate response (✓)

Yes 1   No   2

Q14(b).   Would an explicit Art, Craft, Design policy be considered useful ? *Please tick all that*

apply (✓)
(i) By the Principal and Senior Management ⏐
(ii) By the Art, Craft, Design Department 2
(iii) By the Board of Management 3
(iv) By the staff as a whole 4

Please briefly outline the reasons why such a policy might be considered useful

_____

_____

_____

_____

Q14(c).   Are there any plans to put an explicit Art, Craft, Design policy in place ?
Please tick the appropriate response (✓)
Yes ⏐   No 2
If no please go to Q27.

Q15. How was the Art, Craft Design policy arrived at ? *Please tick all options that apply (✓)*
(i) Board of Management initiative/decision ⏐
(ii) Principal's initiative 2
(iii) Senior Management initiative 3
(iv) On the initiative of the Art Department 4
(v) Parental/Local Community initiative 5
(vi) Interdepartmental co-operation 6

Q16.   Are the Board of Management involved in either formulation or maintenance of
the policy? *Please tick the appropriate response (✓)*

	Yes	No
(i) Formulating this policy	⏐	2
(ii) Maintaining the policy	⏐	2

Q17. Which of the following statements best describes the role played by school and middle
management in maintaining and developing this policy ?
Please tick all options that apply (✓)
(i)   School and middle management actively promote its maintenance and development ⏐
(ii) School and middle management are ambivalent about its maintenance and
development
2
(iii) School and middle management oppose its maintenance and development due to
time/resources constraints
3

Q18. What issues if any, were considered in devising an Art, Craft, Design policy ?

_____

_____

_____

_____
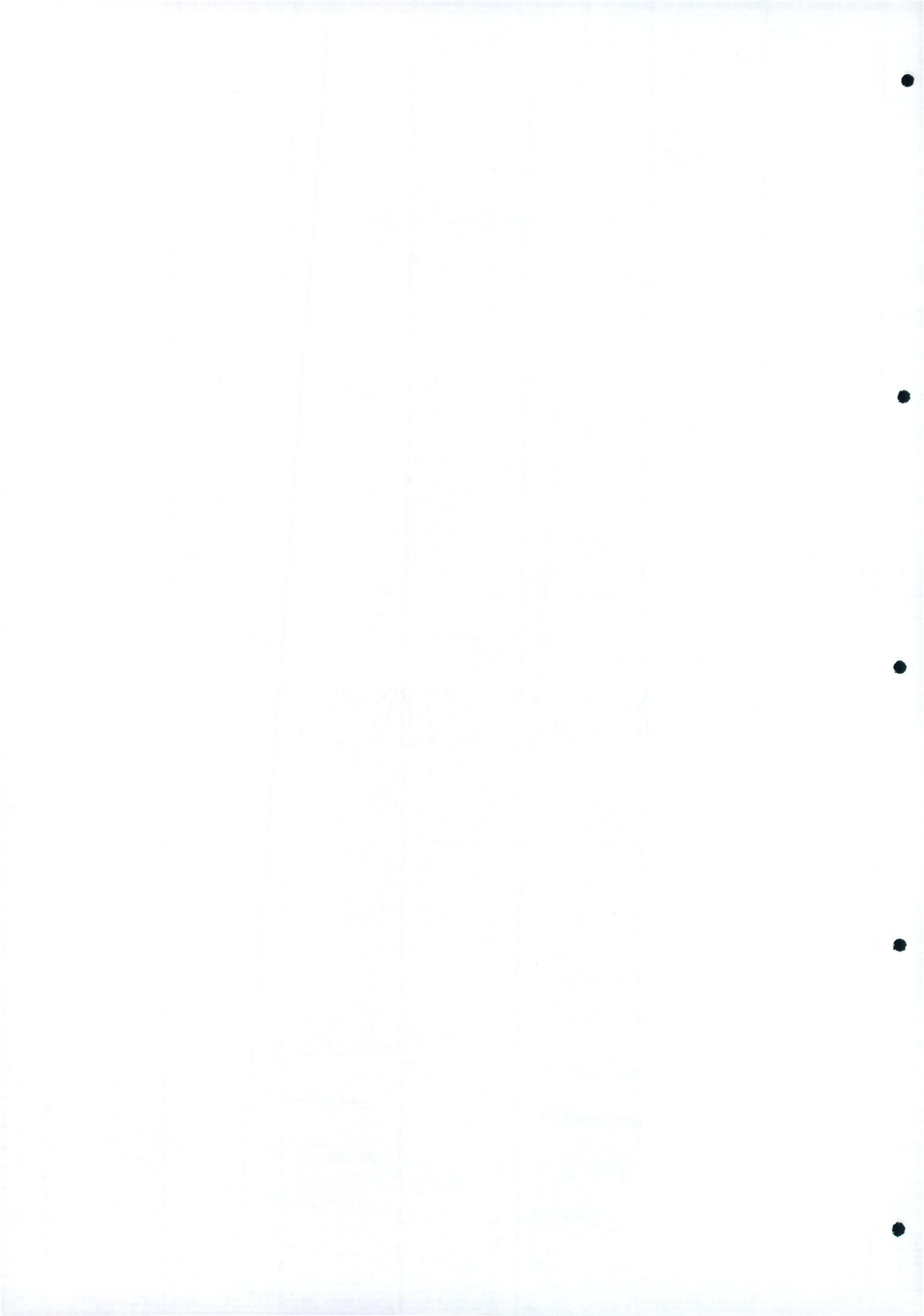
Q19(a). In developing a policy, were any specific texts used to draw up guidelines ?

Please tick the appropriate response (✓)

Yes   1   No   2

Q19(b). If yes, please give details of the name of the text used

_____

_____

Q20. If a policy is currently in place in your school, please specify when it was enacted

19_____

Q21. To what extent does the policy affect the every day teaching of Art, Craft, Design in

your school ? *Please tick the appropriate response (✓)*

(i) Extensively   1

(ii) Moderately   2

(iii) Not at all   3

Q22. Please supply a written statement of your Art policy

_____

_____

_____

_____

_____

_____

Q23. Does the policy consist of : *Please tick the appropriate response (✓)*

(i) short term goals only   1

(ii) long term goals only   2

(iii) combination of both long & short term goals 3
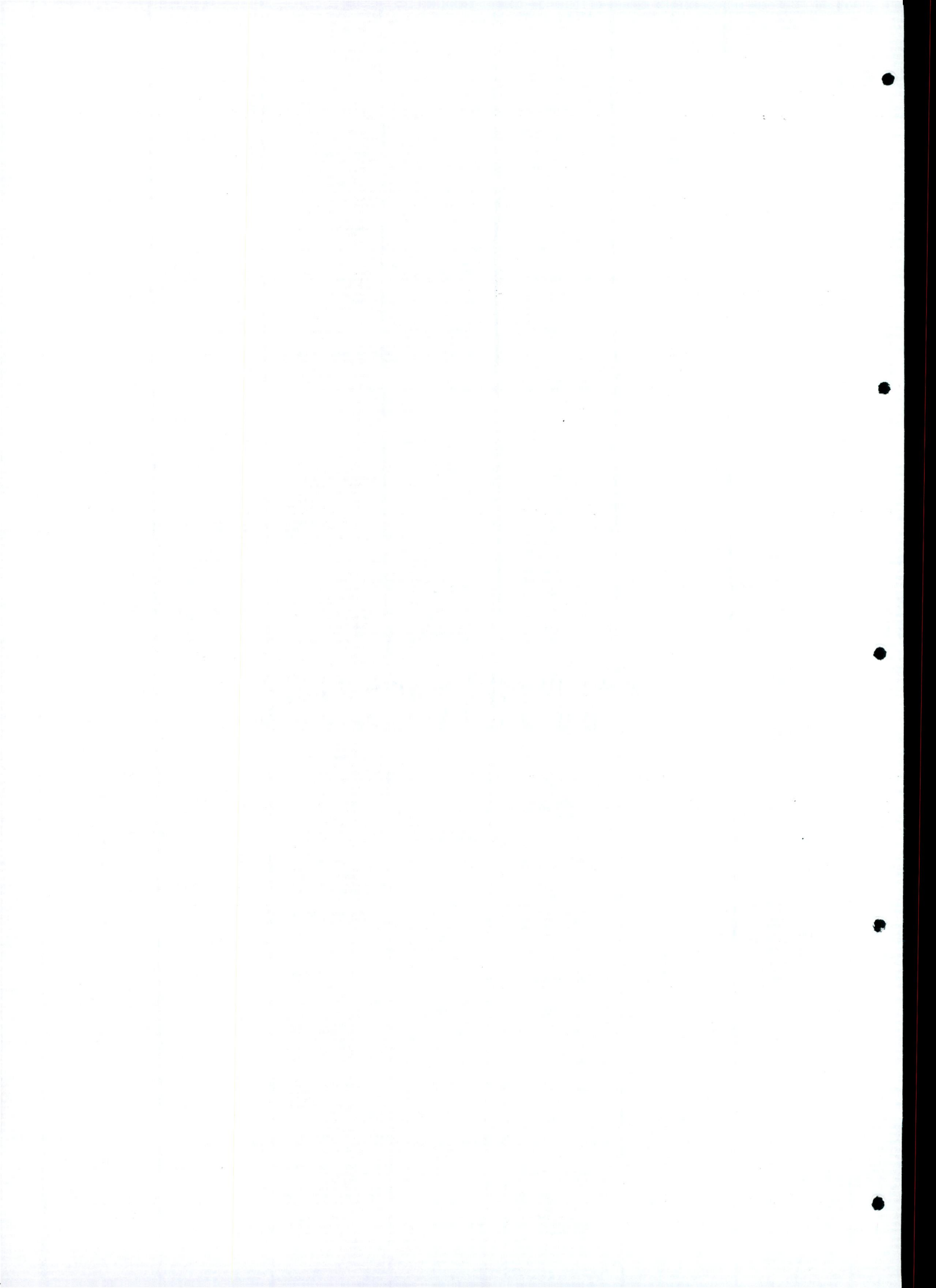
Q24. How is the policy made visible within the school ?

Please tick all options that apply (✓)
(i) Art Exhibitions   1
(ii) Participation in Artist in Residence Schemes 2
(iii) Art Clubs   3
(iv) Visits to Art Galleries   4
(v) Visiting speakers/lecturers on Art   5
(vi) Arts Day(s)   6
(vii) Other (please specify) _____   7

_____

Q24(a).   Is the Art policy : *Please tick all options that apply (✓)*
(i) Evaluated regularly   1
(ii) Evaluated yearly   2
(iii) Not evaluated at all   3
(iv) Other (please give details) _____   4

_____

Q24(b).   If the policy is evaluated, who is primarily responsible for the evaluation process ?
Please tick the appropriate response (✓)
(i) Art Teacher(s)   1
(ii) Principal/Vice Principal   2
(iii) Board of Management   3
(iv) Arts Committee   4
(v) Staff   5
(vi) Other (please specify) _____   6

_____
_____

Q24(c).   To whom is the policy presented ? *Please tick all options that apply (✓)*
(i) Principal   1
(ii) Board of Management   2
(iii) Parents   3
(iv) Other (please give details) _____   4

_____

Q24(d).   On what basis is your policy evaluated ? *Please give details of any criteria used*

_____
_____
_____
_____

Q24(e).   Has the evaluation process resulted in a refinement of the policy ? *Please tick the*
appropriate response (✓)
Yes   1   No   2

Q24(f).   Has the policy been restated since its inception ? *Please tick the appropriate response (✓)*
Yes   1   No   2

Q25(a).   Has the introduction of an Art, Craft, Design policy improved the perception of the
subject in the school ?
Please tick the appropriate response in each case (✓)
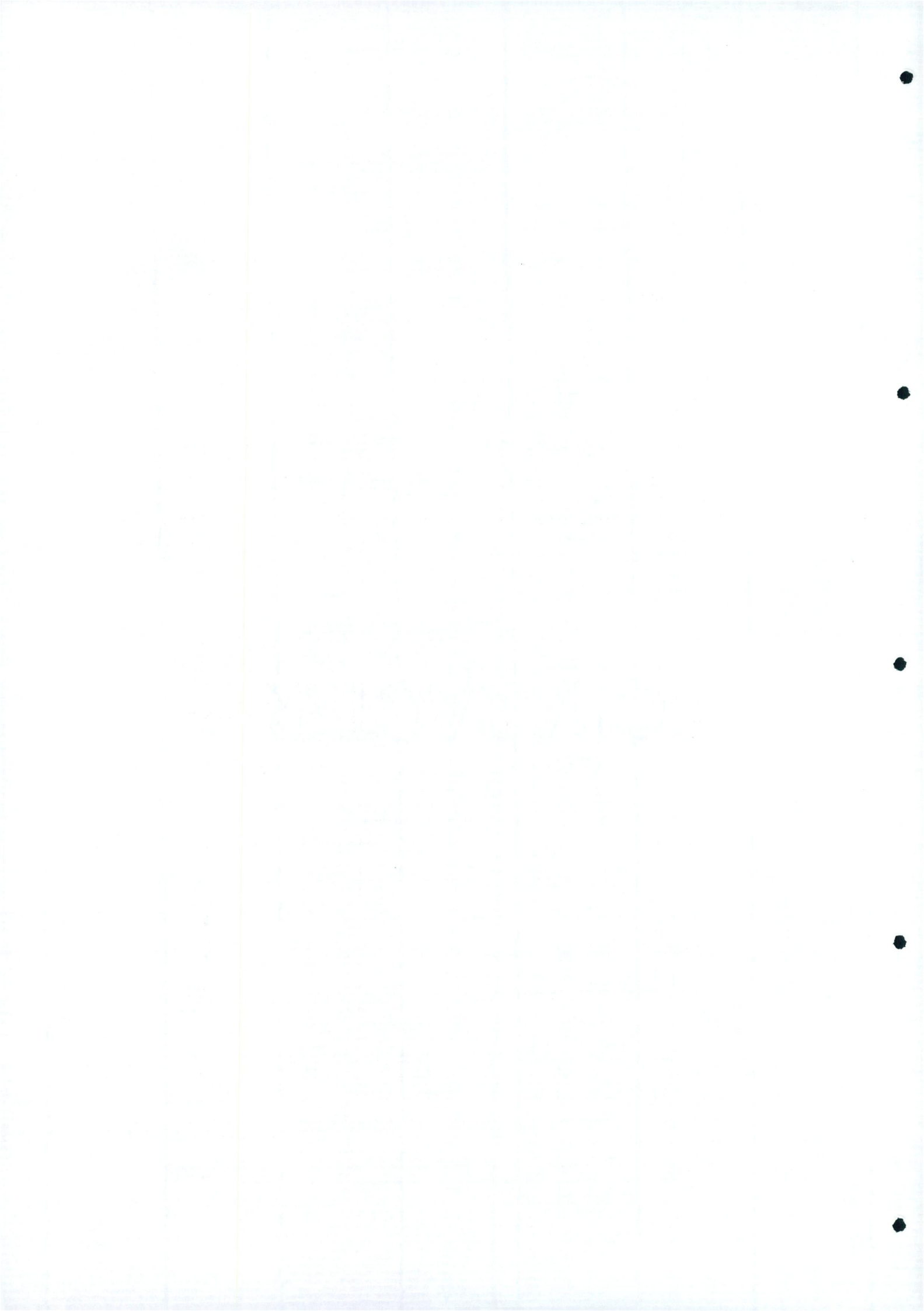
(i) Among staff   Yes   ı   No
2
(ii) Among pupils   Yes   ı   No   2

(iii)Among parents   Yes   ı   No   2

Q25(b). Please describe any change in perception which has taken place in your school

_____
_____
_____
_____

Q26. Based on your experience, what advice would you offer to other schools considering
     developing and implementing an Arts policy ?

_____
_____
_____
_____

Q27(a).   Is there a specific policy for any subject of the Curriculum in your school ?
Please tick the appropriate response (✓)
     Yes   ı   No   2

Q27(b).   If yes, please specify for which subject(s) it exists

_____

_____

Classification Details: _Please tick the appropriate box in each_
case

School Type   **Number of pupils in the school**
Secondary   ı   Up to 100   ı
Vocational   2   100 to 200   2
Community   3   200 to 500   3

Primary   4   500 or more   4

In what year was your school founded ?   _____

Which of the following has responsibility for curricular decisions in your school?
Please tick all that apply
(i) Board of Management   ı
(ii) Principal   2
(iii)Vice-Principal   3
(iv) Post of responsibility holder   4

Are classes of pupils grouped on the basis of ability in your school ?   Yes
ı   No 2

Please tick all the subjects in the following list which are available in your school ? Irish , English and Mathematics are excluded from this list as they are mandatory.
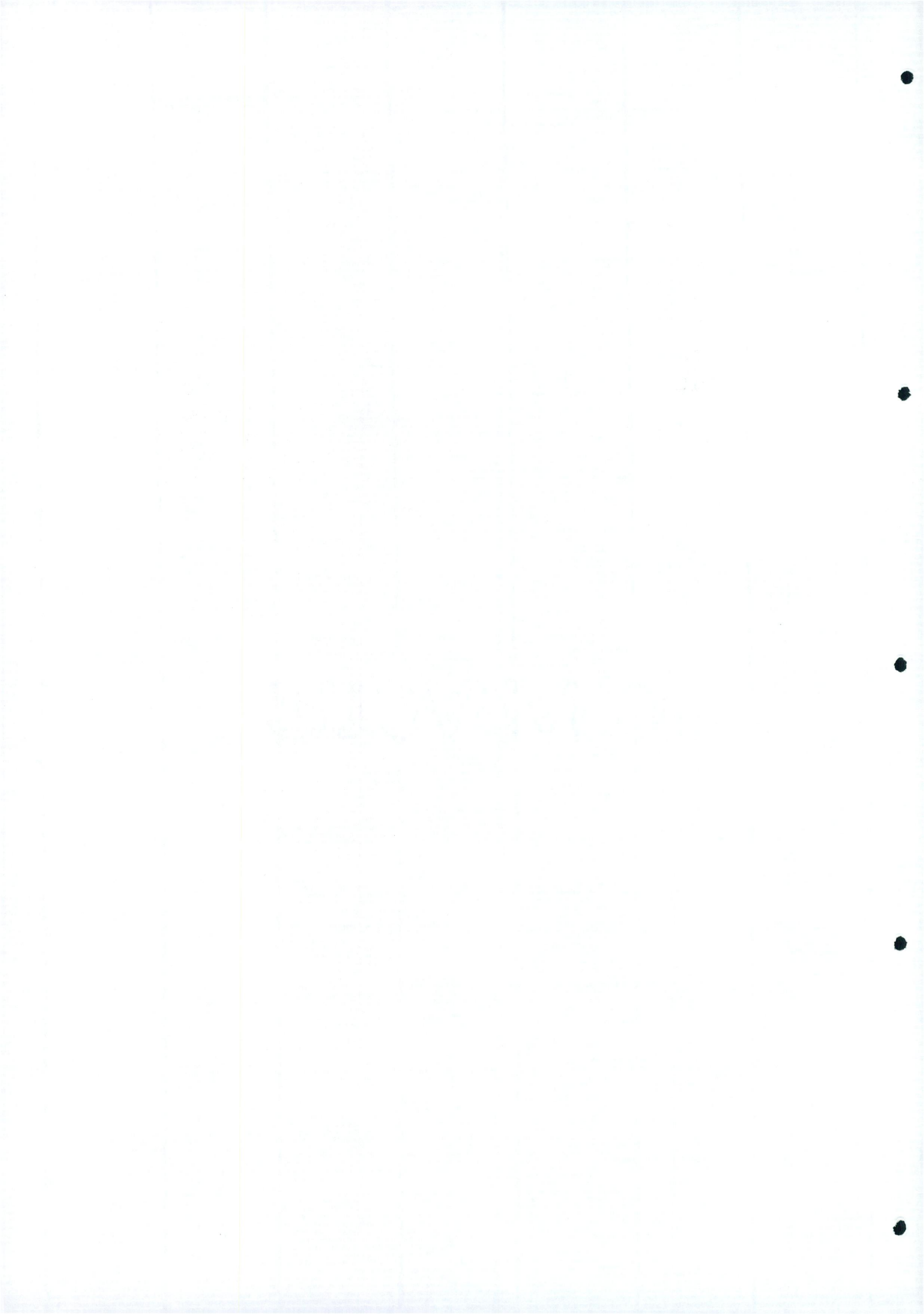
Biology	1	German	7	Science	12	Art	
Physics	2	Spanish	8	Home Economics	13		
		Music	18				
Chemistry	3	Italian	9	Social and Scientific	14		
		Geography	19				
French	4	Classical Studies	10	Technology	15		
		History	20				
Commerce	5	Accounting	11	Business Organisation	16		
		Speech & Drama	21				
P.E.	6	Engineering	22	Building Construction	23		

Biology 1, German 7, Science 12, Art 17

Other(Please specify) _____ 24

Thank you for your co-operation in completing this questionnaire

Please return completed questionnaires to : -
Paddy Glynn
1 Sea Road, Kilcoole, Co. Wicklow
by 03/03/96

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