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Live Support Studies

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Initially when I thought about what I would choose as a topic for my dissertation, I considered concentrating on the use of galleries in post-primary education within the area of support studies. But on contemplation of my two week observation in Newpark Comprehensive, Blackrock, Co. Dublin, I began to think of the benefits this experience had for both myself and for students involved. It allowed me to become familiar with the working environment of a comprehensive school which I had never experienced before, the working order of a classroom and allowed me to acquaint myself with staff and students that I would be working with during my teaching practice. For the students I in many ways, became a stimulus, with the potential of having a positive or negative effect, depending on my level of commitment to them and also on their willingness to accept me within their classroom environment. Thankfully at this stage we were able to establish a successful working relationship. This prompted the idea of introducing an artist into the classroom environment as a live support study, where specific objectives would be of benefit to all students involved.

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INTRODUCTION

In this dissertation I will evaluate the effect that the introduction of a live support study – an artist – has on students in Newpark Comprehensive, Blackrock, Co. Dublin. I will select a fifth year group and introduce two artists-in-residencies. This activity will be evaluated by myself, students, Head of Art Department and artists involved.

This study begins with the examination of the position of support studies within the Irish Educational system. With the implementation of the Junior Certificate Syllabus in 1989, support studies within the art curriculum has taken on the role of enabling students to experience art from a diverse range of cultures allowing them to establish a solid grounding in the appreciation and evaluation of art.

This will also take in to account recommendations made by various arts educators and facilitators of art in the promotion of a more diverse art education in Irish schools through the use of various methods of support studies, including that of the live support study – the artist.

CHAPTER 1

SUPPORT STUDIES WITHIN THE JUNIOR CERTIFICATE SYLLABUS

Centralisation of the Arts

Arts within the education system in Ireland has for many years existed on the periphery of curriculum development. The last twenty years has seen a greater emphasis of the art within education. The Green Paper of 1992 was a desert with regard to the arts in education. It contained an open invitation to any interested bodies to offer relevant comments and recommendations relating to issues on education, the intention being that of broadening the scope of Irish education and thus equipping students with the knowledge and skills to cope more efficiently with life. (1) Certain relevant and documented recommendations had existed prior to the publication of the Green Paper in documents such as the Place of the Arts in Irish Education (1979), The Curriculum and Examinations Board Discussion Paper (1985) and the Report of the Board of Studies (1987). These documents offered suitable recommendations for the recognition and improvement of the Arts in education. The Green Paper barely addressed the arts, briefly mentioning the desirability of exposing students to subjects such as art with a view to developing their expressive abilities. (2)

The Benson Report noted that many of the problems regarding art education had arisen from its lack of centrality, training, curriculum development and resources. (3) The Curriculum and Examinations Board Discussion Paper refers to the extrinsic values of art in education such as employment, transferability of skills, emphasis on design and economic and industrial development. It also discusses the intrinsic values, which include the making of art. While noting the dominance of numerical and verbal symbol systems within Irish Education, it points out that other systems, such as art must also have a place.

Art educators Lowenfeld and Brittain say that:

if we look at formal education we realise that the transmission of knowledge rests upon twenty six letters and ten numerals. These are merely tools to use in the pursuit of knowledge are not in themselves learning. (4)

It is clear that we must look further than numerical and verbal abilities which are considered to be the backbone of formal education and broaden the education horizons of our youth. Thus creating the opportunities whereby they can realise their full potential through the meaning of, appreciation for and ability to take part in the arts. Eisner points out that there is more to art education than the ability to make art and that through the various disciplines of art, students engage in technical dimensions which are:

made up of both the language that constitutes the discipline, the particular terms or forms it used and a way in which it goes about its particular task, that is its method of operation. (5)

Through the publication of the White Paper of 1995, the Arts have become centralised within Irish Education. The White paper states that "artistic and aesthetic education are the key elements within the school experience of young people." (6) The focus is on child-centred learning that relies on the ability of education to adapt curriculum aims and principles to suit the needs of the child and where necessary adapt teaching approaches that will assist with this. (7) Through this nurturing of the child's creative needs they will become "a tolerant, critically aware and socially committed citizen, who can live with confidence in the world." (8) Therefore a good arts education should enable students to benefit from:

- the opportunities provided for the encouragement of innovation and the development in intuition
- the balancing and linking of reason and feeling in artistic experiences
- the use of material and technology in a highly disciplined way
- the particular immediacy of an arts experience enabling the student to encounter at first hand experiences that may otherwise be remote

- the wide range of personal and social development encouraged by the variety offered by different arts experiences to those who are collective in nature
- the development of self reliance and responsibility for decision making in the young person.(9)

Junior Certificate Syllabus

According to the art educator Laura Chapman, there are three main aims in promoting art education. Firstly to encourage personal fulfilment through the art experience that the individual is engaged in. Secondly to promote an appreciation of artistic heritage which is related to cultural awareness. Thirdly to develop an awareness of the role of art in society (10). These three basic steps are embraced by the Department of Education within the Junior Certificate Syllabus, which was introduced in 1989 replacing the Intermediate Certificate Examinations and was first examined in 1992. The general aim of the Junior Certificate Syllabus is to:

contribute towards the development of all aspects of the individual including aesthetic, creative, critical, cultural, emotional, intellectual, moral, physical, political, social and spiritual development, for personal and family life, for working life, for living in the community and for leisure. (11)

The principles are of breadth and balance, relevance and quality of providing a wide range of educational experiences in relation to art. (12) At Junior Certificate level students are working in an assessment-based situation in which they are required to apply their accumulative skills, that they have developed over a three year cycle in various elements of art, craft and design. Students at lower level take addition of one option, while at higher level they take on an extra two options. Choices of options are diverse and range from animation through to weaving. There is a major emphasis placed on the design process and visual research. All work must be supported with preliminary drawings, colour studies and demonstrations showing how students work evolved though to their final pieces. Support studies must be included with each section of the project allowing students develop an understanding of and appreciation for the work of others and relation to their own work.

The aim of support studies is to involve history, critical appraisal, evaluation, appreciation, science, technology and correct working vocabulary. When incorporated in a sequential and practical manner, students are given the opportunity to evaluate criteria in their own work and in the work of others. (13). The intention being of introducing the history of Art, Craft and Design in relation to the learning experience. This allows students to familiarise themselves with worldwide art, craft and design from past and present, with an emphasis on local, Irish and European work. The Department of Education's guidelines for support studies involve promoting the students ability to understand the sequential working order that an artist or designer uses in their area of speciality. Through appropriate support studies students should:

- experience the basic principles of various art forms
- observe artists use of sketchbooks, drawing, prints etc.
- view artists finished work through reproduction
- view artists finished work through visits to galleries, print studios etc.
- experience artefacts from various cultures
- develop an understanding and appreciation for all of the above.

This suggests that students should, where possible have the opportunity to engage with an artist, enabling them to appreciate the realities of being an artist. This would allow them to see how an artist works from initial concept through to final artwork, the design processes involved and any historical references that the artist may have referred to. These are the central purposes of support studies. Rod Taylor sees the benefit of creating opportunities, in which children experience art through making and evaluating their own work and encouraging students to respond to and evaluate the work of their peers.

While Ralph Smith suggests that:

The proper object of study in art education is the study of the work of art. This does not imply, and this must be emphasised, that creating or performing activities are to help cultivate aesthetic perception. They are neither self-justifying activities nor the principal focus of art education. This is to say they are primarily learning exercises and skills needed to perceive works of art in their complexity. This means that mature art replaces children's art as the proper object of study. (14)

Thus the role of support studies takes a dominant position in the promotion of visual awareness amongst students and in turn creates the perfect opportunities for teachers to familiarise students with the works of the masters, contemporary Irish and European arts and the arts, crafts and design from a broad spectrum of cultures. (15)

Robert Clement believes that "pupils need the ability to engage with an Artefact i.e. be willing to devote time and energy to responding and relating to it." (16) The Department of Education encourage gallery visits through support studies so that students can "experience the difference between a real painting and reproductions in books and slides and learn how to enjoy visiting galleries." (17) As Laura Chapman points out:

wherever possible original works not reproduction or slides should be studied. Slides and reproductions vary in quality and differ in colour, scale and detail. (18)

We live in a highly technological age, with ample opportunities through books, television, video, computers, etc. to gain access to reproductions, all of which play an important role in the area of support studies. However, by experiencing the work of artists in the flesh and giving students the chance to understand the complexities of the work, to become the critic, to be visually stimulated, means that true comprehension and appreciation is evolving. Understandably it is impossible to satisfy all areas of interest, but local galleries have the capacity to introduce students to the works of national and international artists and justifiably students should be encouraged to take advantage of local resources available to them.

Robert Clement states:

making art is enriched for students through studying the work of other artists and designs in much the same way as their use of language is improved through reading the work of writers and poets in their English class. By referring to the work of other artists, the students do not only learn about their artistic heritage, they can also obtain valuable technical information about how to deal with a wide range of subject matter. (19)

Within the broad context of support studies there should be the opportunity to look beyond art reproductions, gallery visits etc. as the only resources available to educators as a means of arousing visual awareness in art at second level education. This is not to say that these resources should be ignored completely, but that they should be used in conjunction with the process of involving students in cultural experiences that have their foundations in real life situations. An assessment objective of the Junior Certificate is one of developing "an awareness of the historical social and economic role and value of art craft and design aspects of contemporary culture." (20)

In an interview with the Irish Times in 1988, Martin Drury, then education officer, felt that:

art today meant passing down a body of accepted knowledge about 'good art'. This often left students looking dazed...he would prefer to see students dealing with and looking at contemporary art, to encounter work that was no reverentially treated before it had been defined. (21)

Thus there should be a move from force feeding students a diluted version of high culture and have a support studies programme within the curriculum that is committed to the face to face values of arts, with an emphasis on the primary experience - the artist.

The assumption must be made with regard to the Leaving Certificate Syllabus that the Department of Education intends continuing the Junior Certificate programme, as any information received relating directly to the Leaving Certificate pre-dated the introduction of the Junior Certificate Syllabus in 1989. Therefore, support studies should be a relevant and interesting area of art education for Leaving Certificate students. This

will enable them to continue their progression within the education system, whilst still maintaining the sense of unity that they have developed through the Junior Certificate Syllabus, thus avoiding the isolation of educational aims at Leaving Certificate level.

FOOTNOTES CHAPTER 1

1. Department of Education, The Green Paper: Educating For a Changing World (Dublin: The Stationary Office, 1992) p. 48.
2. Ibid., p. 96.
3. Ciaran Benson, The Place of Arts in Irish Education. Report of the Arts Council's Working Party on the Arts in Education (Dublin: The Stationary Office, 1992) p. 48.
4. Curriculum and Examinations Board, The Arts in Education. (Dublin: The Stationary Office, 1985) p. 6.
5. Elliot W. Eisner, Educating Artistic Vision (London: Collier MacMillian Publishers, 1972) p. 69.
6. The Department of Education, The White Paper: Charting Our Educational Future (Dublin: The Stationary Office, 1995) p. 21.
7. Ibid., p. 241
8. Ibid., p. 21.
9. Ibid., p. 24
10. Laura Chapman, Approaches in Art Education (New York: Harcourt, Brace, Jovanovich Inc., 1978) p. 19.
11. Department of Education, Junior Certificate Syllabus: Art Craft and Craft and Design (Dublin: The Stationary Office, 1989).
12. Ibid., p. 1.
13. Ibid., p. 1-2.
14. Ralph Smith, "The function of Art in the Core Curriculum. The Function and Assessment of Art in Education. Association of Art Advisors" in Educating for Art Rod Taylor (London: Hutchinson Education, 1990) p. 76.
15. Department of Education, Junior Certificate Syllabus Art, Craft and Design (Dublin: The Stationary Office, 1989) p. 8.
16. Robert Clement, The Art Teacher's Handbook (London: Hutchinson Education, 1990) p. 65.
17. The Department of Education, Junior Certificate Syllabus: Art, Craft and Design (Dublin: The Stationary Office, 1989) p. 8.
18. Chapman, Approaches to Art Education (New York: Harcourt, Brace Jovanovich INC., 1978) p. 67.
19. Clement, The Art Teachers Handbook (London: Hutchinson Education, 1990) p. 64.
20. Department of Education, The Junior Certificate Syllabus: Art, Craft and Design (Dublin: The Stationary Office, 1989) p. 11.
21. Martin Drury, Interview in the Irish Times (Dublin: Irish Times Office, 1988)

CHAPTER 2

VALUE OF LIVE SUPPORT STUDIES

A General feeling about arts in education is that if you find works of art interesting then you will hold the views that art should have a dominant role to play within the curriculum. Those who do not, see it as a waste of time. In reality it is a class where the intentions are of laying a foundation for active involvement with art into adulthood. This should be the inevitable outcome of real engagement with art at school. What tends to happen though is, that the idea of personal needs satisfaction is replaced with that of merely satisfying external needs, such as those of pleasing parents, teachers, or of passing exams and moving into further education. Ciaran Benson states:

at present the main emphasis, and again particularly in secondary schools is on the transfer to third level education and on preparing students to jump the entrance hurdles of universities.(1)

The accumulation of points to gain access to third level is still a major focus for Leaving Certificate students, enabling them to establish their social rating and assist in their ability to move and progress within society. Art education should be considered a beginning and not a means to an end. There should be a high enough level of interest instilled at secondary level, so that art will continue into later life development. Opportunities should be created within the art class so that students can take from the experience what they can. Eisner feels that "each child possesses a capacity for creative development"(2), so within the classroom each student should be considered as an individual artist. This will instil in them the belief that they are makers, producers and consumers of art. As Lowenfeld and Brittan state "the basic ingredient of art comes from the child himself." (3) In many ways then, the level of interest students have for art is self motivated and can be effected by the level of education being received.

Benson observes that:

if the education system does not make every effort to develop critical perspective in the young, then Ireland may be faced with a future public, which far from fruitfully exploiting the opportunities available to it may be characterised by uniform mediocrity of tastes controlled by commercial interests.(4)

One of the major problems facing art educators must be that of creating effective ways of working with students, enabling the learning process to be intensified and levels of personal fulfilment heightened.(5) Curriculum adaptability is a major area that educators can focus on to stimulate and broaden the experience of art within schools.

Lowenfeld and Brittan suggest that:

the atmosphere that is conducive to artistic expression and environment that will foster inventiveness and exploration, is not the same type of atmosphere that is favourable for memorising arithmetic tables. (6)

In many ways then the environment created must be conducive to achieve maximum responsive actions from the students. Benson recommended that there are a number of ways that art can be introduced to students including resources such as books, slides, films, gallery visits and touring exhibitions, suggesting that:

if a group from different areas of the visual arts felt that together they could present aspects of the visual arts in an interesting and stimulating way to schools, then the Arts Council should support such a scheme to introduce particular artists. This could include an artist working for a period in a school with Arts Council support.(7)

This last suggestion allows for the personalisation of experience through the introduction of an artist within the class leading to the creation of an environment in which students become totally caught up in their work leading to the arousal of senses through new and adventurous ways of discovery.(8) The whole concept of personalising the experience in an important area within education, as it will naturally instil in students new levels of excitement to continue in further learning.

Carl Rogers holds the belief that through personal and effective learning students automatically develop a sense of belonging and worth about themselves and the education task that they are carrying out. He observed that educators could provide a

variety of resources to facilitate the learning experience through materials such as books, tools etc. but suggests that:

resources can also include people such as members of the community who may have an area of interest or expertise that they would be willing to share with students.(9)

Lowenfeld and Brittan see the process of art as being more important than the product itself, promoting the idea of making it possible for students to familiarise and identify themselves with the work and products of artists. This in turn creates opportunities for students:

to identify with the creator and with the problems and emotional relationships that he has had in completing his work of art. (10)

This would assist in raising students awareness of the process involved in making art - execution of sketchbooks, development of ideas, experimentation with various media, commissions, exhibitions etc. It would also allow students to respond to works of art at new levels, allowing for the evaluation of what it is to live, work and be an artist in modern society, instead of romanticising idyllic imagery from prescribed text books. This unique experience has an important role to play in helping students hold more critically responsive values to art instead of watered down adaptations of what others perceptions of what good art is. It also promotes in the student the ability to question and acquire fresh information about art that may not be available from their educator.

As Lowenfeld and Brittan observe:

a teacher who has never gone through the process of creating in a specific art material, may never understand the particular type of thinking that is necessary to work with clay, paint or whatever. (11)

This kind of inexperience on the part of the educator has a transferable effect, in the sense that if one feels uncomfortable working a specific material or art process it will either, automatically become an area that an educator will avoid in classroom application, or when applied, the experience or lack of it, will have adverse effects on the students. This can be quite intimidating situation for an educator, as no one person

can be expected to be familiar with every art process that is available. Introducing an artist into the school should be of great benefit to all involved, especially when planned to fulfil the needs of the students. It creates a situation in which educator and artist can combine skills and thus facilitate the student in learning through, art about the arts.(12)

Lowenfeld and Brittan feel that:

in a true art experience the artist displays his innermost and how he sees thinks and feels is laid bare. One of the goals of any secondary art teacher, should be to provide an environment where this expression however it is produced can be treated with sensitivity and respect. (13)

Introducing an artist into the classroom allows the educator and artist to combine strengths and provide students with unique opportunities to learn the processes involved in the creation of art and develop the sensibilities in the appreciation of art.

Van Pelt sees the implementation of an artist-in-residence as one which brings to the school:

a wealth of new experiences from which s/he selects, records, examines, rejects, reassesses, codes and decodes. To be witness, even in part to process, both stimulates enquiry and heightens perception.(14)

The West Midlands Artists 1984 Placements in schools stated that an artist-in-residence offers:

a unique opportunity for increasing understanding by pupils of the nature of the creative practices, coupled with the values aspirations and lifestyle of people who live by their creative skills. Face to face contact with experienced professionals offers a challenge to pupils own artwork and offers staff too, an exchange of fresh ideas and information.(15)

Again it is the process of putting art into a relevant context for the student - an intimate and familiar environment, so that they can appreciate how and why art happens, removing all mystery. The benefit of an artist in school scheme is not exclusive to students, it also proves to be beneficial to the school, educator and artist involved. For the school it helps develop and enrich the art experience within the school curriculum, through the promotion of art to pupils and staff who may have a limited experience of

art. For the artist it creates opportunities in which they can reach new audiences, stimulating interest in their area of expertise. For the educator, it allows for the familiarisation of techniques and ways of working, that they may be unsure of, enabling them to learn skills that can be applied when devising further lessons.

FOOTNOTES CHAPTER 2

1. Ciaran Benson, The Place of the Art in Education Report of the Arts Council's Working Party on the Arts in Education (Dublin: The Arts Council, 1979) p. 38.
2. Elliot W. Eisner, Educating Artistic Vision (London: Collier MacMillan Publishers, 1972) p. 5.
3. Viktor Lowenfeld and W. Lambert Brittian, Creative and Mental Growth (London: Collier MacMillan Publishers, 1970) p. 6.
4. Benson, The Place of the Art in Education Report of the Arts Council's Working Party on the Arts in Education (Dublin: The Arts Council, 1979) p. 6.
5. Ibid., p. 25.
6. Viktor Lowenfeld and W. Lambert Brittian, Creative and Mental Growth (London: Collier, MacMillan Publishers, 1970) p. 55.
7. Benson, The Place of the Art in Education Report of the Arts Council's Working Party on the Arts in Education (Dublin: The Arts Council, 1979) p. 121.
8. Rod Taylor, Educating for Art (London: Hutchinson Education, 1990) p. 22-23.
9. Carl Rogers, Freedom to Learn in the '80s (New York: Columbus O'Merril, 1993) p. 262.
10. Lowenfeld and Lambert Brittian, Creative and Mental Growth (London: Collier MacMillan Publishers, 1970) p. 224.
11. Ibid., p. 231 - 232
12. Caroline Sharp and Karen Dust, Artists in Schools: A Handbook for Teachers and Artists (U.K: Bedford Square Press, 1990) p. 6.
13. Lowenfeld and Lambert Brittian, Creative and Mental Growth (London: Collier MacMillian Publishers, 1970) p. 55.
14. P. Van Pelt, "Approaches to the Teaching of Critical Studies" in Critical Studies in Art Craft and Design Education ed. David Thistlewood, (U.K: Longman Group, U.K. Limited, 1989) p. 63.
15. Andrew Mortimer, "Approaches to the Teaching of Critical Studies," in Critical Studies in Art Craft and Design ed. David Thistlewood, (U.K: Longman Group. U.K. Limited, 1989) p. 63.

CHAPTER 3

RECOMMENDATIONS MADE FOR THE IMPROVEMENT OF ARTS EDUCATION

As far back as 1949 in the Bodkin Report it has been documented that the Arts within Irish education have been neglected. In 1961 a report by a Scandinavian group noted that "the Irish school child is visually and artistically among the most under educated in Europe." (1) In 1979 the Benson Report was published, in which the central aim was of assisting the Arts Council through its examination of the Arts within the Irish educational system. It made recommendations for the improvement of position of the arts within education and promoted the idea for the centralisation of the Arts within education and suggested that:

if the development in the arts in education meant adding a new quality of excitement, involvement and growth to the lives of young people and adults, then that is justification enough of any curricular idea.(2)

Again as discussed in chapter one, the Benson Report noted the reliance on the verbal and numerical symbol system within education and suggested that students need to develop appropriate sensitivities to comprehend the meanings and intentions of an artist when looking at, listening to or reading a work of art. In its recommendations, it suggested that:

- there should be a closer link between the Department of Education and the Arts Council and other organisations involved in the promotion, appreciation and practice of the arts among young people at primary and post-primary level.
- publication of a resource pack that would supply educators with information related to facilities available such as galleries, institutions etc. along with a comprehensive list of secondary source materials - books, slides, video-tapes, films, etc.
- initiate schemes for introducing artists to schools and students to artists. (3)

In 1985 and again in 1987, a request for a better provision of arts education was examined in the Curriculum and Examinations Board Discussion Papers. Again the immediacy of the arts experience was addressed, with students contact with the art

object or art event playing a central role in the development of artistic and aesthetic education. Recommendations were made for diversifying the range of experiences in various arts disciplines, with a supply of teaching resources and support material produced to facilitate art education at primary and post-primary level. (4) Through the publication of the White Paper in 1995, the government encourages a diverse range of art experience, ranging from highly personal to those which are collective in nature.

Hopes are for students benefiting from the:

immediacy of the arts experience, enabling the students to encounter at first-hand, experiences that may otherwise be remote. (5)

One of the most immediate and at the same time remote art experience for students in Irish schools is that of experiencing art at first hand through a visiting artist – a live support study. In 1997, the Department of Education has still not designed or promoted an artist-in residence scheme, although it recognises the benefits of such programmes promoted through the work of the Arts Council and other agencies involved in the promotion of art education. (Appendix 1)

Arts Councils commitment and recommendations for Arts Education

Although the Arts Council welcomes the centralisation of the arts in education, it in no way regards itself as being responsible for the development of mainstream curriculum and sees this as an area that lies solely with the Department of Education. In 1994 Ciaran Benson, chairperson at the Arts Council stated that:

the Arts Council could no longer be expected to mask the inactivity of the educational system in the area of the arts. Whilst schools would still be regarded as important points of access to the arts for the young people, the Arts Council would increase its support for the initiatives outside the formal educational system - initiatives which recognised young people as a distinctive audience and facilitated their participation in the arts on this basis.(6)

The Arts Council have adopted a more integral approach in its responsibilities to arts education, whereby it encompasses schools, community groups, youth clubs, work

places, hospitals, places of detention etc. Its intentions are of encouraging real participation in the Arts in terms of availability and access to all members of Irish society. It welcomes the Department of Education willingness to embrace art as a subject within the broad scope of curriculum development. The active communication between both parties can assist in the generation of ideas and incentives that will facilitate arts education. Currently the Arts Council is involved with the incareer unit at the Department of Education on a pilot arts curriculum development project in Wexford at primary level, hopes being that it will be incorporated into the formal educational system. Gay Tanham, the current Youth Arts and Dance Officer sees this commitment as one that will have huge implications for teacher training and curriculum development within the arts. But that naturally it will not happen overnight and sees the development of the new incareer unit within the Department of Education as a positive move. Hopefully post-primary arts education will also experience the benefits of collaboration between both organisations in the near future. At present within formal education the Arts Council facilitates an artist-in-residence scheme, schools exhibition programme and a joint purchase scheme. The current Arts Plan 1995-1997 has been extended to 1999 in order to facilitate its objectives. Objectives within formal education relating to the area of support studies are:

- three touring exhibitions.
- up to sixty artist in schools contacts.
- one year long arts education residency.
- two local fine arts residencies in school in each county each year.(7)

Ideas put forward by interested parties for the Arts Council to consider in relation to facilitating the educator and promoting the ideals of live support studies are:

- the creation of a single agency with responsibility for arts education.
- a need for the co-ordination of the various bodies in arts education, instead of having several bodies with partial responsibilities.
- creation and support of an arts education development unit.
- larger pool of artists needed, who would be skilled in community related training.
- artist in residence for each arts centre.
- more residencies in schools/communities.(8)

Art Education is still awaiting the impact of recommendations made as far back as 1979.

The Department of Education should:

- provide a central housing agency for supply of information available to Arts Educators instead of relying on other organisations providing these services for them.
- supply secondary source materials for use within education.
- create opportunities for students to engage with an artist through an artist-in-residence scheme.

This would assist educators in creating suitable opportunities for students to understand the sequential working method an artist uses whilst working, experience the difference between real paintings and reproductions and create an environment that is conducive of learning.

FOOTNOTES CHAPTER 3

1. Ciaran Benson, The Place of the Art in Irish Education Report of the Arts Council's Working Party on the Arts in Education (Dublin: The Arts Council, 1979) p. 49.
2. Ibid., p. 25.
3. Ibid., p. 22.
4. Curriculum and Examinations Board, The Arts in Education (Dublin: The Stationary Office, 1985) p. 25.
5. The Department of Education, The White Paper: Charting Our Educational Future (Dublin: The Stationary Office, 1995) p. 21.
6. Benson, The Place of Arts in Irish Education. Report of the Arts Council's Working Party on the Arts in Education (Dublin: The Stationary Office, 1992) p. 48.
7. The Arts Council, The Arts Plan 1995-1997 (Dublin: The Arts Council, 1995) p. 12.
8. Ibid., p. 104-114.

CHAPTER 4

METHODOLOGY

Newpark Comprehensive

To enable students to experience the work of an artist through reproductions such as books, slides, photographs etc. serves a purpose within art education, but the reproduced image can only tell us so much about the actual artefact. It can in no way relay the true characteristics of the original image or artefact, for example, scale, size, use of materials, tactile qualities etc. In providing the experience of allowing students visit galleries, print studios, museums etc. within the school timetable, allows students to familiarise themselves with original artworks. But these institutions rarely facilitate the eagerness and curiosity of students to handle and examine the artworks they house. Arranging for the artist, craftsperson or designer to visit the school can provide all of the above, which fall within the guidelines of support studies set out by the Department of Education and at the same time permit students to engage actively with the maker of art — the artist. Psychologists talk of connections, where learning is concerned with the formation of bonds between a stimuli and a response. The more intense a stimulus—response connection is, the stronger the bond will be. The introduction of an artist within the classroom at Newpark Comprehensive will allow students to make contact with a new stimulus, which hopefully produces favourable responses. It will create a situation through which students will reflect upon aspects of art, craft and design that they may not have had the opportunity to reflect upon through conventional methods of support studies, where students experience the end result of an artists work. Thus allowing them to conceptualise the work of artists and make them more aware of the reality of being an artist.

Initiating an artist-in-residence to Newpark Comprehensive, Blackrock, Co. Dublin.

Printmaking Project

Project:	Printmaking
Class:	5d
School:	Newpark Comprehensive, Newtownpark Avenue, Blackrock, Co. Dublin.
Length of visit:	80 minutes
Artist name:	Piia Rossi - Fine art printmaker
Aim of visit:	to introduce students to a working artist learning about her background in art. Development and research of work, historical influences, selection of prints, various printing techniques, samples of printing plates. Discussion with students.
Initiation and planning:	<ul style="list-style-type: none"> • discussion with students • Interest of school with regard to artist in residence and additional funding • duration of residency • making contact with artist • introduction artist to school
Assessment	<ul style="list-style-type: none"> • discussion and appraisal of visit by artist, Head of Art Department and students (Appendix 2)

Discussion with Students

During my two week observation at Newpark Comprehensive, I was able to discuss various aspects of art, craft and design with students. The fifth year group showed an interest in developing their skills and knowledge of printmaking. They felt that having the opportunity to develop this area would further their understanding of print when approaching the design section at Leaving Certificate level.

Research of Services Available.

When I initially considered introducing an artist as a live support study to students in Newpark Comprehensive, Blackrock, Co. Dublin, I thought it would be a simple case of making contact with the Arts Council and putting the residency in motion, through their artist in residence scheme. But due to inexperience and lack of knowledge on services available, I missed closing dates for successful applications. My next contact was with arts centres and galleries. Firstly, the Irish Museum of Modern Art which provides the opportunity for students to meet with an artist in conjunction with their artist work programme. Secondly, the Douglas Hyde Gallery which offers an artist in schools scheme, with up to three visits at post-primary level. Due to the immediacy of my project work, I was unable to avail of these services, but hopefully I will have opportunities to use them with future students. Contact with the Department of Education resulted in a series of phone calls to various sections within the department in order to access information relating to an artist in residence scheme. Only to find out that they do not provide such services, but value services provided by other organisations. Eventually the involvement of an artist in Newpark Comprehensive evolved through internal planning and the commitment of the principal Mr. Derek West and Head of the Art Department, Miss Hazel Martin. In hindsight, if I were to recommence this research process, I would be a lot clearer in my intentions and have all

information collected well in advance. I would also be more specific in my request for information and make all correspondence in writing, so that there are no opportunities for crossed wires. This would also facilitate in the build up of a comprehensive resource pack for future use, with updates available through institutions mailing lists.

Interest of school/additional funding

I had discussed the benefits of an artist-in-residence scheme with the Head of Art Department during my observation time in Newpark, so when I started my teaching practice we discussed the implementation of a residency with the fifth year group. The Principal in welcoming the residency as a means of increasing visual awareness in printmaking and motivation in the class resulted in the school funding the residency.

Duration of Residency

One × eighty minute class.

Making contact with artist

The final selection of artist came through the recommendations of friends and the opportunity to meet with several artists in connection with residency. The selection of Piia Rossi was on the basis of the enthusiasm she had for promoting the area of print in second level education, the content of her work and the visual impact that it would hopefully have on students, enabling them to develop their ideas when approaching the final printing stage.

Aim of Scheme

The overall aim of the scheme was to develop an understanding of the printing processes involved in producing a card build-up print and a colleograph print, while developing an appreciation for the medium of print through support studies students introduced into the class. Students developed other skills in art, craft and design,

learning the elements involved in drawing, constructing a collage, use of tools and materials and finally presentation skill through final display of their work.

Description of scheme

The students began this scheme by pairing off in twos. Students used the strong natural light source in the artroom to explore how light effected the contrast of highlights and lowlights within the face. Students carried out side and frontal profile drawing of the face (ill. 1). When this was completed students used these drawings to simplify the contrasting areas into a shape map of the face (ill. 2). These drawings were then used to develop a two colour collage using light coloured card (ill 3). This allowed students to develop their understanding of positive and negative space and familiarise themselves with tools and materials that they would use when they moved into print preparation. Once we had established a strong image to work with I introduced the artist-in-residence, Piia Rossi. Through support studies students had been introduced to examples of block printing through reproduction of various artists work. I wanted to introduce students to a live artist, allowing them to develop an understanding and appreciation of the printer as an artist, see how her work develops from concept through to final prints and have the opportunity to view original artwork. After this visit students returned to their project work preparing and building up the card print. When this was completed students took prints from the prepared block and produced an edition of five prints (ill 5). On completion of this section of the print project, students moved into building up the block further through gluing and attaching various materials to explore the textural qualities that can be obtained through colleograph printing. Students photocopied their work so that they could record how various marks were created through use of textural materials (ill. 6). Students then re-

printed the block (ill. 7). At the end of the scheme students participated in a presentation class which created the perfect opportunity to display and evaluate their work (ill. 8).

Support Studies

During the eleven week scheme I introduced the work of other artists through support studies. This involved three methods. Firstly through the introduction of reproduction of artists work such as Gabrielle Münter, Erich Heckel, Wassily Kandinsky, Jim McLean, Delores Klein and Mary Ann Pierce (ill. 9). Secondly through the introduction of a live support study, printmaker - Piia Rossi (ill. 4). Thirdly through the introduction of original prints by printmaker Suzannah O'Reilly (ill. 10).

Findings

In introducing the various approaches to support studies it became evident that the encounter with a live support study - the printmaker Piia Rossi had the most influential effect on the students. They still recall the visit during class while developing ideas for their present work. Observation and evaluation of reproduction of artists work stimulated and informed students of the various cultural aspects of printmaking. In viewing the original prints by Suzannah O'Reilly students developed an appreciation of the work by the artist and questioned technical aspects involved in the printing process such as transparency of inks, combining mediums etc. However neither of these methods of support studies incited the response that the live support study induced. The introduction of the printmaker Piia Rossi focused students and heightened their levels of motivation and interest towards printmaking. Piia brought in a selection of work ranging from various methods of print, test blocks, etc. But the main content of the visit dealt with a series of etchings that were influenced by Christchurch Cathedral, Co.

Dublin and Russian Iconography. Piia included research work such as sketch pads, photographs and sample prints that traced the development of her work from concept through to final prints. Throughout the discussion on the development of her work, historical influences and the working methods of a printer, Piia allowed students to handle prints and question her on various aspects of print and seek advice on their own work. The students response to the triptych was astounding (ill 8). It's hard to find the words to describe the sense of reverence students showed for this print. It literally took their breath away. It prompted such inquisitiveness into the processes Piia had employed in applying textural materials such as tissue and gold leaf, that towards the end of class students bombarded me with requests for the return of their drawings so that they could continue working. When students reached a stage in the scheme where they were building up textures, students recalled Piia's work and used it as a reference point in the selection of materials that they would lay down. Students observed how materials related to each other with regard textural qualities, colour, etc. The block became more than a means to produce a print, but a piece of art in itself (ill 6). Students spent time eagerly applying and re-applying textures until they had achieved an image that was aesthetically pleasing and also functional as a printing block. Having taken prints of the block some students returned to the block with the intention of retaining the block and using it in sketchbooks to develop ideas. Witnessing such enthusiasm in this group of students, suggests that adapting the method of introducing support studies, allowing students experience original artwork, permits the 'arousal of appetite' that art educator Rod Taylor suggests promoting within the classroom. Researching the subject of live support studies stimulates action and the action results in rewards that I feel could never be obtained through conventional support study methods.

Students responses to artists visit

Artist: Piia Rossi

It was interesting and helpful to give an idea of what the printing career would be like and the different colleges you can go to. *Sarah*

The class was long, but interesting. It helped me to understand why I have to go through stages before going to the end. Being able to touch the prints and pass them around was great. *Robert*

The idea of the printer coming in helped with understanding the process of what we were doing, and realise what we can get out of it. *Bébhinn*

She passed around her notebook at the end, which she had kept for a year at college. She stuck in notes and ideas, some of which were helpful. I thought her work was brilliant, especially her prints where she used textures. I thought her visit was quite beneficial in that, she explained printing well and did not make it seem difficult. *Louise*

Nor only did I find her work interesting and beautiful but it gave me ideas for my own work. Having an artist come in and speak to us is something I think should happen on a more regular basis. No only is it really encouraging, but it helps expand our perception of art as a career, or even show us new mediums to explore. *Caoimhe*

Head of Art Departments Response

Artist: Piia Rossi

In the interest of furthering the art experience of the fifth year art class, Oona initiated and organised a visit from Piia Rossi, a practising artist specialising in printmaking. Piia was researching architectural detail through a study of Christchurch Cathedral.

The class responded to her presentation and infectious interest in the subject, thus enabling them to return to their own projects with a fresh awareness and insight into further research.

Sincerely



Hazel Martin.

Response of Artist**Artist: Piia Rossi**

Ashley Court, apt. 10.
31 Clyde Road,
Ballsbridge,
Dublin 4.

To whom it may concern,

I visited Newpark Comprehensive on 3-12-1996, where I was invited by trainee teacher Oona Treanor, to talk about and show my work to a group of fifth year students.

I started by talking about my studies in NCAD and especially about my BA degree show, which was held in the Royal Hibernian Academy in May 1996. I covered different aspects of hanging an exhibition and discussed presentation administration and budgets.

I brought along various printing tools and we went through some of the main printing techniques like relief printing, intaglio, screenprinting and lithography. My portfolio is a collection of etchings from the last two years and I explained my subject matter and philosophy as well as the techniques I used in my printmaking.

The students were interested in the subject, followed the presentation carefully, asked questions about printmaking and displayed a great enthusiasm for art in general. Towards the end of the class a small group of students who were very interested in my notebooks began a more detailed discussion on keeping sketch pads, on being an artist and on my attending NCAD. Very enthusiastic group and nice students to work with.



Piia Rossi.

Initiating a Livedrawing Residency in Newpark Comprehensive

Life drawing/painting project

Project:	Life drawing/painting
Class:	5d
School:	Newpark Comprehensive, Newtownpark Avenue, Blackrock, Co. Dublin.
Length of visit:	2 x 80 minutes
Artist name:	Paul McCann - Fine art painter
Aim of visits:	<ul style="list-style-type: none"> • to observe various drawing techniques through the work of a visiting painter, this will include presentation of work and talk by the artist, Paul McCann. • to develop an appreciation for the various painting techniques that can be used in relation to figure paintings through observation of work and demonstration by Paul McCann.
Initiation and planning:	<ul style="list-style-type: none"> • discussion with students • Interest of school with regard to artist in residence and additional funding • duration of residency • making contact with artist • introduction artist to school
Assessment	<ul style="list-style-type: none"> • discussion and appraisal of visit by artist, Head of Art Department and students (Appendix 3)

Discussion with Students

Towards the end of the printing project, students discussed possible ideas for future projects. Areas of interest that arose were life drawing, art history and painting. This led to the development of a project that would incorporate these three areas.

Research of Services Available

Again due to the immediacy of my project work the introduction of a live support study developed through internal planning and the support of staff at Newpark Comprehensive.

Interest of the School / Additional Funding

I approached the Head of Art Department and Principal with the aims and objectives of introducing a painter to the fifth year art class, with the intention of students developing an appreciation for the work of a painter and improving their skills in life drawing and painting. Again the positive response of the Principal resulted in the school funding the residency.

Duration of Residency

2 × 80 minute classes.

Making Contact with the Artist

The selection of Paul McCann to take part in this residency developed from my knowledge of his commitment of promoting life drawing, an area which he feels is often neglected in second level education. Having the opportunity to view Paul's work, confirmed that it would be a suitable connection with the project work students are working on.

Introducing Artist to School and Group Involved.

Again I took the opportunity to introduce Paul to members of staff in Newpark Comprehensive.

Assessment

This will take place through the assessment of experience for the students, Head of Art Department and visiting artist.

Aim of Scheme

The overall aim of the sequence is to develop students figurative work through observational drawing and progression into painting. Personal research is involved

with students selecting an artist, which they will use as a support study when carrying out their painting in the later stages of the scheme. Through support studies students will be introduced to artists drawings and paintings in order to develop their awareness of art, both past and present.

Description of Scheme

The students commenced this scheme by developing their observational skills through blind observational drawing of the figure (ill.11). Students then moved into weight drawings to develop their concept of weight and shape of the figure (ill.12). This progressed into the modelled figure and experimenting with various drawing tools (ill.13). Once students had established a confidence in life drawing and were aware of areas they wished to concentrate on, I introduced the artist-in-residence. The intention of introducing a live artist was to develop students understanding of Paul's approach to his work and develop new skills through his role as presenter and instructor. I come from a graphics background and in many ways thought it would be beneficial to students and myself to experience the work and teaching techniques of an artist who has a solid grounding in life drawing (ill.14). Students then returned to their project work where they developed an understanding of colour mixing and mark making (ill.15). Paul's second visit will take place in the following class, when students have finalised their research of artists and have specific areas to address with Paul, in relation to the painting of the human figure.

Support Studies

During this scheme I introduced students to the work of other artists through support studies. This involved two methods. Firstly the introduction of reproductions of artists drawings such as Giacometti, Egon Schiele and Brett Whiteley (Ill.16) and paintings by

Wassily Kandinsky and Helen Frankenthaler, in relation to colour mixing and experimentation (Ill.17). Secondly through the introduction of a live support study, Paul McCann (Ill.14). This scheme has yet to reach its conclusion and will include further support studies. Firstly through reproductions of artists such as Lucien Freud, Vincent Van Gogh, and Paul Gauguin (Ill.18). Other reproductions will be included that will directly relate to students choice of artist. Secondly through the introduction of the live support study Paul McCann, who will introduce the class to a selection of his own work and instruct students on areas that they wish to address in relation to figurative painting.

Findings

In introducing the two methods of support studies in this project, it again was evident that the encounter with a live support studies – an artist had the most influential effect of students.

Pauls visit to the class has yet to be completed but students are eagerly awaiting his return, when they progress into the final figurative painting. Observation and evaluation of reproduction of the work of Giacometti, Egon Schiele etc. stimulated students during class and they developed an awareness of the artists treatment of the figure through closely scrutinising the reproductions. Paul's visit I feel, is something students could never experience through reproductions. He talked students through his work and presented it sequentially which allowed students see his work develop. Throughout the discussion students kept raising the value of drawing and questioned him on his commitment of time and energy in practising his work, but as the discussion session ended students could appreciate that his commitment had paid off through the development of his drawings. Students also valued seeing corrections that Paul had made in his work. This is something that I feel students would rarely pick up on

through observation of reproductions. Towards the end of class Paul introduced a drawing session to students in relation to areas discussed during class such as techniques, movement of the figure etc. He also introduced an exercise on drawing 'nothing' which initially left students feeling confused but on his explanation students began to comprehend the value of real observation in relation to drawing. Paul's second visit will relate to figurative painting and hopefully will develop the same levels of motivation and understanding that students experienced through Paul's initial visit.

Students Response to Artists Visit

Artist: Paul McCann

This class was of enormous benefit to me, as it is really encouraging to see the work of young artists and talk to them about their work. I am specifically interested in life drawing and found this workshop helpful and great fun. The variety of techniques used gave me many ideas for future projects. Classes given over to workshops or even discussion classes should be an essential part of our course, as I think everyone really benefits from them. *Caoimhe*

He showed us how good your work can be when you practise life drawing on a regular basis. I feel his visit to our art class will benefit our life drawing a great deal. *Andrew*

He showed a good bit of his work and talked us through it. He also gave good advice and pointers on life sketching. I thought it was a good idea to get an artist in to talk to us, especially as I had a mental block towards it. It helped me, by making me realise that continuous practise is important. His visit was really interesting and I think will help me with future life drawing. *Suzanna*

To see an artists sketches, with him there to comment on them is alot better than looking at a book or photocopy. *Russell*

I found his visit was a great help as it improved my interest and understanding of life drawing. *Sarah*

I thought the visit of the artist Paul McCann was helpful, as it was much more interesting than just looking at pictures in books. It was good seeing how his work had developed and improved over quite a long time. I look forward to his next visit when we explore painting. *Aimee*

He not only showed us his work but how he does it. He showed us the development of work not just the end product. It was good to experience a different approach to life drawing and I found it good to do some of the modelling as it gave me a feeling for the pose. It was a great class and I hope there are many more to come. *Bebhinn*

I enjoyed exploring movement in the figure as the human figure began to take on shapes that made it almost appear abstract. When he asked us to close our eyes and draw nothing it made me realise how much easier it is to draw something when it is in front of you. *Michelle*

I am not really that interested in art but I enjoyed this class and would like to repeat a similar experience again. I think that the best way to learn and understand art is through seeing the work of an artist that you can question and who will explain their work to you. *Clara*

It was interesting to see how the artists work varied on different days and how peoples styles can change on their motivation and concentration. *Louise*

I think we should have more classes where we study the work of young artists, as it is in some ways more relevant than what we cover in art history. *Robert*

I thought that seeing Paul's work helped me to understand drawing more, rather than looking at books and magazines. It helps you to see things more clearly. *Kaajal*

Head of Art Departments Response

Artist: Paul McCann

In order to further the interest and awareness of the fifth year students in life sketching, Oona initiated and organised a visit from Paul Mc Cann, a practising artist, specialising in drawing and painting.

The plan was to demonstrate drawing techniques and approaches towards building an awareness and knowledge of human anatomy through constant observation. His method and approach brought an enthusiastic response from the class, eager to get involved in the exercise.

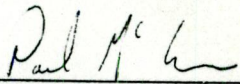
A further follow-up session is planned to develop this lesson into painting techniques in figure work. The class are eagerly looking forward to this development

Sincerely

Hazel Martin

Response of Artist**Artist: Paul McCann**

As a visiting artist to Oona Traynor's Art Class in Newtown Park School, I gave a couple of life drawing lessons. To my surprise, not once were the classes interrupted with anything other than relative inquiries and questions. Examples of my own drawings of naked female and male models drew only a positive response. My approach to the hour of drawing veered more to "the warming-up process" - how to approach the page physically and how to hold the pencil. We spent the hour doing very quick poses and some movement drawings. The students modeled in turn. Their interest in the classes was obvious from their concentration while drawing. I think both for me and the students, the classes were a success. They showed a great interest in the "working artist's" view.

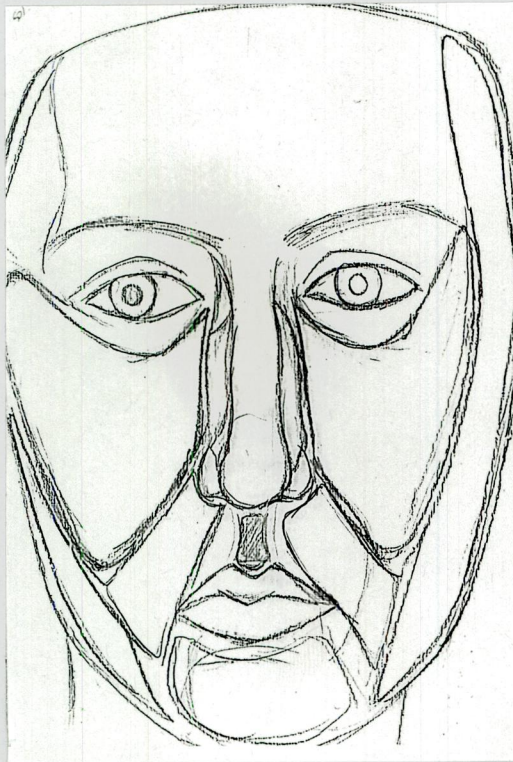


PAUL McCANN

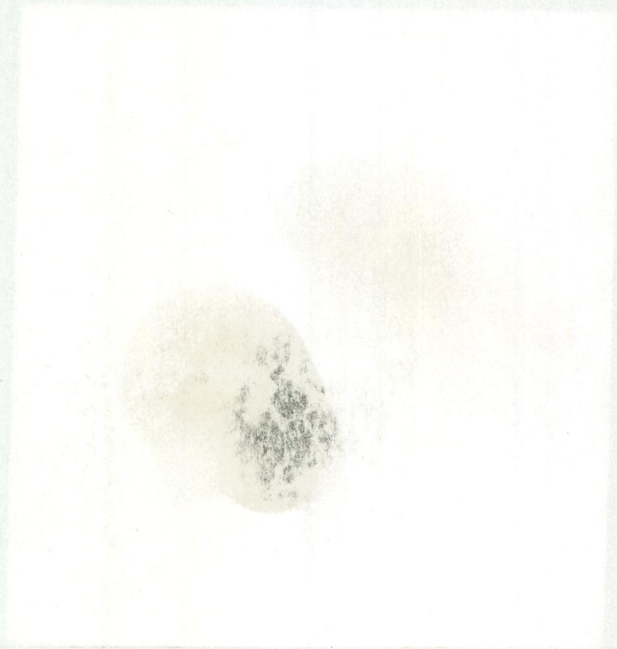
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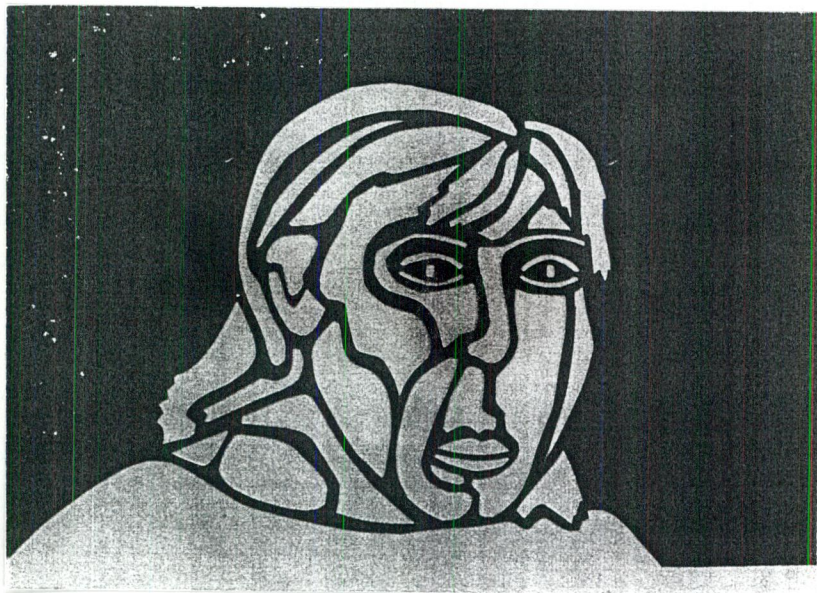


1. Pupils drawing exploring light and dark in the face



2. Pupils shape map of the face





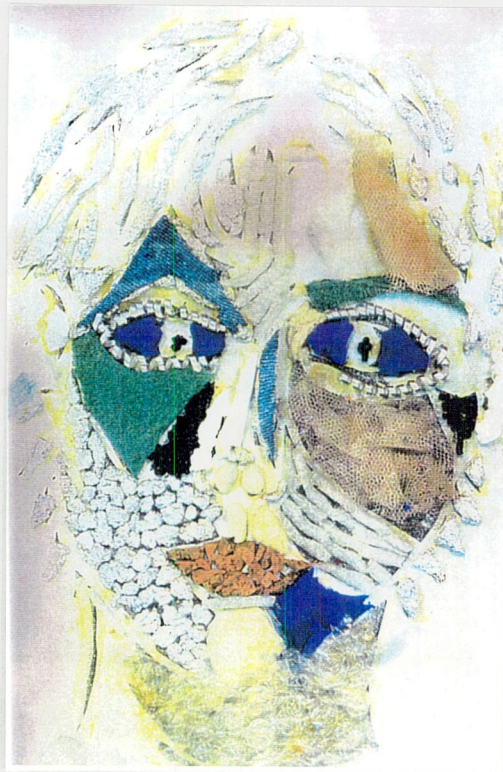
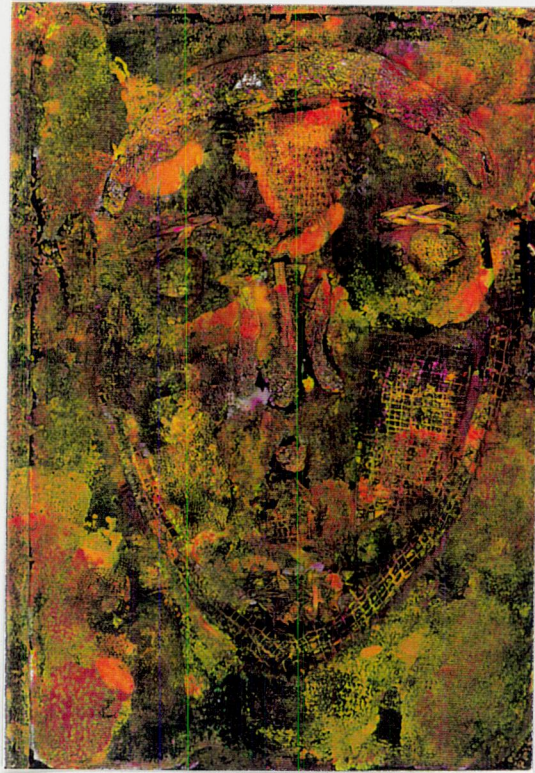
3. Pupils two colour collage



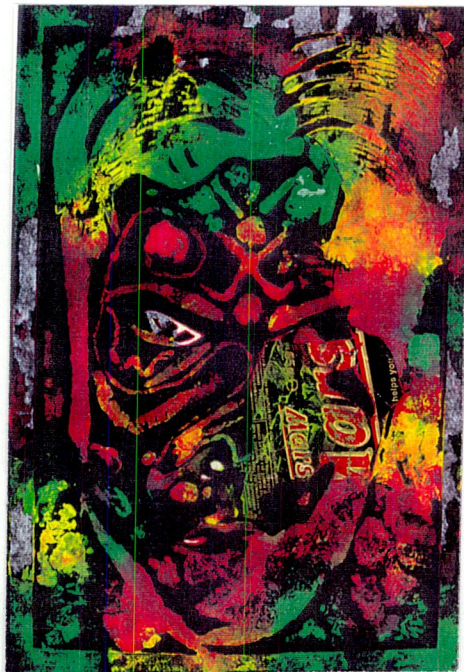
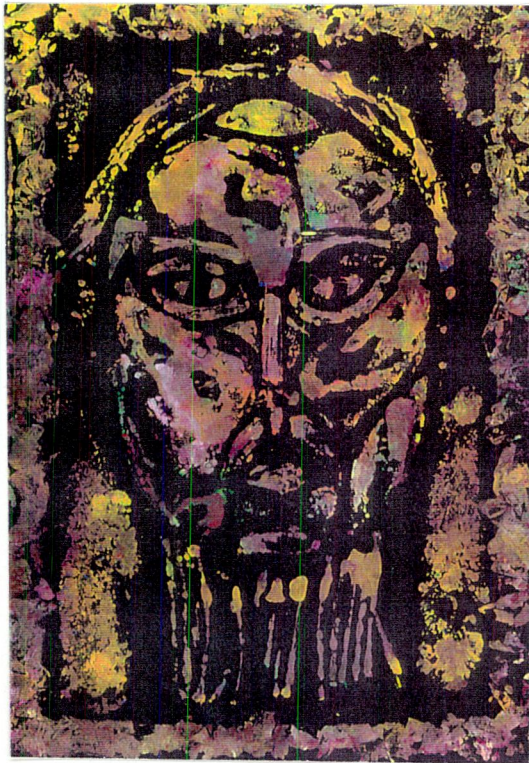
4. Piia Rossi - Etsaus, Pun Kupari, Etsaus Puukairerrus Lehtikulta



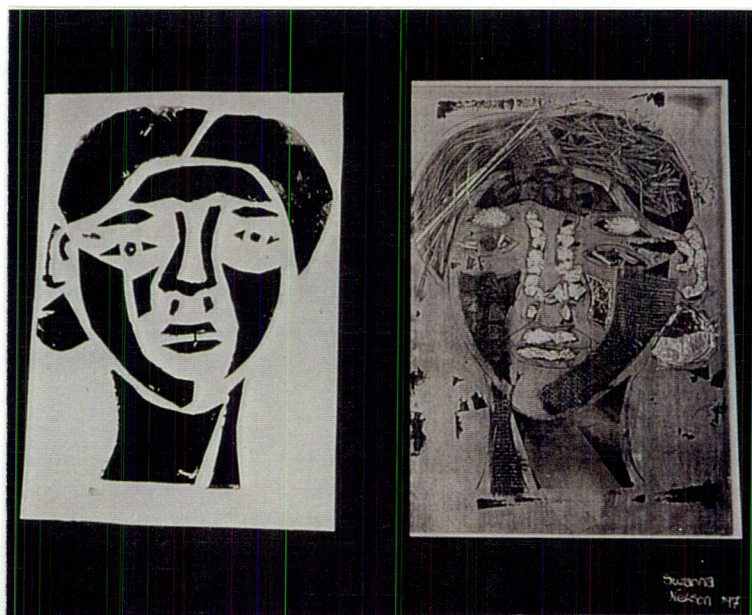
5. Pupils card print



6. Pupils photocopies colleograph block



7. Pupils collegraph print



8. Pupils presentation of work



9. Gabrielle Münter - Kadinsky 1906



10. Suzannah O'Reilly - Ingrained series No. 2



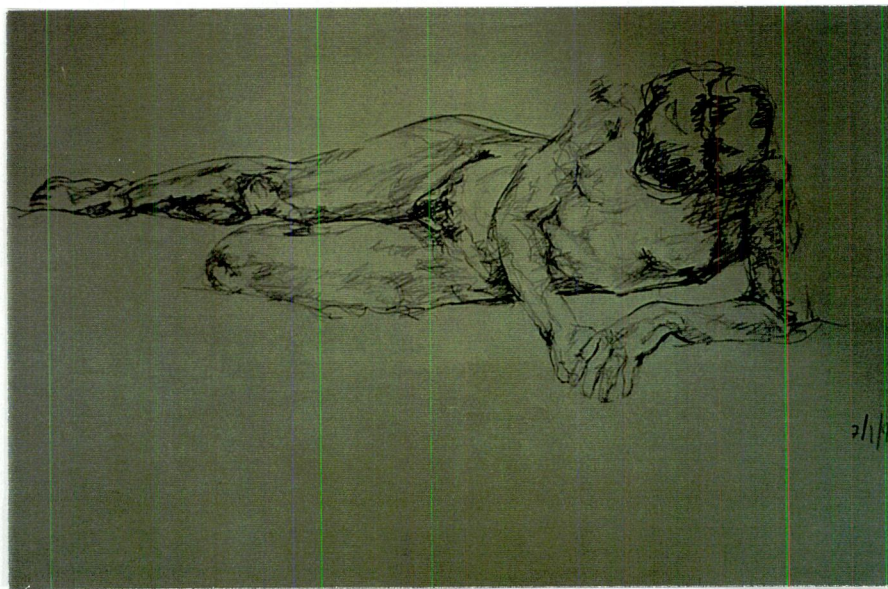
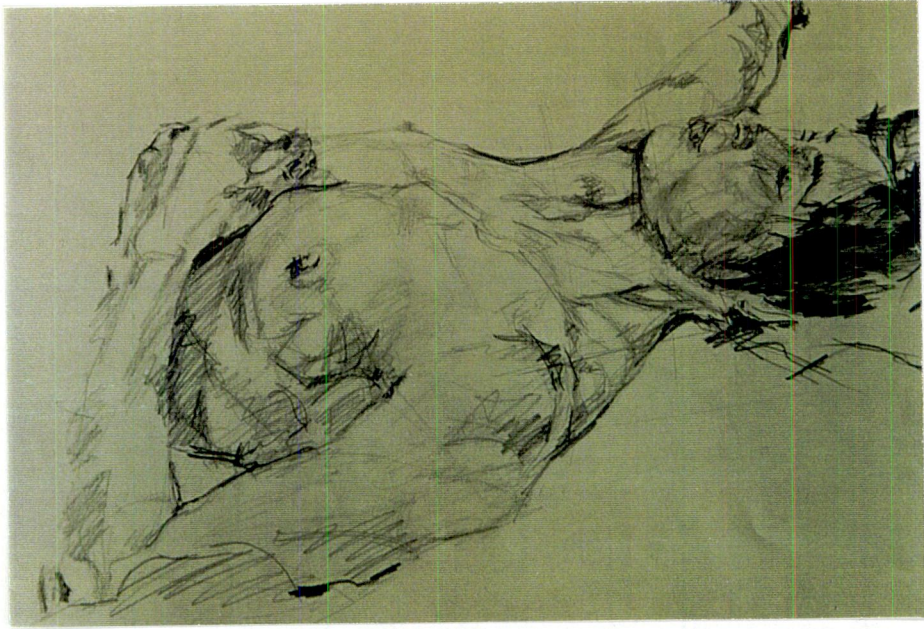
11. Pupils blind observations drawing



12. Pupils weight drawings of figure



13. Pupils mixed media drawing of figure



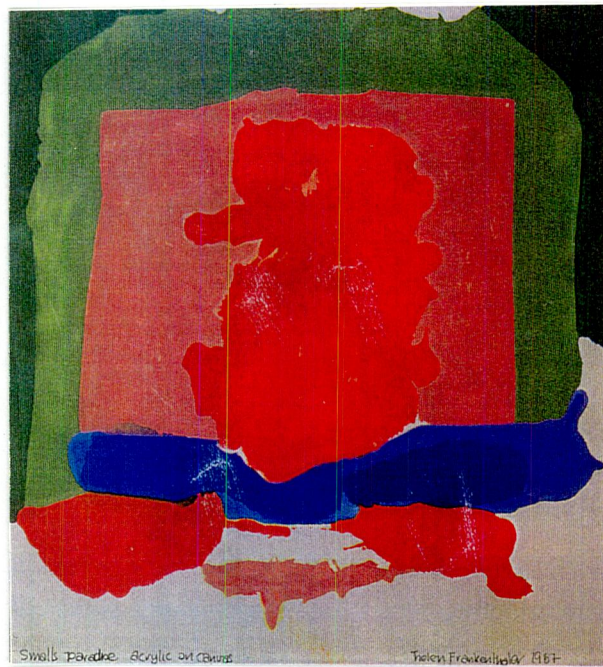
14. Paul McCann - Life drawing



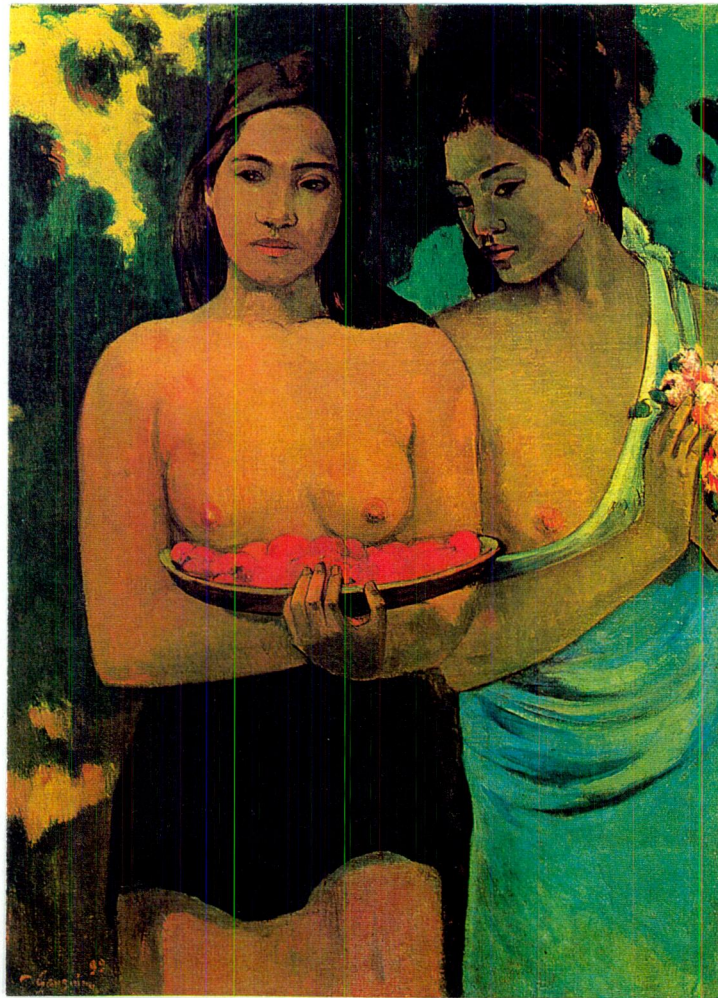
15. Pupils experiment with paint



16. Giacometti - The artists mother reading in bed



17. Hele Frankenthaler - Smalls Paradise



18. Paul Gauguin - Two Tahitian women

CONCLUSION

A major hindrance in initiating an artist-in-residence scheme is that of the lack of a central Arts education information agency. As the Arts Plan states:

without information there can be no interest; without interest there can be no appreciation. (1)

The Department of Education aims for the promotion of a diverse range of art experience within second level education and places an emphasis on the student engaging with original art, through gallery visits and on viewing the processes an artist employs in achieving a finished artwork. But the reliance is on the educator and other organisations such as the Arts Council and galleries like the Douglas Hyde and I.M.M.A to facilitate this experience. In many ways the educator would be assisted through recommendations made in the Benson Report (1979) and again in the Arts Plan (1995) on the production of an information resource pack that would be regularly updated and on the creation of an agency whose sole responsibility is arts education. These services would allow educators and students alike, easier access to the Arts. It seems logical that the Department of Education should collaborate with various arts organisations and produce such a service which would assist art education in a broad context, instead of relying on the enthusiasm and commitment of the educator to access information, which at present only assists small fragments of our youth. In allowing educators immediate access to arts services available, it would lead to a more resourceful approach to art within the classroom and enable students to experience areas of art that may otherwise be remote.(2)

The Department of Education suggests that teaching approaches can be adapted enricher to make the educational experience more relevant. Through the introduction of an artist into the fifth year art class in Newpark Comprehensive, Blackrock, Co. Dublin, it became evident that adapting approaches in which students have access to original artwork which is relevant to project work, stimulated them to new levels of excitement

in their own work and in the appreciation and understanding for works of others. The freshness and immediacy of the experience allowed for no preconceived ideas so their reaction was more spontaneous. The intimacy of the visits in a familiar environment allowed students to be more forthcoming with questions relating to subject matter and allowed them to gain experiences that could not be gained through conventional support studies such as reproductions and gallery visits. For other students to have access to an experience like this, even once in their lifetime would, I feel allow for the development of a genuine appreciation of art and help them realise that they have the talent and power to participate in the Arts. What follows is a guideline for introducing an artist-in-residence scheme and a list of services available to the educator. (Appendix 4)

Guidelines for introducing an artist-in-residence scheme

Discussion with students

Discussions with students you have selected to participate in residency will create the opportunity to explore various areas of interest that students may wish to develop and allow for the selection of a project that will meet their needs. It also allows for clarity of ideas with regard to the type of residency you may wish to become involved with.

Research of services available

Funded Services

- Department of Education
- Arts Council
- Galleries
- Arts centres
- Arts officers
- Teachers centres

Non funded Services

- friends involved in the arts
- personal recommendations
- members of local community involved in arts
- local art colleges

Interest of school with regard artist-in-residence-scheme/additional funding

When discussing feasibility of an artist-residence-scheme with principal and staff members it is advisable to have a basic outline of the needs that the project will address in relation to art education. Areas that could be addressed are:

- developing artistic skills
- increasing visual awareness
- putting the arts into context
- increasing motivation
- personal development

Where a school facilitates a residency without the assistance of a professional arts organisation, funding will be required in relation to paying the artists fees. Extra funding will also be required for the supply of any extra material that an artist may request.

Duration of the residency

In relation to a funded services the duration of the residency will depend on collaboration between co-ordinator and institution involved. With a non-funded residency, the duration will depend on the financial funding available from the school.

Participants, aims and objectives of an artist-in-residence

Aims and objectives that may be suitable for one group of students may not be applicable to another. It is advisable to establish a group that you wish to involve in a residency and address their particular needs when devising your aims and objectives.

Making contact with artist(s)

This allows for the artist and teacher establish how they will work together, develop new ideas for the residency and establish the type of involvement the artist will take in the class:

maker - artist shows how an artwork develops from an initial ideas to a finished artwork within the class.

presenter - artist talks about finished artwork that he/she has brought to the class and shares it with the group.

Instructor - artist takes the role of helping others in making their own work. This can involve teachers and students alike.

Introducing the artist to the school and group involved

Formal introductions allow for the establishment of the artists professional standing within the community and the importance of the project that he/she is about to participate in.

Assessment

This can take place through the assessment of the experience for students, schools and artist, or through the assessment of the result of the experience - the product.

Services available to Educators

The Arts Council

70 Merrion Square
Dublin 2
Telephone: 01 661 1840
Fax: 01 679 1302
E-mail: infoartscouncil.ie

The Arts Council provide and artist in residency schemes, schools exhibition programme and a joint purchase scheme.

Further information relating to any of these schemes can be obtained directly from the Arts Council or the local authority Arts Officer.

The Douglas Hyde Gallery

Trinity College
Nassau Street
Dublin 2
Telephone: 01 702 1116
Fax: 01 677 2694

The Douglas Hyde Gallery provides an artist in schools programme, funded by the Arts Council and exhibition tours.

Further information can be obtained directly form the education department at the gallery.

The National Gallery of Ireland

Merrion Square West
Dublin 2
Telephone: 01 661 5133
Fax: 676 6288

The National Gallery of Ireland provides a wide range of services - school tours, school study days, transition classes, portfolio days, art lectures, outreach programmes, drawing studies (mature, senior cycle students only) and summer workshops.

Further information can be obtained directly from the Education Department at the gallery.

The Hugh Lane Municipal Gallery of Modern Art

Charlemont House
Parnell Square North
Dublin 1
Telephone: 01 874 1403
Fax: 01 872 2182

The Municipal Gallery offers guided tours, workshops, art lectures, in modern art and last year introduced a workshop day to assist in using gallery facilities. This workshop is intended to happen every couple of years, encouraging teachers to keep up to date with services available.

Further information can be obtained directly form the education department at the gallery.

The Irish Museum of Modern Art

Royal Hospital Kilmainham

Dublin 8

Telephone: 01 671 8666

Fax: 01 671 8695

The Irish Museum of Modern Art offers guided tours and special focused tours tracing a continual theme through several exhibitions to groups who avail of gallery services on a regular basis. Also available are talks, lectures, seminars, reading rooms etc. Through their artists work programme this allows where possible, students to meet with artists. I.M.M.A's commitment to education is evident through their exploration of finding new and exciting ways of introducing modern art to local and provincial communities alike. At present the national co-ordinator is promoting the works in the permanent collection not on show, through a touring exhibition coinciding with it. Thus allowing a broader range of audience to take part in and appreciate modern art.

Further information available directly from the Education Department at the gallery.

The Ark

Children's Cultural Centre

11a Eustace Street

Dublin 2

Telephone: 01 670 7788

The Ark's artist in residency is based at the Ark and is normally aimed at primary level students but in the past it has been involved with post-primary students - first and second year - on photography projects.

Further information can be obtained directly from the gallery or the Arts Council.

Arts Centres

All Arts Centres should be able to facilitate on any information relating to exhibitions and educational services provided by them.

Arts Officers

All Arts Officers should be in the position to assist teachers in finding relevant information and where possible initiate any programmes or services that teachers wish to avail of.

Teacher Centres

All Teacher Centres should be able to assist with the Department of Education's services and Resources available to teachers.

FOOTNOTES CONCLUSION

1. The Arts Council, The Arts Plan 1995-1997 (Dublin: The Arts Council, 1995) p. viii.
2. The Department of Education, The White Paper: Charting Our Educational Future (Dublin: The Stationary Office, 1995) p. 21.



re: Artists-in-Residence

Dear Oona,

Schools arrange on an individual basis to participate in Artists-in-Residence schemes in association with the Arts Council, Irish Museum of Modern Art or other providers. Regional Arts Organisers also play an important role. The Department has not, to date, designed or promoted artist-in-residence type programme. However, the positive side of such programme is valued, especially if it introduces post-primary pupils to visual art who otherwise, because of timetabling arrangements at local level in their schools, would not have access to art, artworks or artworkers.

Yours faithfully,

John O'Connell

COLAISTE NAISIUNTA EALAINE IS DEARTHÁ - NATIONAL COLLEGE OF ART AND DESIGN - FACULTY OF EDUCATION
LAYOUT FOR SCHEME OF WORK

STUDENT NAME: Oona Treanor											
THEME: exploring shape + structure to produce a series of drawings of the face that will eventually lead to the production of a relief print											
AIM OF SEQUENCE:											
Week & Date	Class Group & Time	Introduction Motivation	Demo./ Visual Aids	Source	Art Element	Task	Skill	Materials	Support Studies	Home/ Activity	Cross - Disp. Connection
Wk1 5-11-96	5d 8.55-10.15	discuss light + dark proportion	self portraits illustrating effect the face using charcoal + chalk	face	using light to explore structure	Produce a self portrait	Using charcoal + chalk	Papers, pastels charcoal, chalk	Caravaggio	explore the face further	
Wk2 12-11-96	5d 8.55-10.15	abstract homework	shape within the face	face	breaking down face to simple shape	self portrait ↓ shape	composition	paper, pencils into charcoal + pastels	photos of composition	development of areas of interest within face	
Wk3 19-11-96	5d 8.55-10.15	cutting out shapes within face	cutting card positive and negative. example of P+N	shape drawing	Positive negative shape	cutting out shapes with face Positive + negative	Handling craft knife	coloured card spraymount tracing paper pencils knife	Examples of simple prints carried out by students	tracing of face, use it to explore textures + lines <small>not carried out next week</small>	
Wk3 26-11-96	5d 8.55-10.15	class of week 3, due to weather class did not go ahead									
Wk4 3-12-96	5d 8.55-10.15	visiting Printer	examples of prints work types of print approaches to work technique	visiting Printer	Art appreciation	to appreciate question understand ...	observation + Participation	none	artists work	to write a short account of value of visit	
POTENTIAL LESSON DEVELOPMENT:											
<ul style="list-style-type: none"> • calendar / poster design - using prints from class • sculpture mask making • using shapes + texture found in print to produce malleon for fabric painting / printing • lead to life drawing + painting project 											

COLAISTE NAISIUNTA EALAINÉ IS DEARTHA - NATIONAL COLLEGE OF ART AND DESIGN - FACULTY OF EDUCATION
LAYOUT FOR SCHEME OF WORK

STUDENT NAME: <i>Oona Treanor</i>											
THEME: <i>our faces</i>											
AIM OF SEQUENCE: <i>Exploring shape + structure to produce a series of drawings of the face that will eventually lead to production of relief print</i>											
Week & Date	Class Group & Time	Introduction Motivation	Demo./ Visual Aids	Source	Art Element	Task	Skill	Materials	Support Studies	Home/ Activity	Cross - Disp. Connection
<i>wk 5.</i> <i>10/12/96</i>	<i>5d</i> <i>8.55-10.15</i>	<i>manuscripts print. Prep work</i>	<i>Cutting out card reversing image</i>	<i>Positive + negative force cut out or new drawing</i>	<i>Positive + negative shape</i> <i>EVER SURF image</i>	<i>Cutting out card composition</i>	<i>Handling tools composition</i>	<i>Craft knives Ruler Pencil, card glue.</i>	<i>Examples of simple card prints etc carried out by students</i>	<i>to continue drawing for development of wood print - discuss texture line pattern</i>	<i>wood work HE notice textures created by wood, pattern Line & fabric wall-paper, etc</i>
<i>wk 6</i> <i>12/12/96</i>	<i>5d</i> <i>8.55-10.15</i>	<i>to complete card out out</i>	<i>cut out card</i>	<i>Drawings + cut out card.</i>		<i>to finish cutting out card.</i>	<i>handling tools</i>	<i>Craft knife paper Pencil, glue card</i>	<i>examples of relief prints collegiate prints.</i>	<i>to look in magazines + make portfolio of prints</i>	
<i>wk 7</i> <i>7/1/97</i>	<i>5d</i> <i>8.55-10.15</i>	<i>commentary print</i>	<i>making up work areas carrying out print, edit + re-arrange</i>	<i>cut out card from last week ← signed prints</i>	<i>positive/negative space</i>	<i>to produce edition of 5 prints</i>	<i>Printing</i>	<i>Paper, ink rollers, - newspaper</i>	<i>Marked and signed prints</i>		
<i>wk 8</i> <i>14/1/97</i>	<i>5d</i> <i>8.55-10.15</i>	<i>to create textures through print</i>	<i>various printed textures applying textures.</i>	<i>Found materials Card print.</i>	<i>layering textures.</i>	<i>completing print + applying textures.</i>	<i>Layering handling materials</i>	<i>Found materials - leaves, cloth, tissue etc.</i>	<i>Jim McLean Mary Ann Wenniger</i>	<i>Find texture that can be applied + bring in for next week.</i>	
<i>wk 9</i> <i>21st/1/97</i>	<i>5d</i> <i>8.55-10.15</i>	<i>continue with texture applied</i>	<i>texture card print Level.</i>	<i>students own work to date.</i>	<i>selecting textures of equal level build-up</i>	<i>to complete texture build-up</i>	<i>layering handling materials</i>	<i>card print Found materials rollers, paper inks glue.</i>			
POTENTIAL LESSON DEVELOPMENT:											

COLAISTE NAISIUNTA EALAINE IS DEARTHÁ - NATIONAL COLLEGE OF ART AND DESIGN - FACULTY OF EDUCATION
LAYOUT FOR SCHEME OF WORK

STUDENT NAME: <i>Dona Treavor</i>											
THEME: <i>Our faces</i>											
AIM OF SEQUENCE: <i>exploring shape + structure with face to produce a series of drawings leading to production of relief print</i>											
Week & Date	Class Group & Time	Introduction Motivation	Demo./ Visual Aids	Source	Art Element	Task	Skill	Materials	Support Studies	Home/ Activity	Cross - Disp. Connection
<i>Wk 10 28/1/97</i>	<i>Sd 8.55-10.15</i>	<i>texture</i>	<i>Recor or registration</i>	<i>students work</i>	<i>collegiate Print</i>	<i>one print + print separately computer technique</i>	<i>Registration Hatching/Block glue</i>	<i>Good glue, texture material Paper, ink Ruler, roller</i>			
<i>Wk 11 4th Feb</i>	<i>Sd 8.55-10.15</i>	<i>Presentation</i>	<i>Layout measuring balance</i>	<i>Students work</i>	<i>design layout Presentation</i>	<i>to present work</i>	<i>Presentation</i>	<i>Ruler, line glue, ruler pencil</i>	<i>Exposure walls interior exterior</i>		
POTENTIAL LESSON DEVELOPMENT: <i>stinglass / upcric / papercraft</i>											

① Aim of sequence

to produce a series of drawings of the face that will eventually lead to the production of a relief print

② objectives

1. to explore form within the face through a series of tonal drawings leading to an understanding of proportion and expressive qualities of the media being used.
2. to outline the shape of the face from various angles progressing to shape within the face leading to a map of the face
3. to continue exploring shape within the face, through two colour collage, leading to an understanding of positive and negative
4. exploring original prints through the work of a visiting artist, - printmaker, leading to the understanding and appreciation of the artist as a printmaker, value of viewing original artwork and seeing how artists work has developed from source through sketchbooks, proofs and final prints

5. exploring reversal of image use tools supplied and through card cut-out preparation develop an understanding of printable and non-printable areas on a card block.
6. to continue exploring reversal of image through card cut out preparation leading to an understanding of printable and non-printable areas on the card block.
7. to explore printing through production of a relief print, leading to an understanding of the basics of printmaking
8. to explore collagraph printing, through building up of card print, leading to an understanding of texture
9. exploring over printing, through printing of collage textures ⇒ collagraph on top of card print, leading to an understanding of texture and register. also print collagraph separately so that students can compare qualities of both types of print techniques

10. to continue exploring over printing of colleograph leading to an understanding of texture also printing colleograph seperately so that students can compare qualities of both types of print techniques.

11. to explore presentation and display through mounting of work and presentation leading to an understanding of work development to date, responsibility of personal work and appreciation of viewing each others work.



① aim of sequence

exploring shape and structure to produce a series of drawings of the face that will eventually lead to the production of a relief print.

no of lessons in sequence:

lesson no: 4

date: 3rd dec '96

length of class: 80min

year: 5th year.

ability: mixed

class: 5d

② objective

exploring original prints through the work of a visiting printmaker, leading to the understanding and appreciation of the printer as an artist, value of viewing original art work, and seeing how the artists work has developed from source, through sketchbooks, proofs and final prints

③ visual aids

artists own work.

④ support studies

artists own work.

o demonstration

this whole class will be a demonstration on print

o task

to observe, appreciate and question the work of a printer

o evaluation - self.

the class went really well, there was a good response to pira the print-maker. participation within the class was high. they were eager to learn about her life, work, notebooks, prints, college. Having the ability to handle prints, no frames, no intimidating attendants etc. what freedom. pira was great with them. the class freely got involved with discussion. although it was mainly those who were really interested towards the end of class when things were winding down the group decided - those who wanted to continue talking to pira - and amazingly the others came to me to continue an project. Pira was amazed at this, thinking that they would just drift away and class. not these stu years.

COLAISTE NAISIUNTA EALAINÉ IS DEARTHA - NATIONAL COLLEGE OF ART AND DESIGN - FACULTY OF EDUCATION
LAYOUT FOR SCHEME OF WORK

STUDENT NAME: <u>Dona Treanor</u>											
THEME: <u>Life Drawing</u>											
AIM OF SEQUENCE: <u>to compose a painting using figures as primary source + composition of other artists as secondary source</u>											
Week & Date	Class Group & Time	Introduction Motivation	Demo./ Visual Aids	Source	Art Element	Task	Skill Painting	Materials	Support Studies	Home/ Activity	Cross - Disp. Connection
22/4/97	Sb 8.55-10.15	Paul Mc Conn visiting artist	Pauls work	Artist. Figure	appreciatn of a Line artist developing visual awareness	to observe artists work discuss painting with artist - list of artists for use	through observation of artists work address aspects of painting that thumbnails are created with	Paint Paper brushes water pots	Paul Mc Conn work	begin thumbnail sketches [neat!]	
29/4/97	Sb 8.55-10.11	discuss thumbnails enlarge to A4	thumbnails enlarged to develop for final work	homework + Figure artist selected	enlarging clay position Line. Pos/neg Space	to enlarge thumbnails alter to achieve balance → take photos if needed	composition Painting	Paint Paper brushes water pots palette	Paul Gauguin + artists sketches discussed during class last week	to develop ideas start final painting next week	consider scale of work
6/5/97	Sb 8.55-10.15	enlarge final painting	enlarging Preparing Paints, Paper	Thumbnails A4 + homework	composition	to enlarge final painting	handy tools Format	Paper Pencils rulers Paints	will relate to student work	-support study into sheet (compile)	
13/5/97	Sb 8.55-10.15	commence painting	light → dark painting	thumbnails photo	composition painting	to commence final painting	washes wet/dry sfumato contrast depends on student		will relate to student work	Bring completed support study next week	
20/5/97	Sb 8.55-10.15	continue on painting	↓	↓	↓	↓			↓	will photocopy + share in class	
POTENTIAL LESSON DEVELOPMENT: <ul style="list-style-type: none"> • get students to give me a list of Artists they are using as secondary source. 22/4/97. 											

COLAISTE NAISIUNTA EALAINÉ IS DEARTHA - NATIONAL COLLEGE OF ART AND DESIGN - FACULTY OF EDUCATION
LAYOUT FOR SCHEME OF WORK

STUDENT NAME: <i>Oona Tucey</i>											
THEME: <i>Life drawing</i>											
AIM OF SEQUENCE: <i>to compose a painting using figure as Primary Source + composition of other bits as secondary source</i>											
Week & Date	Class Group & Time	Introduction Motivation	Demo./ Visual Aids	Source	Art Element	Task	Skill	Materials	Support Studies	Home/ Activity	Cross - Disp. Connection
<i>25/2/17</i> <i>1</i>	<i>5b</i> <i>8.55-10.15</i>	<i>Figure composition</i> <i>Proportion</i> <i>composition practice</i>	<i>blind observation</i> <i>gestural</i> <i>Proportion</i>	<i>Figure</i>	<i>Shape</i> <i>Line</i>	<i>carry out blind ob</i> <i>gestural</i> <i>concentrate</i>	<i>composition</i> <i>using tools</i>	<i>Paper</i> <i>soft pencil</i>	<i>slide</i> <i>Figure & composition</i>	<i>Practice</i> <i>gestural drawing</i>	
<i>4/3/17</i> <i>2</i>	<i>5b S</i> <i>8.55-10.15</i>	<i>Figure</i> <i>warmup</i> <i>gesture</i> <i>weight in Figure</i>	<i>Figure</i> <i>weight in Figure</i>	<i>Figure</i>	<i>weight</i> <i>contrast</i>	<i>gestural drawing</i> <i>weight drawing</i>	<i>contrasting</i> <i>heavy/light</i> <i>within Figure</i>	<i>Paper</i> <i>charcoal</i> <i>Rayon</i>	<i>giacometti</i>	<i>start collecting</i> <i>artists work</i> <i>for use in</i> <i>Painting</i> <i>Practice drawing</i>	
<i>11/3/17</i> <i>3</i>	<i>5b</i> <i>8.55-10.15</i>	<i>modelling</i> <i>Figure</i> <i>3d on 2d surface</i>	<i>experimenting</i> <i>with media</i> <i>to find</i> <i>objects to use as tools.</i>	<i>Figure</i>	<i>building up</i> <i>weight</i> <i>using various</i> <i>media + tools.</i>	<i>modelled</i> <i>Figure</i> <i>using varied</i> <i>media + found objects</i>	<i>using new</i> <i>tools + media</i> <i>experiment!</i>	<i>Paper, Pencil</i> <i>Charcoal</i> <i>Paint, ink</i> <i>twigs, calligraphy</i> <i>pens, cotton buds etc.</i>	<i>Brett</i> <i>Whiteley</i>	<i>Practice</i> <i>drawing</i> <i>collect</i> <i>research</i>	
<i>18/3/17</i>	<i>5b</i> <i>8.55-10.15</i>	<i>visiting - Paul</i> <i>artist</i> <i>drawing</i> <i>techniques of</i> <i>artist</i>	<i>observing</i> <i>artists work</i>	<i>artists work</i>	<i>observing</i> <i>+ appreciating</i> <i>original work</i> <i>engage with</i> <i>artist.</i>	<i>observational</i> <i>discussion</i> <i>question</i>	<i>engaging with</i> <i>artist, taking</i> <i>part in</i> <i>drawing</i> <i>session</i>	<i>Paper, Pencil</i> <i>crayons etc.</i>	<i>artists</i> <i>work</i> <i>Paul McCann</i>	<i>bring in</i> <i>textural</i> <i>materials</i> <i>Paper etc.</i>	
<i>15/4/17</i>	<i>5b</i> <i>8.55-10.15</i>	<i>experimenting</i> <i>with</i> <i>Paint</i>	<i>colour theory</i> <i>applying</i> <i>Paint, mixing</i> <i>Media PVA</i> <i>Rice, Flour</i> <i>super glue</i>	<i>Materials</i> <i>available</i>	<i>colour</i> <i>texture</i>	<i>to experiment</i> <i>with paint</i> <i>+ become familiar</i> <i>with it.</i>	<i>Painting</i> <i>Mixing</i> <i>developing</i> <i>skills related</i> <i>to painting</i>	<i>Paint</i> <i>Paper, textural</i> <i>materials</i> <i>glue, brushes.</i>	<i>Marc Rothko</i> <i>Helen</i> <i>Frankenthaler</i>	<i>research</i> <i>next week</i> <i>repainting</i>	
POTENTIAL LESSON DEVELOPMENT: <i>note</i> - talk to Derek West about using <i>found</i> <ul style="list-style-type: none"> - research - continual - experiment at home - keep a notebook of experiments with composition, colour, life sketching. 											

① aim of sequence

to compose a painting using figure as primary source and the work of other artists as secondary source

② objectives

1. to develop observational skills through life drawing
2. through use of crayon, charcoal, observe weight in figure leading to an understanding of form and mass
3. to develop modelled drawings of figure through exploration of various media
4. to observe various drawing techniques through the work of a visiting painter, this will include presentation of work and talk by the artist - Paul McCann.
5. to develop an appreciation for the various properties of paint, leading to an understanding of colour mixing, layering, impasto etc.
6. to develop an appreciation for various painting techniques that can be used in relation to the figure. through observation of the work and demonstrations carried out by visiting artist - Paul McCann.

② Aim of sequence

to compose a painting using figure as primary source and the work of other artists as secondary source

no of lessons in sequence:

lesson no : 4 date : 18th March 97

length of class : 80 mins year : 5th year

ability : mixed class : 5d.

② objective

- to observe various drawing techniques through the work of a visiting painter, this will include presentation of work and talk by the artist Paul Mc Conn.
- exploring movement in figure

② introduction

introduce artist to pupils. artist is up to date with pupils work, he will show his progression of work - similar to their own. To browse through portfolio after initial talk, question + answer session, followed by a drawing session

② visual aids

artists own work.

① support studies

artists own work

② demonstration

artist demonstrates techniques he uses

③ materials

paper, drawing tools.

④ task

to observe, participate and appreciate this experience

introduction: *	evaluation: *
setting class: 5min	clean up: 10min
task activity: 60min*	homework: 5min

⑤ evaluation

throughout class.

⑥ self-evaluation

this class went well. students a bit fuzzy to begin with, probably drowning the shamrock last night. but as things progressed they participated well, a bit shy at times when he asked them to join in on a page, but you could almost see them offer their work for discussion during class. this is how much they have

① Self-evaluation.

opened up over the last few months. They appreciated the fact that Paul had viewed their work before class and had acknowledged it. They eagerly absorbed tips and advice he gave them. Movement was the theme of drawing class allowing for students to develop abstract drawings into paintings at later stages in project. Students questioned Paul on elements covered during discussion and participated well in drawing session. The lesson on drawing 'nothing' really challenged them to think of the benefit of drawing from primary source. They eagerly await his next visit.

① Aim of sequence.

to compose a painting using figure as primary source and the work of other artists as secondary source

No of lessons in sequence:

lesson no: 6

date: 22nd April '97

length of class: 80 mins

year: 5th year

Ability: mixed

class: 5d

② Objective

to develop an appreciation for various painting techniques that can be used in relation to the figure, through observation of the work and demonstrations carried out by visiting artist - Paul McCann.

③ Introduction

re-introduce Paul to the class. Paul will be showing his work and dealing with advice and techniques in approaching the figure through the medium-paint. Students will be encouraged to take advantage of his visit to address any queries they have in relation to painting

① Visual aid

Artists own work and demonstrations carried out in class

② Support study

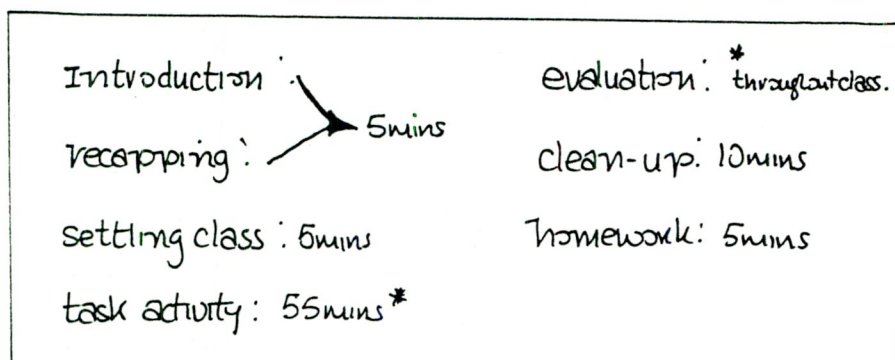
Artists own work.

③ demonstration

This will cover aspects of figure painting techniques that students wish to address after viewing Pauls work and areas dealt with during discussion

④ task

to observe, participate and address areas of painting



⑤ evaluation

throughout class.



o self-evaluation

In - Green Unit / → Wexford Major
(1u)

Directory of Arts Council Services to Schools and Youth Organisations

More detailed information on schemes and awards promoted by the Arts Council is available from the Youth Arts Section, The Arts Council, 70 Merrion Square, Dublin 2.

Telephone (01) 6611840; Local Rate Number (1850) 392492; Fax (01) 6761302

Please Note: For information and listings of services in your local area please contact your Local Authority Arts Officer and/or local Arts Centre (contact list supplied).

For information on the arts within the non-formal youth sector please contact the Arts Officer at the National Youth Council of Ireland 3 Montague Street, Dublin 2 ph: 01-4784122

For information on the arts within the formal education system please contact the Department of Education Marlborough Street, Dublin 2 ph: 01-8734700

- ARTIST IN RESIDENCE - SCHOOLS SCHEME

A scheme whereby primary and post-primary schools are grant-aided to employ an artist of any discipline to work on a project devised and executed collaboratively between the artist and the school.

- ARTIST IN RESIDENCE - YOUTHWORK SCHEME

A scheme whereby youth groups, services and organisations working within the non-formal education sector are grant-aided to employ an artist of any discipline to work on a project devised and executed collaboratively between the artist and the youth agency.

- SCHOOLS EXHIBITIONS

A series of specially commissioned exhibitions tour to second-level schools in designated counties each year. Contact your Local Authority Arts Officer for details.

- JOINT PURCHASE SCHEME

The Arts Council operates a joint purchase scheme which assists certain bodies and organisations to buy works of art jointly with the Arts Council. The Council may contribute up to 50% of the purchase price.

↑

70
35

- THE LOAN SCHEME

The Arts Council operates a loan scheme which enables certain bodies and organisations to borrow works of art from the Arts Council's collection for periods of up to two years.

- WRITERS IN SCHOOLS

A scheme which is run by Poetry Ireland whereby writers are available to read and discuss their work in schools.

Contact Poetry Ireland, Bermingham Tower, Dublin Castle, Dublin 2. Tel: 6714632.

- ARTS EDUCATORS AWARDS

These awards enable individuals to undertake specialist study, research or training in the area of arts and education(formal and non-formal sector). The awards are restricted to study/training opportunities generally not available in Ireland and the selected study programme should be relevant to the work of the applicant. Undergraduates, or individuals transferring from a primary to a postgraduate degree programme are not eligible for these awards.

- ARTFLIGHT - ARTS COUNCIL/AER LINGUS TRAVEL AWARDS

These awards make available flights to and from any destination on the Aer Lingus network. Individuals working in an arts and education context are eligible to apply.

- ADVOCACY

A number of reports on arts and education matters are available from the Arts Council.

- ART MATTERS

The Arts council publishes ART MATTERS, a quarterly newsletter giving information on Arts Council activities.

- ANNUAL REPORTS

An annual report giving details of all activities funded by The Arts Council,with audited accounts of the previous year, is available from the offices at Merrion Square.

List of Arts Council funded organisations and groups providing services in the area of youth arts.

DRAMA

National Association for Youth Drama (NAYD) ph: 01-8781301
34 Upper Gardiner Street Fax: 01-8781302
Dublin 1.

(for nationwide listing of individual youth theatres please contact NAYD)

TEAM Educational Theatre Company ph: 01-8786108
4 Marlborough Place Fax: 01-
Dublin 1.

Graffiti Theatre Company ph: 021-505758
50 Popes's Quay Fax: 021-505587
Cork

Barnstorm - Kilkenny Theatre Arts ph: 056-51266
Good Shepard Centre Fax: 056-70495
Kilkenny

Second Age ph: 01-6798542
Third Floor Fax: 01-6707926
74 Dame Street
Dublin 2

Storytellers ph: 01-6711159
Third Floor Fax: 01-6793612
5 Aston's Quay
Dublin 2

MUSIC

Irish Association of Youth Orchestras (IAYO) ph: 021-507412
6 Alexandra Place fax:
Wellington Road
Cork

(for listing of individual youth orchestras please contact IAYO)

National Youth Orchestra ph: 01-6613642
37 Molesworth Street fax: 01-6767429
Dublin 2

Irish Pipe Band Association
39 Pondfields
New Ross
Wexford

ph: 051-22533
fax: 051-422531

Musicbase
Temple Bar Music Centre
Curved Street North
Dublin 2

ph: 01-6790533
fax: 01-6790535

Irish Youth Choir
Cumann Naisuinta na nGor
Drinan Street
Cork

ph: 021-312296
fax: 021-962457

Irish Youth Wind Ensemble
12 Strand Road
Portmarnock
Co. Dublin

ph: 01-8557483
fax: 01-8557508

Jeunesse Musicales
62 Ailesbury Grove
Dundrum
Dublin 16

ph: 01-2980680
fax: 01-2980680

Music Association of Ireland
5 North Frederick Street
Dublin 1.

ph: 01-6746060
Fax:

LITERATURE

Irish Childrens Book Trust

ph:

Childrens Literature Association of Ireland

ph:

DANCE

Daghdha Dance Company
University of Limerick
Plassey
Limerick

ph: 061-202804
fax: 061-330316

Irish Junior Ballet
13 Stamer Street
Fortobello
Dublin 8

ph:

FILM

Galway Film Centre
Cluain Mhuire
Monivea Road
Galway

ph: 091-770748
fax: 091-770746

Young Irish Film Makers
St Joseph's Studios
Waterford Road
Kilkenny

ph: 056-64677
fax: 056-51405

Junior Dublin Film Festival
c/o Irish Film Centre
6 Eustace Street
Temple Bar
Dublin 2

ph: 01-6714095
fax: 01-6778755

VISUAL ARTS & ARCHITECTURE

Young EV+A
c/o Limerick City Gallery
Pery Square
Limerick

MULTI-ARTFORM Organisations

The Ark
A Childrens Cultural Centre
Eustace Street
Temple Bar
Dublin 2

ph: 01-6707788
fax: 01-6707758

Wet Paint Arts
The Basement
17 Herbert Street
Dublin 2

ph: 01-6611757
fax: 01-6621595

ARTIST-IN-RESIDENCE (SCHOOLS) INFORMATION SHEET

Introduction

It is hoped to have budgetary provision for between ten and fifteen residencies by artists in any school year. Schools eligible are all primary and post-primary schools including special schools and education units within prisons. Artists eligible are professional artists of all arts disciplines.

Purpose and Nature

The purpose of this scheme is to encourage intensive collaboration between schools and artists. The focus for the collaboration must be a particular project in which the artist and students work together to realise some artistic object or event. In some projects it is the artist who makes the work, informed by and assisted by the students. In other projects the artist makes his/her work alongside the students who are working with the same aims. The precise nature of the collaboration depends upon the art-form chosen and the age of the students involved. It is important to remember that the artist is not primarily engaged as a teacher but rather as an amateur and a maker.

Length of Residency

Residencies normally occur for periods between six weeks (minimum) and six months (maximum). The shorter residencies involve almost full-time attention from the artist while a residency lasting a term or two terms will involve a correspondingly smaller input on a weekly basis.

Applications

Applications must be submitted by the school. Because of the nature of this scheme there is no standard application form. Proposed residences should be described as fully as possible in a few pages having regard to all the issues mentioned on this information sheet. The application should be prepared and signed by both parties (artist and school) in the collaboration and should indicate:

- the detailed nature and purpose of the project
- the time-scale of the project and the likely artist/school contact within that period
- the numbers and age of the students involved
- procedures for documentation and evaluation
- the place of the residency within the arts education provision of the school

a detailed C.V. of the artist accompanied by slides, photographs, or video of his/her work, as appropriate. (If the artist requires the submitted materials to be returned please enclose an s.a.e. with the application).

Finance

The maximum grant per residency will be £1,500. The Arts Council identifies its support as intended chiefly to cover the artist's fees. It is expected that the school will make a contribution to the residency and will seek additional financial support (VEC grant, local sponsorship etc.)

Documentation

All projects must be documented at all stages. Minimum documentation required: a written report and one dozen black and white 10" x 8" good quality photographs of the residency at different stages. Other documentation: colour photos, slides, video and audio tapes - as appropriate - are requested but are not mandatory. The final report must contain a one sheet income/expenditure account and must be signed by the school principal, the artist and the teacher for the project.

Arranging a Residency

Any professional artist may approach a school to investigate its interest in having a residency. Alternatively, a school may approach an artist. The Arts Council cannot provide a list of available artists or advise about initial contacts. Local arts centres, galleries, theatres, local authority arts officers, or adult education organisers may be able to provide advice about suitable artists or schools.

Deadlines

Closing dates: 26th October 1997

Advice

Should you require any further details please contact the Arts Council's Youth Arts Officer (Gaye Tanham) at (01) 6611840.

EXAMPLE
INFO.

THE
DOUGLAS HYDE
GALLERY
Trinity College
NASSAU STREET
DUBLIN 2

ARTISTS IN SCHOOLS PROGRAMME

Procedure

The Artists in Schools Programme is administered by the Douglas Hyde Gallery.

A school may request a visit by an artist, following a visit to the gallery. The gallery pays the artist's fee while the school covers the cost of the necessary materials.

Secondary Schools.

Single visits - a 2-3 hour visit. The artist demonstrates a technique or gives a slide show about his or her own work.

Primary Schools

The artist makes three visits to run a practical workshop.

The gallery has a list of artists who have taken part in previous workshops. The teacher wishing to organise an artist's visit should contact Daire O'Connell at the gallery, telephone 608 1116 to discuss the proposed project. As we try to relate the workshops in some way to the exhibitions here, (ie. a sculptural workshop could result in some three-dimensional work in the classroom), it would help if the school could indicate an intention to partake in the scheme at the time of booking a tour. Once an artist has been selected the teacher can then contact the artist direct to arrange times and dates to suit. (Please forward these details to the gallery).

The gallery will then send out a report form to the school. Once the workshop has taken place, the report should be returned immediately as the report must be received by the gallery before the artist can be paid.

Information
Pre Sept '95.

THE
DOUGLAS HYDE
GALLERY
Trinity College
NASSAU STREET
DUBLIN 2

Artists in Schools Scheme

Following a group visit to The Douglas Hyde Gallery, a school can book an artist to visit the classroom for a talk or demonstration. A wide variety of artists, from potters and painters to mask-makers and printers, take part in this scheme.

While the school is responsible for the cost of materials, The Douglas Hyde Gallery, with financial support from The Arts Council, will cover the cost of the artists' fees. The artist is responsible for their own travelling expenses.

Primary schools are entitled to three visits, during which a practical workshop can be run. The artist's fee, reimbursed through the Gallery, is £120.00.

Secondary schools are entitled to one visit, of 2 to 3 hour duration, during which the artist may demonstrate a technique or give a slide show. The artists's fee, also reimbursed through the Gallery, is £40.

If you would like to be included in our Artists in Schools Scheme, please return the enclosed form or telephone Janet Pierce-Egan at 7021116

ARTISTS - IN - SCHOOLS

Artist: /
(Name) (State: painter, sculptor, print-maker etc)

Address:
.....

Tel:

Brief Biographical Note:

(Mention training; main exhibitions, commissions, collections etc)

.....
.....
.....
.....
.....
.....

Interest in Schools Work:

A. For illustrated talks in schools I would be interested in discussing

.....
.....
.....
.....
.....

B. For workshop sessions I would be interested in working with students in the area of

.....
.....
.....
.....
.....

.....
Signature

.....
date

THE DOUGLAS HYDE GALLERY

Trinity College, Nassau Street, Dublin 2.

Tel: 772941 x 1116

ARTISTS IN SCHOOLS

Sponsored by the Arts Council / An Chomhairle Ealaíon

TEACHER'S REPORT

CONFIDENTIAL

Name and Address of school

School Phone No.

Name of Artist

Number of visits to school

Date(s) of Visit(s)

Approx. duration of each visit

Age of children

Number of children involved

Teacher's Report:

(Please outline the type of work the children made with the artist and the kind of materials they used. Please give a frank assessment of the success of the project, and suggest ways in which it could have been improved, if appropriate.)

Signed _____ (Teacher) Date _____

THE DOUGLAS HYDE GALLERY, ARTISTS IN SCHOOLS
PROGRAMME

TEACHERS REPORT : CONFIDENTIAL

Name and Address of school:

Telephone:

Date of visit to gallery:

Exhibition visited:

Name of artist who conducted workshop:

Number of visits to school:

Date(s) of visit(s):

Approx. duration of each visit:

Age of children:

Number of children involved:

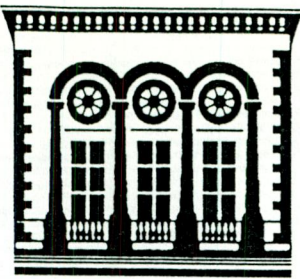
Teachers report:

(Please outline the type of work the children made with the artist. Did it relate to the exhibition visited at the gallery. Please give a frank assessment of the success of the project and if appropriate suggest ways in which it could be improved.)

Signed:

(teacher)

Date:



EDUCATIONAL TOURS

NATIONAL
GALLERY
OF IRELAND

Complete and return the entire form to the Education Officer.

Merrion Square West, Dublin 2. Telephone 01-615133. Telefax 01-615372.

Tours of the National Gallery are arranged **in writing or by fax** by giving two weeks' notice. They are arranged for groups of not less than 15 people during regular Gallery hours.

Weekdays	10 a.m. to 6 p.m.
Sundays	2 p.m. to 5 p.m.
Thursdays late opening	10 a.m. to 9 p.m.

School Tours of the Gallery are free but **in the event of failure to attend, without having given 24-hours' advance notice, a fee will be charged** to pay the lecturer for a subsequent tour. Voluntary donations are most welcome.

Name

School/Organization

Address

..... Phone

Date of Visit Time of Visit Number of Students

Please indicate the type of tour you want:

1. **Special Tours**

- | | | | | | |
|---------------------------------|--------------------------|----------------------|--------------------------|--------------------|--------------------------|
| (a) Early Italian Painting | <input type="checkbox"/> | (e) French Painting | <input type="checkbox"/> | (i) Irish Painting | <input type="checkbox"/> |
| (b) Renaissance and Baroque Art | <input type="checkbox"/> | (f) German Painting | <input type="checkbox"/> | (j) Sculpture | <input type="checkbox"/> |
| (c) Flemish Painting | <input type="checkbox"/> | (g) English Painting | <input type="checkbox"/> | | |
| (d) Dutch Painting | <input type="checkbox"/> | (h) Spanish Painting | <input type="checkbox"/> | | |

2. **General Tour**

3. **Age of Students**

4. **Do you want Worksheets?** Specify the Worksheet(s) number you require

5. **The Gallery as a resource** Specify area of special interest i.e. history

.....

6. **Any comments you wish to make**

.....

.....

7. **Fee £** In the event of a "Fee" being charged, please make cheques payable to "The National Gallery of Ireland".

The Education Officer will be happy to advise on preparation for school visits. Phone 01-615133 Ext. 114. Fax 01-615372.

NATIONAL GALLERY OF IRELAND, MERRION SQUARE WEST, DUBLIN 2.

School/Organization

Date Time Number

Type of Tour Age of Students

Lecturer(s) Fee



National
Gallery
IRELAND

GALLERY TOURS

- Tours on aspects of the collections take place in front of the paintings and last approx. 45 minutes. They relate to the age and requirements of each group and specific themes can be requested.
- Tours are available free of charge to Irish primary and post-primary schoolchildren.
- Tours must be booked by teachers *in writing* 3 weeks in advance stating date, time, age and number of students.
- *Changes of booking are not possible.*
- **If a group do not turn up or give 24 hours advance notice of cancellation, the guides fee will be charged.**
- Tours for visually impaired children using Tactile Picture Sets are available - write to the Education Department.
- Tours for hearing impaired children using an interpreter are available - write to the Education Department.

WORKSHEETS

- Worksheets on the collections (free of charge) are available at different levels for tiny tots, primary and post-primary schoolchildren. Request worksheets in writing - *photocopy them for use in the classroom.*
- Teachers are responsible at all times for their pupils and must stay with their group.
- Guides have been booked specifically for your group - Please try and be punctual.

For information contact Marie Bourke, Head of Education, National Gallery of Ireland, Merrion Square West, Dublin 2. Ph. 01-661 5133 Fax. 01-6766488

Education Service Evaluation



National
Gallery of
IRELAND

We are in the process of constantly reviewing the Gallery's Education Service with a view to improving the overall standard and creating some new activities. We would be grateful if you would complete this evaluation form and leave it at reception.

Name: _____

Address: _____

School: _____

School address: _____

Nationality: _____

Number of visitors/pupils in the group: _____

Age range: _____

Was the visit successful? _____

What activities did you carry out in the Gallery? _____

Was the tour too long, too short or just right? _____

Was there a good mix of information and discussion? _____

Was the guide's knowledge and handling of the group poor, average or just right? _____

Did you attend a talk? _____

Was it too long, too short or just right? _____

Did you use any of the following: toilets, telephones, shop, restaurant, multimedia? _____

Any comments? _____

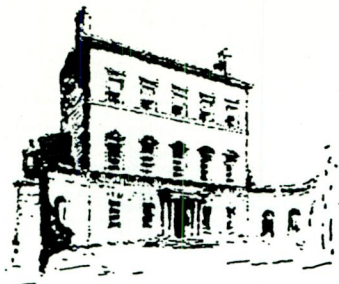
Did you visit the current exhibition? _____

Any comments? _____

How did you find out about the Gallery and its Education Service: By word of mouth, newspapers, Gallery information pack, other? _____

Thank you for your assistance.

Marie Bourke, Head of Education, National Gallery of Ireland, Merrion Square West, Dublin 2.



Hugh Lane

Municipal Gallery of Modern Art

DANLÁNN CHATHRACH HUGH LANE DON NUA-EALÁIN



FOR OFFICE USE ONLY

EDUCATIONAL TOUR BOOKING FORM

GROUP/SCHOOL:

ADDRESS:

.....

.....

TELEPHONE NO:

PERSON IN CHARGE:

NUMBER IN GROUP:

(Not to exceed 30)

AGE OF GROUP:

(Applies to school group only)

DATE & TIME REQUIRED:

SPECIFIC TOUR

PARTICULAR AREA OF INTEREST:

GENERAL TOUR

PAYMENT OF £10.00 MUST BE FORWARDED TO THE GALLERY TOGETHER WITH COMPLETED TOUR FORM BEFORE LECTURE CAN BE ARRANGED.

THE LECTURER REQUIRES AT LEAST TEN DAYS NOTICE AFTER THIS FORM HAS BEEN RETURNED TO THE GALLERY.

THE TIME AND DATE OF THE TOUR ONCE ARRANGED, CANNOT BE CHANGED.

TOURS CAN BE ARRANGED FOR TUESDAYS, WEDNESDAYS, THURSDAYS AND FRIDAYS ONLY.

PEOPLES COLLEGE COURSE - ASPECTS OF MODERN ART 1995-96

TERM ONE 1995

OCTOBER

Sat 14 *Introduction. What makes Modern art Modern*
Sighle Bhreathnach-Lynch

Sat 28 *Symbolism and the Nabis*
Tracy Fahey

NOVEMBER

Sat 4 *Cubism and Futurism*
Carla Briggs

Sat 11 *Matisse and Fauvism*
Christina Kennedy

Sat 18 *Abstract Art*
Tracy Fahey

Sat 25 *German Expressionism*
Sighle Bhreathnach-Lynch

DECEMBER

Sat 2 *Bauhaus and De Stijl*
Yvonne Scott

Sat 9 *Salvador Dali and Surrealism*
Carla Briggs

Sat 16 *The Russian Experiment in Art*
Daire O'Connell

This course takes
place every Saturday morning,
Payment to Peoples' College
Parnell Sq. who use the
Gallery as a venue and the
Gallery organises the lecturer
and slides, etc.

TERM TWO 1996

JANUARY

Sat 13 *Pablo Picasso*

Sighle Bhreathnach-Lynch

Sat 20 *Mainie Jellett and early Modernism in Ireland*

Daire O'Connell

Sat 27 *British Twentieth Century Art*

Christina Kennedy

FEBRUARY

Sat 3 *Sculpture at Mid-Century*

Tracy Fahey

Sat 10 *Jack B. Yeats*

Sighle Bhreathnach-Lynch

Sat 17 *Jackson Pollock and Abstract Expressionist Movement*

Carla Briggs

Sat 24 *Andy Warhol and Pop Art*

Carla Briggs

MARCH

Sat 2 *Art in the 1950's and 60's*

Tracy Fahey

Sat 9 *Experiments in Sculpture*

Daire O'Connell

Sat 16 (no lecture - Bank Holiday weekend)

Sat 23 *The New Figuration : Art in the 1980's*

Yvonne Scott

Sat 30 *Post-Modernism*

Yvonne Scott

APRIL

Sat 6 (no lecture - Easter Weekend)

Sat 13 *Artists from Northern Ireland*

Christina Kennedy

Sat 20 *Contemporary Irish Art*

Daire O'Connell

HUGH LANE MUNICIPAL GALLERY OF MODERN ART

PARNELL SQUARE, DUBLIN 1
TEL. 874 1903

TEACHERS DAY, SATURDAY 21 OCTOBER

- 10.00 **An introduction to European art in the Hugh Lane
Municipal Gallery of Modern Art.**
Christina Kennedy, Exhibitions curator, Hugh Lane Municipal
Gallery of Modern Art.
- 10.45 Coffee
- 11.00 **An introduction to the collection of Irish art in the
Hugh Lane Municipal Gallery of Modern Art.**
Daire O'Connell, Art historian.
- 11.45 **The exhibition programme of the Hugh Lane Municipal
Gallery of Modern Art**
Christina Kennedy.
- 12.30 Lunch break
- 2.00 **The Municipal gallery as a resource for teaching art.**
(discussion group)
- 2.30 **Practical art projects for the classroom.**
Pauline Halton, Artist.
- 3.30 Coffee
- 3.45 Division of group into two discussion groups
- A **Introducing art to primary School Children**
Dr. Sighle Bhreathnach-Lynch, Art historian.
- B **Relating the gallery to the Junior and Leaving Certificate
programmes.**
(discussion group)

PUBLIC ACCESS

The Exhibitions

IMMA welcomes visits by groups of all ages. We provide general guided tours of the exhibitions as well as more focussed tours for particular groups e.g. young children, third level students, community groups etc.

If you are a parent, a teacher or a group leader and wish to bring a group on a guided tour please book in advance in writing or by telephone.

On arrival, assemble your group in the reception area and let the person at the desk know you have arrived; the person who is giving the tour will then come to meet you.

Large groups must be split into groups of 15 to go around the galleries and one staff member must supervise each group. There is a cloakroom available in the reception area for coats and bags and packed lunches may be eaten in the colonnades.

There are also free guided tours of the exhibitions available on Wednesdays and Fridays at 2.30pm and on Saturdays at 11.30am. Free guide tours in Irish take place on the third Saturday of every month at 11.30am.

Please remember that there are information staff on hand in all the galleries to answer any of your questions.

For further information on any of the exhibitions there are catalogues, exhibition guides and information sheets available in the Museum Bookshop and on the Landing, First Floor. Background information is also available in the exhibition reading areas and in the Reading Room, located off Reception.

For teachers, parents and group leaders who can bring their groups to IMMA on a regular basis, we provide special focussed tours which trace a theme through several successive exhibitions. Associated Project Sheets suggest ways in which the group may follow up these visits with practical work at home or at school. Booking forms are available and groups are invited to attend at regular intervals to correspond with the exhibition programme.

The Artists

IMMA supports a broad programme of talks, lectures, seminars, panel discussions and conferences by artists and other specialists at key points of the exhibition programme. These are regularly listed in the Programme of Events or Talks Leaflets. If you wish to be notified of these events please write your name and address in the Talks Book provided. If you are a teacher; college lecturer or group leader and wish to bring a group to any of these events please book in advance.

Visitors to the Museum are also invited to meet with artists who are working on site through the Artists Work Programme. The Artists Work Programme is located in the restored stable block opposite the entrance to the Museum. While the studios are not always open to the public, the artists are available as their schedules permit. Visitors should check at Reception for information.

Families and Children

For family groups, who wish to explore the exhibitions through practical work, we provide a Holiday Workshop Programme at Christmas, Easter, Summer and Halloween.

The programme encourages parents/guardians to take an active role working alongside children (4-12's) to explore new media and ideas relating to the exhibition programme. A variety of starting points is used such as storytelling, play and drama to stimulate the child's imagination. Booking forms are available and families are invited to attend on a rotating basis.

The Saturday Morning Workshop Programme (8-12's) is designed to provide children with the experience of working in small intimate groups with artists, through a range of media on a theme which links to the exhibition programme. Children are invited to come for three consecutive Saturdays from 10.30 - 12.30 each day. Booking forms are available and children are invited to attend on a rotating basis.

Primary School Teachers

IMMA organises Department of Education approved In-career Development Courses for primary school teachers and others who work with children. These five day courses take place in July and August each year. The course fee is £35.00.

July; Clay in the Classroom

This course aims to equip the teacher with practical skills when working with clay and explores children's visual development through their primary school years. The course is balanced between theoretical and practical sessions and is based on practical research carried out by teachers in the classroom.

August; The Child, the Artist and the Museum

This course looks at children's development from pre-school to early adolescence. Using IMMA as a source, participants explore and develop themes linked to the curriculum through practical workshops using a wide range of materials.

Classroom Based Primary School Programme

Arising out of contact with primary school teachers through the summer in-career courses, IMMA runs a classroom-based project each school year. Teachers and their class groups are invited to explore a theme from the spring/summer exhibition programme. This is supported by three practical sessions for teachers at IMMA, information packs, visits to the exhibitions and practical workshops for the children.

There is a fee of £5 for each of the teacher's days and crèche facilities are available. This programme is restricted to teachers who have attended any IMMA in-career development course.

Older People

The Maytime Festival, Focus on Older People takes place at IMMA for one week each May. It is a joint initiative between the Museum and the national agency Age and Opportunity. Older people, both individuals and groups are targeted through the Federation of Active Retirement Associations and other such organisations and are invited to visit IMMA to take part in a variety of activities. The Maytime Festival is an invitation to older people to experience several aspects of the Museum, from meeting with artists, to tours of the exhibitions and the heritage of the site which is an inspiration for many of the artists who work at the Museum. It is an opportunity to meet with other older people's groups from around the country and to view exhibitions of art work by older people.

If you wish to receive information about this event, please fill in and return the form provided.

Women's Forum

The Women's Forum, which has grown out of the Unspoken Truths framework, periodically takes place at IMMA. This is a joint initiative between the Museum and the Family Resource Centre, St. Michael's Estate, Inchicore. Women's groups from Dublin and outside Dublin are invited to take part in a day's activities linked to the Artists Work Programme or the exhibition programme to explore issues relevant to women's lives.

For further information please fill out and return the form provided.

RESEARCH PROJECTS: UPDATE

Young People

Work continues with St. Michael's House, Prussia Street on a research project now in its third year. One group of young people with learning disabilities works at IMMA each year with their tutor Nuala Marchetti and artist Lisa Weir.

The practical work is based on a theme linked to the exhibition programme and this year the group is exploring self-image. The project draws in other artists from the education team and from the Artists Work Programme from time to time, to provide specialist inputs and support.

Running in tandem this year, is a pilot project with St. Michael's House Research. Partners on the Fast Friends Programme, (where young people and teachers from main stream and special schools work together on a joint learning programme) are working on a classroom based project supported by teacher inservice, practical workshops and visits to the exhibitions at IMMA. The structure and content of the pilot is informed by the ongoing work with St. Michael's House, and will provide for a broad, informed and supportive programme for teachers of special needs groups.

The Youthreach Project is in its second year and IMMA is currently working with Youthreach Centres from Basin Lane, Ballyfermot, Ballymun, Clondalkin, Tallaght, Lucan, Rathfarnham, Monaghan, Edenderry, Mountmellick and Youghal. At two points during the year IMMA provides a series of workshops and related exhibition visits based on a particular theme which explores issues relevant to young people. The young people work on a practical proeject which

is centre-based but is supported by the programme at IMMA. Throughout the year, there are also opportunities for Youthreach tutors to meet as a group to discuss issues of shared concern, to develop project ideas and to meet with artists and other specialists relevant to the projects. The Artists Work Programme and the Exhibition Programme are therefore relevant resources to the work at Youthreach and the tutors, in turn, act as an advisory group to inform IMMA's developing policy on young people. This research has led to the formulation of a Visual Arts Practice module for the NCVA (National Council for Vocational Awards) which is currently being tested by Youthreach and other programmes.

Children

Following its award for Best Museum Education Project from the Gulbenkian Museum of the Year Awards 1995, the primary school programme is engaged in a special project with the Touchstone Centre, New York, and the distinguished writer and researcher of childhood, Richard Lewis. The project is currently exploring *Imaginative Understanding*, bringing together a team of artists and teachers who are researching the child's imaginative process as found in their working situations. The outcome of this research will be available from early June.

Families

Research into working with family groups through IMMA's partnership with the Parent and Child Programme, Barnardos, Tallaght is being conducted over a five year period. Each year artists from the Museum's team work with family groups on a project linked to the Artists Work Programme and the Exhibition Programme. This year artists Una Keeley and Niamh Lawlor are using the Spring exhibition programme to resource the practical work.

This research has informed the Holiday Family Workshop Programme and other Museum services related to parents and children.

Community

IMMA's partnership with the Family Resource Centre, St. Michael's Estate, Inchicore has led to a series of important projects such as Unspoken Truths, Signatures, and the Women and Violence project. It has also informed Museum policy on working with the Community Development sector and with community groups nationwide. In July 1995, Canadian artist, Rochelle Rubinstein Kaplan worked with a group of women from the Family Resource Centre, and representatives from Bluebell Art Group and Women's Aid. The project formed part of Rochelle's work on the Artists Work Programme and examined issues related to women and violence.

Both Rochelle and the women had been exploring these issues separately and the collaboration resulted in an intense period of work.

Funding has been secured to enable this project to continue over a longer term and in July 1996 Rochelle will return to Ireland to provide a further input.



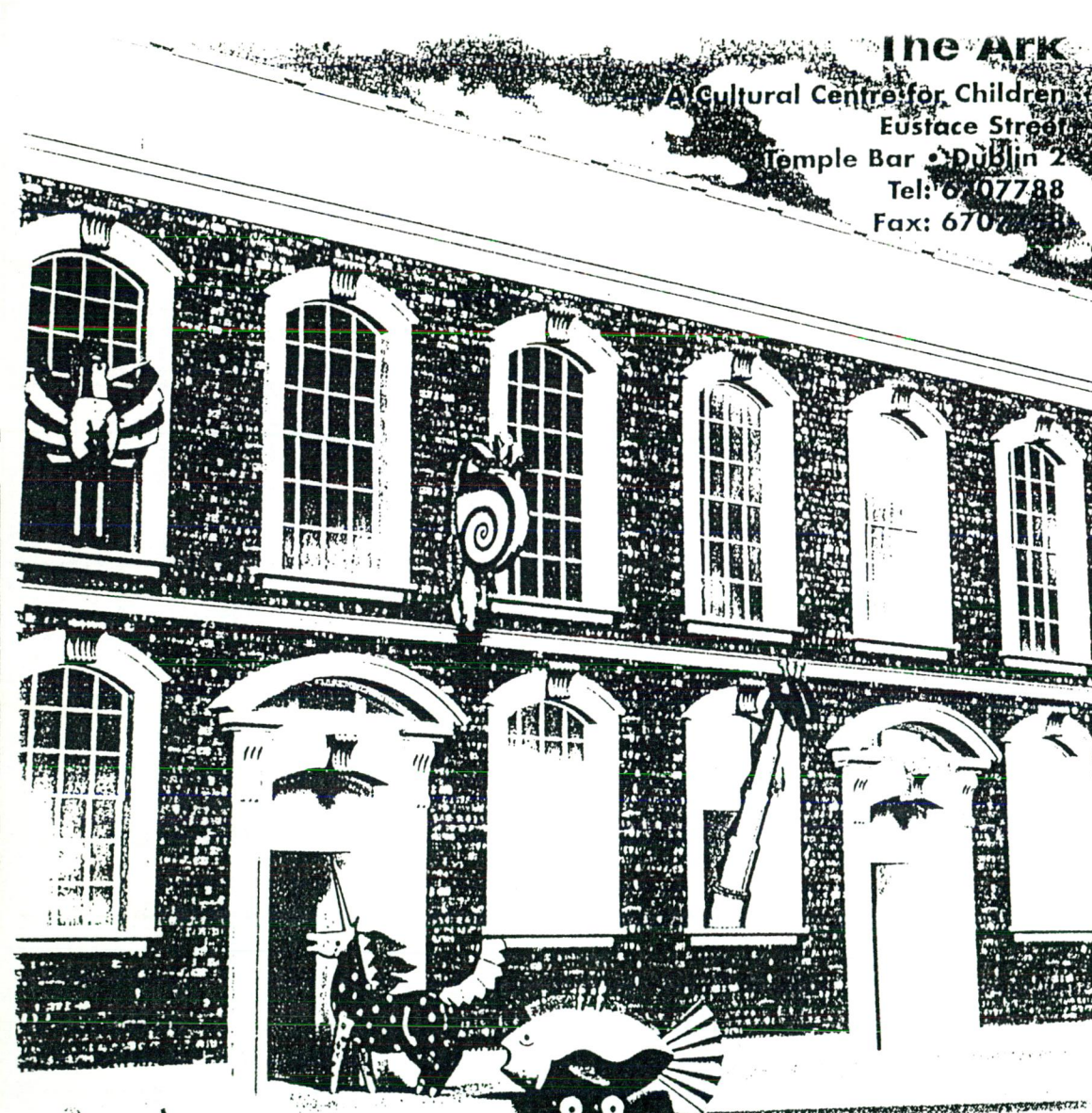
The Mission and Policy : Ten Guiding Principles

Parties recognise the right of the child to rest and leisure, to engage in play and recreational activities appropriate to the age of the child and to participate freely in cultural life and the arts.

Parties shall respect and promote the right of the child to participate fully in cultural and artistic life and shall encourage the provision of appropriate and equal opportunities for cultural, artistic, recreational and leisure activity.

(Article 31 of the U.N. Convention on the Rights of the Child, ratified by the Irish Government on September 21st 1992)

- 1 The Ark will initiate, host and promote high-quality cultural work, both Irish and international, which is by children, for children, and about children.
- 2 The Ark believes that children are citizens of the present with cultural entitlements and that they are not merely "the audience of the future". Nor should children's cultural entitlements be limited to their being lookers and listeners and so The Ark has spaces and programmes where children can also be makers and doers.
- 3 The more integrated world of the child will be reflected in The Ark's programming which will emphasise the connections between the arts and other aspects of life such as history, the environment, religion and the sciences.
- 4 The Ark will be a common meeting-ground and a source of shared experience for children, parents and teachers. Its daytime school-term role will complement its evening, weekend and holiday presence in the lives of children and their families.
- 5 Through programmes of courses, workshops and other activities, The Ark will be committed to extending the knowledge of parents, teachers, and other professionals in the area of arts and cultural education of children.
- 6 The Ark will not be a "ghetto" for children within Temple Bar. Rather it will be a foyer to the unique range of facilities in history, culture, environment and communications represented by the other centres in Dublin's cultural quarter. The Ark will develop programmes in partnership with other cultural institutions in Ireland and abroad.
- 7 The Ark will invite and commission work by Irish and other artists of all disciplines for children of all ages. It will seek to develop repertoires of work and presentational modes that take account of the distinctive opportunities and challenges of making high-quality work for children.
- 8 The Ark's practice will be to relate the major programmes of the centre to the ongoing programme of work being pursued by children at school. A high premium will be placed upon providing teachers with support materials so that a visit to The Ark, while special, will be understood by the children as being continuous with the rest of their learning.
- 9 The Ark is committed to developing materials, resources and programmes in its area of expertise which it can disseminate widely within the primary education system for the benefit of all, including those schools which, for whatever reason, find it difficult to avail of a visit to the centre.
- 10 The Ark will levy a modest charge for most activities. It has no desire to be a place only for those who can pay but it does not believe that all of its programmes should be free. The business plan of The Ark incorporates "a social disadvantage clause" and has made appropriate financial provision for a loss of income arising from the need to provide for all children. The Ark's capacity to implement this policy depends on the level of support it receives from the public sector.



The Ark
 A Cultural Centre for Children
 Eustace Street
 Temple Bar • Dublin 2
 Tel: 6707788
 Fax: 6707788

EIGHT THINGS YOU NEED TO KNOW ABOUT THE ARK

1 The Ark is a 16,000 sq.ft. arts centre with a theatre, gallery and workshop. The centre provides arts programmes for children aged between 4 and 14 years.

2 The Ark does not house a permanent exhibition or a fixed programme. The programme changes regularly and ranges across all the arts. We present plays, exhibitions, workshops, concerts, readings, and performances of all sorts.

3 The Ark presents work for specific age bands. Our programmes are designed so that their form and content are appropriate to the different developmental levels of children.

4 The Ark programmes for primary schools during school time and for individual children and family groups at other times. Opening times vary according to the particular programme.

5 The Ark's programmes are usually interactive. There is making and doing as well as looking and listening. Our staff work closely with small groups of children to ensure a high-quality experience.

6 The Ark originates most of its programmes and is constantly commissioning and engaging artists of all disciplines to make work for and with children.

7 The Ark charges modestly for admission to all its programmes. The main costs of running the building, of staffing it and of devising and presenting the various programmes are met from the public purse (The Arts Council; the Department of Education; FAS; Dublin Corporation). Significant additional support is provided by a range of corporate sponsors and foundations. The Ark is always glad to hear from individuals and companies interested in sponsoring or otherwise supporting its work.

8 The Ark's social policy is to be as inclusive as possible while working within available financial resources. In any year The Ark will organise a number of projects for children who are particularly disadvantaged socio-economically.

"It's fantastic to have a place like this"
RTE

"Brilliantly designed – a remarkable building"
Times Education Supplement

"A sterling put-your-money-where-your-mouth-is salute to children"
The Irish Times

Please put me on The Ark Mailing List

Name _____

Address _____

_____ Tel. _____

I am a child aged | | years

I am a parent of child (ren)

aged | | | | |

I am a teacher | | primary

| | secondary

I am particularly interested in

| | Theatre | | Visual Arts

| | Music | | Literature

| | Dance | | Storytelling

Please return this form to
 The Mailing List
 The Ark
 Eustace Street
 Temple Bar
 Dublin 2

A donation to The Ark,
 while not necessary,
 would be appreciated.

Programme 1995 - 1996


From Monday Sept. 4th - Bookings / enquiries by post and phone only.

From Monday Sept. 25th - Centre open for personal callers.

From Monday Oct. 2nd - Full programming begins.

▼ Sept / Oct 1995 • • • TelePoems

Children from 1,450 schools throughout the country submitted 35,000 poems to The Ark. 100 of these have been selected and each will be printed 8,000 times. These 800,000 TelePoems will be sent to Telecom Eireann's residential customers in Sept / Oct to mark the opening of The Ark.

 This programme is generously supported by Telecom Eireann

▼ 2-15 Oct 1995 • • • Flags Along The River

In May The Ark organised a project in which 850 children in 21 city schools worked with 6 artists to design 150 new flags for the River Liffey. In September these gifts to the city from its youngest citizens will be flown for the first time. In The Ark an exhibition of the children's work-in-progress and photographs documenting the project will be exhibited. On view during Dublin Theatre Festival.

This programme has been made possible by financial support from Dublin Corporation, The Ireland Funds and Temple Bar Properties



▼ 2-15 Oct 1995 • • • • •

Children's Theatre Season

The Irish Life Dublin Theatre Festival
A two-week season of high-quality theatre for children, their parents and teachers. Companies from Canada, Italy and Ireland will perform. A separate brochure on this exciting season is available.

The theatre programme of The Ark is supported financially by Premier Dairies Milk.



▼ Nov. 4 / 11 / 18 / 25 1995 • • • • •

Stories From All Over The World Saturday Mornings

In association with Scéalta Shámhna, The Ark presents a series of Saturday morning sessions by storytellers from the four corners of the world. For children aged 7-11 years and their families.

Further details available in late September.

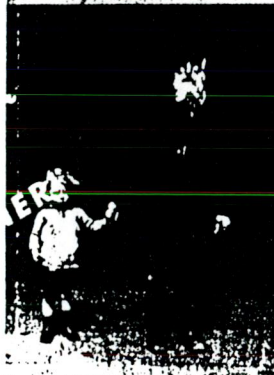
Sponsor Sought - Contact The Ark

▼ Nov 1995 - Jan. 1996 for 10 weeks • • • Once In A Life

A Celebration of Children, Time and Photography
This, the first major project developed by The Ark, will happen on three floors of the building and outside as well. It consists of a specially originated exhibition of photographs of children from many collections in Dublin and Belfast; an exploration of the



Programme 1995 - 1996



photographic image from glass plate to CDROM and a range of hands-on activities. A photographer-in-residence will work with children both inside The Ark and in various schools and communities. A full brochure on Once In A Life will be available from October.

This major programme is supported financially by the generous sponsorship of Ark Life Assurance



▼ Feb / March 1996 for 4 weeks • • • • •

I Have Not Seen A Butterfly

An exhibition from the Jewish Museum in Prague of pictures and poetry by the children of Terezin concentration camp. This is a joint project with Temple Bar Gallery and Studios where poetry and pictures by contemporary Irish artists in response to the children's work will be shown.

A programme of complementary events will be organised as part of this project.

Sponsor Sought - Contact The Ark

▼ April 1996 for 4 Weeks • • • Dear Kenny

A new production by The Ark of Jim Nolan's wonderful play about growing up. It is the intention of The Ark to produce a new play for children every year and a commissioning scheme for this purpose will be announced in Spring 1996.



The Ark's theatre programme is sponsored by Premier Dairies Milk.

▼ May / June 1996 • • • • • Two By Two

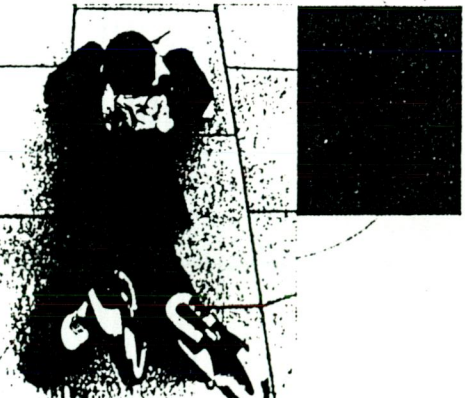
A celebration in the gallery and workshop of the story and icon of The Ark. An exhibition of arks commissioned from contemporary Irish artists and designers; a major clay project for children and adults concentrating on the making of animals; and a new illustrated story of Noah's ark created specially for The Ark by two of Ireland's leading artists.

Sponsor Sought - Contact The Ark

▼ June 1996 • • • • • Music Month

This month-long programme of performances, workshops and projects will conclude the first year of the Music Programme of The Ark. Throughout the year The Ark will be developing a number of music projects and programmes, some led by musician-in-residence Nico Brown, and there will be recitals, workshops and projects at various times, but in the most concentrated fashion during the month of June.

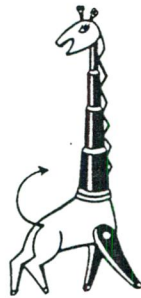
The Music Programme of The Ark for the period 1995-1997 is supported by a generous award from the Calouste Gulbenkian Foundation and by Dublin Corporation.



The Ark: Its Name

The Children's Cultural Centre was given the name of The Ark for a number of reasons. It was important that the name described a physical space rather than a programme or project so that a child could say "I saw it in The Ark" or "It's on at The Ark". It was also important that the name captured the spirit of the mission of the building. Safe voyaging (having embarked two by two) seemed a happy fit. It is striking how present the story and the image of the ark are within the iconography and literature created for children.

Though the story of the ark exists in many cultures and belief systems, we took cognisance of the original function of No. 11A Eustace Street as a Presbyterian Meeting House. Indeed some of the research undertaken at an early stage showed that in certain strict Presbyterian homes, the only toy children were allowed play with on the Sabbath was an ark. Finally, and of no little importance, was the desire to find a name which children would be able to say, read and write easily.



The Ark: Its Graphic Identity

The graphic identity of The Ark was designed by Jole Bortoli of the Public Communications Centre.

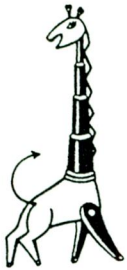
The brief was to create an identity that encompassed the spirit of The Ark: a place where the imagination and creativity of children can express themselves at their best; a place where, even for the graphic designer, rules can be broken.

Five logos instead of one, five different animals to represent The Ark. And so, in the imagination of their creator a bird has become some sort of a Japanese Samurai; a horse has been turned into a medieval unicorn; a fish into a restless roamer with its exhaust pipes borrowed from an American truck; a giraffe into a nosy creature whose retractable neck gets in everywhere; and last a snail with its Vespa-style body becomes a carefree happy wanderer.



The Minister for Education Niamh Bhreathnach T.D. launches the construction programme of The Ark in February 1994 with help of children from St. Audoen's N.S. Cook Street.

Boys from St. Patrick's B.N.S. Ringsend participating in The Changing City one of The Ark's preliminary projects.



The Development and Funding of The Ark

March 1991

Temple Bar Properties (TBP) was established by Government as the development company for Temple Bar, with responsibility for overseeing the development of Dublin's Cultural Quarter. The main aims of Temple Bar Properties' cultural policy were to improve existing facilities for artists and arts organisations in the area, to introduce additional ones where these complemented activities already based there, and to take advantage of the opportunity for cultural innovation.

Temple Bar Properties identified children as a major unserved audience, and included the idea of an arts centre for children in its plans.

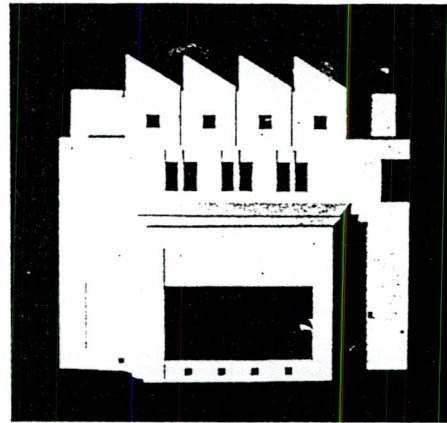
February 1992

Martin Drury was invited by Temple Bar Properties to prepare a study into the feasibility of developing such a centre. This report was submitted in April 1992.

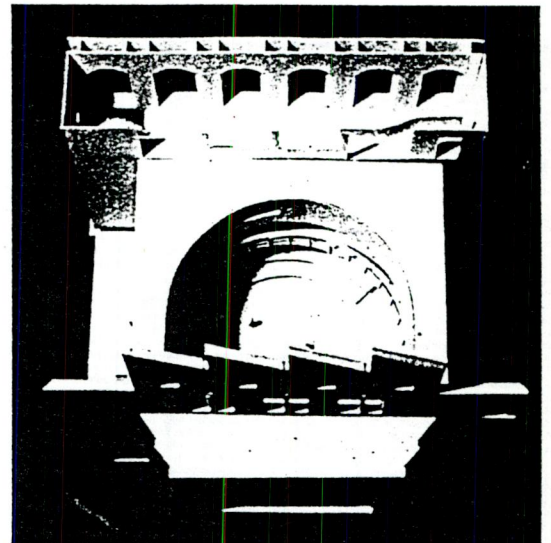
He was invited by then Cultural Director Laura Magahy to undertake the co-ordination and development of the project, working with Temple Bar Properties' project managers Pat Walsh, and subsequently, Joe Melvin. Number 11A Eustace Street was identified as the most appropriate building for this project, and Shane O'Toole of Group 91 Architects was appointed to design the scheme.

October 1992

Planning permission was received for the scheme of development, for which detailed costings were then prepared. These figures, together with those for all of the other cultural projects, formed part of the consolidated submission by the board of Temple Bar Properties for funding of the Temple Bar Cultural Quarter under the European Regional Development Fund (ERDF).



Architectural model: rear Facade



Architectural model: view into the theatre



March 1993

Temple Bar Properties received approval for ERDF funding, with matching funds to be made available from the Irish exchequer, through Temple Bar Properties' parent department, the Department of Environment. Temple Bar Properties published its development programme, and announced formally its intention to "create a feature unique to Dublin - or indeed to Ireland: a dedicated performance, studio and exhibition space providing cultural amenities for children".

December 1993

The contract for the construction of The Ark, as part of a single development programme which also included the Photography Centre, Meeting House Square and a new building on the west side of the square, was awarded to P. Rogers & Sons Ltd.

February 1994

The construction programme was formally launched by The Minister for Education Niamh Bhreathnach T.D. assisted by children from St. Audoen's National School Cook Street.

February 1994 – August 1995

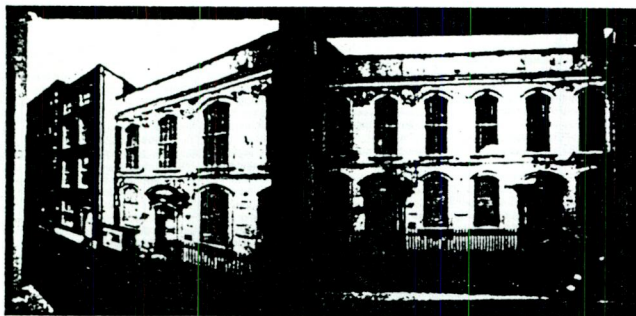
During the construction programme, the artistic and business plan for the new organisation to run The Ark was refined. A series of funding strategies was designed and implemented. Interest groups were consulted, and the initial year's programming of The Ark was planned.

July 1994

The board of Temple Bar Properties invited Arthur Lappin to chair the board of the new non-profit company which was to be responsible for the governance of The Ark.

October 1994

The company was incorporated as The Children's Cultural Centre Ltd. trading as The Ark.



Front facade before development began.

April 1995

The Ark signed an agreement with Temple Bar Properties, guaranteeing the ongoing use of The Ark as a cultural centre for children.

May and June 1995

Preliminary programmes, both national (TelePoems) and city-wide (Flags Along the River), were launched. Core staff positions were advertised and filled.

September 1995

The Ark opened its doors.

The Funding Of The Ark 1991 – 1995

Capital Funding

The Ark was developed by Temple Bar Properties as part of its cultural policy, and was funded jointly by the European Regional Development Fund and the Minister for the Environment.

Development Funding

In the course of the development, the costs of preparing the business plan, selecting and training staff, and creating the organisation which would run The Ark on its completion, were assisted by FÁS. Preliminary artistic programmes and planning were assisted by a seed grant from the Arts Council, by grants from Dublin Corporation, and by a generous award from the Ireland Funds.

Operational (Revenue) Funding

The running costs of The Ark are found from a mixture of earned income, public grant-aid, awards from Foundations and Trusts, and donations and sponsorships from the corporate sector. Details of the current sources of such income are to be found in the colour

brochure on The Ark and on the donor boards in the Entrance Hall of the centre.



Rear facade before development.



Company

The Children's Cultural Centre Limited was incorporated in October 1994. Trading as The Ark, the company has Charitable Status and has applied for approval by the Minister for Finance as a body recognised under Section 32 of the 1984 Finance Act. The board of directors of The Ark consists of eight members at present.

Arthur Lappin [Chairman]

Arthur Lappin is an independent film and theatre producer. He has served on the boards of many arts organisations over the past fifteen years. He is married with three children and lives in Dublin.

Elaine Agnew

Elaine Agnew works as a composer and frequently supervises composer-in-residence projects in education and in the community. She has a particular interest in Indonesian Gamelan music. Elaine lives in Belfast.

Deborah Blake - Knox

Deborah Blake-Knox is a mother of three school-going children and has worked in television for fifteen years, starting in film cameras before moving to film and VTR editing. She is currently working in the independent sector as a freelance floor manager.

Teresa Curley

Teresa Curley is a primary school teacher and vice-principal of St. Louis Primary School, Rathmines in Dublin. She is an active member of many important national boards and committees in education and heritage, and is a former member of both the National Heritage Council and the National Council for Curriculum and Assessment's Review Body on the Primary Curriculum.

Anne - Marie James

Anne-Marie James is a founding partner of the firm of McKeown James Solicitors. She is a member of the Family Lawyer Association and the Dublin Solicitor's Bar Association. Anne-Marie is the mother of two small children and has a keen interest in the Irish language and cultural education for children.

Gerry O'Sullivan [Company Secretary]

Gerry O'Sullivan is Head of Corporate Relations at Telecom Eireann and is a member of the Dublin Region of the Irish Management Institute. He is married with two young children.

Jim Leyden

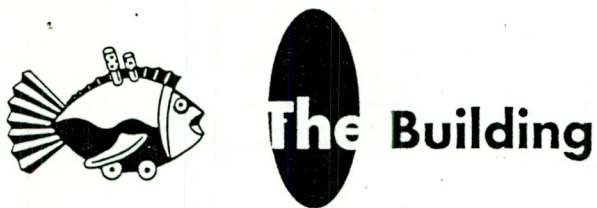
Jim Leyden is Managing Director of Bizquip Ltd. in Donnybrook. He is married with four young children. Currently, he is Treasurer of Blackrock College rugby club, and was for many years a scout leader with the C.B.S.I.

Fionnuala Kilfeather

Fionnuala Kilfeather is a past chairperson of the National Parents Council (Primary) and is now employed as its National Co-ordinator. She was formerly a practising architect, holding a degree from UCD. Fionnuala is the mother of four children.



*Arthur Lappin,
Chairman.*



No. 11A Eustace Street, now The Ark, is the location of the former Presbyterian Meeting House (built 1725), latterly a printing works and warehouse.

Although listed on List 1 of the 1991 Development Plan, its entire interior was gutted many decades ago. New floors and unsympathetic structural elements were introduced, and the back wall to what is now called Meeting House Square, was extensively disfigured. When the property was purchased by Temple Bar Properties for development as a Cultural Centre for Children, all that remained of the original building was the six-bay facade to Eustace Street and the perimeter plan outline.

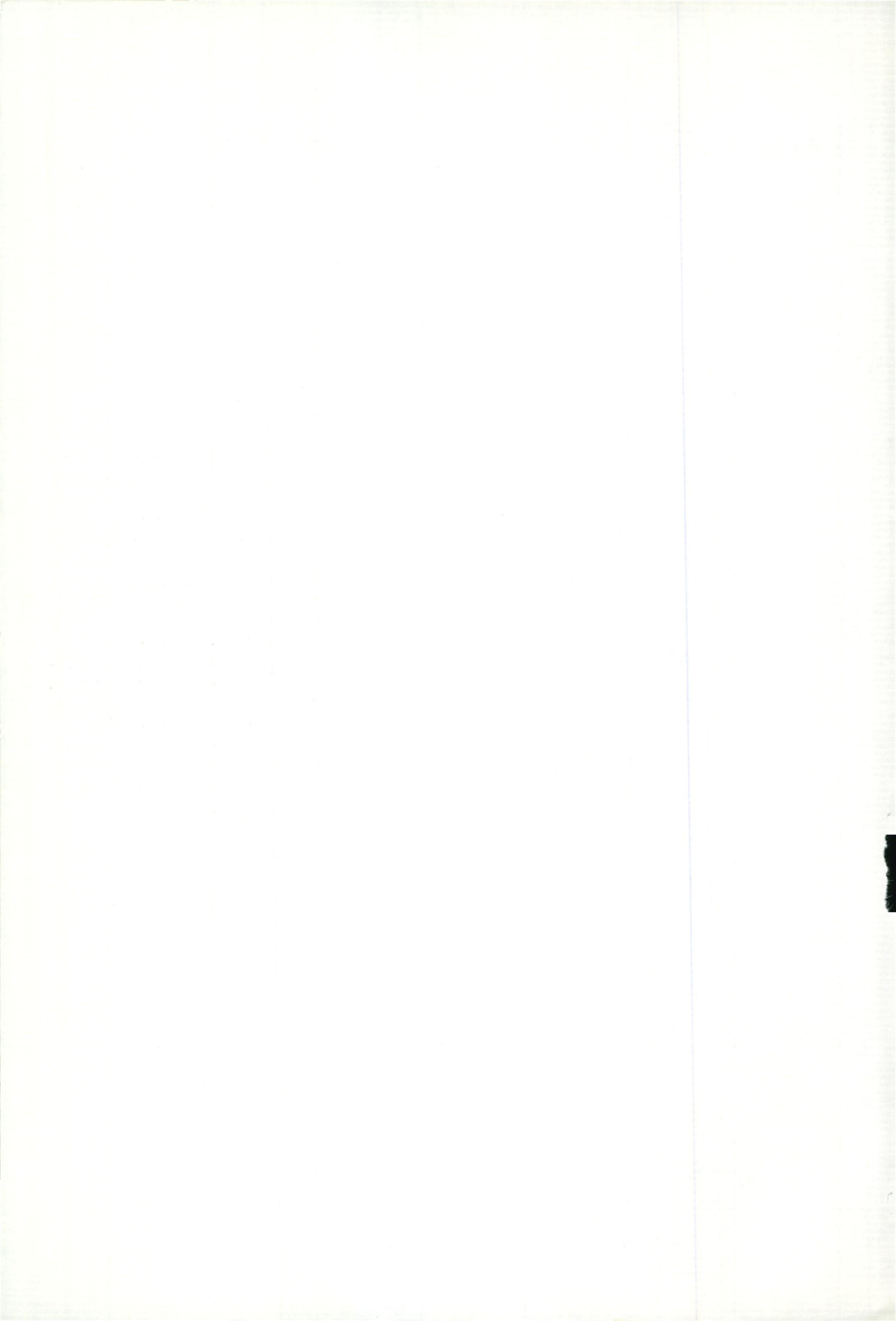
The New Design

The new design deliberately recalls the layout of the original building - a long hall giving onto a galleried room behind. A natural fall from the front to back of the building i.e. from the street to the square created extra possibilities: large doors facing onto Meeting House Square can open up to create a natural raised stage for performances to an audience in the square. The inner timber wall or door, weighing 5 1/2 tons, can be "flown" like stage scenery, while the outer metal door is more gestural in its opening movement. This outer door is modelled on the famous warehouse door for Ernstings at Coesfeld-Lette in Germany, but with some variations generously proffered by the original's designer, Santiago Calatrava.

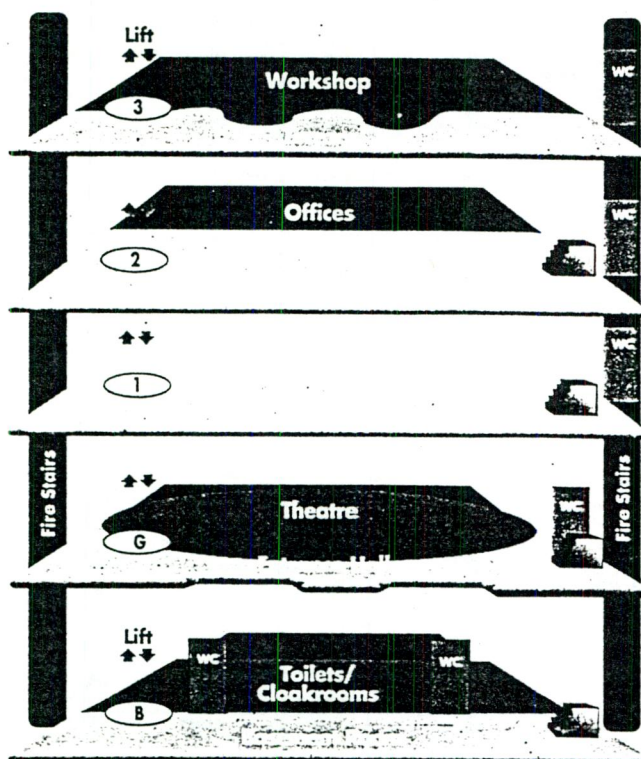
Overleaf please find a detailed schema of the interior of the building with some architectural commentary.

Design Team

Architects	Group 91 Architects.
Project Architects	Shane O'Toole, Michael Kelly, Susan Cogan.
Construction Company	P. Rogers & Sons
Quantity Surveyors	Seamus Monahan & Partners (Ire.)
Structural Engineers	KML Consulting Engineers
Mechanical & Electrical Engineers	Homan O'Brien Associates
Acoustic Consultants	ARUP Acoustics
Theatre Technical Consultant	Maurice Power
Fire Consultant	John McCarthy
Historic Building Consultant	David Slattery
Artist	James Scanlon



Map Of The Ark



Basement Room

The basement area is in two halves. The first and public area houses an eating area (ceiling by James Scanlon, artist to the design team); a series of small cloakrooms; toilets; a room for nappy-changing; and a kitchen. The second and non-public half of the basement contains dressing rooms, a green room, utility and workshop spaces, and a storage space in the sub-basement under the square.

Ground Floor ● Entrance Hall

The entrance hall reflects one of the essential features of the The Ark : the dialogue between the old (the interior brick facade) and the new (the drum of the theatre in American oak). The floor is Portuguese limestone and a lift and elliptical, cantilevered stairs provide access to the other floors.

Ground Floor ● Theatre

The fine semi-circular performance space with a capacity of about 150, will house presentations in drama, dance and music for and by children. The brief here was to create a flexible and attractive room and to avoid the worst excesses of black-box studio theatres. The balcony recalls the gallery of the former Meeting House.

There are two doors between the theatre and the public square behind. The inner flying door provides the light and acoustic lock (allowing for the admission of natural light if desired). When it and the outer door are raised it is possible to give performances with full technical support from the theatre to an audience in the square.



First Floor ● The Long Room

Bathed in light from the large windows at the front, the Long Room will serve a number of functions. It will be a space for very small children for play activities as well as events like puppet shows and story-telling (see the small booth for performers). The Long Room also provides a space for teachers to work with their children before or after they engage in some structured activity.

Finally the room provides additional circulation space and is an attractive area for receptions, book-launches etc.

Second Floor ● Gallery and Offices

The gallery is a flexible space. Its moving screens designed by Aromitects and built by Jens Kuchenmeister mean that the open room can be given a number of configurations and can provide more than 100 linear feet for the display of two - dimensional work. The work shown in the gallery will often have additional elements to be explored in the workshop on the third floor, so that children can work there in response to the stimulus provided by what is displayed below. Off the gallery and overlooking Meeting House Square are the offices of The Ark's core staff.

Third Floor ● Workshop

At the top of the building is a large, airy and well-lit workshop studio. With north-facing roof lights and a curved glass wall giving onto a planted roof-top terrace, this is the space within the centre reserved for activity-based learning in the visual arts, design and related areas.

The main public stairs that runs through the building does not go to this attic floor which must be accessed by either of the fire stairs or by the lift. This is to signal that generally there is not open access to the studio but that it is a space where children will work for extended periods of time with artists of all disciplines.

Art Centres

Mr Denis Collins
Director
Wexford Arts Centre
Cornmarket
Wexford

Ms Liz McAvoy
Administrator
Triskel Arts Centre
Tobin Street
Cork

Mr Martin Whelan
Manager
Siamsa Tire
Town Park
Tralee
Co. Kerry

Ms Mary Coll
Director
Belltable Arts Centre
69 O'Connell Street
Limerick

Ms Annette Clancy
Administrator
Garter Lane Arts Centre
5 O'Connell Street
Waterford

Philip Gray
Director
Galway Arts Centre
47 Dominick Street
Galway

Ms Jackie Butler
Administrator
West Cork Arts Centre
Old Bank House
Skibbereen
Co. Cork

Ms Maeve McCormack
Manager/Artistic Director
The Hawk's Well Theatre
Temple Street
Sligo

Ms Marie Farrell
Director
Linenhall Arts Centre
Linenhall Street
Castlebar
Co. Mayo

Mr Joe Murphy
Administrator
St. John's Arts & Heritage Centre
Listowel
Co. Kerry

Mr Jobst Graeve
Administrator
Model Arts Centre
The Mall
Sligo

Mr Albert Higgins
Midland Arts Resource Centre
Austin Friar Street
Mullingar
Co. Westmeath

Mr Sandy Fitzgerald
City Arts Centre
23-25 Moss Street
Dublin 2

Mr Fiach MacConghail
Project Arts Centre
39 East Essex Street
Dublin 2

EDUCATION CENTRES

FULL-TIME CENTRES

CENTRE: Waterford Education Centre

DIRECTOR: Ms. Niamh Crowley.

ADDRESS FOR CORRESPONDENCE: Waterford Education Centre,
De La Salle College,
Newtown,
Waterford.

TELEPHONE: (051) 76892 FAX: (051) 57682

CENTRE: Tralee Education Centre

DIRECTOR: Ms. Caitríona Ní Chullota

ADDRESS FOR CORRESPONDENCE: Tralee Education Centre,
Collis-Sandes House,
Killeen Road,
Oakpark,
Tralee,
Co. Kerry.

TELEPHONE: (066) 28155 FAX: (066) 23150

CENTRE: West Dublin Education Centre

DIRECTOR: Mr. Don Herron

ADDRESS FOR CORRESPONDENCE: West Dublin Education Centre,
Monastery Road,
Clondalkin,
Dublin 22.

TELEPHONE: 4591816 FAX: 4594882

CENTRE: Laois Education Centre

DIRECTOR: Mr. Tony Mahon

ADDRESS FOR CORRESPONDENCE: Laois Education Centre,
Bridge Street Centre,
Bridge Street,
Portlaoise,
Co. Laois.

TELEPHONE: (0502) 61170. FAX: (0502) 61137

Arts Officers

County Arts Officer
Clare County Council
Ennis
Co. Clare

County Arts Officer
County Library
Moyderwell
Tralee
Co Kerry

Ms Muireann Ni Chonnail
County Arts Officer
County Hall
Portlaoise
Co. Laois

Brien Harten
Arts Organiser
Dundalk U.D.C.
Town Hall
Dundalk
Co. Louth

Ms Sheila Deegan
Arts Organiser
Limerick Corporation
City Hall
Merchant's Quay
Limerick

Ms Margaret Cosgrave
Arts Organiser
Kilkenny Co. Council
County Hall
John's Street
Kilkenny

Mr James Harold
Co. Arts Officer
Galway County Council
County Buildings
Prospect Hill
Galway

Mr. Somhairle Mac Conghail
Arts Organiser
Monaghan County Council
County Museum
The Glen
Monaghan

Mr Traolach O Fionnain
County Arts Officer
c/o County Library
Letterkenny
Co. Donegal

Mr John Coll
Arts Officer
Mayo County Council
Áras an Chontae
The Mall
Castlebar
Co. Mayo

Caitriona O'Reilly
Arts Organiser
Cavan County Council
The Courthouse
Co. Cavan

Mary Lenihan
Arts Officer
Kildare Co. Library
Newbridge
Co. Kildare

Mr Jack Gilligan
Arts Officer
20 Parnell Square
Dublin 1

Ms Cliodhna Shaffrey
Arts Officer
Dun Laoghaire Corporation
Town Hall
Dun Laoghaire
Co. Dublin



Rory O'Byrne
Co. Arts Officer
Fingal County Council
Parnell Square
Dublin 1

Ms Lorraine Comer
County Arts Officer
Wexford County Council
County Hall
Wexford.

Ms Emer Leavy
County Arts Officer
Roscommon County Council
Co. Library
Roscommon

Ian McDonagh
County Arts Officer
Cork County Council
County Hall
Cork

Geradette Bailey
Arts Officer
Meath County Council
County Hall
Navan
Co Meath

Arts Officer
Sligo County Council
Riverside
Co Sligo

Arts Officer
Cork Corporation
City Hall
Cork

Ms Gina Kelly
County Arts Officer
South Dublin Co. Council
Town Centre
Tallaght
Dublin 24

Joan McKernan
County Arts Officer
Adare
Co. Limerick

Mary McAuliffe
Arts Officer
Waterford Corporation
City Hall
Waterford

Sharon Mee
County Arts Officer
Offaly County Council
The Courthouse
Tullamore
Co. Offaly

Margaret Fleming
County Arts Officer
Waterford County Council
Áras Brúgha
Dungarvan
Co Waterford

Fergus Kennedy
Arts Officer
Longford County Council
Longford

CENTRE: Carrick-on-Shannon Education Centre

DIRECTOR: Mr. Padraig Griffin

ADDRESS FOR CORRESPONDENCE: Carrick-on-Shannon Education
Centre,
Dublin Road,
Carrick on Shannon,
Co. Leitrim.

TELEPHONE: (078) 20383 FAX: 078. (20383)

CENTRE: Drumcondra Education Centre

DIRECTOR: Mr. Patrick Diggins

ADDRESS FOR CORRESPONDENCE: Drumcondra Education Centre,
Drumcondra,
Dublin 9.

TELEPHONE: 8379799 FAX: 8370642

CENTRE: Cork Education Centre

DIRECTOR: Mr. Bart Bambury

ADDRESS FOR CORRESPONDENCE: Cork Education Centre,
Crawford Art Gallery,
Emmet Place,
Cork.

TELEPHONE: (021) 274905. FAX: (021) 272591.

CENTRE: Limerick Education Centre

DIRECTOR: Mr. Liam O Broin

ADDRESS FOR CORRESPONDENCE: Limerick Education Centre,
Parkway House,
Parkway Centre,
Dublin Road,
Limerick.

TELEPHONE: (061) 312360 FAX: (061) 313174.

CENTRE: Blackrock Education Centre
DIRECTOR: Séamus Ó Canainn

ADDRESS FOR CORRESPONDENCE: Kill Avenue,
DunLaoghaire,
Co. Dublin.
Tel: 2300977 FAX: 2301624.

PART-TIME EDUCATION CENTRES

CENTRE: GALWAY EDUCATION CENTRE

DIRECTOR: Bernard Kirk

ADDRESS FOR CORRESPONDENCE: 2 Oldfield,
Kingston,
Salthill,
Galway.

Tel: (091) 524218 Fax: (091) 524218

CENTRE: ATHLONE EDUCATION CENTRE

DIRECTOR: Michael McLoughlin

ADDRESS FOR CORRESPONDENCE: 8 Valleycourt,
Athlone,
Co. Westmeath.

Tel: (0902) 89220 (D) FAX: (0902) 73016 .

CENTRE: BANDON EDUCATION CENTRE

DIRECTOR: Seán Meagher,

ADDRESS FOR CORRESPONDENCE: P.O. Box 21,
Bandon,
Co. Cork.

Tel: Day: (023) 44266. FAX: -

CENTRE: THURLES EDUCATION CENTRE

DIRECTOR: AILISH DUNPHY

ADDRESS FOR CORRESPONDENCE: URSULINE CONVENT,
THURLES,
CO. TIPPERARY.

TEL: (0504) 23365 (3.30-7.30) MON-FRI FAX: -

CENTRE: TUAM EDUCATION CENTRE

DIRECTOR: GERRY KING

ADDRESS FOR CORRESPONDENCE: BISHOP ST.,
TUAM,
CO. GALWAY.

TEL: (093) 28519(D)

FAX:- (093) 28882(E)

CENTRE: MONAGHAN EDUCATION CENTRE

DIRECTOR: ROY MALLON

ADDRESS FOR CORRESPONDENCE: IONAD NA MÚINTEOIRÍ,
COIS LOCHA,
MUINEACHÁN.

TEL: (047) 83365(D)

FAX: (047) 82521

CENTRE: CAVAN EDUCATION CENTRE

DIRECTOR: Sean Hanley.

ADDRESS FOR CORRESPONDENCE: MAIN STREET,
CAVAN,
CO. CAVAN.

TEL: (049) 32259 School No: (042) 65242

Fax: (049) 62160.

Fax: (042) 65242

CENTRE: NAVAN EDUCATION CENTRE

DIRECTOR: SR. PHILOMENA FLYNN & MRS TERESA MADDEN.

ADDRESS FOR CORRESPONDENCE: LORETO CONVENT,
ST. MICHAELS',
NAVAN,
CO. MEATH.

TEL: (046) 22670 (D)

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TEL:- (074)35424 (D)

D = Daytime
C = Centre
S = School

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