

M005440NC

T2073



ADULT INVOLVEMENT IN COMMUNITY ART

By

CHRISTINA POOLE

Fine Art Painting

**Submitted to the Faculty of History of Art and Design and
Complementary Studies in Candidacy for the Degree of BA Fine Art**

National Collage of Art and Design

1998

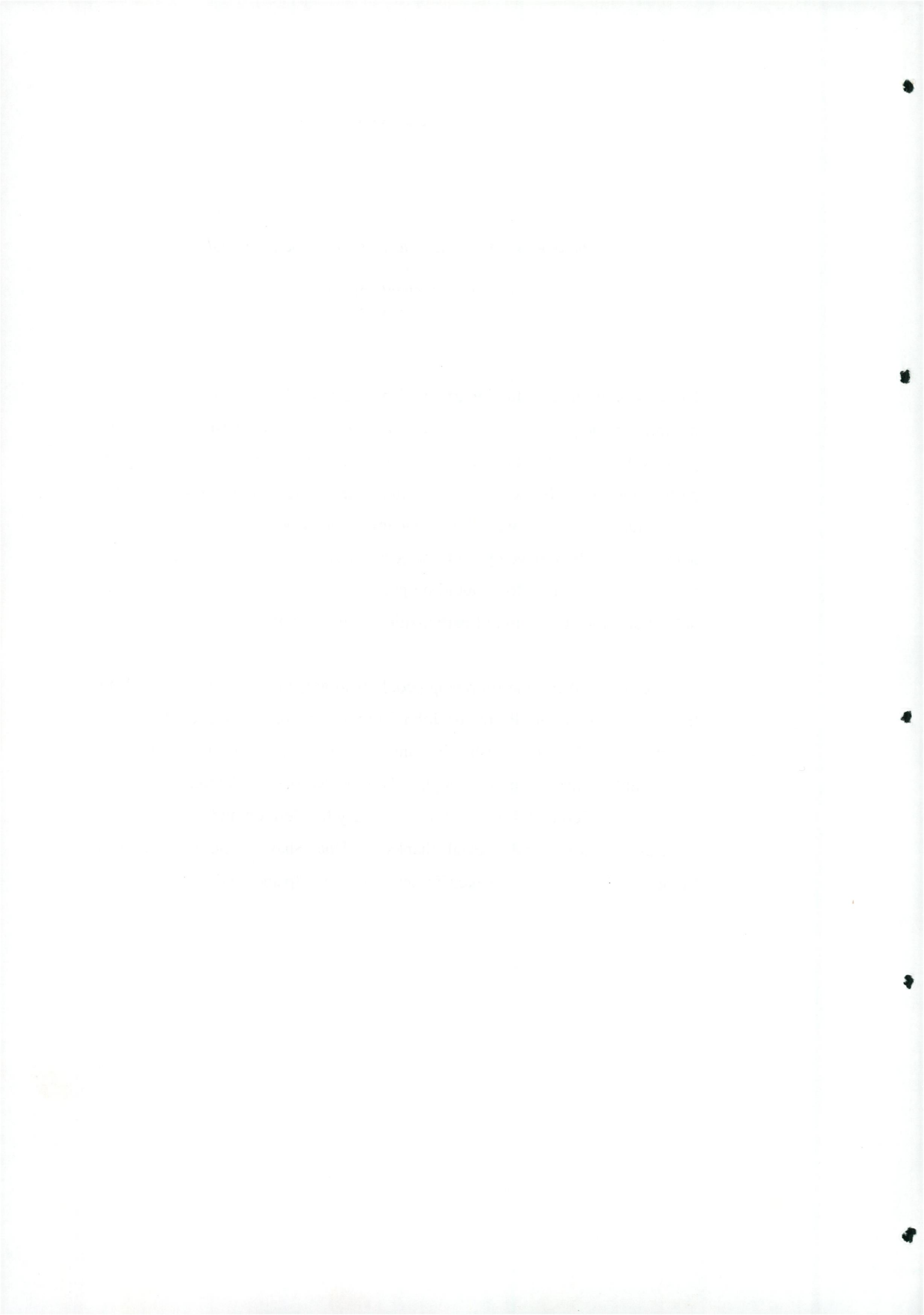
PREFACE

"For age is opportunity no less than youth, though in another dress and as the evening twilight fades away the sky is filled with stars, invisible by day."

Morituri Salutamus, Longfellow

I have worked in community arts, which involves adults, for four years, thus, my interest and passion for this subject. The premise of this thesis is that there is great value to both the individual and the community in promoting the participation of older people in community arts. The demonstrable interest in community arts and the wealth of talent among older people is a firm foundation upon which to base developments. Successful developments of community arts will show that more effort should be put into reaching out to adults who have not yet developed the habit of participation in arts activities.

I would like to thank the following people who aided me with the research for this thesis: My tutor: Professor John Turpin, (National College of Art and Design), Ann Davern, (Irish Museum of Modern Art), Rita Fagan, Anita Koppenhoffer and Marian Keogh, (Family Resource Centre, 'Unspoken Truths') The 'Poole of Artists', (Finglas), Mary McDermott and Sylvia McGill, (Finglas Artsquad) and special thanks to Una Shaw, (Lourdes Youth & Community Services, 'Unspoken Truths'), for her help and kind hospitality.



CONTENTS

	PAGE
PREFACE	
ILLUSTRATIONS	
INTRODUCTION	6
CHAPTER 1: Community Art	8
CHAPTER 2: Case Study: 'Unspoken Truths'	17
CHAPTER 3: Case Study: the 'Poole of Artists'	36
CHAPTER 4: Unspoken Truths and the Poole of Artists compared	42
CHAPTER 5: Community Art and Gender	50
CONCLUSION	61
NOTES	64
BIBLIOGRAPHY	68

1917

1917

1917

1917

1917

1917

1917

1917

1917

1917

1917

1917

1917

1917

1917

1917

1917

1917

1917

1917

1917

1917

1917

1917

1917

ILLUSTRATIONS

Figs.		Page
1.	Advertisement for Dublin Corporation Arts Funding Opportunities (Arts Act 1973), <u>The Irish Times</u> , November 20, 1997	15.
2.	Left to right, Bridie Canavan, Terry Webster, Marian Keogh, Elena Barnes, and Maighread Medbh, IMMA	20.
3.	Left to right, Aileen Foran, Ann Marie Brennan, Marie Russell, Una Shaw, Lily Doyle, Mary McCann, Mary O'Keefe, Marie Harding, Bernie Hanaphy, Rosie Collins, IMMA	21.
4.	Left to right, Rita Fagen, Mai Norton, Bridie Canavan, Elena Barnes, Una Shaw, Terry Webster, F.R.C	26.
5.	'A Voice in the Wilderness', IMMA, Elena Barnes, F.R.C., Installation, 125cms x 110cms	28.
6.	'Memories Offended', IMMA, Una Shaw, L.Y.&C. S, handmade book, 38.2cms x 24.4cms	29.
7.	Left to right, Patricia Carr, President Robinson, Maureen Downey, Declan McGonagle, Helen O'Donoghue, IMMA	33.
8.	Helen White, Old Museum, Balfast	34.
9.	The Poole of Artists, Unit 14b, Finglas Artsquad, Main Street, Shopping Centre, Finglas, Dublin 11, 1997	37.
10.	Copy of a painting by French artist Monet, by Ursula Deegan, the Poole of Artists	39.
11.	Tom Murphy presenting Peter O'Neill with a certificate at the Poole of Artists exhibition, 1995	41.
12.	Phil Breslin, the Poole of Artists	44.
13.	Ada Byrne, the Poole of Artists	46.
14.	'Mantle of the Past', (Group Piece),L.Y.&.C.S, Installation, IMMA, 174cms x 126cms	51.
15.	'Beauty and the Beast', Once Is Too Much, (detail), mixed media, IMMA 1997	53.

10/17/2011

Dear Mr. [Name]

I am writing to you regarding the [Topic]

As you know, we have been [Action]

and I am sure you will understand [Reason]

Thank you for your [Action]

I am sure you will [Action]

Very truly yours,

[Name]

[Title]

[Company]

[Address]

[City, State, Zip]

[Phone Number]

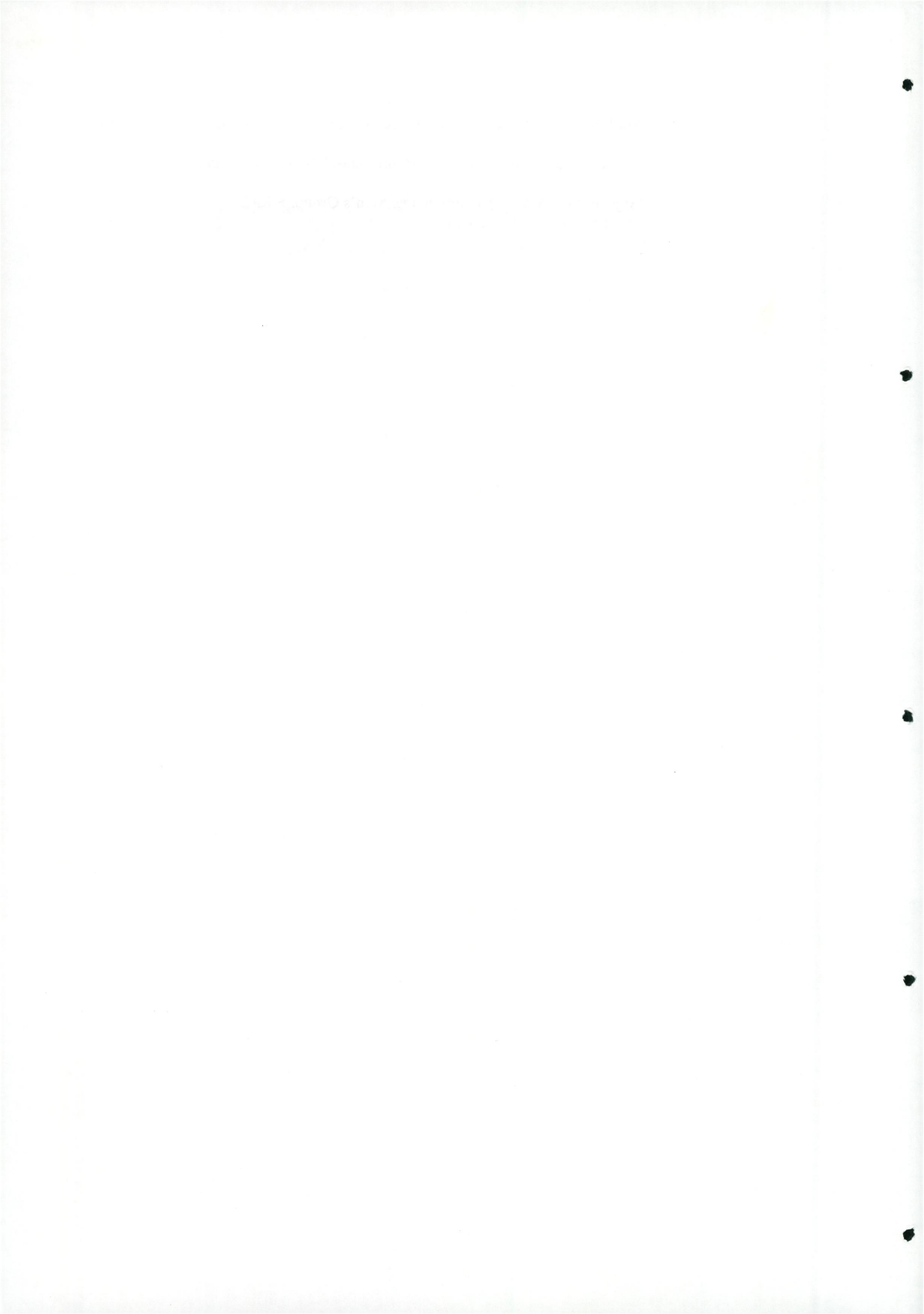
[Email Address]

[Website]

[Social Media]

[Footer]

16. Mark Skelly, age 4, early start, pre-school, St. Kevin's, Finglas 56.
17. Rebecca Murray, age 3, early start, pre-school, St. Kevin's, Finglas 57.
18. 'Signatures', IMMA, photomontage, Men's Group, F.R.C.
St. Michael's Estate Inchicore 59.



INTRODUCTION

Interest among older people in arts activities is becoming more common. It can be seen in many local groups in which older people practice and develop their artistic skills. In the 'Arts Plan 1995-1997', the Irish Arts Council states that it endorses the tenet that the arts can act as a catalyst for self-expression for older people. This thesis is concerned with adults' involvement in visual community art and with current issues that surround this. I have used two case studies (both of which are in Dublin) as examples of different approaches to community art. The study contains extensive written and oral research from various publications and official reports.

The first community art project is 'Unspoken Truths', a long-term project, which began in 1991. It brought together thirty-two women from The Lourdes Youth and Community Project, in Sean McDermott Street, and the Family Resource Centre, in St. Michael's Estate, Inchicore. The artist Ailbhe Murphy and the Education and Community department of the Irish Museum of Modern Art worked with these community groups on the project 'Unspoken Truths'.

The second community art project is the 'Poole of Artists', an oil painting class which takes place on a weekly basis. It involves the participants, three men and



thirteen women and the author as the instructor.

While I examine these projects I also raise some important questions: why do the participants choose to take part in this particular form of community art? Do they feel that their choice is as important as that of other people's choices? Is the process as important as the end product? Are the participants attracted to the projects for the same reasons? These case studies describe personal experiences of being involved in the particular art activities and in participation. Generalisations are drawn for analysis of these groups' experiences.

There have been dramatic changes in the role of women during the lifetime of older people. A career was unusual for women, and large families were the norm. Woman's lives revolved entirely on managing the house and raising children. There was little time or energy for most to pursue other interests. Older women thus may never previously have considered the possibility of participating in the arts outside the home.

During my research on community art I found a much higher number of women participants, because of this, I will examine the gender aspect of community art, with particular attention on the projects mentioned. I will also examine the reasons why women become involved in community art. Are women braver? Do they have more stories to tell?

The first part of the document discusses the importance of maintaining accurate records.

This section outlines the various methods used to collect and analyze data.

The results of the study are presented in the following table.

The data shows a significant increase in the number of participants over time.

It is concluded that the study has provided valuable insights into the subject.

Further research is needed to explore the underlying causes of these trends.

The authors would like to thank the participants for their contribution to the study.

This work was supported by the National Science Foundation.

The authors have no conflicts of interest to declare.

The data is available upon request to the corresponding author.

The authors are grateful to the reviewers for their helpful comments.

The study was approved by the Institutional Review Board.

The authors have no other disclosures.

The authors are available for correspondence at the following address.

The authors are available for correspondence at the following address.

The authors are available for correspondence at the following address.

The authors are available for correspondence at the following address.

The authors are available for correspondence at the following address.

The authors are available for correspondence at the following address.

The authors are available for correspondence at the following address.

CHAPTER 1

Community Art

Community art studies have often been examined from an emotional viewpoint. Notions of 'community' exist in a particular locality or group being studied. It is generally believed that 'Community' is a good thing and that 'community' is where people get along together in a harmonious manner, working towards similar objectives. In Stephen Brookfield's book Adult Learners, he writes:

The word Community is popular, because through it people can express this yearning for a communion with each other. It is a yearning for social wholeness, mutuality and interrelatedness, as opposed to the alienated, fragmented antagonistic social world of daily experience. Linked with this desire for warm relatedness is a desire for stability¹.

'Community' can be a warmly persuasive word, and what is most important, the word 'community' never seems to be used unfavourably. When 'community' is attached to a certain activity, it is a convenient marriage. Branches of caring professions use the word 'community' for fear of being considered somehow as less than fully human, or for fear of losing the chance of access to state funding.

Community researchers can usually bring with them an unconscious, preconceived idea about how certain situations should be in relation to the community. For example (the 'is') can be confused with (the 'ought'). This can

THE

OF

THE

OF

OF

OF

OF

OF

OF

OF

OF

OF

OF

OF

OF

OF

OF

OF

OF

OF

OF

OF

OF

OF

OF

OF

OF

often result in a community being defined and analysed from the outside rather than the inside.

Owen Kelly defines community arts as a general term for a group of activities in which those involved recognise a common feature². The activities usually include drama, video, mural painting group projects, and festivals. In Kelly's view marginalised groups, (ethnic groups, travellers, working class and women's groups etc.) use community art projects as a form of expression. The community arts movement started in the Western world as part of the democratic movements in the 1960s. It challenged the traditional exclusive relationship between the arts and the social elite. While the arts became more popular, some artists, community workers and political activists were making the link between the arts, politics, and culture and social movements. Groups of artists moved out of institutions and brought their art into the streets of suburbs and towns, and they organised open-air festivals, murals, and workshops. Jude Bowles describes community art as being:

A new and liberating form of expression of direct social relevance to people and which in some cases encouraged the participation of 'ordinary' people in the creative process³.

Community art in the Republic of Ireland was identifiable towards the end of the 1970s. It was influenced by various factors. Although the state lacked politically active local community groups there was an increase in



unemployment especially in the working class suburbs. The decay of inner-city areas created alienated populations. These areas experienced a high level of social, cultural and economic deprivation. Socially aware and politically aware artists and cultural workers used creative methods such as self-help initiatives in these areas.

By the late 1970s and the early 1980s world-wide issues such as adult development and the woman's movement were influencing the voluntary sector. The communities that experienced issues such as poverty, alienation, and social inequality began to tackle them. They explored their creativity through experimental workshops in an attempt to improve both physical and mental wellbeing. By the end of the 1970s the Irish Arts Council put into place a policy to increase access to the arts initiated by other European Countries. The policy was to encourage greater access to the arts through increased funding for regional art centres and theatres⁴.

There is a lack of clarity from within the circles involved in community art activities as to the exact nature of community arts. The definitions received from the communities involved are often divergent in the sense that there are a lot of 'ideas' about it. It is easier to depict arts activities rather than to define them. Those who are not directly involved in such activities can be unsure of their relevance and functions within the community.

1. The first part of the document is a list of names.

2. The second part is a list of dates.

3. The third part is a list of locations.

4. The fourth part is a list of events.

5. The fifth part is a list of people.

6. The sixth part is a list of organizations.

7. The seventh part is a list of activities.

8. The eighth part is a list of results.

9. The ninth part is a list of conclusions.

10. The tenth part is a list of recommendations.

11. The eleventh part is a list of references.

12. The twelfth part is a list of appendices.

13. The thirteenth part is a list of footnotes.

14. The fourteenth part is a list of glossary terms.

15. The fifteenth part is a list of index entries.

16. The sixteenth part is a list of bibliography entries.

17. The seventeenth part is a list of sources.

18. The eighteenth part is a list of references.

19. The nineteenth part is a list of references.

20. The twentieth part is a list of references.

21. The twenty-first part is a list of references.

The term 'Community Arts' does not refer to any specific activity or group of activities, it embraces many kinds of events and media. This activity joins the professional artist and local people, in the making of an artwork. It takes place outside the formal educational structure and it proposes the use of art to effect change and policies in society. There are some issues to which community art is linked with: empowerment, community development, personal development, drug abuse, cultural identity and women's concerns.

Ciaran Benson, chairman of the Irish Arts Council, describes the arts outside formal education as being in a much healthier state in the 1990s than in earlier years. He argues that community art provides more opportunities for local audiences to attend and take part⁵. This remark could be particularly relevant to adults who missed out on experiencing art previously. Community art projects have given adults a chance to pursue their interests through art. For some communities, art has become a wide sphere of community development.

In the past, art was often regarded as an enjoyable leisure activity that was an interesting rather than a useful process. Yet, community art can be broken into two practices. Firstly there is the type that involves local amateur art groups using art as a form of hobby or interest. These projects provide instructors who offer advice and assistance. Secondly there is the activist approach, where the



participants have a political, social or cultural reason for their input. Its participants usually exercise the control over the content of the activity and the professional becomes more of a resource person.

The professional artists involved in both of these community art practices (the leisure and the activist approaches) are very important. In the past the professional artist was seen to be a loner in society. In the report Crises in the Arts⁶, (1984) this issue is discussed under the heading 'Access to Social Welfare'; it describes how artists in the past did not have access to social security. It states that the confused nature of the artist's income affected their ability to participate in the social welfare schemes. It notes that creative artists being self-employed were effectively debarred from making contributions to social insurance and therefore not eligible for any sort of benefit. There was no recognition of the job description "Artist" by the department of social welfare.

Artists who are interested in community projects no longer have to work without pay. They can be employed as artists on work programmes or artists on community employment schemes⁷. This way they can earn a wage from using their professional skills in the community. The Arts Council urges artists to use their creativity to communicate more effectively with the man in the street.

But not all the participants involved in community arts are trained artists or



community workers. Some Community Employment Schemes are anxious to keep the numbers as high as possible in order that the projects continue, thus, employing ordinary members of the community interested in art for their own personal reasons. If the project is to be successful then the artists involved should have some kind of knowledge either of the practice of art as well as knowledge of community work. Like community workers, community artists should enter into a project clear-sighted in their aims and conscious of the possibilities and constraints. They should provide a framework that attempts to engage with the people as equals and **examine what the community needs** not what they believe the community must have.

Another important factor in the progress of community art is sufficient funding. In the past the arts were seen as an unnecessary expense. In Brian Kennedy's Dreams and Responsibilities, he quotes Roy Shaw's negative view on the money given to the arts:

Why should public money be spent on subsidising the arts when people are dying for the want of kidney machines. This question which must be answered but rarely is. Most defenders of the arts simply assume that the arts are a 'good thing', and cannot understand why this is not obvious to everyone⁸.

Yet, the Arts Council needs to support innovative programmes such as those involved in community arts development. Community art is to be seen as part of the broader concept of community development. The Arts Council is not the only organisation in the Republic of Ireland which supports and funds the arts.



There are various agencies such as: The Combat Poverty Agency⁹, Dublin Corporation (Fig 1.), UNESCO¹⁰, The National Lottery¹¹, and many more, there are also a number of private benefactors. Communities also rely on Local Authorities to fund community arts. Local Authorities are responding a lot more to new legislative provisions allowing them to spend money on arts activities. In a letter to Sean O'Faolain, (the then chairman of the Irish Arts Council), the Earl of Rosse wrote,

To a large extent I think that we should continue to be guided by local demand for our support to encourage local initiative and enterprise subject of course to the essential provision that we are satisfied as to the standards in each case¹².

Although this letter was written forty years ago, it has a very important relevance to community art today. Local Authorities put pressure on the government for funding.

In Anne Kelly's book Cultural Policy in Ireland, she explains how change is more effective when it comes from within a community rather than the outside,

Change cannot come about by imposing policy from the top. It must come from community initiative. Cultural policy is then a matter of tending to the growth of such initiative, and therefore essential that a movement towards cultural democracy is community based, coming from the people to the politicians¹³.

Kelly says problems with bureaucracy are particularly relevant to the arts, where flexibility is essential. I agree wholly with Anne Kelly's view on this matter.



Fig 1.

Dublin Corporation
Bairds Alha Cliaibh

ARTS FUNDING OPPORTUNITIES
(ARTS ACT 1973)

As part of its strategy for the development of the arts in Dublin City, **Dublin Corporation** has a limited amount of funding available and invites applications for the following:

- (1) Participation by members of amateur/community arts groups in a series of free training/educational programmes.
- (2) Assistance to amateur/community groups towards imaginative arts projects.
- (3) Assistance to professional arts companies and institutions towards imaginative projects and programmes which will stimulate public interest, appreciation and practice of the arts.
- (4) Bursaries, available to people resident in Dublin City, for studies at an advanced level in music, dance, literature, drama and the visual arts or to assist development and growth in the work or professional skills of the applicant.
- (5) The Christy Brown Award, available to an artist with a disability, working in any discipline and resident in Dublin City. This award is for study at an advanced level or to assist development and growth in the work or professional skills of the applicant.
- (6) The Thom McGinty Award, available to a street theatre performer, resident in Dublin City. This award is for study at an advanced level or to assist development and growth in the work of professional skills of the applicant.

Application forms for each of the above categories may be obtained from:
The Arts Officer,
Dublin Corporation,
20 Parnell Square North, Dublin 1.
Tel: 8722816 - Fax: 8722933

The closing date for receipt of completed application forms is
Friday 16th January, 1998.

John Fitzgerald,
City Manager and Town Clerk.

Tá leaganacha Gaeilge de na foirmeacha seo ar fáil.

Advertisement for Dublin Corporation Arts Funding Opportunities, (Arts Act 1973), The Irish Times, November 1997

Flexibility is necessary when sensitive decisions are made in relation to community arts. For example is a community artist needed? What projects are eligible for grants, or maybe for a cutback? It is obvious that these issues should be looked at from within the community. In the next four chapters there are examples of how people from certain communities tell politicians and the wider public what they need and want to achieve.

Faint, illegible text, possibly bleed-through from the reverse side of the page.

1

CHAPTER 2

Case Study: Unspoken Truths

Unspoken Truths was a project, which began in 1991. It involved thirty-two Dublin women from the community development projects in which they were already involved. These were: The Family Resource Centre, (St. Michael's Estate, Inchicore)¹ and the Lourdes Youth and Community Services Project, (Sean McDermott Street)². The artist Ailbhe Murphy and the Education/Community Curator Helen O'Donoghue of Irish Museum of Modern Art (IMMA) were also involved.

Unspoken Truths was not the very first project to involve the immediate community. In early 1991 the education department at the Irish Museum of Modern Art approached the co-ordinator of the Family Resource Centre, Rita Fagen, and asked if her community group would be interested in painting a mural on the hoarding at the east gate of the museum. The project would involve collaboration with the artists Rossa Nolan and Ailbhe Murphy. The group agreed, and this was the first project which involved the local Family Resource Centre (Inchicore).

The project helped the group and the education department at the museum to realise that they all had a common interest - how the cityscape can be shaped by the people who live within the community and how the people are shaped by the

1950

...

...

...

...

...

...

...

...

...

...

...

...

...

...

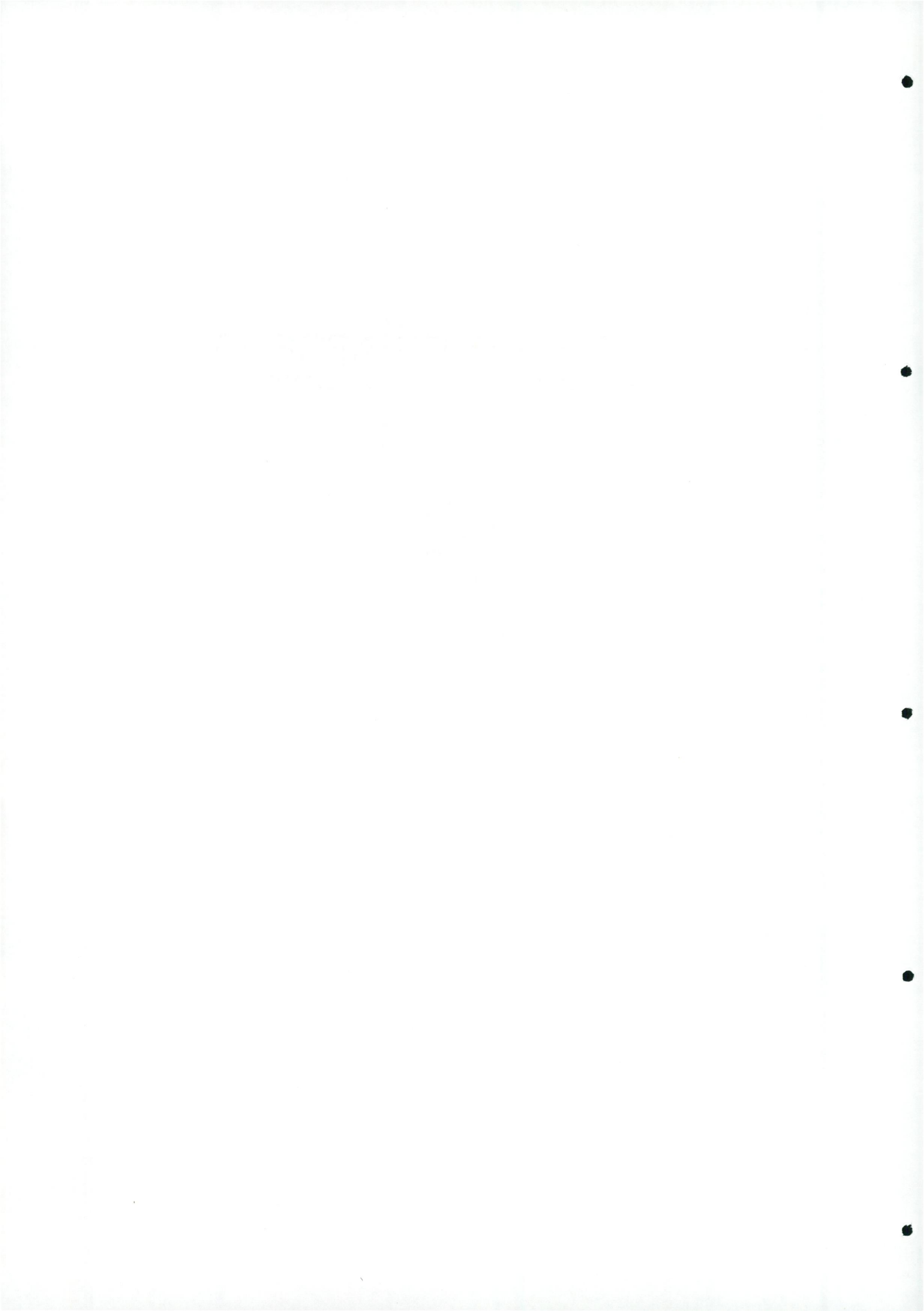
...

...

area they live in. The mural acted as an invitation to the local people, and communities further afield, to enter into this museum – a building which had been closed off to them for a very long time. Later in the same year, 1991, Helen O'Donoghue and Ailbhe Murphy contacted the Family Resource Centre again and also the Lourdes Youth and Community Services and Ailbhe put the idea to both groups about coming together to work on one project. The project being 'Unspoken Truths'.

The project started off with workshops in collaboration with Ailbhe Murphy and other artists involved in the Artist in the Community Scheme³. Ailbhe Murphy's own work is concerned with exploring the physical change in Inner Cities: how the changes effect the experience and response of the community. And finally her concerns led her to examine her own response to working with women who were articulating a visual response for themselves.

Together Helen O'Donoghue and Ailbhe Murphy put a proposal to the Arts Council⁴ for funding, This was approved but only to last six months. The original idea was to create a book, which would tell the womens' life stories from either the past or present. This book was to be based on the Great Book of Ireland⁵, which was on show in the museum at the time. The women went through a number of workshops exploring their skills in visual art, writing,



drama, and music (Fig 2). After all this intense exploration they eventually agreed on visual art rather than written work to tell their personal life stories. The women felt that by making their stories into visual art, it would help both groups communicate and interact better as a group. Initially they had to think of ways to create visual work and then the materials with which to make them.

The groups met once a week with Ailbhe Murphy in their own community centres and also once a month in the Irish Museum of Modern Art. They got involved in workshops, which helped to build the project and make it stronger. The workshops were an important process. Without the women being aware of it they helped them to develop a mode of practice that would eventually address a bigger audience.

Aims and expectations of the women:

The women aimed to explore the potential that can be realised through working with community groups and art institutions, and thus to come to a better understanding of the nature of contemporary art. They asked the question: what or who, normally qualifies to become involved in this process? They exchanged and discussed ideas and stories. The main emphasis was to identify issues and to share their experiences and themes in their work (Fig 3). This helped to build strong links within both groups. They developed a working strategy and this developed into a framework for their model of practice.

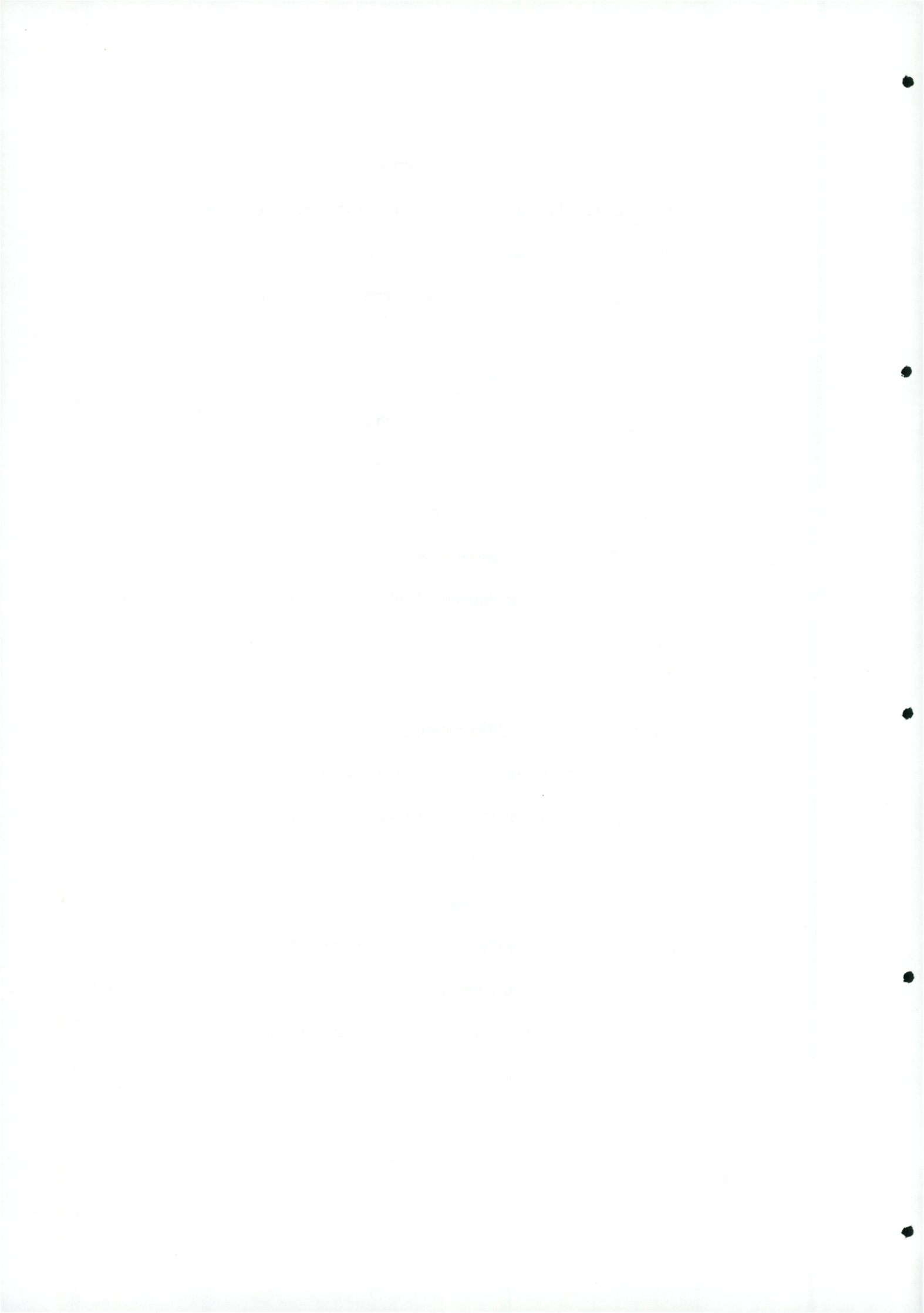


Fig 2.



Left to Right, Bridie Canavan, Terry Webster, Marian Keogh,
Elena Barnes and Maighread Medbh, IMMA



Fig 3.



Left to right, Aileen Foran, Ann Marie Brennan, Marie Russell, Una Shaw, Lily Doyle, Mary McCann, Mary O'Keefe, Marie Harding, Bernie Hanaphy and Rosie Collins, IMMA

One of the women Bernie Hanaphy explained her initial reaction to the project

When I first started on Unspoken Truths I didn't know what to expect, but after starting to reminisce about the old days we came up with the idea to do a project on our culture. It didn't seem possible to me at the time because I'd always thought art was paint and sculpture and only for artists⁶.

By becoming involved in the project 'Unspoken Truths' Bernie Hanaphy and the other women raised personal issues and questions. The project helped them to reflect what could be achieved by their own personal investigation.

Ann Davern, (a member of the Education in the Community Programme at the Irish Museum of Modern Art) gave the reason why the museum chose the Family Resource Centre, Inchicore, as the pilot project? She said that the Education Committee of the museum felt that because the Irish Museum of Modern Art is housed in the Royal Hospital Kilmanham, which was always a prominent landmark in the surrounding area since the seventeenth century, they felt they should offer the project to the local community. The gates of the building were always closed in the past, so from early 1991 the education department in the museum decided to set in train a series of projects which would reflect the new policy of the museum and act as models of good practice. They decided to make The Irish Museum of Modern Art completely accessible to the public and send a signal to the local community that the gates were no

Faint, illegible text at the top of the page, possibly a header or title.

Second block of faint, illegible text, appearing as a paragraph.

Third block of faint, illegible text, appearing as a paragraph.

Fourth block of faint, illegible text, appearing as a paragraph.

Fifth block of faint, illegible text, appearing as a paragraph.

Sixth block of faint, illegible text at the bottom of the page.

longer closed to them. Ann-Marie Brennan explained how she felt about the museum before and after the project,

Going into the Museum for me was a new experience. Living in Inchicore all my life I thought it was a mental hospital. It was hard to feel comfortable in the place, however over time between Unspoken Truths and the Family Resource Centre weekly sessions I have come to know it intimately. For Inchicore I think it is an important place⁷.

The education and community department in the Irish Museum of Modern Art has developed a lot of ways to engage a wide range of publics. This is done at many levels from printed guides to lectures, small discussion groups, workshops and seminars. There are a number of principles, which have been established to stabilise each succeeding project. Each one is very carefully conceived, developed and realised. It is also evaluated and analysed from the start to the finish.

Both groups involved in 'Unspoken Truths' were already established in community art projects and had gone through processes of personal development. The Family Resource Centre was extensively involved with cultural development work through literacy, photography and drama. This obviously helped 'Unspoken Truths' to become a successful project. The question arises: what are the possibilities of such co-operation with the museum by community groups other less well organised than the Lourdes Youth and

At the time of the meeting...

The following information was received...

It was noted that the...

The results of the...

It is suggested that...

The committee has...

It is recommended that...

The following...

It is noted that...

The committee...

It is suggested...

The results...

It is noted...

The committee...

It is suggested...

The following...

It is noted...

The committee...

It is suggested...

The results...

It is noted...

The committee...

Community Services or the Family Resource Centre? Ann Davern of IMMA states simply that, 'It is easier to link to a stable structure'⁸. Unfortunately this answer was neither promising nor encouraging for less well organised groups. She argued that projects such as 'Unspoken Truths' needed a safe community environment to unfold in and eventually return to when the project was finished. There is clearly good sense in this, yet it is no help to new community group's which will sadly miss out on the development opportunities which the Community Art Programme at the Irish Museum of Modern Art has to offer. Will new communities that are interested in the Community Art Programme suffer because the project structures set such a high standard to begin with?

'Unspoken Truths' was a tremendous achievement for all the people involved. There were workshops given by professional actors such as Jean Costello, Jim Sheridan and poet Paula Meehan. Artists, Maeve Monaghan, Pauline Cummins, Louise Walsh and Barbara Broughal also gave workshops. These workshops provided opportunities for the women to meet and become more familiar with the environments and individual projects on one another. This helped to build an atmosphere of support for both groups. Ailbhe Murphy explains the importance of such project standards,

It was essential that we set and maintained high standards so that however the project chose to represent itself, it would adequately reflect the process shaping it⁹.

Faint, illegible text at the top of the page, possibly a header or introductory paragraph.

Second block of faint, illegible text in the middle of the page.

Third block of faint, illegible text near the bottom of the page.

Final block of faint, illegible text at the very bottom of the page.

When the artists entered the community centres and gave workshops either with one group or both groups, it helped to widen the scope for the projects (Fig 4). It highlighted the importance of the workshops in responding to the environment of the two community groups and it helped to structure the women's work. These inter-group meetings were essential in making 'Unspoken Truths' work, Ann-Marie Brennan explains why.

What I liked about the project was the chance to visit the Lourdes Youth and Community Service where we had a number of workshops. Going there brought awareness that the issues, which affect our community also, affect other parts of the city. I now know the women of Sean McDermott Street really well and I love meeting them¹⁰.

What is important to note is that alternating the venues for the workshops and meetings throughout the project happened in response to the different stages and needs within the project at the time.

Support Structure:

An important feature of the model of practice was the support structure in the groups for the women and the artists. The women supported each other, not only in their own centres but as a wider group. Artist Ailbhe Murphy was supported by the staff and the co-ordinators of the community projects. Ailbhe met regularly with Helen O'Donoghue the Education/Community curator of the Irish Museum of Modern Art. Helen supported her in navigating the direction of the collective work of 'Unspoken Truths'. The support structure was crucial to

1. The first part of the document discusses the importance of maintaining accurate records of all transactions.

2. It is essential to ensure that all entries are supported by appropriate documentation and receipts.

3. Regular audits should be conducted to verify the accuracy of the records and to identify any discrepancies.

4. The second part of the document outlines the procedures for handling cash and credit transactions.

5. All cash transactions must be recorded immediately and accurately, and the cash should be kept in a secure location.

6. Credit transactions should be recorded as soon as they are received, and the corresponding invoices should be filed.

7. The third part of the document describes the methods for reconciling bank statements and accounts.

8. Bank statements should be reviewed monthly to ensure that all transactions are correctly recorded and that there are no errors.

9. Any discrepancies between the bank statements and the company records should be investigated and resolved promptly.

10. The fourth part of the document provides information on the preparation of financial statements.

11. Financial statements should be prepared on a regular basis, and they should be reviewed by management to ensure their accuracy.

12. The final part of the document discusses the importance of maintaining confidentiality and security of the financial records.

Fig 4.



Left to right, Rita Fagen, Mai Norton, Bridie Canavan, Elena Barnes
Una Shaw and Terry Webster, F.R.C

the development of the project, ensuring its progress and forwarding its aims and objectives.

The work and stories:

At the 'Unspoken Truth' conference, the Minister for Arts, Culture and Gealteacht, Michael D. Higgins¹¹ explained what he felt about the women's stories: 'I think this question of having ones story told, the right to tell ones story, is the single greatest cultural question in the world. The women's stories and experiences were at the core of 'Unspoken Truths'. Each woman's story was written to correspond with her final artwork (Fig 5). The women used the chance to explore their feelings about their lives and the society they did live in and now live within. The result was a fascinating mix of insights into the struggle of everyday living and the hope for personal growth.

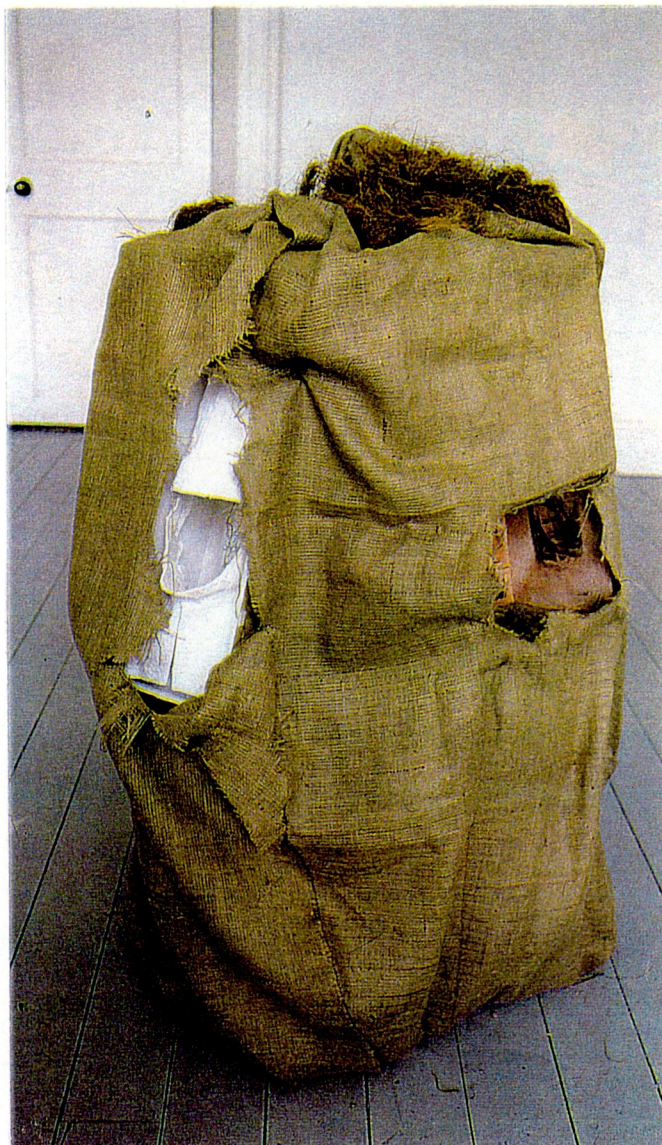
During an interview with Una Shaw, one of the participants, at her home in Lower Rutland Street, she explained why she choose to make her artwork 'Memories Offended' (Fig 6). This piece depicted an elaborate window-cum-book illustrating the decline of Mountjoy Square. She said she never had any hesitation about the story she intended to tell. It was something she felt very strongly about especially the dereliction and the official neglect of a once beautiful Mountjoy Square in the heart of Dublin. The piece took her back to when she was a child going to a convent school in Gardiner Street. She passed



Fig 5.

A voice in the wilderness calling out TRUTH!
A voice that speaks of REJECTION – INJUSTICE
A voice that cries out POVERTY... POVERTY.

Nuns were ABANDONED by their communities
Left to the mercy of the STATE
To give them SHELTER... SECURITY, SHELTER... SECURITY
(Short extract of a rap poem written by Elena Barnes)



'A Voice in the Wilderness', Elena Barnes, F.R.C.,
Installation, 125cms x 110cms, IMMA

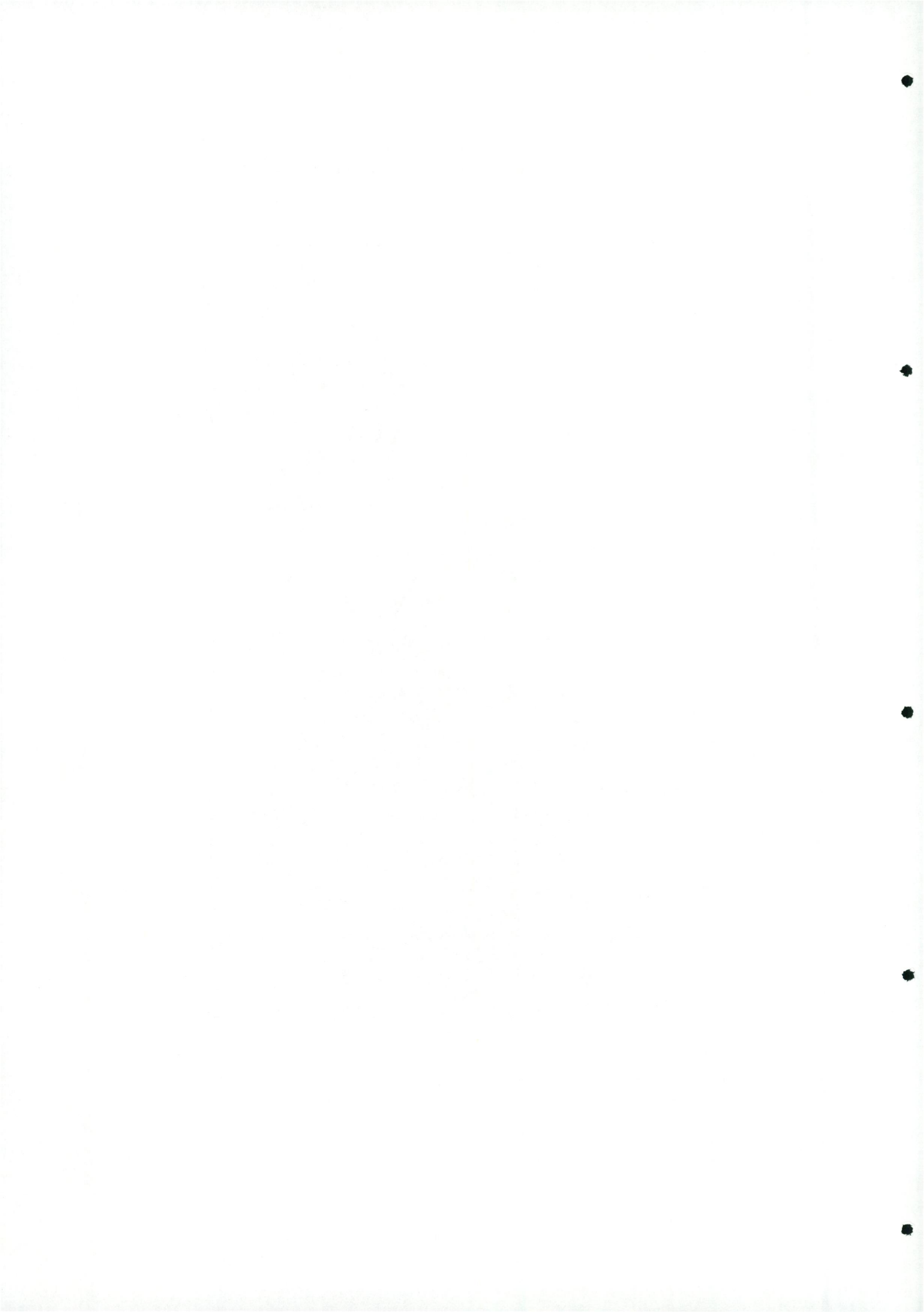


Fig 6.



'Memories Offended', Una Shaw, L.Y.&C.S,
Handmade Book, 38.2cms x 24.4cms, IMMA



through Mountjoy Square everyday. Her horizon was formed by the beautiful stately houses which were so well kept. She was particularly struck in childhood by a window, it was a blue velvet window and very elegant.

Una's piece began with a poem about the destruction of Mountjoy Square and the disgust she felt that for thirty years Mountjoy Square had been allowed to rot and decay: that for thirty years there had been no attempt to restore or renovate it in any way. Una said that if it had been Merrion Square, that it would have been unthinkable and never allowed to happen. She explained that she always felt at ease writing and always had a huge interest in local history. Unfortunately she never got a chance to use explore her creativity visually. She thanks the project workshops for helping her creativity to flow and to help her form her artwork. Una Shaw's story was about what has happened to square, and she said that, 'Our generation has the right to see that there should be changes' and she hopes that it will not take another thirty years to address the problem.

Decision to Exhibit:

In May 1992 the people involved in 'Unspoken Truths' held a meeting at the Irish Museum of Modern Art to get a reaction to the project to date. They discussed the response to the need to form a consensus on the future direction as the initial funding had run out. This meeting marked the biggest review of 'Unspoken Truths' to date. A very positive and clear commitment to the project

1. The first part of the document discusses the importance of maintaining accurate records of all transactions.

2. It is essential to ensure that all entries are supported by appropriate documentation and receipts.

3. Regular audits should be conducted to verify the accuracy of the records and identify any discrepancies.

4. The second part of the document outlines the procedures for handling incoming payments and deposits.

5. All payments received should be promptly recorded and deposited into the designated bank account.

6. It is important to maintain a clear and organized system for tracking all financial activity.

7. The third part of the document provides detailed instructions on how to prepare and submit financial reports.

8. Reports should be prepared on a regular basis and submitted to the appropriate authorities in a timely manner.

9. The fourth part of the document discusses the various methods used to calculate and determine the final financial results.

10. It is crucial to ensure that all calculations are performed accurately and consistently.

11. The fifth part of the document outlines the steps for reviewing and approving the final financial statements.

12. All statements should be carefully reviewed and approved by the responsible parties before being finalized.

13. The final part of the document provides a summary of the key points and conclusions of the entire process.

14. It is important to maintain a high level of transparency and accountability throughout all stages of the financial reporting process.

15. The document concludes with a statement of commitment to the highest standards of financial integrity and accuracy.

was expressed and a number of decisions were taken to mark its next stage, these were:

1. To bring Unspoken Truths to a wider audience by having an exhibition in the Irish Museum of Modern Art. This shift from the private to the public space was looked at very closely. It involved trust from everyone involved and would need to reflect the project adequately.
2. To produce a publication that could represent 'Unspoken Truths' in the absence of the work or its makers.

The decision to put the project into the public arena brought with it a range of considerations which occupied everyone fully. The women's decision to exhibit created the first real deadline for resolving ideas and completing work. The decisions about the work had to include those of an audience. The women's concerns were to keep a level of privacy and to trust the work to communicate itself. The co-ordinators considered the audience in terms of who the project was addressed to and also the issues raised in the exhibition. They had to be clear about how it would show itself. This audience would extend across the disciplines of art practice and community development.

The Opening Night:

The Unspoken Truths exhibition was opened by the President Mary Robinson on the 23 November 1992 . This was a very significant night for the project and all the people involved. President Robinson, went through all of the exhibits and talked to each woman individually. Rita Fagen, (the community co-ordinator at the Family Resource Centre) told the president that it had 'put the women on the

1. The first part of the document discusses the importance of maintaining accurate records of all transactions.

2. It is essential to ensure that all entries are supported by appropriate documentation and receipts.

3. Regular audits should be conducted to verify the accuracy of the records and identify any discrepancies.

4. The second part of the document outlines the procedures for handling incoming payments and deposits.

5. All payments received should be promptly recorded and deposited into the designated bank account.

6. It is important to maintain a clear and organized system for tracking all financial activities.

7. The third part of the document details the process for issuing invoices and bills to customers.

8. Invoices should be generated accurately and sent to the customer in a timely manner.

9. The fourth part of the document describes the methods for reconciling bank statements and accounts.

10. Regular reconciliation is necessary to ensure that the company's records match the bank's records.

11. The fifth part of the document provides information on the reporting requirements for the company's financial performance.

12. All reports should be prepared accurately and submitted to the appropriate authorities.

13. The final part of the document offers general advice on maintaining good financial practices.

14. It is crucial to stay up-to-date on changes in tax laws and regulations.

15. Consistent attention to detail and adherence to established procedures are key to successful financial management.

social agenda, and made their community work visible'. The President talked about the women writing themselves back into history this highlighted the eighteen months of the 'Unspoken Truths' project (Fig 7). Various newspapers, magazines and radio and television programmes reviewed the exhibition. Journalist and women's activist Nell McCafferty was there to record the occasion and wrote under the heading 'Art and the real Women of President Mary's Ireland, they came to Kilmainham, mothers, daughters, sisters, grandmothers, to show Mary Robinson the art of their live's'¹².

When the exhibition finished at the Irish Museum of Modern Art a strategy was set up to respond to many requests for it to be transferred to other places. If 'Unspoken Truths' was to tour, it would need necessary funding. This meant money had to be raised each time, which was the responsibility of the co-ordinating team. The exhibition travelled to three venues in Ireland: the Triskel Arts centre in Cork, The Context Gallery, in the (Playhouse Arts Centre Derry) and the Old Museum, Belfast. Touring the exhibition gave the women the opportunity to share their experiences with the people of Cork, Derry and Belfast. The women gained insights into the women in the North of Ireland (Fig 8).

Unspoken Truths has contributed to the development of community art. It seems to have pushed boundaries back, making way for many other community groups

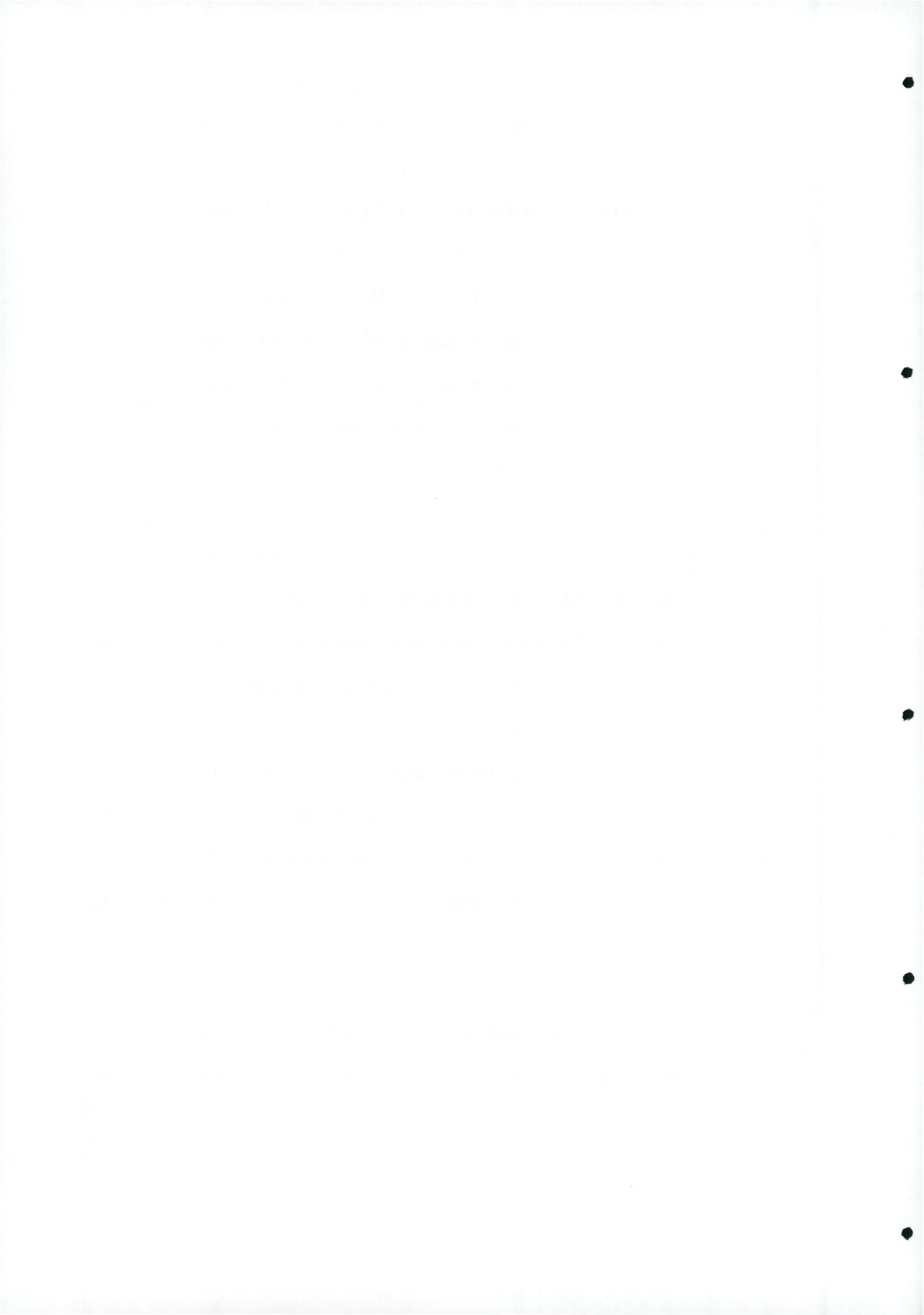


Fig 7.



Left to right, Patricia Carr, President Robinson, Maureen Downey,
Declan McGonagle, Helen O'Donoghue, IMMA

Fig 8.



Helen White, Old Museum, Belfast.



to get involved in art projects with the Irish Museum of Modern Art's community programme. But hopefully not only with groups (which are already as established at the Family Resource Centre, and the Lourdes Youth and Community Services), but also with other less organized groups.



CHAPTER 3

Case Study: the 'Poole of Artists'

Adults usually seek activities to interest and challenge them. They are taking advantage of many mainstream activities and have needs and interests particular to their age groups. Painting can be seen as an enjoyable leisure activity which is interesting, rather than a useful process. Yet, 'amateur painting' is a popular form of art practice which is representative of the type of work made by the majority of art groups, especially retirement groups.

The 'Poole of Artists' (Fig 9.) is an oil painting class for adults which was set up by the author in 1993¹. The class involved thirteen women and three men. It aimed at giving instruction on how to use oil paint as simply as possible. It covered the basic fundamentals of painting for both beginners and the more experienced student and it enabled the student to get enjoyment and satisfaction from oil painting, regardless of age, or experience.

The participants came from various homes, employment and marital backgrounds and their age range from thirty to seventy years. As this class was held in the evening it made it more accessible to the participants who were employed during the day. The five retired members of the group often painted at least one hour a day in their own homes, whereas the ten women would have had no time because they were either employed or were working at minding

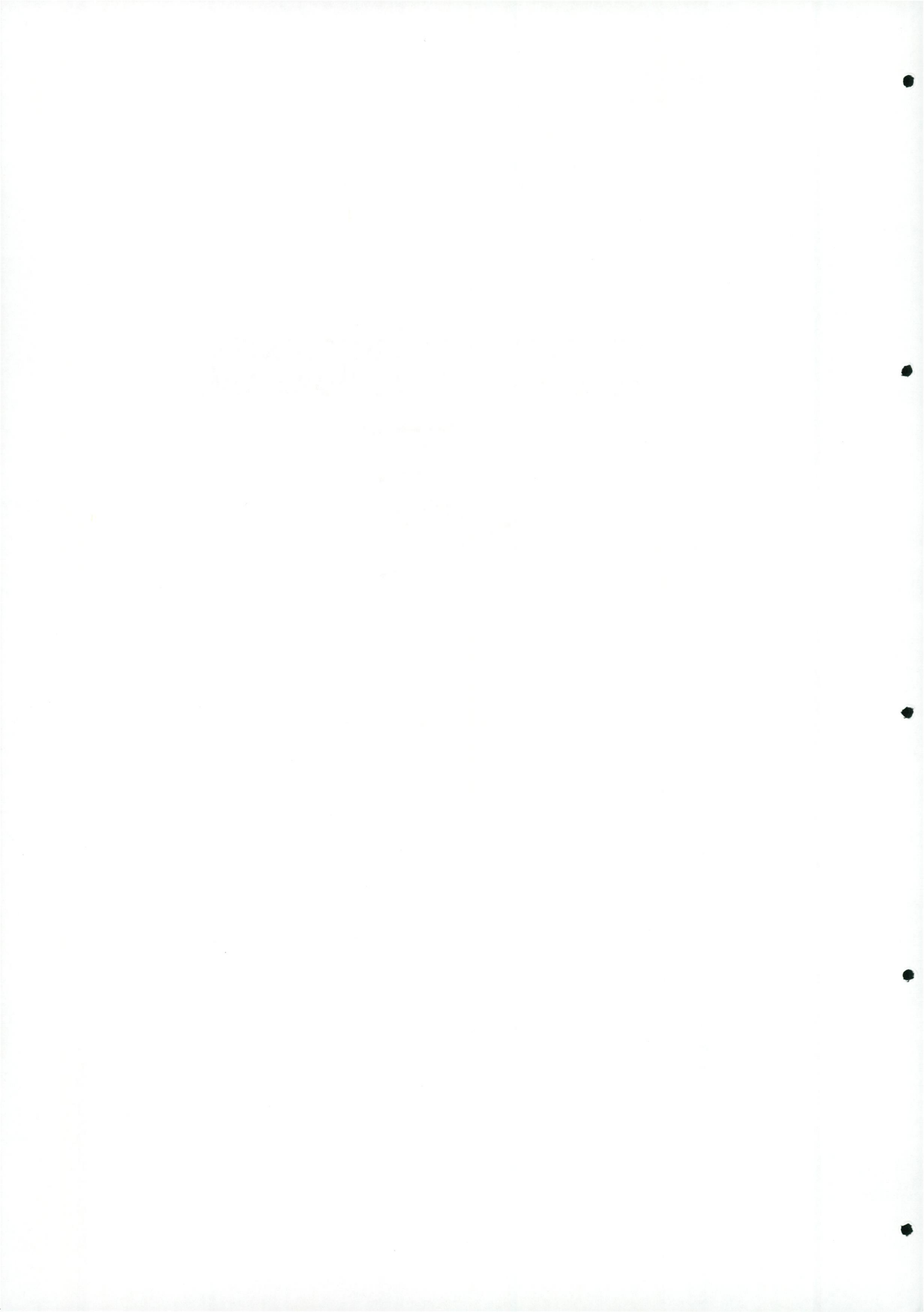


Fig 9.



Some members of the Poole of Artists, Ursula Deegan, Phil Breslin, Eileen Breslin, Rita Boyce, Marie Delahyde, Lily Fischer, Catherine Ryan, Lorraine Victory, Paula Duignan and Ada Byrne, 1997

their children and looking after their homes.

In the classes the oil painting started off as a simple outline drawing, but the placing of the colours, the tones and the brushstrokes gave it the painter's own character. The participants felt that even copying a printed image of a painting by the French artist Monet was a personal expression because it was usually stamped with the participant's own individuality (Fig 10.). (We all approach whatever we do in our own individual way, and it is not good for a tutor to dictate that one should paint in a particular style. As the author I encouraged what came happily and easily to these participants).

Each participant of the 'Poole of Artists' personally felt they ^{had} benefited from the oil painting class. Most participants of the group said: 'the oil painting class is so relaxing, especially after a stressful days work'. The participants felt that the class was a way to unwind and relax from the normal stresses and worries of life. The 'Poole of Artists' has helped them to get involved in a community art group and at the same time become involved in a social activity where some of the participants have now become friends outside its class environment.

The 'Poole of Artists' held an exhibition in October 1995 in Finglas Artsquad² which lasted for two weeks. The exhibition was opened by Mary McDermott

The following information is being provided to you for your information only. It is not intended to be used for any other purpose. The information is confidential and should be kept confidential. It is not to be distributed outside of the organization. It is not to be used for any other purpose. It is not to be used for any other purpose. It is not to be used for any other purpose.

The information is confidential and should be kept confidential. It is not to be distributed outside of the organization. It is not to be used for any other purpose. It is not to be used for any other purpose. It is not to be used for any other purpose. It is not to be used for any other purpose. It is not to be used for any other purpose.

The information is confidential and should be kept confidential. It is not to be distributed outside of the organization. It is not to be used for any other purpose. It is not to be used for any other purpose. It is not to be used for any other purpose.

Fig 10.



A copy of Monet's painting 'A Woman Reading'
By Ursula Deegan the Poole of Artists, 1997

(Artsquadd Supervisor) and had guest speaker Mr. Tom Murphy (donor of premises). The participants were awarded certificates for their work and most significantly they felt a huge sense of achievement as a result of the show (Fig 11.).

Creativity is one of the more valuable gifts that can be bestowed upon us. To these individuals it signified appreciation and understanding, both of which in their turn brought encouragement. More than this, when art is wisely acknowledged it provides a stimulus that acts on imagination and it opens the way for progressive endeavour.



Fig 11.



Tom Murphy, presenting Peter O'Neill with a certificate at the
Poole of Artists exhibition, October 1995

CHAPTER 4

Unspoken Truths and the Poole of Artists compared

Although Unspoken Truths and the Poole of Artists were both community art projects their structural activities and outcomes were very different. Unspoken Truths materialized as a result of artist Ailbhe Murphy and the Community Curator Helen O'Donoghue from I.M.M.A approaching the participants of the F.R.C. and the L.Y.&C.S. with no particular project in mind. The participants of both of these community art groups were attracted to their projects for different reasons. But the Poole of Artists was an organized class, where the participants learned how to use oil paint, simply by copying photos or postcards. Its aims were less ambitious. The persons interested contacted the organizer of class; this meant that the participants were already in some way motivated. On the other hand Unspoken Truths involved the women making art, which related to personal issues; so this meant that the co-ordinators had to work extremely hard at motivating and encouraging each of the women.

In a lecture by Laurence Cassidy¹, he defines community arts as being concerned itself specifically with society, politics, economics and spirituality. Unspoken Truths was a project that helped its participants to express their feelings through creativity, relating to most of these issues. In that instance, the project could be seen as a classic example of Cassidy's definition of community art. Cassidy argues that there are two tiers in community arts: One layer which is occupied by the amateur arts and by very small arts organizations.

1. The first part of the document is a letter from the

author to the editor of the journal, in which he

expresses his appreciation for the

editor's kind and helpful response to his

letter of the 15th of last month.

2. The second part of the document is a

reply to the editor's letter of the 22nd of

last month, in which the author explains

the reasons for his delay in replying.

3. The third part of the document is a

letter from the editor to the author, in

which the editor expresses his

appreciation for the author's

prompt and helpful reply.

4. The fourth part of the document is a

letter from the author to the editor, in

which the author expresses his

appreciation for the editor's

kind and helpful response to his

letter of the 15th of last month.

5. The fifth part of the document is a

letter from the editor to the author, in

which the editor expresses his

appreciation for the author's

prompt and helpful reply.

A characteristic of this form of community art is that its practitioners try to imitate or copy fine art forms, thus the 'Sunday painter'. He then adds, 'There is a low level of creativity involved in that particular tier of community arts'. If Cassidy is right, then the Poole of Artists could be seen as having a very low level of creativity. It can be described, as merely 'a leisure activity' or a 'hobby', yet the Poole of Artists believed that their form of creativity was as valuable as any other form of community art. This form of painting is representative of the type of work made by the majority of art groups.

Perhaps there is not much creativity involved in this form of community art. If we examine why, we may discover the reason. Most of the adults involved in the Poole of Artists were struggling to find their creativity, which had been stamped out of them at a very early age. In some cases this could be fifty years ago (Fig 12.) These adults felt inhibited; they were frightened of direct expression because they probably never got the chance to express their creativeness freely and they were afraid of change. They now find it impossible to pluck up the courage and try new methods of expression. Sadly, these problems stemmed from their earlier lives in which they wanted, but were not allowed, to explore their creativity. This problem came from a past society. At a meeting of the Royal Drawing Society in 1922, the first president T.R. Albett, expressed that 'at some time in every child's life there is genius, but all too frequently it is stamped out'².



Fig 12.



Phil Breslin, the Poole of Artists, 1997

On one occasion during a class with the Poole of Artists the instructor brought in some small objects: shells and acorns. The participants in the group were asked to try sketch and paint them from observation, as large as possible (Fig 13.). Later the possibility of exploring new techniques and using conceptual ideas for a future class was discussed, but some of the group found this exercise to be stressful and it caused them anxiety. Unfortunately, most had no interest, and the class declined to take part in such an exercise again; all they wanted to do in the future was to sit down at their tables with their canvas boards and use small reserved brushstrokes. Did these actions reflect their inhibitions?

The process of working did not seem to take precedence in this form of community art. What appears to matter is the **product**. Laurence Cassidy talked about the Renaissance view of art, where the finished object was seen as of paramount importance. The finished product seemed to be most important to community art groups like the Poole of Artists: a painting which the individual felt good enough to frame and hang on his or her sitting-room wall. It was almost like a prize trophy that they can show off to their friends and families.

Why are these practitioners so precious about their paintings? It is probably because in the past they never had a chance of creating their own ideas for paintings never mind copying paintings by famous artists. Thus, when their painting is finished, framed and hung on the wall they feel a huge boost to their

Faint, illegible text at the top of the page, possibly a header or title.

Several paragraphs of very faint, illegible text in the upper middle section of the page.

Another block of faint, illegible text in the middle section of the page.

Faint, illegible text at the bottom of the page, possibly a footer or concluding paragraph.

Fig 13.



Ada Byrne, the Poole of Artists, 1996

confidence and egos, which in itself is a form of self-development.

The Unspoken Truth project can be seen as being related to the second tier of community art which Cassidy talks about, he describes this form of community art as a modern community arts movement because of its specific concerns with society, its circumstances with politics, economics and spirituality. In Owen Kelly's book Community Art and the State, he describes this form of community art as, 'laying foundations for the emergence of lots of groups whose consciousness had in the past been repressed or marginalised'³.

The Community Education Program at IMMA laid a solid foundation and gave support and encouragement to the women of Unspoken Truths. It gave them a voice enabling them to tell their personal stories through their works of art. This second form of community art which related to Unspoken Truths differed to that of the Poole of Artists in that its focus on **process** was regarded as utmost importance. Although the organizers of Unspoken Truths did not know exactly what the project would reveal, they were well prepared to deal with any obstacles that the women encountered. This stable structure encouraged the communication between the women when they took part in the workshops and was vital to the project process. Ann Davern, said: 'It was important that we set and maintained high standards so that however the project chose to show itself, it should adequately reflect the process shaping It'⁴.

Faint, illegible text at the top of the page.

Faint, illegible text in the upper middle section.

Faint, illegible text in the upper middle section.

Faint, illegible text in the upper middle section.

Faint, illegible text in the upper middle section.

Faint, illegible text in the upper middle section.

Faint, illegible text in the upper middle section.

Faint, illegible text in the upper middle section.

Faint, illegible text in the lower middle section.

Faint, illegible text in the lower middle section.

Faint, illegible text in the lower middle section.

Faint, illegible text in the lower middle section.

Faint, illegible text in the lower middle section.

Faint, illegible text in the lower middle section.

Faint, illegible text in the lower middle section.

Faint, illegible text in the lower middle section.

Faint, illegible text in the lower middle section.

Faint, illegible text in the lower middle section.

Faint, illegible text in the lower middle section.

Faint, illegible text in the lower middle section.

Because of the projects intense emphasis on process, it made the women feel much more relaxed and it gave them more confidence to carry on.

The participants of the Poole of Artists and Unspoken Truths are from similar areas and backgrounds. Many of the women in Unspoken Truths started off painting like the members of the Poole of Artists. They too found it hard to express their feelings especially in a group situation. They were also given a chance to explore their ideas and creativity through different avenues, using different media and techniques, only they were not afraid to take the challenge. The reasons were because they encouraged each other and they were wholly accepted into a safe environment where they felt content and at one with themselves.

These two community art projects were two very different forms of community art and although they have attracted their participants for different reasons they have both relied on informal art education to gain learning opportunities, skills and knowledge. The Alexandra report on Scottish Adult Education puts the emphasis on informal education.

There are many adults in all walks of life who have acquired the capacity to maintain the process of self education through reading and discussion, through selective viewing and listening, through travel and by many other means without the need to participate in any form of organized education programmes⁵.

Faint, illegible text at the top of the page.

Faint, illegible text in the upper section.

Faint, illegible text in the upper section.

Faint, illegible text in the upper section.

Faint, illegible text in the upper section.

Faint, illegible text in the upper section.

Faint, illegible text in the upper section.

Faint, illegible text in the upper section.

Faint, illegible text in the upper section.

Faint, illegible text in the upper section.

Faint, illegible text in the upper section.

Faint, illegible text in the upper section.

Faint, illegible text in the upper section.

Faint, illegible text in the upper section.

Faint, illegible text in the upper section.

Faint, illegible text in the upper section.

Faint, illegible text in the upper section.

Faint, illegible text in the upper section.

Faint, illegible text in the upper section.

Faint, illegible text in the upper section.

Faint, illegible text in the upper section.

Faint, illegible text in the upper section.

Faint, illegible text in the upper section.

Faint, illegible text in the upper section.

Faint, illegible text in the upper section.

Faint, illegible text in the upper section.

Faint, illegible text in the upper section.

Faint, illegible text in the upper section.

Faint, illegible text in the upper section.

Faint, illegible text in the upper section.

Faint, illegible text at the bottom of the page.

Like many other adults the participants involved in projects such as the Poole of Artists and Unspoken Truths are still enjoying the greater degree of flexibility and support available with regard to their use of learning opportunities and facilities in the informal educational system.

Faint, illegible text at the top of the page, possibly a header or title.

Second block of faint, illegible text, appearing as a paragraph.

Third block of faint, illegible text, continuing the document's content.

Fourth block of faint, illegible text at the bottom of the page.

CHAPTER 5

Community Art and Gender

During my extensive research, I found a large number of women participating in community activities and not only in community art. What is the reason for this? Perhaps it is because many women are using community art as an activity to highlight personal issues that have for so many years been pushed under the carpet and ignored (Fig 14.). Community art has become a process that helps women to analyse social changes, such as: inequalities of class, status and power. Sometimes women can use community art as an informal education, community art as a form of self-development and as a community action to gain social justice.

Women usually enter community art projects because they are concerned with creating a sense of shared identity, mutuality and common interest. In Stephen Brookfield's book Adult Learners he writes about people, even from different communities, gathering together because of shared interests. He quotes Hayden Roberts,

The community exists when a group of people perceives common needs and problems, acquires a sense of identity, and has a common sense of objectives. Thus a profession may be a community despite its lack of physical locus¹.

The women involved in community groups usually share norms, moral codes, beliefs and attitudes regardless of their locality. This emerged in the projects

100-100000

100-100000

100-100000

100-100000

100-100000

100-100000

100-100000

100-100000

100-100000

100-100000

100-100000

100-100000

100-100000

100-100000

100-100000

100-100000

100-100000

100-100000

100-100000

100-100000

100-100000

100-100000

100-100000

100-100000

Fig 14.



'Mantle of the Past', (Group Piece), L.Y. & C.S.,
Installation, 174cms x 126cms



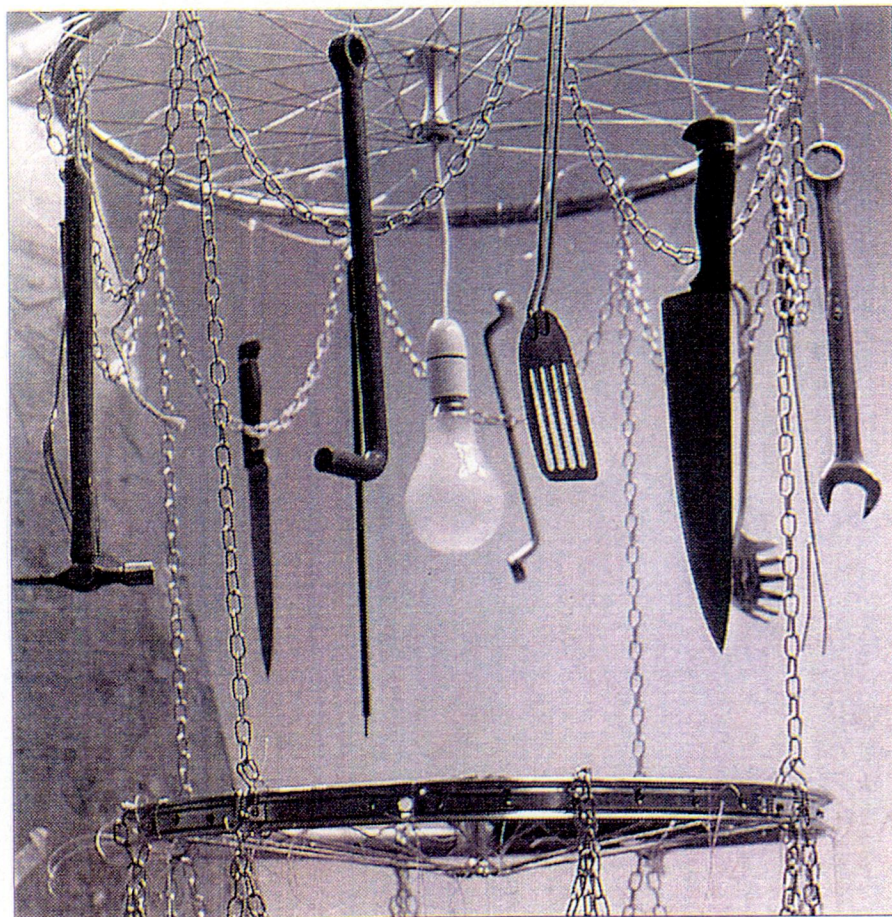
developed in the Community Education programme in the Irish Museum of Modern Art.

Women have made the role of mother and wife their primary concern for many years. They usually found they occupied hidden and subordinated roles, yet women today have formed groups in their communities which use art to hit at social issues. The practice of art at a community level, therefore, tends to challenge the broader social and cultural condition in which some women find themselves constructed as the 'other'. Indeed, community art may actually work to individualise economic and social disadvantage. It focuses on woman's problems at a very personal level.

One of the main problems is 'violence'. There were two very shocking exhibitions held in 1997 dealing with women against violence - one at the City Arts Centre, Dublin, called 'People and Places'² and the other at Irish Museum of Modern Art called 'Once Is Too Much'³ (Fig 15.). They were very important because they drew attention to the issue of violence against women in today's society - an articulation of male power which until recently went unnamed. Declan McGonagle, the director of the Irish Museum of Modern Art described the exhibition 'Once Is Too Much' as been a 'manifestation of empowerment', he argued that culture - what one makes and what one does, to say who one is - is the key mechanism for self-validation.

Faint, illegible text, possibly bleed-through from the reverse side of the page. The text is too light to transcribe accurately.

Fig 15.



'Beauty and the Beast', F.R.C.,
(detail) mixed media, IMMA, 1997



In the book Feminist Approaches to Art Therapy Deborah Lupton describes this form of art as 'activist art', which is primarily designed for public display in the attempt to instigate social change. Activist art seeks to challenge dominant practices'⁴.

Many women are using community art to draw attention to ways in which they are seen as the 'Other' the way they are routinely stigmatized and disadvantaged in a male-dominated culture. Women have tried and are now succeeding in putting the issue of violence on all agendas – such as support of the organization, Women's Aid⁵

When we look at most community art projects, we may see a much smaller amount of male participation. This is mainly because there is no interest or enthusiasm from men. There is only about 5% male participation in the 'Poole of Artists. Richard Kilbride a member of the Poole of Artists group, when questioned about the small numbers of male participants said that 'sometimes art can be seen as been a sissy subject by other men'.

In the more activist community art projects, such as those from the Family Resource Centre, Inchicore, there were also see a very small amount of male participation. The F.R.C. did once have a man's group which was unfortunately closed down because of the lack of funding for a professional community worker. (The community worker was needed for the Youth Projects in the same centre).

1. The first part of the document discusses the importance of maintaining accurate records of all transactions.

2. It is essential to ensure that all entries are supported by proper documentation and receipts.

3. Regular audits should be conducted to verify the accuracy of the records and identify any discrepancies.

4. The second part of the document outlines the procedures for handling cash and credit transactions.

5. All cash receipts should be recorded immediately and deposited in a secure bank account.

6. Credit sales should be recorded on an accrual basis, and accounts receivable should be monitored closely.

7. The third part of the document provides guidelines for managing inventory and stock levels.

8. Inventory should be counted regularly to ensure that the recorded quantities match the actual quantities on hand.

9. The fourth part of the document discusses the importance of maintaining accurate financial statements.

10. These statements should be prepared on a regular basis and reviewed by management to ensure their accuracy.

11. The final part of the document provides a summary of the key points discussed and offers recommendations for improving financial management.

12. It is hoped that these guidelines will help you to maintain accurate and reliable financial records.

This seems a shame and is a discouragement for the men of Inchicore. Indirectly, this can be seen as discouraging for the youth because very often young children and teenagers look up to their elders (male and female) for guidance, to get advice and learn respect. If the problems men encounter are not dealt with properly they may sadly lead them to violence towards their families. How then can the youth of today expect to grow up as responsible adults if they have no responsible adults as role models? Men's groups are just as important as women's and youth groups.

Overall, the participation of men in societies and clubs is very small with the exception of sport activities. Men find it very difficult to express themselves especially in a group situation. If they do they can be seen as soft and weak, especially by other men. This stems from traditional attitudes that label men as 'tough and macho'. Sometimes in today's society young boys are still been told by their parents that 'little boys do not cry!'

In the past the formal education system treated boys and girls differently. The boys were guided towards different subjects so they could gain better skills and get better opportunities that would lead them to become employed in higher paid jobs in an already male-dominated society (Fig 16.). Fortunately, the educational system is becoming more balanced in its approach to gender roles (Fig 17.). This is very important for both sexes. As a child grows older he/she will have more practical skills and self-development when entering employment.

1. The first part of the document discusses the importance of maintaining accurate records of all transactions.

2. It is essential to ensure that all entries are supported by appropriate documentation and receipts.

3. Regular audits should be conducted to verify the accuracy of the records and identify any discrepancies.

4. The second part of the document outlines the procedures for handling disputes and resolving conflicts.

5. It is important to establish clear communication channels and protocols for addressing any issues that arise.

6. The third part of the document provides a detailed overview of the financial statements and their components.

7. This section includes a breakdown of the income statement, balance sheet, and cash flow statement.

8. The fourth part of the document discusses the various factors that can impact the overall financial performance of the organization.

9. It highlights the role of management in identifying opportunities for growth and implementing effective strategies.

10. The fifth part of the document concludes with a summary of the key findings and recommendations.

11. It emphasizes the need for ongoing monitoring and evaluation to ensure the organization remains on track.

12. Finally, the document provides a list of resources and references for further information and research.

Fig 16.



Mark Skelly, (age 4), Early Start Programme,
Pre-school, St. Kevin's Boys National School, Finglas, Dublin



Fig 17.



Rebecca Murray, (age 3), Early Start Programme,
Pre-school, St. Kevins, Boy's National School, Finglas, Dublin



Hopefully he/she will be accepted as been a man or a woman without having to conform to a conventional social stereotype.

Although the Irish Museum of Modern Art included men in its Community Education Programme (Fig 18.), there were not nearly as many men's projects as there were which include women. From 1991 to 1996, there were only three projects, which solely involved men⁶. These projects were different from the women's, in that they dealt with issues such as unemployment and how it effected each individual. The men treated the project like a job, in which they started it at 9.30a.m. and they left at 4.30p.m. They made photomontages⁷, which depicted images from their homes, work and the way men are portrayed in glossy magazines. The men examined their role in the family. They also gained skills that might help them get employment. Ann Davern from the Irish Museum of Modern Art said the men did not seem to be as enthusiastic as the women, and that they needed a lot more commitment. Another reason that can add to the discouragement of men's participation in community art projects is the lack of government and local funding. Woman's groups seem to get first preference for funding over men's groups and they certainly seem to have benefited as a result. Most have chosen the visual arts as a way to get their voice heard.

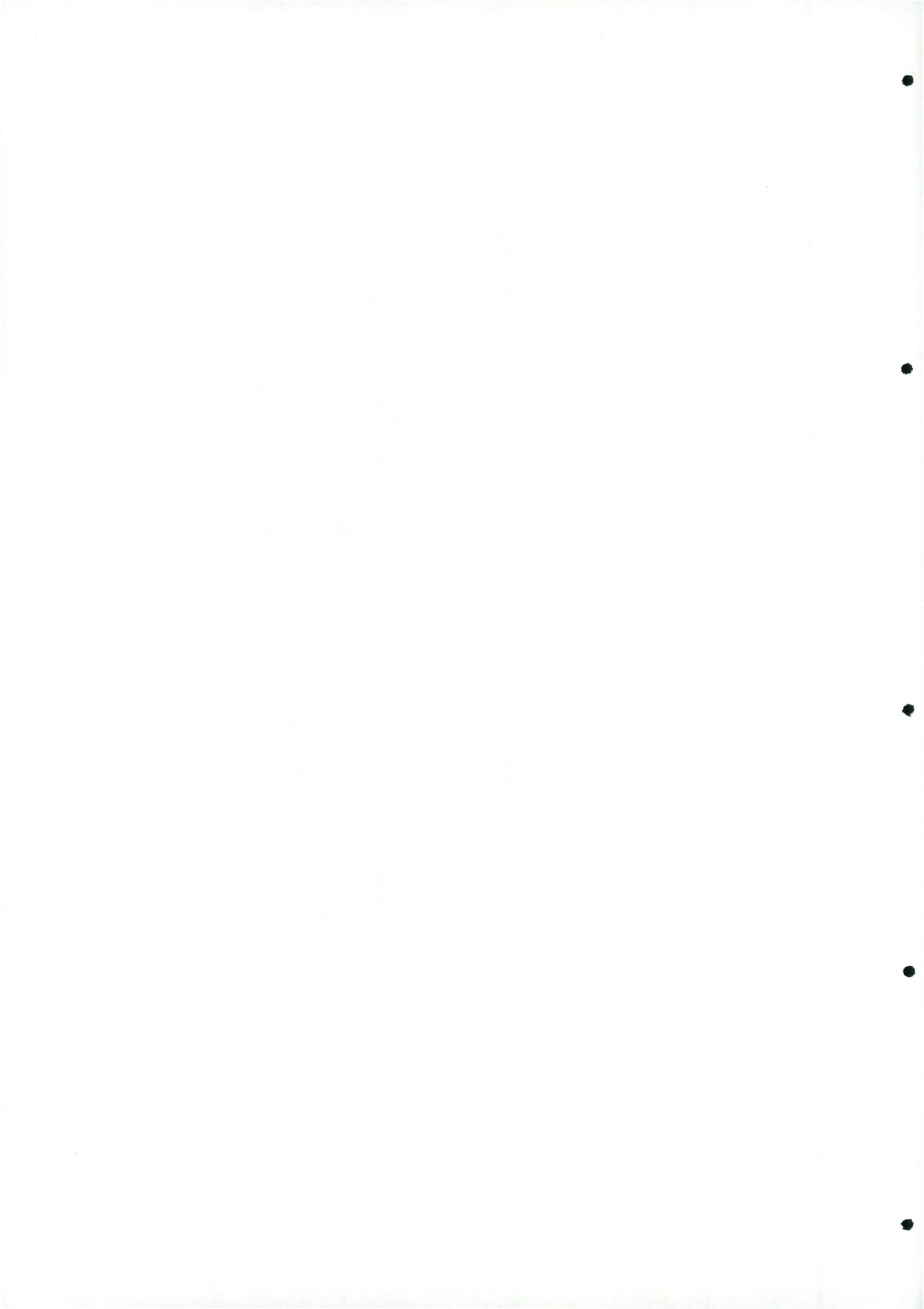
Some women feel that when they get married they loose their individuality not only their surname. Could women have gone on living without any notion of their own personality?



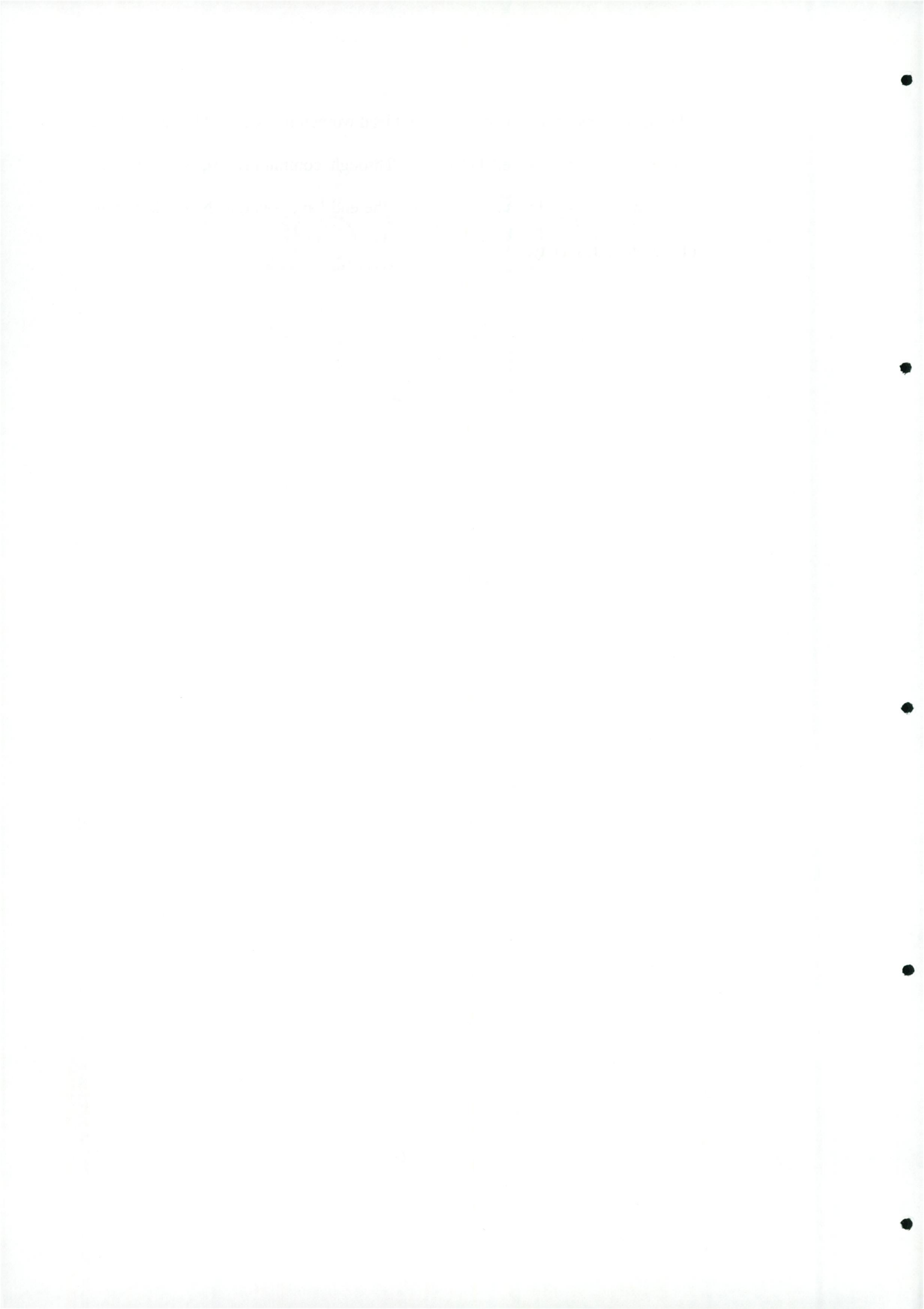
Fig 18.



'Signatures', Photomontage, Men's Group, F.R.C, IMMA



This action was bound to take place and lead women into conflict because of the concept of their expected behaviour. Through community art, women have questioned, explored, discovered and at the end have found a 'New' definition of their role in society.



CONCLUSION

The case studies: Unspoken Truths and the Poole of Artists varied in their structure, ambitions and their levels of development in respect of their arts activities. Yet, they had in common: commitment, enthusiasm and a particularly high number of women participants. These projects (particularly Unspoken Truths) provided a language for the women who seemed to have been silenced by their experiences. It seems to have provided a visual language for issues that had been long repressed. This is an important dimension as it seems that community art can now enable most women to deal with material in the 'here and now' and to verbalise their feelings more easily. It helps them to address difficult issues which are usually kept silent.

When they were younger, many adults lived in a world where art was perceived as a luxury beyond their means. It was not unusual for everyday life to be a struggle to make ends meet. Irish society is more prosperous now and, although undoubtedly areas of poverty remain, the arts are no longer seen as the province only of the wealthy. Nevertheless, it can be seen how life experience may have caused a lack of confidence in taking part in community projects, with the feeling that such things are "not for people like me".

Community arts has been proven to be a means of enabling people living in

poverty and experiencing disadvantage to experience the arts. It can also offer a pathway to accessing wider arts events and experiences for people who would never engage through any other route. Not only can participation in such community arts activities be central to the development of the individual, it can also contribute to a community developing process.

There is need for greater co-ordination, provision and promotion of community arts education programmes for adults. This is critical for those who may have left the education system early or never had any arts education. In this context, it is important to acknowledge that community arts is a significant form of informal arts education.

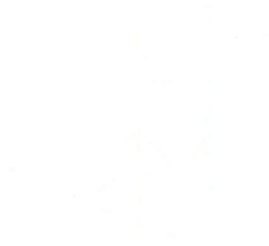
Participation in community arts is inherently educational and can play a critical part in establishing meaningful links between adults and arts institutions. It is important to consider models of good practice in this regard. Some projects were well documented and analysed in the Irish Museum of Modern Art. Unspoken Truths has explored the role that community arts can play in enabling people living in disadvantaged areas to participate in the arts and the potential of long-term resourcing of community arts practice. It offers a valuable model, illustrating the importance of putting in place support structures and mechanisms for consultation in developing other community arts programmes.

Yet, there is a greater need to build on the findings and experiences of such



pilot projects. Greater effort should be put in place for an even wider community arts practice. More consultations within a wider community and the establishment of links with more art institutions/venues in a wider area are highly desirable if community arts are to be more available to all.

Faint, illegible text at the top of the page, possibly a header or title.



NOTES

CHAPTER 1

1. See Stephen Brookfield, Adult Learners, Adult Education and the Community, Open University Press, 1984, p.61.
2. See Owen Kelly, Community, Art and the State: Storming the Citadels. London, Comedia Publishing Company, 1984, p.12.
3. Jude Bowles, Arts Action. Dublin, CAFE Ltd., 1991, p.37.
4. The Arts Council /An Chomhairle Ealaíon was set up in 1951. It is a statutory body appointed to promote and assist the arts. It is referred to simply as the Arts Council throughout this study. The Arts plan, 1995-1997 has been extended to a five year Plan, and now runs to 1999.
5. See Ciaran Benson, The Place of Arts in Irish Education, Dublin, The Arts Council, 1979.
6. For further information see Association of Artist in Ireland, Crises in the Arts, Liberty Hall, Dublin, 1984, p.24.
7. Community Employment Schemes (C.E.S.) were introduced in 1990 by the government to reduce unemployment. These schemes enable artists to work and utilise their experiences and training in creative activities. The artist-in-community scheme facilitates a number of residencies by professional artists working with a community. Introduced in 1990, the scheme is funded by the Arts Council but individual projects must also raise local finance.
8. See, for example, Brian P. Kennedy, Dreams and Responsibilities, The State of Art in Independent Ireland. Dublin, The Arts Council, p.2. Roy Shaw, The Arts and the People, (no date given) p.17.
9. The Combat Poverty Agency is a state sponsored body funded by the Department of Social Welfare and established under The Combat Poverty Agency Act 1986. It has four functions: (1) to advise and make recommendations to the Minister for Social Welfare on all aspects of economic and social planning in relation to poverty in the state; (2) the initiation of measures aimed at overcoming poverty in the state and the evaluation of such measures;



- (3) the examination of the nature, causes and extent of poverty in the state and for that purpose the promotion, commission and interpretation of research; (4) the promotion of greater public understanding of the nature, causes and extent of poverty in the state
10. UNESCO, recommends the government should help keep an atmosphere which encourages freedom of artistic expression.
 11. The Government allocation of funds to the Arts Council includes a considerable amount of National Lottery funds, 22% of the total estimated allocation in 1996. This percentage has declined since 1992 when lottery funds represented 49% of the total amount allocated.
 12. For example, see, Brian P. Kennedy, Dreams and Responsibilities, The State and the Arts in Independent Ireland, Dublin, The Arts, Council, p.122, (no date given) Earl of Rosse, to Sean O'Faolain, 4th March 1957.
 13. See Anne Kelly, Cultural Policy in Ireland, Dublin, UNESCO/The Irish Museums Trust, 1989, p.95.

CHAPTER 2

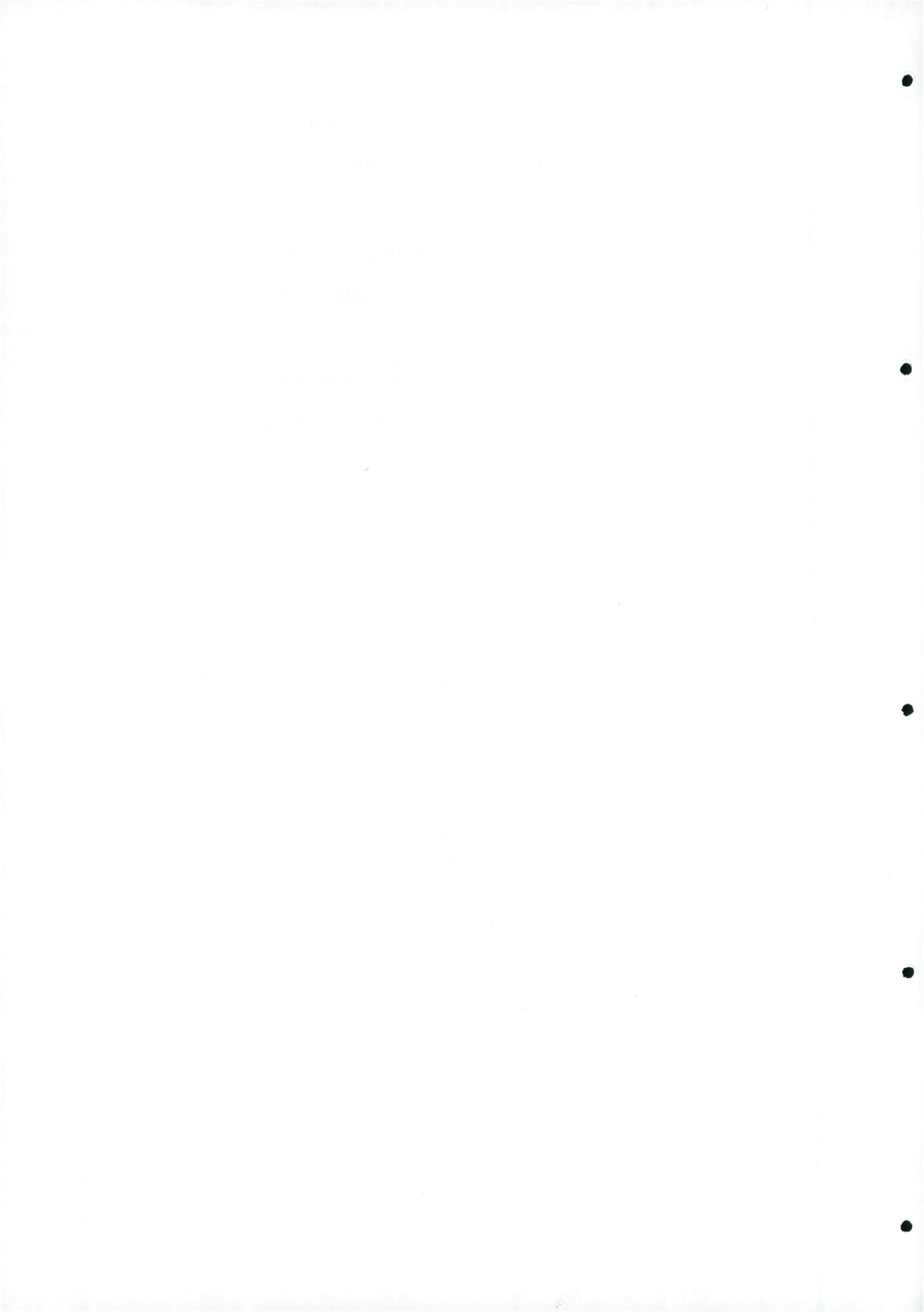
1. The Family Resource Centre (F.R.C) is located in St. Michael's Estate, Inchicore, South Dublin. It was set up in 1995 by a group of local women, which is now a community-developing project. The guiding principle informing the F.R.C. is the process of community development
2. The Lourdes Youth and Community Services (L.Y.&C.S) is located in Sean McDermott Street, North Dublin. It was founded in 1984 through an amalgamation of local projects. L.Y.&C.S works closely with other community projects, locally, nationally and internationally.
3. The Artist-in-Community Scheme facilitates a number of project-centres residencies by professional artists working with a community. Introduced in 1990, the scheme is funded by the Arts Council but individual projects must also raise local finance.
4. The Arts Council/An Chomhairle Ealaion is the statutory body appointed to promote and assist the arts in Ireland.
5. The Great Book of Ireland is a single hand executed volume containing work by one hundred and forty poets, one hundred and twenty painters and nine composers. Compiled by poet Theo Dorgan and artist Gene Lambert. The book was on exhibition in I.M.M.A in the summer of 1991.



6. See Bernie Hanaphy, in Unspoken Truths Catalogue, IMMA, 1996, p.55.
7. See Ann-Marie Brennan, Unspoken Truths Catalogue, IMMA, 1996, p.51.
8. Interview with Ann Davern. I.M.M.A, 25-11-97.
9. See Ailbhe Murphy, in Unspoken Truths Catalogue, IMMA, 1996, p.45.
10. See Ann-Marie Brennan, in Unspoken Truths Catalogue, IMM.A, 1996, p.59.
11. See part of the speech given by Minister for Arts Culture and the Gealteacht, Micheal D. Higgins Unspoken Truths Catalogue IMMA, January 1996, p.7.
12. Nell McCafferty, 'Art And The Real Women', The Irish Press, 3-12-92.

CHAPTER 3

1. 'The Poole of Artists' is an oil painting class for adults, which set up by Tina Poole in 1993. The class involves thirteen women and three men. It takes place every Thursday evening from 7.30p.m. – 9.30.p.m. in Unit 14B Finglas Artsquad, Finglas Main Centre, Finglas Village, Dublin 11. It costs £30.00 for a ten week period or £3.00 an individual session.
2. Finglas Artsquad is a Community Employment Scheme, It set up in 1990 and is one of four Artsquad projects dotted around Dublin. The other Three projects are situated in the Inner City, Tallaght and Swords. Finglas Artsquad employs twenty seven people, some who have an interest in the arts and others who are actually qualified professional artists, actors or musicians.
3. Community Employment Schemes (C.E.S.) were introduced in 1990 by the government to reduce unemployment. The participants can earn up to £90.00 for twenty hours a week working in the community. This scheme enables the community workers to utilise their experiences and training in creative activities in schools, community groups and voluntary organisations. In this way the artists are activating hidden creative talent that already exists in the community. There is one problem related to C.E.S. projects that is the workers usually can't spend any longer than one year working on a scheme.



CHAPTER 4

1. See copy of lecture on Community Art, given by Laurence Cassidy, Community Arts Officer, Arts Council, to the students of the National College of Art and Design, Thomas Street, Dublin. (No date given)
2. See John Fitzmaurice Mills, Art for our Children, Wolfhound Press, 1991, p.8.
3. See Owen Kelly, Community Art and the State: Storming the Citadels, London, Comedia Publishing Company, 1984, p.9.
4. Interview with Ann Davern, IMMA, 25-11-97
5. See Stephen Brookfield's Adult Education Learners, Adult Education and the Community, Open University Press, 1984, p.49.

CHAPTER 5

1. See Stephen Brookfield's, Adult Learners, Adult Education and the Community, Open University Press, 1984, p. 63.
2. Exhibition in the City Art Centre, 'People and Places', by the women of St. Benedict's Moss Street, Dublin, 3 December 31 January 1998.
3. Exhibition 'Once is too Much', the Irish Museum of Modern Art, by the women from the Family Resource Centre, Inchicore, Dublin. From 28 November – 15 February, 1998.
4. See Susan Hogan, (ed) Feminist Approaches to Art Therapy, Routledge, London, U.S.A. and Canada, 1997, p.1.
5. Woman's Aid is a national organisation which provides information, and support and accommodation to women and children who are being physically, emotionally and sexually abused in their own homes.
6. The three projects at the Irish Museum of Modern Art which involved the men's group from the Family Resource Centre were (a) 'Signatures' with artist Joe Lee July / August 1994 (b) Plaster Casting with John Ahearn, artists work programme. December 1994 (c) Development Project with artist Joe Lee. January – June 1995.
7. A Photomontage is a technique of making a pictorial composition from parts of different photographs and drawings/paintings.

1. The first part of the document discusses the importance of maintaining accurate records of all transactions. It emphasizes that this is crucial for ensuring the integrity of the financial statements and for providing a clear audit trail.

2. The second part of the document outlines the various methods used to collect and analyze data. It describes how different types of information are gathered and how they are processed to identify trends and anomalies.

3. The third part of the document focuses on the results of the analysis. It presents the findings in a clear and concise manner, highlighting the key areas of concern and the potential risks associated with the data.

4. The fourth part of the document provides recommendations for improving the system. It suggests several strategies that can be implemented to enhance the accuracy and reliability of the data collection and analysis process.

5. The fifth part of the document concludes the report by summarizing the main points and reiterating the importance of the findings. It also provides a final statement on the overall health of the system and the steps that need to be taken to address the identified issues.

BIBLIOGRAPHY

BOOKS

1. Apostolos-Cappadaona & Ebersole, Lucinda (Eds), Women, Creativity, and the Arts, Critical and Autobiographical Perspectives, the Continuum Publishing Company, New York, 1995.
2. Association of Artists in Ireland, Crises in the Arts, Liberty Hall, Dublin, 1984.
3. Benson, Ciaran, (Ed) Art and the Ordinary: The Report of (ACE), Arts Community Education Committee. The Arts Council/An Chomhairle Ealaion, Orchard Press, Dublin, 1989.
4. Benson, Ciaran, The Place of the Arts in Irish Education, The Arts Council/An Chomhairle Ealaion, Dublin, 1979.
5. Bowles, Jude, Arts Action, Dublin, Creative Arts for Everyone, Dublin, 1991.
6. Bowles, Jude, Developing Community Arts, Creative Arts for Everyone, Dublin, 1992.
7. Brookfield, Stephen, Adult Learners, Adult Education and the Community, Open University Press, 1984.
8. Cassidy, Laurence, Community Arts, Copy of a Lecture to Students of the National College of Art and Design, Community Arts Officer, The Arts Council/An Chomhairle Ealaion. (No date given)
9. Community Development Foundation, Arts and Communities, London, 1992.
10. Cormican, Fiona, The Effects of Society on Women and their Art, (Unpublished) Bachelor of Arts and Design Education Degree Thesis, National College of Art & Design, Dublin 1991,
11. Cronin, Anthony, Art for the People, Raven Arts Press, 1988
12. Dotterer, Ronald & Bowers, Susan (Eds), Politics, Gender and the Arts, Women, the Arts, and Society, Susquehanna University Studies, Associated University Presses, Inc, USA/Canada/London, 1992.

1940

1941

1942

1943

1944

1945

1946

1947

1948

1949

1950

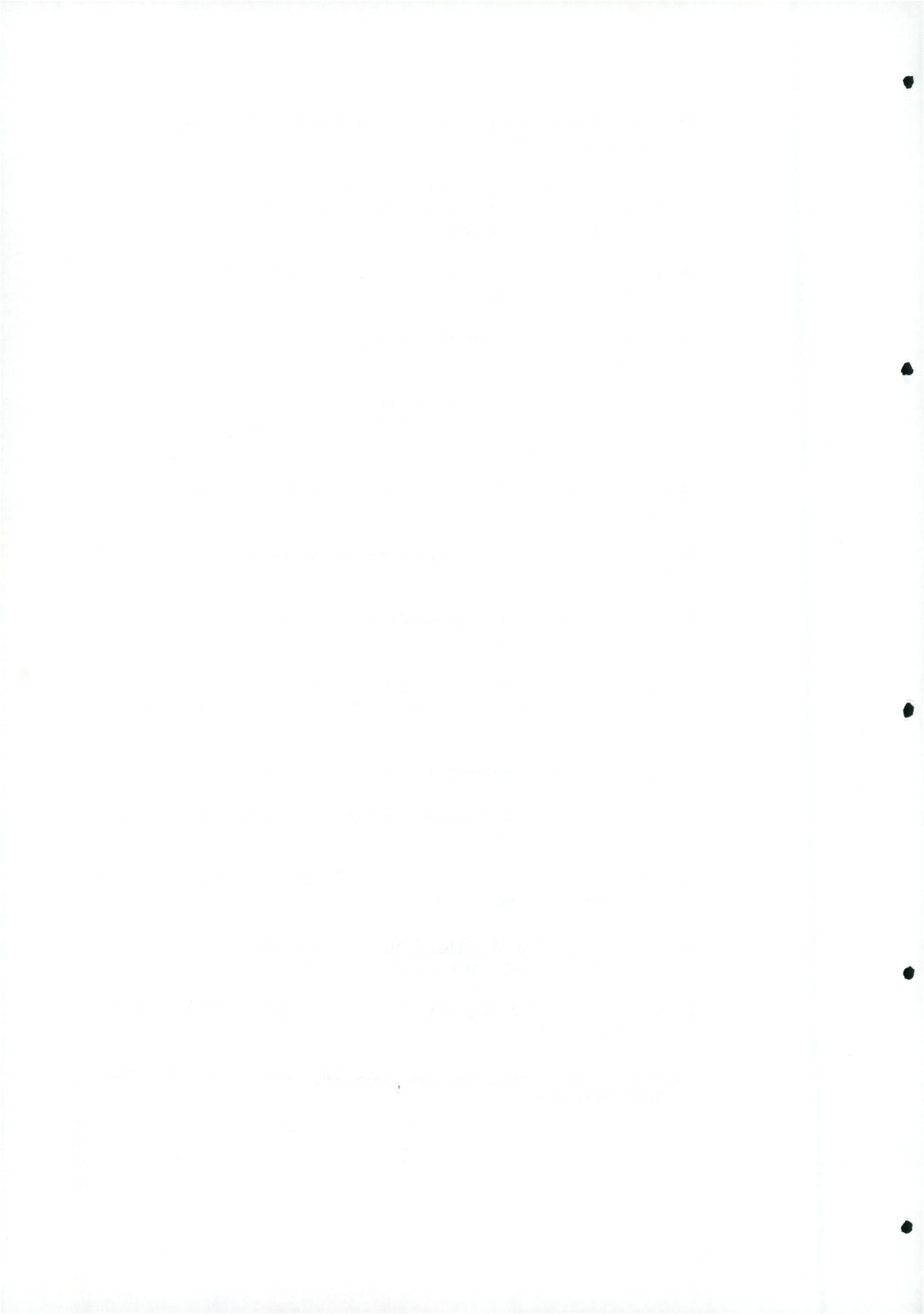
1951

1952

1953

1954

13. Drury, Martain, The Dublin Arts Report, Dublin Arts Report Working Group, Dublin 1992.
14. Ellison, Barbara, Out of Studio: Art in the Community, (Unpublished) Bachelor of Arts and Design Education Degree Thesis, National College of Art and Design, Dublin, 1994.
15. Griffin, Cultures of Femininity: Romance Revisited, Women's Series, The University of Birmingham, 1982.
16. Hogan, Susan (Ed), Feminist Approaches to Art Therapy, Routledge, London, 1997.
17. IMMA, Intersections: Testing a World View, A review of the Education and Community Programme at the Irish Museum of Modern Art, Irish Museum of Modern Art, Dublin 1996.
18. IMMA/L.Y.&C.S./F.R.C., Unspoken Truths, Irish Museum of Modern Art, Dublin 1996.
19. Kelly, Anne, Cultural Policy in Ireland, UNESO/The Irish Museums Trust, Dublin, 1989.
20. Kelly, Owen, Community Art and the State: Storming the Citadels, Comedia Publishing Company, London, 1984.
21. Kennedy, Brian P., Dreams and Responsibilities, The State and the Arts in Independent Ireland, The Arts Council/An Chomhairle Ealaion, Dublin, (No Date given).
22. Mayes, Pat, Gender, Sociology in Focus Series, Longman, London, 1986.
23. Midwater, Eric, Age Is Opportunity, Education and Older People, Centre for Policy on Ageing, London, 1982.
24. Mills, John, Fitzmaurice, Art for our Children, A Hands off Guide, Wolfhound Press, London, 1991.
25. Pick, John, The Arts in a State: A Study of Government Arts Policies from Ancient Greece to the Present, Bristol Classical Press, 1988.
26. Pickard, Eileen, The Development of Creative Ability, NFER, Publishing Company Ltd, 1979.
27. Smith, Mark, Using Informal Education, Open University Press, Philadelphia, 1990.



OFFICIAL REPORTS

1. Arts Council/An Chomhairle Ealaion, The Artist and the Public: A Five Year Development Plan, Dublin, 1987.
2. Arts Council/An Chomhairle Ealaion, Annual Reports (1990-1996).
3. Arts Council/An Chomhairle Ealaion, The Arts Plan: 1995-1997, Dublin, 1995.
4. Arts Council/An Chomhairle Ealaion, Combat Poverty Agency, Developmental Community Arts, The Combat Poverty Agency, Dublin, 1996.
5. Arts Council/Combat Poverty Agency/Jeanne Moore, Poverty Access and Participation in the Arts: A Report by a Working Group on Poverty: Access and Participation in the Arts, Dublin, 1997.
6. Artsquad, Annual Report, 1995, Artsquad, Dublin, 1995.
7. Bealtaine, A Report on Celebrating Creativity in Older Age, Age and Opportunity, Dublin 1996.
8. Government Publications, Arts Act, 1951, The Stationery Office, Dublin 1951.
9. Government Publications, Arts Act, 1973, The Stationery Office, Dublin, 1973.
10. Government Publications, Access and Opportunity, a White Paper on Cultural Policy, The Stationery Office, Dublin 1987.
11. National Lottery Annual Reports 1992 – 1996.

MAGAZINES

1. Creative Activity for Everyone (CAFE) Vol 9, No. 4. June/July 1995.
2. Update Local Development in Ireland, Issue No. 3. July 1997, Community Workers Co-Operative, Galway, 1997.
3. Update Local Development in Ireland, Issue No. 4. Autumn 1997, Community Workers Co-Operative, Galway, 1997.



ARTICLES

1. Barrington, Kathleen, 'City Centre Women show work at IMMA', The Sunday Business Post, November 22, 1992, p.6.
2. Lynch, Caroline, 'Inner City life told in Art Show', The Irish Press, November 1992, p.20.
3. MacDiarmada, Mairtin, 'Speaking the Truth', An Phoblacht, December 12, 1992, p.7.
4. McCafferty, Nell, 'Art And The Real Women of President Mary's Ireland', The Irish Press, December 3, 1992, p.18.
5. McKay, Susan, 'Abused Get Rural Services', The Sunday Tribune, 30 January 1992, p.14.
6. News Digest, 'Unspoken Art on View', The Sunday Press, November 22, 1992, p.17.
7. Newslite, 'Sisters doin' it for themselves', Woman's Way, January 8, 1992, p.11.
8. 'Modern Art for Christmas', Public Sector Times, December 1992, p.10.

INTERVIEWS

1. Anne Davern, (Community Education Worker), at IMMA, November 11 1997.
2. Una Shaw, (L.Y &C.S) at 19 Lr.Rutland Street, Dublin, November 27 1997.
3. Marian Keogh and Anita Koppenhofer, (F.R.C.), at IMMA, December 12 1997.

