

# **THE PLACE OF THE ARTS IN IRISH EDUCATION**

The place of the Arts in Irish Education

**CIARÁN BENSON**

*Report of the Working Party appointed by the Arts Council*



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## Foreword

The Arts Council has long considered the development of the arts in Irish education as a priority. Following the publication of the Richards Report in 1976 the Council held a residential policy meeting at Avondale, County Wicklow. From this meeting it clearly emerged that before the Arts Council could formulate its own education policy the first and most immediate need was for a detailed investigation of the arts in Irish education. This work could not be properly done without recruiting expertise. Unfortunately, public policy at the time was firmly opposed to the expansion of employment in the public sector. The Calouste Gulbenkian Foundation, recognising our difficulties, agreed to fund the post of Education Officer for the first two years. We are deeply indebted to the Foundation for its continuing and generous assistance towards the development of the arts in Ireland. The Taoiseach has since agreed to the continuation of the post of Education Officer when the period of the Foundation's grant expires.

In January 1978 Ciarán Benson joined the staff of the Arts Council to undertake the first phase of this project. In February, a distinguished Working Party was appointed by the Council to examine the position of the arts in Irish education. In an exceptionally short time a report has been produced which, in scope and depth, has exceeded the expectations of the Council. On December 1st 1978, the Arts Council accepted the Report.

On behalf of the Arts Council, I have great pleasure in extending our warmest congratulations and thanks to the Working Party. In particular, I would like to thank the Chairman of the Working Party, Professor Seán Ó Tuama, and the author of the Report, Ciarán Benson.

This Report is a practical document and as such, can only be effective if acted upon. The Arts Council accepts its responsibility as outlined in this Report and intends its publication to be a step towards the fulfilment of that responsibility.

PATRICK ROCK

*Chairman of the Arts Council  
December 1978*

## **Working Party**

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*\*Appointee of the Minister for Education*

## Background to this Report

### Origins of the Report

The arts have been neglected in Irish education. The Arts Council has been aware that this was one factor hindering the effectiveness of the Council's own work. This judgement was based on experience, but also reflected the conclusions of relevant reports over the last thirty years.

Professor Bodkin in his 1949 *Report on the Arts in Ireland* wrote,

"In Irish schools, the subject of art, in either the historical or the practical aspect, is neglected. Few of the principal schools and colleges, for either boys or girls, employ trained teachers to deal with it, or possess the requisite accommodation and equipment for the purpose." (p. 31).

The 1961 report by the Scandinavian group on *Design in Ireland* noted that ". . . the Irish schoolchild is visually and artistically among the most under-educated in Europe . . ." (p. 49).

The *Report of the Council of Design* in 1965 stated that "Indifference to the importance of good design in every aspect of the school (often dictated by what is felt to be economy) has been part of an educational tradition in which art as a whole has been gravely under-valued." (p. 6).

Again in 1976 the report by J. M. Richards, *Provision for 'the Arts*, noted the pressing need to improve the position of the arts in Irish education. For example, the report states that

"More needs to be done to persuade boys' schools to provide music courses; their neglect of music is an affront to education standards."

I began working for the Arts Council in January 1978. My brief was to assist in the development of an education policy for the Arts Council. Although convinced that the arts (i.e., painting, sculpture, dance, music, drama, film etc.) had been neglected in Irish education, I found no comprehensive review of the situation which surveyed existing provisions or which suggested where developments and initiatives were needed. The most immediate need was, therefore, to establish in some detail, what the present position is and, where appropriate, to suggest improvements. This formed the central part of my work for the remainder of the year.

### **The Working Party**

A working party, composed of distinguished members from education and the arts, was formed in February 1978 under the chairmanship of Professor Seán Ó Tuama. In March the Minister for Education appointed Mr Peter Killian to be his representative on the Working Party. It was not intended that the Working Party be representative of every group with an interest in or commitment to the arts in education. Its primary function was to assist the Arts Council by preparing a report which would

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

Between the end of February and early November the working party met eight times. I presented each meeting with a working paper which formed the basis of discussion. On many occasions I had detailed and prolonged discussions with individual members of the working party. This flexible method of working allowed the consideration of a wide number of issues in detail over a relatively short period of time.

### **Submissions, Interviews and Reports**

It was obviously of central importance to invite the views of as many interested groups and individuals as possible. Teachers' subject groups, teachers' unions, academics in third level education and other groups involved in education were written to and asked to submit their views (see Appendix 1). Because an up-to-date directory of organisations had to be compiled for the purposes of this Report, there was the danger of omitting interested individuals and groups from the mailing list inviting submissions. To overcome this difficulty, an advertisement was placed in three daily morning papers (see Appendix 2). Appendix 3 contains the names of organisations and individuals who submitted written or oral statements.

I interviewed a wide range of people involved in all areas of the arts in education both for information and for their assessment of the value or feasibility of the various recommendations to be made by this Report. A large amount of factual information was made available by the Department of Education and this was used to compile most of the tables which now appear in Appendix 4. In addition, much information was gathered on the position of the arts in education in other systems, most notably in Northern Ireland, Scotland, England, Wales and Denmark. Although most of this does not appear in the Report it did provide a valuable background against which to view the Irish situation. All relevant Irish reports on educational issues were consulted, as well as the annual reports and reviews of a large number of organisations promoting arts activities in Ireland. In addition, reports from abroad and works attempting to analyse the role and function of art in society and education were reviewed.

### **The Report**

The result is, I hope, a report which realistically assesses the strengths and weaknesses of the present system. Implicit in the Report is the belief that if the arts are to achieve a position of status and strength within formal education structures, then they must do so, as far as possible, within the terms of the system as it now is. If the structures were different (less examination-oriented, for example) then we would have been freer to adopt other approaches.

With a clear need for positive action, why was it necessary to embark on a report of this kind ? The answer is simply that, excepting the Richards Report of 1976, all other published reports of the last thirty years have focussed on aspects of the visual arts, and then only in a circumscribed way. This Report is the first to gather information on all the arts, and to examine their role within Irish education in a systematic and detailed way. It is also intended as a basis for action. There are over one hundred recommendations, some more easily implemented than others. There is a detailed policy of involvement suggested for the Arts Council, which can be acted upon independently of developments in any other sector of education. The publication of this Report is the beginning of the implementation of that policy.

But it is naturally to be hoped that recommendations made in these other areas will be sympathetically evaluated by those in authority. The Report clearly recognises the complexity surrounding change in education but is nonetheless clear that positive change with regard to the arts is long overdue.

The Report has inevitable limitations. The formation of the working party, the gathering of the information, the assessment of its implications, the formulation of the recommendations and the writing of the Report was completed in less than ten months. The desire to complete the Report quickly stemmed from the obvious need for immediate action. We are confident that it contains an adequate blueprint for such action. The Report is necessarily selective in what it considers. The primary concern is with structures within which arts education must occur. Only occasionally is there a reference to the internal content of an arts subject. A detailed consideration of the content of arts education lay outside the competence and brief of the working party. No matter how well-developed the content of an arts course might be, it is unlikely to succeed as well as it could if there is not an adequate infrastructure of well-trained teachers, equipped schools, resources, sympathetic time-tabling etc. This Report envisages how this infrastructure might be improved and expanded. Because the support systems for the arts in education are still at a very early stage of development, the Report concentrates on what might reasonably be achieved in the short term, i.e. within the coming five to ten years.

The Report also refers to crafts, and related aspects of design, in less detail than might otherwise have been the case. This is because

the Crafts Council of Ireland has been investigating this aspect of education and hopes to publish its findings and recommendations shortly.

The production of this Report was in a real sense a cooperative enterprise and I would like to thank all of those organisations and individuals who submitted their views and suggestions throughout the year. The officials of the Department of Education in both Dublin and Athlone were extremely helpful in supplying information. My colleagues in the Arts Council deserve special thanks for their criticisms and advice. My thanks are also due to Brian Crimson for his assistance both in proof-reading and the compilation of the index. In particular, I would like to thank Marie Swan, secretary to the Working Party, who, with her usual efficiency, met every deadline.

The collective experience of the group is the foundation of this Report. I am very grateful for the sustained support and criticism of the members of the Working Party, and I would like to thank, in particular, the Chairman, Professor Seán Ó Tuama, for his invaluable guidance and encouragement.

We regard this Report as a beginning and not as an end in itself. We hope that it will provide the focus for debate and action which will enable the arts to play a more vigorous and fulfilling role in education.

CIARÁN BENSON

*November, 1978*

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**CHAPTER 1**  
The Arts and Education



JAMES CHRISTOPHER TIMBRELL — *Carolyn*

**Introduction**

**1.1**

Societies differ in what they regard as art and in what they consider the function of art to be. Yet there is no known society in which recognizably artistic activity cannot be found. Evidence for this ranges from the simple non-functional ornamentation on flint arrowheads to the complexities of a Gothic cathedral. It seems that such activity satisfies a need that is common to all humanity.

**1.2**

There are two main perspectives on the place of art in society.\* The first views art as a mode of understanding and of expressing the structures and forces latent or manifest in the day-to-day life of a society. Art re-presents and interprets a society to itself—its values, beliefs and aspirations. The good artist communicates insights to his public which can lead to a heightened perception of life within that society.

The second perspective, which is related to the first, sees art as the means by which the human need to transcend day-to-day life is satisfied. This viewpoint sees the artist providing a society with a vision of life as it might be lived. Such a vision can be in terms of the religious or humanistic beliefs of a people, their political ideals, their personal hopes. In this context, art can be a most potent means for conveying a sense of direction to a society. In addition, there is no aspect of life within a society which cannot be celebrated or given significance by the good artist, and such celebration often transforms the obvious and the mundane into something remarkable.

**1.3**

Societies differ greatly in how they foster or hinder artistic activity. The scale and production of works of art are often related to the different stages of historical evolution and economic development. Small and economically underdeveloped societies often fail to provide the patronage and support conducive to thriving artistic activities, although individual genius will often manage to surmount such hampering circumstances. In wealthier societies the

\*UNESCO, *Place and Function of Art in Contemporary Life: Report of an International Symposium*, UNESCO, Paris, 1977.

artist may be subject to subtler opposition, particularly where his work is not in harmony with generally accepted values and modes of expression; nevertheless, in such societies a much greater level of support will be forthcoming, and will be evident, for example, in the moral approval and financial rewards that accrue from the works of individual artists. It will also be evident in the provision and care of art galleries, museums, concert halls, theatres, archives, etc. and in the conservation and preservation of facets of the general environment which are judged to be of historical, artistic and cultural importance. It will be reflected in the provisions which the society directly establishes and indirectly encourages in the formal education system, through which the creativity and artistic appreciation of the society's young generations are helped to develop.

## **The Arts in Irish Society**

### **1.4**

As with other societies, the arts have played a significant part in the life of Irish society. There have been particular epochs when Ireland's contribution to the artistic heritage of the Western world has been outstanding. Ireland has elements of a great but broken tradition. There are the remarkable megalithic monuments such as those at Newgrange and Loughcrew, the exquisite and priceless heritage of richly ornamented gold objects and there is the impressive saga literature. When much of Europe was passing through the Dark Ages, Ireland experienced a flowering of religion and art of international significance, which produced the illuminated manuscripts, religious objects and artefacts of great beauty, and outstanding stone sculpture. Centuries of war and conquest followed and there was a decline in monastic and aristocratic patronage. Subsequent attempts at cultural colonisation resulted in the down-grading of the social status of the Irish poet and musician. Native Irish patronage, sympathetic to native artistic achievement, was replaced by a patronage which favoured different forms of artistic expression. From the seventeenth century, London became a centre of artistic achievement for the Anglo-Irish in particular.

### **1.5**

The eighteenth century saw some fine achievements in urban design and architecture in Ireland. Georgian Dublin was built. Many great Irish country houses were constructed and their gardens landscaped. At the same time, both a professional and an oral poetic tradition of high quality survived among the suppressed population, together with other traditional art forms. A further great era in literature and the theatre arts emerged at the turn of this century during which time Irish poets, dramatists and novelists made contributions of pivotal importance.

## **1.6**

Although Ireland has a very significant artistic heritage, the tradition is unbalanced. Some of the reasons for this lie in the troubled history of modern Ireland. One factor relates to the division between the artistic traditions of the wealthier Anglo-Irish and the poorer native Irish population. 'Classical' music, opera, ballet and some aspects of the visual arts still tend to be perceived as more exclusive than, for example, traditional forms of music and dance. Literature has not been subject to these divisions to the same extent. Fortunately these perceived divisions between art forms are in the process of being broken down. Another factor has been the austerity which characterised both the religious and political outlook of the early decades of the state. This isolated Ireland from cultural developments abroad and produced a narrow perspective on what was artistically acceptable in Ireland. Again, there have been very significant cultural developments in the last two decades which have produced a greater tolerance of diversity than would previously have been possible in Irish life.

## **1.7**

There is now a responsibility to plan seriously for a greater understanding and development of Ireland's artistic heritage. The Irish people have much to be proud of in their past. But the neglect of the arts in Irish education has meant that whole generations have lost the opportunity both of learning about their own artistic history and of acquiring the skills necessary to build upon it.

### **The Historical place of the Arts in Irish Education**

## **1.8**

In recent centuries the arts have not occupied a central position in Irish school curricula. In the era of mass-education during the nineteenth century, the thrust of policy for the national school system was towards the development of literacy in the English language and the attainment of a certain level of numeracy. With the introduction of the payment-by-results policy in 1872, considerable improvements in these areas were recorded but on the basis of a narrow 3R type curriculum and through teaching and inspection procedures which tended to be rigid, formal and uninspiring. The provision of a basic minimum education for everybody was the aim, and quantity (rather than quality) was uppermost in the minds of the policymakers. The year 1900 saw a radically different programme introduced for national schools, based on a more child-centred approach. This was a wide-ranging programme which made singing, drawing and physical education obligatory subjects in the national school. Many factors, however, impeded the full implementation of this programme.

### **1.9**

With the establishment of the Irish Free State a radical change again occurred, which resulted in a narrowing of the programme, including the dropping of drawing and physical education as obligatory subjects. The main concern of curricular policy following independence was the restoration of the Irish language and great emphasis was placed on the school's role in bringing this about. One of the beneficial results of the new state policy was that literature in the Irish language got a level of attention which had not been facilitated or encouraged under the previous administration. Ireland had a very large number of national schools (for a declining population) many of which were very small and many of which suffered from inadequate funding, resources and maintenance. The tradition of school attendance was poor though improvements followed the rather belated legislation of 1926 on compulsory school attendance.

### **1.10**

The curriculum for national schools devised in the early years of the Irish Free State remained in being, with only minor alterations, until the new curriculum of 1971 was introduced. The programme tended to be narrow, with Irish, English, arithmetic and singing forming the main core, while some history, geography and algebra was taught in senior classes. The introduction of a compulsory primary certificate in 1943, involving written examinations in the three subjects Irish, English and arithmetic, tended to narrow the focus of the programme. Scholarship examinations, though including a wider subject range, acted as further pressure to edge out artistic or aesthetic subjects in national schools.

### **1.11**

The new curriculum of 1971, accompanied by other developments, has changed considerably the philosophy, approach and atmosphere of primary education. The inclusion of imaginative programmes in music, art & craft, drama and mime activities, physical education and dance, as integral parts of the curriculum, heralded a new era in Irish national education. The equipping of many schools with tape-recorders, record-players, slide and film projectors, tv sets, school libraries etc., as well as improved school design, may have a revolutionary effect on the schools when contrasted with the experience of former generations in Irish society. The potential for great advance is there.

### **1.12**

This stage in the development of the Irish national school system would seem to provide a particularly apt and timely context for a report such as this, on the arts in education. It is intended as a

positive contribution to help bring the potential which is there to fruition.

### **1.13**

Until quite recently in Irish society, experience of post-primary education, particularly in any extended sense, was confined to a small minority of the population. The intermediate schools, established and run by private individuals and religious societies in the nineteenth century, largely followed the humanist curriculum of the Renaissance tradition, with its emphasis on the classics and literary studies. When, through the Intermediate Education Act of 1878, the state intervened to give some financial support to intermediate education, this trend was further endorsed. The marks and fees allotted, as well as the mode of examination, were all unfavourable to the study of artistic subjects.

### **1.14**

For almost half a century, until 1924, the dead hand of the payment-by-results system hung over intermediate education. While science benefited from changes introduced after 1900, arts subjects continued to be under-emphasised if not seriously neglected. Certainly if aesthetic education is regarded as integral to a balanced education then the characterisation of the system as "the murder machine" was all too true.

### **1.15**

When, in 1924, the results system was abolished and replaced by the Intermediate and Leaving Certificate examinations, new programmes were introduced which allowed more elasticity in courses and more scope for teachers in the selection of texts. Yet the basic pattern of curricular imbalance continued with art and music on the periphery of secondary schooling. Even as late as 1962/63 the weak position of these subjects emerged strikingly from the analyses carried out by the Investment in Education team, whose conclusion was: "The curriculum in a great many schools is limited and is of a classical grammar school type. Small schools, in particular, appear to have difficulty in providing a varied course."\*

### **1.16**

The establishment of the Department of Agriculture and Technical Instruction in 1899 provided an authority sympathetic to the development of agricultural and technical training. Under its auspices, forms of technical education and crafts were given a new support

\**Investment in Education: Report*, Stationery Office, Dublin, 1965 (p. 280, par. 10.26).

and importance. However, while it was the educational rather than the utility aspect of such crafts which was stressed, the Department was more directed to technical training rather than cultivation of art as such. The Vocational Education Act of 1930 led to a reorganisation and expansion of vocational and technical education and helped to equip many young people with craft skills as well as some general education.

#### **1.17**

This brief historical review paints a rather bleak picture of the position the arts have occupied in the formal school system in Ireland. Such a picture, however, does not do justice to the often heroic and inspirational work of many individuals within the system, who helped young people to an appreciation of the arts and fostered their creativity. It is also true that by means of various extra-curricular activities some pupils were encouraged to participate in the arts.

#### **1.18**

Educational systems are closely interlocked with wider political, economic, social and moral elements of the society at large, and at certain stages of development school systems can only achieve limited goals, and the place occupied by artistic subjects in the scale of priorities may not be high.

Many circumstances conspired to keep the artistic subjects off the centre of the stage in Irish education, an important one being the harsh economic conditions which prevailed for much of the time and which manifested themselves in many ways.

The majority of Irish post-primary schools were very small. In its survey of secondary schools which admitted day pupils, the Investment in Education report showed that 63% of them had under 150 pupils while 73 % of vocational day schools had less than 150 pupils. Thus the size, equipment, facilities and staff qualifications of many schools were a further severe hindrance to the introduction of a balanced post-primary curriculum in which the arts might play a significant role.

#### **1.19**

The many significant initiatives and developments which have taken place in Irish post-primary education in recent years combine to reflect, as is the case in the primary system, a much changed and more favourable framework for the proper cultivation of aesthetic education as part of the pupil's general education. Many of the secondary and vocational schools have been expanded and, in some instances, amalgamated. New forms of post-primary school, such as comprehensive and community schools, have appeared on the scene. The massive expansion in pupil enrolment and consequent

increase in the teaching force have made a wide curriculum much more viable in many schools. Indeed the concept of comprehensive education which was officially espoused, lays great stress on the availability of a wide curriculum allowing scope for the varied talents and abilities of the student body. The concept of the community school further enlarges the traditional view of the school to encompass wide-ranging inter-relationships between the school and community at large. The provision of radically improved facilities in the form of auditoria, libraries, leisure facilities, gymnasias and audio-visual equipment is seen as an investment not just for the school-going population but for the benefit of the wider community also. The influence of changed thinking is not, of course, confined to the purpose-built community schools, but has its effects on all schools. It is, however, true to say that no magic wand has changed the structure of the majority of our schools, many of which still suffer from over-crowding, pre-fabricated buildings, poor equipment etc. Yet in general, there are many hopeful signs that Irish post-primary education is on the verge of an interesting and exciting era.

#### **1.20**

Specialist training in the arts at third level has also suffered from neglect. It was not until the publication in 1961 of the Scandinavian report. *Design in Ireland*, that the seriousness of the neglect of design was fully realised—a realisation which eventually led to constructive change. Student unrest in the National College of Art, in 1968, and the accompanying public focus on the College, led subsequently to a restructuring of the College in 1971. The last decade saw more development in art and design education in Ireland than did the previous half century. The establishment of the Art and Design Board of Studies by the National Council for Educational Awards was of major significance and has been an integral part of this development.

Practical music education has not developed as systematically as art and design but there has been considerable growth over the last ten years. This Report suggests ways in which music education can be more effectively structured. Facilities for training in theatre, dance, and film are also considered in this Report, as is teacher-training in each art area.

### **An Argument for Change**

#### **1.21**

Regrettably, there is a particular stereotype of the arts in many Irish schools. The arts are seen as more suitable for girls than for boys, and for the less intelligent rather than for the more intelligent pupils. They are often judged to be more interesting than useful, and their most significant contribution is frequently conceived of as a

pleasant means of passing time. It is no accident that Friday afternoon is such a popular time for art and craft in the primary school. This stereotype, though commonly held, is the result of a self-fulfilling prophecy. A set of subjects regarded and treated as unimportant will become peripheral in the curriculum. It is not sufficient, however, simply to assert that the arts should assume a more central position in the curriculum. Good arguments are needed for any field of study before it receives even part of the money and resources that its proponents feel it deserves. Educationalists and policy-makers must be urgently persuaded that the arts have a serious and unique contribution to make to education.

#### **1.22**

As a social instrument it is the task of education to introduce the young to the general culture of their society and to prepare them for a place in it. In our society it is accepted that everyone should have access to education, at least up to the age of 15, and that it is the responsibility of the state to provide it. Every child should have adequate educational access to the artistic heritage both of his own society and of mankind in general. The state must strive to provide this access for young people and support other agencies which are trying to provide facilities and opportunities. To the extent that the state fails to do this it is failing in its responsibility to the young.

#### **1.23**

The arts in education have richly benefited from the development of technology. Fifty years ago, access to works of art was limited to those who could visit them in person. Technology has not only assisted existing art forms but has created many new ones such as film. An increasing use of technology by present and coming generations of artists will be one of the most important features of future artistic developments. There is now enormous democratic access to the arts in the form of slides and prints, of records and cassettes, of films, radio, television and video systems. These have made the arts available to greater numbers of people than ever before.

#### **1.24**

This has very important implications for education. Teachers now have great opportunities to introduce young people to the arts. But education must prepare young people to cope critically with the vast range of art now accessible to them. The instantaneous availability of images and sounds means that teaching methods and even the conception of the arts as 'subjects' must be re-examined. The integration of different art forms, as occurs for example in film, will become more common.

This revolutionary change means that schools must prepare critical audiences for the arts and regard this objective as vitally important. In general, this change, which has only begun to be felt in Irish society in the last twenty years, presents an unavoidable challenge to education, a challenge which if well met could bring the arts to a level of popular appreciation undreamed of before. Alternatively, if the education system does not make every effort to develop critical perspectives in the young, then Ireland may be faced with a future public which, far from fruitfully exploiting the opportunities available to it, may be characterised by a uniform mediocrity of taste controlled by commercial interests. The best, because less popular and more difficult to appreciate, will become less available and a major cultural opportunity will have been lost. As yet, there is little evidence of a recognition of this process within the education system, and official policy has not come to grips with the significance of the changed circumstances. No serious initiatives have been taken to ensure that the education system is in a position to draw maximum advantage from the opportunities available. There is a need for greater vision in the design of policy and a greater commitment from many sides of the education system to the importance of the arts in our society.

### 1.25

The arts have a major educational contribution to make in enabling young people, and indeed adults, to learn how to cope with the rapid advance in communications. This is because the skills required to understand what a work of art is "communicating" are of a different type to those needed for most other subjects in the curriculum.\*

The content of most subjects in the curriculum can be well communicated by a teacher because this content is capable of being logically included in and organised by words or numbers. The position is essentially different, however, when a painter or a sculptor or a musician makes something. The visual artist or the musician does not seek to communicate in the modes that are most familiar to children i.e., words or perhaps numbers. The child looking at, listening to or even reading a work of art needs to develop the necessary sensitivities to derive the meanings and intentions of the artist. An education in the arts can provide one of the best opportunities for training in the skills needed to interpret the complex situations so frequently presented or re-presented by today's forms of mass-communication. This is an obviously valuable skill, and particularly so in a culture which is increasingly dependent for communication on audio-visual media. When it is realised that there is no image, be it photograph or film, that is not

\*Perry, L. R., "Education in the Arts" in Field, D. and Newick, J. (Eds.) *The Study of Education and Art*, Routledge & Kegan Paul, 1973.

by the very nature of the process a construction or a fabrication then the full implications of the need for such skills in an educated public becomes apparent.

#### **1.26**

The educational value of the arts is often conceived of in terms of the "well-rounded education". This view tends to regard the pupil in a rather fragmented way as having intellectual, affective, physical, social and moral needs. Subjects such as mathematics and science, languages and history are seen to develop his intellectual potential while the arts are conceived as "rounding off" in the affective areas. This conception of the pupil as being largely composed of separate areas each of which can be dealt with more or less separately by different sets of subjects is a gross over-simplification which can have damaging implications. Science and art are often conceived of in opposition: sport and art are rarely associated in the popular imagination. It is increasingly recognised in educational practice that thinking and feeling, personal interests and achievements etc. are all intimately linked and must be considered as such when developing educational programmes. This is a key aspect of the child-centred movement in education.

In this context the arts are seen as contributing as much to a person's education as any other curricular area. Their contribution can be as great to intellectual development as to the development of feeling and of sensory and manual skills. A proper aesthetic judgement is a very high-level achievement. Consequently the arts can make a wider contribution to the education of persons than is often imagined; a contribution whose importance has increased rather than diminished with the advances of science and technology.

#### **1.27**

As well as contributing to the personal development of young people, the arts can play (and often have played) a key role in imaginative and flexible educational programmes. For example, any attempt to deal with the history of man and his development (especially before the advent of photography and film) inevitably turns to art for its images and for clues to the past, whether these be carvings, pictures, poems, music, dances or buildings. Art is a repository of the myriad expressions of recurring themes in human thought, feeling and action. The greatest works of art, together with those of science, philosophy or religion, represent man's highest reaches of imagination and creativity. The arts provide a unique resource that can greatly enhance the teaching of subjects in other curricular areas. In a more general way art can assist in the making of an aesthetically alert educational environment by contributing to book design and illustration, the design of buildings, furniture and equipment etc.

**1.28**

In the wider perspective of adult and community education the arts can provide opportunities for social and personal development as well as those benefits gained by becoming proficient in a particular art form.

Anything which increases an individual's ability to make sense of and order his experience, and anything that enables an individual to communicate the subtleties of his experience to another person is desirable. The arts can provide images, symbols and themes for the expression of personal experience which might well lie beyond the ability of most individuals to create for themselves. In this sense a familiarity with the arts can provide a form of language which can assist communication across the divisions of class, religion and nationality.

The arts can enrich individual lives in yet another related sense. Because life is short and limited in opportunities for experience, a well-grounded sympathetic understanding of the lives of other people in different circumstances, times or places is difficult to achieve. Yet in a period of world history such as the present, demanding a greater mutual trust between peoples and communities, this understanding is essential. The arts can valuably assist the growth of this understanding. They can provide an individual with vicarious experiences (through writings and films, music and paintings etc.) of a vast range of lives and circumstances beyond the scope of any one person to experience for himself, and in this way they can provide a uniquely rich and relevant basis for understanding. This is particularly so when we recall that art is a means of understanding society and of presenting to it an interpretation of specific aspects of itself.

**1.29**

Within a community the presence of a creative artist can have a very enhancing effect. The artist can provide new eyes for a community to look at itself. The works of a creative artist in any situation, however drab, dismal or depressing, can provide a sense of value and pride in a community which might not otherwise have felt it. The result can be that whole landscapes come to be seen through the eyes of a single writer or painter. The interpretative role of the artist is evident here as well as the capacity of the arts to heighten our sensitivity to aspects of environment which are obscured by familiarity.

**1.30**

One of the strongest and most frequently voiced arguments for a greater inclusion of the arts at all levels of education is that a preparation must be given to people for the coming age of increasing leisure. The arts are seen here as providing one valuable way in which people can occupy their leisure time. There is a danger here,

however, that the present peripheral role of the arts will be confirmed by its association with the present widely accepted idea of leisure.\* Basically, 'leisure' is that time not occupied by 'work'. Leisure is a time to be 'enjoyed' and is therefore less serious and less valuable than work. Indeed leisure is often interpreted to mean 'lazing around'. Work is thought of as being in some way morally superior to leisure. Through their historical association with the leisure of the nobility and the wealthy, the arts have also tended to acquire the connotation of being rather self-indulgent. This distinction between work and leisure is a very damaging one when used as the basis for planning a curriculum and for dividing it into 'work-subjects' and 'leisure-subjects'.

Any argument that proposes a more central role for the arts in the education of the community, both young and adult, must, because of the problems presented by increased leisure time in society, take account of the implications above. What is really needed is a concept of leisure as something valuable in itself and not as something contrasted with work. Leisure time must be seen as being capable of employing a person's full range of talents and energies in a manner that is as productive in its own way as work. In that sense the arts can make the valuable contribution claimed for them.

### **1.31**

In a small, developing country such as Ireland, the economic viability of the arts is very important and any investment which helps the arts to pay for themselves is a sound use of money and resources. Investment in the arts in education means investing in the audiences of the future. Without such audiences national theatres, dance companies, orchestras and other state-aided arts groups would find their professional existence precarious. If, as it does, the state considers the arts a valuable part of society deserving of state support, then it must also ensure that it is providing the necessary education to create critical and appreciative audiences. The interaction of an appreciative public with the arts provides the vital basis for high standards as well as for the economic development of the arts. It means also that state-supported enterprises in, for example, the crafts area, could look forward to a more receptive home market.

### **1.32**

Those convinced of their value will need no arguments as to why the arts deserve a more central position in education. For them, the most forceful reason is the simplest one. Participation in or appreciation of the arts can be a most enjoyable and stimulating experience which adds a new dimension to life. If the development

\*See Perry, *ibid.*

of the arts in education meant adding a new quality of excitement, involvement and growth to the lives of young people and adults then that is justification enough for any curricular area.

## **Conclusion**

### **1.33**

This chapter has briefly reviewed the role of art in society and in Irish society in particular. It has suggested that art is a means whereby a society can reflect on itself, on its traditions and directions of development: that it also plays a central role in enabling members of a society to transcend mundane life. Art in Irish society has played both roles, but often in the service of two different traditions (frequently indifferent to each other) i.e. the native Irish and the Anglo-Irish traditions. Because of the political, economic and social factors in Irish history, the various art forms tend to be viewed differently within the country today. The visual arts, classical music, opera and ballet carry with them associations of exclusiveness which are not so characteristic of literature, or traditional music and dance. Within the Irish system of education, the arts, apart perhaps from literature, have traditionally been a neglected area. Our education system is best considered as one more typical of a developing post-colonial nation than of a wealthy western European nation. The historical difficulties confronting the developing school system have for long prevented the arts from playing a significant part in Irish education. However, many changes have occurred within the education system which would now seem to allow a much more favourable environment in which the arts might flourish and assume their rightful place as a central concern of our educational process. The rest of this Report sets out to clarify and identify the present position of the arts in the different areas of education and it discusses some of the difficulties being encountered. It goes on to make recommendations which, if adopted, should lead to considerable improvement. It does this in the confident belief that the time is ripe for action and that a great opportunity now exists for advance if the challenge involved is accepted.

CHAPTER 2

The Arts in the primary school



JAN STEEN — *The Village School*

**Introduction****2.1**

This chapter examines some of the problems facing the arts at primary level. If the arts could achieve a more central position in the life of the primary schools this would assist their position throughout the rest of the educational system. This is because practically every child in the country under 12 years of age attends a primary school; they spend a longer time there than they will spend in the post-primary system; it is a vitally important span of years in a child's life in terms of openness to learning and developing experience; and it is the basis on which the work of post-primary schools must be built.

Obviously the aesthetic development of primary schoolchildren depends on the training received by their teachers. Consequently this chapter should be read in conjunction with paragraphs 4.2 to 4.16 of chapter 4 which examines the training of primary school teachers.

**2.2**

The arts subjects in the primary school share some of the problems facing other subjects, and also difficulties peculiar to themselves. For instance they share the general disabilities of some primary schools of high pupil-teacher ratios and lack of resources.

In addition, however, it is only recently that arts subjects (other than singing) have been given any serious emphasis in official curricular policy; they can present special time-tabling difficulties; they require additional, and sometimes more expensive resources than other subjects; they need particular spaces (e.g. art and music rooms) to be taught properly; a very large number of teachers did not receive the specific training they need to teach the arts subjects effectively; and little research or curriculum development has been done on the arts in Irish education. This very significant aspect of human development is the least well-catered for and most disadvantaged in Irish schools.

**The New Curriculum****2.3**

Nevertheless, there are many encouraging developments in primary education. In 1971 a new curriculum was introduced into the primary schools which marked an important advance in Irish education. It emphasised the need for greater sensitivity to individual differences and to the background and environment of pupils in planning

educational programmes. This implied a more child-centred approach and a greater flexibility both of teaching style and of curriculum planning.

Art & craft was introduced, and with music, became important areas of the official curriculum. Changes in the structure of Irish and English were also incorporated where, amongst other things, dramatic activity and creative writing were emphasised. However, serious problems exist for the satisfactory implementation of the new departures stressed in the official curriculum.

#### 2.4

Since 1971 the Conference of Convent Primary Schools, the Irish National Teachers' Organisation (INTO) and the Department of Education have each carried out evaluations of the new curriculum. In general it appears that the new curriculum has had an important impact on the quality of education in primary schools. Schools which reported high degrees of implementation of the new curriculum also reported greater improvement in standards. Of all the principles underlying the curriculum, the greatest agreement is for the idea that school activities and experiences should, to a considerable extent, reflect the pupils' environment. The principles underlying the curriculum were more generally implemented by junior teachers than by senior teachers.

#### 2.5

A brief review, based on the reports above, of the extent to which subjects in their new form were being implemented, revealed that *Irish* was among the three subjects that presented the greatest difficulties. The most favourable evaluations suggested that it had improved little, and the worst (cf. the INTO Report) reported that teachers judged attainments in Irish to have dropped in every area except Irish reading.

*English* was noted to have improved in every respect.

The curriculum approaches for *art & craft* are very much in use at junior and senior level and teachers feel that they are attaining the objectives in this area. This appears to be true more for large schools (9 or more teachers) than for small ones (1 to 3 teachers). Despite this however, the teachers themselves feel that they lack the skills, knowledge or resources to teach this area satisfactorily. These findings need some elaboration. Since art & craft is relatively new and since so many teachers are untrained in this subject it is difficult to generalise from the finding that teachers feel the objectives are being attained in this area. For example the submission from the Association of Primary Teaching Sisters states: "Teachers in general recognise the value of such crafts as cookery, needlework, knitting, crochet, embroidery, and these are usually well

established and well taught in most schools. The 'less useful' and more unusual crafts in the school situation—pottery, clay modelling, basketry, puppetry, weaving, textile decoration such as block and screen printing, tie-dying and batik do not recommend themselves to the general run of teachers other than the few enthusiasts. Painting, picture-making in various media, pattern-making and design are more in evidence in schools than they were, but are not generally given the priority they deserve, and are easily ousted by the 3Rs, especially in times of pressure." Even those crafts mentioned above which teachers generally recognised as valuable are not seen as appropriate for boys. Consequently neither these nor the other crafts listed are common in boys' schools. In addition, the whole area of design and the appreciation of design in the everyday environment (e.g., cutlery, clothes, packages) has great potential at this level and every encouragement should be given to develop it.

*Music* was another subject where the implementation of the curriculum was low, and where teachers felt that the objectives were not being well attained. Only half the teachers felt that they were teaching music satisfactorily.

*Creative dance and movement* have, over the years, become integrated into physical education. Yet P.E. was another subject area which presented considerable difficulties to teachers. The objectives of P.E. were poorly attained, partly because of lack of training, partly for lack of suitable facilities.

*Drama* is not a specific part of the curriculum. As a method it has very valuable possibilities for many subjects. At present it forms a small part of teacher training. Its use, however, is not widespread in Irish schools and its possibilities, particularly as a method of teaching in a child-centred curriculum have not been generally recognised.

## **2.6**

From the appraisals of the curriculum which have taken place it is clear that the benefits of the new arts subjects in the curriculum are not being adequately realised. It is now seven years since the introduction of the new curriculum. At the time of its introduction there were criticisms of the syllabus on art & craft, the most serious of which were that it lacked a coherent basis in the relevant aspects of child development and that essentially the same activities were recommended for all ages of children. After seven years in operation and with the benefit of the various evaluations which have been carried out, aspects of the programme such as art & craft might beneficially be revised by the Department of Education. However, the main concern must be to improve the conditions which prevent the proper integration of the arts into the curriculum.

## **Inservice Training**

### **2.7**

Lack of training in the arts for teachers is frequently mentioned as a serious obstacle to the development of the arts in primary schools. The INTO survey strongly substantiates this. There is, therefore, an urgent and immediate need for a systematic programme of inservice training in art & craft, music, dance and drama for primary teachers. Courses run during school time appear to have a higher rate of attendance than those run in the summer holidays. The inservice training programme might offer courses which are a blend of both the teacher's own time and of his work-time. Such a programme could be composed of the following types of course:

- (a) Block-release for specialist arts courses, where the Department of Education pays the salary of a substitute teacher for the duration of the course. Colleges of education, art, music and other third level institutions could develop both short-term and long-term courses specifically designed for experienced teachers seeking to develop their expertise in an arts area.
- (b) The vacation courses run by the Department of Education and the INTO are valuable and should be developed into a more thorough and comprehensive programme.
- (c) School-based courses run by specialists is another possibility which should be considered.\*
- (d) The teachers' resource centres have been an important new development in recent years. These centres serve all schools within an area and play a valuable role in developing the professional expertise of teachers. They can both initiate and provide facilities for short courses, lectures and workshops.
- (e) The Arts Council could be a useful resource for courses run at the primary level. They could advise on resources and specialists, and in certain cases, they could have a limited funding role where the needs of a course or workshop could not be met under the existing regulations of the Department of Education or other relevant bodies.

## **The Inspectorate**

### **2.8**

A second critical factor in the successful development of the arts in the primary school is the rôle of the Inspector. The inspector's role at present is wide-ranging and involves administrative duties, inspection of teachers, running courses, planning etc. This means that some of the desirable aspects of his role such as being an animateur, arousing enthusiasm, encouraging useful

\*An example of such a course came to notice during 1978. A large primary school in the Dublin area worked with the Director of the Blackrock Teachers' Centre to run a course in the school on art & crafts. The course was timed to coincide with the visit of students on teaching practice. This enabled a large number of the staff to be freed for two days to attend the course in the school.

innovations and providing specialist knowledge are very often reduced to a minimum, or are completely absent. In 1977 there were four specialist music inspectors for the 536,000 primary school pupils. There were no specialist inspectors of art & craft. All primary school inspectors are assumed to be qualified to inspect this subject. The same holds true for drama. This situation is wholly inadequate.

## **2.9**

There is a need to increase the number of specialist arts inspectors. There should be an increase in the number of specialist inspectors of music at primary level. Even at the unacceptably high and arbitrary level of one specialist music inspector to every 20,000 primary pupils, a further 24 music inspectors would be required on the basis of the 1976/77 figures! It is of course very difficult to recruit suitably trained people at this level. However, spread over five years, recruitment to this level should be possible.

Art teaching requires particular skills and specialised knowledge. Inspectors of art & craft at primary level should have, to a high degree, this skill and knowledge. Most inspectors have had no adequate training in this area. The assumption that any inspector has the required expertise seems therefore, unjustified, and to place excessive demands on an inspector.

We strongly recommend that the Department of Education institute a policy of recruiting specialist art & craft inspectors for the primary schools. In the short term, the Department will probably have difficulty in recruiting a sufficient number of suitably qualified people. However, the situation should improve if the recommendations of chapter 4 on teacher training are implemented.

## **2.10**

Drama, both as a method and as a valuable activity in its own right, has not received the support it deserves. The new curriculum offers great possibilities for imaginative teaching. Because it emphasises the importance of the individual child's development, experience and environment it requires for its successful implementation flexible methods of teaching. Recent advances in the use of drama show it to be a most effective and exciting way of teaching young children because it draws on the experience of the child. The Department of Education's advice and assistance on the use of drama in the primary school could be one important factor in achieving the objectives of the new curriculum. The Department should consider employing inspectors who have a particular interest and training in drama for primary schools. As an interim measure, those inspectors already convinced of the value of drama should be encouraged to develop their professional competence in this area.

## **Specialist Subject Advisers**

### **2.11**

The contribution of the inspector in the arts areas would be greatly enhanced by the creation of a new post of adviser. The specialist subject adviser would be a highly trained teacher who would have special responsibility for developing his subject in a certain number of schools. The adviser would be a Department of Education officer who would work to the relevant inspector. The idea of a subject adviser is not new. Some specialist music advisers have been employed in Munster in the Vocational Education system. This has had a beneficial impact, but because the system of support for the advisers was under-developed this scheme has not been so effective as it could have been.

We recommend the Department of Education and the Vocational Education Committees to examine the possibilities of setting up a network of special arts subject advisers with adequate support. Such a scheme could have a number of valuable and desirable effects. It would certainly assist the development of individual arts subjects in the schools. It would provide a much needed link between the inspectorate and the school. It would provide an attractive and exciting job for the experienced teacher interested in developing his subject area in the curriculum.

Chapter 4 suggests a number of ways of increasing the opportunities for specialisation in an arts area while training to be a primary teacher. If these recommendations were implemented it would ensure that training possibilities existed for those aspiring to be advisers in their own fields.

## **Peripatetic Instrumental Music Teachers**

### **2.12**

In each of the arts subjects, but particularly in music, there are needs which cannot be met by the class teacher. These are the needs of the talented children. All instrumental tuition beyond the elementary stages requires one-to-one teaching by a specialist teacher. The specialist instrumental music teacher requires a much higher level of instrumental expertise than does a class teacher, but would not necessarily have the same academic qualifications. The City of Cork Vocational Education Committee through the Cork School of Music have, for a number of years, funded a scheme of peripatetic music teachers (i.e., teachers who travel around a specified number of schools). These teachers specialise in the use of the Suzuki Method with 300 young violinists and cellists aged 5 to 11 years who take their lessons in 11 Cork primary schools. After reaching second level these young players transfer to the Cork School of Music. This scheme is now in its 9th year and some of the original pupils have now won places in the Irish Youth Orchestra. The Vocational Education Committees of counties Cork and Waterford both employ full-time County Music Organisers as well as operating schemes of peripatetic music teachers.

Young people in Cork, Limerick and Dublin are fortunate to

have access to a college or academy of music. Unfortunately however, musically talented children in many parts of the country suffer from an almost complete lack of trained teachers and suitable facilities. Schemes for peripatetic instrumental music teachers have been proposed before. If there is to be any progress in providing for these talented children who either cannot gain from the tuition offered by a school of music or who have no access to one, schemes of peripatetic teachers must be organised.

In Northern Ireland there are now thousands of young people benefitting from the peripatetic music teaching schemes administered by each area education and library board.

We strongly recommend that the Department of Education and the Vocational Education Committees consider it a matter of urgency to examine ways of instituting pilot schemes of peripatetic instrumental music teachers throughout the country. Until this happens much of the musical talent of the Midlands, the West, the North and North West of the country as well as that of urban children who cannot afford to go to a school of music will simply remain untapped. The experience of the scheme in the North of Ireland should be studied when the pilot schemes are being planned. It is essential for the long term success of such a scheme that an attractive and fair career structure be devised for the peripatetic teacher. Paragraph 4.21 of chapter 4 suggests one way in which such peripatetic instrumental music teachers might be trained in the future.

## **Grants, Materials and Facilities**

### **2.13**

Even if all the recommendations concerning the training needs of existing teachers, the numbers of specialist inspectors required, the need for specialist subject advisers and for schemes of peripatetic music teachers were implemented it would not be sufficient to develop the arts in the primary school.

It is a matter of some wonder how primary schools manage to achieve what they do with the financial resources currently available to them. The main source of money for equipment in public primary schools (apart from audio-visual aids for which there is a separate scheme) is the capitation grant of £8 per pupil per year. This has to cover all the school's running expenses including heating and maintenance. Within the school the money is allocated at the discretion of the management board. Currently each classroom teacher receives an average of between £10 and £20 per year for all his classroom expenses. A specialist estimate of the minimum cost of materials for art & craft for a 45 pupil class was £50 in March 1978. If the costs of materials for music and all the other subjects are added to this then the complete inadequacy of this funding becomes apparent. It is a credit to teachers that so many primary schools manage to do valuable work in the arts with the extremely inadequate financial resources available to them.

Comparisons may be invidious but they are nonetheless instructive. In Northern Ireland schools, there was in 1978 a grant of £7.75 for books and classroom materials only, for every pupil in a nursery school or in the first three classes of the primary school. For each pupil in the remaining classes of the primary school a grant of £9.70 was made. This means, for example, that in a Northern Irish classroom of 40 ten year olds £388 was made available exclusively for books and materials, in 1978. Each area education and library board also grants 75p/80p per pupil per year for educational tours. Separate financial provision for musical instruments is made for those judged to have the talent to benefit from them, and these are then specially taught by peripatetic teachers. A teacher in a Northern Irish primary school classroom has approximately twenty times as much officially granted money as his Southern Irish counter-part with which to buy books and materials for art & craft etc.

Southern Irish primary schools rely on parental contributions for all that the capitation grant and other grants do not cover. In order to receive the second instalment of the annual capitation grant each primary school must raise £2 per pupil either from parental contributions or from fund raising activities. It is good for parents to have a stake in the success of their children's school. Nonetheless, the state's current financial contribution to the classroom is such as to militate actively against the development of the arts. We urge the Department of Education to fund art & craft, music and drama, to a realistic level. This could take the form of special recurrent grants to each school for the materials needed during the year as well as a specific capital grant for special equipment, renewable after a given number of years.

#### **2.14**

The submission from the Board of Education of the Methodist Church in Ireland succinctly voiced the views of many people interested in education when they wrote that;

" . . . the environment of many children in primary schools is, to say the least, not conducive to an appreciation of the 'beautiful'. Lack of space, resources, antiquated buildings and overcrowded classes must be a great drawback to the study of the arts".

Proper rooms are essential to the proper teaching of arts subjects. A teacher cannot be expected to conduct an art class of much scope in the same room that is used for other subjects. Similarly, music, singing and drama have their own particular spatial requirements. In the construction of new primary schools, at least of a certain size, provision must be made for art and music rooms as well as for a gym. Where possible, existing schools which do not have the proper facilities should be generously grant-aided and encouraged to build them.

Even where facilities are at a minimum, there are still opportunities to develop children's visual sensitivities by imaginative interior decoration or by the cultivation of a garden where one exists.

## **Children's Literature**

### **2.15**

While it is naturally of the greatest importance that young children develop high standards in functional reading and writing it is also desirable that those who can should begin to use these skills in creative writing and the reading of high quality imaginative children's literature. The momentum gathered in the teaching of fundamental skills must not be allowed to dominate the rest of a child's primary school education once these skills have been acquired. The positive reinforcement of reading good stories or of producing their own will provide a powerful stimulus for many children to develop themselves in this area.

We would urge teachers and others involved in primary education to put as much emphasis on the creative use of the skills of reading and writing as they do on the initial attainment of them.

### **2.16**

There has never been such a wide range of quality children's books available as at the moment. The Department of Education has a method of approving books for primary schools which quite naturally and laudably favours Irish publishers. However, this may lead to the exclusion of outstanding series of books from abroad. The Department has in the past commissioned the translation of certain children's books from English into Irish. Where children's books published in Ireland are either of a low standard (in terms of content, format and illustration) or where Irish produced books do not exist in particular areas of young children's literature, the Department might consider recommending series of books not published in Ireland or else examine how such a series might be jointly produced by the original publisher and an Irish one.

### **2.17**

In the same context the necessity of a good school library must be emphasised. The school is the natural place to teach children how to use a library and how to choose a book as well as allowing them realise that reading a book of their own choice can be an enjoyable and rewarding experience.

Since 1972 the Department of Education, in conjunction with local authorities, has been operating a scheme to provide library services to primary schools. The county librarian is the chief executive of the scheme which he operates in conjunction with a committee which represents the various groups involved. They decide what

books should be bought and how they should be distributed among the schools in an area. The Department of Education gives the local authority a grant for each primary school pupil in an area (in 1978 this was 25 pence per pupil) which the local authority then supplements.

The Department of Education also operates its own "Irish Readers Grant" (5 pence per pupil in 1978) to encourage primary schools to develop a library of books in the Irish language. For children whose parents have difficulty in meeting the cost of schoolbooks the Department operates a "free book grant" (£2 per pupil in 1978).

These various schemes operated by the Department of Education and the local authority library services are excellent methods of developing school-based libraries.

## **Research**

### **2.18**

The arts in Irish education need more research and curriculum development if they are to develop effectively. The Department of Education, through the curriculum development unit in Trinity College, Dublin has generously funded a four-year research programme on music in the post-primary curriculum. This kind of support is encouraging and it is to be hoped that research money will be available for projects, at both primary and post-primary levels, on the other art forms also. It is basic research and curriculum development projects that will help to provide the "coherent or convincing philosophy" that many people now feel the arts lack, particularly in the primary schools.

## **Conclusion**

### **2.19**

The Arts will not assume a more naturally central position in the education of primary schoolchildren until steps of the type outlined in this chapter are taken. The Department of Education must play a central role in this. The need is to continue the development of initiatives already taken as well as initiating new approaches to integrate the arts into the life of the primary school. Conditions in the primary schools must be improved and teachers need to be convinced of the contribution of the arts to the school and of the value of aesthetic experiences. This can best be done by allowing the arts to speak for themselves—something which can only happen when official policy encourages it and when the requisite personnel, facilities and materials are made available.

CHAPTER 3  
The Arts in post-primary education



BLAKE—*The Ancient of Days*

## **CHAPTER 3     The Arts in post-primary education**

### **Introduction**

#### **3.1**

Post-primary education in this chapter refers to secondary, vocational, comprehensive and community schools. In the Junior Cycle of these schools pupils are prepared for the Intermediate and Group Certificate Examinations. In the Senior Cycle pupils are prepared for the Leaving Certificate Examination.

The arts at post-primary level cannot be considered in isolation. General problems such as the lack of continuity in curriculum and approach between primary and post-primary schooling, the objectives of the present post-primary system, the influence exerted by each level of education on the ones below it and the nature of current assessment procedures must all be noted briefly before each of the arts can be examined in detail.

### **Coordination between Primary and Post-Primary Education**

#### **3.2**

Primary and post-primary schools are discontinuous in a number of important respects. Whereas the primary school curriculum centres on the child and his experiences, the post-primary curriculum is much more subject-centred. The administrations of both levels of education are quite separate within the Department of Education itself. The training, understanding and approach of teachers in both systems differ.

The general consequence of such differences is an artificial break in the educational experience and career of the child. Much of value which is begun in the primary school finds little or no follow-through at the post-primary level. In 1978 the Minister for Education set up a committee to examine problems of transition between primary and post-primary education, and it is to be hoped that its recommendations will help to overcome this lack of continuity.

### **Objectives of Post-Primary Education**

#### **3.3**

Secondary schools in particular, and to a lesser extent the other types of post-primary school, suffer acutely from what is termed the "Transfer/Terminal Dilemma". This poses the question whether post-primary schooling is to be regarded primarily as an intermediate stage preparing students for transfer to third level education, or whether its fundamental objective is to prepare pupils for the working and leisure lives they will lead when they terminate second

level education. At present the main emphasis, again particularly in secondary schools, is on transfer to third level education and on preparing students to jump the entrance hurdle of the universities. The requirements for entry to third level institutions exert a strong influence on the organisation and direction of second level schooling, despite the fact that a large majority of school-leavers never attend a third level educational institution.

Similarly the influence of the selection procedures of many post-primary schools makes itself felt in the primary schools and tends to undermine the spirit of the new curriculum. To quote from the submission of the Association of Primary Teaching Sisters:

"The pressures on school children to get ahead, to get places in second level schools and to make the grade academically are very great and militate against their greater involvement in art & craft and it is very difficult to see how this can be remedied."

Lack of time is one of the greatest constraints on both teachers and pupils at second level. A large number of subjects have to be taught to a high level in a relatively short time. Consequently those subjects thought to have the greatest status and the most tangible results at the end (languages, science and mathematics) receive the greatest attention whereas those subjects whose value may lie in the process of doing them or whose benefits or products are considered less functional (visual arts, music, drama, dance etc.) receive correspondingly less status and attention. Of the 16,427 boys who sat for the Leaving Certificate in 1977, 65 (i.e. 0.40%) took music in the examination.

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

### **The Universities and Post-Primary Schooling**

#### **3.4**

Because of the large number of applicants and the restricted number of places in many faculties, the universities have found it necessary to operate selection procedures such as the points system. The effect of such procedures is forcefully felt in the senior cycle of post-primary education, where pupils experience very considerable pressure to attain the best possible examination results. There is no easy solution to this problem. There are, however, a number of ways in which decisions by the universities could favour the status of some of the arts in post-primary schools.

Practical subjects, for example, have held less prestige in Irish education than have 'academic' subjects. Although this is changing, the bias against subjects which involve manual skills and a more

applied type of problem-solving is still there. In the Leaving Certificate syllabus many of these subjects (e.g. building construction, technical drawing etc.) are common level subjects. Vocational schools tend to specialise in such subjects. Because of the nature of these subjects and because they can only be taken at common level, Trinity College, Dublin finds them unacceptable for matriculation purposes. University Colleges, Dublin and Cork do accept them but will only award 3 points for a grade A (instead of 5 for an A on a Higher Level paper) and correspondingly lower points for a B and C, with none for a grade D.

If the Department of Education could introduce Higher and Ordinary courses in these subjects, the universities should then consider allocating them the same matriculation recognition and points as they do for other subjects. The consequence of this could, in time, be a more favourable attitude to the practical dimensions of learning, particularly in secondary schools. This in turn could create a more favourable climate for the arts, many of which have a very practical component.

### **3.5**

Universities can also help some subjects in the post-primary schools by favouring them in particular circumstances. Mathematics, for example, receives a greater points allocation in the NUI Colleges than other subjects. It is also an essential requirement for entry to certain faculties. If a subject like art could be similarly favoured by, for example, the School of Architecture in University College, Dublin this could have a very beneficial influence on the value attached to it in second level schools. Music is already favoured in this way by university music departments.

## **Assessment Procedures**

### **3.6**

Although appearing late in the school career of the post-primary pupil, the nature of the current examination assessment procedures influences his earliest post-primary course work.

A written examination of a subject which is taken on a single day following either three (Intermediate Cert.) or two (Leaving Cert.) years of preparation must of necessity sample only a limited number of objectives and not necessarily the most important ones. Some of the main objectives of, for example, creative writing in English, Irish, or some other language, could not be adequately assessed in this way. Similarly, the evaluation of a student's development in drama (if it were ever introduced as a second level subject) would require forms of assessment sympathetic and appropriate to the objectives of drama. Again the assessment of art & crafts would benefit very much from flexible procedures spread over a longer period of time than at present. Art, for example, could be assessed

by a combination of continuous assessment, a portfolio and appropriate examinations.

In Northern Ireland, for example, a new syllabus (Syllabus B) was introduced for art five years ago to run parallel to the more traditional one (Syllabus A). Syllabus B attaches more importance than A to work done throughout the course. Such work is assessed in the school by external examiners. These assessors have noted a rise in standards in syllabus B students over the last five years and third level colleges are now more sympathetic to students who have done syllabus B. Flexible and diverse assessment procedures of the general type outlined by the Intermediate Certificate Examination Report (the ICE Report) would be of great assistance to the arts in education, especially if they were not being regarded as a special case but were included in a wider framework of assessment diversification.

We would advocate that the Department of Education and the other relevant bodies consider it a matter of urgency to revise current assessment procedures in the general directions recommended by the ICE Report.

### **Recent Curriculum Innovations**

#### **3.7**

The most important steps to remedy the present poor state of the arts at post-primary level must be taken within the second-level system itself. Time is at a premium in the second-level curriculum, and this tends to favour the more established academic subjects. This leaves little time or willingness to introduce areas of education that are not immediately relevant to examinations. There are, however, a number of important innovations which reflect the current reappraisal of the role and methods of post-primary education.

#### **3.8**

The introduction of the Transition Year Project by the Department of Education is an important development in Irish education. This is a one-year inter-disciplinary programme for pupils who have completed an approved course for recognised junior pupils. It is designed both for those pupils who intend to leave full-time education at the end of the year and for those who intend to follow the senior cycle. The project has been in operation since 1974 when 3 schools with 66 pupils participated. In 1976/77 17 schools and 434 pupils were involved. The arts in the widest sense form a more important part of this project than they do in the formal school curriculum. As a pilot scheme this project deserves the continued and full support of the Department of Education.

#### **3.9**

The pre-Employment Course run by the Department is intended to prepare young school-leavers for the life they will lead, both in work

and leisure, when they leave school. The arts could be a valuable part of such a course. Media studies (including film education) are almost totally neglected in Irish schools but could easily and fruitfully find a place in this course.

### **3.10**

The city of Dublin Vocational Education Committee has, through the Curriculum Development Unit in Trinity College, Dublin, produced an "alternative mode" intermediate and group certificate curriculum. This course imaginatively tries to build on the interests and experience of the pupils and is similar in principle to the new curriculum in the primary schools. Because of its design it demands more flexible assessment procedures than the traditional form of these courses. In 1978 the Department of Education decided to terminate this course but the Minister for Education reprieved the project for a further year.

### **3.11**

Innovations of the type outlined above are highly desirable and deserve every encouragement. The experience gained by these projects, and others such as those of the Shannon Curriculum Development Unit, should provide invaluable insights for the future development of Irish post-primary education. Their broad approach can help to develop a climate more favourable to the arts in education.

### **3.12**

Art (including crafts), music and literature as part of a language are examination subjects in post-primary schools. Drama, dance, film education and media studies exist only where an interested school wishes to include them as extras. The rest of this chapter will examine the position of each of these subject areas and suggest some means by which they could be developed in second level education.

## **Art (including crafts)**

### **3.13**

Art (including crafts) is a subject for the Group, Intermediate and Leaving Certificate Examinations. However, the standard of visual arts education at post-primary level appears to be very low. The National Council for Educational Awards (NCEA) in its 1976 Report on *NCEA Recognition and Awards for Courses in Art and Design* stated that:

"The standard of art at second level is so mediocre that the results obtained in the subject at the Leaving Certificate examination are no indication of a student's potential" (p. 2)

and that,

"Foundation courses will continue to be necessary for many students until very considerable improvements have taken place in art and design education at second level" (p. 3).

Confirmation of this low standard comes from an examination of the Department of Education's most recent statistical report *Tuarascáil Staitisticúil 1974/75—1975/76*. This reveals that art has fewer candidates who achieve grade C or higher (an average of about 20%) in the Intermediate Certificate examination than almost any one of the other 19 subjects available. To a lesser extent this feature is again evident in the Ordinary Level papers of the Leaving Certificate Examination. It is not found among the Higher Level candidates for Leaving Certificate art, where in fact, the chances of a boy (in particular) receiving a grade C or higher are greater than for most other subjects. If the Leaving Certificate results are to be taken as a considerable improvement on those of the Intermediate Certificate, and are still regarded by a body such as the NCEA as grossly below standard for entrance to third level art and design courses, this is an indication of the extent of the work that needs to be done to improve the standards of art at second level.

### 3.14

Before examining in some detail the reasons why the standard of art is so low at this level it is instructive to review the provision schools make for art and the numbers taking it. Tables 1 to 7 of Appendix 4 present this information. From these tables a number of general conclusions can be drawn:

- (a) Art is seen as a subject more suitable for girls than for boys. Nearly 16% more girls study it in the Junior Cycle than do boys. At Senior Cycle almost twice the proportion of girls take it as boys. (See Table I, Appendix 4).
- (b) All comprehensive schools cater for art in both cycles. Art is next best catered for in community schools, followed then by secondary schools. Only half the vocational schools provide art in the Junior Cycle and less than a third provide it at Senior Cycle. (See Table 2, Appendix 4).
- (c) The distribution of secondary schools providing art to examination level across the 26 Counties reveals no clear pattern. Waterford has the highest percentage of secondary schools providing for art in both cycles. Longford, Meath and Offaly are among the lowest. (See Table 3, Appendix 4).  
The percentages of vocational schools in each county providing for art reveal that Waterford again has the best provision. Cork has the worst provision at Junior Cycle. (See Table 4, Appendix 4).

(d) In the Intermediate Certificate examination the percentage of boys and girls taking art has remained fairly stable over the last four years. Somewhat less than one third of all boys sit for the examination and approximately half of the girls.

The absolute numbers taking art at this level have, over the last six years, increased by over 70% for boys (i.e., from 4,220 in 1972 to 7,277 in 1977) and by over 25% for girls (i.e., from 9,848 in 1972 to 12,317 in 1977). This has great significance for the numbers of art teachers needed. (See table 5, Appendix 4).

(e) In the Group Certificate art examination the official statistics once again reveal that the quality of grades received in the lowest of all subjects. Table 6, (Appendix 4) shows that almost half the candidates consistently receive a grade E or lower i.e. almost half the candidates effectively fail the examination.

(f) From Junior to Senior Cycle there is a very large decrease in the numbers taking art (See Table 1). This drop-off cannot be accounted for in terms of the numbers leaving school after the Junior Cycle.

(g) One of the significant features of the Leaving Certificate results over the past six years is that the percentages of boys and girls taking the Higher paper in art have increased considerably, whereas the percentage taking the Ordinary (Pass) paper has decreased. The absolute numbers actually sitting the Leaving Certificate art examination have increased by between 40% and 50% over the last six years. (See Table 7, Appendix 4).

### 3.15

This review of art (including crafts) at post-primary level indicates that it is seen more as a girls' than as a boys' subject: that standards, particularly in the junior cycle, are disturbingly low: that there is a large drop-off in the popularity of art in the senior cycle: that for senior cycle students the higher level course has become a more attractive one than the ordinary level course: and that the number of post-primary schools catering for art drops off after the junior cycle. Many schools regard art as a subject which is more suitable for the less intelligent than for the more intelligent pupils. This was confirmed by the results of Raven et al.: *A Survey of the Attitudes of Post-Primary Teachers and Pupils, Vol. I* (1975) and by the submission from the Art Teachers' Association which stated that:

“School timetables frequently omit art for their academically bright students, while ample time for art is given to remedial and lower grade students.”

While it is our belief that art (including crafts) has a tremendous contribution to make to the education and development of slow-learning children, it can make a similarly important contribution to the education of the brighter pupil.

### **3.16**

The introduction of crafts, appreciation of design and the history of art are all welcome additions to the curriculum. Their full contribution is, however, prevented by a number of factors. For example, many art teachers do not teach crafts because the numbers in the class are too large. Secondary school art classes often contain 30 or more pupils. This may be adequate for first year pupils but for older ones it is too many. Vocational schools permit a maximum of 24 pupils in a class. We would suggest that the Department of Education make 24 pupils the largest permissible class size for post-primary art classes. Another obstacle to the proper implementation of the crafts course is the cost of materials. This will be examined in the context of Department of Education grants below.

## **History of Art and Civilisation**

### **3.17**

The history of art is a recent addition to the Leaving Certificate syllabus in art. It was introduced partly because the universities regarded high achievement in it as a better predictor of likely ability to succeed in university courses, and also because it was required as a basis for appreciating the visual arts. It is a very wide-ranging course and pupils who do well in it need very few marks from their practical art & crafts examinations in order to pass the subject. Art teachers are frequently rather overwhelmed by its scope and need some more detailed guidance from the Department as to what periods are expected to be covered in the detail required for any one year.

### **3.18**

Both Trinity College, Dublin and University College, Dublin have departments of art history where students study for primary and postgraduate degrees. It is desirable that other university colleges develop art history departments. The history of art is a very extensive field of study in its own right. We would recommend the Department of Education to consider recognising a new subject in the post-primary curriculum to be called the "History of Art".

Care would need to be taken to avoid a shift by schools from the present practical art course to a new history of art course simply because the latter might be academically more acceptable and administratively easier. Both have distinct and valuable contributions to make to education.

### **3.19**

The new emphasis on civilisation studies (social, cultural and economic as well as political) in the history courses for both the intermediate and leaving certificate is welcome and we look forward to its development. The history of the arts could form an exciting option in the general history course.

## Teachers, Inspectors and Advisers

### 3.20

Art suffers from a lack of fully trained teachers in the schools. Table 8, (Appendix 4) contains details of the number of full-time qualified art teachers in secondary, community and comprehensive schools who were being paid incremental salaries in 1978. There are 184 such teachers. If this figure is contrasted with those of Table 2 (i.e., the number of schools providing art to examination level) it can be inferred that:

- (a) in 262 of the 415 secondary schools which prepare pupils for Intermediate Certificate art examinations (i.e., 63 % of all such schools) the pupils must study for their art examinations without the assistance of a fully trained, full-time and incrementally salaried art teacher.
- (b) in 213 of the 366 secondary schools providing for Leaving Certificate art (i.e., 58 %) the same situation occurs.

In Northern Ireland there is no post-primary school without a fully trained art teacher, and many schools have more than one art teacher. In 1978 there were approximately 400 art teachers in the 262 Northern Irish post-primary schools. Southern Irish schools are very often content to employ a part-time, and frequently undertrained, teacher of art. Despite the undoubted dedication of many of these unqualified art teachers there is little doubt that in many cases their lack of training must be a contributory factor to the low standards. Both the Department of Education and the Vocational Education Committees must take immediate steps to increase the complement of trained art teachers in the schools. To facilitate this we would recommend that art teachers be employed outside the quota of teachers appropriate to a school. This exceptional step is justifiable in the face of the neglect of art education in the past.

### 3.21

A related problem is the unattractiveness of the financial conditions offered to art teachers. The Art Teachers' Association again points out that:

" . . . the country's few qualified art teachers have had their salaries reduced and their status devalued by the non-payment by the Department of Education of qualifications allowances, a discrimination which exists also for teachers of music and other practical subjects, and they are placed at a disadvantaged point on the salary scale vis-à-vis teachers of academic subjects. This innovation, in 1969, was a serious set-back to the status of art in our schools."

In short, art teachers are paid many hundreds of pounds less than their academic colleagues, despite their long training to the highest

level that the state provides. This discrimination has naturally had a demoralising effect on art teachers. Efforts to resolve the situation have failed and the issue is now a complicated one involving all the major teachers' unions. We nevertheless feel that it is unjust and damaging to art education generally for this discrimination to continue and we recommend all the parties involved (i.e., the Department of Education, the ASTI, the INTO and the TUI) to work for a fair and speedy rectification of this anomaly.

### **3.22**

There are only two inspectors of art for all secondary, vocational community, comprehensive and third level schools and colleges in the country. In 1975/76 there were 827 post-primary schools. In 1976/77, 577 of these provided art at least in the junior cycle. Comparing the number of inspectors with the scale of the task facing them it comes as no surprise to hear from art teachers that they have never seen or heard from an art inspector.\*

The two art inspectors face an impossible workload. Among others, their duties include inspecting all art teachers, and other teachers teaching art, appointing examiners, vetting examination papers, monitoring corrections, evaluating documents, making recommendations on equipment and materials, and responsibilities relating to the training of art teachers. Furthermore, every major subject except art has an inspector of at least senior grade. The unavoidable conclusion is that the Department of Education is simply not organised to cope with even the most routine inspection of art in schools.

Once again we must strongly recommend that the Department of Education begin a vigorous recruiting campaign for specialist art inspectors.

### **3.23**

The scheme for specialist subject advisers which was proposed for the primary school (See 2.11) is again needed at post-primary level. As before, these would be specialists in art teaching who would have responsibility for the development of art education in the schools of a designated area. They would be employed directly by the Department of Education or by a Vocational Education Committee, and would work in close cooperation with an inspector and the art teachers of the area. The adviser would look after the interests of the visual arts in the widest sense, including arranging in-service training courses to meet the particular needs of the teachers and schools in the area.

\*One request from a 'newly' qualified art teacher for advice and assistance 7 years ago has not yet been acted on!

## **A National Association of Art Teachers**

### **3.24**

There is a lack of cohesion between art teachers themselves. In schools, art teachers are often isolated from their colleagues who may not understand or be interested in the particular problems of art education. Outside school they may have very little contact with other art teachers, particularly if they work outside an urban area. The Art Teachers' Association, which is largely Dublin-based, and the Cork Art Teachers' Association, have much to offer here. We suggest that they pool their resources and work out a regional scheme of organisation which will help to overcome the professional isolation of art teachers in the rest of the country. Art teachers need a more unified, forceful professional identity if they are successfully to lobby for the development of their subject. They are too few to be a fragmented group. A unified organisation for art education in Ireland should include lecturers and staff from third-level colleges. The establishment of formal lines of communication and cooperation between the Department of Education inspectorate and such an organisation would be highly desirable. If this were established it could only be to the advantage of art education in Ireland.

### **3.25**

There is a need for more home-produced text books for schools, and for more curriculum packs on, for example, aspects of early and twentieth century Irish Art and on environmental planning and design in Ireland. A central slide lending service is also highly desirable.

The Arts Council, in cooperation with other relevant bodies, is exploring means of meeting this need.

## **Music**

### **3.26**

Music is a subject for both the Intermediate and Leaving Certificate and it is a recognised matriculation subject. Music does not form a part of the Group Certificate Examination. The Department of Education's *Rules and Programmes for Secondary Schools 1977/78* states that:

"The aim of these courses is to give young people an appreciation of the music they hear everyday by equipping them with sufficient knowledge and skill to listen intelligently" (p. 110).

There are 2 syllabuses. Syllabus A is designed for pupils who do not play instruments and is examined by means of a written and aural test.

Syllabus B is designed for the young person interested in including performance in his studies. It requires a practical examination as well as a written and aural examination. In 1976 the new Music

and Musicianship syllabus was introduced to replace the Music, General and Practical Musicianship and General Musicianship courses. The new courses were designed to meet the musical needs of children generally, and not just the needs of pupils who could play an instrument. Unfortunately, the new courses were introduced as common level papers. This had the unforeseen consequence of the universities withdrawing matriculation status from them. This has since been restored, and from 1978 the two syllabuses will be examined at ordinary and at higher level.

### **3.27**

The extent of formal music teaching in the schools can be inferred from Tables 9 to 12 of Appendix 4. The general conclusion to be drawn from these tables is that music is a subject for a small minority, particularly among boys and especially in the Senior Cycle. More specifically we can conclude that:

- (a) As with art, music is very much more a subject for girls than for boys. Almost three times as many girls in the junior cycle and four times as many in the senior cycle study music compared with boys. (See Table 9).
- (b) At Intermediate Certificate level there has been a small but consistent increase in the number taking music from 1972 to 1977. (See Table 11). Over 5% of all boys and over 20% of all girls who sat for the Intermediate Certificate in 1977 took music as part of the examination compared to 3% and over 12% respectively in 1972. The actual number of boys and girls taking music doubled over that six year period. This partly reflects the rapid growth of the population of post-primary pupils.
- (c) At Leaving Certificate level there has been a fall-off in the numbers, both of boys and girls, taking the examination since 1975. (See Table 12). This may be due to the uncertainty surrounding the introduction of the new syllabuses, the difficulties that arose because it was a common level paper and the uncertain prospect of music being an acceptable matriculation subject. Because of these factors it would be unwise to draw any conclusions regarding the growth or decline in numbers taking music at this level. The situation will need to be closely reviewed over the next few years.

Since the introduction of the new syllabuses there has been an increase of interest in music compared with the earlier period when there was only the 'music' course. The review above indicates that there is great scope for the development of music, particularly in boys' schools.

### **3.28**

It is notable that the official figures relating to numbers sitting certificate examinations do not reveal the whole picture. A cursory comparison of Tables 9,11 and 12 indicates that more students spend some time studying music than actually sit for an exam in it.\*

Because this Report concentrates heavily on the formal position of music in schools, particularly as an examination subject, this does not mean that it is necessarily judged to be the best way to develop a love of music. The rationale is simply, as stated in the introduction, that if arts subjects such as music are to achieve a position of status within the formal school system, from which they can command the resources they need, then they must do so within the terms of the system as it now is. This is the most realistic approach at present. Equally important, but in the wider context of education, must be the development of the colleges of music. Chapter 5 considers this in more detail.

## **Music Teachers, Inspectors and Advisers**

### **3.29**

As a subject, music has not been promoted in schools. Like art, music has a very small number of full-time qualified teachers paid an incremental salary. There were only 107 of them in 1978.97 taught in secondary schools and 10 in community and comprehensive schools. (See Table 8).

Comparing the number of qualified teachers with the numbers of secondary schools providing for music (See Table 3) it can be inferred that about 83 % of the schools teaching music in senior cycle are likely to have a full-time qualified music teacher and that about 44% of those teaching music to Intermediate Certificate level are likely to have such a teacher. Even for the small numbers taking music this is a very inadequate provision of teachers. There are a number of reasons why this is so. The small numbers taking the subject do not make it as especially attractive proposition for school principals who wish to fill their quota of teachers with those who teach one or more of the popular academic subjects. When, in 1972 the Department of Education raised the ratio of pupils to teachers this meant that teachers in certain schools had to be dismissed. It seems that music teachers were among the first to be released if that became necessary in a school. Even where schools are actively and sympathetically looking for well-qualified class music teachers they appear to face considerable difficulty in finding them. This is a problem related to teacher training which will be considered in Chapter 4.

\*One school in Dublin has 2 full-time incremental music teachers, 6 part-time instrumental teachers paid for by the parents and 1 part-time teacher to take the orchestra Yet in 1978 they entered no-one for the Certificate music examinations. This is because they distinguish between the type of teaching needed for examination purposes and that needed to develop interest and love of a subject.

There are, of course, many more teachers than those mentioned above who teach music in schools. But there is an over-reliance on part-time teachers and on teachers who are lovers of music but have never been trained to teach it. Therefore there is an immediate need for more well-trained music teachers. Such teachers must be employed on a basis that is attractive to schools. We recommend that the Department of Education relax its ruling on quota restrictions and that music teachers be employed outside the quota in schools over a certain size.

### **3.30**

There are only 3 inspectors of music at post-primary level. This small number, like the numbers of art inspectors, is wholly inadequate. Again we strongly urge the Department to bring the number of music inspectors up to a reasonable level. We also recommend the setting up of a scheme of music advisers as proposed in 3.23. Such an infrastructure of support will be very necessary for the systematic development of music in education.

## **Peripatetic Music Teachers**

### **3.31**

For the especially talented pupils outside the catchment areas of the colleges of music, who do not have opportunities to go to such colleges, a peripatetic scheme is needed of the type discussed already in 2.12. The extension of this scheme to the post-primary sector would be vital for continuity of instruction and for the progress of the young musicians. Any such scheme would, of course, begin as a pilot scheme where every effort would be made to ensure its success and monitor its progress. The pilot project would be a necessary testing ground for the development of all future peripatetic schemes. Again, this must be related to the creation of an adequate career structure.

## **Other Initiatives Needed**

### **3.32**

Music is not part of the Group Certificate and very few vocational schools make any provision for it. A course in music must be designed specifically for the needs of vocational school pupils.

### **3.33**

The grants available for musical instruments are discussed below. Anything which increases the costs of already expensive instruments is detrimental to music in schools. One such factor is Value Added Tax. We would recommend the Government to zero-rate, for the

purposes of VAT, all equipment (musical instruments, books, art & craft materials etc.) which can be shown to be for use in education. In an already under-financed area such as the arts this form of indirect taxation is penal. An alternative to zero-rating such equipment would be for the Department of Education to increase its equipment and material grants to schools to the extent needed to compensate for VAT, in addition to increasing them to the more realistic level recommended in 2.13 and below.

### **3.34**

Music can be a difficult subject requiring more time than most other subjects. It has been unduly neglected as a subject by the majority of schools.

If music is to assume a greater part in the curriculum, then special steps will have to be taken to assist it. The main objective of the music courses should be to produce a discriminating audience rather than skilled performers. To attract this potential audience to music it would appear that its image needs some rehabilitation in the eyes of the young. This would require not so much a change of syllabus as a change in the approach to teaching music. Perhaps a more detailed approach based, as the objective states, on the "everyday" music of young people would help. Quite a few of the music teachers consulted during the writing of this Report used traditional Irish, rock and jazz music in their classes, although they felt that the best of this music was too complex, both vocally and instrumentally for most of their pupils. Nonetheless, there are exciting possibilities here for breaking down perceived barriers between different forms of music.

## **Drama**

### **3.35**

The role played by drama in post-primary education is in need of clarification, and some distinctions are necessary.

The term "Theatre in Education (TIE)" refers to the involvement in schools of professional actors/teachers from a theatre company with possibly the subsequent involvement of the pupils. An example of this in Ireland is the work of TEAM. Theatre in education is most valuable when it can involve the pupils to the greatest extent possible rather than merely putting on shows.

The term "Drama-in-Education" includes the use of drama both as a method and as a subject. As a method, drama depends on the initiative and imagination of a subject teacher, although obviously some expertise is required. Its use and benefits vary according to age-group. Up to twelve years of age the emphasis is largely on the personal development of the child, using drama as an extension of personal play, developing team work, solving problems etc. After that age the nature of the problems facing a teacher using drama as a method, and the skills needed to cope with them, change considerably. As a method in the post-primary school, aspects of drama such

as playing-playing can be used by guidance, history, language, religious education and other teachers.

Drama is not a subject in Irish post-primary schools. In Britain, drama can be taken at G.C.E. O and A level and in Northern Ireland it is being developed at O level. In the North in 1978 there were 16 schools taking the subject "Drama and Theatre Arts" at O level. The assessment of pupils taking this course includes an examination based on two plays studied in depth, a practical project chosen in consultation with the examiners (e.g., doing the lighting on a production) and a comprehensive folio. On five productions they have seen (including an examination of the programme, the reviews in the papers and their own judgements).

### **3.36**

The introduction of drama as a separate subject into Irish schools on a general and intensive basis can only be realistically considered in the long-term. This will be dependent on developments in first and third level education which will be discussed in paragraphs 4.7 & 4.35. At present, drama's greatest need in the eyes of educationalists and parents is for credibility. That credibility can be provided, to a considerable extent, by the universities and colleges of education. Until there is at least one university drama department and until drama can be taken as a degree subject in the B.Ed. of the colleges of education it will lack the status it needs to develop.

One can only speculate as to how drama could be integrated as a subject into the post-primary curriculum. It could be introduced either as a separate subject such as 'Theatre Studies' or as part of a language course. Whichever option is chosen, the future drama teacher could be an important resource person in a school for other subject teachers wishing to use drama as a method, as well as providing an interesting subject in its own right.

### **3.37**

There are many part-time drama teachers employed by schools, but very often their conditions of employment and remuneration are poor. The present contribution of drama teachers to schools could be maximised if the Department of Education, in consultation with other relevant bodies, could produce guidelines on the uses of drama in schools and on the conditions of employment and remuneration for part-time drama teachers.

## **Literature**

### **3.38**

Literature forms a part of all language courses. Syllabus changes in recent years have done much to improve the quality of the literature courses. Although literature is the most extensive and

prestigious of all art forms at second level there is still room for improvement. Literature is always in a state of development and change. Anthologies for schools should reflect this and be frequently revised and updated. Pupils should also be encouraged to go to live theatre, poetry readings, films etc. They should also be able to avail of a well-stocked school library. (See 7.11 and 2.17).

### **3.39**

The decline of interest in the classics is regrettable. However, this indicates a need to re-examine the existing syllabuses. We support moves on the part of such bodies as the Association of Classical Teachers to introduce a new integrated Classical Studies course. The planning of any such course offers an ideal opportunity for the inclusion of a substantial section on Classical Art and Civilisation. It is also desirable that pupils who wish to do so have the opportunity of learning about other civilisations in Asia and Africa. Perhaps a section on other civilisations could be included in a new integrated course on ancient civilisations.

## **Film**

### **3.40**

Film education and media education generally have been wholly neglected in formal Irish education. Despite the very great dependence of most of the population on the media (i.e., television, radio, newspapers, magazines, etc.) for its information about what is happening at home and abroad, there is no official Department of Education policy on how to give young people an informed and critical perspective on the media.

Furthermore, over the last sixty years film has emerged as a major art form in its own right, an art form which is specifically a product of the twentieth century. Yet the Department of Education has given no indication of recognising it as such. In Britain, television and film studies have developed over the last two decades. The Newsom Report (1963) argued strongly for the inclusion of media studies in second level education. Film and television studies can now be taken as part of the GCE O levels and as a part of the CSE. We would be very anxious to see media studies generally, and film education particularly, introduced into the post-primary curriculum. A suggestion as to where this could be done has already been made in 3.9. But it could also form a useful section of the transition year project, history, civics, English etc. This question will be further considered in 3.57, 4.39 and 5.7.

### **3.41**

Legislation is now being prepared with a view to establishing an Irish Film Board. It is to be hoped that part of the brief of this Board would be broadly educational and that it would have the freedom to fund

film projects within the educational system. The development of a national film archive would also provide an invaluable source of material for those interested in promoting film in Irish education.

## **Dance**

### **3.42**

Dance and movement are now an integral part of the content and practice of physical education. This area has great possibilities for integration with other art forms such as music and drama. It is an area generally regarded as more suitable for girls than for boys. It is to be hoped that physical education teachers in boys' schools will attempt to break down this stereotype.

## **A General Arts Course for the Junior Cycle**

### **3.43**

Many post-primary pupils will not choose to take an arts subject for their examination. For such pupils, as well as for those who do choose an arts subject, a general arts course incorporated into the school time-table, and which operated over the junior cycle, could have very beneficial results. Such a course should involve a number of art forms and be sufficiently flexible to meet the interests and resources of different schools. This course would need to be formally set up with syllabus outlines being submitted for approval to the Department of Education who would regard it as part of the obligatory junior cycle programme.

### **3.44**

The disadvantage of this proposed course not being examinable is the likelihood of lack of serious commitment on the part of staff and students.

The advantages, however, are that the pressures associated with examinations would not be present: it would offer considerable scope to teachers and pupils for experiment and for a variety of inputs: and it could be the high point of the school week.

### **3.45**

It could embody active, creative components as well as training in aesthetic appreciation. The pupils themselves could be involved in the planning and organisation of sessions. As well as art (including crafts) and music, other art forms such as film, drama, photography, dance etc. could be beneficially included in the course. The potential contribution of television productions and of the National Film Institute could be vital. Extra-mural visits to museums and galleries, theatres and cinemas, concerts, craft workshops and buildings of architectural or historical importance could all be included as elements of the course falling within schooltime. It could also avail of schemes discussed in chapters 5 and 7.

### **3.46**

Because of the perennial problem of a full timetable and the pressures exerted by examination demands, it is evident that the time allocated to such a general arts course could not be great. However, if each pupil were in a position to benefit from H hours each week or 3 hours every second week over a three year junior cycle the gains for the majority would be considerable and a minority of students might be inspired to take a wider and more developed interest in such areas in their own leisure time. We would suggest that the Department of Education and the relevant teaching bodies examine how such a course might be designed and implemented.

## **Special Schools**

### **3.47**

Special schools for slow learners and for the physically and mentally handicapped are generally of a high standard in Ireland. Many of them have realised how valuable some of the arts can be for their pupils. Music, the visual arts, dance and drama would be particularly rewarding in special schools. Where possible, it would be very beneficial if specialists in these areas could be employed ex-quota for special schools.

## **Resources for the Arts in Post-Primary Schools**

### **3.48**

This chapter has examined the place and some of the needs of each art form in the post-primary school system. Underlying much of the discussion has been the need for adequate resources—more teachers, inspectors, materials, facilities, etc. The following paragraphs consider some of these needs in more detail.

## **Teachers of the Arts**

### **3.49**

A sufficient supply of well-trained teachers is obviously of paramount importance. It was already noted how few full-time qualified art and music teachers there are. In January 1978 there were 10,990 full-time, secondary teachers. Of these 1.4% were art teachers and 0.9% were music teachers.

In March 1978 there were 1,241 full-time teachers in community and comprehensive schools. Of these 2.5 % were art teachers and 0.8 % were music teachers. There are no full-time, incrementally salaried drama teachers in public, secondary or vocational schools. Only one community school was known to employ one. Of the total number of full-time teachers in secondary, community and comprehensive schools 2.4% of them are art, music, and drama teachers.

Of course there are many part-time art, music and drama teachers. However, their playing should be supplementary to an existing and adequate body of arts teachers in schools rather than, as now appears

to be the case, the central role. No other subjects depend on part-time teachers to the same extent. For some guidance on what constitutes an "adequate" body of arts teachers Ross's Report for the Schools Council in England, *Arts and the Adolescent* (1975) was consulted. Referring to the statistical report of the Department of Education and Science for 1965/66 (the latest date for which this information was available) he notes that arts teachers constitute 15% of all teachers. This figure is, of course, twelve years out of date. Nonetheless it does seem a reasonable target to aim at.

### **3.50**

Comment has already been made on the importance of specialist inspectors, on the need to increase their numbers to a realistic level, and particularly on the need to institute the new posts of specialist arts advisers.

## **Grants**

### **3.51**

The best equipped schools at present are the community and comprehensive schools. The Department of Education hopes to set trends in these schools that other secondary schools will follow. There are some indications that science, woodwork and metalwork in other schools have begun to follow these schools but it is doubtful if art is being furthered in the same way.

From 1977 the Department has operated a scheme for grant-aiding new private secondary schools or new buildings being built onto old schools. Not alone will it grant-aid buildings but if it is satisfied that an appropriately trained teacher is available, together with a suitable room etc., it will give grants for equipment at up to 80% of the cost. Its hope is that such buildings and equipment will be available for adult education.

### **3.52**

The Department also gives special grants for certain subjects offered in secondary schools. These are not building grants but grants for existing rooms. For art room grants one of the conditions is that no more than 30 pupils should be in a class and that there should be 3 class periods a week. There is a once-off capital grant of up to £470 for art. The upper limits for the grants available were fixed on 1st August 1970 and have not been changed since. This capital grant is hopelessly inadequate to meet the needs of a modern, well-equipped art room. We recommend an immediate raising of the grant to a realistic level.

The 1978 budget for grants (£250,000) covered 7 subjects: science (which comprises 7 courses) got about 60% of this and the remaining 40% was divided among domestic science, geography, art, woodwork,

metalwork and physical education. The proportion that goes to each of these subjects is not fixed, but depends on the level of applications from each subject area.

It seems that the Department normally has money left over each year from this particular grants budget, even though the levels of the grants have not been increased in 8 years. In 1976 and 1977 it appears that between £50,000 and £60,000 was left over at the end of the year. There are a number of possible reasons for this. One might be that schools are unable to raise the 25% or 30% of the cost that they need to qualify for the grant. Another might be ignorance on the part of school managers concerning the availability of grants. Information on grants is readily available on request, but is not routinely sent out to schools. If it were it might help remedy the odd situation where substantial sums of a very inadequate grants budget remain unspent. Whatever the explanation, this appears to be an area in need of improvement.

### **3.53**

A separate section of the Department deals with music grants. These grants are available only to secondary schools and not to vocational, community and comprehensive schools. These grants and bonuses are paid in order to encourage the training of choirs and orchestras and, as of 1977/78, military bands. No grants are available for traditional Irish music ensembles, jazz groups, etc.

Examinations exist for both choirs and orchestras. In 1976/77 99 schools entered 323 choirs for inspection and 36 schools entered 43 orchestras. The budget for these grants operates for a financial year (January 1st—December 31st) and not a school year (August 1st—July 31st). For the year 1977 the budget was £14,000. Schools are very slow to apply for these grants and there is usually a fairly substantial amount left over. The reasons for this could include those mentioned above in 3.52. Additional reasons could be lack of coincidence between the school's financial year and that of this particular budget: the small level of the bonuses: and the narrow category of musical ensembles eligible for the grants.

The intention behind this scheme is laudable. However, the restriction of eligibility to secondary schools is too narrow and we recommend the extension of the scheme to community, comprehensive and vocational schools.

## **Facilities in Schools**

### **3.54**

Information on facilities in schools is not officially available. The report of Raven et al., *A Survey of Attitudes of Post-Primary Teachers and Pupils* (1975) is the latest source of information on facilities in Irish schools. The data refers to 1970. Table 13 (Appendix 4) summarises this information. Vocational schools are clearly the most

disadvantaged in terms of facilities. At that time only half the catholic secondary schools said they had an art and crafts room or a music room. Half of the protestant schools had a music room but only 40% said that they had an art and crafts room. Although nearly two-thirds of the schools had libraries the researchers did not have the resources to check on the quality of the libraries. Less than half of the schools had a hall with a stage.

Table 14 summarises that report's information on the extent of school clubs and societies of an artistic nature. From this table it is clear that clubs and societies are not a striking feature of Irish schools. Only 1 % of the schools surveyed had a musical society or an art and crafts society or a dance club. They found that the size of the schools seemed to be an important factor in determining the number and variety of clubs and societies available to pupils. The larger schools were the ones most likely to organise cultural pursuits like drama clubs, craft societies etc. Almost a quarter of the catholic secondary schools had no clubs or societies of any type while all the comprehensive and protestant schools had some form of society or club.

### **Educational Broadcasting**

#### **3.55**

Radio Telefís Éireann provides a schools broadcasting service for both radio and television. When this service began the Department of Education provided a relatively small grant for it. This has now been discontinued and educational broadcasting now receives no financial support from the Department of Education. Consequently there have been almost no additions to the already limited range of television programmes.

The service does not cater at all for primary schools. There are no television programmes on the visual arts, film, media studies, music or dance. There is almost no provision for drama other than a small section of the language broadcasts.

#### **3.56**

The educational objectives of the service should not be to service the curriculum, particularly when budgets for the service are so inadequate. A more desirable objective in the present circumstances would be to inform and enrich the pupils' interest. The present range of programmes for each area is so small that it may be better to narrow the focus of the programmes and use any finance available for production to cover a number of areas more intensively and thoroughly.

#### **3.57**

Both radio and television can be of invaluable assistance to the development of the arts in education. For example, RTE is in an excellent position, both in terms of archival material and expertise,

to provide a critical and informed series of programmes on television, film and media education. This could include a focussing by RTE on itself and an explanation of its processes to the school public and indeed to the general public. There is very wide scope for an exciting series on the nature of film making and film theory. A programme series on the lives and work of contemporary Irish artists, writers, dramatists and dancers would be of great general interest as well as being educationally beneficial. Television provides considerable opportunities for the 'demonstration' type of programme. This could, for example, examine the instruments of the orchestra and demonstrate how one or both of RTE's own orchestras operate. Such programmes would be particularly helpful if schools had video-cassette recorders (VCR). This would allow them build up a library of programmes, assuming copyright difficulties could be overcome.

### **3.58**

Television and radio have been at the centre of a great change and development in Irish life. Even the smallest and most isolated of rural schools now has a contact with the rest of the world of a type that was undreamt of only 25 years ago. The potential of educational broadcasting in Ireland so far remains largely unexploited, although stimulating radio programmes, such as A. J. Potter's music series, have been produced.

A proper use of this facility depends, at least in part, on the Department of Education providing sufficient money for it to develop adequately. As mentioned above the fundamental aims of educational broadcasting in Ireland need re-examination and clarification. The arts should form an important part of educational broadcasts. Broadcasting should also be widened to include the primary school system. The production of supplementary materials such as booklets, slides, cassettes etc. should also be an integral part of the educational broadcasting service. Where possible, RTE should explore the possibility of using materials already developed by broadcasting services abroad and adapting such materials for use in an Irish context.

The scope and benefits of a well-developed Irish educational broadcasting service for the arts in education are vast. If, as this Report recommends, the main thrust of educational broadcasting is to be enrichment, then the funding for such programmes is clearly the responsibility of the Radio Telefís Éireann Authority. Where programmes are designed principally to service the curriculum, funds should be provided by the Department of Education.

CHAPTER 4  
Teacher training



RAPHAEL — *The School of Athens*

**4.1**

Well-trained teachers are a *sine qua non* of a good educational system. Arts subjects are underprivileged in the schools and need innovative, enthusiastic and skilled teachers. If a teacher is not initially well-trained then, except for a very vigorous scheme of inservice training or exceptional interest in the art form, the likelihood is that he will remain ill-equipped to teach the particular subject. It is also well to note that teachers trained now may still be teaching in 2020 A.D. The need to prepare student teachers well is self-evident.

This chapter will briefly describe how students are prepared for primary and post-primary teaching careers and suggest some ways in which their training in the arts subjects may be advanced.

**Colleges of Education**

**4.2**

*Primary Teachers* are prepared in six colleges of education. Three of these are recognised colleges of the National University of Ireland. These are, St Patrick's College of Education, Dublin, Carysfort College of Education, Dublin and Mary Immaculate College of Education, Limerick. Approximately 900 teachers graduate from these colleges each year. The other three colleges are affiliated to Trinity College, Dublin. They are St Mary's College, The Church of Ireland College of Education and the Froebel College of Education. Between them they plan to graduate approximately 90 teachers each year.

**4.3**

Most students study for the Bachelor of Education (B. Ed.) degree, which is a three year course. Those who achieve a sufficiently high standard in their third year examinations in the TCD colleges may study for a fourth year and take an honours degree. NUI students do not have the option of a fourth year's study within the college although they do have the option of an honours degree. Both sets of colleges also differ in the structure and content of their courses. In general, the NUI colleges are more academically inclined whereas the TCD colleges are more practically oriented to the curriculum. In this context the TCD colleges provide somewhere in the region of two to four times as many hours in art & craft, music and drama for all students than do the NUI colleges.

Because 90% of all new primary teachers will be graduates of the NUI colleges and also because the TCD colleges provide more hours per student for the arts subjects this chapter focusses on the NUI colleges, and on St Patrick's and Carysfort in particular.

#### **4.4**

Within these colleges there are a number of different types of course. The two basic courses are the curriculum studies courses and the degree level courses. Every student must take a short basic curriculum studies course in art & craft, music, drama and physical education as well as in English and Irish. Irish, English and music are the only subjects with an arts content, and part of a primary school curriculum, which can be taken to degree level.

The third type of course is the elective course which is often designed to cover more fully the areas touched on by the curriculum studies courses. These courses are optional and are offered in art & craft, music and drama. Some of the colleges have introduced a qualification in art & craft. This is a diploma awarded for success in a course which is an elaboration of the elective course. It is an internal award and has no official standing outside the college.

#### **4.5**

The hierarchy of arts studies within the colleges appears to be literature, music, art & craft and drama. This is indicated in a number of ways. Each of these areas has less full-time staff than the one above it. For example, in St Patrick's there are six full-time lecturers in English but only one in drama. Secondly, only literature as part of a language, and music can be taken at degree level. Thirdly, the attitudes of both staff and students generally confirm the hierarchy above when they consider them in terms of status and importance. There are a number of reasons why this is so. Most students arrive in the college with a negligible or even negative experience of the arts and so are not predisposed to value them. Their criteria for evaluating subjects very often concern the utility of the subject; and the implicit hierarchy they have formed of the subjects' value reflects the position of the arts in the post-primary curriculum. Arriving in a college of education they observe that the arts are generally under-staffed, do not have degree status and are generally regarded unenthusiastically by practising teachers. This tends to confirm their views on the low status of the arts.

#### **4.6**

In general, the link-up of the colleges of education with the universities, in particular with University Colleges Dublin and Cork, has not been helpful for those arts subjects (art & craft, drama and dance) which do not have a corresponding department in a university. This is

so for a number of reasons. Firstly, in some colleges the basic curriculum studies course for all students in art & craft has been halved in time. Secondly, because art & craft, and drama are not recognised university subjects students tend to feel, without necessarily commenting on it, that they are less important than other subjects. Thirdly, although art departments have been adversely affected by the change (for example by loss of staff in at least one college) perhaps a more subtle effect is that their bargaining power for expansion within the colleges has been seriously diminished. Whereas other departments could expand because their subjects are recognised by the university, and not necessarily because they are taught in primary schools, so art could remain static even though the need for proper training at primary level is urgently felt by professional teachers themselves.

#### **4.7**

In order to strengthen the position of art & craft and drama we recommend the authorities in all the colleges of education to explore the feasibility of developing these subjects to degree level. Validation at degree level does not necessarily require that the university itself have a department for the subject in question. This can be done with the assistance of specialist external examiners. The first move for any such development must come from the colleges of education themselves. If they seriously believe in the importance of those subjects there is good reason to believe that they would be successful in putting forward an acceptable case to the universities. Success at this level would be a major advance for the status of these subjects and would ensure for them, in the words of one college head, a more "serious and compelling presence".

#### **4.8**

If the colleges of education could make staffing levels for arts subjects comparable with other disciplines this would be an important development. One lecturer in drama, for example, cannot be expected to train adequately approximately 1,000 students over three years. Until there is an adequate complement of specialists for the arts within each college of education the full potential of these subjects cannot be realised.

#### **4.9**

There is another reason underlying the recommendation above—one which would justify overmanning rather than undermanning departments dealing with the arts. This is simply that most students arrive in the college without ever having studied art, music, drama or dance. Teachers of drama, in addition to other problems, have to cope with their students' lack of confidence, particularly male students. If

students arrived without having studied mathematics or English it is unlikely to be generally agreed that  $U$  hours per week for one year was sufficient to equip teachers in that subject. Yet staff in the arts departments are expected to achieve this for their subjects. These subjects are not well catered for in primary or post-primary schools. Consequently, colleges of education must make provision for this lack as well as providing the training necessary for good teachers. Without making alterations in existing structures the colleges of education affiliated to the NUI in particular, could institute two developments helpful to the arts.

Firstly, the time available for the basic curriculum studies courses in the arts subjects is too short. The attainments of students entering colleges of education in music, art & craft, dance and drama are generally low. These attainments will not improve until standards in first and second level education improve. But standards will not improve here unless the training of teachers improves. It is hoped that the recommendations made in chapters 2 and 3 will be implemented and so improve the general level of standards in the schools. Until such time as this happens the colleges of education must confront the more general problem. Colleges of art provide preliminary courses to compensate for the low standards of their entrants. Colleges of education should provide an element of foundation studies in particular art forms as part of enlarged curriculum studies courses. Obviously the manner in which such an enlargement takes place depends on the time-tabling requirements of each college. However, since the arts start from such a low level they need extra time and support in the curriculum studies courses.

The second initiative which could be taken by colleges of education concerns the scope offered by the courses of elective studies. The elective courses could be developed in the colleges, and every student could be required to take an intensive elective course in one of the arts areas over and above his curriculum studies course. If a student took music as a major degree subject then that student should not be allowed to take music as an elective. If this suggestion could be implemented it would ensure that each year a quarter of the new primary teachers would be reasonably trained to teach either art & craft, music, drama or dance as part of physical education.

#### **4.10**

Assuming that the suggestion requiring each student to take an elective in at least one area of the arts was implemented, we would urge management boards in their selection of new teaching staff to give favourable consideration to a candidate's specialization in the arts in order to build up a balanced pool of expertise and interest in the arts within the staff of the school. The consequence of this could be that, in time, every school of four teachers or more would have someone at least adequately qualified to teach art & craft,

drama, music and dance in the school. A general teacher with such a speciality could be of great assistance as an organiser of the arts activities in, for example, team teaching, open-plan co-operative teaching etc. It might also get the children used to the idea of different teachers and might therefore help towards easing the transition from primary to post-primary schools. In Scotland we understand that the Education Authorities can insist that in a two/three teacher rural school, one of the teachers must have some skills in music.

#### **4.11**

As an adjunct to the recommendation above, the allocation of posts of responsibility in primary schools should include at least one post with a special responsibility for developing the arts in the school and for looking after the provision of the necessary supplies and equipment.

The importance of such a post is self-evident and could be quite demanding if our recommendations on increasing grants for arts materials to primary schools were acted upon.

#### **4.12**

Apart from their difficulties within the colleges of education themselves, art department staff have other problems to cope with which sometimes make their work seem, as one head of department said, like "throwing water on the sand". One of the biggest problems facing the art departments in the colleges of education is that their programmes rarely get a chance in the schools, particularly during a student's teaching practice. Many practising teachers tend to see art & craft as a soft subject, not to be taken too seriously. This sometimes finds expression in a negative discouraging attitude taken by them towards the work of the student teachers. The only support that students are then likely to get is from the staff of the art departments while they are students. After that they are on their own. It seems to be a general experience that schools have practically no equipment. Bad materials necessitating, for example, the use of pencils on newsprint are worse than nothing because they provide such a discouraging learning experience for both pupil and teacher. Certain of the recommendations made in chapter 2 could, if implemented, help to remedy this difficulty.

#### **4.13**

There are still many Irish primary schools with no more than three teachers. Within these schools it is highly desirable that all the teachers should be able to teach all subjects.

Although the primary teacher is and will continue to be a general practitioner, it is certain that as schools become larger and as teaching at this level becomes more specialised so the task of teaching

all subjects to the same high standard will become more difficult. In an area such as art & craft which can demand a special room, longer class times etc., a specialist teacher located in the art room and taking all classes for art may be a better use of manpower, facilities and time. Music, drama and physical education (including dance) may also be better served by specialist teachers. These specialist teachers could be those who take their subject as a major degree subject. Given the problems facing arts subjects in primary schools this may be a reasonable solution in certain cases.

#### **4.14**

It has already been noted that the colleges of education, and in particular the National University of Ireland colleges, face time-tabling difficulties. Such difficulties could be eased if any proposal of a fourth year for the NUI B.Ed. course was implemented. This would be an excellent opportunity for students to follow a particular interest.

Considering the shortage of time at present available to the three-year B.Ed. course it is difficult to avoid the conclusion that the arts are worse off in the one-year course for graduates. An extension of time might also be a solution to this problem. The possibilities of a two-year course might be examined by college authorities.

#### **4.15**

It is very important that integration of subject areas should be an objective in at least some areas of the primary school curriculum. Before this can happen there must be active attempts within the colleges of education to develop integrated courses. Very little integration occurs at the moment. There are many points of overlap between drama, dance and music, for example. Integrated courses within the colleges would demonstrate to the student teachers the possibilities of this approach. It would be desirable if the colleges could explore these possibilities.

#### **4.16**

To summarise this review of primary teacher training, it would be very beneficial if art & craft and drama could be developed as degree level subjects: basic curriculum studies courses in the arts could be expanded to compensate for the deficiencies of incoming students: the system of elective courses could be developed and every student could be required to take at least one intensive elective course in either art & craft, music, drama or dance. Following from this, schools could employ graduate teachers with a view to building up a comprehensive range of skills in the arts within the school: furthermore, a special post of responsibility within primary schools should be devoted to organising and providing for the arts

within the school. Within the colleges of education themselves levels of staff in arts subjects should be built up to and kept at a level comparable with other subjects. Attempts should be made within the colleges to develop some integrated courses rather than maintaining strict distinctions between the arts. To ease the pressure of time, the possibility of an extra year for both the NUI B.Ed. and the one-year graduate training course should be borne in mind. Finally, in the long term, specialist art & craft, music, drama and physical education (including dance) teachers may be the solution to many of the practical problems facing the arts in the primary school.

## **University Education Departments**

### **4.17**

*Post-Primary Teaching* is now largely a degree profession. The exceptions are art teachers, certain music teachers, and teachers of certain vocational subjects such as woodwork and metalwork. Teachers in secondary schools, apart from the exceptions above, need a Higher Diploma in Education (H.Dip.Ed.) in addition to their degree. This course lasts one year and is provided by all the universities. It is a blend of practical teaching experience and academic work. Within this course students tend to specialise in their degree subjects by taking special method courses in them and by taking relevant elective courses. Depending on the university, special methods courses can be offered in such areas as music, history of art and literature as part of a language. Elective courses can be offered in areas such as drama or media studies. Any recommendations to be made concerning the H.Dip.Ed. will be made in the separate examination of training in each arts area below.

## **Music Teacher Training**

### **4.18**

This area of teacher training is in a rather confused state, at present. Before considering this we will list the institutions catering for music and some of the qualifications they offer.

There are music departments in four university colleges which cater for both under-graduate and post-graduate degrees. Trinity College, Dublin now offers a two-subject honors B.A. course which can include music and any one other arts subject offered by the University. A second degree, the Bachelor in Music (Mus. B.) is awarded to students who choose to take special examinations. This is an external professional degree and no tuition is provided for the course. University Colleges Dublin and Cork offer a B. Mus. degree. Maynooth honors a B.A. degree in Music. There is no music department in University College, Galway.

Since the decision to phase out the Diploma in Teaching Music from UCD no university now offers an intensive full-time course in music teaching.

Four non-university colleges of music cater for many thousands of pupils at first, second and third level. Most are of course part-time students. These colleges are the Royal Irish Academy of Music in Dublin (RIAM), the Dublin College of Music, the Cork Municipal School of Music and the Limerick Municipal School of Music.

The RIAM is an autonomous institution with some funding from the Department of Education. The other three colleges are funded and run by Vocational Education Committees. Only a tiny percentage of the students attending these colleges aspire to become teachers or professional musicians.

The range of qualifications offered by the colleges is very varied. Basically those relevant to teaching divide into two categories: (a) diplomas internal to the college itself and (b) diplomas from British colleges which can be studied for externally through the Irish colleges.

In the first category the Royal Irish Academy of Music (RIAM) offers an associateship diploma for performers and teachers (ARIAM) and a licentiate (LRIAM). Cork offers a two-year teaching diploma of the Cork Municipal School of Music (Dip. CSM).

The universities, the colleges of music and the RIAM co-operate, to different extents, in the training of university music graduates. For example, Cork School of Music and the Music Department of University College, Cork work very closely together so that virtually all music students of UCC take their practical tuition at Cork School of Music and prepare there for part of their university examinations.

#### **4.19**

There are also two distinctly different types of music teacher.

First there is the class music teacher whose job is to prepare students for the certificate examinations in music at second level and to train choirs etc. At the moment, there are a number of ways of becoming a class music teacher. A B.Mus. or a B.A. degree in music together with a H.Dip.Ed. qualifies a teacher to teach all subjects at second level including music. A second method is to take a music degree together with a diploma from the Academy or one of the colleges of music. This could, in the judgement of the Registration Council, qualify a teacher to be placed on the Restricted Register. This means that such a teacher must teach music only. Furthermore, he would not receive a qualification allowance for this diploma. A diploma from a college of music can by itself qualify the holder to teach in the vocational school system.

The second type of teacher is the instrumental music teacher. This is a specialist in teaching one or more musical instruments who often works in a one-to-one relationship with a pupil. Such a teacher need not necessarily have a degree but should hold a diploma recognised by

the Department of Education from one of the colleges or academies in this country, in Britain or elsewhere. Music teachers trained in this way qualify for full-time posts in vocational schools but not in secondary schools. Many of them, however, teach privately or on a part-time basis in schools.

#### **4.20**

There appears to be an urgent need to improve the training of music teachers. One of the problems at the moment is the variety of diplomas available. Another is the question of whether it is the playing of the universities or that of the colleges to train music teachers. A third problem is that the RIAM and the colleges of music are all separate entities, each of which suffers from lack of finances, shortage of space etc. and consequently, their lobbying for improvements is considerably less effective than it could be if they were enabled to act collectively. The fourth problem is that Irish diplomas command little if any recognition abroad.

#### **4.21**

The solution to these difficulties involves separate sets of recommendations for each type of teacher. The classroom teacher will be considered first. It is not necessarily one of the functions of a university music department to train music teachers. In the present context, the best solution to the problem of training post-primary classroom music teachers may lie with the university departments of education. The holder of the Higher Diploma in Education may teach all subjects including his speciality and is therefore a more attractive proposition to an employer than a person with a qualification which allows him to teach only his own speciality. In addition, the H.Dip.Ed. has considerable flexibility in terms of its special methods courses and its electives, to allow for an adequate grounding in music teaching. It also has a range of specialist educational expertise to call upon which would be too costly for any college of music.

We suggest that university education departments have the same responsibility for training music teachers as they do for other subjects.

#### **4.22**

We feel that the main responsibility for training instrumental music teachers lies with the RIAM and the colleges of music. To do this properly, however, will require the development of a new unified course leading to a single new nationally recognised diploma in instrumental music teaching. Knowledge of music and instrumental skills alone will not be sufficient. Such a course must have a sound basis in modern educational theory and practice. This would require the colleges to build up their own education departments.

They could do this largely on a part-time basis with teachers paid for by the colleges. Alternatively, they could link up with the education departments of a university or college of education and rely on them for their educational input. However, at least one specialist in music education would be a highly desirable permanent staff member in a college. Colleges of music should explore the possibilities of developing a diploma course in instrumental music teaching which might then be submitted to the National Council for Educational Awards for accreditation. Teachers qualified in this way could form the corps of peripatetic instrumental music teachers which have already been recommended. The two-year diploma course offered by the Cork School of Music already contains many of the elements which a unified national diploma course should have, including courses in pedagogy and methodology, psychology, observation of teaching methods, class teaching practice and demonstration lessons. The development of such a course would help rationalise the training of music teachers, and provide the colleges with arguments for increased funding and staffing in this much neglected area. NCEA recognition could also provide the basis for international recognition of the qualification.

#### **4.23**

The lack of both a university music department and a college of music in Galway is a major and continuing loss to the West of Ireland. It is ironical that an area so rich in musical traditions should be deprived of opportunities for musical training and study. Ideally, University College Galway and the Vocational Education Committee should collaborate to establish a unified college of music which would serve both the community and the College. If this cannot be achieved, then both UCG and the VEC should, respectively, establish a department and a college of music for Galway and the surrounding region.

Until one of these recommendations is implemented, the people of the West must remain musically disadvantaged compared to the rest of the country, and deprived of a source of local music teachers who have a feeling for the musical needs and traditions of the West.

#### **4.24**

Quite a number of teachers come to Ireland who have been trained abroad. Very often they appear to have difficulties in having their qualifications quickly and efficiently processed for recognition. It is desirable that an efficient up-to-date procedure be operated by the Department of Education and by the Registration Council to deal with this problem. While training facilities in Irish colleges must be

developed to a high level, people trained to a high standard abroad should be encouraged to teach in Ireland rather than be discouraged. More, and not less contact is needed with thinking in these areas abroad. This is true for the other arts subjects as well as for music. Where the qualifications of such teachers are recognised as suitable for teaching in Irish schools they should also be given incremental credit for teaching experience gained outside Ireland.

### **Art Teacher Training**

#### **4.25**

The situation regarding art teacher training is one of the clearest indicators of the position occupied by the arts in education. The present state of art teacher training is briefly described below.

Three colleges provide the basic teacher training course which is "The Principles of Teaching Art". They are the National College of Art and Design in Dublin, Limerick School of Art and the Crawford School of Art in Cork.

To be eligible for this course candidates must hold either

- (a) a diploma of a recognised college of art such as the National College of Art and Design (NCAD) in Dublin, or
- (b) the required number of the Technical Subjects art examinations (TS examinations), or
- (c) a National Diploma in Art or Design awarded by the National Council for Educational Awards (NCEA).

Normally it takes four years to complete the TS examinations or to obtain an NCEA Diploma or a Diploma from the National College of Art and Design. Completion of a one-year foundation course is the usual entry requirement for a three-year diploma course. The actual teacher training course (The Principles of Teaching Art) requires a further year's study. On completion of this course the successful candidate receives an Art Teacher's Certificate (ATC). Therefore the usual length of time necessary to become an art teacher is five years.

#### **4.26**

The Diploma of the National College of Art and Design used to be validated by the Department of Education. At the moment, however, the College validates its own diplomas. Plans to have NCAD degrees validated by Trinity College, Dublin, have not gone ahead and the Department of Education no longer validates diplomas. This leaves the National College in a very unfavourable position. The most likely development is that the College will submit its diplomas to the NCEA for accreditation. The NCEA is in the process of accrediting schools of art and some regional technical colleges. This process is not yet complete and in the interim the NCEA is awarding diplomas individually to students who have

completed the diploma courses to the required standard. After 1980, diploma awards will be made only where courses have been recognised by the Council.

#### **4.27**

Until recently, the strangest anomaly in Irish teacher training must have been the TS examinations.

The single subject TS examinations consisted of 12 separate subject examinations divided into intermediate and advanced levels. Schools outside the College of Art could do nothing other than the TS examinations which, as a concept, date from near the turn of the century. The examinations were not tied to any courses and could be taken by anyone who wished to do so and paid the examination fee. The examinations could be taken in any order. In other words, the advanced examinations could be taken before the intermediate examinations. The Principles of Teaching Art course prior to 1975 followed no really definite syllabus and was assessed by examination only. Students could take the teacher qualifying course (i.e. The Principles of Teaching Art course) before they had even completed their TS examinations. From the aspiring art teacher's viewpoint, this led to the most distressing difficulties. It could take as long as ten uncertain years to qualify as an art teacher, if at all.

From the viewpoint of art education it meant that teachers could qualify, seldom having studied a formal course. The unacceptability of this situation should not blind us to the fact that many excellent teachers qualified in this way. Their excellence, however, could be more easily attributed to their talents and dedication than it could be to their training.

A circular letter from the Secretary of the Department of Education in 1974 referred to the unsuitability of the single-subject TS art examinations for the purpose of awarding qualifications as art teachers, and it proposed to discontinue this method of becoming an art teacher. Nonetheless, despite recommendations from the schools involved and from the Department of Education's own inspectorate the single-subject TS art examinations have continued to operate up to the time this Report was compiled.

These single-subject TS examinations should cease immediately to be recognised as qualifications for teaching purposes for any new students. Existing students in the process of completing them, with a view to becoming teachers, should be given a reasonable period of time to do so.

#### **4.28**

Since the schools of art and the regional technical colleges have submitted their courses to the NCEA for accreditation, the Department of Education has agreed to full-time students taking the Technical Subjects examination by assessment. This is designed

to replace a system which involved part-time students sitting for a single examination in each area. The students can now take their TS intermediate examination in a block, and the requirements of the TS examinations are altered to fit the developments in the courses of the schools or colleges. The objective of the TS examination by assessment is to qualify students in the transition period while the diplomas of the individual schools or colleges are being validated by the NCEA. When the NCEA national structure of art and design qualifications is fully operative then the TS examinations by assessment will cease to be necessary and should be discontinued.

#### **4.29**

The actual teacher-training course, the "Principles of Teaching Art", is approved by the Department of Education but not run by it. The Department sets the syllabus and is responsible for the examination. In 1975 a new syllabus was introduced which remedied some of the flaws in the course. Entrance to the course was no longer automatic and an interview was introduced into the selection procedures. In addition, assessment of the course was based not simply on written examinations as before, but also on an evaluation of teaching practice and on an assessment of course-work completed during the year. Since it is likely that the NCEA will, in the future, be accrediting all qualifications in art and design in Ireland it is also desirable that the "Principles of Teaching Art" course should be included in the national structure of accreditation by the NCEA.

#### **4.30**

Apart from the National College of Art and Design in Dublin, very little money has been made available for art teacher training in Cork or Limerick. The physical conditions in which the students must work and the facilities available to them, particularly in Limerick, but to a lesser extent in Cork and Dublin, are very unsuitable for trainee teachers. There are not sufficient staff to supervise adequately students on teaching-practice and in one institution there is not even one full-time staff member responsible for the course.

We urge the Department of Education and the Vocational Education Committees to rectify this most unsatisfactory situation as quickly as possible. To neglect the training of teachers in a subject area is to condemn that subject to mediocrity or worse in the schools, and consequently in society generally.

#### **4.31**

The most satisfactory way of placing future art teachers on an equal financial status with other post-primary teachers is for their basic qualification to be of degree status, and for the "Principles of Teaching Art" course to be recognised as equivalent to the H. Dip. Ed.

for the purposes of qualification allowances. A four-year art teachers' course is in the process of development by the NCAD. This was originally advertised as a degree course. When, however, the plans for accrediting courses in the NCAD by Trinity College, Dublin, were not followed through, the possibility of awarding a degree for this course faded. It still has two years to run before its first graduates emerge, by which time hopefully the NCEA will be able to award degrees to them. If this course developed successfully it would go some way towards remedying the present financial discrimination against art teachers.

#### **4.32**

At the time of this Report's compilation there are no official projections for numbers of art teachers needed over the next five to ten years. Examination of the numbers of post-primary schools providing for art suggests that a minimum of 300 full-time qualified art teachers are now needed in the post-primary system. This figure would obviously increase in step with any population growth at this level. An unofficial estimate by the NCEA puts the figure for the number of teachers needed at 500.

The numbers of students taking the art teacher training course in 1978 were 16 in the National College of Art and Design, 20 in the Crawford School of Art and 18 in Limerick School of Art. The actual number of art teachers successfully trained in 1978 was 45. Not all of these may wish to become art teachers. An annual output as low as this from a course as underfinanced as the "Principles of Teaching Art" is unlikely to meet future needs. However, there are hopeful signs. The demand for places in these courses has become much greater than the number of places offered. There were, for example, 70 applicants for 17 places in 1978 for the course in the NCAD. With more finance and better facilities it should be possible to train a larger number of art teachers each year and so meet the present shortage.

In 1978 the NCEA set up a committee to examine art teacher training in Ireland. This committee will report to the NCEA early in 1979. Their report should provide a valuable basis for the planning that is long overdue in this area.

#### **4.33**

The 1970 HEA *Report on Teacher Education* spoke of ". . . the extreme importance of Art Teachers in the Community" (p. 25) and it recommended that the proposed Foras Oideachais

"Should address itself to introducing a vigorous scheme for bringing up to date the knowledge of the existing stock of Art teachers and, where this seems desirable, for retraining these." (p. 25).

Eight years later this task still remains to be done. As in other areas, inservice training is needed by art teachers. For example, a present need is for a series of courses on teaching art history at Leaving Certificate level. Many art teachers find difficulty in teaching the subject satisfactorily, partly because they themselves may need some re-training in this area. The Art History Department of University College, Dublin and Trinity College, Dublin could provide such a course. This is just one area where art teachers might benefit from inservice training.

It is desirable that the college and schools of art develop their rôle in this respect as soon as they have built up their resources for teacher training.

#### **4.34**

The present situation of allowing all teachers who have a H. Dip. Ed. to teach all subjects, including art, must be regarded as both unsatisfactory in itself and unfair to the pupils. Art teaching is a very specialised activity requiring intensive training. At the moment there are many more teachers who teach art than there are trained art teachers. The objective ought to be that all art in post-primary schools be taught only by trained art teachers.

### **Drama Teacher Training**

#### **4.35**

Drama is not a part of the post-primary curricula. Consequently, because there is little demand from schools for drama teachers there is no third level institution training drama teachers as such. The immediate need is to create an awareness in schools of the value of drama and then to supply trained teachers to meet the needs. This awareness can most realistically be expected to develop in post-primary schools after it has happened at first and third level. If drama is successfully nurtured in the primary schools this will, in time, produce a new generation of pupils in the post-primary system possessing a familiarity with this subject. Recommendations have already been made in this chapter on how this could develop within colleges of education. But there is also a need for a department of drama and theatre studies within at least one of the universities. Trinity College, Dublin is proposing to make a senior appointment in drama and to develop St Mark's Church as a drama laboratory. This exciting initiative will help to fill a gap in Irish third level education. There are also possibilities for the development of courses in drama and theatre within the language departments of all the universities.

#### **4.36**

For teachers primarily interested in drama as a method, it should be possible to take an appropriate elective course during their Higher Diploma in Education course. Teachers already qualified but interested in developing a competence in drama can take a course

in one of a number of organisations interested in promoting drama in education such as the Drama Study Circle or the Irish Institute of Drama and the Allied Arts. Organisations such as these can have a very useful contribution to make to drama in education.

The only course of training for post-primary teachers with drama as an important element was in Thomond College, Limerick, which trains physical education teachers. Here drama was one of six elective courses which students could take. Unfortunately, it was phased out in 1978. A course of English Studies has replaced it. Desirably this new subject area should develop drama as an integral and important part of its courses. This would seem particularly appropriate in view of the importance attached to work in movement and dance in physical education.

#### **4.37**

The demand for drama teachers may not be great at the moment but it may nonetheless be greater than many educational authorities believe. To indicate this it would be helpful if principals of schools who are advertising teaching posts specified that they would like someone in a particular area, for example English, to have a special interest in drama.

### **Teachers of Creative Dance**

#### **4.38**

Creative dance forms an integral part of the training of Thomond College students. As each school employs a physical education teacher, they will also gain someone with a background in creative dance. This is an important development in post-primary education.

### **Teachers of Film and Television Studies**

#### **4.39**

Film and television studies have not begun to develop as they should in post-primary education. This question is discussed in chapters 3 and 5. There is a need for a source of trained teachers in this area.

The New University of Ulster has instituted a degree course in Media Studies. This began in October 1978. No Southern Irish third level institution provides for a training in this area. This obvious neglect must be remedied. Since a knowledge of technical aspects of the communications industry would be an important element of any such third level course, as well as the theoretical, educational, social and historical aspects, we would suggest that those planning the organisation of the National Institute of Higher Education in Dublin consider the possibilities of developing a Media Studies Department in the new institute. University departments of education should also build up a media studies component which could be an elective course in the Higher Diploma in Education. It is also desirable that colleges of education consider developing elective courses on methods of encouraging visual awareness and visual literacy in young children.

CHAPTER 5

**Extra curricular, adult and community  
education in the Arts**



BRUEGAL—*The Wedding Dance*

**5.1**

The last three chapters have explored the position and highlighted the needs of the arts in the formal school system. The health of the arts outside formal education structures is also very important. This chapter examines some of the provisions for informal education in the arts. The first half focusses on provisions for young people of schoolgoing age. The second half considers the position of adult and community education in the arts.

**Extra-Curricular Arts in Education****5.2**

Schooling can make a very substantial contribution to education in the arts. At present, however, the arts appear to be in a healthier state outside the formal school system than inside it. Involvement in the arts outside the school either as an audience member or as a participant indicates a choice based on active interest. Interest and awareness, skills and aspirations can all be developed within the school. But it is equally important to make provisions for young people to pursue their interests outside the school. It is here that organisations and institutions other than the Department of Education and the Vocational Education Committees can make their most effective contributions.

**5.3**

Provision for extra-curricular arts activities for young people can be considered under five main headings: competitions, activities which bring the arts to the school, activities which bring the school to the arts, activities geared to meet the needs of the young as a public in their own right and tuition in the arts outside the school system.

**Competitions****5.4**

Competitions are one common method of promoting interest and encouraging high standards in any field of endeavour. There is a considerable number of competitions which annually involve many thousands of young people in Ireland. In the visual arts there are competitions for children sponsored by, for example, Texaco and Glen Abbey. The Texaco Art Competition

commenced in 1955 and is run in conjunction with the Department of Education. It is open to children in the 32 Counties aged up to 18 years. There are no restrictions on theme or techniques used. The competition has up to 45,000 entries each year. The Royal Dublin Society runs an annual crafts competition which is open to students of technical and vocational schools among others.

Aspects of Irish culture, in particular drama, music and dance, are encouraged by Slógadh which is run by Gael Linn. Slógadh, which was begun in 1969, takes the form of a national youth festival. Its main objective is to give young people (up to 25 years of age) an opportunity to develop and express their musical, dramatic, literary and artistic talents in a pleasant and enjoyable way through the medium of Irish. Since 1969 it has grown rapidly and in 1978 it involved up to 50,000 young people from throughout the twenty-six Counties. It comprises both platform (i.e., music, drama, dance) and non-platform (i.e., art, handicrafts, creative writing) competitions. Entrants to the platform competitions go through a series of local and regional competitions before the finalists reach the National Slógadh. Non-platform competitors mount work for an exhibition at the National Slógadh. This particular festival has been very successful in involving young people because its image is contemporary and so young people can relate easily to it. Rock groups and traditional musicians, traditional dance and contemporary dance all find a place in Slógadh. Art activities through Irish language competitions are also well catered for by Scór, which is run by the Gaelic Athletic Association. An Cumann Scoilríamaíochta promotes competitive drama in Irish for schoolchildren. There are no equivalent competitions for drama in English or for creative dance.

'Classical' music, as well as traditional music, finds its major competitive outlet in the various feiseanna held each year. The largest of these, the Feis Ceoil, continues to attract increasing numbers of competitors.

There are several literature competitions for young people, mainly in poetry.

## 5.5

These are some examples of the range of competitions in the arts which are open to young people. There are many others not mentioned here. The question must be asked, however, whether competitions are in themselves desirable. On the positive side there is little doubt that for older children competitions are an incentive to high standards and that they generate considerable interest in the particular art form in question. In this respect competitions can generate great activity and are an excellent means of developing interest in any one of the arts. For younger children of primary school age however, competitions should only be instituted with

caution. There is an innocence about the activity of children which competitions should avoid damaging. Much of children's dramatic activity, for example, is a direct development of play and their productions in poetry and the visual arts should be valued in themselves and not because they are 'better' than someone else's. Introduction of a competitive element at an early stage of development before a child has established genuine confidence in his ability, or before he has developed an interest in the particular activity for its own sake, can be more discouraging than encouraging. In drama particularly, a formal production for competitive or other reasons requires the intervention of the teacher or sometimes the parent. The imitation of adult drama forms by young children can be very destructive. Rather than building on the dramatic potential of the young child it often imposes a form which is more appropriate to adolescents and adults. As a result the potential of genuine child drama is lost.

Schemes for developing interest among primary school children in any field of arts activity should consider some alternatives to competitions, if that is feasible. An example of such non-competitive events are those of *Cóirhéile na Scoileanna*. This is run by teachers without financial assistance from the Department of Education. Its basic aim is to enable young people (from infant to Leaving Certificate classes) to share in and enjoy the performances of their peers without the stress and sense of failure which are so often a part of competitions.

In such non-competitive festivals it can sometimes be very beneficial if an expert commentator is present to advise and encourage high standards among the participants without comparing them in the same way as in a competition.

Where a competition is felt to be the best way of encouraging interest then, rather than awarding prizes for 'the best' actor or painter it may be more desirable to spread the prizes among as many children as possible. For post-primary pupils, competitions can be very successful so long as the competitive element does not diminish the very joy of participation in the artistic activity itself or their appreciation of the works of the other young people involved.

### **Arts-to-the-School**

#### **5.6**

This includes any effort by artists or institutions to introduce the arts into the school itself. As chapter 7, "The rôle of the Arts Council in Education", will elaborate, the Arts Council can play a very useful rôle in bringing the arts to the school. It already does this in a limited way with its schemes for the lending or joint purchase of works of contemporary Irish art, its writers-in-schools scheme, and so on. However, a brief review of the existing schemes for bringing the arts to the schools, apart from those of the Arts Council, reveals how few they are.

There is only one theatre-in-education company, TEAM, which despite difficult financial conditions continues to operate successfully in schools. This company developed when the Young Abbey Company had to discontinue its activities because of lack of finance.

Ireland is fortunate to have an excellent puppet theatre, the Lambert Puppet Theatre, which can visit schools as well as providing shows in its own theatre in Monkstown, Co. Dublin.

The Music Association of Ireland (the MAI) operates a countrywide scheme to bring live music into schools. The scheme can be used by schools situated twenty or more miles outside Dublin city. It began in 1970 with the assistance of a grant from the Gulbenkian Foundation. In 1973 the Department of Education assumed responsibility for funding the scheme which, until 1976, continued to meet all applications from schools. In 1976 the MAI arranged 153 recitals. In 1977 the Department of Education cut its grant to the MAI by £250 to £2,500 and consequently only 119 recitals could be arranged for that year. This same reduced grant, without any allowance for inflation, was repeated in 1978 and again the number of recitals was reduced to a level far below the demand from schools. Approximately one third of the cost of these recitals is met by the schools. This is a very valuable and popular scheme which, having aroused the interest of schools should not be allowed to run down. We would urge the Department of Education to increase its grant to the MAI for this scheme so that its level of activity and rate of growth prior to the cutback may be resumed. It is notable that the popularity of the scheme was unaffected by the MAI's refusal to link the concert programmes to the music syllabus. Their objective is to create an interest in music for its own sake, and not because the recitals might help pupils to do well in examinations. The Cork Music Teachers' Association has been running concerts in schools for over twenty years. It has been financially assisted in recent years by both the Arts Council and Cork Corporation.

There is a small but growing number of school film societies. The successful founding of the Federation of Irish Film Societies with the assistance of the Arts Council has greatly eased the administrative difficulties of running a film society and should provide a vital advisory and administrative service to schools, or indeed groups of schools, wishing to establish their own societies.

#### **5.7**

The National Film Institute (NFI) ought to play a more important rôle in the introduction of films to schools and in the development of Irish film education generally. The NFI was founded in 1942 and registered as a company in 1945. Its objectives are:

- (i) To acquire, encourage, promote and distribute films of an educational, scientific and recreational value.

- (ii) To use the motion picture, television and sound broadcasting medium to foster the Irish language and culture.
- (iii) To provide expert advice, courses of instruction, tuition and literature in relation to or in connection with (i) and (ii).

The National Film Institute received a grant of £2,000 in 1944 from the Department of Education "as a contribution towards the cost of acquiring a library of suitable educational films". By 1966 the grant had risen to £5,250 and remained at this level until 1971. From 1975 to 1978 the annual grant has remained at £8,000. The complete inadequacy of this grant is illustrated by the fact that from January 1976 to January 1977 the cost of film prints rose from £7 to £10 per minute running time. Costs have continued to rise since then. The costs of running the NFI at any reasonable level of effectiveness and comprehensiveness could not possibly be met by its current grant. The trend in film bookings reflects this. In 1960 the NFI rented out 5,760 films. By 1976/77 this figure had risen to 12,068. But by 1977/78 the figure had fallen to 9,680. This drop occurred because the NFI was forced to increase its hire charges. Because of the completely inadequate grant, the NFI is unable to buy the number and quality of films it needs, or implement a serious and systematic programme of film education in schools. In effect the NFI has been reduced to little more than a film library in decline.

This shortsighted neglect of film education must be remedied. Both the Department of Education and the Arts Council can contribute. The Department must seriously examine the consequences of its neglect of film education and increase its funding of the NFI to a level which will allow it achieve its present objectives and to plan a realistic policy of film education. The NFI has proposed to establish the post of education/development officer. The Arts Council should substantially assist the establishment and maintenance of this vital post.

## **5.8**

There are several ways in which the arts could further be introduced into the school. Apart from the rôle the Arts Council could play (chapter 7) the Department of Education has an important contribution to make. Obviously it should continue and expand its grant to the Music Association of Ireland for its recital scheme. This category of grant assistance could also be extended to assist visits to schools by theatre in education companies, ballet and contemporary dance companies, artists etc. If the Department of Education extended its aid in these directions the Arts Council ought to make itself available to assist in any way that it can. Apart from its financial contribution the Department has an important contribution to make simply by encouraging schools to consider the value of introducing their pupils to professional musicians, theatre or dance companies, artists etc.

### **5.9**

Teachers should encourage pupils to form school arts clubs or societies. These have not been an outstanding feature of the Irish school system, as is clearly illustrated by Tables 14 and 15 of Appendix 4. Lack of experience working within a school club may be related to a reluctance to join or indeed found local societies on leaving school. Involvement in running a school society can be as enjoyable for the interested teacher as for the pupil.

## **Schools-to-the-Arts**

### **5.10**

This includes any provision which enables pupils to visit, see or hear the arts outside the school and perhaps outside school hours. Essentially it concerns the use that schools can make of the artistic resources of the nation and the ways in which these resources facilitate and encourage schools to visit them.

Galleries and museums, great houses and gardens, exhibition centres and historical monuments, concerts, theatres and cinemas, factories and crafts centres—these are all resources accessible to schools. The Arts Council can very usefully help teachers to organise this kind of activity by providing the information service outlined in chapter 7. Equally important, however, are the efforts that particular institutions are willing to make in order to explain themselves to the general public. There are two relatively recent but very encouraging developments in this area.

### **5.11**

The first concerns the creation of the post of education officer in some of the major institutions of art and the subsequent development of an educational service to the public. The most successful innovations in this area have been made by the National Gallery in Dublin. The Gallery now provides a wide-ranging series of lectures and tours for a public of all ages; an excellent library and bookshop service; and courses specifically for young people. It has also, through its restaurant service, encouraged its use as a place in which to relax as well as to see pictures. The success of the National Gallery should prove encouraging to other major institutions wishing to offer the best service they can to the public.

### **5.12**

The second development is a scheme designed to allow the public in regions other than Dublin to see the contents of the major institutions of art and science. These institutions include the National Gallery, the National Museum, the National Library, the Public Records Office, and the Chester Beatty Library and Gallery of Oriental Art. The scheme is run by the Department of Education and administered by a representative advisory body appointed for that purpose. So far the scheme has involved the building of two Education Centres.

The first of these was sited in Castlebar. The second education centre was built in Trim, County Meath. The centres are each staffed by one full-time education officer seconded from a teaching post by the Vocational Education Committees. The main function of the centres so far has been to provide a venue for touring exhibitions from one of the institutions involved. The idea behind these centres is excellent and they could have a very valuable contribution to make in each of the regions in which they are located. However, there are questions which must be asked about them. Are the centres situated in the best places? Is the present definition of the education officer's rôle the best one?

### **5.13**

The idea of bringing some parts of the National Collections to areas of the country other than Dublin is highly desirable. But it is also very desirable that facilities for other art forms should be provided in areas where they are lacking. One way in which this can be done is through an arts centre. Such a centre tries to cater for a variety of the arts. It provides facilities for local artists, musicians etc. to perform, as well as providing opportunities for local audiences to attend and participate. Ideally, such a centre should make every effort to provide for the needs of the local community. The main obstacles to local arts centres are financial. Such difficulties are not insuperable as the existence of, for example, the Wexford Arts Centre illustrates. The difficulties can also be overcome through cooperation between statutory bodies. For example, the Dublin Corporation Library Service has shown great imagination in developing its library service. Here the development plans conceive of the library as being far more than merely a book-lending service. It can also be a centre for the activities and interests of the community it serves. As well as lending books this library service also lends slides and cassettes and has plans for a framed picture lending scheme. The real possibilities of using libraries as centres for local arts activities will be seen in the new complex currently being built in the centre of Ballyfermot, Dublin. The Department of Education and the Dublin Library Services have cooperated in planning a complex that contains a senior cycle school, a library and a sports centre. The library contains a very large multipurpose adult area, and a browsing area for the elderly. It also contains, as an integral part of its design, rooms for the use of clubs and cultural organisations, for lectures and community information and for children's story-telling. There is a room for general activities and also an external activities court, a fully equipped audio-visual and television room for the public, a social area, an external sculpture court and a set of offices for the librarians. The school has direct internal access, through an exhibition space, into the library just as the library has direct internal access into the sports hall. There will be

vending machines for soft drinks and beverages so that the use of the library as a place in which to relax is encouraged. The whole complex can be entered only via a special pedestrian street on the opposite side of which are four large hardplay areas. The reason for considering this particular complex in such detail is simply that it illustrates so many points. Neither the Department of Education nor Dublin Corporation could have built this scheme alone. But through high-level cooperation in the interests of the community, the people of Ballyfermot are fortunate to be the first to benefit from such integrated planning. This complex is the first of a possible six to be built in a ring around Dublin City, and forms a blueprint for future Dublin City libraries.

#### **5.14**

A public library has many possibilities for use as an arts centre. In the context of such obviously productive cooperation and in view of the swiftly expanding rôle of the libraries, the policy of building isolated education centres solely for the purpose of showing exhibitions from the National Collections must be questioned. Would the money not be better spent on single buildings serving a variety of purposes? Could an education officer not play a wider and more active rôle in all the arts if he were employed as part of a team which included library staff and community workers? The Department of Education might review its present policy on education centres in the light of these considerations. In its planning for the future the Department should closely examine the possibilities of cooperating with city and county libraries, museums and community centres. Other places which immediately recommend themselves for such a service and where cooperation could be beneficial are Ennis County Library and Monaghan County Museum.

#### **5.15**

Whereas the Music Association of Ireland restricts its recital scheme to areas outside Dublin, Ceol Chumann na nÓg runs an excellent music scheme which is largely Dublin-based. Ceol Chumann na nÓg is now in its twenty-eighth year of operation and is grant-aided by the Arts Council. It aims to provide lectures on music and concerts for young people. The concerts are given by both the Radio Telefís Éireann Symphony (RTESO) and Concert Orchestras (RTECO). In 1976/1977, 7,500 pupils attended the concerts. These represented 73 primary schools, 49 secondary schools, 3 comprehensive schools but no vocational schools. During that year 36 preparatory lectures were delivered to a total school audience of 3,780. Although patronised mainly by schools in the Dublin area it is notable that during the 1976/1977 season schools from Cavan, Carlow, Newry, Co. Down, Kildare, Kilkenny, Laois, Meath and Monaghan attended the concerts. A small charge is made for each ticket (20p to 25p in 1978) but the talks are delivered free of charge.

This excellent and established scheme has contributed much to musical appreciation in schools and has the scope to continue and develop this contribution. The Cork Orchestral Society also operates a scheme of concerts given by the RTESO and the Cork Symphony Orchestra. Between them these orchestras give a minimum of three annual concerts in City Hall, Cork.

These popular concert schemes are capable of considerable expansion. In Dublin, for example, there is not enough fellow-through to the concert scheme, partly because there is no proper concert hall. When the hall at Earlsfort Terrace is made available, there should be a larger and more intense concert season for schools. This will enable young people to avail of a greater continuity of performance.

#### **5.16**

Craft industries of varying sizes are scattered throughout the country. It is as much in the interests of the craftworkers to familiarise schools with their work as it is educationally valuable for young people to visit workshops and factories. In this way an appreciative public develops. The Crafts Council of Ireland and the Society of Designers in Ireland should consider ways of encouraging schools to visit workshops and factories.

#### **5.17**

Many foreign embassies are anxious to provide an educational service explaining and promoting the cultural and other features of their countries. In Dublin there are Italian, French, German and Spanish Cultural Institutes. These institutes provide regular courses and lecture series as well as being valuable sources of information. Schools and teachers are not often aware of these services. The institutes are a valuable resource which could be very beneficially tapped by Irish schools.

#### **5.18**

Schools in the Dublin area have the best opportunity to view original works in the visual arts. Apart from the National and Municipal Galleries there is also the Douglas Hyde Gallery which was opened in 1978 in Trinity College, Dublin. Its purpose is to provide a setting for major national and international exhibitions. This gallery is open to the public and is anxious to attract schools to its exhibitions. There are also municipal art galleries in Cork, Waterford, Limerick and Sligo. In addition to these non-commercial galleries there are commercial galleries in most major cities. The Arts Council's publication, *Exhibition Quarterly*, which is supplied free of charge on request, supplies details of exhibitions being held in galleries throughout the country.

## **The Young as a Public**

### **5.19**

It would be quite misleading to conceive of young people solely in the context of their membership of a school. Many artistically involved young people are likely to be part of a group that is not clearly identified with one school, if with any school at all. Consequently they have fundamentally the same needs as an adult public. Young performers or participants need exhibition outlets for their paintings, publishing outlets for stories and poems, orchestras to play with and theatre companies to act with. The majority of young people who do not actively participate in an art form, but who may be deeply interested in the arts, have particular needs as an audience. These needs of a young public can be met in a variety of ways. Mention has already been made of galleries and museums, arts centres and libraries, factories and craft workshops etc. as being open to the young. But there are many other points of contact between the arts and a young public.

### **5.20**

In 1978 95 % of Irish householders had at least one radio and in 1977 85% had at least one television. RTE has an unparalleled opportunity to develop an awareness of and interest in the arts among the Irish people. But there is a need for a better understanding by RTE of the best means to avail of these opportunities.

Nearly half of Radio Telefís Éireann's potential viewing and listening audience is under 25 years of age. This is an audience of great variety both in terms of educational background and general interests. It is also the most complex audience because qualitatively different needs and sensitivities characterise young people separated in age by only three or four years. This is not a problem facing programmers for an adult audience. RTE established a department for young people's programmes in 1978. This department could have a major contribution to make in developing young Irish people's awareness and appreciation of the arts. Whenever RTE produces a major programme on aspects of Irish art and culture the RTE Information and Publications Service should consider producing cassettes, slides, posters, booklets or books on topics which have been covered by the programmes as it has done occasionally in the past. RTE prepares its viewing audience for forthcoming broadcasts through the RTE Guide. It has also helped to produce books on particular programmes of Irish interest. An expansion of this type of activity, with a broad emphasis on the arts, would be a valuable development.

RTE is gradually increasing the extent of its television programming which either focusses on or is made in regions outside Dublin. This type of service could be used effectively to promote arts activities in a region. Radio has been very successful in stimulating and reporting on the arts outside Dublin.

Since the Arts Council intends to develop its own educational service

(see chapter 7) it could be of mutual benefit for both the Council and RTE to develop a closer working relationship in order to develop the arts as effectively as possible within the community.

### **5.21**

Youth clubs are also centrally placed to act as a source of contact with the arts. The umbrella organisation for youth clubs, the National Youth Council of Ireland (NYCI), estimates that 20% of young people are members of their constituent organisations. Youth groups vary enormously in their objectives. Included under NYCI are the Scouts, the Connolly Youth Movement, Ógras, the Catholic Young Men's Association, GAA Youth Groups etc. In 1978 the NYCI reviewed the extent of cultural activities among its constituent organisations. It found that the visual arts were in the weakest position in terms of provision whereas the literary arts featured strongly because of the popularity of youth groups' own magazines. However, this may reflect a greater participation by adults in the organisation than by the young people themselves. Visits to libraries, poetry readings or story-telling figured very little except in organisations interested in matters connected with the Irish language. The main emphases were on music (traditional and disco but not 'classical'), speech (mainly debating) and drama. Visits to concerts of any sort were rarely mentioned and no mention at all was made of visits to ballet or opera. The most significant finding of the NYCI's review was that leaders enthusiastically expressed a desire for training in precisely those areas which were least-well catered for (drawing and painting, modelling and crafts, story-telling, photography and film-making, creative writing and magazine production) as well as in those areas already reasonably catered for. The National Youth Council feels that the increasing openness of youth leaders (whose average age has fallen dramatically in recent years) to the arts reflects young people's own desires for a greater involvement in these activities.

The Arts Council should work in close liaison with the National Youth Council in seeking ways to meet the demand from youth leaders for some training in the arts. Where possible, it should extend the scope of schemes designed to bring writers and artists into schools in order to include youth groups. The implementation of these recommendations could help develop the artistic appreciation of young people outside the formal school system.

### **5.22**

The young person interested in non-competitive drama has, until recently, had very few opportunities to develop that interest in an active way. The recent arrival of the Irish Children's Theatre and the Dublin Youth Theatre goes some way towards meeting this need. The development of similar youth theatre companies in other parts of the country would be welcome. When these have been established

long enough to reach high standards the possibility of a National Youth Theatre would be a highly desirable development. Until such time, however, as a number of such groups are established, plans for a National Youth Theatre would seem to be premature.

### **5.23**

There is an Irish Youth Orchestra (IYO) which is open to talented young musicians from throughout the 32 counties. This orchestra is organised by the Music Association of Ireland. 75 % of its income comes from student fees which were approximately £100 per student in 1978. The Department of Education gives a grant in aid to the orchestra. In 1978 this grant was £1,500. The players are chosen by audition, and in 1978 the orchestra met three times. The IYO is vitally important since it provides the most satisfactory outlet for young people seeking an orchestral training.

Its present level of funding is quite inadequate. There is a sizeable number of young musicians who simply cannot afford to become members because of the fees the orchestra must charge in order to survive. This appears to be an area where both the Department of Education and the Arts Council could cooperate to the great advantage of Irish music. Both bodies should meet to discuss their views and hopes for the Irish Youth Orchestra with a view to exploring how they could best cooperate to help it.

### **5.24**

Both the Arts Council and Cork Corporation cooperate to fund the Cork Youth Orchestra by each providing an equal grant.

Each school of music has at least one orchestra and some have more. Cork County Vocational Committee has a Regional Youth Orchestra with Buttevant as the centre for its rehearsals. In the long term the development of more regional youth orchestras would be desirable. In 1976 the present Training Orchestra was begun for young musicians who had progressed through the Irish Youth Orchestra. Its objectives are to increase knowledge of repertoire and to provide young musicians with the experience of live performances.

Communication and cooperation between the various orchestras could be improved. This would help to avoid duplication of repertoire and the clashing of rehearsal times. This would then enable some young musicians to gain experience in a number of different orchestras at the same time.

### **5.25**

Apart from the commercial cinemas and films on television young people interested in film as an art form are not well catered for. Recommendations have already been made about the National Film Institute. In addition it is to be hoped that, as the Federation of Irish Film Societies extends its services, more local film societies

will develop junior film societies. Already these have operated in Carrickmacross and Tralee. The Irish Film Theatre in Dublin has clearly demonstrated the public desire for such a theatre. The proposed establishment of a Junior Irish Film Theatre as part of the IFT will be a valuable provision for the young film public.

#### **5.26**

Young writers have the opportunity to submit their work to the Young Irish Writing page in the *Irish Press*. Young visual artists have no recognised exhibition outlet for their work outside the competitions already mentioned. In a sense, the need or demand for such outlets by the groups above is not great at this stage, although it naturally develops if young people continue to write, paint or sculpt after leaving school. The outlets at this later stage are greater than they have ever been. Young writers now have a wide range of publishers to approach with their work and young artists also have a greater number of possible exhibition outlets than previously.

#### **5.27**

Traditional dancers have numerous competitive and exhibition outlets. Classical ballet and contemporary creative dancers have few competitive and no non-competitive outlets. Plans for establishing an Irish Youth Ballet which will include both classical ballet and contemporary dance have begun to be implemented by the dance section of the newly formed Irish Institute for Drama and the Allied Arts. This will be a valuable development if it succeeds.

### **Tuition in the Arts outside the School System**

#### **5.28**

Young people seeking tuition in the arts outside the school face a range of opportunities which varies greatly depending on which art form they wish to learn and where they live. The Royal Irish Academy of Music and the colleges of music in Dublin, Cork and Limerick are unable to meet the demand for tuition from young people. Those outside these areas are fortunate if they can find a good music teacher. Our recommendations for schemes of peripatetic music teachers would help to meet the increasing demand for instrumental tuition in music. The establishment of a school of music in Galway City should be regarded as an urgent priority. But there is also a need for many more schools of music throughout the country. Those seeking tuition in drama and theatre, ballet or contemporary dance, the visual arts or creative writing find very few opportunities if they live outside Dublin or Cork.

### **5.29**

Traditional art forms are in a very healthy state of revival and opportunities for learning them are good. Comhaltas Ceoltóirí Éireann have made a major contribution. As well as running the fleadhanna and other Irish cultural events they have established a major cultural centre, Culturallann na hÉireann, in Monkstown, Co. Dublin. This is designed to include training courses in the production and repair of instruments such as the uilleann pipes, fiddles etc.: a library of books and tapes: musical exhibitions for both local people and for visitors: a recording studio: an advisory service on native Irish culture: offices for administration; a bar and other amenities. Comhaltas have also made a commitment to education and, either on their own or in cooperation with Vocational Education Committees throughout the country, they now organise in the region of 300 classes. Other organisations such as Conradh na Gaeilge, Gael Linn, Siamsa Tíre, Cumann Scoil-drámaíochta, and Comharchumainn na Gaeltachtaí, are providing opportunities for young people to learn about aspects of the traditional arts. However, there is an exception to this revival. Traditional Irish singing, a special and unique form of art, has for many years suffered from a decline of interest, especially among young people in the Gaeltacht. We recommend that the Arts Council, in consultation with the relevant bodies such as Comhaltas Ceoltóirí Éireann, local Gaeltacht cooperatives, Radio na Gaeltachta, Gael Linn etc. initiate schemes (e.g. workshops in traditional Irish singing) which would ensure the preservation and development of traditional Irish singing particularly among the young people of the Gaeltacht.

### **5.30**

Wherever possible the special needs of the physically handicapped should be taken into account in the planning of exhibitions. The blind, the deaf and the physically disabled can find scope for self-development through one or other of the art forms. Increasingly, the planning of buildings is taking the special needs of the physically disabled into account. Every effort to make the arts more accessible to these groups must be encouraged. For example, the National Gallery has plans to mount a sculpture exhibition for the blind with descriptions in braille. Other minority groups such as the children of the travelling people, and disadvantaged children in urban and suburban areas have their own particular needs which require imaginative efforts in order to meet them. The Arts Council should favourably consider projects for bringing the arts to these groups and where they are unable to fund worthy projects they should advise on the seeking of money for them from other agencies or foundations.

### 5.31

Any development of the activities considered in this brief review of the provisions for the arts outside the school system depends on continuing and increasing funding. Most of the responsibility for providing this money depends on such official bodies as the Department of Education, the Vocational Education Committees and the Arts Council. There are, however, many non-government sources of finance. These include industrial and commercial patrons. Companies such as Texaco, Glen Abbey, Aer Lingus and the Bank of Ireland already contribute generously in this area. There are many other potential patrons in the business world who could be approached by individual organisations. Other organisations such as Foras Éireann which works closely with the C.F. Shaw Trust and the Carnegie UK Trust, have assisted the arts. Foundations such as the Calouste Gulbenkian Foundation play a very active and important rôle in funding arts projects. Organisations with initiative and imagination should not, therefore, be immediately discouraged if state organisations are unable to help them.

## Adult Education

### 5.32

Over the last 15 years, different conceptions of the rôle of education in the lifespan have developed and have variously been described as 'adult', 'permanent', 'life-long' and 'recurrent' education. What provisions do exist in this area are unevenly spread throughout the country without much apparent coordination of the resources available. Two reports have appeared in recent years examining the problem. In 1973 a committee under the chairmanship of Con Murphy presented a Report, *Adult Education in Ireland*, to the Minister for Education. Some of the recommendations of that report have been implemented. Aontas, the national advisory body on adult education, now receives a government grant. Two Vocational Education Committees, Kilkenny and Meath, have employed full-time adult education officers. Other VEC's are anxious to do the same. Maynooth University provides a year-long diploma course in Adult and Community Education. University College, Galway organises summer schools in adult education and University College, Cork runs a part-time course each autumn. The Murphy Report also recommended that the National Council for Educational Awards (NCEA) be the official body to award accreditation to adult education programmes. In September 1975 the NCEA established a special working party whose brief was to recommend an NCEA awards system, based on the accumulation of credits, which would meet the needs of recurrent education. In May 1978 the NCEA published a *Discussion Document on an NCEA Award Structure for Recurrent Education*. This document made detailed recommendations which, if responded to, could be the beginning of the much needed national policy.

### **5.33**

Among its proposals is one which recommends establishing a Foundation Certificate which "should have practical value and be educational in the broadest sense, i.e. have some arts/sciences/humanities content" (p. 10). This certificate is conceived as providing an opportunity for the person holding it to pass through the existing higher education awards system. At present those who did not receive the requisite Leaving Certificate results have few second chances of entering the higher education system. This proposed certificate could have very beneficial consequences for the arts. It would allow mature individuals with work experience to follow a career path previously closed to them.

The NCEA proposals are timely and it is to be hoped that the response to them will provide the beginnings of a serious policy on education for adults in Ireland.

### **5.34**

For adults wishing to follow an interesting part-time course in an arts area there is a wide range of opportunities. Among the organisations providing evening or other part-time classes are Vocational Education Committees throughout the country, colleges of art and music, community and comprehensive schools, university extra-mural departments, colleges such as the People's College and the Dublin Institute of Adult Education; organisations such as the Cork Council for Adult Education and Comhaltas Ceoltóirí Éireann, the Irish Countrywomen's Association College in Co. Louth and many others. Most of these run leisure-time courses and if a diploma or certificate is awarded, with very few exceptions, it simply states that a person has satisfactorily completed the course.

### **5.35**

Night, weekend or holiday courses of a type that lead to a qualification which can be used in a career are rare. The National College of Art and Design and the Dun Laoghaire School of Art operate night diploma courses. Courses of this type which reach a standard equivalent to a full-time course are highly desirable in that they allow mature adults to retrain for a career of their choice. It is to be hoped that any systematic planning for recurrent education will examine the possibilities of increasing this type of second-chance education in the arts. Colleges with art and design courses recognised by the NCEA should examine the possibilities of offering part-time courses through which students can qualify for NCEA awards.

## **Community Arts**

### **5.36**

For the purposes of this Report the term 'Community Arts' is taken to include any activities, outside schools or adult education, which have as their objective the promotion of artistic appreciation or practice in the community. As a term it is not yet ten years old and is clearly related to the wider field of community development.

There are two groups which together comprise the body of community artists. The first, and by far the larger group, are the amateurs, who through participation in the art form develop both themselves, and indirectly, the level of awareness of the communities to which they belong. The Richards Report examined in detail the provisions for amateur involvement in the arts in Ireland.

The second, and still relatively tiny group, are the professional artists and arts administrators whose objectives are to animate the artistic interests and needs of a community and then to make provisions for satisfying them.

### **5.37**

There are no schemes to involve professional artists, writers etc. in Irish communities, particularly in urban or suburban housing schemes. The idea of a local authority employing an artist to reside for a period in a district and to work with the adults, children and community organisations of that area is commonplace in Britain. Properly organised, such schemes can encourage local people, who might otherwise have no real contact with the arts, to explore an art form at their leisure. Whether the person employed is a writer or visual artist the possible number of projects is very large and would depend on the needs of the particular community in question and on the resources available to it. Activities can range from painting murals to landscaping derelict sites; from workshops for children to organising contributions to the local paper. Local authorities should examine the possibilities of introducing schemes for involving artists in local communities. There are many artists, established in or beginning their careers, who would welcome the opportunity of contributing to such a scheme.

### **5.38**

The Arts Council, in close cooperation with a number of regional development organisations, particularly in the West of Ireland, has been anxious to promote the arts in the regions. One regional development organisation now employs a full-time regional arts officer, half of whose salary is paid by the Arts Council. Other similar organisations have plans to employ regional arts officers. The arts officer is in a position to make a closer and more sensitive assessment of the artistic needs of the communities in a region than a centrally based organisation such as the Arts Council. In addition, the officer is in an excellent position to advise local authorities on the most effective way of channelling funds and providing advice to local arts groups. In addition, the officer should open up access routes into the region for visiting professional and amateur groups.

This scheme may well result in a network of professional arts administrators throughout the country which will be of great assistance in promoting the arts in regional communities.

### 5.39

One major problem here is how to facilitate access to the arts by communities outside major urban areas. This problem is being solved in a number of ways. One way is to establish new organisations to meet particular needs. For example, the promotion of film has been enormously assisted by the founding of the Federation of Irish Film Societies (FIFS). FIFS is not yet two years old but already it has over 30 member societies throughout the country and is growing fast. The existence of a single organisation with a federal structure has greatly eased the difficulties of organising, booking and transporting films and has consequently opened up possibilities for the founding of film societies in areas which previously faced almost insurmountable difficulties.

A second approach is to place an existing organisation on a professional footing. For example the Music Association of Ireland (MAI) employed a full-time professional organiser in 1978. This should enlarge and expand the MAI's present activities and more effectively achieve its objective of promoting music throughout Ireland.

Both the FIFS and the MAI received Arts Council grants for these new developments.

A third approach is through the affiliation of amateur groups throughout the country to a central representative organisation. Amateur drama, for example, flourishes throughout the country and involves large numbers of the community. The organisation of these groups is greatly eased by the work of representative groups such as the Amateur Drama League, the Amateur Drama Council of Ireland and An Comhlachas Náisiúnta Drámaíochta. There may well be a case in the future for placing some of these organisations on a similar type of professional footing to that of the Music Association of Ireland. A fourth way of bringing the arts to a community or of allowing local groups and artists to reach a public is through the organisation of festivals. There is an increasing number of festivals which have been successfully organised throughout the country and they provide a great stimulus for the communities in which they are held. Festivals which aim to include a variety of art forms in their programmes (e.g., Listowel, Kilkenny, Gorey, Dún Laoghaire, Dublin etc.) are particularly valuable.

### 5.40

One problem facing many communities is that they lack facilities which would attract touring companies such as the Irish Theatre Company or the Radio Telefís Éireann Symphony Orchestra. In addition, they lack the facilities for local amateur arts groups to meet and work together. In the past many community halls had a stage with a proscenium arch. While this was very suitable for theatrical productions, it prevented the possibility of an orchestra being on

stage. Imaginative design of new community centres should solve problems of this kind.

The Arts Council has, in a very small way, grant-aided community centres in the process of being built, on the condition that they include facilities for local amateur arts groups. Where local halls, or indeed theatres, are in disrepair it is often very difficult for the community to raise the necessary finance to repair and develop them. Unfortunately the Arts Council is not in a position to assist substantially because it does not have a capital budget. When the Council does receive such a budget it should treat as a matter of urgency cooperation with local authorities in order to improve existing art facilities in the community.

#### **5.41**

It might be very useful if courses for the training of social workers and for adult and community educators included a course on the contribution of the arts in a community setting. Fieldworkers such as these are involved in the day-to-day life of the community and are often in a position to assess the needs and opportunities for development within the community.

#### **5.42**

This chapter has considered the opportunities for young people to involve themselves in the arts outside formal curricula. It also briefly examined provisions for adult education and some developments in the broad area of community arts. It is evident that these areas overlap considerably. For example, although the contributions of the national institutions of art and science (i.e., galleries and museums) and the developing rôle of the libraries were discussed under the heading of extra-curricular activities, it is clear that they have as major a contribution to make to the adult as to the young public. Furthermore, the regional arts officers and the administrators of individual organisations such as the Federation of Irish Film Societies and the Music Association of Ireland can offer a very valuable service to teachers and young people who wish to organise arts activities outside school time. For those who leave school early or who do not achieve the certificate results they need for a career of their choice there is a pressing need for the introduction of a systematic scheme of recurrent education. For those who wish to pursue their interests in their leisure time there is a wide but rather uncoordinated range of activities available to them.

Although the existing range of activities is relatively small there are exciting prospects. The immediate need is for a more professional infrastructure to organise the arts at both community and regional levels. The educational needs of the adult community require a systematic policy for their coordination and development.

CHAPTER 6  
**Training for a career  
in the Arts**



DEGAS—*The Dancing Class*

**Introduction****6.1**

This chapter examines some aspects of career training in the arts in Ireland. The best general sources of careers information are Casey and Murray's Directory\* and the career leaflets issued by the Department of Labour. This chapter examines some areas of difficulty in the existing resources for career training in the arts and suggests some solutions to them. It does not consider teacher-training as chapter 5 has already considered this area in some detail.

**6.2**

There is an intricate relationship between, employment possibilities in a particular career and the resources available to train for that career. It would seem that the greater the field of employment the greater the training provisions for it. There have never been very many jobs for young Irish people who chose a career in the general area of the arts. Architects are the one exception. For the others, in music, the visual arts, literature etc., the greatest career prospects lay in teaching. Over the last ten years however, greater prosperity and developing technology have opened up more possibilities of employment for the person trained in an arts area. Television and radio, hand-crafts and design are now key sources of employment. Improved training and opportunities for advanced study could open up still further employment possibilities.

Arts organisations have generally become more professional in their operation in recent years and this has increased the demand for arts administrators.

The rest of this chapter examines some aspects of how the present training provisions could be developed for each career area in the arts.

**Music****6.3**

The young person with an interest or talent in music has a number of options after leaving school. If his interests are more academic than practical he can enrol in one of the university colleges, all of which, except Galway, have music departments. Successful completion of a basic university course with further study can lead to

\*Casey and Murray, *The Irish Education and Training Directory*, Second Edition, Careers and Educational Publishers Ltd., Claremorris 1976.

whole-time or part-time careers in composition, musicology and academic lecturing.

Recommendations have already been made about the pressing need for University College, Galway to establish a department of music. This would be a welcome addition for young people in the West wishing to study music. Indeed UCG might make research into Irish music a speciality.

#### **6.4**

For most Irish music graduates wishing to continue their musical studies there is little financial assistance. The consequence is that not so many gain higher qualifications as could do so. They are then severely handicapped when competing for third level lecturing posts against candidates from abroad who have had every financial opportunity to study for higher degrees. Much the same situation occurs in the visual arts. There is a need for the Department of Education and other official grant awarding bodies to give sufficient grants for students of music and the other arts, wishing to study for a higher degree or to study abroad.

#### **6.5**

Young people aspiring to a more practical music career are constrained by lack of time for both study and practice during their school years. Those who wish to pursue a career may, on leaving school, enrol in the Royal Irish Academy of Music in Dublin or in one of the colleges of music in Dublin, Cork or Limerick. The absence of colleges of music in Galway, the midlands and the northwest of the country has already been noted (see 4.23).

All the existing colleges of music suffer from lack of space. Cork School of Music is the only custom-built school and it has acquired an adjacent site which it intends to develop when finance becomes available.

#### **6.6**

This lack of resources seriously affects the advanced training of talented musicians. The colleges have neither sufficient staff, finance nor facilities to cope with the demand. The establishment of a new conservatoire, although desirable, is financially unrealistic at present. An interim solution may lie in the development of a 'Music Training Board'. This Board would be an independent body set up to provide a conservatoire training for advanced young musicians. It could also include as part of its functions the care of talented young musicians of 11 or 12 years of age. Such young people may need to practise for up to four hours a day if they are to reach the standard required for a professional career. This requires very special allowances on the part of their post-primary school.

The 'Music Training Board' could have an administrative centre and staff but not necessarily a building of its own. Its main objective would be to match talent and resources in the most flexible way.

The Royal Irish Academy of Music and each college of music would cooperate to pool resources (staff, facilities etc.) and plan the training of the selected musicians. The Board would operate on a budget independent of that of the schools. This budget could come from a variety of sources such as the Department of Education, the Vocational Education Committees, RTE, the Arts Council and industrial sponsorship. The need to provide conservatoire training is widely recognised. The establishment of a Music Training Board could meet this need for the present if the Royal Irish Academy of Music, the colleges of music and others involved could agree on a formula for cooperation which, once achieved, could work to the benefit of talented young Irish musicians. Once the principle has been accepted the details of setting up and maintaining the Board could be worked out. The Arts Council should, if required, initiate this Board.

#### **6.7**

In chapter 4 the argument for a unified national diploma for instrumental music teachers was considered. The same argument can be proposed for a unified national diploma for performers. The Academy and the colleges of music should explore with the National Council for Educational Awards the possibility of developing such a national diploma. A set of accredited Irish diplomas would greatly ease the initial operation and course-organisation of new schools of music. The sequence of events leading to a unified structuring of music qualifications would be similar to that for art and design outlined in paragraph 6.12 below.

It would also assist the existing schools of music if their diplomas could be recognised as suitable qualifications for staff in new schools of music.

#### **6.8**

When a young musician begins to look for employment in Ireland his most likely prospect is with RTE who support both a symphony and a concert orchestra as well as a string quartet and the RTE Singers. RTE is anxious to employ young Irish musicians and to provide a career structure for them. There is the danger, however, that young people can be brought into the orchestra prematurely, both in terms of their musical development and their personal and career development. There is a need to provide a longer period of training between a young musician's graduation from a school of music and his employment in an orchestra. RTE might take steps to inform young Irish musicians studying abroad of the dates on

which auditions are being held and encourage them to consider an orchestral career. Young players should also be provided with the opportunity to gain orchestral experience in a training orchestra.

#### **6.9**

The present training orchestra operates on a voluntary basis. If it were placed on a more professional administrative basis then it could be of greater benefit to young musicians. It is envisaged that the Music Training Board would provide grants to enable selected young musicians to attend its training courses. It is reasonable to expect that some of these young musicians would benefit from playing in a training orchestra. Consequently, a link between the Training Board and the training orchestra would be mutually beneficial and an effective way of deploying limited funds. The Board would have an outlet for its musicians. The training orchestra could gain financially both in terms of a grant from the Board to assist its students and in terms of the professional administrative assistance which would have to be given to enable the training orchestra to function more efficiently. The orchestra would also have grant-aided members who would therefore be available for longer periods of time than might be possible for self-supporting young musicians. Assistance in administration could possibly increase the number of engagements of the orchestra. Revenue from these could be recycled as fees to the players and for equipment.

#### **6.10**

There is also a need for more than one training orchestra, particularly outside Dublin. Munster could benefit from the opportunities for training and performance offered by a training orchestra.

#### **6.11**

Training for a career in music would be greatly enhanced if: new colleges of music were established in other parts of the country than at present, but particularly in Galway, the midlands and the north-west: if a unified national diploma, validated by the NCEA, could be organised for performers: if a Music Training Board could be established as an interim solution to the problem of providing a conservatoire: if a Department of Music could be established in University College, Galway: if an adequate grants scholarships system were established for postgraduate students of music and for young musicians seeking further training either at home or abroad: if the proposed Music Training Board could work in close cooperation with the training orchestra: if a second training orchestra could be established: and if the Radio Telefís Éireann Symphony Orchestra could be enabled to employ orchestral players who have achieved more consistent standards before they enter the orchestra.

## **Painting, Sculpture, Printmaking, Crafts and Design**

### **6.12**

Unlike music, the art and design areas are being integrated into a more coherent structure by the National Council for Educational Awards (NCEA). The institutions making up this structure at present are the schools of art at Cork, Dun Laoghaire and Limerick and five regional technical colleges. The National College of Art and Design (NCAD) does not have formal recognition from outside bodies but is likely to seek accreditation from the NCEA.

### **6.13**

The NCEA became involved in art and design education in 1974 when submissions seeking recognition of courses in areas such as painting, sculpture, ceramics and graphic design began to reach the NCEA from regional technical colleges and schools of art. In December 1974 the NCEA, in association with the Department of Education, sponsored a seminar held in Kilkenny on the theme of art and design education. The seminar pointed to the need for a coordinated plan in this area of education. In June 1975, the NCEA established an interim committee to advise on policy in relation to art and design. The committee examined the course submissions and advised that many of the proposals for courses were based on out-dated traditional assumptions and were unrealistic, both in terms of the resources available and of the job prospects which graduates from the courses might have. The committee made recommendations to the NCEA on the form its involvement in art and design should take and the courses it should seek to encourage. These recommendations are contained in a document entitled "NCEA Recognition and Awards in Art and Design Education" which was published in February 1976.

Shortly after this, art and design was formally established as a discipline within the NCEA system, with the establishment of an Art and Design Board of Studies. It has been the concern of this Board (a) to propose the sort of framework for art and design education at third level which will achieve for it an equal status with other disciplines and (b) to provide guidelines which will allow each school and college to take part in an organic national development, instead of each independently and confusedly attempting to chart its own course. In its work the Board has been assisted by panels of experts, including artists, designers and educationalists.

### **6.14**

The NCEA uses its existing award structure for art and design education. It offers the following levels of award:

- (i) Certificate in Visual Education—a one-year full-time course.
- (ii) National Certificate in Visual Studies—a two-year full-time course.
- (iii) National Certificate in Design—a two-year full-time course.

(iv) National Diploma in Art or in Design—a one-year full-time post-certificate course, or three-year full-time *ab initio* course.

Table 16 of Appendix 4 gives the 1978 pattern of entries for NCEA awards.

#### **6.15**

The NCEA introduced the Certificate in Visual Education (Foundation Certificate) as an interim measure until the standards of entrants to third level training have improved. It hopes to have phased out this certificate by 1985.

Its policy has been to make awards to individual students within schools and colleges until such time as the courses at the institutions are formally recognised. These interim awards will be discontinued in 1980. From September 1978 most students have commenced recognised courses. The NCEA hopes that those colleges whose courses have not been validated by September 1978 will have fulfilled the necessary conditions for recognition by the time the class of 1978 graduates. However, from 1981 it is likely that NCEA Diplomas in Art will only be available at Cork and Limerick and it seems very unlikely that these diplomas will be available at seven centres, as at present, after 1980. Although the NCEA has not yet invited the submission of Diploma Design courses it is likely that some such courses will have achieved NCEA validation shortly after 1980. Their number, however, is unlikely to be greater than one or two.

#### **6.16**

The National College of Art and Design (NCAD), despite its reorganisation in 1974, still faces serious difficulties. The appointment of a new board in the latter half of 1978, and of a temporary director, delayed urgent decision on matters of policy. Two of its most pressing problems are the choice of body to validate its courses and a new location for the college.

#### **6.17**

In the context of present government policy it seems most likely that the College will submit courses to the NCEA for recognition. Since the NCEA is empowered to award degrees this allows the College to submit its courses at degree level if it so wishes. The present uncertainty caused by the College not submitting courses to either Trinity College, Dublin or the NCEA has worked to the disadvantage of the students, who must wait that much longer for properly validated awards.

#### **6.18**

Lack of space has presented the College authorities with a major problem. There is an urgent need for new premises. New custom-built premises would be extremely costly. A very real alternative has

been explored by the College. This concerns the purchase and conversion of Powers' Distillery in Thomas Street, Dublin. Detailed plans for the conversion of this building and the phased moving of the present College have been proposed to the Minister for Education. This proposal has many attractions including the suggested location and the potential contribution to the community life of that part of the city. There is an urgency about the present situation which requires an early solution.

#### **6.19**

Dún Laoghaire School of Art is unique in its development. From simply being one department in a second level vocational school it has grown in response to the demand for third level training in art and design in South County Dublin. Despite its present size and the quality of courses it provides, the school remains part of a second level school. Largely because of this it has not received the staffing, resources and autonomy it needs to maintain and develop itself at third level. The level of applications which it receives annually for the small number of places it offers, and the public support which it receives from the people of Dún Laoghaire, leave no doubt that it fulfils a valuable educational need. It is to be hoped that the Minister for Education, the Dún Laoghaire Vocational Education Committee and the other bodies involved, will rectify the anomalous situation faced by the Dún Laoghaire School of Art by providing sufficient finance, staffing and autonomy for it to maintain and develop its present courses until such time as it is given third level status. Meanwhile there should be no delay in working to establish the school at third level.

#### **6.20**

The restructuring of art and design education is a very encouraging development. The next five years should be sufficient for its completion. Within that time degree-level courses should be available in a number of centres throughout the country. Students who obtain national certificates and diplomas in art or design should have the opportunity of studying for a degree either by transferring to a degree course or through the establishment of special post-certificate or post-diploma degree programmes. These programmes might also be available to those who qualified under the Art Teacher's Certificate (ATC) programme. Employment outlets will be a major influence on the scope and scale of these developments.

Teaching is one of the main career opportunities for the art/design diploma holder. Apart from this, career opportunities depend very much on whether a student specialises in crafts, design or fine arts.

### **6.21**

The specialists in crafts, if they have good practical experience and a knowledge of business procedures, face a promising market. The professional craftworker is essentially an entrepreneur where success depends as much on knowledge of running a business as it does on skills in the particular craft. Students leaving colleges often have not had adequate practical experience in their craft, nor have they received an adequate training in business administration. This is a serious deficiency in existing courses which deserves examination by the colleges in question. It is desirable that craft students be given a thorough grounding in all aspects of setting up and maintaining a small crafts business.

If a craftworker can demonstrate the competence to run a small crafts business, the Small Industries Division of the Industrial Development Authority can give 40% equipment grants to craft-workers establishing themselves in Dublin and 60% to those wishing to establish themselves outside Dublin. The balance must be supplied by the craftworker. The Crafts Council of Ireland can advise both young and established craftworkers on aspects of setting up and maintaining a business.

### **6.22**

Within the colleges providing courses in art and design, the latter is the faster developing area both in terms of courses and employment possibilities. There are careers in graphic design (including advertising, newspaper/magazine layout and production, book design, design for television etc.), product and industrial design, fashion design and design for craft. Nonetheless the opportunities for employment as a designer are less than they could be. The contribution of the craft designer and the industrial designer still needs to be demonstrated to industry. Much of Irish industry is not indigenous and the design of products and machines is frequently completed outside Ireland. One potential employer in the field of graphic design is the State and its agencies which produce a multitude of forms and publications which could be more attractively and efficiently designed than they are at present. The system of job experience operated by Limerick NIHE for all students, including industrial design students, is an excellent one for providing young graduate designers with contacts in industry.

### **6.23**

Kilkenny Design Workshops Limited is the government agency with primary responsibility for the advancement of good design in industry.

In order to provide graduate designers with opportunities for practical work experience and to develop job opportunities for young designers, Kilkenny Design Workshops in early 1978, inaugurated the Butler House Project. This aims to bridge the gap

between the academic education of designers and the needs of industry. The Project, which represents a capital investment of over £400,000 and is supported by an annual operating grant of £30,000 from the European Social Fund, hopes to make possible the following:

- The practical training of graduate designers in the real needs of manufacturing industry before they seek employment; designers are enabled to work for up to 12 months at Kilkenny Design Workshops on commercial assignments under the guidance of senior staff.
- The operation of a Designer Exchange Programme between Ireland and other countries.
- The investigation, in supportive surroundings, of design issues of national importance in collaboration with appropriate bodies.

Candidates are selected by competitive interview from nominees put forward by educational institutions, industry, representative organisations, professional bodies, state agencies, etc. Kilkenny Design Workshops has engaged in designer training and development since its inception, but the new facility will greatly assist the extension of this work, raising the number of annual vacancies from an average of six to a possible maximum of 35.

Ideally, the numbers of students studying design should be related to potential employment opportunities, whether as employees or self-employed persons. Kilkenny Design Workshops is currently carrying out a survey of the nature and extent of industry's designer needs.

#### **6.24**

Graduates in painting, sculpture and some other area of fine arts may face a more precarious and lonely career than their colleagues in craft or design. Often when they leave their school or college of art they are isolated, without sufficient money, working in inadequate conditions, with few outlets for their work and little sympathetic support. One of their greatest needs is for cheap studio space. Such a space shared by a number of artists can alleviate some of the difficulties confronting the artist at the beginning of his career. Any proposed schemes to provide studio space should be sympathetically considered by local authorities and the Arts Council.

#### **6.25**

Young as well as established artists could benefit from schemes to introduce artists into the community. Employment could also be created if government departments and the business community set aside a certain percentage of their budget specifically so that works of art could be commissioned for particular buildings.

### **6.26**

Like graduates in other subjects, graduates from schools and colleges of art who wish to study abroad face often overwhelming financial difficulties. Córas Tráchtála (CTT) operates an annual design scholarship scheme. In 1978 CTT awarded six major scholarships of up to £1,700 each to assist young designers to study, travel or gain experience in design practice abroad. Kilkenny Design Workshops offer young graduates opportunities to enable them to learn about practical aspects of design. Graduates in the fine arts do not have similar opportunities. In recent years many students have been awarded scholarships by colleges abroad but either could not find the supplementary finance to enable them to go there or else having gone, found they did not have sufficient money to live on. They then took a number of part-time jobs to survive and experienced the greatest difficulty keeping up with an intensive course of study.

There is an urgent need for a number of annual scholarships to enable Irish students to study abroad. The Department of Education, the Vocational Education Committees, and the Arts Council should consult on the best ways of providing these scholarships.

## **A Career in the Theatre**

### **6.27**

There is no fixed route to a career in theatre in Ireland. Opportunities depend on talent, chance, initiative in seeking openings, contacts in the theatrical world etc. Nonetheless, there are a number of private schools and courses which offer a training in drama and the theatre. These can serve as valuable introductions to the world of the theatre. University drama societies and the amateur drama movement are also sources of experience. None of these, however, equips a student to undertake a career in the theatre. At the moment, careers normally develop more from working with a theatre group than by doing a course and then applying for an advertised job.

### **6.28**

In 1976 the Richards Report (p. 22) spoke of the urgent need for a school which provided training in all the theatre arts, including producing, designing, stage management and performing. It was envisaged that such a school would also cater for dance and opera. Whereas this would be very desirable, within the time-perspective of 5 to 10 years adopted by this Report, one would have to regard the establishment of such a school as a long-term ideal. However, the need remains and the best immediate way of meeting this need could be to establish a Theatre Training Board. This would be established in the same way as the Music Training Board (6.6). Its function would be to select those of proven ability in acting, directing, writing, design and technical operations in order to train them to an advanced level. This would involve the cooperation of the major theatre, opera and dance companies, RTE, the NCAD, the ITGWU, the Federation of

Musicians and Irish Actors' Equity. The Board would work closely with the major companies to provide apprenticeship schemes where necessary, and it would contract individual teachers to run courses, and institutions to provide them where appropriate.

The concept of a Theatre Training Board is envisaged as being the most flexible, efficient and economic use of resources of a school such as that envisaged by the Richards Report. Courses developed by the Training Board could in time be incorporated into NIHE, Dublin or whatever structure is decided upon for the organisation of third level courses in the greater Dublin area.

#### **6.29**

There is a need for an intermediate level of training which will allow young people aspiring to a career in the theatre to train and assess their own talents. Such training can be provided either by a new development or by the development of an existing organisation. It is clear, however, that it would have to be constituted in a non-profit-making way before public monies could be used to stimulate it.

#### **6.30**

It is important for actors in particular to receive inservice training if they are to become sufficiently flexible to avoid being typecast and so reducing their career opportunities. Where the Training Board is unable to provide either the type or level of training required by a particular aspect of the profession, there should be a system of scholarships run by the Arts Council and the Department of Education to enable people to study abroad. This could be greatly facilitated if major theatre companies in Ireland arranged an exchange system with similar companies in other countries. This would allow Irish people to learn about the practical operations of foreign companies and would also introduce theatrical personnel from abroad to Irish theatre.

### **A Career in Film**

#### **6.31**

There are two general categories of career in the film industry. Film technicians include such jobs as directors, lighting cameramen, editors, wardrobe manager/mistress, make-up artist, production manager etc.

Film craftsmen include electricians, carpenters etc. with a special knowledge of the requirements of film technology. People wishing to become film craftsmen train for their trade in the usual way and then seek special on-the-job training in film work.

The route to one of the careers under the general heading of film technician is not so clearly defined.

### **6.32**

The main sources of training for film technicians in Ireland are Radio Telefís Éireann, independent film-makers and the National Film Studios. RTE is both the main employer and the main source of training for film technicians and craftsmen. Posts are filled by open competition.

The next largest source of training is with the independent film-makers much of whose work involves making commercials and doing contract work for RTE. Although these offer no formal training, they do provide on-the-job training for film technicians. Access to this sort of training is now usually through a register which is kept by the Film Industry Section of the Irish Transport and General Workers' Union. As individual film-makers require particular assistance, people on the register are offered temporary employment which allows them to learn while working. An estimated 25 people on the register got work in this way during 1978.

The National Film Studios tend to take on trainee film technicians at the same rate as films are made in the studios. Because only a small number of feature films are made at irregular intervals in the studios only a minimum number of trainees have been taken on. Two trainees were there for the 1978 period. Trainees stay in the studios for up to one year gaining experience in different areas. As work becomes available elsewhere they move on to other organisations such as RTE. These trainee posts are advertised in the press. Those people whose names are on the union's register may also have the opportunity to work in the studios when work becomes available there.

### **6.33**

There are approximately 120 to 150 freelance film technicians earning a living in Ireland. This number could be increased, but this would depend on the success of a number of developments. Perhaps the most important of these is the proposed Film Bill. This Bill could greatly assist the development of an indigenous Irish film culture by making finance available for the making of Irish films. If the Bill did this and if Irish film-making developed as it could, opportunities for an additional 50 or more film technicians could be created.

### **6.34**

On the current level of work the number of film technicians required by the National Film Studios is very low. However, if the number of large scale feature films being made at the studios increased or if the studios could successfully move into the regular production of television films the potential could be very much greater for the training and employment of film technicians.

There will always be only a small number of jobs for film technicians in Ireland. An optimistic outside estimate might be 300 jobs. The

training needs for film technicians might best be met by a first-class apprenticeship scheme rather than by setting up an institution to train them. Colleges of art and technology might usefully consider setting up short-term courses to which trainee film technicians might be sent by the organisations to which they are apprenticed.

### **Training for a Career in Dance**

#### **6.35**

There is very little advanced training in ballet or contemporary dance available in Ireland. The Irish Ballet Company can offer a training only to a very small number of dancers because it is primarily a professional and not a training company. Those wishing to make a professional career in dance must go abroad for their training.

#### **6.36**

The Arts Council offers a small number of annual scholarships to dancers seeking advanced training. These scholarships can be awarded to female dancers who wish either to study with the Irish Ballet Company or abroad. However, male dancers who wish to train with the Irish Ballet Company are more favoured by the scheme than those men wishing to train abroad. The reason for this apparent discrimination is that there are so few men interested in dance as a career that once a male dancer leaves Ireland to study abroad and shows any promise, he is almost guaranteed employment abroad. It is extremely difficult for the Irish Ballet Company to employ male dancers and it would be virtually impossible to entice back Irish male dancers who are working overseas. The terms of the Arts Council scholarships to male dancers are an attempt to solve this problem.

#### **6.37**

There are only a very small number of opportunities for a dance career in Ireland. Some Irish dancers abroad would welcome the chance of returning to Ireland provided they had the opportunity to develop their professional careers. There is scope for a semi-professional contemporary dance company in Ireland. Such a company would provide an outlet for young contemporary dancers as well as creating an audience for dance.

#### **6.38**

In the longer term there will be a need for a Dance Academy which will provide a centre for the tuition and creative development of ballet, contemporary and traditional forms of dance to a high standard. As well as its primary function of teaching dance it could also provide courses in movement for actors, musicians etc. This could form part of an existing institution such as the Royal Irish

Academy of Music, or one of the schools of music. We would suggest that such institutions examine the possibility of including dance as part of their activities.

### **A Career in Literature**

#### **6.39**

Writers come from all kinds of background, and there is no fixed path to becoming a writer. There is a limit to the amount an aspiring writer can be taught although creative writing workshops such as those sponsored by the Arts Council can be a very encouraging and stimulating experience for the young writer. Assuming the ability and the desire to write, then the greatest needs of the writer are for time, a publisher and a public.

#### **6.40**

It has been estimated that only 7 % of all writers in English make a full-time living from their work. Most writers have another career as well as their writing. In this context their needs are often for time to complete or indeed begin a particular work. The Arts Council operates a bursary scheme which allows writers, of both English and Irish, to buy some of the time needed to research and develop a particular project.

#### **6.41**

Opportunities of having work published and distributed have never been better in Ireland. The promising young writer has a wide variety of native Irish publishers who might be interested in his work. But royalties from Irish readers alone are by themselves not sufficient to allow a writer to earn a living.

#### **6.42**

Apart from the Arts Council, other institutions such as the universities can make a very valuable contribution to creative writers, playwrights, composers, visual artists etc. while at the same time benefitting from their presence. Some university colleges already have writers and poets on campus. In the case of writers, this involves the writer being present on campus for a specified period so that he can meet and work with interested staff and students. At the same time the writer has ample time to continue with his own work. We would urge the universities to consider seriously the possibilities of formally establishing more such fellowships. Financial sponsorship for them could, perhaps, be sought from commercial patrons.

### **Architecture**

#### **6.43**

Architectural training is centred in Dublin. Both University College, Dublin and the Dublin Institute of Technology (which includes Bolton Street) train architects. In 1978 there were approximately

400 student architects in training. So far, practically all graduates have found employment either in Ireland or abroad. Given that the present courses are so well established, a third course in architecture outside Dublin does not appear to be necessary.

### **Arts Administration**

#### **6.44**

As public interest in the arts has grown, so has the number of organisations promoting the arts. To enable these organisations to function professionally and efficiently the career of arts administrator has developed. Arts administrators are employed by the Arts Council, arts centres, galleries, regional development authorities and organisations such as the Music Association of Ireland. They come from a wide variety of backgrounds and interests, and in Ireland there is no formal way of becoming an arts administrator. Posts are normally filled by open competition. Administrative competence and a knowledge of the arts are, naturally, distinct advantages for any such post. There is an emerging professional infrastructure for the arts in Ireland and there is likely to be a continuing demand for this type of administrator, although the number of posts available in any one year is likely to continue to be very small.

**CHAPTER 7**  
**The Rôle of the Arts Council in Education**



**REMBRANDT** — *Syndics of the Draper's Guild*

**Introduction****7.1**

The Arts Council has no statutory rôle in formal education. Its principal function is to stimulate public interest in the arts: to promote the knowledge, appreciation and practice of the arts: and to assist in improving the standards of the arts. Clearly, if it is to fulfil these duties satisfactorily it must actively concern itself with educational policy, particularly when existing policy works to the disadvantage of the arts in education. If the arts were properly catered for in this area the Arts Council's contribution would be that much more effective. It is in this context that the Arts Council must consider its contribution to education, both formal and informal.

**7.2**

Regarding the general rôle of the Arts Council, the Richards Report, *Provision for the Arts* (1976) advised that,

"The Arts Council should remain in the background in the sense that it should seldom become involved in directly promoting the arts—let alone in artistic creation. Its rôle should be one of assisting (financially and otherwise) those who want to promote and create, of seeking all means of improving standards and of educating, informing, encouraging and coordinating, with the aim of offering maximum opportunities for every level of the Irish population to enjoy the arts and participate in them" (paragraph 23.6, page 94).

The principles underlying the Arts Council's overall rôle in the arts should also govern its rôle in education. Here it should actively champion the cause of the arts in education; liaise with all organisations involved in this area; provide a central source of relevant information; initiate movement where none exists; grant-aid it where it does; provide specialist services; and coordinate efforts where these are judged to be in the best interests of the arts. Its rôle is not to perform functions which properly are the responsibility of another statutory body. However, it may be able to assist and advise some such body as the occasion demands. Its effective contributions will most often depend on good working relationships with those directly involved in education in the Department of Education, the

Vocational Education Committee, third level colleges, teachers, pupils and parents.

### 7.3

The Arts Council has already contributed to education in a variety of ways. For example it operates a scheme for both the joint purchase and/or loan of works of contemporary Irish artists to institutions, including schools. Where, for example, a school or college wishes to purchase a work of art approved by the Arts Council, up to half the cost of the purchase will be met by the Council. Schools or colleges may also borrow works from the Council's own collection. The only costs for the school in this case are insurance and transport. Unfortunately, few schools avail of these schemes and the Arts Council's collection is still quite small.

In the area of literature the Council operates a Writers-in-Schools Scheme. For this it produced an up-to-date directory of Irish writers who were willing to talk or give workshops in schools. The Council pays the expenses and half the fee of the writer. This scheme was successfully piloted in the counties Clare, North Tipperary and Limerick during 1977/78. It was extended to cover the 32 Counties in September 1978 when three copies of the Directory of writers were sent to every school in the country. Since 1976 the Council has financed three workshops in creative writing in University College, Galway. Two of these were in English and were run by Tom Kilroy and Anthony Cronin. The third was in Irish and was run by Eoghan Ó Tuairisc.

During 1978 the Council organised a six-week course in contemporary dance for talented young people. This was conducted by an expert from Britain. In conjunction with the Department of Education, it also ran a course for music teachers which was again staffed by experts from abroad.

On a limited scale, bursaries have been awarded to enable some young artists, musicians and dancers to study abroad.

To encourage theatre in schools the Council also grant-aids groups such as TEAM. It also gives a small sum towards the expenses of the Drama Study Circle.

To encourage community arts it has given a grant to the Ballymun Community newspaper to meet the costs of an arts supplement. In a small way it has helped certain community centres to make some provision for arts facilities and it has helped finance some adult education courses in the arts.

Four times a year it produces an Exhibition Quarterly, a guide to art exhibitions which is forwarded free of charge to individuals and institutions who request it.

These are some of the contributions so far made to the general area of education. Some of the more direct involvements to date have been on an *ad hoc* basis because of lack of finance. The range of

contributions has been necessarily patchy since the Council is only beginning to develop its policy of involvement in education.

Some of the recommendations that follow can be implemented largely within the existing resources of the Council. Most, however, will require additional finance.

### **General Recommendations**

#### **7.4**

The general recommendations to the Arts Council on how it might promote the arts in Irish education are:

- (a) that the Arts Council build up a specialist educational arts service. This will require at least one full-time education officer and a satisfactory budget. Some of the duties of this service will be those already carried out by other officers of the Council. For example, community arts, specialist training courses and certain aspects of the existing bursaries scheme could become part of the education section.
- (b) that the Arts Council should seek a meeting with the Minister for Education to consider the possibility of a planning committee for the development of the arts in primary and post-primary education being set up within the Department of Education.
- (c) that the Arts Council set up a consultative committee to monitor and encourage the development of the arts in education along the lines suggested in this Report.
- (d) that this consultative committee liaise with other organisations involved in the arts in education, and particularly with any planning committee that the Minister for Education might establish within his own department.

### **Relations with other Organisations**

#### **7.5**

There is a considerable variety of groups promoting the arts in education. However, they lack a central unified voice which can effectively influence policy on the arts. The Arts Council should act as a centre of action for their interests. This Report is an instance of this and could not have been written without the cooperation, assistance and advice of these various individuals and organisations.

#### **7.6**

The Arts Council must from now on monitor educational policy. It must establish a right of comment, and it must seek representation for the arts on any advisory or other committee whose recommendations may influence the development of the arts in education.

It can most effectively do this, and develop its own involvement, only by continual liaison with the Department of Education, schools and colleges at all levels, teacher and parent organisations, trade

unions, adult and community education organisations. Radio Telefís Éireann etc. Therefore, the Arts Council should establish formal channels of communication on matters relating to education with all these bodies. Organisations in education should be placed on the mailing list for all Arts Council publications such as the Annual Report, the Exhibition Quarterly etc. Any statement on educational policy made by the Council should be forwarded to organisations who may have an interest in such issues.

#### **7.7**

In conjunction with such organisations the Arts Council should make representations to appropriate government agencies whenever some aspect of official policy adversely affects the arts. For example, the Council should seek to have all books, art & craft materials, musical instruments etc., which are intended for use in education, zero-rated for the purposes of value added tax or alternatively, seek an increase in educational grants to compensate for VAT.

### **Information Services**

#### **7.8**

The Arts Council should build up a central source of information on the arts for use by those working in education. A most useful contribution could be made by compiling and publishing a handbook of resource materials in the arts for educational use. This could include a detailed list of services available to schools: books, slides, films, audio and video tapes of particular Irish interest: addresses of useful institutions and agencies abroad which supply resources: lists of museums and galleries together with their opening and closing times, and so on. Such a guide, regularly updated and widely circulated, would be of great benefit to teachers and lecturers planning general or specific arts programmes.

#### **7.9**

In addition, the Arts Council could provide a selective information service on what forthcoming events in the arts would be of use to schools or colleges. They could possibly avail of some of the time now being made available by RTE to publicise courses or events of educational interest. They could also compile a manageable mailing list consisting of colleges of education and other third-level colleges, specialist teachers' organisations, teachers' resource centres, student organisations etc. to which might be sent a short monthly bulletin of particular events, lectures or courses of interest, as well as other publications such as the Exhibition Quarterly or In Tune (an Arts Council information sheet on musical activities). This bulletin could also serve as a free source of publicity for teachers, or others in education, to use in the planning of specific arts events of relevance to education. Telephone and personal requests for information and

advice should also be encouraged. In this way any diffidence which members of the public may feel about contacting an "Arts" organisation can be dispelled and the Arts Council's involvement will become more tangible.

In general then, a major aspect of the Arts Council's contribution to education will be the regular provision of succinct up-to-date information on resources and specialist areas of advice. They ought also to act as a source of information on forthcoming events, courses or lectures.

### **Specific Arts Council Schemes**

#### **7.10**

Knowledge and appreciation of literature is being furthered by the Writers-in-Schools Scheme operated by the Council. When this scheme has operated for a year at national level there should be a detailed evaluation of its contribution with a view to assessing its effectiveness. This could be arranged by holding a short seminar of those writers who visited. The objective of the seminar would be to provide guidelines for the future operation and development of the scheme.

#### **7.11**

There is a number of other ways in which the Arts Council could assist the appreciation of literature in schools. Anything that would help the development of the present poor state of post-primary school libraries would be welcome. The Council has a particular interest in promoting contemporary Irish creative writing. To further this the Council could consider developing a grant scheme for the purchase by school libraries of works by creative Irish writers. The details of such a scheme would have to be worked out in consultation with the Department of Education and the subject associations of both Irish and English teachers. An example of how it might work could be as follows. If a school wished to purchase not less than £25 and not more than £50 worth of such books then the Arts Council could meet half the cost of the order. The books could be chosen by the school itself and submitted to the Council for its approval or could be chosen from a list of eligible books compiled by the Arts Council. The books might then be bought either directly by the school itself or, on its behalf, by the Arts Council through two central agencies (i.e., one for Irish publishers and one for non-Irish publishers). Within the buying limits above and on the assumption that every post-primary school in the country immediately applied for the maximum grant of £25, the total cost of the scheme in terms of grants would be just over £21,000. This scheme has a number of advantages. It provides a very useful back-up to the Writers-in-Schools Scheme in that it allows schools to buy copies of works by writers who have been or are about to be invited to

schools. It ensures a place for living Irish writing in schools and it has obvious benefits for the writers themselves and for Irish publishers.

Ideally, the scheme operated for primary school libraries by the Department of Education and the local authority libraries (see 2.17) should be extended to cover post-primary schools. If that happened then the Arts Council could operate a scheme such as the one outlined above, through the local authority libraries.

#### **7.12**

The Arts Council should also consider developing a scheme to produce fiction by Irish authors for children of different ages. These would preferably be original books for children written by Irish authors, illustrated by Irish artists and published in Ireland. Ideas for such books could be proposed by Irish publishers to the Arts Council, who could then support the production of a number of approved titles.

#### **7.13**

The Council might also institute a bursary scheme for Irish writers of children's books. Such a scheme could operate by annually alternating the award of a bursary to a children's book in Irish and in English.

#### **7.14**

The principle underlying the Writers-in-Schools Scheme is primarily that it is a good thing for young people in schools to meet, listen to and talk with creative writers. It may help to demystify for them the nature of writing and books as well as leading them to an understanding of particular writers. The same principle also dictates the desirability of introducing musicians, actors, painters, sculptors, dancers, architects, craftsmen, film-makers, puppeteers etc. to young people. It would, however, be a mistake to think that the general structure of a scheme for introducing writers to schools is also the best one for introducing, for example, visual artists into schools. A further distinction is necessary here. The Writers-in-Schools Scheme aims to introduce writers to pupils. It is not primarily to teach them about writing in general, but rather about how this particular writer views writing. Most writers in the course of their talks tend to alternate the roles of writer and literary critic, sometimes talking about their own work and sometimes perhaps talking about some aspect of, say, the contemporary novel. The nature of the writers *métier* may allow him to do this more or less successfully. Once again, it cannot be assumed that exponents of another art form can so easily shift perspectives.

Furthermore, each art form requires a structure tailored to its own particular needs and what is possible for one may not be possible for another. These considerations must be borne in mind when the Council is formulating its policy for promoting the arts in education.

#### **7.15**

If it is to raise effectively the standards of visual literacy in Ireland, the Council must campaign on a number of fronts at the same time. On the widest front the Council should ensure that public standards of visual design and appearance are maintained and improved. The Arts Council has a valuable rôle to play under the planning acts and has begun to do so by making representations against certain undesirable building developments. The Council also supports groups wishing to conserve or develop visually attractive aspects of the environment.

Schools are presented with a very difficult task when their pupils' home environment and neighbourhood are dull, uniform, badly designed and decorated and with few if any attempts on the part of planners or builders to make them visually interesting. The problem is further compounded when the design and decoration of the school itself is poor. The basis for visual sophistication must be laid in the everyday environment of the young—at home, on the streets and in the school building. If this cannot be achieved then children are likely to have considerable difficulty in developing their spontaneous powers for visual appreciation and awareness.

The Arts Council should develop and propose pilot schemes of environmental improvement in particular areas. At a community level, for example, the Council could support the initiatives of local people who wish to reclaim derelict sites for the use of the community, or to paint murals on unsightly walls.

Schools are frequently offenders in matters of interior decoration and maintenance. This is often as much a reflection of lack of interest or effort on the part of school authorities as it is of lack of finance. The Arts Council should explore the possibility of developing an award scheme for the school with the best interior decoration, and the best landscaped school garden in a number of categories of school type. Special consideration could be given to the schools which most involved the pupils in the interior decoration and garden design. The awards could be paintings or sculptures by contemporary Irish artists. Such a scheme could operate, with Arts Council support, through existing schemes like the Tidy Towns Competition and the Shannonside Special Environmental Awards Scheme.

#### **7.16**

The stress on the need for a visually exciting and satisfying environment must be linked to schemes for introducing both the visual arts and artists to young people.

Artists, art critics and art educationalists make separate but complementary contributions to education. It follows that there are a number of ways to introduce the visual arts or areas of the visual arts to pupils. For example, if a group from the different areas of the visual arts felt that together they could present aspects of the visual arts in an interesting and stimulating way to schools, then the Arts Council should support such a scheme. Schemes to introduce particular artists could include an artist working for a period in a school, with Arts Council support. Another scheme could involve studio visits. Here, a small number of interested pupils or young people might visit the studios of a number of artists and spend up to a day talking, watching and perhaps working with the artists. A third scheme could involve weekend or vacation workshops directed by a practising artist for talented young people. Where a school wished to invite a prominent artist to visit the school and talk to the pupils about his or her work, then the Arts Council could also devise ways for subsidising such a scheme. Generally, however, schemes for introducing painters, sculptors etc. to young people are more likely to be effective and succeed where the numbers of pupils are small so that the artist can communicate while working rather than talk about his work. Obviously these conditions are more likely to be met in an environment that is geared to the working needs of the artist, such as his studio, rather than in a school situation. Depending on the objectives of the Arts Council, as well as on finance and the interest of artists in participating then any or all of these schemes could be operated.

#### **7.17**

Each year the Arts Council tours a number of exhibitions around the country. Potentially such exhibitions could be visited by large numbers of schools. This, however, does not happen. If the Arts Council's information service developed as proposed above, then this could increase school attendances. The extension of the scheme of Education Centres such as now exist in Trim and Castlebar will also assist the development of travelling exhibitions.

#### **7.18**

A print-lending bank should also be developed for use by a specified number of schools in an area. The prints could then be rotated through the schools at regular intervals. A print-lending scheme was operated by Foras Éireann up to a number of years ago. Dublin county library also intend to operate a picture-lending scheme. A scheme such as this requires considerable administrative time. However, the idea is good and the Arts Council should consult with other agencies to consider how such a scheme might operate effectively.

Furthermore, the operation of such a scheme would be greatly enhanced if the suggestion that a special post of responsibility for the arts be created in each school were acted upon. The Arts Council and other agencies wishing to assist the arts in schools would then have a single, key staff-member to consult with.

#### **7.19**

Any scheme to introduce artists, writers etc. to young people in schools, which is operated by the Council, should in time be extended to include suitable adult and community education centres.

### **Grants and Bursaries**

#### **7.20**

Another category of contribution which the Arts Council can make is that of initiating and/or grant-aiding new or existing developments in the arts which are thought to have a real contribution to make to education. What is initiated can be as varied as the imagination of the Council, the needs of education, and of course the finances available. The suggestions here are among many that could have been made.

The Arts Council should help promote film, television and media studies in Ireland. The lack of such studies has already been noted. Specifically, it should part-fund the post of Education and Development Officer in the National Film Institute. Part-funding the salary of new key posts is an obvious incentive for organisations to plan developments in key educational areas. The Arts Council already pays half the salary of Regional Arts Officers, and by extending this policy the Council would increase its contribution to community education in the arts.

#### **7.21**

Chapter 6 considered the needs for advanced training in music and theatre. It proposed the setting up of 'Training Boards' in each area. Part of the money needed to operate these boards would have to come from the Arts Council.

#### **7.22**

The Arts Council should also support the development of a Junior Irish Film Theatre. Such a theatre would serve as a valuable introduction to world cinema for pupils from post-primary schools in Dublin. In time, with the development of film theatres in other major centres, the idea could be extended to those centres.

#### **7.23**

TEAM is the only theatre-in-education group now in the Twenty-Six Counties. The Arts Council should continue to grant-aid TEAM.

But there is a need for other such groups, preferably one to each province. If and when such groups do emerge then the Arts Council should extend its grant-aid to them. Schemes to bring contemporary dance groups, chamber orchestras etc. to schools should also be encouraged by the Arts Council in cooperation with other relevant bodies such as RTE and the Department of Education.

#### **7.24**

At third level, the opportunities available to students for further studies in the arts are very limited. Many students from schools and colleges of art in Ireland have been unable to accept scholarships which covered fees in colleges overseas because they were unable to find living expenses. The main responsibility for providing scholarships for post-graduate study at home and abroad belongs to the Department of Education. However, the Arts Council should seek more money in its estimates in order to award an increased number of scholarships to students of the arts who wish to do advanced study.

#### **7.25**

Festivals, exhibitions, awards for excellence etc. are all means of promoting and sustaining interest in an area. At present there are many such events catering for schools. Certain art forms are well catered for and others are not. The Arts Council should be alert to the possibilities provided by certain festivals for extending the range of arts activities included. It should assist individuals or organisations interested in developing a particular or neglected arts area within a festival.

#### **7.26**

The Arts Council's Regional Development policy should be of considerable assistance to arts education in the areas staffed by Regional Arts Officers. It is very desirable that these officers consider education, including adult education, as falling within the range of activities which they should encourage. The continued development of this policy should be a priority of the Council.

### **Specialist Art Services**

#### **7.27**

The Arts Council can make an important contribution by providing or arranging for the provision of specialist arts services to educational organisations. Under this general heading are included inservice training for teachers and the development of educational materials for schools.

**7.28**

Throughout the report, the inadequacy of existing provisions for the training of teachers in the arts has been highlighted. The provision of specialist inservice training courses is urgently needed. The main responsibility for this clearly lies with the Department of Education and the various colleges concerned. However, the Arts Council could have a very useful supportive rôle to play here. It could supply specialist personnel and knowledge: it could part-fund certain courses, in cooperation with other bodies: and it could initiate useful development and training exercises in the arts.

The Council has already run a number of courses in cooperation with the Irish Association for Curriculum Development. One of these, for example, concerned the possible contribution of film education to schools. Cooperation with active teachers' organisations such as this, in neglected areas in the arts, is to be welcomed and developed by the Council. Other bodies such as Aontas, the Department of Education organisers of the Transition Year Project, teachers' unions etc. have expressed interest in running joint courses with the Arts Council.

**7.29**

In a wider context, the Arts Council has already run a number of specialist courses in writing, dance and music. In Ireland there has traditionally been a strong interest in writing plays. Each year the Abbey and other professional theatres receive a large number of plays which, although not up to the standard required by these professional companies, nonetheless show considerable promise. The Council might consider developing workshops in writing plays to which those who submitted the most promising plays could be invited to attend.

**7.30**

To promote a general interest in the arts in education amongst practising teachers, the Council should consider discussing with the major teachers' unions and organisations the possibility of providing some arts activity in association with their annual conferences and congresses. Such a programme, in addition to providing a break from conference business, could illustrate to teachers unfamiliar with particular art forms, what their possibilities might be in education.

**7.31**

Educational materials which might not otherwise be made available should be developed for use in schools. What these materials are will vary from time to time depending on the gaps that the Council judges to exist. Obviously many of the materials which the Council plans to develop, such as a directory of Irish Artists, will be of general interest to schools. There are certain areas to which the Council

could immediately contribute. Although it operates a slide lending service to schools, in the visual arts, this is inadequate and incomplete. There is a need to develop a much more comprehensive slide bank the services of which can be availed of by schools. This would require general and coordinated action on the part of such bodies as the Arts Council, the National and Municipal Galleries, the county and city libraries, the National Museum, the Chester Beatty Library, University Art History Departments etc. Initial talks between interested bodies have already taken place on this matter. The Arts Council should take immediate responsibility for compiling an up-to-date library of slides of Irish Art from 1900. This could then be made available to schools either through an extension of the existing slide lending service or through the sale of slide packs with accompanying booklets. Educational packs could also be made available for particular geographical areas. These could examine the design, architecture, artistic history and resources of the area and so assist teachers to develop their pupils' understanding of the aesthetic (or non-aesthetic) aspects of their own environment. The possibilities here are very large and must be individually examined by the Council for their feasibility.

### **Conclusion**

The Arts Council has an important rôle to play in education. Because of its position the Arts Council can:

- assist in influencing policy decisions in favour of the arts in education.
- compile and selectively supply information about the arts in Ireland to schools, colleges, etc.
- operate its own schemes to introduce art and artists to young people.
- initiate and grant-aid fruitful developments in the arts in education.
- provide specialist services in the form of courses, workshops, educational materials and advice on various aspects of the arts.
- liaise with all organisations involved in promoting an appreciation and practice of the arts among young people and adults.

To make the most of these important contributions it will need to find more money. The benefits to the nation in terms of an increased and more critically appreciative arts public in the future would more than justify the relatively small costs that would be required to implement the types of recommendation made above.

CHAPTER 8

Conclusion and Summary of Recommendations



BOTTICELLI — *The Birth of Venus*

## Conclusion and Summary of Recommendations

### 8.1

Of its very nature a Report of this kind necessarily concentrates on shortcomings and inadequacies, and consequently makes sober reading. The enthusiasm and commitment of the many parents, teachers, pupils and organisations promoting the arts in the community tend to go unrecorded. They nevertheless exist and we are confident that the vigour and enthusiasm for the arts that are increasingly evident in our community will provide the energy necessary for the developments we propose.

### 8.2

The Report sets out to map the extent of the arts at all levels of Irish education, in terms of existing provisions and obstacles to their development. It aims to recommend ways in which these difficulties could be removed, and in particular it wishes to provide the Arts Council with a clear idea of how it could best assist the development of the arts in education. The Report has not touched on many important issues. It has not, for example, examined the details of course contents of arts subjects in schools or colleges nor has it examined the limits to the development of artistic practice and appreciation in schools. Instead, it has concentrated very directly on the need for adequate provision for arts subjects in Irish education. Until such time as this takes place these other issues cannot be explored as fruitfully as they might otherwise be. The Report considers a mixture of recommendations, but concentrates on those which could be implemented within the next five years. After that time the state of the arts in education will need reappraisal.

### 8.3

The last decade has seen a very rapid development of the Irish education system. The arts have benefitted from this expansion but not greatly. The peripheral rôle which the arts have traditionally played in Irish Education has been perpetuated in the recent changes. The reasons for this are complex, and an understanding of the position of the arts at any single level of education can only be reached by considering the inter-relationships of all levels. For example, a knowledge of how primary teachers are trained is necessary before one can understand why the arts are developing so slowly

in the primary system. But the problems faced by colleges of education in training students to teach the arts cannot be appreciated until the position of the arts in the post-primary schools is considered. This Report tries to provide the necessary information and perspectives for such an overview.

#### **8.4**

In many areas, but particularly in relation to the provisions for the arts in primary and post-primary schools, the picture is unfavourable. Lack of money and, in some cases, lack of official encouragement, are important factors which are hampering development.

Among other influences, the Department of Education is a cause of the present neglect of the arts in education. Conversely, the Department is motivated only in so far as it is made aware of, and can respond to, the more readily apparent needs and wishes of society. Within the Department itself there is a need for searching examination of its own provisions for the arts in education. To facilitate this, we have suggested that, as a first and urgent priority, the Minister for Education consider setting up a planning committee for the development of the arts in the primary and post-primary schools. Such a committee must work in the confidence that their suggestions and recommendations will be acted upon. The Arts Council also has an important contribution to make to the development of the arts in education. The nature of this contribution has been spelt out in detail in chapter 7.

#### **8.5**

Although not considered elsewhere in this Report, the contribution of parents to arts education can be of major significance. Where the enjoyment of the arts is an accepted part of home life, children are given a basis of great value on which the school can build.

On the other hand, a young person with artistic talent or with a delight in a particular art form can be severely discouraged by unsympathetic parents. Like most areas of knowledge, the most fruitful beginning for an education in the arts is the home. This is where adult and community education or participation in the arts have their most obvious contribution to make to the education of young people.

#### **8.6**

The Report has shown that there is much cause for hope that the arts can develop in education. The level of interest in the different arts and the range of activities which young people engage in outside school time is very encouraging. But interest, goodwill and an increasing number of people within the community enjoying the arts will not alone be sufficient to ensure their proper development in

the formal education system. It seems likely that in the future the pressure on Irish educational financing will be greatly increased due to increases in enrolments and other factors. But it is vital that in any planning of future developments in Irish education, the arts must not again be cast to the periphery of considerations, but be seen where they belong, as a central concern of education. The opportunities for ensuring this are more plentiful than ever before and the rewards to the nation, potentially great. Will the challenge be met?

## **Summary of Recommendations**

### **8.7**

This summary is divided into three parts. Section A lists the key recommendations. Section B summarises the more general recommendations within each chapter. Section C gives those recommendations which are specific to each art form.

Each recommendation concludes with the paragraph number which discusses the context of the recommendation. For a complete picture of what the report recommends for the development of an art form, it is necessary to read section C together with section B.

The order of appearance of the recommendations in sections B and C is not an indication of their order of importance but more an indication of the sequence in which they appear in the text.

#### SECTION A

### **Key Recommendations**

### **8.8**

1. That the Arts Council should build up a specialist educational arts service. This will require at least one full-time education officer and a satisfactory budget. Some of the duties of this service will be those already carried out by other officers of the Council. For example, community arts, specialist training courses and certain aspects of the existing bursaries scheme could become part of the education section.
2. The Arts Council should seek a meeting with the Minister for Education to consider the possibility of a planning committee for the development of the arts in primary and post-primary education being set up within the Department of Education.
3. The Arts Council should set up a consultative committee to monitor and encourage the development of the arts in education along the lines suggested in this report.
4. This consultative committee should seek liaison with other organisations involved in the arts in education, and particularly with any planning committee that the Minister for Education might establish within his own department.

## **SECTION B**

### **CHAPTER 1: THE ARTS AND EDUCATION**

#### **General Recommendations**

##### **8.9**

5. There is a need for more research into the rôle and function of art in Irish society, in the past and at present.

### **CHAPTER 2: THE ARTS IN THE PRIMARY SCHOOL**

6. There is an urgent need for a systematic programme of inservice training for primary teachers in art and craft, music, physical education (including dance) and drama. (2.7).

7. The Department of Education should employ more specialist inspectors of music. In areas such as art and craft, and drama, where no specialist inspectors are employed, the Department should employ an adequate number of such specialists. (2.9 and 2.10).

8. There is a need for a new grade, within the Department of Education structure, of Specialist Subject Adviser. Such advisers would be employed by the Department of Education and Vocational Education Committees, work under the appropriate inspector and have responsibility for developing their subject in the schools of a designated area. (2.11).

9. There is a need for an increase in the size of the grants to primary schools so that classrooms would be at least minimally equipped for the arts. (2.13).

10. Future primary schools should be designed with adequate provisions for the arts. Existing schools over a certain size should have grants available to them for the provision of rooms for Art, Music, Drama and Physical Education. (2.14).

11. Funding is needed for research projects on curriculum development in the arts subjects. (2.18).

12. A special post of responsibility should be established in primary and post-primary schools of sufficient size, the duties of which would be to organise and provide for the arts within the school. The holders of such a post must be allowed sufficient time to fulfil its duties adequately. (4.11).

13. In order to have a pool of expertise in each of the arts within the primary schools, staff selection committees should attach special importance to how the arts specialisation of an applicant teacher fits in with the art skills of teachers already in the school. (4.10).

14. Consideration should be given to the feasibility of specialist arts teachers, particularly in the larger primary schools. (4.13).

### CHAPTER 3: THE ARTS IN POST-PRIMARY EDUCATION

15. If the Department of Education could introduce higher and ordinary papers in those courses which are currently common-level subjects (e.g., building construction), then the universities could help break down the controversial distinction between 'academic' and 'practical' subjects by allocating them the same matriculation recognition and, where applicable, points, as they do for other subjects. (3.4).

16. The universities could assist the arts, particularly the visual arts, by reviewing how the entrance requirements of certain subjects, for example architecture, could favour good Leaving Certificate results in art. (3.5).

17. The Department of Education should give priority to revising and making more flexible, current assessment procedures in post-primary schools. (3.6).

18. Innovative developments such as the Transition Year Project and the alternative mode of the Intermediate Certificate examination deserve the continuing support and encouragement of the Department of Education. (3.8 and 3.10).

19. The number of specialist arts inspectors should be increased to a realistic and effective level. (3.22 and 3.30).

20. A new scheme of Specialist Subject Advisers, similar to that suggested for the primary schools, should be introduced at post-primary level. (2.11, 3.23 and 3.30).

21. Value Added Tax on materials to be used in education further reduces the benefits of already inadequate grants. We recommend either that VAT on such materials should be zero-rated or else that there be a proportional increase in the grants awarded by the Department of Education to compensate for VAT. (3.33).

22. To enrich the education in the arts of those pupils who will not take an arts subject to examination level, we recommend the introduction of a general arts course in the Junior Cycle along the lines recommended in paragraphs 3.43-3.46.

23. The Department of Education should consider enabling large special schools (i.e., for handicapped pupils) to employ specialist teachers in art and crafts, music and drama, outside the quota of teachers appropriate to the school. (3.47).

24. The present library scheme for primary schools should be extended to post-primary schools. (2.17 and 7.11).

25. Radio Telefís Éireann should include a range of arts programmes as an integral part of their educational broadcasting. This service should be extended to primary schools. The objectives of the arts programmes should primarily be in the field of enrichment rather than

simply servicing aspects of the curriculum. Supplementary materials such as booklets, slides, cassettes etc. should be developed by RTE as part of their services to schools. Where programmes are primarily designed to service the curriculum, then the funds should come from the Department of Education. (3.55-3.58).

26. There is a valuable opportunity in the proposed new integrated course on the classics to include sections on aspects of other great civilizations of antiquity as well as on Rome and Greece. (3.39).

#### CHAPTER 4: TEACHER TRAINING

27. Colleges of Education affiliated to the National University of Ireland should:

- (a) lengthen and expand the existing curriculum studies courses in the arts (4.9);
- (b) develop the system of elective courses in the arts and require every student to take at least one intensive elective in either music, art & craft, drama or physical education (including dance) (4.9);
- (c) staff arts departments within the colleges to an adequate level for the teaching of the subjects (4.8 and 4.9);
- (d) in the event of an additional year being added to the B.Ed. courses, re-examine the whole arts content of the degree course. (4.14).

28. All Colleges of Education should:

- (a) develop both art (including crafts) and drama to degree level (4.7);
- (b) investigate the possibility of developing some integrated arts courses rather than maintaining strict distinctions between arts subjects (4.15);
- (c) develop facilities for inservice and postgraduate training in the arts. (2.7 a).

Recommendations on the training of teachers of art, music, dance and film studies will be considered in section C under each of the art forms.

#### CHAPTER 5: EXTRA-CURRICULAR, ADULT AND COMMUNITY EDUCATION IN THE ARTS

29. Wherever possible, the organisers of schemes to promote arts activities among young children should consider alternatives to competitions. (5.5).

30. The Department of Education should continue and increase its grant to the Music Association of Ireland for its school recital scheme. (5.6).
31. The Department of Education should extend the type of grant assistance in (30) above to enable theatre-in-education companies, ballet and contemporary dance companies etc. to visit schools. In this respect, the Arts Council should make itself available to assist the Department in any way that it can. (5.8).
32. Encouragement should be given to pupils to form school clubs and arts societies. (5.9).
33. The Department of Education should review its present policy on Education Centres. Future centres should be built onto existing institutions in the community, such as the library. The rôle of the education officer in the centres should be expanded. (5.14).
34. RTE should contribute to adult education in a way similar to that suggested in chapter 3. (5.20, 3.55-3.58).
35. Wherever possible the needs of the physically disabled should be considered in the planning of exhibitions. (5.30).
36. There is scope for a greater involvement by commercial enterprises in the sponsorship of arts activities and organisations. (5.31).
37. The Arts Council, in consultation with the relevant bodies such as Comhaltas Ceoltóirí Éireann, local Gaeltacht cooperatives, Radio na Gaeltachta, Gael Linn etc., should initiate schemes (e.g., workshops in traditional Irish singing) which would ensure the preservation and development of traditional Irish singing, particularly among the young people of the Gaeltacht. (5.29).
38. There is a need for more schemes to involve writers, artists etc. in the community. (5.37).
39. The Department of Education, together with the other relevant bodies, should examine ways in which provision for adult education, including arts education, could be more systematically planned. (5.32 and 5.42).
40. Colleges with art and design courses recognised by the NCEA should examine the possibilities of offering these as part-time courses through which students can qualify for NCEA awards. (5.35).
41. A course on the arts in the community could be a useful aspect of training for social workers, youth leaders, adult and community educators. (5.41),

## CHAPTER 6: TRAINING FOR A CAREER IN THE ARTS

42. There is an urgent need for more scholarships to enable Irish students of art, music, drama, etc. to study abroad if courses are not available to the required level in Ireland. Responsibility for providing these rests with the Department of Education, the Vocational Education Committees, and the Arts Council. These bodies should consult on the most effective and systematic way of providing such scholarships. (6.4 and 6.26).

Recommendations for career training in each art form appear in section C.

## CHAPTER 7: THE RÔLE OF THE ARTS COUNCIL IN EDUCATION

In addition to the recommendations of Section A, the Arts Council should act on the following general recommendations:

43. The Arts Council should act as a centre of action for the various groups promoting the arts in education. (7.5).

44. The Arts Council should monitor educational policy; establish a right of comment on matters relevant to the arts; seek representation for the arts on any advisory or other committee whose recommendations may influence the development of the arts in education. (7.6).

45. The Arts Council should establish liaison with all bodies interested or involved in the arts in education. (7.6).

46. The Arts Council should build up a central source of information on the arts for use by teachers and others working in education. (7.8 and 7.9).

47. The Arts Council could play an important enabling rôle in the establishment and maintenance of the Training Boards suggested for music and theatre. (6.6, 6.28 and 7.21).

48. The Arts Council should be alert to the possibilities provided by certain festivals promoting arts activities and events, with a view to extending the range of arts activities included. (7.25).

49. Any scheme operated by the Arts Council to introduce writers, artists, musicians etc. to young people in schools should, in time, be extended to include suitable centres for adult and community education. (7.19).

50. It is desirable that the Arts Council continue its present regional development policy and that Regional Arts Officers consider education, including adult education, as falling within the range of activities which they should encourage. (5.38 and 7.26).

51. If the Arts Council receives a capital budget it should treat, as a matter of urgency, cooperation with local authorities to improve existing arts facilities in the community and assist the development of new ones. (5.40).

52. In the area of specialist arts inservice training for teachers, the Arts Council has a supportive rôle to play both by stimulating the organisation of such courses and in certain circumstances by supplying specialist personnel and assistance. (7.28).

53. The Arts Council should work with the National Youth Council to seek ways of promoting the arts in youth clubs and organisations and to meet the demand from youth leaders for some training in the arts. (5.21).

54. The Arts Council should discuss with the major teaching unions the possibility of providing relevant arts activities in association with their annual conferences and congresses. (7.30).

55. The Arts Council should develop educational packs and materials on the arts for use in schools. (7.31).

#### SECTION C

#### **Recommendations Specific to each Art Form**

##### **8.10**

This summary does not repeat general recommendations, some of which have more importance for one particular art form than for all of them. Consequently a complete overview of the recommendations for an art form also requires a reading of section B, the summary of general recommendations.

#### THE VISUAL ARTS

56. The Department of Education, the Higher Education Authority, the National College of Art and Design and the Vocational Education Committees should take immediate steps to remedy the lack of full-time trained art teachers. There is an urgent need to improve the quality of provisions for the training of art teachers. Existing courses need more staff, equipment and facilities if they are to reach a standard regarded as minimal in other forms of teacher training. These courses should be expanded to cater for the growing number of students seeking to qualify as art teachers. (4.30 and 4.32).

57. The question of NCEA validation for the "Principles of Teaching Art" course should be explored. (4.29).

58. Because so few schools employ full-time, trained art teachers, we recommend that in schools of sufficient size, art teachers be employed outside the quota of teachers allowed to the school. (3.20).

59. Art teachers are financially penalised because they have not received qualification allowances equivalent to other teachers who have degrees and higher diplomas in education. We recommend that all parties involved in this issue (i.e., the Department of Education, the Registration Council, and the teachers' unions) work for a fair and speedy rectification of this anomaly. (3.21).
60. As a method of becoming an art teacher, the single-subject Technical Subject (T.S.) examinations in art and craft should be immediately discontinued, due allowance being made for those who have already embarked on this method of qualification. (4.27).
61. The T.S. Examinations by assessment should also be discontinued when the development of the NCEA structure for art and design is complete. (4.28).
62. Students who obtain national certificates and diplomas in art or design should in the future have the opportunity of studying for a degree either by transferring to a degree course or through the establishment of special post-certificate or post-diploma degree programmes. These programmes might also be available to those who qualified under the Art Teacher's Certificate (ATC) programme. (4.25, 6.20).
63. A class size of 24 pupils should be the maximum for post-primary art classes. (3.16).
64. There is a need for a unified national association of art teachers. The different organisations of art teachers should unite to form a unified body representing all art teachers, including those at third level. This body should be regionally organised and should have close liaison with the Department of Education. (3.24).
65. The Arts Council and other relevant bodies should examine ways of providing more books on Irish art, curriculum packs and slides for schools. (3.25).
66. The capital grants offered by the Department of Education to equip existing art and craft rooms should be raised to a realistic level. (3.52).
67. Up-to-date information on grants available from the Department of Education should be posted annually to schools. (3.52).
68. The Crafts Council and the Society of Designers in Ireland should develop ways of encouraging schools to visit workshops and craft factories. (5.16).
69. Local authorities should examine the possibilities of introducing schemes for involving artists in the local community. (5.37).
70. More graphic designers should be employed by the State. (6.22).

71. Government departments, local authorities and business enterprises should set aside a percentage of the budget for new buildings so that works of art can be commissioned for them. (6.25).
72. It is desirable that craft/design students be given a thorough grounding in all aspects of setting up and maintaining a small business. (6.21).
73. The Arts Council should develop schemes to promote the general level of visual appreciation in the schools and in the community along the lines suggested in 7.15.
74. The Council should expand provision for its loan scheme and joint purchase scheme to enable more schools and colleges to participate. (7.3).
75. The Council should co-operate with other bodies (e.g., the library services, Foras Éireann, etc.) to develop a quality print-lending service to schools. (7.18).
76. The Council should develop schemes for introducing artists into schools and school pupils to artists. (7.14 and 7.16).
77. The art and craft section of the 1971 primary school curriculum should now be updated. (2.6).
78. There is a need for a greater emphasis on design in both primary and post-primary syllabuses. (2.5).
79. The Department of Education should consider recognising a new subject in the post-primary curriculum, to be called the "History of Art". (3.18).

## MUSIC

80. There is a need for more fully-trained music teachers to be employed in schools. We recommend that the Department of Education relax its ruling on quota restrictions and that music teachers be employed outside the quota in schools over a certain size. (3.29).
81. University education departments should have the same responsibility for the training of class music teachers as they do for other subjects. (4.21).
82. The Colleges of Music and the Royal Irish Academy of Music (RIAM) should explore the possibilities of developing a course in instrumental music teaching culminating in a unified diploma which might be submitted for accreditation to the National Council for Educational Awards. (4.22).
83. The Colleges of Music and the RIAM should also explore, with the National Council for Educational Awards, the possibilities of developing a unified national diploma in music for performers. (6.7).

84. As an interim solution to Ireland's lack of an advanced level conservatoire, a "Music Training Board" might be developed to coordinate existing resources in order to provide the best advice, assistance and facilities for the young Irish person with an exceptional talent in music. (6.6).

85. University College, Galway and the Vocational Education Committee should explore the possibilities of collaborating to establish a single college of music to serve both the community and the university. If this cannot be achieved then they should separately establish a department of music and a college of music for Galway and the surrounding area. (4.23 and 6.3).

86. There is a need for more colleges of music throughout the country but particularly in the midlands and the northwest. (6.11).

87. Apart from the need for more specialist music inspectors and for a new scheme of specialist music advisers mentioned in the summary of general recommendations above, there is a pressing need for the development and implementation of schemes for peripatetic instrumental music teachers. This scheme should span both primary and post-primary schools. (2.12 and 3.31).

88. The Department of Education should develop a course in musical appreciation appropriate to the needs of group certificate pupils, particularly in vocational schools. (3.32).

89. Music teachers trained outside Ireland should have their qualifications assessed more quickly by the Department of Education. Experience abroad should be recognised for incremental purposes. (4.24).

90. The present exclusion of Vocational, Community and Comprehensive schools from the Department of Education Grants Scheme for the training of choirs and orchestras is anomalous and should be remedied. (3.53).

91. There is a need for teachers and curriculum planners to break down the perceived barriers between different forms of music. (3.34).

92. There is a need for at least one more training orchestra, preferably based outside Dublin. (6.10).

#### LITERATURE

93. Creative writing should be encouraged from the primary school onwards.

94. The policy of cooperation between Irish publishers and publishers from abroad to produce quality children's literature should be encouraged to develop. In addition, to encourage a greater variety of young people's literature in the schools and to introduce Irish pupils

to a wide range of quality children's literature, the Department of Education should be open to recommending overseas books. (2.16).

95. Anthologies of poetry and prose for post-primary schools should be periodically revised and updated to take account of new work and re-appraisals of existing poets and writers. (3.38).

96. Universities and other third-level institutions can very valuably assist creative writing by establishing fellowships for writers in residence. (6.42).

97. The Arts Council should regularly monitor its own writers-in-schools scheme and at the end of its first year of operation at a national level it should assess its effectiveness. (7.10).

98. In co-operation with the library service, the Council should consider developing a grant scheme for the purchase of works of creative Irish writers by school libraries. (7.11).

99. The Arts Council should consider schemes to develop fiction by Irish authors for children of different ages. (7.12 and 7.13).

#### DANCE AND DRAMA

100. There is a need to develop drama in primary, post-primary and third-level education so that in the longer term it can occupy a more central position in the school system. (2.10, 3.36, 3.37).

101. Drama should be developed to degree level in Colleges of Education. (4.7).

102. There is a need for a department of drama and theatre studies in at least one of the universities. (4.35 and 3.36).

103. There is a need for a "Theatre Training Board" to provide training in the various aspects of the professional theatre. The Arts Council should explore, with other relevant bodies, means of providing this along the lines suggested in 6.28.

104. It could be very beneficial to the training of Irish theatre personnel if major theatre companies in Ireland operated an exchange system with similar companies abroad. (6.30).

105. The Arts Council, in conjunction with other relevant bodies, should consider running workshops for promising playwrights whose plays do not reach the standard required by professional theatre companies. (7.29).

106. The Arts Council should continue its financial support of theatre-in-education groups such as TEAM. (7.23).

107. The Department of Education should produce guidelines on the uses of drama in schools and on conditions of employment and remuneration for part-time drama teachers. (3.37).

108. In the medium term, the development of a National Youth Theatre would be very desirable. (5.22).

109. School principals advertising posts in subjects such as Irish or English could assist drama in education if, in their advertisements, they specified that an interest or proficiency in drama would be an asset. (4.3).

110. In the longer term there will be a need for an Academy of Dance, probably as part of an existing institution, to provide a centre for tuition in and the creative development of ballet, contemporary and traditional dance. (6.38).

111. There is a need for an experimental contemporary dance company in Ireland. (6.37).

## FILM

112. There is a pressing need to develop media studies (including film appreciation) in Irish schools. (3.40, 3.57, 4.39 and 5.7).

113. There is a need for a department of media studies in at least one third-level institution in Ireland. The new National Institution of Higher Education in Dublin would be a desirable centre for such a course. (4.39).

114. University education departments should develop and expand their provisions for media education as an elective course for Higher Diploma in Education students. (4.39).

115. The Department of Education should raise its grant-in-aid to the National Film Institute to a realistic level. (5.7).

116. The Arts Council should financially assist the National Film Institute to employ an education/development officer. (5.7 and 7.20).

117. It is highly desirable that a National Film Board, when established, have as one of its functions the promotion of film in education. (3.41).

118. The development of junior film societies throughout the country as part of existing film societies would be very desirable as would the establishment of a junior Irish Film Theatre in Dublin. (5.25).

119. Colleges of art and technology might usefully consider setting up courses to which trainee film technicians may be sent by the organisations to which they are apprenticed. (6.34).

**APPENDIX 1** Letters Seeking Submissions

70 Merrion Square Dublin 2 Ireland Telephone (01) 764685

**The Arts Council**



A.140

Secretary,  
Teachers Union of Ireland,  
73, Orwell Road,  
Rathgar,  
Dublin 6.

Dear Secretary.

The Arts Council is a statutory organisation funded by an annual grant-in-aid from the Oireachtas. The principal rôle of the Council is to stimulate public interest in the arts; to promote the knowledge, appreciation and practice of the arts; and to assist in improving the standards of the arts. By "the Arts" we mean painting, sculpture, architecture, music, drama, cinema, literature, design in industry, and the fine arts and applied arts generally.

The Council has long recognised the vital rôle of education in developing both the appreciation and the practice of the Arts. As part of its contribution to developing the Arts in education the Council has set up a working party to examine the extent and status of the Arts at all levels of education with a view to making recommendations on how the Arts in education could be further developed. In particular, the Council is anxious to formulate its own policy of involvement and assistance to education.

To gain an accurate and comprehensive perspective, the Working Party is anxious to receive the views of as many involved and concerned individuals and organisations as possible. These views are being sought in the form of submissions either written or oral. We realise that the demands made on organisations such as yours are very onerous and we are reluctant to add to them. On the other hand, we are sure that you will agree with the view that the Arts in all their various forms have an essential contribution to make in any scheme of education. If your organisation has views on the rôle of the Arts in education in general or in particular, and no ways in which this rôle might be improved or developed we would be most grateful to receive them. If you wish to present them orally then we will arrange a time and a place that is convenient for you. If you wish to present them in written form then this may be done in a way (e.g., a series of points: brief notes: or an extended submission) that suits the time and resources available to you.

The Working Party hopes to complete its fieldwork in this area by late June and would like to receive your views before that time. It is hoped to have a report on the Arts in Irish Education available for publication within the year.

N.B. If you have any queries please ring me at the Arts Council (01) 764685

We would like to thank you in advance for your time and consideration and wish you every success in your work.

Yours sincerely,  
  
Ciaran Benson.  
Education Officer.

An Chomhairle Ealaíon/The Arts Council is the statutory body appointed to promote and assist the arts

70 Merrion Square Dublin 2 Ireland Telephone (01) 764685

## The Arts Council



7th April, 1978

A.140

Head of Art Department,  
Mary Immaculate College of Education,  
Limerick.

Dear Sir,

The Arts Council **has** set up a working party to enquire into the extent and status of all the Arts at all levels of education with a view to recommending ways in which they could be improved.

We are seeking the views of as many interested individuals and institutions as possible on this matter. We are particularly interested in receiving practical suggestions on steps that could be taken to improve the Arts in education.

If you have any views on this matter, we would be very grateful to receive them in a form that is convenient to you. They should be addressed to me at the Arts Council.

If possible, we would like to receive submissions before June 16th as we hope to complete our enquiry by November, 1978.

Yours sincerely,

Ciaran Benson.  
Education Officer.

**Advertisement in the national morning papers seeking submissions\***

## Arts in Education

**The Arts Council** has set up a Working Party to enquire into the extent and status of all the Arts at all levels of Irish Education with a view to recommending ways in which they could be improved.

The Working Party invites the views of all interested individuals or institutions on this matter, and particularly ways in which they feel the Arts could be furthered in education.

*Submissions should be in written form and addressed to:*

**The Education Officer,  
The Arts Council,  
70, Merrion Square, Dublin 2.**

*The closing date for receipt of submissions is Friday, June 16th, 1978.*

*\*Irish Press Thursday April 20, 1978  
Irish Independent Thursday April 20, 1978  
The Irish Times Friday April 21, 1978*

**Written Submissions Received by the Working Party**

1. Sister Angela, Froebel College, Sion Hill, Blackrock, Co. Dublin.
2. Art Teachers' Association.
3. Art Teachers' Subject Group of the Association of Secondary Teachers, Ireland.
4. Association of Chief Executive Officers of Vocational Education Committees.
5. Association of Classical Teachers.
6. Association of Primary Teaching Sisters, Dublin.
7. Association of Secondary Teachers, Ireland.
8. Association of Teachers of Music in Post-Primary Schools.
9. Margery Brady.
10. Ms Emma Cooke.
11. Conference of Convent Secondary Schools.
12. Cork Council of Adult Education, including:
  - Cork Irish Countrywomen's Association,
  - South Parish Community Association and
  - Tuairim.
13. Cork Music Teachers' Association.
14. Council for Parents' Elected Representatives on National School Boards of Management.
15. County Donegal Arts Committee.
16. Professor Anne O. Crookshank, Department of History of Art, Trinity College, Dublin.
17. Mr. T. Dalton, Principal, Ardee Community School, Ardee, Co. Louth.
18. John Daly.
19. Drama Study Circle, Dublin.
20. Cara Donagh, ATC, Dip. Hist. European Painting, Vice-Principal, Willow Park, Blackrock College, Co. Dublin.
21. Dr Owen Egan, Educational Research Centre, St Patrick's College, Drumcondra, Dublin.
22. The Federation of Arts Administrators.
23. Professor Aloys Fleischmann, Music Department, University College, Cork.
24. Brendan Flynn, Vice-Principal, Clifden Community School.

25. French Teachers' Association.
26. Bridín Gilroy & Siobhán Supple, St Louis Convent, Rathmines.
27. Institute of Guidance Counsellors (Dublin Branch).
28. Irish Countrywomen's Association (The Arts Committee).
29. Irish Federation of University Teachers.
30. Irish Institute of Drama and the Allied Arts.
31. Irish Pipe Band Association.
32. Irish Pre-School Playgroups Association.
33. Wm. Noel Kelly, Music Department, Mary Immaculate College of Education, Limerick.
34. Jim King, Chief Executive Officer, Kilkenny Design Workshops Ltd.
35. Noel Kissane, Education Officer, National Library of Ireland.
36. Jim Lynch, (member of TEAM and the Drama Study Circle).
37. Methodist Church in Ireland Board of Education.
38. Agatha McKenna.
39. J. T. Medlycott, Principal of Mount Temple Comprehensive School, Dublin.
40. Mr A. J. Meech, Department of Drama, The University of Hull, England.
41. Evan Morrissey, Art Department, Mary Immaculate College of Education, Limerick.
42. Ms Rosemary Mulcahy, School of Education, Trinity College, Dublin.
43. Ms Angela Murray, Vice-Principal, Senior Comprehensive School, Ballymun.
44. The Music Association of Ireland, Ltd.
45. National Council for Educational Awards.
46. National Youth Council of Ireland.
47. Professor David Nolan, Professor of Italian, University College, Dublin.
48. Rev. Cathal O'CaUaghan.
49. Cathal Ó hAinle, Roinn na Gaeilge, Coláiste na Tríonóide, Baile Átha Cliath 2.
50. John J. O'Keeffe, Department of Architecture, College of Technology, Bolton Street, Dublin.
51. Professor Ó Súilleabháin, Professor of Education, St Patrick's College, Maynooth.
52. Mr Richard Pine.
53. Sister Regina, on behalf of Our Lady of Mercy College, Carysfort Park, Blaekrock, Co. Dublin.
54. Nigel Rolfe, Sculptor & Lecturer, National College of Art and Design, Dublin.

55. Professor Alistair Rowan, Art History Department, University College, Dublin.
56. Royal Institute of Architects of Ireland.
57. Seamus Sheridan.
58. Society of Teachers of Speech.
59. Teachers Union of Ireland.
60. Mrs Bea Trench.
61. Union of Students of Ireland.
62. Dr R. J. A. Wilson (*via* Professor Stanford), Trinity College, Dublin.

#### ORAL SUBMISSIONS

1. Mr Albert Bradshaw, Music Department, Mount Temple Comprehensive School, Dublin.
2. Professors John Bullows, Michael Ozmin and Campbell Bruce, National College of Art and Design, Dublin.
3. Mr Michael Clarke, Department of English, St Patrick's College of Education, Drumcondra, Dublin.
4. Fr Sam Clyne, Head of Education, St Patrick's College of Education, Drumcondra, Dublin.
5. Fr Doyle, President, St Patrick's College of Education, Drumcondra, Dublin.
6. Mr Kieran Griffin, Director, Teachers' Resource Centre, Blackrock.
7. Ms Attracta Halpin, National Council for Educational Awards.
8. Messrs Seán Hayes, Colm Ó deirigh and Seán MacLiam, Department of Music, St Patrick's College of Education, Drumcondra, Dublin.
9. Mr Frank Heneghan, Principal, Dublin College of Music.
10. Irish Association for Curriculum Development.
11. Irish National Teachers' Organisation.
12. Mr Diarmuid Larkin, Head of Department of Art, Carysfort College of Education, Blackrock, Co. Dublin.
13. Ms Nora Lever.
14. Mr Hugh O'Donnell and Dr Brian Coates, Department of English Studies, Thomond College, Limerick.
15. Ms Marie Louise O'Donnell, Department of Drama, St Patrick's College of Education, Drumcondra, Dublin.
16. Mr Michael Ó Murchú, National Director of AONTAS.
17. Dr Frances Ruane, National College of Art and Design, Dublin.
18. Mr Chris Ryan and Mr Eoin Butler, Art Department, St Patrick's College of Education, Drumcondra, Dublin.
19. Mr Salters Sterling, Trinity College, Dublin.
20. Professor T. Desmond Swan, Head of the Department of Education, University College, Dublin.
21. Mr James Warwick.

## APPENDIX 4     **Statistics**

Unless attributed to another source all the tables in this appendix have been specially compiled for this Report using information supplied by the Department of Education.

- Tables**
1. Numbers taking Art as a subject in the year 1976-1977.
  2. Numbers of schools providing Art as a subject in the Junior and Senior Cycle in 1976-1977.
  3. Numbers of secondary schools in each county providing Music or Art to examination standard at either Junior or Senior level in 1976-1977.
  4. Numbers of vocational schools in each county providing Music or Art at either Junior or Senior Cycle in 1976-1977.
  5. Numbers and percentages of Boys and Girls who sat the Intermediate Examination in Art from 1972 to 1977.
  6. Percentages of Group Certificate candidates by grade received from 1972 to 1977.
  7. Numbers and percentages of Boys and Girls who sat for the Leaving Certificate Examination in Art (including Craft) from 1972 to 1977.
  8. Numbers of fully qualified Art and Music teachers being paid incremental salary by the Department of Education for 1978.
  9. Numbers of pupils in both Junior and Senior Cycle studying Music in 1976-1977.
  10. Numbers and percentages of schools by school type which provide for music in both Junior and Senior Cycle.
  11. Numbers of students who sat the Music examination in the Intermediate Certificate from 1972 to 1977 by sex of pupil.
  12. Numbers of pupils sitting for the Leaving Certificate Examination in Music from 1972 to 1977 by sex of pupil.
  13. Percentages of Schools with facilities specified on Table.
  14. Pupils' membership of School Clubs/Societies by School Type.
  15. Pupils' membership of Non-School Clubs and Societies.
  16. NCEA awards in Art and Design for 1978.

**Table 1** Numbers taking Art as a subject in the year 1976/1977.

	Boys	Girls
Junior Cycle	35,170 (40%)	51,637(55.5%)
Senior Cycle	5,111 (13.8%)	10,296(24.6%)

**Table 2** Numbers of schools providing Art as a subject in the Junior and Senior Cycle in 1976/1977.

School Type	Total Number of Schools	Art Junior Cycle	Art & Crafts Senior Cycle
Secondary	536	415 ( 77%)	366(68%)
Vocational	246	129 ( 52%)	74(30%)
Community	20	19(95%)	*14 (70%)
Comprehensive	14	14 (100%)	14(100%)

*\*Some Community Schools have not yet had time to build up a Senior Cycle.*

**Table 3**

Numbers of SECONDARY SCHOOLS in each county providing Music or Art to examination standard at either Junior or Senior level in 1976/77.

County	Total No. of Schools	Junior Cycle			Senior Cycle	
		Art %	Music (Syll. A) %	Music (Syll. B) %	Art (incl. Craft) %	Music %
Carlow	8	6(75)	1 (12.5)	0(0)	6(75)	1 (12.5)
Cavan	5	4(80)	1(20)	0(0)	4(80)	2(40)
Clare	13	9(69)	5 (38.5)	0(0)	10 (77)	2(15)
Cork	69	47 (68)	26 (37.7)	8(11.6)	34 (49)	2(3)
Donegal	8	6(75)	2(25)	0(0)	7 (87.5)	4(50)
Dublin	138	125 (91)	64(46)	11(8)	108(78)	35 (25)
Galway	31	22(71)	16(52)	1(3)	20 (65)	7(23)
Kerry	22	15 (68)	7(32)	2(9)	15 (68)	6(27)
Kildare	17	14 (82)	7(41)	1(6)	13(77)	5(29)
Kilkenny	10	9(90)	6(60)	1(10)	9(90)	3(30)
Leitrim	4	3(75)	2(50)	1(25)	1(25)	1(25)
Laois	11	8(73)	4(36)	1(9)	6(55)	2(18)
Limerick	28	22 (79)	7(25)	0(0)	18(64)	6(21)
Longford	6	3(50)	3(50)	1(17)	2(33)	2(33)
Louth	12	8(67)	5(42)	3(25)	9(75)	2(17)
Mayo	24	18 (75)	11(46)	4(17)	16(67)	5(21)
Meath	9	5(56)	5(56)	1(11)	3(33)	4(44)
Monaghan	8	5(63)	3(38)	2(25)	6(75)	2(25)
Offaly	10	5(50)	3(30)	0(0)	5(50)	0(0)
Roscommon	10	7(70)	2(20)	0(0)	6(60)	0(0)
Sligo	9	6(67)	3(33)	1(11)	7(78)	1 (11)
Tipperary	28	24 (86)	14 (50)	2(7)	20 (71)	8(29)
Waterford	18	17 (94)	7(39)	0(0)	17 (94)	5(28)
Westmeath	13	8(62)	8(62)	6(46)	6(46)	6(46)
Wexford	14	11 (79)	5(36)	2(14)	10 (71)	3(21)
Wicklow	11	8(73)	4(36)	0(0)	8(73)	3(27)
Totals	536	415 (77.4%)	221 (41.2%)	48 (9%)	366 (68.3%)	117 (21.8%)

Table 4  
 Numbers of VOCATIONAL SCHOOLS in each County providing Music or Art at either Junior or Senior Cycle in 1976/77.

County	Total No. of Schools	Junior Cycle		Senior Cycle			
		Art	Music (Syll. A)	Music (Syll. B)	Art (incl. Craft)	Music	
		%	%	%	%	%	%
Carlow	5	4(80)	0(0)	0(0)	2(40)	0(0)	
Cavan	5	2(40)	0(0)	1(20)	1(20)	0(0)	
Clare	8	2(25)	0(0)	0(0)	0(0)	2(25)	
Cork	23	4(17)	1(4)	0(0)	3(13)	0(0)	
Donegal	9	3(33)	0(0)	0(0)	2(22)	0(0)	
Dublin	33	27 (82)	3(9)	2(6)	16 (49)	0(0)	
Galway	16	6(38)	0(0)	1(6)	2(13)	0(0)	
Kerry	11	9(82)	0(0)	0(0)	5(46)	0(0)	
Kildare	9	6(67)	0(0)	0(0)	5(56)	0(0)	
Kilkenny	8	8(100)	2(25)	0(0)	3(38)	1(13)	
Laois	7	2(29)	0(0)	0(0)	2(29)	0(0)	
Leitrim	6	2(33)	1(17)	1(17)	0(0)	1(17)	
Limerick	13	7(54)	0(0)	0(0)	3(23)	0(0)	
Longford	4	1(25)	0(0)	0(0)	1(25)	0(0)	
Louth	4	2(50)	1(25)	0(0)	0(0)	0(0)	
Mayo	14	3(21)	0(0)	0(0)	2(14)	0(0)	
Meath	8	2(25)	1(13)	0(0)	2(25)	0(0)	
Monaghan	5	3(60)	0(0)	0(0)	2(40)	0(0)	
Offaly	7	4(57)	1(14)	0(0)	4(57)	0(0)	
Roscommon	5	2(40)	0(0)	0(0)	1(20)	0(0)	
Sligo	7	2(29)	0(0)	1(14)	1(14)	0(0)	
Tipperary	13	10 (77)	0(0)	0(0)	8(62)	0(0)	
Waterford	4	4(100)	1(25)	0(0)	3(75)	0(0)	
Westmeath	5	2(40)	0(0)	0(0)	0(0)	0(0)	
Wexford	8	5(63)	1(13)	0(0)	2(25)	0(0)	
Wicklow	9	7(78)	0(0)	0(0)	4(44)	0(0)	
Totals	246	129 (52%)	12 (5%)	6(2.4%)	74 (30%)	4 (1.6%)	

Table 5

Numbers and percentages of Boys and Girls who sat the Intermediate Certificate Examination in Art from 1972 to 1977.

Year	BOYS	GIRLS
1977	7,277(31.13%)	12,317 (49.26%)
1976	7,561 (33.37%)	12,627 (51.84%)
1975	7,173 (33.72%)	12,366 (52.10%)
1974	6,040(30.44%)	11,479(51.30%)
1973	5,084 (27.72%)	10,743 (51.58%)
1972	4,220(24.04%)	9,848(49.39%)

Table 6

Percentages of Group Certificate Art candidates by grade received from 1972 to 1977.

	Total No. of Candidates	% Grades Awarded		
		C or higher	D	E or lower
1977	5,505	6.07	40.73	53.2
1976	6,399	9.08	44.06	45.2
1975	6,797	9.03	42.00	48.7
1974	5,765	4.07	47.06	47.7
1973	5,252	9.04	39.06	51.00
1972	4,687	14.74	44.01	41.2

Table 7

Numbers and percentages of Boys and Girls who sat for the Leaving Certificate Examination in Art (including Crafts) from 1972 to 1977.

Year and Level of Paper	Boys	Girls
1977		
Higher	1,260(7.67%)	2,402(12.75%)
Ordinary	1,094 (6.6%)	2,410(12.79%)
1976		
Higher	1,145(7.58%)	2,112(12.12%)
Ordinary	1,146(7.58%)	2,524(14.47%)
1975		
Higher	917(6.78%)	1,895(12.08%)
Ordinary	1,246(9.22%)	2,607 (16.62%)
1974		
Higher	795(6.35%)	1,654(11.52%)
Ordinary	1,074(8.57%)	2,441 (17.00%)
1973		
Higher	768(6.49%)	1,570(11.67%)
Ordinary	999 (8.44%)	2,342(17.41%)
1972		
Higher	543 (4.74%)	1,210(9.53%)
Ordinary	997 (8.70%)	2,600 (20.47%)

Table 8<sup>1</sup>

Numbers of fully qualified Art and Music teachers being paid incremental salary by the Department of Education for 1978.<sup>2</sup>

School Type	No. of Schools	Art Teachers	Music Teachers
Secondary	537	153	97
Community & Comprehensive	34	31	10
TOTALS	571	184	107

(1) Source: *The Salaries Section of the Department of Education.*

(2) *Figures are not readily available for the number of full-time qualified Art and Music teachers in Vocational Schools. The figures in the table above do not include part-time teachers of art or music, nor some wholetime teachers of these subjects who may or may not have formal teaching qualifications in these subjects.*

Table 9  
 Numbers of pupils in both Junior and Senior Cycle studying Music in 1976/1977.

	Boys	Girls
Junior Cycle	8,867(9%)	23,784(25.5%)
Senior Cycle	463 (1.25%)	2,096(4.98%)

Table 10  
 Numbers and percentages of schools by school type which provide for music in both Junior and Senior Cycle.

School Type	Total No. of Schools	Junior Cycle		Senior Cycle
		Music (Syll. A)	Music (Syll. B)	Music
Secondary	536	221 (41 %)	48(9%)	117 (22%)
Vocational	246	12 (5%)	6(2.4%)	4(1.6%)
Community	20	6(30%)	2 (10%)	*3(15%)
Comprehensive	14	5 (36%)	2 (14%)	5 (36%)

\* Some Community Schools have not yet built up a senior cycle. The number of secondary schools offering Music should be contrasted with the number of full-time incremental music teachers (97) employed in secondary schools (cf. Table 8 for more details).

**Table 11**

Numbers of students who sat the Music examination in the Intermediate Certificate from 1972 to 1977 by sex of pupil.

		BOYS		GIRLS	
1977	1,207	<u>5.16%</u>	5,099	<u>20.39%</u>	
	Syllabus A:	1109	Syllabus A:	4764	
	Syllabus B:	98	Syllabus B:	335	
1976	996	<u>4.4%</u>	4,483	<u>18.41%</u>	
	Syllabus A:	928	Syllabus A:	4106	
	Syllabus B:	68	Syllabus B;	377	
1975	986	<u>4.64%</u>	4,541	<u>19.13%</u>	
	Syllabus A:	915	Syllabus A:	4127	
	Syllabus B:	71	Syllabus B:	369	
1974	684	<u>3.45%</u>	3,913	<u>17.49%</u>	
	Music	49	Music	149	
	General Musicianship	606	General Musicianship	3589	
	General and Practical Musicianship	29	General and Practical Musicianship	175	
1973	604	<u>3.29%</u>	3,129	<u>15.02%</u>	
	Music	37	Music	152	
	General Musicianship	547	General Musicianship	2828	
	General and Practical Musicianship	20	General and Practical Musicianship	149	
1972	527	<u>3.00%</u>	2,530	<u>12.70%</u>	
	Music	31	Music	156	
	General Musicianship	472	General Musicianship	2271	
	General and Practical Musicianship	14	General and Practical Musicianship	103	

**Table 12**

Numbers of pupils sitting for the Leaving Certificate Examination in Music from 1972 to 1977 by sex of pupil.

YEAR	BOYS		GIRLS	
1977	65	0.40%	567	3.00%
	Syllabus A:	14 (0.09%)	Syllabus A:	300 (1.59%)
	Syllabus B:	51 (0.31%)	Syllabus B:	267 (1.42%)
1976	71	0.47%	533	3.06%
	Syllabus A:	23 (0.15%)	Syllabus A:	305 (1.75%)
	Syllabus B;	48 (0.28%)	Syllabus B:	228 (1.31%)
1975	93	0.69%	754	4.81%
	Music	35	Music	121
	General Musicianship	46	General Musicianship	530
	General and Practical Musicianship	13	General and Practical Musicianship	87
1974	103	0.82%	672	4.68%
	Music	43	Music	128
	General Musicianship	47	General Musicianship	457
	General and Practical Musicianship	13	General and Practical Musicianship	87
1973	61	0.52%	508	3.78%
	Music	34	Music	117
	General Musicianship	22	General Musicianship	307
	General and Practical Musicianship	5	General and Practical Musicianship	84
1972	41	0.36%	401	3.16%
	Music	24	Music	109
	General Musicianship	10	General Musicianship	236
	General and Practical Musicianship	7	General and Practical Musicianship	58

**Table 13<sup>1</sup>** Percentages of Schools with Facilities Specified below<sup>2</sup>.

Equipment	Catholic Secondary Schools	Vocational Schools	Comprehensive Schools	Protestant Secondary Schools	TOTAL
	%	%	%	%	%
Arts and Crafts Room	50	42	100	40	48
Music Room	48	—	100	50	35
Library	69	46	100	80	64
Hall with Stage	54	15	75 -	70	44
Unweighted Base (i.e. No, Schools in sample)	101	48	4	10	163

(1) Adapted from Table A.20 Vol. 1 of Raven et al., "A survey of Post-Primary Teachers and Pupils"(1975).

(2) The survey merely stated what the schools said they had. It did not check the size or quality of the facilities listed by schools.

Table 14<sup>1</sup>Pupils' Membership of School Clubs/Societies by School Type.

Societies/Clubs	Catholic Secondary Schools		Vocational Schools		Comprehensive Schools		Protestant Secondary Schools	
	Boys	Girls	Boys	Girls	Boys	Girls	Boys	Girls
	%	%	%	%	%	%	%	%
Literary/ Debating Societies	6	11	1	1	1	4	26	23
Cumann na Gaeilge etc.	1	1	0	1	1	0	0	5
Musical Societies	2	2	0	1	0	2	5	1
Arts and Crafts	1	0	0	0	0	0	12	1
Dance Clubs	1	1	0	1	0	0	0	1
<b>TOTALS</b>	<b>1252</b>	<b>1454</b>	<b>633</b>	<b>550</b>	<b>64</b>	<b>70</b>	<b>120</b>	<b>79</b>

(1) *(Ibid.) Adapted from Tables A.39 Vol. 1.*

Table 15<sup>1</sup>  
Pupils' Membership of Non-School Clubs and Societies.

Non-School Clubs/Societies	Boys	Girls
	%	%
Literary and Debating Societies	1	2
Musical Societies	2	2
Cumann na Gaeilge etc.	1	0
Arts and Crafts	0	0
Dance Clubs	2	2
<b>Weighted Base (=100%)</b>	<b>1654</b>	<b>1791</b>

(1) *(Ibid.) Adapted from Table A.39 Vol. 1.*

Table 16

NCEA awards in Art and Design for 1978.

Award	College	Number Entered	Number Present	Pass	Credit	Distinction
VISUAL EDUCATION ONE-YEAR CERTIFICATE	Crawford Municipal School of Art	45	37	26	—	—
	Dún Laoghaire School of Art	34	29	24	—	—
	Galway RTC	29	26	25	—	—
	Letterkenny RTC	31	22	22	—	—
	Limerick TC	33	29	27	—	—
	Sligo RTC	14	13	11	—	—
	Waterford RTC	19	15	13	—	—
	TOTAL:	205	171	148	—	—
	NATIONAL CERTIFICATE IN DESIGN	Carlow RTC	11	11	7	1
Galway RTC		10	10	4	2	3
Waterford RTC		6	6	2	1	1
TOTAL:		27	27	13	4	5
NATIONAL DIPLOMA IN ART	Crawford Municipal School of Art	27	25	14	2	8
	Dún Laoghaire School of Art	9	6	2	3	1
	Galway RTC	4	3	1	—	1
	Letterkenny RTC	6	4	2	1	—
	Limerick TC	7	6	3	2	1
	Sligo RTC	5	3	3	—	—
	Waterford RTC	1	—	—	—	—
	TOTAL:	59	47	25	8	11
NATIONAL DIPLOMA IN DESIGN	Dún Laoghaire School of Art	6	6	1	—	1
	Limerick TC	10	6	4	2	—
	TOTAL:	16	12	5	2	1
TOTALS:	307	257	191	14	17	

**Biographies of the Working Part**

SEÁN Ó TUAMA is Professor of Modern Irish Literature in University College, Cork. He is a playwright, poet, critic, member of the Governing Body of UCC, shareholder of the Abbey Theatre, member of Bord na Gaeilge, and a member of the Arts Council.

BRIAN BOYDELL BA, MusD, DMus (*h.c.*, NUI), FTCD, LRIAM has been Professor of Music at the University of Dublin (Trinity College) since 1962. He has studied at Cambridge University, the Royal College of Music, the Royal Irish Academy of Music and in Heidelberg. He is a founder and a council member of the Music Association of Ireland. From 1942 to 1968 he was conductor of the Dublin Orchestral Players, of whom he is now President. He founded the Dowland Consort and directed it from 1958 to 1969. He is the longest serving member of the Irish Arts Council. He has adjudicated numerous music festivals and has made over 500 broadcasts on musical subjects.

His compositions include a violin concerto, 3 quartets, songs, orchestral, symphonic, chamber and film music.

JOHN COOLAHAN MA, MEd, PhD, HDipEd has wide experience as a teacher within different levels of the Irish school system. He has been a lecturer in Carysfort College of Education and is at present a lecturer in the Education Department of University College, Dublin. He has engaged in wide-ranging research on modern Irish education and has written and lectured extensively on many facets of the education system.

GEORGE DAWSON FTCD, MRIA is Registrar of Dublin University and of Trinity College where he is Professor of Genetics. He is Chairman of the Agency for Personal Service Overseas and Chairman of the Higher Education Consultation Group for development cooperation. He was a member of the Arts Council from 1968 to 1973. He is Chairman of the Committee of the Douglas Hyde Gallery.

BRIDGET DOOLAN, a native of Waterford, was educated there at the Ursuline Convent, winning a Waterford Corporation Scholarship to UCC where she took a double degree course BA (English and French) 1953; BMus and MA (French) 1954; HDipEd 1955.

After a short time in secondary teaching, Bridget Doolan then opted for a full-time career in music—teaching piano at the Cork School of Music, combining this with a considerable amount of recital work; music

organisation, as Secretary for many years of the Cork Orchestral Society; lecturing at summer courses and as extern piano specialist at University College, Cork.

Since 1973 she has been Director of the Cork School of Music, the longest established (1878) Municipal School of Music in these islands

JOE DOWLING was born in Dublin in 1948. He was educated at CUS Dublin, and UCD. He joined the Abbey Theatre in 1968. He was founder member and first Director of the "Young Abbey Theatre-in-Education Group" and was appointed Director of the Peacock Theatre in 1973. He has played numerous roles in both the Abbey and the Peacock Theatres. He was appointed Artistic Director of the Irish Theatre Company in 1976 and is currently Artistic Director of the Abbey Theatre.

ALICE HANRATTY is an artist. She studied in the National College of Art in Dublin and at Hornsey College of Art in London. She has taught in Ireland, England and Kenya and at all levels of education. At present, she teaches in both the School of Architecture, Bolton Street and Dún Laoghaire School of Art. She has exhibited at international biennales in Italy, India, Yugoslavia, Spain, Norway and West Germany, as well as in Ireland. She is currently a council member for education in the Society of Designers in Ireland and a member of the monitoring and advisory panel of the National Council for Educational Awards for foundation courses in art and design.

SÉAMUS HEANEY was born in Co. Derry in 1939. He was educated in St. Columb's College and Queen's University, Belfast. He has taught in schools, colleges of education and, between 1968 and 1972, he was lecturer in English at Queen's University, Belfast. He moved from Belfast to Wicklow in 1972 where he lived for three years as a full-time writer. Currently he is head of the English Department of Carysfort College.

As well as his four volumes of poetry, he has written criticism and contributed regularly over the years to BBC educational programmes on radio and television. Currently, he is Visiting Professor at Harvard University. He is a member of the Arts Council.

PETER KILLIAN is Assistant Chief Inspector in the Department of Education.

PÁDRAIG MACDIARMADA, BA, BComm, HDE is Director of the National Council for Educational Awards. He has been a vocational school-teacher and has wide experience of university administration. In 1969 he was appointed as Acting Director of Extra-Mural Studies at University College, Galway. In 1973 he was appointed Director of the National Council for Educational Awards.

COLM Ó BRIAIN is the Director of the Arts Council.

DIARMAID Ó DONNABHÁIN is Principal of St. Patrick's Comprehensive School, Shannon. He is Director of the Shannon Curriculum Development Project and was a member of the working party which reported to the Minister for Education on the Intermediate Examination.

At present, Diarmaid Ó Donnabhain is on secondment on a full-time basis to the Curriculum Development Centre, Shannon, to direct the EEC Pilot Project on transition from juvenile dependence to adult responsibility.

CATHAL Ó NEILL is Professor of Architecture in University College, Dublin. He studied in UCD, and the Illinois Institute of Technology. He studied under and worked for the renowned architect, Mies van der Rohe. He is a Fellow and Council Member of the Royal Institute of the Architects of Ireland, a Member of the Royal Institute of British Architects, a Member of the Board of Architectural Education, RIAI, and a Member of the Sacred Art and Architectural Commission.

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