



# Arts in Education

## Charter

***The Department of Arts, Heritage and the Gaeltacht***

***The Department of Education and Skills***

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## Preface

Arts provision for children and young people in and out of school is a challenge in our cultural landscape. This is recognised by practitioners, policy makers, educators and the public alike.

The ***Special Committee on the Arts and Education*** sought an alignment between policy makers, practitioners and the public around the need to address this issue. The Report of the Committee (in 2007) was adopted unanimously by the Arts Council and submitted to the then Department of Arts, Sport and Tourism and to the Department of Education and Science. The report has been the subject of detailed discussions between both Departments and the Arts Council in the intervening period. In 2011, on coming to office, we resolved, as Ministers with responsibility for this area of converged interest, to prioritise action on Arts in Education.

In policy, provision and practice it is possible to trace a developing distinction between arts education and arts-in-education through the 1980s and 1990s. While these are two areas of co-dependency, arts education refers usually to mainstream teaching and learning of the arts as part of general education, while arts-in-education refers mostly to interventions from the realm of the arts into the education

system, by means of artists of all disciplines visiting schools or by schools engaging with professional arts and cultural practice in the public arena. Arts education is primarily the responsibility of the Department of Education and Skills and of education providers. The role of the Minister for Arts, Heritage and the Gaeltacht and of the agencies in his remit here has been chiefly as advocates promoting the cause of the arts within formal education.

For arts-in-education, the Arts Council has been a primary agent of policy and provision. For many years, the Arts Council supported key arts-in-schools resources and programmes and pursued a wide range of initiatives to stimulate practice. The National Cultural Institutions also have a prominent role in arts access and provision through their outreach, education and visitor programmes.

As the signatories of this Charter we have worked hard to draw up a practical Charter, and one envisioning a future alignment centred on the student. We are committed to maintaining this Charter up to date, and to achieving its objectives.

We believe creativity must be placed at the heart of our future as a society and

a country. The arts are our first encounter with that rich world of creativity, and we believe in placing the arts, alongside other subjects, at the core of our education system. We believe this Charter to be a formative step in realising that ambition. We are also committed to overseeing its implementation. That is why we are putting in place a High-Level Implementation Group. This Group will be chaired by **Professor John Coolahan**, Professor Emeritus, NUI, Maynooth, and include **Orlaith Mc Bride**, Director of the Arts Council, **Mary Nunan**, Irish World Academy of Music and Dance, University of Limerick (and Chair of the Points of Alignment Committee), **Alan Wall**, Director at the Department of Education and Skills and **Niall O Donnchu**, Assistant Secretary General of the Department of Arts, Heritage and the Gaeltacht. This structure would provide a strategic, high-level, and ongoing point of contact with us to ensure delivery of the Charter objectives.

In drafting this Charter, we acknowledge too the intrinsic link between arts education and arts-in-education.



**Jimmy Deenihan TD**  
**Minister for Arts, Heritage and the Gaeltacht**



**Ruairi Quinn TD**  
**Minister for Education & Skills**

**19 December, 2012**

## Commitments – Executive Summary

### 1. PSED- Public Service Education Dividend

The Minister for Arts, Heritage and the Gaeltacht will introduce a **Public Service Education Dividend (PSED)**. This will place new obligations on the Arts Council, on arts organisations and on individual artists in receipt of public funds.

- The Arts Council will ensure that arts organisations which it supports from the public purse include arts-in-education as part of their programme of work.
- All publicly funded arts organisations will be obliged to donate time per annum to a local education initiative.
- Individual artists funded from the public purse, including those in receipt of the artists' tax exemption, shall donate at least 2 hours each per annum to a local education initiative.
- **Aosdána** to determine and publish its **PSED**.

### 2. ARIS - Arts Rich Schools

The **Arts Council** introduce a national scheme – **ARIS – Arts Rich Schools** – which will incentivise and recognise those schools (primary and secondary) which make the arts a key part of school life.

### 3. Student Visits to Cultural Institutions

The **National Cultural Institutions** shall ensure that each student visits a national cultural institution **at least once** in their second level school career.

### 4. Reduced Ticket Prices

The **National Theatre** and the **National Concert Hall** - along with all other National Cultural Institutions that may, from time to time, charge an admission fee for a particular event - will offer discounted tickets to those in full-time primary, post primary and third level education. These tickets shall not cost more than €5 per event.

### 5. Artists in Residence

The Arts Council will work with the Department of Arts, Heritage and the Gaeltacht and the Department of Education to increase the number of artists' residencies in **Colleges of Education**.

### 6. Portal Site

A **portal site** for arts-in-education will be developed. The site will be a key communications and information channel for both the education and arts sectors.

## **Policy**

Second-level schools shall develop school policies and plans to reflect this commitment to arts-in-education as an important aspect of enriching the curriculum and the wider life of the school.

## **7. Infrastructure**

Provision for arts-in-education will be reflected in the design and equipping of schools.

The Minister for Education and Skills may also initiate a stock-take of existing facilities. That stock-take would inform future provision, co-location and shared use of facilities.

The Minister for Education & Skills also commits to greater out of hours use of schools facilities to give children and young people access to arts activity.

The Minister for Arts, Heritage and the Gaeltacht commits to incorporate the provision of facilities for education practice within future policy for capital expenditure programmes in arts and culture.

## **8. Curriculum Design**

The Arts Council shall be consulted by the National Council for Curriculum and Assessment and, where appropriate, represented on its committees.

## **9. Implementation Group**

A ***High Level Implementation Group*** will oversee developments.

The Implementation Group will meet regularly and report to the Ministers twice yearly, at least. Consultation meetings with a wider group of other key stakeholders may be held every two years.

The Implementation Group may also advise the Ministers on updating and improving the Charter.

# 1. Arts Education

## 1.1 Introduction

The mission of the Department of Education and Skills is to enable all learners to achieve their full potential and contribute to Ireland's economic, social and cultural development.

Arts education makes an important contribution to this mission and the wider goal of developing creativity in our society and economy.

The nature of the Irish economy and the paradigm shift which it experienced in recent years underscores the need for economic and social policies that are underpinned by an education system that fosters and nourishes creativity. We accept that creativity is neither a skill nor a stand-alone intellectual process. It is an aptitude whose presence (or absence) has profound implications for personal well-being and is in line with the mission statement of the Department of Education and Skills.

While the arts have no monopoly on creativity, they foster it particularly well. Creativity *'is not a purely intellectual process. It is enriched by other capacities and in particular by feelings, intuition and by a playful imagination. [It is not a] single aspect of intelligence [but] a dynamic process*

*that draws on many different areas of a person's experience and intelligence.*<sup>1</sup>

## 1.2 Early Years

Universal pre-school provision presents a significant opportunity to enable young children to experience of a wide variety of the arts including music, painting, dance and drama. **Aistear**, the Early Childhood Curriculum Framework, is built around the four main themes of identity, viz:

- Well-Being and Belonging;
- Exploring;
- Thinking; and,
- Communicating.

The Aims and Learning goals for Communicating include the objective that children will express themselves creatively and imaginatively.

Through the Learning Goals children (in partnership with the adult) will:

- Share their feelings, thoughts and ideas by story-telling, making art, moving to music, role-playing, problem-solving, and responding to these experiences;
- Express themselves through the visual arts using skills such as cutting, drawing, gluing, sticking,

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<sup>1</sup>Ken Robinson: *Out of Our Minds: Learning to Be Creative.* ( New updated version 2011)

painting, building, printing, sculpting, and sewing;

- Listen to and respond to a variety of types of music, sing songs and make music using instruments;
- Use language to imagine and recreate roles and experiences;
- Respond to and create literacy experiences through story, poetry, song, and drama; and,
- Show confidence in trying out new things, taking risks, and thinking creatively.

### 1.3 Primary Education

Primary schools are required to make provision for the Visual Arts, Drama and Music as key components of the Primary School Curriculum (1999) and to plan at a whole school level accordingly.

The primary curriculum for the Visual Arts opens with a general introduction on arts education. It emphasises that:

*Arts education enables the child to explore alternative ways of communicating with others. It encourages ideas that are personal and inventive and makes a vital contribution to the development of a range of intelligences. A purposeful arts education at primary level is life enhancing and is invaluable in stimulating creative thinking and in*

*promoting capability and adaptability. It emphasises the creative process and so ensures that the child's work is personal and has quality. Attempts at artistic expression are valued, self-esteem is enhanced, spontaneity and risk-taking are encouraged, and difference is celebrated. It is this affirming aspect of the creative arts that makes participation such a positive experience. Arts education is integral to primary education in helping to promote thinking, imagination and sensitivity, and arts activities may be a focus for social and cultural development and enjoyment in school.*

*Arts education encompasses a range of activities in the visual arts, in music, in drama, in dance and in literature. These activities and experiences help the child to make sense of the world; to question, to speculate and to find solutions; to deal with feelings and to respond to creative experiences.*

### 1.4 Junior Cycle

On 4<sup>th</sup> October, 2012, Minister Quinn published his *Framework for Junior Cycle*. The Framework consists of eight principles, one of which is "creativity and innovation" whereby "the curriculum, assessment, teaching and learning will provide opportunities for students to be creative and innovative".

The learning at the core of the junior cycle is described in 24 Statements of Learning. These statements describe what students should know, understand, value and be able to do by fully engaging with and participating in their junior cycle programme. Thus students will *“create and present artistic works and appreciate the process and skills involved”*, *“bring an idea from conception to realisation”* while also *“creating, appreciating and critically interpreting a wide range of texts”*. There are eight key skills, one of which is *“being creative”*.

In the context just outlined, art education will be an integral part of the junior cycle experience. Art, Craft, Design and Music will remain among the subjects on offer. There will also be the opportunity for the NCCA, schools and others to create and provide new short courses, within set specifications, which would enhance the options available to students. One such short course is currently being prepared by the NCCA on *“artistic performance”*.

### **1.5 Transition Year**

In the Transition Year programme, schools offer a variety of modules which stimulate students' interest in the Arts in general and which, in many cases, affords them the opportunity to interact with practising artists in their own classrooms and in other contexts.

It is common practice to offer a school musical as part of Transition Year. The Transition Year programme is in 550 schools for c 28,500 (50% of students).

### **1.6 Senior Cycle**

In the Senior Cycle there are optional syllabuses in Music and Art. Modules in the Arts are also available as part of the Leaving Certificate Applied.

The Leaving Certificate syllabus in Music was revised for first examination in 1999. The assessment structure allows students to specialise in the component of the course best suited to their interests and ability. The broad range of performance options available to students has increased accessibility to the subject and allows for students of diverse music backgrounds to participate in the subject.

The Leaving Certificate Art, Craft and Design Syllabus assessment structure allows students to specialise in components best suited to their interest and ability. It also assesses their knowledge of art history and their appreciation skills.

## 2. Arts-in-Education

### 2.1 Arts-in-education: two strands

While much arts-in-education interaction occurs within school time, not all of it takes place on the school premises. There are two strands to arts-in-education practice: one involving interventions by the arts world into the domain of formal education, and the other involving students engaging with the arts in the public domain, usually in publicly-funded arts venues, whether local or national.

### 2.2 Arts-in-education: key characteristics

Arts-in-education practice involves skilled, professional artists of all disciplines working for and with schools in the making, receiving and interpreting of a wide range of arts experiences. Arts-in-education practice can happen within or outside the school. It ranges from once-off visits, through more extended programmes, to intensive, collaborative projects. Artists, arts organisations, pupils, teachers, and sometimes primary carers, work together to create arts experiences that enrich the curriculum and support the core educational mission of the school. Arts-in-education practice enriches the lives of all involved, particularly in nurturing the developing the minds and imaginations of the pupils.

### 2.3 Arts-in-Education: Legislative Context

#### The Education Act

The Education Act (1998) makes specific reference to promoting the development of 'the arts and other cultural matters' as a particular function within the wider list of functions for schools set out in that Act. An overview of Arts Education is outlined in Section 1.

#### The Arts Act

The Arts Act (2003) sets out eight general functions of the Arts Council/An Chomhairle Ealaíon, the first two of which are to: (i) stimulate public interest in the arts and, (ii) promote knowledge, appreciation and practice of the arts.

#### National Children's Strategy

These two acts of the Oireachtas provide the legislative framework for arts-in-education work. Such work finds further support in both international and national conventions and strategies' such as Article 31 of the **UN Rights of the Child**, ratified by the Irish government in 1992, and the **National Children's Strategy (2000)**. The latter makes specific reference to cultural activities as part of the six '*Basic Range of Needs*' identified within one of two overarching '*National Goals*'.

## 3. Value of the Arts

Underpinning such legislation and policy are convictions about the significance of the arts and about their distinctive contribution to education.

A succinct statement on the value of the arts was contained in the submission by *the Council of National Cultural Institutions*, in the context of the preparation of the National Development Plan (2007-2013). The submission stated that:

***'Art, broadly defined, is a fundamental human enterprise: the making of meaning, individual and collective, through representation. In making art we make ourselves. In understanding art we understand ourselves'.***

The second conviction – about the distinctive contribution of the arts to education – is a common element in contemporary educational policy documents and curricular handbooks. The curriculum on the visual arts for Irish primary schools opens with a section on arts education generally, stating, inter alia, that arts education *'makes a vital contribution to the development of a range of intelligences'*.

### 3.1 Benefits of arts- in-education

**The Artists – Schools Guidelines** (2006) presents a very useful section on the benefits of arts-in-education. These are summarised below.

#### Arts-in-education practice:

- Makes distinctive contribution to school-based arts education and to public arts practice;
- Makes available to schools and to artists and arts organisations opportunities outside their normal scope. Many artists attest to the personal and professional benefits of working with schools; and,
- Helps to connect the school with the wider community.

#### Arts-in-education programmes:

- Enrich the curriculum. They complement the pupil's own arts education and support learning in other curricular areas;
- Are important gateways to the arts; and,
- Assist schools in addressing their responsibility to reveal to young people the life-enhancing pleasure to be derived from high-quality arts experiences.

## 4. Arts-in-Education Charter Commitments

### 4.1 Dialogue and partnership

The Ministers commit to ongoing inter-departmental and cross-sectoral dialogue and partnership. Key partners and stakeholders will continue to be part of that dialogue, which will be led by the **High-Level Implementation Group**. Policy and structures will be designed to secure the commitment and support of education and arts policy-makers and funders nationally, while ensuring that local models of partnership and provision are facilitated and resourced.

Particular attention will be paid to existing and evolving structures and resources, such as education centres and local authority arts departments which, acting independently or in consort with others, may provide organisational and practice solutions and delivery systems that are appropriate to local circumstance and consistent with national policy and guidelines.

### 4.2 Wider education agenda

Policy-makers and education providers, nationally and locally, should understand the wide range of practice encompassed within the generic term "education" and ensure that investment in arts-in-education practice is not achieved at the expense of growing other complementary arts and education practices in formal, non-

formal and informal settings. The related need to ensure that the education agenda is not seen as ad-hoc, but rather as a core, cross-cutting concern of the **Arts Council**, and as a core strand of work of arts organisations in receipt of public funds.

### 4.3 Education agenda in arts organisations

The Minister for Arts, Heritage and the Gaeltacht wishes to create a **public service education dividend (PSED)**, to be overseen by the Arts Council. As part of the **PSED** the Arts Council will ensure in its own direct and indirect provision for arts-in-education that a maximum number of arts organisation which it supports from the public purse include arts-in-education as part of their programme of work.

The Ministers acknowledges that primary and post-primary schools are funded, inter alia, to address the arts as part of a 'whole-school' curriculum. In parallel, there is an expectation that publicly-funded arts organisations need to address arts-in-education, and/or the wider education agenda, explicitly and in a policy-based fashion that forms part of their claim on the public purse.

In that regard, publicly funded arts organisations shall invest a proportionate amount of time per annum in a local education initiative, subject to agreement and to the

appropriate Department of Education and Skills' protocols and guidelines. Determining that investment shall be a matter for agreement with the Arts Council.

Individual artists, funded from the public purse, including those in receipt of the artists' tax exemption for a current body of work shall, where the body of work is deemed at the appropriate level for the students involved, invest at least two hours each per annum in a local education initiative. Any interactions with the school shall be subject at all times to the prevailing guidelines and protocols, and to agreement with the education establishment.

Aosdána shall determine and publicise how it will make its proportionate contribution to the **PSED** through its membership.

The Arts Council will ensure that existing schemes and programmes, such as those in touring, professional development and project awards, will be at the disposal of arts-in-education practitioners, as part of the Council's wider commitment to value the diverse ways in which artists work and to create better opportunities for young people to experience the arts. A similar need arises in the case of local authority arts

schemes and of existing or future programmes offered by other agencies funding arts and culture provision.

#### **4.4 Outreach and Education at the National Cultural Institutions**

The Minister for Arts, Heritage and the Gaeltacht shall monitor the implementation of the policy framework on Education, Community and Outreach (ECO) produced by the Council of National Cultural Institutions in 2004 and ensure that National Cultural Institutions are building their practice in this area.

The National Cultural Institutions shall use their best endeavours to ensure that each student visits one national cultural institution **at least once** in their second level school career. Visits to National Cultural Institutions should be structured, based on age-level, experience and curriculum needs in order to maximise the benefits.

As a response to the **PSED**, the National Theatre and the National Concert Hall will offer education tickets to patrons in fulltime primary, post primary and third level education<sup>2</sup>. These tickets may be priced at the discretion of the national cultural institution and shall in each case not exceed €5 per event.

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<sup>2</sup> Under 23 years of age and subject to availability and proof of identity and status.

The Department of Education and Skills allocates resources to the arts within its wider programmes. Funding is directed at education provision, curriculum development, professional development of teachers and research, as available resources permit and in line with prioritised curricular initiatives.

#### **4.5 Information and advice**

The Ministers acknowledge the need for information, advice and dissemination.

Resources like the **Arts in Schools Directory (2004)** and the **Artists – Schools Guidelines (2006)** are welcome. They will be updated and be accompanied by other materials such as access to web based arts resources, and to be underpinned by seminars or workshops – possibly in partnership with colleges of education, education centres and other appropriate organisations and agencies. Good practice needs to be documented, evaluated – especially in terms of how it is designed, resourced and delivered – and disseminated. Information, advice and resources should be available in a variety of media, but especially online. There is a strong need to build real and virtual networks of skilled and experienced practitioners (teachers and artists) to share good practice and to enhance collaborative approaches to arts-in-education practice.

#### **4.6 Sustaining good practice**

The Ministers commit to a range of measures to ensure that good arts-in-education practice is sustained where it arises and shared with others – as part of a wider professional development strategy – so that what has been to date occasional and random becomes instead widespread and embedded as a norm. The Music Generation initiative provides an exemplar of good practice.

Mentoring schemes, secondments, professional exchanges, peer reviews and evaluations, showcases, joint projects – all on a local, national and international basis – are among the measures to be initiated whereby the expertise of a particular organisation(s) or the knowledge of a key individual(s) could become a resource placed at the disposal of the wider arts-in-education constituency. This might have special relevance for arts organisations, local authorities, and education institutions.

#### **4.7 School Policies**

Second-level schools shall in their school policies and plans, where possible, include arts-in-education opportunities as an important aspect of enriching the curriculum and the wider life of the school. These policies should realise the complementarities between arts education and arts-in-education.

#### **4.8 Artists**

It is essential that the work of contemporary artists (in its broadest definition) be made available to curriculum planners. The works of living artists should complement existing curriculum priorities and be referenced as part of the practical realities of classroom teaching. In that regard, the engagement by funded artists and arts' organisation with schools, as outlined earlier, shall be part of the public funding contract.

#### **4.9 Research**

The Ministers acknowledge the need for research – including action-based research – that builds on existing good practice and explores new models of arts and school practice (content, delivery structure, and relationship with mainstream arts provision and mainstream curricular provision) at home and abroad so as to build the competence of the sector and create a source of knowledge and experience for policy-makers and practitioners to draw on.

#### **4.10 Capital Provision**

The Minister for Education & Skills agrees that provision for arts-in-education practice and for the wider education agenda will be reflected in the design and equipping of school buildings and the parallel need for the design of new schools and other

education buildings to take account of the particular needs – both directly educational and more widely community-based – of the arts, in the context of available resources.

The Minister for Education and Skills will also consider a stock-take of existing facilities. That stock-take would inform future provision, co-location and shared use of facilities.

#### **4.11 National Council for Curriculum and Assessment**

The Arts Council shall be consulted by the **National Council for Curriculum and Assessment** and, where appropriate, represented on its committees that address art education, creative entrepreneurship, digital media, and cognate areas of arts in education.

#### **4.12 Resource Sharing**

The Ministers shall procure the development and population of a portal site for arts-in-education. The site will be a key communications and information channel for both the education and arts sectors. It will develop and provide access to resources for learning and teaching and be the gateway to a repository of cross-sectoral research and information for providers and practitioners alike. The site will provide well-informed supports and advice and will be a key mechanism

for disseminating good practice. It will facilitate a virtual learning environment for customized professional development and a space where professionals from both sectors can discuss and share practice and experience.

#### **4.13 Arts Education Partnerships**

The Ministers shall design a national programme of **Local Arts Education Partnerships** by involving professional artists, arts organisations, and cultural institutions, local authority arts officers and other arts providers. Such a partnership would liaise with Education Centres, Vocational Education Committees and other education providers; so as to build on and support existing relationships and to facilitate the development of new partnerships and joint ventures, through a range of measures but within existing financial supports. Active consultation between the key players shall be an integral part of this process.

#### **4.14 Junior Certificate and Leaving Certificate**

On 4<sup>th</sup> October, Minister Quinn published his *Framework for Junior Cycle*. The Framework consists of eight principles, one of which is *"creativity and innovation"* whereby *"the curriculum, assessment, teaching and learning will provide opportunities for students to be creative and innovative"*.

The learning at the core of the junior cycle is described in 24 Statements of Learning. These statements describe what students should know, understand, value and be able to do by fully engaging with and participating in their junior cycle programme. Thus students will *"create and present artistic works and appreciate the process and skills involved"*, *"bring an idea from conception to realisation"* while also *"creating, appreciating and critically interpreting a wide range of texts"*. There are eight key skills, one of which is *"being creative"*. In the context just outlined, art education will be an integral part of the junior cycle experience. Art, Craft, Design and Music will remain among the subjects on offer. There will also be the opportunity for the NCCA, schools and others to create and provide new short courses, within set specifications, which would enhance the options available to students. One such short course is currently being prepared by the NCCA on *"artistic performance"*.

#### **4.15 Out-of-school facilities and out of hours use**

The Minister for Education & Skills and the Minister for Arts, Heritage and the Gaeltacht commit to greater use of out-of-school facilities and out of hours use of schools facilities to give children and young people access to arts activity. This is current practice under DES

Circulars M18/05 and 16/05, where schools are urged to give serious consideration to making their schools facilities available to the local community after formal school hours for play and recreation purposes, where possible.

#### **4.16 The Arts Council**

To adequately support existing professional arts-in-education practice and to address major gaps in provision and infrastructure, given the scale of need, the Arts Council will seek to maintain its relative level of support to artists and arts organisations working wholly, or in part, in arts-in-education, and so that it can initiate and foster new provision.

The Arts Council will, where possible, enhance relative support to arts organisations with arts-in-education policies and programmes in order to increase their capacity to extend the reach of their work and to deepen its impact.

The Arts Council will work with the Department of Arts, Heritage and the Gaeltacht and the Department of Education and Skills to increase the number of artists' residencies in Colleges of Education.

#### **4.17 Arts Rich Schools (ARIS)**

A national scheme, which would give expression to the Charter's commitment in respect of school policies and plans for 'enriching the curriculum and the wider life of the school', will be promoted by the Arts Council in co-operation with both Departments. This scheme – **Arts Rich Schools (ARIS)** – will incentivise and recognise those schools (primary and post-primary) which in a range of ways make the arts a key part of school life and place the arts centrally within the life of the school community affecting pupils primarily but also teachers, parents, other staff and school community.

**Green Schools Ireland**, the **Active School Flag** and the **Tidy Towns Competition** provide useful analogous schemes. **Arts Rich Schools (ARIS)** will encourage and facilitate schools to try to improve their own performance year on year under a set of criteria that might include:

- School Environment – external and internal;
- Art Collection and display;
- Arts groups, ensembles, clubs and societies;
- Arts events, days, weeks, festivals;
- Visiting artists programme;

- School visits to places and events of arts/cultural interest;
- Provision of arts education in and out of school timetable; and,
- Arts and new technologies.

#### 4.18 Music Generation

The Arts Council and **Music Generation** will seek out ways in which it could enhance this national programme by supporting initiatives to do with the involvement of professional musicians and the performance dimension of young people. The Arts Council will look to encourage all arts organisations in receipt of public funding to develop policies and programmes in arts-in-education and to assist them in establishing sustained provision of quality practice in line with **Artists – Schools Guidelines (2006)**, produced by the Arts Council and the Department of Education and Skills.

#### 4.19 New Provision

The Arts Council will seek to foster new provision, especially in parts of the country with little or no arts-in-education service and in art forms or practices where current arts-in-education work is under-developed.

The Arts Council will set up a monitoring and recording system to extrapolate relevant data in the area of

arts-in-education to be undertaken as part of re-orientation of Arts Council ICT systems. This model could then be applied thereafter to the full range of participatory arts areas including non-formal education.

The Arts Council will review the professional development needs of artists and other arts professionals engaged in arts-in-education practice in order to inform Arts Council's eligibility criteria in such schemes as Travel and Training, Bursaries and Commissions.

## 5. Agreement on Departmental Actions

### 5.1 Department of Education and Skills

The Minister for Education and Skills commits to sustaining the partnership initiated with the Minister for Arts, Heritage and the Gaeltacht in this sphere. To achieve this, the Minister for Education and Skills will:

- Continue to support the arts as one of the key components of a holistic education, in particular, in Early Years, Primary and Junior Cycle and Transition Year before students begin to specialise in subjects at Senior Cycle;
- Enable the **Professional Development Service for Teachers** to advise and contribute to the development and on-going support of the portal site and to develop specific digital resources for learning and teaching for the arts-in-education;
- Make provision of appropriate space and facilities for children and young people, where resources are available, to engage in creativity and learning in the arts within the design, refurbishment and equipping of schools, buildings and the parallel need for the design and refurbishment of new schools and other education buildings to take account of the particular needs – both directly educational and more widely community-based – of the arts;
- Actively promote the **Per Cent for Arts Scheme** within all capital programmes for new schools;
- Recognise the need to allocate resources, where available, to curricular and professional development in relation to the arts, in line with educational priorities;
- Designate the **Arts Council** under section 42 of the Education Act 1998 which provides, inter alia, that the **National Council for Curriculum and Assessment** shall, from time to time as it considers appropriate, consult with designated bodies and shall consult with such bodies when requested to do so by the Minister and that a designated body may at any time, as it considers appropriate, make representations to the Council on any matter relating to the functions of the Council and the Council shall consider such representations and shall inform the designated body of the outcome of that considerations;
- Continue to support the work of **Music Generation** in developing a national framework for Music Education in Ireland;
- Continue to support the work of Education Centres in relation to the Arts; and,
- Develop policies in the medium term for the early childhood and primary education sectors.

### 5.2 High-Level Implementation Group

A High-Level Implementation Group will oversee developments arising from the Charter. The Group will be chaired by **Professor John Coolahan**, Professor Emeritus, NUI, Maynooth, and include **Orlaith Mc Bride**, Director of the Arts Council, **Mary Nunan**, Irish World Academy of Music and Dance, University of Limerick (and Chair of the **Points of Alignment** Committee), **Alan Wall**, Director at the Department of Education and Skills and **Niall O Donnchu**, Assistant Secretary General of the Department of Arts, Heritage and the Gaeltacht. This structure would provide a strategic, high-level, and ongoing point of contact with the two Ministers to ensure delivery of the Charter objectives.

The High-Level Implementation Group will meet regularly and report to the Ministers twice yearly, at least. Consultation meetings with a wider group of other key stakeholders may be held every two years. The High-Level Implementation Group may also advise the Ministers on updating and improving the Charter.

### 5.3 Department of Arts, Heritage and the Gaeltacht

The Minister for Arts, Heritage and the Gaeltacht commits to sustaining the partnership initiated with the Minister for Education and Skills in this sphere.

To this end, the Minister for Arts, Heritage and the Gaeltacht will:

- Issue a policy direction to the Arts Council to take the actions which are targeted at improved support to existing arts-in-education programmes and services; incentivising professional arts organisations to work in this field; and extending and developing the range of arts-in-education services and projects locally and nationally;
- Ensure that the policy framework for Education, Community, Outreach (ECO) developed by the Council of National Cultural Institutions (CNCI) is implemented by the **National Cultural Institutions**;
- Incorporate the provision of facilities for education practice within future policy for capital expenditure programmes in arts and culture;
- Seek to sustain interest in and commitment to arts-in-education and wider arts education issues, in the context of the commitments set out in the Programme for Government; and,
- Review current approaches to the funding of arts-related projects with a view to assigning resources to arts-in-education in a strategic, consolidated, and co-ordinated way.



**An Roinn**  
***Ealaíon, Oidhreachta agus Gaeltachta***  

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**Department of**  
***Arts, Heritage and the Gaeltacht***



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OIDEACHAIS | EDUCATION  
AGUS SCILEANNA | AND SKILLS