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**Arts Council Consultation Process**

**Consultation meeting on Arts and Schools**

**Tuesday 26 April 2005, 10.00am-3.00pm, IMMA**

**Table of Contents**

<b>INTRODUCTION .....</b>	<b>3</b>
<b>GROUP 1 FACILITATED BY ANNETTE CLANCY (INTERACTIONS) .....</b>	<b>4</b>
<b>GROUP 2 FACILITATED BY BELINDA MOLLER (INTERACTIONS) .....</b>	<b>8</b>
<b>GROUP 3 FACILITATED BY DEREK WEST (INTERACTIONS).....</b>	<b>14</b>

## **Introduction**

The Arts and Schools discussion was convened around three parallel sessions to facilitate focussed discussion.

The questions for consideration by each of the groups were

- 1      What is the role of the Arts Council in arts and schools?
- 2      How can arts and schools partnerships be validated, made more visible and be advocated for?
- 3      What other areas of education should/could the Arts Council prioritise over the next few years?

## **Group 1**

### **1 Areas for Discussion**

The meeting considered the following issues

- What is the role of the Arts Council in arts and schools?
- How can arts and schools partnerships be validated, made more visible and be advocated for?
- What other areas of education should/could the Arts Council prioritise over the next few years?

2. During the discussion of the meeting, the following emerged.

#### **2.1 Visibility**

There was agreement that art in a schools context is regularly perceived a lesser form of practice: this can be exacerbated if there is little understanding of or respect for both arts and education agendas. It was also suggested that an ongoing engagement between education and aesthetic is important in order that artists and teachers do not feel that they have to go too far in the direction of education – art has a value in its own right which needs to be articulated and appreciated.

It was observed that many schools have to raise their own funding in order to participate in arts activities and as much as 50% of available resources may be directed at one arts in schools project. There were differing views on the appropriate duration for arts in schools projects. An educationalist view was that a short intervention may not assist the school connect with the ongoing commitment to the arts. An arts practitioner view was that duration is rarely the issue – the quality of that intervention and how it is mediated/delivered is. There was agreement that measuring impact would need to be an integral part of interventions. The necessity to develop a common language to describe a body of work that is perceived to be largely invisible was a cause of concern among key participants. The information and intelligence gathered around the significance of this kind of work needs to be articulated more clearly for those in the education system to value and validate arts in schools work.

It was suggested that the drive in schools is currently around science, not the arts and that teachers are not as involved as they could be in this area. It was agreed that there is no

political will for children to explore and as such, the arts were not seen as a valid intervention or area of study. The suggestion was made that parents also need to change in this regard and become advocates for the arts in schools. The fragile position of Education, Community and Outreach departments within the National Cultural Institutions was also offered as evidence of the lack of visibility around this form of work.

## **2.2 Artist formation**

There was general agreement in the group that artist formation needs to place a higher emphasis on contextual arts practice and arts in education more particularly. The value that artists and arts organisations (see reference to ECO above) is also a measure of the validity and visibility of this area of practice. It was also agreed that not every artists wants or is good at this area of work but that opportunities should be offered in educational establishments for those who are. It was also suggested that the impact of working in schools on artists and their practice should be discussed more openly and formally by those artists.

## **2.3 Relationship between teacher and artist**

There was agreement that the relationship between teacher and artist in the classroom is essential and that this can only be developed "on the ground". The relationship between the Arts Council and the Department of Education and Science was deemed to be essential in establishing the context and parameters for this kind of work and should form a backdrop to the development of those relationships.

## **2.4 The Arts Council**

There was some discussion about the role of The Arts Council and particularly the perception that it does not communicate clarity about its role in relation to arts and education. 26 years was deemed to be a significant length of time for The Arts Council and the Department of Education and Science to be in relationship and there was some ambivalence within the meeting as to the tangible outcomes from that process. Funding artists who wish to work in educational contexts and outreach/education initiatives in cultural organisations was deemed to be the appropriate channels for the Arts Council to fund. Creating an intellectual rigor around this area of practice and adopting an advocacy role with the Department in order for them to step in were also perceived to be appropriate roles. It was suggested that the "pulse" of the Academy of Performing arts should be picked up by the Arts Council and channelled into a series of interventions to inquire into the sustainability of resources and

empowering organisations and artists to work in this way. Pointing to, and funding, good examples of practice should also be a part of this role.

The Arts Council was invited to consider what resources it required to deliver on its stated interest in the area of arts and education and to inquire further into whether this was an institution wide value. The core relationship for an artist was deemed to be with The Arts Council and as such validation of that work was important.

It was also suggested that The Arts Council has a right to comment on many agendas and particularly where it felt there was little/no advancement of the arts agenda. This was not the same as having a role in funding those agendas. The Arts Council was encouraged to take a position on the value of arts and education and to stand publicly by that position from a position of curiosity and intellectual courage.

## **2.5 Developments**

There was agreement that even though it had taken a long time, developments such as Graffiti and Baboro would not have happened without a commitment to the child by the Arts Council but while there were examples of excellence these examples should not mask the systemic failures along the way.

## **2.6 The role of the Arts Council**

- To be an advocate at public level for the role and importance of arts in schools
- To impact on senior cycle reform
- Make arts and schools an institution wide value within the Arts Council
- Adequately resource the Arts Council to deliver
- Fund more artists to work in this way
- Initiate research and collate what exists
- Identify good practice and point to it
- Consider the artist in relation to the child and the teacher – it is a triangular relationship
- Develop The Arts Council website as a resource for teachers and artists
- Develop partnerships with teachers' unions as advocates
- Add value to the training of teachers
- Lobby for more inclusion of contextual arts practice in artist formation
- Adopt a public position (like the Artists' Exemption Tax) around the value of arts in schools and apply an intellectual rigor

- Make a strategic investment in teacher competence and confidence
- Fund resource organisations to mentor, preserve the learning and pass it on
- Talk with young people and think creatively about how we can relate to/with them – the structures are already there e.g. Dáil na nÓg

## Group 2

### 1 Areas for Discussion

The meeting considered the following issues

- What is the role of the Arts Council in arts and schools?
- How can arts and schools partnerships be validated, made more visible and be advocated for?
- What other areas of education should/could the Arts Council prioritise over the next few years?

2. During the discussion of the meeting, the following emerged.

#### 2.1 Five themes

Five themes emerged in the first session before the break. There was agreement that there is a strong need for **coherence and continuum in actions** (actions are typified/recognised more in their ad hoc nature rather than their developmental coherence – leading to massive fragmentation and waste of resources). There was agreement that there is a **transformative power in arts in education** actions but a deficit in communicating the benefits from one sector to another. At the moment, there are two distinct agencies involved (Arts Council and the Department of Education and Science) but no clarity about who has responsibility for what. There was a sense that that over time that **“separate disciplines”** have emerged – the perception of an artform as it is applied with schools/education/children and as it is practiced by professional artists.

The **research and evaluation** issue was identified as another clear theme. Because there has been no concerted effort to collate and gather the huge amount of research that has been done (national and international), it was noted that there has been fragmentation and loss of knowledge and skills. Groups and individuals are endlessly reinventing the wheel and resources need to be committed to learning.

The **role of the artist needs to be integrated and valued**. The view that the artist is undervalued (underpaid) within this system is widely held.

There is a massive culture of silence and a cultural dispossession of the arts in Irish society. It was suggested that The Arts Council's role is to create accessibility – to provide children

and young people with a daily diet of creativity but there is still a large gulf. Children need to have direct engagement with artists and with the best artists in order to be inspired. The aesthetic environment for children and young people in education is critical – the arts (the visual arts) offer a powerful language to look at verbal and visual skills.

## **2.2 Clarity and Resources**

There was agreement that signals are very unclear – it appears that The Arts Council wants organisations to provide resources for development but does not provide sufficient funds – Artistic Directors/CEOs fall between two stools – focusing on the dissemination of good practice and policy over the production of art. It was noted that the structures that currently exist are too dependent on heroic individuals. Those in attendance suggested that the Arts Council's roles should be to establish critique and good evaluation (of the arts in schools) systems as the artform and its application in schools/education are seen as two distinct disciplines.

There was general agreement that fundamental basics are missing – adequate space, planning, time with children etc and a sense that this landscape is unclear - Whose responsibility is arts in education? It was noted that there is massive waste of resources and huge incoherence and fragmentation in the use of resources with no clear connecting points across this whole area.

Research, evaluation, validation and dissemination were identified as a clear tool to build connections in the area. It was also agreed that there are critical intersections across the arts, education is respect for children and young people and that there is lack of clarity as to who should have a leadership role in this area?

## **2.3 The Arts Council's intellectual and strategic leadership role**

There was agreement that the Arts Council needs to strengthen its intellectual and strategic role in the area of arts and education and arts and schools. The following recommendations were made:

The Arts Council needs to articulate arts as integral to education and create a strong rationale for arts in education (to build 'visibility' and appreciation of the arts). This should be aligned with clear educational and artistic objectives for arts organisations and artists (and for assessment)

There is merit in evaluating the arts and its impact on children and young people including programmes that operate outside of schools/education (Youthreach etc.) and it should also be noted that the process of making art or making artwork (product) is not just to serve educational purposes – art is a function in and of itself and should be clearly advocated as such.

In terms of its advocacy function it was suggested that the Arts Council develop a position on the function of the arts in society – speaking to Irish society not only to the arts sector. It should also develop a clear position in relation to all government departments to support a holistic approach to children and young people – encouraging the Department of Education and Science (and others) to engage in similar debates. All of the above should be resourced by personnel and funding within the Arts Council.

To assist that process it was suggested that the Arts Council

- Commit funds and develop/consolidate research to present strong arguments for arts in education to the Department of Education and Science
- Forge partnerships to enhance and resource activity (for e.g. NAPD and Local Authority Arts Officers and Education Centres) and also consider other critical resources like teacher training colleges
- Commission a template for schools to incorporate an arts policy and programme into *whole school planning* (develop training and provide support for teachers to identify the links between education and the arts). It was noted that the Health Services Executive has a similar model in use.
- Develop leadership programmes across education to facilitate greater appreciation for the arts
- Commit to the development of high quality school materials to develop programmes
- Design mechanisms to listen to the grassroots, prompt at a local level and develop clear national policy
- Develop a rationale for a career in arts in education (provide training and infrastructure for sustainability)
- Arts in education funding for organisations/artists should be ring fenced through the application system and be conditional on an audit of arts in education work
- Develop Green Flag or Centre of Excellence models (as Discover Primary Science) to motivate schools – e.g. offer Assistant Principal to each school who achieves all stages of excellence programme – identify good practice and disseminate same
- Develop National programme (with PCSP/Training colleges and schools) to provide teachers with personal experience of the arts

- Revisit planning and policy documents from 80s and early 90s where the approach was to tie funding, more directly, to young people

#### **2.4 Research to develop practice**

There was discussion about the value of research and the role of the Arts Council in providing a policy basis for that research. It was agreed that a policy basis must complement the education framework and that research proposals/tenders should be driven by that policy.

It was suggested that the intensity of short-term activity has resulted in systemic inertia and that proposals for policy changes simply get lost in the traffic. It was suggested that by maintaining a strategic research focus on the long term there might be less 'value-detraction' and the end user might get a better service.

One suggestion was for the Arts Council to establish what research (covering cognitive development, all aspects of a child's needs and the experience for the artist working in education) has been developed (national and international) and find out what expertise (include local sources like companies who specialize in particular art forms) already exists.

It was agreed that the research agenda should include the values of the informal, out of school or youth arts – the critical triangle of Child/young person-school-community. The value of establishing a link with current National Children's Office was emphasised particularly in relation to longitudinal study to incorporate the arts (covering primary, secondary *and the* informal or youth arts sector)

#### **2.5 Who should assess/evaluate artwork in schools/education?**

The issue of assessment and evaluation of art and schools was discussed by the group with agreement that It is critical that the Arts Council knows whether the work is good or not. It was agreed that the Arts Council must see the work and that clear educational and aesthetic criteria should be used for evaluation.

A suggestion emerged that a good practice framework for assessing programmes should be devised that would be multi-perspective

It was deemed important to establish good practice for assessing the scope of a programme - based on the context and on whether the emphasis is on process/product/both – when is the best time and what is the best way to assess arts programme with children/young people?

It was suggested that good practice in the area of documenting be established and a participant based approach recommended i.e. children/young people and teachers evaluating their own programmes.

There was agreement that there are short term, medium term and long term strategies needed:

- A short-term intervention might be an assessment by the Inspectors of the in-service to assess the extent of extra-curricular activities in visual arts/theatre etc.
- A long-term strategy might be a joint (AC-DES) pilot study of arts programmes in schools. The Inspectorate could work around a theme or series of themes agreed with the Arts Council and jointly identify the characteristics of an effective arts collaboration

## **2.6 How can The Arts Council validate the teacher's role in arts in education?**

It was agreed that there were several ways of achieving this;

- By motivating schools/Principals to engage in green flag/hallmark or centre of excellence programmes and by offering incentives
- By training artists/arts organisations and by developing best practices so that the role of the teacher is understood (teachers teach a subject, they also teach through a subject, they facilitate learning, they choose the learning path and enable the transformation etc.)
- Establish a basis for widespread secondments into the arts – begin to make arguments to Teacher Education Centre and to Secretary General
- By recognising teaching as an art
- By advocating the fundamental and rights based nature of arts education to formalise the delivery of arts education and move away from the 'heroic', singular individual who is passionate, skilled and dedicated individuals

## **2.7 How will The Arts Council validate artists/arts organisation's role in arts in education**

Several suggestions were made by attendees including:

- By training teachers to understand the role of the artist
- By a commitment to fund the artist working in education
- By forging partnerships with education
- By encouraging more debate and encouraging the Department of Education and Science to generate its own debate
- By seeing the work

## Group 3

### 1 Areas for Discussion

The meeting considered the following issues

- What is the role of the Arts Council in arts and schools?
  - How can arts and schools partnerships be validated, made more visible and be advocated for?
  - What other areas of education should/could the Arts Council prioritise over the next few years?
2. During the discussion of the meeting, the following emerged.

#### 2.1 Four central concepts

The **continuum of experience** in the arts, altering with the circumstances of the child – the learning environment, the maturing process, changing needs and interests. It was agreed that this continuum should be acknowledged and factored into initiatives.

The need for **complementarity** – in the respective roles of artists and teachers, in achieving a balance between learning and creating, teaching/instructing and responding to the varied intelligences of individuals. There was a pressing need for “joined-up” thinking in the whole area.

The central role of the Arts Council being one of **advocacy**. In the course of the day this term grew in scope and significance. The process of advocacy will have to be intense and wide-ranging if it is to be effective.

It was suggested that there is also a vital function for the Arts Council in being the **convenor** of individuals and organisations.

The group also identified a major influence on activities involving arts and education, particularly, but not exclusively on the teacher’s part – that of **fear** -

- Of involvement in the unpredictable
- Of inadequacy; lacking the necessary skills
- Of loss of control of the classroom situation

- Of not knowing what is going to happen
- Of anarchy, of too many pieces to pick up afterwards
- Of being disempowered

The artist, too, could be fearful –

- Of isolation
- Of intrusion
- Of a school environment that can, on occasions, be hostile

## **2.2 Stakeholders**

In the course of the discussions the group identified a number of key stakeholders, who need to be acknowledged and nurtured in any Arts Council initiatives.

### **2.2.1 The Child**

The group recognised that the central participant in the process was the child, unfortunately absent from the discussion. The arts have a great potential to be child-centred and they **need** to be child-centred. They should not be regarded simply as a teaching tool – although an arts-related approach to subject teaching can enhance the learning process enormously. The arts constitute a convergence of cognitive and emotional activity. The highest priority must be to give added value to the learning experience of the child, to vindicate the democratic right of the child, as a citizen, to an experience of the arts.

### **2.2.2 The Parent**

It was agreed that a vital constituency to reach was that of parents. If they could be persuaded of the benefits of the arts to children, from an early age, they would be strong supporters of arts throughout the schools process. They need to be enlisted, engaged. But this is difficult to achieve at second level, in a culture so dominated by concerns about achievement and commitments to academic rewards. There is so little time or space for an extra stream of activity, perhaps not taking fully into account that (a) the arts are already well represented in conventional - if optional – subjects and that (b) the vision of many people, around the table was that the arts offered a way of seeing, a way of imagining, a way of reaching existing areas of learning.

### **2.2.3 The School Principal**

The Principal was regarded by the group as a key person in making it possible for arts activity to flourish in schools. The Principal's enthusiasm and commitment is central. The Principal has a major influence on the climate within a school. The support of an enlightened principal who will find ways to free up the teacher is crucial. Principals need to "come on board" if the arts are to have a pivotal place in the curriculum. This is not often the case. It was suggested that The Arts Council can strengthen its ties with the two Principals' organisations – IPPN (Primary) and NAPD (Post Primary). The Principal aspires to be the instructional leader of the school community – no easy task given the range of distractions in a principal's working life and the restrictions of his/her capacity. So the Arts Council could have a role in convincing the Principal of the value of this within the school curriculum.

### **2.2.4 The Teacher**

The group spoke of the role of the teacher and of the need to acknowledge and strengthen partnerships with artists. The concept is not new – the arts are represented at subject levels and acknowledged as part of the core competencies at primary level. The chief concern must be to eradicate fear and build mutual confidence between the teacher and the artist. There has to be dialogue, exchange, respect, engagement. The teacher also has to come to terms with the fact that art can be subversive, dangerous, and "edgy". It's not wholly predictable or manageable. It may take unexpected and challenging directions. Art is as much about process as end-product.

### **2.2.5 The Arts Practitioner**

It was agreed that there exists a body of people – artists, arts organisations, teachers who have participated in schemes who constitute a resource in themselves, by virtue of their experiences. The respect for and validation of the work of the artist is critical. Participants in arts-in-education schemes must not be thought of as being inferior to those engaged solely in art work for themselves. The artists' skills and perceptions must be incorporated into the process of training teachers

## **2.3 Key issues which have a major impact on the development of arts-in-schools**

### **2.3.1 Time**

The group was in total agreement that the best model for artist-teacher interaction was to allow each one to engage in a significant period of familiarisation with the work of the other and time to design the framework for collaboration. This involves a fundamental commitment to time and it is the duty of those promoting these activities to ensure that time can be made available. There was agreement that it is a school matter and a funding matter. There needs to be an acknowledgement of those teachers who have so often gone beyond the “call of duty” to make the arts happen in schools, but the future must be built on the recognition that planning time, which involves freeing up the teachers and paying the artists for their time, must be an integral part of the process. This was endorsed by one of the group who outlined the sensitivities and practical difficulties of finding/making time. It was also agreed that there is a need to explore other means of communication – such as on-line – and the Arts Council could play a role in promoting the required skills. The Arts Council could also be the advocate here with the Department of Education & Science on the importance of time. There was a consensus that the best projects had a generous allowance of time - i.e. spread over a number of years, rather than weeks, where there existed an opportunity for a sustained, expanding relationship between artist-teacher-student.

### **2.3.2 The Curriculum**

It was suggested that if the arts are seen as a form of intelligence, there is a strong case for their inclusion in the curriculum. There was a strong sense in the group that if arts activity is to be sustained, it should be an integral part of the curriculum.

There are problems to be overcome

- The crowded curriculum
- The inflexibility of timetables
- The access to teachers
- The access of teachers to in-service

### **2.3.3 Teacher Training**

There was agreement that this is not the responsibility the Arts Council, but it is essential that the Council promotes the arts agenda with those institutions (NCAD, TCD, teacher training colleges) that are directly involved. There was a suggestion that the Arts council should look

to pre-schooling – an early childhood curriculum is being devised. Currently, the teacher-training in arts is limited, although Carmel O’Sullivan spoke strongly for the expansion that has taken place, especially in primary teacher training, where the arts are being given equal weighting and time. It was agreed that there was great potential in models (UK, USA, and NZ) which involved residencies for teachers, working with artists in arts institutions. This could be fostered by the Arts Council. There must be time for the process, for seeding the interaction, for building skills and confidence in the art forms and processes.

#### **2.3.4 Artist Training**

One participant described the role of the artists in the classroom, working to complement the work of a subject teacher – e.g. history. The artist had to find a different way into the material and had to be extremely careful not to subvert or assume the role of the teacher. This required a mixture of insight, sensitivity, skill and possibly training.

#### **2.3.5 Resources**

The mood of the meeting was generally positive, but there was no escaping the “R” word. It hovered behind the proceedings and, if there was to be genuine development in the whole area, this word would have to come out of the closet. The meeting noted with concern the limited time dedicated by the Arts Council to its educational function – the services of an adviser on a part-time (three-day a week) basis. There was a strong feeling that the access to resources should become a lot simpler and a lot easier. The search for support too readily became a “rolling mill for funds.” There was a strong sense that people who are “in the know” get access to resources. There is a major task to disseminate the information about what is available.

### **2.3.6 Assessment and Evaluation**

It was suggested that there is a need for creative and imaginative solutions. There was agreement that arts activity within the school can benefit from assessment and evaluation that will legitimise it, alongside the traditionally tried and tested aspects of the curriculum. But it must not be a pale imitation of what applies in the exam system. It was agreed that it is important to listen to the voices of young people and to consider their preferences. All subjects can be measured. There are assessment tools – it is a matter of finding the appropriate forms.

## **2.4 The Role of the Arts Council**

The predominance and integrity of each art form and the prime importance of the professional arts practitioner must be seen as central to the Arts Council agenda.

### **2.4.1 Advocacy**

The arts-in-education need an advocate and the Arts Council is expected to fulfil that role. It would be a long process but if it was seen as a means of saving money, by developing a worthy citizen, (invest now, save later) it might gain wider support at government level, where the dialogue has to take place. The group saw that the advocacy role of the Arts Council must embrace an active promotion of arts values to politicians, parents, the main stakeholders in terms that would be persuasive.

### **2.4.2 Politics**

The group was advised that the arts would not cut much ice in government unless they were seen to be allied in some way to central public concerns. There was a strong sense that this had not yet happened. If, for instance, investment in the arts at school level could be seen as a way of forestalling social problems, crime etc. (Invest now, save later, again), it would have a greater impact on government thinking.

### **2.4.3 Policy and Development**

It is expected of the Arts Council that it will drive policy-making. At present there appears to be too much diffusion and not enough clarity. There is an organisational role for the Council in collating, articulating and promoting good clear policies around the arts-in-education.

### 2.4.3 Building Relationships

The group agreed that the Arts council must be proactive in building relationships and developing partnerships, long-term strategic planning, building on the existing body of action research.

The existence of a body of material, which has not been adequately disseminated or exploited, was emphasised again and again.

### 2.4.4 Links with Agencies

There was agreement that as an integral part of its advocacy role, the Arts Council must develop close links with the arts and education agencies which have the capacity to implement change:

- DES                    Dept. of Education & Science
- NCCA                National Council for Curriculum & Assessment
- SDPI                School Development Planning Initiative
- WSE                Whole School Evaluation (DES Inspectorate)
- LSD                Leadership Development for schools
- SCP                School Completion Programme
- CDU                Curriculum Development Unit
- NPC                National Parents' Council
- Arts Officers
- Arts Centres
- Education Centres
- The Children's Office

There was insufficient time to look closely at the roles of local authority arts officer and arts centres, but they made their presence felt as a potential source of enrichment for teachers and artists, and as offering venues that would interact over a sustained period with schools and students. It was acknowledged that out-of-school activity (especially at second level) could do a lot to enhance the arts. However, there was also a strong feeling that schools must not let go of the arts.

It was agreed that The Education Centre offers a safe space for artist-teacher interaction, although the group was warned that education centres do not find that arts-related activities bring the teachers in.

### **2.4.5 Research**

While there was agreement that research was necessary, there was a strong view that there was a wealth of research material in existence and that a valuable task for the Arts Council would be to ensure that it was made available:

- There is a need to gather the materials
- To create an accessible register of research materials
- To create ease of access to reports
- To disseminate the research
- To join up the dots
- There is a need to foster studentships...

But there is also a lack of information and research – it is not known what constitutes arts activity in the primary school - what actually happens. It was also agreed that there is a need to re-conceptualise the whole area and a need for in-service to engage with this across the curriculum, at pre-service and as part of Continuing Professional Development.

### **2.4.6 Promotion**

The group returned several times to the concept of the Arts Council taking an active part in the promotion of the arts (closely linked to the advocacy role). The public image and perception of the arts-in-education needs to be strengthened. It was agreed that there must be a fuller exploitation at national, regional and local levels, in a co-ordinated fashion.

## **2.5 Imaginative Solutions**

The group agreed that it was essential to approach the issues of the day with an imaginative, artistic perspective.

### **2.5.1 Frameworks**

Frameworks, models for interaction

- Simple action partnership
- Does not involve development, not sustained, "one-off"; of limited value
- Joint venture partnerships

- Involvement, pre-planning, evaluation, continuity
- Models of interaction – e.g. Abbey, IMMA, IFI

The group felt that there was a lot to be learnt from the model being developed at the Larkin School.

### **2.5.2 The Gathering**

This was a powerful and serious suggestion – that there needs to be a forum (convened and funded by the Arts Council) for those involved in the arts-in-education, not one that will follow the corporate model of the conference but one that will have a vivid imaginative thrust, “where the warriors turn up and make music”, a place of vision, of playing and doing and dancing, taking the artist, the teacher and the child back to what the adults have lost, to the primordial and the child-like. It must be a clearing in the forest where exchange and cross-thinking can be nurtured.

### **2.6 Conclusion**

The meeting was aware about the danger of getting stuck in pilot mode, a kind of dead-end in the forest. Unless it was seen as a quality-of-life issue there was a real danger it would remain “parked” and ineffectual. What is expected of the Arts Council – more than anything else is as confident, powerful assertion of the place of the arts in our culture and in our education, with the intention of achieving societal recognition. There must be a long-term strategic plan.