



## City Research Online

### City, University of London Institutional Repository

---

**Citation:** Carroll, E. (2002). Lifelong learning in the arts : policy and practice in Ireland. (Unpublished Doctoral thesis, City University London)

This is the accepted version of the paper.

This version of the publication may differ from the final published version.

---

**Permanent repository link:** <https://openaccess.city.ac.uk/id/eprint/7583/>

**Link to published version:**

**Copyright:** City Research Online aims to make research outputs of City, University of London available to a wider audience. Copyright and Moral Rights remain with the author(s) and/or copyright holders. URLs from City Research Online may be freely distributed and linked to.

**Reuse:** Copies of full items can be used for personal research or study, educational, or not-for-profit purposes without prior permission or charge. Provided that the authors, title and full bibliographic details are credited, a hyperlink and/or URL is given for the original metadata page and the content is not changed in any way.

# Lifelong Learning in the Arts

---

## Policy and Practice in Ireland

Ed Carroll

*Thesis submitted in fulfilment of the regulations for the degree Doctor of  
Philosophy*

## Abstract

Author	Ed Carroll
Institution	CITY University, London, Department of Arts Policy and Management
Date of Submission	October 2002
Degree	Doctor of Philosophy

This study, *Lifelong Learning in the Arts - Policy and Practice in Ireland*, will examine the conditions impinging on lifelong learning systems to foster participation in the political, social economic and cultural life of society. The research will monitor the manner in which policy and systems of lifelong learning become more cognisant of and responsive to the needs and entitlements of the human person.

The aim of the study is to investigate the distinctive role played by the arts in effecting a cultural shift in the provision of lifelong learning. It will seek to bring a distinctive contribution to our understanding of the part played by the arts in giving people an authentic share in society. 'The arts', reflected in events, processes and manifestations occurring in non-formal settings, are espoused as a significant place where some individuals and communities discover a place to participate meaningfully in society.

It is not possible to adequately present this study in isolation from the policy and systems of lifelong learning. These policies and systems have come under increasing pressure to create the conditions for greater linkages between the aims and objectives of education, training and employment measures. The rationale for a convergence of education, training and employment aims will be explored, and the adequacy of an approach centred on integration and collaboration will be assessed.

The analysis employed in the study was undertaken between 1994-2000. It was based on a *process of theory testing* utilising four methods of investigation and examination: (1) a review of national and international literature, (2) a survey, (3) a questionnaire and (4) specific focus group exercises. At the outset, new base line data was collated on non-formal learning provisions, i.e. Irish Post Leaving Certificate courses and community arts learning programmes. Post Leaving Certificate courses are state-led and take place within the education system. The community arts learning programmes under investigation are arts sector-led and broadly located within the state training system. A standardised classification system was developed that enabled the documentation of four learning programmes. The study will contend that changes and adaptations to the structures and systems of accreditation and certification are necessary to accommodate non-formal learning opportunities.

Finally, an analysis will be undertaken of existing structures and systems, with particular focus on education and training practices within the community and youth arts sector. The distinctive role that the arts can play in effecting change in the culture of lifelong learning will be affirmed.

# Table of Contents

	page
List of Figures	5
Abbreviations	7
Glossary	8
Acknowledgements	9
Declaration	10
 <b>Chapter 1 THE PURPOSE AND CONEXT OF THIS STUDY</b>	
1.1 Premise of the study	11
1.2 Purpose of the study	12
1.3 Research context and process	14
1.4 Previous research	17
1.3 Defining key understandings in this study	20
<b>Chapter 2 METHODOLOGY</b>	
2.1 Applying a process of theory testing to the thesis	28
2.2 Origin of key statements and their testing	29
2.3 Analysis of data collection	36
2.4 Implications of the study	38
<b>Chapter 3 EDUCATION, TRAINING AND EMPLOYMENT IN A GLOBAL ECONOMY</b>	
3.1 Introduction	41
3.2 Changing global economy	41
3.3 Recent influences in Irish education	45
3.4 Recent influences in training	48
3.5 A contextual example: young people at risk	50
3.6 Valuing arts and culture	54
<b>Chapter 4 EXAMINATION OF ARTS-RELATED POST LEAVING CERTIFICATE COURSES 1993-1996 IN CITY OF DUBLIN VOCATIONAL EDUCATION COMMITTEE</b>	
4.1 Introduction	59
4.2 Post Leaving Certificate Course surveys	60
4.3 Survey analysis	67
4.4 Conclusion	72
<b>Chapter 5 LEARNING OPPORTUNITIES IN COMMUNITY ARTS</b>	
5.1 Background	74
5.2 Analysis of SWOT – strengths, weaknesses, opportunities, threats	75
5.3 Community arts questionnaire	81
5.4 Community Arts Education and Training Initiative	98
<b>Chapter 6 FOUR CASE STUDIES</b>	
6.1 Introduction	106
6.2 Macnas/Maceolas	107
6.3 National Arts Worker Course	109
6.4 Wet Paint Arts	112
6.5 Irish Museum of Modern Art	115
6.6 Summary of case studies	117



<b>Chapter 7 ROUTES AND LEVELS OF ACCREDITATION: MAPPING THE TERRITORY</b>	
7.1 Introduction	120
7.2 European Centre for the Development of Vocational Education	121
7.3 National Qualifications Authority of Ireland and related structures	122
7.4 Embedding the arts in a national framework	128
<b>Chapter 8. MODELS OF CERTIFICATION PRACTICE</b>	
8.1 The National Council for Vocational Awards (Ireland)	133
8.2 The National Council for Vocational Qualifications (England)	137
8.3 The National Open College Network (UK)	140
<b>Chapter 9 NEW FORMS OF PROFESSIONALITY IN THE CULTURAL SECTOR</b>	
9.1 Introduction	143
9.2 Defining the cultural sector	144
9.3 Vocational education and training systems in Ireland and England	145
9.4 Models of education and training systems operating in Europe	149
9.5 Divergent perspectives and aims	153
9.6 Challenge for education and training systems	155
<b>Chapter 10 FINDINGS AND CHALLENGES</b>	
10.1 Introduction	161
10.2 Validation for the purpose of this study	161
10.3 Further research	169
10.4 Challenges arising from this study	171
<b>Bibliography</b>	175
 Appendix One	 New Forms of Professionalism in the Cultural Sector
Appendix Two	Survey of Post Leaving Certificate Courses
Appendix Three	CAFE Survey Questionnaire
Appendix Four	Routes and Levels of Accreditation: Mapping the Territory
Appendix Five	Education and Training Systems in Ireland
Appendix Six	Sample Course Provision in Community Arts
Appendix Seven	Key Definitions used in Accreditation

## List of Figures

Figure No.	Figure Title	Page
1	The Logic of the Research Process	29
2	Participation Gender Profile - (CDVEC)	61
3	Participant Age Profile - (CDVEC)	63
4	Reasons for Choosing Courses - (CDVEC)	65
5	Statements Describing Choice Upon Completion of Course	67
6	Type of Courses Chosen - (CDVEC)	68
7	Rate of Skill Transfer - (CDVEC)	69
8	Quality of Instruction - (CDVEC)	70
9	Quality of Work Experience - (CDVEC)	71
10	Perspectives of Community Arts Provision - (CAFE)	76
11	Summary of <i>SWOT Analysis</i> - (CAFE)	80
12	Profile of Provider of Training - (CAFE)	82
13	Provider Coverage - (CAFE)	83
14	Overview of Education and Training Provision	84
15	Reasons for Providing Training - (CAFE)	85
16	Participant Gender Profile - (CAFE)	86
17	Participant Age Profile - (CAFE)	86
18	Motivation of Participants - (CAFE)	88
19	Cost of Courses to Participant - (CAFE)	90
20	Core Units of Learning - (CAFE)	91
21	Length of Courses [hours] - (CAFE)	92
22	Mode of Assessment - (CAFE)	93
23	Certifying Body - (CAFE)	94
24	Training by Art Form/Category - (CAFE)	95

25	Funding Sources for Providers - (CAFE)	96
26	Nature of Funding - (CAFE)	97
27	Arts Council Funding - (CAFE)	101
28	Arts Council Community Arts Organisations Funding Sample	102
29	CEDEFOP Levels	121
30	Overview of Certification Levels	123
31	Progression through FÁS Training and Skills Levels	126
32	NCVA Proposed Levels of Accreditation	127
33	Levels of Accreditation (NVQs UK)	128
34	Levels of Accreditation within Open College Network	141
35	England: Upgrading Vocational Education & Training	148
36	Ireland: Upgrading Vocational Education & Training	149
37	Overview of European Education & Training Systems	150
38	Divergent Aims of Government Departments Across Europe	154

## Abbreviations

CEDEFOP	European Centre for the Development of Vocational Education
CDVEC	City of Dublin Vocational Education Committee
VTOS	Vocational Training Opportunities Scheme
TEASTAS	Irish National Certification Authority
PLCs	Post Leaving Certificate Courses
HEA	Higher Education Authority
NCVA	National Council for Vocational Awards
NQAI	National Qualifications Authority of Ireland
OECD	Organisation for Economic Co-operation and Development
FÁS	Foras Áiseanna Saothair - Irish Training and Employment Authority
FETAC	Further Education and Training Awards Council
HETAC	Higher Education and Training Awards Council
EU	European Union
CAFE	Creative Activity for Everyone
CE	Community Employment (FÁS)
IMMA	Irish Museum of Modern Art
ATN	Arts Training Network (England)
NVQ	National Vocational Qualifications (UK)
UNESCO	United Nations Educational, Scientific and Cultural Organisation



## Glossary

**The Arts** is a term used in this thesis for a set of cultural languages expressed in events, processes and manifestations in which individuals and communities, who have experienced exclusion, participate creatively in the political, social, economic and cultural life of society.

**Convergence** is a process of unification by which three separate and independent domains - education, training and employment - evolve towards complementarity and collaboration.

**A culture of lifelong learning** is a total experience involving learning to be, learning to know, learning to do and learning to appreciate throughout one's life. It is underpinned by three guiding principles: (1) lifelong learning contributes to the individual and collective journey to hope, fulfilment and meaning; (2) lifelong learning can occur in non-formal settings and finally (3) lifelong learning is inclusive of those who have experienced failure.

**Non-formal settings** are places of learning outside mainstream environments, within less formal or less structured environments.

## Acknowledgements

A study of this nature is impossible to carry out without the support and assistance of friends who I would like to acknowledge, namely the inspiration of Marja Almqvist, Liam O'Dwyer, Sinead Connolly, John McNerney, Niall O'Baoill, Vita Geluniene and Gwen Crawford.

I am grateful to the Chief Executive Officer of City of Dublin Vocational Education Committee, Mr Liam Arundel, as well as to the education officers, principals and teaching staff who participated in different ways during the various stages of the survey. I am indebted to Paul O'Hanrahan, Arthur Duignan and the membership of Creative Activity for Everyone (CAFE) who participated in research related to their field of activity. Go raibh míle mhaith agaibh go léir. My thanks are also due to those who, so willingly, took part in and returned the survey questionnaires.

I am thankful for the advice and encouragement of Professor Patrick Boylan, Department of Arts Policy and Management in City University, London. Michael Quine, Senior Lecturer and Mary Dines, Departmental Administrator assisted greatly. Dr Eoin Cassidy acted as a mentor, guide and friend throughout the process.

Finally, I thank my family and friends whose unconditional support has brought me to the point where, in the words of the Russian poet Anna Akhmatova, 'Necessity herself has finally submitted and stepped pensively aside...'

Ed Carroll  
Dublin 2002

## Declaration

I grant powers of discretion to the University Librarian to allow this thesis to be copied in whole or in part without further reference to me.

This permission covers only single copies made for study purposes, subject to normal conditions of acknowledgement.

I declare that no portion of the work referred to in the thesis has been submitted in support of an application for another degree or qualification of this or any other university or other institute of learning. All quotations and other sources have been duly acknowledged in accordance with appropriate academic conventions; other than these, the ideas and arguments presented are my own.

Dublin, 2002

This chapter will endeavour to explain the purpose of this research study and describe the wider environment of the study's investigation. The emergence of new education and training structures in Ireland is briefly examined, and an overview of research literature is detailed. An elaboration is given of the research methods utilised and their development over time. Finally, two concepts central to the study are considered in detail. These are (1) 'the arts' and (2) the significance of a culture of lifelong learning.

### **1.1 Premise of the study**

The approach taken in this thesis presupposes that a culture of lifelong learning can contribute to participation by all people in society. Contemporary debates on lifelong learning are concerned with understanding the nature of the relationships between the policies and institutions of education, training and employment. At the core of education and training are processes of empowerment that can assist the learner's growth and development across multiple horizons of life and work. Practically, the contribution of the policy, systems and services of lifelong learning to personal and social well-being can be assessed in the correlation between (a) intrinsic and (b) instrumental approaches.

First, a common understanding and concern for the growth and development of the human person ahead of other institutional or market forces underpins the focus of an intrinsic approach. An intrinsic value approach seeks to advance a human rights perspective and to create access for all persons to education and training as a matter of entitlement. Accordingly, the well-being of groups excluded and marginalised from full participation in the structures and systems of society challenges the frameworks of education, training and employment to respond effectively to their needs. A human



development approach attempts to refashion the policy, structures and systems of lifelong learning to nurture the dignity of all people.

Secondly, an approach that advances the instrumental value of lifelong learning places greater emphasis on the accuracy of the linkages postulated, which is largely an empirical question. For example, a co-relationship can be postulated between increasing the competitiveness of the economy and improving the conditions of vulnerable groups in society. In Ireland, at the beginning of the new millennium, the instrumental perspective is illustrated by the priority given to increased spending on lifelong learning provisions. It is clear that by giving people the skills, knowledge and attitudes to participate effectively in the workplace, a solution is attainable for endemic unemployment rates to effectively widen participation in the fruits of unprecedented growth.

The study's premise, that a culture of lifelong learning can foster participation in society, is grounded in a perspective that understands human development as an essential counterbalance to economic and growth aims. Both arguments, the intrinsic and instrumental, working interactively can enable lifelong learning systems to undergo a cultural shift in the way the needs and entitlements of the learner are met. It is within a methodology that values both intrinsic and instrumental approaches that one can embark upon an investigation into the role played by the arts in effecting a new culture of lifelong learning.

## **1.2 Purpose of the study**

The primary aim in this study is to examine the distinctive role played by the arts in effecting a cultural shift in the provision of lifelong learning. An essential part of the task involves gathering a body of evidence that can explain the constitutive role of 'the arts' in

society. 'The arts' are understood as events, processes and manifestations occurring in non-formal settings. These are often the only place where some individuals and communities discover a place to participate meaningfully in society. In undertaking creative work, the experience of learning develops new confidences in the individual and community to seek and find pathways into education, training and employment.

Some pertinent questions to this exploration are: (a) In what ways are 'the arts' appropriate to the needs of individuals and communities? (b) How can 'the arts' contribute to increased participation in society among vulnerable groups? and (c) What role is played by 'the arts' in effecting a change in the culture of lifelong learning? Questions such as these open broad avenues that help elicit a deeper understanding of the purpose of this study. In order to respond to these questions, the study will examine an understanding of the arts beyond the traditional parameters of their economic value. While admitting that the economic benefits of the arts are significant, a solely reductive understanding of the arts does not augur well for their constitutive role in terms of personal and social well-being.

Any consideration of the influence of the arts on systems of lifelong learning must also determine the manner in which these realities themselves affect the cultural framework. The point of departure for the study necessitates scrutiny of the level of interaction between three fields of activity: education, training and employment. For instance, at the government level, traditionally there has been a clear delineation of the roles and responsibilities of departments with responsibility for education and employment. Responsibility for training is often located within the labour or employment ministry. However, in recent years, many countries have amalgamated the functions of these departments because of a new alignment of aims and priorities. These fields of activity

are increasingly being examined from the viewpoint of their convergence with each other. Convergence is understood as a process of connection by which the three distinct domains evolve towards complementarity and collaboration in the delivery of shared outcomes, e.g. a highly skilled, responsive and flexible workforce. Stated succinctly, there are issues and themes of concern shared by each domain that call for a re-assessment of traditional boundaries and roles.

### 1.3 Research context and process

The research methodology utilised in this study is known as *process of theory testing*.<sup>1</sup> As a process, theory testing helps refine the research as well as modify and clarify the study's aim. The chosen methodology is most suited to conceptualising and interpreting patterns of activity at policy and systems levels. At the outset, the aim was to highlight the urgency of outlining convergence between education, training and employment in the cultural sector. Early in the research process, the inquiry focused on the problems that education and training systems had co-operating at an institutional level. The dichotomy between education and training was perceived to arise from a defensive strategy that primarily sought to maintain territory and was deeply suspicious of other government departments and agencies. A thesis was initially constructed within a paradigm of co-operation and collaboration that sought to understand how the culture of education and training systems could be modified to make them more proactive and interactive. The approach taken was to go beyond their level of interaction with each other and to extrapolate an understanding of how education and training related to the world of employment. This focus was consistent with contemporary understandings that learning is concerned with preparing individuals for work and citizenship. Many education and

---

<sup>1</sup> De Vaus. (1998). *Survey in Social Research*, pp. 17–26. London University College. See also Strauss, A. and Corbin, J. (1998). *Basics of Qualitative Research*, pp. 213–214. London: Sage Publications.



training institutions were increasingly under pressure to develop pathways for learners into employment. A significant challenge for education and training systems was not simply increasing interaction with each other but with the wider sphere of employment and social well-being. This led to an initial formulation where convergence between a triad of contexts became the basis from which other essential entry points to the study developed, and a programme of testing and analysis was initiated.

While the purpose of the study was primarily concerned with the contribution of the arts to a culture of lifelong learning, there was a possibility of inadvertently limiting the role of the arts to their manifestation within formal programmes of learning. By implication this might relegate the arts to their instrumental value and restrict the scope of the study. There is validity in studying lifelong learning from a wholly educational, training or employment perspective. While there is a firm basis for such an investigation, it was outside the focus and competence of the study. Therefore, a re-formulation of the purpose of the study was necessary, opening a broad avenue suggesting itself as worthy of study. Thus, the need arose to explore and critique the role played by the arts, if any, in effecting a cultural shift in the policy and practices of lifelong learning. Convergence as a central concept underpinning the study was retained, but more critically as a characteristic that must be assessed and researched in terms of the capability and capacity of the key stakeholders to act in an integrated and holistic way.

The critique enumerated and analysed throughout this study was filtered and tested both theoretically and practically.<sup>2</sup> The following are four key stages within the research.

---

<sup>2</sup> In 1992, after completing a Master of Arts (Arts Management In Education) degree at CITY University, London, the author of this study became founding director of the Mainie Jellett Project (MJP). The work of MJP was characterised by three inter-connected themes: arts development, lifelong learning and social inclusion. Each of these themes occurred in the context of non-formal settings.



process. Firstly, an opportunity to profile the major themes of arts education and training, emerging at an international level, was provided in the preparation and delivery of a major conference paper that is reproduced in Appendix One. This paper was one of a series delivered to the Third International Conference on Arts Management in London in July 1995<sup>3</sup> and was entitled *New Forms of Professionalism in the Cultural Sector*. Secondly, there was an opportunity to contribute to two research projects. The first research project entailed organising and analysing a survey (reproduced in Appendix Two) of arts-related Post Leaving Certificate courses (PLCs) within the City of Dublin Vocational Education Committee college system. The second research project involved administering a survey questionnaire (reproduced in Appendix Three) related to education and training provisions within community arts nationally. This research project was undertaken for Creative Activity for Everyone (CAFE), a national organisation in the field of community arts in Ireland.

Thirdly, in 1997 the author of this study presented a paper entitled *Routes and Levels of Accreditation: Mapping the Territory* (reproduced in Appendix Four) to the annual conference of the Educational Studies Association of Ireland. Fourthly, the author participated in focus groups and organised a National Workshop on *Vocational Education and Training in the Arts* that provided an opportunity to filter the learning arising from the study among peers and specialists in the field.<sup>4</sup>

---

<sup>3</sup> Carroll, E. (1996) 'New Forms of Professionalism in the Cultural Sector', pp. 619-644, a paper presented to the 3<sup>rd</sup> International Conference in Arts Management in London July 1995 and published in *Proceedings from the AIMAC Conference*. London: City University.

<sup>4</sup> Among these working groups were (1) the establishment of Cultural Sector Forum by the Mainie Jellett Project (MJP), with a time based term of reference in 1994; (2) the organisation by MJP, of a national workshop on 'Vocational Education and Training in the Arts' held in the Irish Museum of Modern Arts in 1995; (3) participation on the Arts Council Working Party on 'Education and Training in Community Arts' during 1996 and (4) participation on the TEASTAS - Interim National Certification Authority - Focus Group (1997) on 'Quality Assurance in Accreditation Systems'.

## 1.4 Previous Research

The treatment of lifelong learning in this study is underpinned by research ideas that have informed recent policy reports at the national and international levels. Two seminal works consulted on the history of the Irish education system include Professor John Coolahan's *Irish Education: It's History and Structure*<sup>5</sup> and Séamus O'Buachalla's *Education Policy in Twentieth Century Ireland*.<sup>6</sup> Both these works have influenced the publication of the Department of Education's White Paper on Education entitled *Charting Our Education Future* (1995) and the Department of Enterprise & Employment's White Paper entitled *Human Resource Development* (1997).

It is important to refer to some unique structural developments that were taking shape in the Irish context during the course of this study. A more detailed presentation of these structures and systems operating in the area of education and training in Ireland is reproduced in Appendix Five. In 1996, the Irish National Certification Board (TEASTAS) was established to create equivalence between education and training qualifications. TEASTAS is the Irish word for certificate and captures the Board's main task to bring coherence to the qualifications framework in Ireland. Arising from the work of TEASTAS, the Qualifications (Education and Training) Act 1999 provided legislation for the establishment of three new structures. First, the National Qualifications Authority of Ireland (NQAI) would oversee the quality and promotion of the national framework of awards beginning at entry into further education and continuing through higher education. Second, the work of the NQAI would be supported within higher education by the Higher Education and Training Awards Council (HETAC), whose role would be to ensure the highest standards in the

---

<sup>5</sup> Coolahan, J. (1981). *Irish Education: It's History and Structure*. Dublin: Institute of Public Administration.

<sup>6</sup> O'Buachalla, S. (1988). *Education Policy in Twentieth Century Ireland*. Dublin: Wolfhound Press.

administration of awards within the sector. Third, the Further Education and Training Awards Council (FETAC) would have a parallel role within further education and training. A priority for all these new structures would be to ensure that access to the framework is prioritised, especially for vulnerable groups.

The publication of the *National Development Plan*<sup>7</sup> for Ireland, in its consideration of education and training, acknowledged that a national qualifications framework is an important objective of the plan. While internal pressure for change has been evident for some time (e.g. difficulties associated with equivalence and cross recognition of qualifications), it is external forces that have placed increasing strain on the qualifications framework. For example, the central position in Irish public policy over the last 15-year period<sup>8</sup> of problems associated with educational disadvantage and the need for recognition of non-formal education and training as outlined in the *Green Paper on Adult Education* in November 1998 demonstrate this increasing pressure.

The *Qualification (Education & Training) Act 1999* and the establishment of the NQAI, HETAC and FETAC sought to bring cohesion into current certification systems with the establishment of a framework for the development, recognition and awarding of qualifications in the Ireland based on the knowledge, skills or competence acquired by learners.<sup>9</sup> There are four issues to be addressed by the national framework. These are (i) the equality of access, participation and outcome for learners; (ii) a review of the effectiveness and relevance of current provision; (iii) development of new models, pathways and progression options and (iv) the transparency and flexibility of assessment and certification.

---

<sup>7</sup> Irish Government. (1999). *Ireland – National Development Plan 2000–2006*. Dublin: Stationary Office.

<sup>8</sup> See Preventive Education Strategies to Counter Educational Disadvantage, p.11 in *Insights No. 10*. Dublin: Area Development Management.



The Community and Voluntary Accreditation Forum (CVAF), in its *Practitioner Learning Programmes Report*, notes two concerns for learning programmes within the voluntary sector: (i) the barriers to certification and accreditation and (ii) the need for a more structured, quality-assured approach in the design and delivery of programmes in non-formal settings. In addition, three questions arise from the CVAF report conclusions that are pertinent to the focus of this study and indeed to the policy and practice of lifelong learning in Ireland. These are (i) How equitable is the idea of lifelong learning? (ii) How can access and participation within a learning society be improved? and (iii) Where does certification and the recognition of learning fit within a learning society?

At an international level, my investigation also enquired into the analysis of education, training and employment measures by three institutions, namely the Organisation for Economic Co-operation Development (OECD); the United Nations Educational, Scientific and Cultural Organisation (UNESCO) and the European Union (EU).

The work of the OECD *Vocational and Technical Education Committee* (VOTEC) spanning the years 1994-1996 and its concluding publication *Lifelong Learning for All* (1996) are of particular importance. This committee explored the emergence of a personalistic notion of education as constituent parts of a solution to the problems faced by education and training systems. For the human person, lifelong learning emphasises creativity, initiative and responsiveness. The renewed focus on the learner has its roots in the research tradition of Ivan Illich, especially his work entitled *De-schooling Society*, published in 1968, and also developments in cognitive theory as espoused by Howard Gardiner in *The Mind's New Science: A History of the Cognitive Revolution*, published in 1987.

---

<sup>9</sup> McCauley, F. (October 1999). 'Background Paper', summarising the legislation in relation to the NQB 1999 prepared for the *Learners, Credit and the Learning Age*. Colloquium, Dublin: MJP.



The UNESCO Report *Learning: The Treasure Within* (1996) is a reappraisal of the seminal study by Faure, et al entitled *Learning to Be*, published by UNESCO in 1972. It has been argued that UNESCO's philosophical base has been consistently within the humanism espoused by John Dewey and the liberal philosophers.<sup>10</sup> Another important policy report informing the direction of this study was the Commission of the European Communities 1995 White Paper on Education And Training entitled *Teaching and Learning: Towards the Learning Society*.

### 1.3 Defining key understandings in this study

At the outset there are two concepts used throughout the study, namely 'the arts' and 'a culture of lifelong learning', that need to be elucidated in detail.

#### The Arts

A definition for the arts has been developed for this thesis that describes the focus of those arts activities pertinent to the investigation. The arts is a set of cultural languages expressed in events, processes and manifestations in which individuals and communities creatively participate in society. The community of people who constructed the huge burial mound at Newgrange, Co. Meath about 4,500 years ago "deliberately built it as a gigantic drama between stone and sun, so that on the darkest day of the year, and only on that day, the light of the sun penetrates a gap between two slabs in the roof and illuminates the whole burial chamber with a thin line of light."<sup>11</sup> Minutes after local sunrise on December 21, the sun's rays shine in the end chamber. Once the sun appears above the horizon, the first pencil of direct sunlight can shine through the roof-box and

---

<sup>10</sup> For a comprehensive discussion of the philosophical basis for lifelong learning see Matheson, D. and Matheson C. (1996). 'Lifelong learning and lifelong education: A critique. In *Research in Post-Compulsory Education*, 1 (2).

<sup>11</sup> Cf., O'Kelly, C. (1978). *Illustrated Guide to Newgrange, Third Edition*. Cork: University College Press.

down the passage to reach twenty meters across the tomb chamber floor as far as the end-chamber. For up to seventeen minutes, direct sunlight can enter Newgrange, not through the doorway, but through the specifically contrived narrow slit that lies under the roof-box at the outer end of the passage roof. Newgrange is a major symbol of an Irish cultural language that expresses with stone and sun a community's experience of light and darkness, permanence and impermanence and life and death. It creates a sense of place and belonging across time through the manifestation in light and stone of a common symbolism.<sup>12</sup> Newgrange demonstrates the vitality of the arts to communicate the shared spiritual, material, intellectual and emotional meanings that characterise a society or social group. It is through the arts that each person has the ability to reflect upon everyday experiences.

In contemporary society there is a growing body of practice illustrating how the arts help to illumine the culture, identity and drama of humanity.<sup>13</sup> Today, the arts are increasingly evident in settings often characterised as non-formal such as youth clubs, hospitals, colleges, prisons, housing estates, local authority regions and arts centres. Working in these situations provides an exposure to valuable experiences of engaging with the arts. Sometimes these activities are fleeting and modest because they concern an everyday series of events, but they endure as the subject's only site of possible creativity.<sup>14</sup>

---

<sup>12</sup> Voegelin, E. (1957). *Order and History, Volume Three*, pp. 228. Baton Rouge, LA: Louisiana State University Press.

<sup>13</sup> Purcell, B.M. (1996). *The Drama of Humanity. Towards a Philosophy of Humanity in History*, pp. 75. New York.

<sup>14</sup> See Giand, L. In Rigby B. (1991). *Popular Culture in Modern France*, pp. 27. London: Routledge.

For example, a women's group in Corduff, a suburb of North Dublin, created a mural entitled *Bye-Road of Dreams*.<sup>15</sup> The process of creating the work involved the expression of pain, sorrow, exclusion, disadvantage, separation and isolation. These feelings were transformed by working in clay because their expression gave meaning to the participants' daily experiences. The arts understood in these settings offer every person a right to those opportunities that develop "the skills necessary to participate actively and meaningfully in the living culture of which they are part."<sup>16</sup> The arts open access to "essential areas of experience, i.e. the aesthetic and creative and the potential for a new intersection occurs between appreciating and practising the arts."<sup>17</sup> There is growing acknowledgement of the need for a complementary understanding of these new arts practices occurring within non-formal contexts and centred on a novel interaction between people and the art form. For Raymond Weber the emphasis is increasingly on the creative process rather than on the artistic product. He writes

"Art today is undergoing a profound transformation, mainly because the concept of art has broadened...together with Jean Hurstel, I am working on turning an industrial wasteland in Strasbourg into a place for creativity and encounters. We have concentrated there on the reputedly 'difficult' districts of the city and what we have found are young people who are often marginalised but who find in rap or graffiti, the possibility of channelling their violence in a positive way. They want to be heard and taken seriously and want us to help them, with our artistic know-how, to find artistic expression for their cry of revolt."<sup>18</sup>

---

<sup>15</sup> This arts project was carried out with Corduff Women's Group, Dublin who worked with a community artist in ceramics, producing a mural for Parlickstown House, a community centre.

<sup>16</sup> Benson, C. (1979). *The Place of the Arts in Irish Education*, pp. 11-12. Dublin: Irish Arts Council. See also the Arts Council's submission in response to the Green Paper on Education 1992, *Education for a Changing World*. The submission was published in January 1993 and reasserts arguments concerning the central rather than peripheral role of the arts in education. It challenges 'the poverty of thinking' in relation to the arts in education, and it restates the definition proposed by the National Endowment for the Arts in *Towards Civilisation, A Report on Arts Education* (1988): "Basic arts education includes the disciplines of literature (from the art of writing); visual art and design (from the arts of painting, sculpture, photography, video, crafts, architecture, landscape and interior design, product and graphic design); and media art (from the arts of film, television and radio)," pp. 5-8.

<sup>17</sup> Calouste Gulbenkian Foundation. (1982). *The Arts in Schools: Principles, Practice and Provision*, pp. 40. London: Gulbenkian.

<sup>18</sup> See Weber, R. (1996). *European Cultural Co-operation - Trends, Challenges, Objectives, Structures and Methods*, pp. 3-4, a paper presented to the European Summer Academy for Culture and Management during July 1996. There are many other examples similar to Weber's observation including the development by artists of the Uzúpio district of Vilnius in Lithuania as an alternative cultural quarter.



Thus, implicitly, participation can be an engaging and connecting experience, which is dynamic rather than passive and in which the spectator and performer become one. The experience of being *connected*<sup>19</sup> through art throws new and empowering light on the past, present and future. In a case study of the Pavee Point Cultural Heritage Group in Dublin, a slide show was developed entitled *Nomadism Now and Then*. The slide show was a pictorial record of the life and work of travellers through the ages. Their nomadic way of life was characterised by a series of slides capturing children playing, family life and men and women at work. The place of horses in the life of travellers was portrayed by a series of photographs taken from country-wide fairs. A soundtrack was developed by the Travellers involved in the project based on memories and impressions of Travellers around the country. The Travellers' identity and culture was communicated in a beautiful way through this work, and a real understanding of their status as a distinct ethnic group was communicated.

Each of these four illustrations - Newgrange, Corduff, Strasbourg and Pavee Point – increase sensitivity to the primacy of the creativity of each person over the product of that creativity. The imagination of an individual has the potential to overcome the *fracturing of self*, which occurs when understanding the arts as something to be consumed.<sup>20</sup> The centrality of a collective creative process provides the orientation for the way in which the arts are interpreted in this study. It is grounded in an emerging generation of artists and communities who work together in socio-cultural contexts, among those who are excluded, using creative methodologies. Rising out of this work, a multitude of events, processes and manifestations enrich our understanding of the creative process. Here 'the arts' build our capacity to create and imagine in a manner

---

<sup>19</sup> The theme 'connected' was developed poignantly by Denis Potter in his final address before his death to the Edinburgh International Festival of Television 1995.

<sup>20</sup> John Paul II. Pope. (1981). *Laborem Exercens*, pp. 44. London: Catholic Truth Society.



that satisfies our intelligence and speaks to our heart.

## Culture of Lifelong Learning

A second concept that is used throughout the study is ‘a culture of lifelong learning’. There are two reasons for developing this concept. Firstly, an attempt is made to extrapolate how precisely a culture of lifelong learning is interpreted in the policy and systems of education, training and employment. Secondly, there is an endeavour to understand how a culture of lifelong learning can integrate a human rights framework that prioritises the growth and development of the human person before other considerations. The implication of placing the human person and human rights at the centre of lifelong learning is investigated, not only theoretically, but also practically relating to validating achievement of learners, i.e. certification and accreditation. This approach is consistent with UNESCO’s notion of lifelong learning as essentially seeing education and training as an experience encompassing all one’s life.<sup>21</sup> It concerns equitable access to learning opportunities throughout life, especially for vulnerable groups who have experienced social exclusion, whereby each individual can both broaden knowledge, skills and attitudes and adapt to a changing, complex and interdependent world. The following outlines briefly the four pillars of the Delors Commission. Firstly, *learning to be* focuses on the value of the human person and their freedom. Secondly, *learning to know* is about combining a broad general knowledge and specific in-depth expertise throughout life. Thirdly, *learning to do* is about acquiring skills and competence to deal with many situations and to work in teams. Fourthly, *learning to appreciate* is about developing recognition of other cultures and learning to respect

---

<sup>21</sup> UNESCO's four pillars inform the use of the term lifelong learning in this study. In 1993, UNESCO established an independent commission to undertake a process of consultation and analysis in relation to general/academic and vocational/technical learning systems. The commission, known as the International Commission on Education for the Twenty-First Century, was also known as the Delors Commission since former European Commission President Jacques Delors chaired it. See UNESCO. (1996). *Learning: The Treasure Within*, pp. 97-99. Paris: UNESCO.

diversity in society.

The term 'learning' is often utilised throughout the study, often in the place of 'education' and 'training', because 'learning' has been gaining usage and relates to vocational education and training as used in a European context. In the European context, the Treaty of Rome conferred powers on the European Union in the area of vocational training but not in general education. Following the ratification of the Single European Act in 1987, the European Council and the Ministers of Education adopted a resolution in May 1988 on the European Dimension in Education.<sup>22</sup>

In adopting the resolution, the council was placing a new emphasis on education rather than training as a way of promoting the social as well as economic cohesion of the Community.<sup>23</sup> Clauses 126 and 127 of the EU Maastricht Treaty extended the Union's competence in vocational training and higher education, as set down in the Treaty of Rome, to education more generally, including schools.

My exploration of 'a culture of lifelong learning' is centred on the need to effect change in the policy and practices of lifelong learning so as to empower individuals and communities to find meaning, hope and solidarity. The constancy of change and transition as it is experienced at a personal, social, cultural and political level makes a compelling case for a radical shift in structures and systems of learning. In Ireland and many Western countries, this reality is experienced as the alienation of significant minorities who feel excluded from economic, social and political progress and development. Accordingly, a formulation of 'a culture of lifelong learning', grounded in

---

<sup>22</sup> Robinson, K. (1995). Education and Culture in a compilation of background studies for the background report. *Culture and Development*. Council of Europe: Strasbourg.

<sup>23</sup> See P. Boylan's paper to the Mainie Jellett Project National Workshop *Vocational Education and Training in the Arts*, op. cit., especially pp. 7-9, 1995.



UNESCO's personalistic perspective, will focus explicitly on three guiding principles. First, a focus on the goal of lifelong learning is linked to the individual and collective journey for meaning, hope and solidarity, e.g. advancement of the dignity of the human person. Secondly, an acknowledgement that validity should be given to non-formal learning environments operating in a complementary manner to traditional institutional-based approaches is necessary. Thirdly, a hope that the policy and practices of education and training will give special consideration to those who experience exclusion and failure.

It can be inferred that both OECD and UNESCO implicitly acknowledge these guiding principles. These principles are consistent with responding to the problems arising from traditional notions of education as purely academic and training as having too narrow a skills focus. The OECD report states,

“Lifelong learning... will need the creation of a framework for linking the formal and non-formal elements in flexible sets of pathways and progressions in education and working life taking account of those who have been failed by education, training and labour market systems and must see the potential of those who have been disadvantaged and include arrangements for the assessment of knowledge and skills which recognise the value of all forms of learning.”<sup>24</sup>

The OECD report observes,

“A broad view of learning should aim to enable each of us to discover, unearth and enrich his or her creative potential, to reveal the treasure within.”<sup>25</sup>

## Conclusion

This opening chapter has set out the purpose and research process undertaken by this study. It has articulated the primary focus of this study: to grasp the distinctive role played by the arts in establishing a culture of lifelong learning. Specifically, the study will investigate how a personalistic notion of lifelong learning, evidenced in policy statements, is translated into the systems of provision. In addition, two terms are

elaborated that are used throughout the study in quite a specific manner, ‘the arts’ and ‘a culture of lifelong learning’.

---

<sup>24</sup> OECD. (1996). *Lifelong Learning For All*, pp. 95–98. OECD: Paris. For a historical overview of the term ‘lifelong learning’ see Matheson, D. and Matheson, C. (1996). op. cit.

<sup>25</sup> UNESCO. (1996). op. cit., pp. 86–87.



### 2.1 Applying a process of theory testing to the thesis

The methodology described in this chapter is derived from a process of theory testing.<sup>26</sup> Figure One, *The Logic of the Research Process*, illustrates a systematic approach derived from a process of theory testing developed by deVaus. The methodology gives the research process freedom to change and adapt both its purpose (*see (i) Thesis*) and entry point into the investigation (*see (iii) Entry Point*). This process suits a study of this nature allowing movement to and from conceptual matters, e.g. policy to their delivery in systems provision (*see (iv) Data Collection*). The need for greater integration of education, training and employment was deduced from the thesis, and the process has provided a point of departure for the collection of data. Among the instruments used to collect relevant data were a survey, a questionnaire, structured group enquiries and an expansive review of published literature and reports. The findings are based on an assessment of the level of support for the key statements and by inference, the initial thesis.

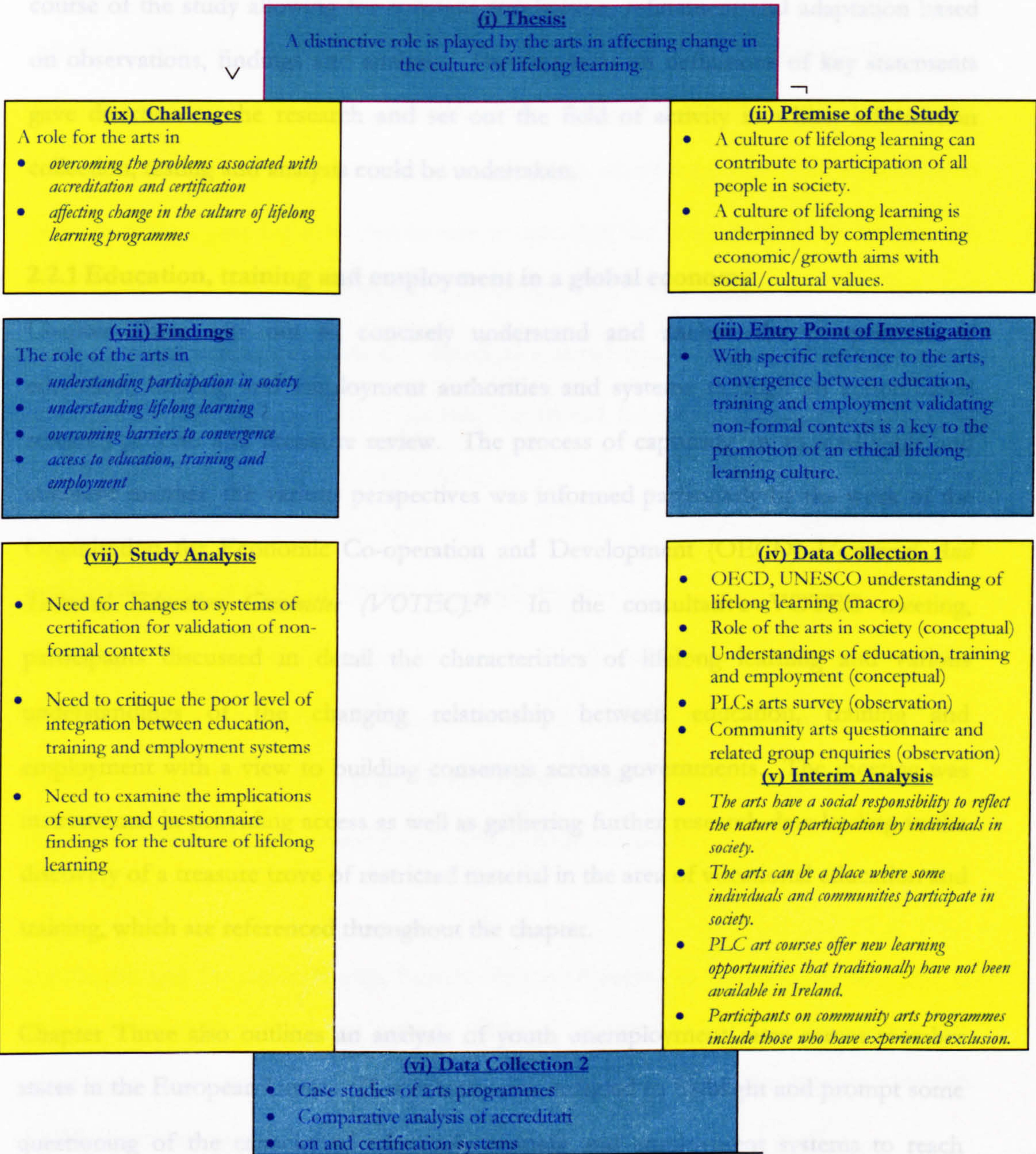
In the beginning the study articulated statements outlining the premise (*see (ii) Premise of the Study*) and entry point into the investigation. These statements contain four terms used throughout the study that are defined in the Glossary. These include: (i) the arts, (ii) a culture of lifelong learning, (iii) convergence and (iv) non-formal environments.

---

<sup>26</sup> This process is based on De Vaus, D.A. (1998). *Survey in Social Research*, pp 17–26. London: University College London.



Figure One  
The Logic of the Research Process



Source: derived and adapted from de Vaus’s *The logic of the research process*

### 2.2 Origin of key statements and their testing

DeVaus states that “concepts are abstract summaries of a whole set of behaviours, attitudes and characteristics which we see as having something in common.”<sup>27</sup> In Figure One, the premise and entry point into the investigation is articulated. In a process of

<sup>27</sup> DeVaus, D.A. (1998). op. cit. pp. 48.



theory testing, the clarity which definition brings to these statements evolved over the course of the study allowing for constant redefinition, refinement and adaptation based on observations, findings and analysis. The emphasis on definitions of key statements gave direction to the research and set out the field of activity in which information collection, testing and analysis could be undertaken.

### 2.2.1 Education, training and employment in a global economy

Chapter Three sets out to concisely understand and analyse the perspectives of education, training and employment authorities and systems through an action-based research process and literature review. The process of capturing, in an intelligible and coherent manner, the various perspectives was informed particularly by the work of the Organisation for Economic Co-operation and Development (OECD) *Vocational And Technical Education Committee (VOTEC)*.<sup>28</sup> In the consultative VOTEC meeting, participants discussed in detail the characteristics of lifelong learning and various understandings of the changing relationship between education, training and employment with a view to building consensus across governments. The meeting was instrumental in providing access as well as gathering further research data leading to the discovery of a treasure trove of restricted material in the area of vocational education and training, which are referenced throughout the chapter.

Chapter Three also outlines an analysis of youth unemployment rates across member states in the European Union. This exercise was included to highlight and prompt some questioning of the capacity of education, training and employment systems to reach those who have experienced exclusion. This analysis has been informed by an historical perspective based on academic perspectives and by official statistical material produced by the Irish government, the OECD and the European Union agency, Eurostat.

---

<sup>28</sup> In 1994 the author was one of three Irish nominees (in this instance nomination was given by the Irish Arts Council (An Chomhairle Éalaíon) to participate in the work of VOTEC, which was established at the 1990 meeting of Education Ministers in Paris.

Finally, a historical consideration of the distinctive role played by the arts in contributing to social and economic development is presented. It is acknowledged that the arts are a significant field of economic activity. The economic success of two Irish productions – *Riverdance* and *Lord of the Dance* – illustrates the significance of the arts in market terms. However the role of the arts, as understood within this study, has been elaborated in order to make a case for their significance in curtailing the pressure of economic growth aims on the development of society as a whole. The investigation into this role was made concrete and practical by the choice of a non-formal setting, specifically learning programmes provided by City of Dublin Vocational Education Committee (CDVEC) and Creative Activity for Everyone (CAFE).

### **2.2.2 Collection of Data - CDVEC Research Project**

The scope of the survey (described in Chapter Four) undertaken between January 1994 and May 1997 was to define the contribution of arts related to Post Leaving Certificate courses (PLCs). The study's choice of PLCs arises from the niche they have created and the absence of similar provisions for the arts in Irish education.

Ed Carroll and Professor Patrick Boylan negotiated access to information on PLCs in Dublin in a meeting with Liam Arundel, Chief Executive of CDVEC. Permission was given to contact participants, teachers, practitioners and senior management within CDVEC schools and colleges.

Initial planning and testing of the survey of PLCs commenced during the academic year 1994/5. The survey design was undertaken with assistance from Dr. Pat Davies, Department of Continuing Education in CITY University, and a pre-sample was tested among twenty students to assess any initial problems with completion of the exercise.



The coding of categories used for the survey was twofold. The survey attempted to ascertain from participants answers to questions about their background, motivation and perception of benefits as well as their opinions on the quality of instruction. Thus, the study sought to (a) profile the people who participate in PLCs, (b) assess where they wish to progress and (c) determine the extent to which the provision met their expectations.

The survey was conducted over three successive years at the end of each academic year, usually in May. College principals provided registers containing student names and addresses as well as access to classes before graduation. Through a mixture of postal and face-to-face surveys targeting graduating students, the study was able to reach participants on PLCs during the years 1993-96.

It should be acknowledged that there is potential for a number of flaws in the method used. For instance, teachers who administered the study were not briefed on its rationale, and this may have influenced the manner in which the survey was completed. Also in terms of the choice of a self-administered survey, there was no scope for reflection or dialogue between the respondent and questioner. During the course of the study there were 900 surveys distributed to students who had completed a PLC arts-related course in ten colleges within Dublin city, and 435 surveys were returned. This survey is reproduced in Appendix Three. The need to ensure that the survey sample was representative of the population within CDVEC was considered, and therefore, it was undertaken across all art form courses and sampled students from all relevant colleges in Dublin within the administrative catchment area. The choice of CDVEC was deemed appropriate because of the study author's previous employment in its system.<sup>29</sup> Furthermore, access to the system was conditional based on a commitment that the findings would be used for the purposes of this study alone. Notwithstanding these observations, the survey can provide a valuable snapshot and reasonable indication of a

---

<sup>29</sup> From 1985 to 1991, the author of this study was employed in a teaching post within the City of Dublin Vocational Education Committee, first working with young people in a school and subsequently in developing a visual arts programme with young adults in a college of further education. It was this experience that made the CDVEC survey possible and informed the focus of this aspect of the study.

student perspective in arts-related PLCs in Dublin. However, within the limits of what is possible (i.e. negotiating access to colleges), the survey cannot be said to be perfectly representative of the views and trends of participants in such courses across Ireland.

### **2.2.3 Collection of Data - CAFE Research Project**

The second mechanism for the collection of data to test the key statements underpinning the study was a set of learning opportunities within community arts. The CAFE Research Project is the subject of analysis in Chapter Five and took place between October 1995 and March 1996. Its scope was to review learning needs of the community arts sector. In this case, the method of data collection was primarily a questionnaire that was supplemented by other approaches. In practice there were four methods employed over the course of the study. First, a questionnaire was undertaken among 170 organisations, including important education and training providers in the community arts sector. Second, thirty-six individual interviews were completed with practitioners and organisations in the sector. Third, the author attended a series of seminars and workshops. Fourth, a Research Working Party was created to support the researcher and to assist in the development of the research questionnaire. An overview of the variety of methods employed is now outlined in some detail.

#### ***Questionnaire***

The questionnaire, reproduced in Appendix Four, was undertaken between October and November 1995 to create baseline data on the extent and level of non-formal learning programmes in community arts. The coded categories used were as follows: (i) extent, (ii) aims, (iii) objectives, (iv) cost and (v) expressed level of satisfaction with the provision. In turn, these categories were used to collate information on the (i) sector, (ii) funding, (iii) participants, (iv) course and (v) future developments. In order to minimise sample error, emphasis was placed on a geographical spread covering each county in



Ireland and a mix of urban and rural locations. The statistical package ANSWERS was provided by the CITY University, Department of Arts Policy and Management and was used to collate findings. The possibility of survey flaws was addressed by using supplementary methods, which are listed below.

### *Interviews*

Thirty-three interviews were conducted with organisation leaders both individually and through focus groups to provide a more in-depth perspective regarding learning issues. The interviewees included (i) artists and arts workers; (ii) arts officers, arts education organisers and adult education organisers; (iii) co-ordinators of the Department of Social, Community and Family Affairs, Vocational Training Opportunities Scheme; (iv) statutory education and training bodies; (v) key personnel in art centres; (vi) community development groups; (vii) national arts organisations; (viii) community employment supervisors; (ix) third-level colleges and (x) personnel attached to An Chomhairle Éalaíon, the Irish Arts Council.

As part of the process of meeting individuals and organisations, a number of seminars, conferences and workshops were targeted during the development of the research study. During October 1995, the researcher attended and participated in the following: (i) Arts Management Training Forum Conference on *Training in the Arts* in Birmingham, England, (ii) Irish Government National Anti Poverty Strategy consultation day in Dublin, (iii) the Department of Enterprise and Employment consultation for the *White Paper on Training Seminar* in Dublin Castle, (iv) the European Union Adapt Programme *Learning Wheel Seminar* organised by CAFE, (v) the ROOTS Project *Youth Drama Seminar* and (vi) visits to community based learning programmes including the Pavée Point Case Study, the Community Action Network's Video Workshop and Coolock's Parents Alone

Resource Centres exhibition of writing, photography and sculpture as a conclusion to its *Art In Fact* project.

The work with the Research Working Group in the concluding stages of the research project concentrated on using an analytic tool, referred to as *SWOT* (*strengths, weaknesses, opportunities and threats*) *analysis*. The purpose of *SWOT analysis* is to consider the type of internal and external forces impinging on the development of community arts training in Ireland.

#### 2.2.4 Case studies of four courses

Chapter Six outlines the use of a case study method involving data collection and analysis of four selected courses. A classification template was developed to present coherently four learning programmes that were undertaken by cultural sector organisations. In all cases except one,<sup>30</sup> there was an absence, prior to the research process, of coherent documentation about the learning programmes. The lack of documentation is a characteristic often found in non-formal provisions and makes validation of such programmes very difficult. These case studies were developed through interviews with key personnel in the relevant organisations who had responsibility for the delivery and monitoring of the courses. The process involved writing up a number of drafts, which were revised based on subsequent interviews leading to an agreed-upon final text. In total, each case study required five one-to-one meetings to gather the information mandated by the template. Models were chosen because they were practical examples of alternative routes to professional recognition within the arts. In addition, the data arising from the learning programmes would articulate the difficulties experienced in validating learning in non-formal environments. The four programmes providing training for new and experienced community artists had taken place between 1994-1998. These were (a)

---

<sup>30</sup> The exception was the CAFE learning programme where an internal report had documented the experience in Bowles, J. (1994). *Developing Community Arts: An evaluation of the National Arts Worker Course*. Dublin: CAFE.



the Galway based Macnas/*MacEolas Community Arts Integrated Programme* for new rural community arts workers, (b) CAFE's *National Arts Worker Course* for existing community arts workers, (c) Wet Paint's *arts module* for the Maynooth University, Youth & Community Work Courses and trainee youth workers who wished to understand how to undertake creative activity with young people and (d) the Irish Museum of Modern Art, Community Education Department's arts module on *professional visual arts practice* aimed to train young people at risk in Youthreach programmes in the generic skills required to bring a group on a tour of the museum collection.

### 2.3 Analysis of data collection

The analysis of data emerging from the PLC survey was used to inform a national workshop organised by the Mainie Jellett Project titled *Vocational Education and Training in the Arts* at the Irish Museum of Modern Art in September 1995. Among the papers presented, the CDVEC Chief Executive Officer, Liam Arundel, spoke on the evolution of arts education in Dublin against the backdrop of inadequate funding nationally. Alan Humberstone, of the UK Arts & Entertainment Training Council, presented a paper on the significance of National Vocational Qualifications (NVQs) for cultural industries in the UK. Prof. Patrick Boylan presented a paper exploring the ethical implications of current practices in arts education and training. These papers have enabled a concise presentation of the critical issues facing lifelong learning and the arts in both Irish and UK contexts.

The analysis of data emerging from the testing undertaken within the CAFE questionnaire provided the basis for face-to-face interviews with key personnel in Irish government agencies. These included (i) Colm O'Bráín, Special Adviser to the then Minister for Arts, Heritage, and Gaeltacht, Michael D. Higgins; (ii) Cynthia Forgarty,

Chief Executive at the National Council for Vocational Awards, Frank Nugent; (iii) Mary Lyons, formerly Project Manager in FÁS Certification & Standards; (iv) Leslie Reed and Kieran Walsh, both formerly Education Officers at the Crafts Council and Arts Council respectively; (v) Mary Cloake, currently Head of the Development Unit with the Arts Council as well as (vi) key staff in CDVEC.

Another device used to deepen analysis was the group process that led to the publication of the Cultural Sector Forum Report on *Vocational Education and Training in the Arts*.<sup>31</sup> This report was developed in conjunction with a broad range of stakeholders including national training organisations, private training providers, small craft-based arts enterprises, CDVEC and the National Employment and Training Agency - FÁS.

Chapter Seven of this research study collates information derived from technical literature according to levels of accreditation within diverse systems of state certification. While the work of this chapter is connected to the task of data collection, it also links thematically to Chapter Eight, which sets out to address the issue of validity of the non-formal learning contexts. Both these chapters show the complexity and deepen the understanding of problems related to the validity of non-traditional arts programmes. A problem encountered was the absence of published literature comparing and contrasting different modes of certification in Ireland. Much of this information is not written down but found among specialists who work within government departments and related agencies. The scope of Chapter Seven is to collect both primary data to enable the study to make comparisons and to act as a foundation for developing a theoretical perspective that can be applied to the cultural sector. The methods used include (i) defining key terms used in accreditation, (ii) gathering information on a range of accreditation routes available in Ireland and England and (iii) identifying responses characterised by education

---

<sup>31</sup> Cultural Sector Forum. (1996). *Vocational Education & Training in the Arts*. Dublin: Mainie Jellett Project.



and training opportunities provided by the cultural sector. Chapter Eight analytically develops and applies the information collated in Chapter Seven. Here the problem of validation and quality assurance of learning programmes occurring in non-formal environments and its linkage with mainstream accreditation and certification structures is addressed. In particular, a comparative analysis of the National Council for Vocational Awards (NCVA) in Ireland with its equivalent in England, the National Vocational Qualification (NVQ), is undertaken. This critique is then applied to factors facing validity of cultural sector programmes with the emerging components of a unifying national framework in Ireland. The pressure for changes to the accreditation framework used by both the NCVA in Ireland and the NVQ in England is highlighted by the presentation of a model that has characterised itself as a 'bottom up' framework, developed in Northern Ireland and England through the Federation of Open College Networks.

In summary, both Chapters Seven and Eight foster greater clarity about the road to validity of non-formal learning by using technical literature. These findings were tested among a wide audience of education specialists through the delivery of a paper entitled *Routes and Levels of Accreditation in the Arts: Mapping the Territory*<sup>32</sup> at the Education Studies Association of Ireland in Galway during March 1997.

## 2.4 Implications of the study

There are three critical factors that emphasize the adequacy of the methodology to pull together the spectrum of analysis contained in it. These elements are central to any judgement of whether the study can confirm its thesis and bear up to the test of time. First, due care was taken to refine its key understandings e.g. the arts, culture of lifelong



learning, convergence and non-formal contexts. As the study progressed, the inter-relatedness of these understandings was developed at macro (education, training and employment systems) and micro (PLC arts courses and community arts programmes) levels. In particular, Chapter Nine, *New Forms of Professionalism in the Cultural Sector*, seeks to analyse and assess the implications of a human rights framework for education, training and employment systems

Secondly, in assessing the implications of this study, an account must be taken of the manner in which the purpose and key statements have been filtered and tested. This has been done through a process of testing and analysis in the practical reality of non-formal learning environments in the arts. The depth and breadth of the purpose and entry points into the investigation have been exposed thereby allowing an articulation of major implications and key conclusions rooted in the rich texture of the methodology.

Thirdly, the significance of the study can be assessed by the manner in which the concepts generated by the study and its analysis can be used in other spheres of investigation. The whole focus of the study is to understand as much as possible the phenomena under investigation as outlined above and locate their activity in macro and micro conditions. For instance, it may be appropriate to infer that the convergence process has applicability to an investigation in completely unrelated spheres to the arts, e.g. the underpinning of a human development approach in quality public services.

In conclusion, the case for a distinctive role for the arts in affecting change in the culture of lifelong learning is supported by this study as a meaningful statement that (i) will bear

---

<sup>32</sup> Carroll, E. (1997). *Routes and Levels of Accreditation in the Arts: Mapping the Territory*, a paper to the Education Studies Association of Ireland during their annual conference in Galway 21 & 22 March 1997 and subsequently published in *Irish Educational Studies*, Winter 1997.

up to the test of time, (ii) can be usefully employed to direct future research and (iii) will lead to the consolidation of non-formal learning programmes in the arts.

## Chapter 3

## Education, Training and Employment in a Global Economy

### 3.1 Introduction

The focus of this chapter is to examine changes in the global economy, characterised as a desire for competitive advantage and application of corporate social responsibility ideals. Specifically, recent influences on education and training systems are identified and analysed. Utilising a contextual example concerning young people at risk, the study highlights the scale of the challenge in establishing an ethical culture of lifelong learning. Finally, the responsibility of the arts in society to provoke enquiry into the manner in which policies and systems contribute to the growth and development of the human person is proffered.

### 3.2 Changing global economy

“...Because she had built everything up and made it strong, and made it shipshape. The great world that she owned was shipshape as a ship (...) Ireland was hers for eternity, order was everywhere, if only we could honour her example. She loved her Prince. I loved my wife. The world was a wedding of loyalty, of steward to Queen, she was the very flower and perfecter of Christendom.”<sup>33</sup>

Sebastian Barry's play *The Steward of Christendom* is an important testament to the permanence of change in our lives. Its main character is Thomas Dunne (the enforcer of a discredited regime and ex-Chief Superintendent of the Dublin Metropolitan Police) who finds himself placed in a country home trying to break free of the cold winds of history and his own past. Education and training policies and systems have been challenged by significant changes brought on by the emergence of global influences on economic policy, and these will now be characterised.

---

<sup>33</sup> Barry, S. (1995). *The Steward of Christendom*, in *Three Plays by Sebastian Barry*, pp 82. London: Methuen. Fintan O Toole, in his introduction to the edition, notes, “The tide of time sweeps *Thomas* beyond familiar ground, and *his* part is to surrender to its implacable swell.”, pp. v-ix. (Italics added by study author.)



At an economic level, global competitiveness and technological developments drive fundamental changes in the nature of business. The European Commission White Paper, *Teaching and Learning Towards the Learning Society*, argues that a nation's competitive advantage for the future will be determined by the skills, flexibility and capacity of its people to innovate.<sup>34</sup>

The redefinition of the European Social Fund, by Article 123 of the Treaty of the European Union, sought to "render the employment of workers easier... and to facilitate their adaptation to industrial changes and to changes in production systems..."<sup>35</sup> The European Social Fund aims to help each member of the Community respond to global competitive forces and technological change.

The Taylorist<sup>36</sup> model, a discredited model based on the manufacturing and production world, has in some cases been replaced by numerous new forms of work organisation models, particularly the learning organisation model. These alternative model have validity in a climate of technological advance and global competition. For instance, the increased emphasis on knowledge for information-based organisations has led to a movement from a learning organisation to a competitive learning organisation, described as,

"a continuously adaptive enterprise which promotes focused individual, team and organisational learning through satisfying changing customer needs, understanding the dynamics of competitive forces and encouraging systems thinking."<sup>37</sup>

---

<sup>34</sup> CEC. (1995). White Paper on Education and Training, *Teaching and Learning Towards the Learning Society*, pp. 3-7. Brussels.

<sup>35</sup> CEC. (1995). *Treaty of European Union* (Maastricht Treaty). Brussels.

<sup>36</sup> The Taylorism or 'scientific management' label has been used to describe traditional forms of enterprise structure, production and work organisation that have predominated in manufacturing throughout most of this century. Frederick Taylor's work was a response to technical innovation, the possibilities for mass production and the perception by employers that maintaining tight control of all aspects of production processes could optimise these possibilities. For a more comprehensive summary of Taylorism, see Irish Congress of Trade Unions. (1994). *New Forms of Work Organisation*, especially Chapter Three. Dublin: Congress of Trade Unions.

<sup>37</sup> Jashapara, A. (1994). The competitive learning organisation. *Management Decision*, 31(8), 52-62.

For an organisation, the concept of learning as a fundamental organisational process is integral to its adaptability, imagination, creativity and success. This requires a learning organisation to continually expand, change and convert (metanoia) its capacity to create its future.<sup>38</sup>

In the new global economy, there has been a shift from simple standardised production to diversified structures with more complex and integrated jobs, which demand higher or broader skills. Trends and pressures that affect our economies and societies are reshaping the nature and organisation of the workplace and the required employee skills base.

It is argued that sustainable competitive advantage will be founded on the human resource capability of the business community. This sustainable competitive advantage is sought in a world of global competition and technological advance. Profitable business is moving from high volume to high quality. The EU Employment Initiatives Conference, *Count Us In*, outlined at least five essential competitive capabilities that are now recognised. These are to produce goods and deliver services: (i) correctly the first time, (ii) speedily, (iii) on time, (iv) cheaply and (v) flexibly. These capacities are informed by the principle that people and organisations best realise their own potential for self-development. At the same conference John Ryan<sup>39</sup>, citing Peter Drucker, stated that the last decades of the Twentieth Century witnessed the emergence of an economic order in which "knowledge not labour, raw material or capital, is the key resource." Furthermore, a social order has developed in which "inequality based on knowledge is a

---

<sup>38</sup> Cf., Drucker, P. (1996). *Managing the Non Profit Organisation: Principles and Practices*, pp. 223-224. London: Harper Collins. Self-development becomes self-renewal when you walk a different path, become aware of a different horizon or move towards a different horizon. See also Senge, P. (1990). *The Fifth Discipline: The Art and Practice of the Learning Organisation* published by Century Business where he speaks of a 'shift of mind' (metanoia) needed before a learning organisation can be created. Finally, for a more technical discussion of 'metanoia' (conversion), see Lonergan, B. (1957). *Insight - A Study of Human Understanding*. London: DLT. Another useful description is found in Leitch, C. and Harrison, R. (1996). *Entrepreneurship and the learning company. Concepts to Practice*. Unpublished manuscript, University of Ulster: Business Unit.

<sup>39</sup> See speech by the Irish Minister for Enterprise and Employment, Mr. Richard Bruton, to the EU Employment Conference, Count us In: Equality and Access in Lifelong Learning, Dublin, November 11-12, 1996. See also J. Ryan's paper for the same conference entitled Lifelong Education: Will more of the same be enough?, especially pp. 1-4.



major challenge." By the end of this century, Drucker estimates 'knowledge workers' (people who earn their living by applying theoretical knowledge to their work) "will make up a third or more of the work-force in the United States - as large a proportion as manufacturing workers ever made up, except in war time."

The primacy of knowledge over raw material and capital brings a new emphasis to the centrality of the human person in the achievement of global competitive advantage. Therefore, it is essential to outline briefly the influence of the United Nations in promoting the adoption of a human rights framework in the arena of corporate social responsibility.<sup>40</sup>

"Let us choose to unite the powers of markets with the authority of universal ideals. Let us choose to reconcile the creative forces of private entrepreneurship with the needs of the disadvantaged and the requirements of future generations."<sup>41</sup>

The case for a human rights framework in corporate social responsibility procedures contends that policies and practices be based on the norms and values of international human rights law.<sup>42</sup> For example, the United Nations International Covenant on Economic, Social and Cultural Rights (ICESCR) encompasses a wide-range of rights including non-discrimination and equality, the right to education and the right to take part in cultural life. The UN adopts a rights-based approach, which implicitly asserts that human rights do not constitute an option or programmatic aspiration. They are not open to a free and arbitrary interpretation. In addition, human rights are not neutral.

---

<sup>40</sup> Corporate social responsibility has been called many different things: social accountability, corporate citizenship and triple bottom line (economic prosperity, environmental quality and social justice). It seeks to integrate business operations and values whereby the interests of all stakeholders including customers, employees, investors and the environment are reflected in the company's policies and actions. According to the European Union, corporate responsibility is a concept whereby companies integrate social and environmental concerns in their business operations and in their integration with their stakeholders on a voluntary basis. See COM. (2001). *Green Paper on Promoting a European Framework for Corporate Social Responsibility*, pp. 366ff. Brussels: CEC.

<sup>41</sup> Quoted from a speech given by UN Secretary General Kofi Annan at the launch of the Global Compact Initiative on 31<sup>st</sup> January, 1999.

<sup>42</sup> Hunt, P. (1996). *Reclaiming Social Rights: International and Comparative Perspectives*, pp. 170-190. New Zealand.



They stand for clear values, and they require commitment to make them work, a commitment to act and promote actions to ensure the realisation of these values and a commitment to express concern, voice criticism and foster change.<sup>43</sup> The UN asserts that a human rights approach makes provision for a new ethical attitude based no longer on needs but on the recognition and realisation of human rights as a question of entitlement.<sup>44</sup> Entitlement implies benefiting from the action of others—the State, the society, and the business community—for the rights to become a reality, to be experienced and to be practised.

The promotion of an ethical culture of lifelong learning through the emergence of a rights-based approach has changed the lens through which education and training are delivered. At the heart of this new lens is a change to a holistic approach guaranteeing the rights of all people, especially those who are marginalised.

### 3.3 Recent influences in Irish education

The evolution of the general/academic system under the responsibility of the Department of Education and Science (DOES) aspired to develop all the talents that people possess. This system developed in order to give legitimacy to what was done in schools and colleges by maintaining standards to ensure credibility and recognition of awards. Historically, greater emphasis was given to provision and provider than learner choice and industry needs. In terms of progression, the system concentrates on those

---

<sup>43</sup> For a useful description of the need for rights to be practiced see Hunt, P. (1999). The UN and economic, social and cultural rights, some recent developments: The globalisation of accountability. *Human Rights Law and Practice* (NZ), 82.

<sup>44</sup> The emergence of a new ethical attitude or global ethic is central to a human rights approach and is the theme of a speech given by former UNHRC Mary Robinson to the Michael Smurfit Business School, Friday, 18<sup>th</sup> January, 2002. For a broader perspective on the ethical theme in a rights-based approach, see Lauren, P. (2001). *The Evolution of International Human Rights: Visions Seen*. Penn: University of Pennsylvania Press. See also Glover, J. (2001). *A Moral History of the Twentieth Century*. London: Jonathan Cape.

within the general/academic track achieving a national standard, i.e. the Leaving Certificate. Upon achievement of this standard within secondary education, the student has the option to progress to third-level institutions where platforms include a National Certificate/Diploma, Degree, Post-Graduate Diploma, Masters Degree, PhD and post-doctoral research. In contrast, there is an under-developed progression framework for the technical/vocational track outside of the National Apprenticeship/Traineeship Programme. Moreover, the level of interaction between the two systems has been seriously neglected.

The DOES is currently exploring remedial strategies to help realign Irish education and training and develop more interactive systems. In a background paper prepared for the Irish presidency of the EU entitled *Towards a Policy for Lifelong Learning*, an argument was presented for a synthesis between general/academic and technical/vocational education and training.

“Within the Western education tradition there has tended to be a dichotomy between mainstream education and vocational training. This has deep roots and is partly linked to the lower status accruing to manual or applied work as distinct from theoretical, professional work. Many of the profound changes in modern employment have helped to erode artificial aspects of the gap, and a closer synthesis is being forged between general and vocational education.”<sup>45</sup>

The articulation of a policy vision towards a synthesis of these tracks reflects the growing influence of a convergence paradigm for education, training and employment systems. The rationale for convergence is twofold: (a) education and training systems need to be more interactive and inter-related and (b) the pace of change in employment practice erodes traditional boundaries between education and training. Thus, it can be assumed that an orientation exists at a policy level for more interactive and interrelated systems, notwithstanding that the distance between aspiration and action has yet to be bridged. The DOES acknowledges the need for such a synthesis to occur:

---

<sup>45</sup> Department of Education and Science. (1996). *Towards a Policy of Lifelong Learning*, Section 6.1. Restricted.



“The old dichotomy between education and vocational training should be discarded to history, and a truly educational approach to all modes of learning, on a student-centred basis, should be an inspirational force for a more comprehensive education and training experience for all students, in line with their intelligences, aptitudes and interests. The grounding of skills and competencies in genuine learning allows for greater transferability and their exemplification in self-reliance or teamwork...”<sup>46</sup>

The DOES indicates the old dichotomy will be removed by implementing a truly educational approach to remedy the present situation. The passage above implicitly makes reference to insights arising from Howard Gardiner’s seminal work on multiple intelligences<sup>47</sup> as well as the growing pressure from employment systems that require a self-reliant and teamwork-driven work force. For the DOES, the process of convergence is articulated within a traditional framework: the dichotomy between the diverse cultures of education and training can be removed by the predominance of a truly educational approach. There are no references to the complementary aims and objectives at work in a culture of training. This absence is significant for assessing the low level of convergence and the distance yet to be travelled in making progress in this area. Any coming together of the culture of education and training systems can only be based on respectful accommodation of the ‘other’ as holding a valid position. Acknowledgement of another position would form the basis for the beginning of what were called ‘proximity talks’ in the Northern Ireland peace process.<sup>48</sup> Prospects for dialogue between education and training authorities are poor in the short term and yet have serious implications for many young people who experience failure. It can be contended that the challenges facing the Irish education system are beyond the competence of any party, using their own resources and power alone. Essentially education and training systems in Ireland should be responsive, flexible and adaptable in responding to the chaotic pace of change and its consequences for those who are not

---

<sup>46</sup> DOES. (1996). op. cit, Sec. 6.3.

<sup>47</sup> Gardiner, H. (1987). *The Mind’s New Science: A History of the Cognitive Revolution*. New York: Basic Books.

<sup>48</sup> This refers to the talks between nationalists, unionists, paramilitaries and other constituents, e.g. Women’s Coalition, which led to the signing of the Agreement reached in the Multi Party Negotiations of 1998 (the Good Friday Agreement).

participating. One of the lessons of the last twenty years in Ireland is that no party can control change but must instead act to respond to it in creative and imaginative ways.

### 3.4 Recent influences in training

Traditionally, the technical/vocational track, under the responsibility of the Department of Enterprise, Trade and Employment (DOETE), was seen as responding to and enhancing the skills needs of industrial sectors. This occurred within a progression framework adapted by Foras Áiseanna Saothair - Irish Training and Employment Agency (FÁS). It was derived from the European Centre for the Development of Vocational Education (CEDEFOP). The five-level framework ranges from basic (Level 1) to advanced skills (Level 5) training. The economic rationale for investment in training can be summarised as follows: training investment leads to productivity gains within the enterprise or service and thus, enhances competitiveness. This leads in turn to increased national output and hence, higher incomes and increases in employment opportunities. An alternative viewpoint is that investment in productivity leads to unemployment in some circumstances, through technology replacing people.

Paul Tansey, a training consultant and the architect of the 1997 Irish White Paper on training entitled Human Resource Development, summarises recent world developments that he considers will be significantly influential in the future of training.<sup>49</sup> Within the European Union, the 1992 Single European Market effectively dismantles any remaining physical, technical and fiscal barriers to trade. Tansey argues that the completion of the General Agreement on Tariffs and Trade (GATT) 'Uruguay Round', with the establishment of a permanent World Trade Organisation as a standing successor to the GATT originally created in 1947, should allow developing countries better access to first-world markets. The potential enlargement of the European Union towards the East,

---

<sup>49</sup> Tansey, P. (1995). *Training in Irish Industry: An Appraisal*, a paper read to the Seminar on Human Resources Development and Training for the 21<sup>st</sup> Century, Dublin Castle, 13 December, 1995. See also Roche, F. and Tansey, P. (1992). A study prepared for the Industrial Policy Review Group and the Department of Enterprise and Employment. *Review Group on Industrial Policy, (Culleton Report)*. Dublin: Government Publications.



provided for in the Treaty of Nice<sup>50</sup>, will also bring about significant changes. Specifically, the influence of technological advances on the international economy is making competition increasingly global.

Training is an important instrument in building the capacity of the business community to respond to the removal of trade barriers and the consequent increase in access to markets and global competition. These external developments raise concerns about the level of expenditure on training. In Germany 2.9% of the national payroll is spent on training compared with 1.4% in the US, 2.1% in France and less than 1% in Ireland.<sup>51</sup> In relation to the cultural sector, the Museums Training Institute (MTI 1993) calculated that UK museum institutions were spending on average just 1% of their total staff costs on training of any kind. This is barely half of the minimum recommended by the Museums and Galleries Commission in 1987.<sup>52</sup>

The traditional focus on skills in terms of meeting the broad base of competencies required by the work force is based on a perception that employers seek only narrow technical skills training. In reality, industry is increasingly calling for a broad liberal approach to education, not a narrowly utilitarian or academic one. There is growing consensus among employers and unions concerning the need for both a broad base of

---

<sup>50</sup> Agreed at the December 2000 Nice European Council and expected to be ratified by the end of the year.

<sup>51</sup> Cf. NESC. (1993). *National Economic and Social Forum Report*, specifically its discussion on poor latent capital, i.e. human capital. Dublin: NESC. See also Centre for Educational Research and Innovation. (2001). *The Well-Being of Nations: The Role of Human and Social Capital*. Paris: OECD.

<sup>52</sup> Clancy, P. (1996). *Managing the Cultural Sector*, pp. 14. Dublin: Michael Smurfit Business School/U.C.D. See also Museums & Galleries Commission. (1991). *Local Authorities and Museums*, a report by a Working Party chaired by John Last, pp. 66-67. London: HMSO.

knowledge and a stronger emphasis on an employer-led rather than education-led skills training. The business community perceives more and more educational systems to be inflexible and redundant in terms of the preparation of an effective and responsive workforce.

In a similar vein, the traditional culture of the ‘trainer’ was perceived by many to be too closely related to communication of a narrow range of skills, with serious weaknesses in underlying knowledge and application. Consequently, training has recently been challenged to shift from a too narrow focus on skills to an integration of core elements required by a responsive industry (such as teamwork, personal development, communications and quality control). Modern training systems place an emphasis on outputs (i.e. demonstrable skills and knowledge, which together lead to improved performance in a specific employment context). An inherent weakness of this approach is its emphasis on skills that are short-term in value compared with an acquisition of knowledge based first on principles that can be applied throughout one’s professional life. This overview of influences on education and training, outlined above, focuses exclusively on themes that are extrinsic to the growth and development of the human person. These forces often impinge negatively on the well-being of the human person. It is in the context of the relationship between the system and the human person that the theme of an ethical culture of lifelong learning comes to the fore. Therefore, it would be appropriate to examine briefly the effectiveness of these systems in a particular context, the transition of young people at risk to the labour market.

### **3.5 A contextual example: young people at risk**

Historically, in Ireland and England, the initial general/academic education track has been based on meritocratic principles that often co-exist with an under-developed or



parallel vocational track. Germany is frequently cited as the exception to this model, but it too operates a dual system. Credentials are developed and obtained with tertiary education in mind, and in the past, these served the learner well in terms of the eventual transition to the labour market. The formal education system presents itself as a high-value one, with a strong base in inputs (time, place and method of provision) operating to guarantee quality.<sup>53</sup> The labour market destination of those who come from each track is different, with those from the general/academic track achieving greater socio-economic positioning.<sup>54</sup> During the 1990's, there was growing evidence of the failure within education, training and employment systems to meet the needs of all people. Significant numbers of young people have persistently met with failure when participating in these systems.

The transition to the labour market for those with qualifications obtained during initial schooling is becoming increasingly problematic. Young people are socially excluded when they are prevented from gaining access to or have significant difficulty maintaining themselves in mainstream education and training.

There are usually underlying difficulties for young people who are educationally disadvantaged. When a young person has experienced educational disadvantage, s/he is much more likely to be outside the mainstream in other ways.<sup>55</sup> The patterns of growth in youth unemployment are evident in EUROSTAT and OECD statistics.

---

<sup>53</sup> Cf. O'Buachalla, S. (1988). *Education Policy In Twentieth Century Ireland*. Dublin: Wolfhound Press and Coolahan, J. (1981). *Irish Education: It's History and Structure*. Dublin: Institute of Public Administration. These two seminal works provide an important overview of the development of Irish education policy.

<sup>54</sup> Cf. Ronayne, T. (1995). *New Ways of Working with Young People*, a paper prepared for the 1995 National Youth Federation Conference entitled *From the Margins*. The paper is an extract from a forthcoming book entitled *From the Margins to the Mainstream: Developing Provision for Early School Leavers*, WRC Social and Economic Consultants.

<sup>55</sup> For an analysis of the impact of social exclusion on young people, see Social Exclusion Unit. (2001). *Preventing Social Exclusion*. London: HMSO.

## Youth Unemployment Rates 1984-1996

Country	1984	1989	1994	<i>1996</i>
Ireland	23.7	21.8	24.1	<i>25.4</i>
UK	19.0	10.1	16.6	<i>17.9</i>
Netherlands	21.2	12.6	11.1	<i>16.9</i>

Sources: EUROSTAT - 1994 Labour Force Survey.

OECD – 1998 Education at a Glance (*italics*)

The rates of overall youth unemployment in 1996 were very similar in most member states to the rates experienced in 1984. One of the most significant patterns behind these statistics is that even when unemployment levels drop, they no longer fall far enough to ensure that the core group of unqualified and very poorly qualified young people gain qualifications or employment.

In the early 1990s across the countries of the European Union, there were 14 million young people aged 15-25 who had no further education or training beyond the end of compulsory education. Of these, three million had not even successfully completed the compulsory schooling standards of their particular country. About 30% of this age group were simply not equipped to enter the labour market and hence, were four times less likely to find a job than those with some form of qualification.<sup>56</sup>

The statistics for Ireland in 1996 indicate that places in courses leading to further qualifications were available for about 73% of school leavers, should they wish to take them. Roughly 40% of these were in third-level (degree, certificate or diploma) programmes achieving certification at the Irish qualification level three and four. The other 33% of school-leavers participated mainly in vocationally oriented areas such as PLCs, apprenticeships and traineeships, achieving certification at level one and two. This

---

<sup>56</sup> Speech by Pádraig Flynn, EU Commissioner for Employment and Social Affairs, based on the *Employment in Europe Report 1996*, during an Irish Presidency Conference on the European Union Employment Initiatives 1997, 11 November, 1996 in Dublin Castle.



still leaves a substantial number (27%) who did not obtain any further qualifications and includes the majority of those who went straight into work. 21,000 young people leave the education system annually with less than five passes in the Leaving Certificate.<sup>57</sup> The failure to achieve validation or certification at level one, two or three shows the weakness inherent in the Irish framework. In part, this weakness is due to the lack of responsiveness of the dominant education system to address the changes taking place in the labour market. In addition, the absence of a process of convergence between education, training and employment results in a failure to guarantee meeting acknowledged social and economic rights in practice, e.g. the right to work.

Since the mid 1990s, the impact of what has been characterised as the *Celtic Tiger* has increased labour market activity, making the transition from school to work easier for many unqualified school leavers. However, the underlying problems remain. Young people's ability to perform well in the labour market is severely limited by their lack of qualifications.

The dominant rationale put forward for the complementary role of training (understood broadly as acquiring new skills and competency) interacting with education (understood broadly as formation and knowledge) and the economy is to help businesses become more competitive. The argument exemplifies an explicit growth aim underpinned by improving skill levels in the human resources to deliver quality services. Growth aims address and prioritise those conditions that can affect continued economic growth. This approach to lifelong learning must be counterbalanced by explicit social aims addressing human development and rights. The task of achieving an organic link between these two approaches is central to an understanding of an ethical culture of lifelong learning. In

---

<sup>57</sup> The 1998 *Annual School Leavers Survey 1996/7* by the Economic and Social Research Institute indicates that more than 800 pupils do not transfer from primary to second-level school. Some 19% of those who commence second-level education do not complete the Leaving Certificate. This is an overall dropout rate of 12,000 per year. In addition, some 2,500 students leave school with no qualification.

society's failure to seek out these links, it is beneficial to examine what role the arts can play.

### 3.6 Valuing the Arts and Culture

This study does not set out to investigate in detail the benefits of the arts to national or international economic trends. However, it is important to acknowledge that the arts are increasingly important. For example, a recent study in Germany indicates that its culture/media industries are now larger than the national automobile industry or the hotel and catering trade.<sup>58</sup> In the UK, the arts and heritage sector accounts for approximately 0.5 million workers out of a total workforce of 25 million.<sup>59</sup> Other recent studies indicate that there could be as many as 648,900 people working in the UK cultural sector. In Ireland an estimated 33,340 people work in the cultural sector.<sup>60</sup>

Another example of the impact of the arts on economic life has been the growing interest in the use of cultural sector values and techniques in training for creativity in the business sector, such as the use of opera workshops in the internal training of their own staff by the leading management consultants McKinseys.<sup>61</sup> Thus, the word *culture*<sup>62</sup> has

---

<sup>58</sup> See MET. (1992). *Dynamic Cultural Industries in North-Westphalia*. Bonn: Ministry of Economics and Technology of the State of North Rhine-Westphalia.

<sup>59</sup> O'Brien, J. and Feist, A. (1997). The Training of Artists and Long Term Trends in Arts Employment. in the *AIMAC Conference Papers*, pp. 579–603. London: City University.

<sup>60</sup> Coopers and Lybrand. (1994). *The Employment and Economic Significance of the Culture Industries in Ireland*, Dublin: Temple Bar Properties.

<sup>61</sup> Feiger, A. (1997). *Performing Artists in the Business World*. Unpublished MA thesis, City University, Department of Arts Policy and Management, London.

<sup>62</sup> For a synthesis of the various approaches to a definition of culture, see that proffered by UNESCO, which was the product of an international conference on cultural policies held in Mexico in 1982. "Culture may now be said to be the whole complex of distinctive spiritual, material, intellectual and emotional features that characterise a society or social group... It is culture that gives man the ability to reflect upon himself..." Raymond Williams has also significantly contributed to a definition of culture in his seminal work *Culture and Society* (1958), London: Hogart Press, especially pp. xvi. The Canadian theologian Bernard Lonergan also offers a general definition of culture: 'Man can pause and with a smile or a forced grin ask what the drama, what he himself is about. His culture is his capacity to ask, to reflect, to reach an answer that at once satisfies his intelligence and speaks to his heart.' Lonergan, B. (1958). *Insight: a study of human understanding*, especially pp. 236ff, London: Darton, Longman and Todd.



become extremely fashionable in the anthropological sense and is applied in many 'non-cultural areas'. It is no longer used solely to refer to cultural services such as libraries, the arts or heritage. The call by European politicians to create a *business culture* or an *enterprise culture* shows starkly the popular subordination of culture to economics and the absence of a discussion of a 'cultural culture'.<sup>63</sup>

The practice of the arts among those who have been excluded from the benefits of economic development highlights the distinctive role played by the arts in fostering and nurturing the inclusion of all people in the development of economic life. Thus, definitions of the arts, and indeed culture, must be greater than ones based solely on their economic manifestations.

In this study a case is made for creating a space that marks out the distinctive role this creative culture (which can be called the arts) has played in highlighting the social and economic rights of communities and groups who have experienced exclusion.<sup>64</sup> Instead, as is too often the case, cultural needs and imperatives become marginal to the central role of economic and employment arguments. The creation of a distinct cultural space can contribute to the development of an ethical lifelong learning culture in society. Furthermore, the power of the arts to invigorate economic thinking about economic development needs to be stated so that culture becomes a central and not just residual argument for the arts.<sup>65</sup> This insight is grounded in a reality that the arts and those

---

<sup>63</sup> Boylan, P. J. (1990). 'Museums and Cultural Identity', Museums Association Presidential Address, Glasgow, July 1990 in *Museums Journal*, December 1999, pp. 29-33.

<sup>64</sup> There is a need to acknowledge the power of the arts in a social context to articulate narratives of pain, sorrow, courage and hope within communities and groups who have experienced exclusion. In some cases these narratives have produced some very important artwork. For example, the work of visual artist Tim Rollins and the Kids of Survival in the Bronx, NY has produced a body of work that is validated by the commercial arts world. Also, *Once Is Too Much*, an exhibition of the work of women who have experienced violence in the home, was programmed in the Irish Museum of Modern Art in 1999. Finally, the European Cultural Foundation documentary video, *Art in a Social Context* describes the home that the arts provided for young people who attended a local arts centre for performance classes during the period of the NATO air strikes on Belgrade, Yugoslavia.

<sup>65</sup> Higgins, M.D. (1994.) The Circa Interview. *Circa Arts Magazine*, No. 70, pp. 32-35, Winter 1994.

artists and constituencies described in this study can provoke greater cognisance of the social responsibility of education, training and employment perspectives.

Such an understanding of the social role played by the arts is a rediscovery of an experience that can be grounded within two historical perspectives. Professor John Pick in his Gresham College Lecture Series treats the emergence of a distorted relationship between the arts and economics. His historical treatment of the Taylorist subordination of the 'arts' to 'industry' in Dickensian England clearly highlights the intrinsic opposition of 'industry' and the 'arts'.

“In Thomas Carlyle’s newly pejorative sense ‘industry’ referred to a pervasive new social force which mechanised, standardised and deadened people’s working lives, and from which the music halls and travelling shows and pleasure gardens provided a brief escape. As writers as different as Engels and Matthew Arnold averred, although industry created wealth, it also produced, in Arnold’s phrase, ‘a multitude of miserable, sunken and ignorant human beings’... ‘Industry’ in this sense means standardised, mechanised, dehumanised, whereas the ‘arts’ inevitably call to the individual living spirit.”<sup>66</sup>

Moving to consideration of the contemporary relationship between 'industry' and the 'arts', Pick criticises the narrowness of most current arts education and training, characterising it as simply training people in the skills to 'keep the present system afloat'. He argues everyone who works in the arts needs (a) to be educated in the arts, (b) to understand and benefit from the arts, (c) to set the arts in their cultural traditions, (d) to engage in critical dialectic, (e) to engage in divergence and dissent and (f) to make choices.<sup>67</sup>

---

<sup>66</sup> Pick. J. (1997). *The Arts Industry: Culture and the Real World*, pp. 9. This is the second lecture of the Gresham College Lecture Series delivered on 14 April, 1997.

<sup>67</sup> Pick. J. (1997). *Industry and the Arts*, a series of three lectures, which are due for publication early in 1999, were given under the auspices of Gresham College during April 1997. Also see a short article by Pick entitled 'Training' in *Arts Training Journal, News and Networking*, No. 8, April 1997.



A second example of the social role played by the arts is proffered in Susan Amert's study of the poetry of Anna Akhmatova. Amert recounts the romantic tradition of the "tragic fellowship of grand equals,"<sup>68</sup> the four poets from Russia: Boris Pasternak, Marina Tsvetaeva, Osip Mandelstam and Anna Akhmatova. Each understood their distinctive role as poets and their responsibility to provoke and protest against social injustice and tyranny.

"Mandelstam wrote *the poem* 'We live, not sensing the country beneath us' in 1933. It denounced Stalin and his subordinates for their lawless and bloody rule: 'Like horseshoes he forges edict after edict - Some get it in the groin, some in the forehead, some in the brow, some in the eye'."<sup>69</sup>

In a conversation with Mandelstam, Akhmatova recalls in her memoirs his words as they turned into Gogol Boulevard. Osip said, "I am ready for death."<sup>70</sup> To compose such a civic poem during the persecution of Stalin was a crime, and Mandelstam was fully aware of the penalty. When he was arrested in May 1934, it was because of this poem and others. Under Stalin, civic poems had as their most probable consequence a civic death. He was led away to exile in Siberia, to the camps and to his eventual death. Together, Pasternak and Tsvetaeva, Mandelstam and Akhmatova lived as poets with a sense of sacred duty to write civic verse, to protest against tyranny. While the environment has changed the power of the arts to speak to the human person and society remains constant.

## Conclusion

This chapter has examined changes in the global economy that affect education, training and employment systems. The increasing body of international legal instruments such as

---

<sup>68</sup> Reputed to be a quote from Marina Tsvetaeva on the role of the four poets in the history of Russia's nineteenth century. See Amert, S. (1992). *In a Shattered Mirror - The Later Poetry of Anna Akhmatova*, esp. pp. 101-104, Stanford University Press, California. See also Feiler, L. (1994). *Marina Tsvetaeva - The Double Beat of Heaven and Hell* esp. pp. 257-260. Duke University Press.

<sup>69</sup> Amert, S. (1992). Op.cit., pp. 104.

<sup>70</sup> Op. cit., pp. 102.

the ICESCR provide a solid basis grounded in a framework of human rights to complement growth and economic aims. Specifically, the adoption of a human rights framework in education and training processes may serve as an antidote to aims that seek to maintaining standards, credibility of awards and responsiveness to labour market changes. Left unchallenged these aims could result in deterioration in the well-being of young people at risk. It is in this arena that the arts have a distinctive role by provoking reflection and contributing to the renewal of society, especially among individuals and communities who have experienced exclusion from economic development.

Chapters Four and Five moves to a concrete and discrete context by examining the Post Leaving Certificate courses and community arts programmes. The internal development of a culture of lifelong learning in the arts to ensure the growth of imagination and creativity that contributes to society becomes the focus of investigation.



#### 4.1 Introduction

For the past fifteen years, the City of Dublin Vocational Education Committee (VEC) has been a major provider of Post Leaving Certificate courses (PLCs). CDVEC is the most important national provider of courses in the arts and culture area.<sup>71</sup> This field experienced unprecedented growth during the 1980s, when previously little or no arts education provisions existed in further education. In addition, the variety of courses offered in the arts was proving to be immensely attractive to potential students, reflected in the growth in numbers across all art forms.

At the outset, it is important to characterise the unique and distinctive learning environment that many students have experienced in arts-related PLCs. This description is derived from discussions at the National Workshop, *Vocational Education and Training in the Arts*. The audience was comprised of teachers and practitioners who highlighted their experience in the PLC arts area and its distinctiveness compared to the traditional teacher-student relationship of secondary (and indeed university) education. While 'outcomes' for students in PLCs are stated in terms of the individual, emphasis on the collective process strongly characterises these courses.<sup>72</sup>

The workshop highlighted the dynamic understanding of the teacher-learner relationship among teachers and arts practitioners. There is a distinctive interaction between the teacher, practitioner and fellow learners, and this is characterised as the sharing of

---

<sup>71</sup> Cf. Margaret Kelly to Ed Carroll, 16 November 1995. The European Social Fund Unit of the Department of Education stated, "In 1995/6 the numbers quoted amount to 3151 on arts-related PLC's. Generally the take-up on courses is of the order of 75% of the originally forecast level – thus making a likely national enrolment of Arts courses of approximately 2363 students."

<sup>72</sup> Cf. Breathnach, P. (1996). *The Practice of Arts Education and Training in Ireland*, a paper delivered to the National Workshop stated concerning a Maceolas programme, "The idea that the class or the group being important and having a voice of its own and a power and energy greater than the tutor or the teacher is vitally important in our programme, and this is not the case in most education systems." pp. 44-46.

knowledge and skills between the partners in the learning process.<sup>73</sup> The experience challenges the traditional transmission view of learning associated with schooling and presents a context for a more contemporary understanding of education as partnership.

PLCs highlight the importance of what Stokes insists must be “a methodology, a pedagogy, which begins with the learner, integrates their learning experiences and helps them towards independence.”<sup>74</sup> In other words, arts courses should aspire to focus on raising self-esteem and building interpersonal skills of participants.<sup>75</sup> This approach makes possible the delivery of training with flexibility, creativity and imagination. The fruitful collaboration that is often found between artists, teachers and participants in a PLC programme bestows increased value and priority on the process of interaction as well as the formal curriculum.

#### 4.2 Post Leaving Certificate Courses Survey

As already detailed in Chapter Two, the process of data collection concerning arts-related PLCs occurred between January 1994 and June 1996. The design and administration of a survey of 900 students was completed two years later in June 1996 with an actual response of 435 surveys. The survey was conducted in each of three successive years, usually in May of each year. CDVEC attracted students to these courses from all over the country, Northern Ireland and sometimes farther afield. These post-compulsory courses were perceived to provide preparation for third level education, further training and employment.<sup>76</sup>

---

<sup>73</sup> Vygotsky, L.S. (1978). *Mind in Society*, p. 58. London: Harvard University Press.

<sup>74</sup> Stokes, D. (1996). *The Youthreach Programme: An Overview: Developments and Future Trends*. This paper was delivered as a keynote address to the first National Conference of Youthreach Co-ordinators in the Royal Hospital Bray, County Wicklow on 17 January, 1995.

<sup>75</sup> Cf. Paraic Breatnach's paper to the Mainie Jellett Conference where he highlighted in a provocative way the guiding rationale for effective arts education and training programmes.

<sup>76</sup> Often, the only source identifying explicit goals is promotional literature produced by each college for prospective students.

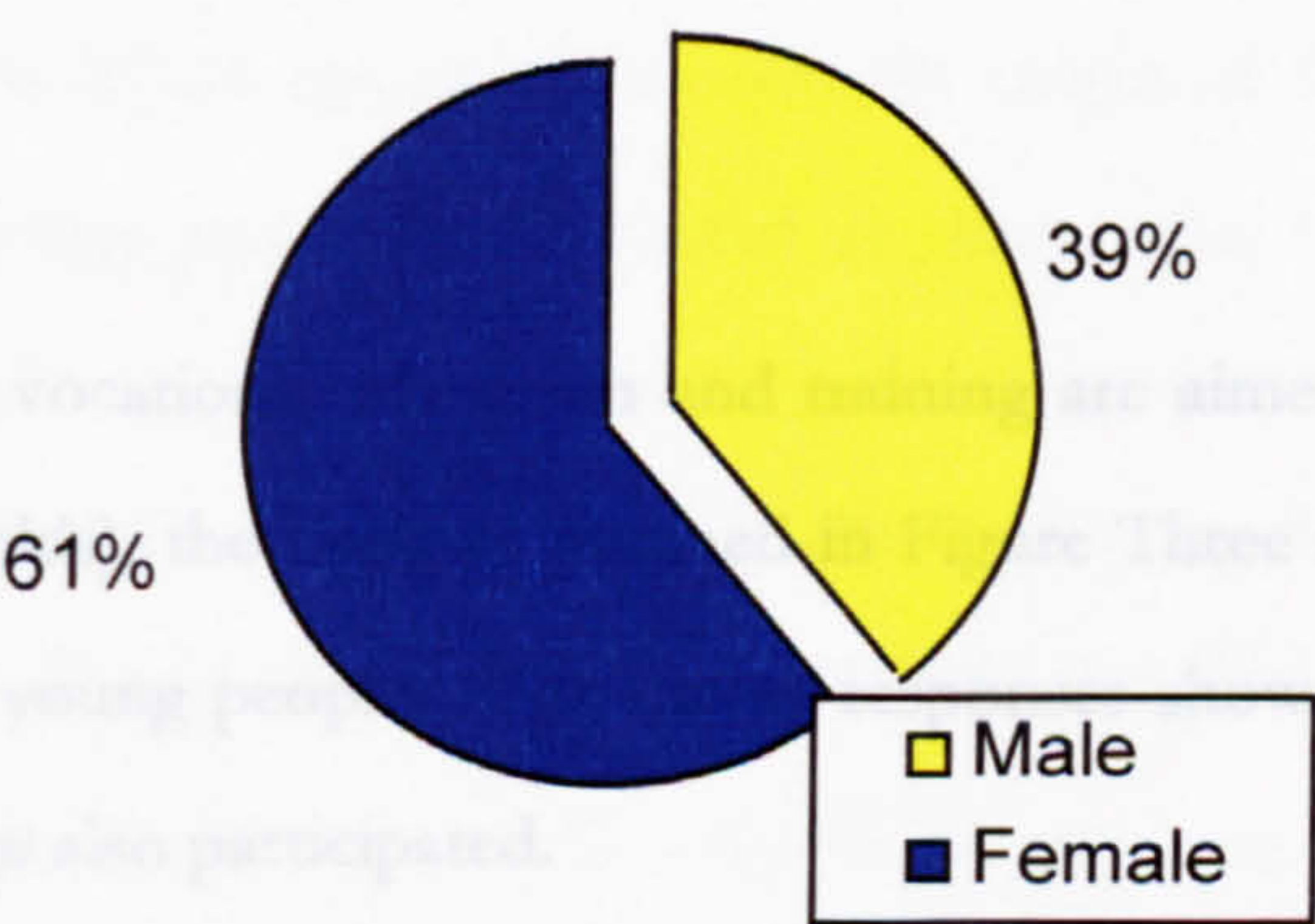


**Participant Profile**

It is possible to construct a profile of the typical participant from the information gained. The participant (a) is twice as likely to be female, (b) is likely to be between the ages of 17-24 years with a Leaving Certificate and (c) chooses an arts-related PLC because s/he perceives it to be a valuable stepping stone to third level job prospects or because of their love of art.

The results show that females are more likely to become involved in arts-related PLCs. This reflects commonly held perceptions that the balance of involvement is about 2:1 in favour of females.

**Figure Two**  
**Participant Gender Profile**



The greater participation of women is relevant to other research into the expanding participation by women in the cultural sector. For example, the Arts Council of England found that women were more likely to take creative arts higher qualifications than



men.<sup>77</sup> The findings of the Creativity Activity for Everyone (CAFE) survey of learning in the community arts sector found that the female/male proportion was 2:1.<sup>78</sup>

### *Participant Entry Level*

The previous level of educational achievement most commonly identified was completion of the Leaving Certificate, which accounted for 80% of the cohort. A significant group had less than this achievement with over 10% indicating that they had no previous educational attainment. Based on a definition of educational disadvantage from research by T. Ronayne<sup>79</sup> (defined by less than 5 passes in Leaving Certificate), it is possible to infer that at least 10%, and perhaps up to 20%, of participants in arts-related PLCs are within this category. This may indicate that arts-related PLCs provide an important instrument of access and participation for individuals who have previously experienced failure, and this awareness has implications for the manner in which meaningful progression and transferability of skills is conceived.

### *Participant Age Group*

While certain provisions within vocational education and training are aimed at specific age groups (e.g. 17- to 24-year-olds), the findings outlined in Figure Three indicate that participants in PLCs are mainly young people. The survey responses showed forty-five adult learners over 25 years of age also participated.

---

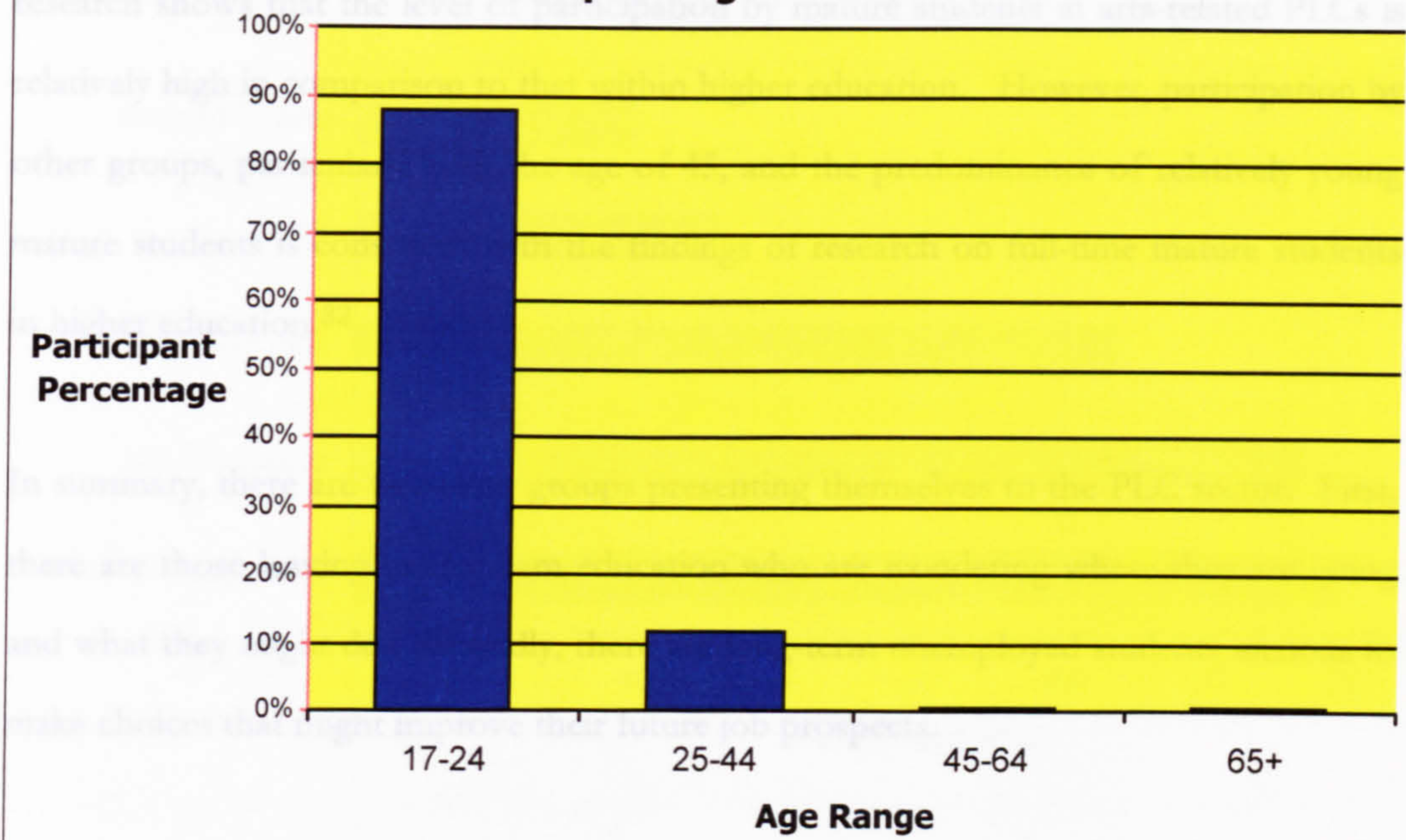
<sup>77</sup> O'Brien, J. & Feist, A. (1997). Employment in the arts and cultural industries: An analysis of the Labour Force Survey and other Sources. This paper is drawn from a series of *Research Reports* published by the Policy and Research Planning Department of the Arts Council of England, especially *Report No. 9*. ACE. See also AIMAC Papers by both authors on The Training of Artists and Long Term Trends in Arts Employment, pp 579-603 op. cit.

<sup>78</sup> Carroll, E. (1996). *Perspectives: A Report on Learning Opportunities in Community Arts*, p.20. Dublin: CAFE.

<sup>79</sup> Cf. Ronayne. (1995). Op. cit.



**Figure Three**  
**Participant Age Profile**



The participation of those in the 17-24 age group reflects the origin of the PLC as a vocational preparation and training programme targeted at those who have recently completed their Leaving Certificate. The influence of the Department of Social Welfare's *Vocational Training Opportunities Scheme* (VTOS) is also evident in the survey. In the 17-24 age group, over 10% identified their status as VTOS, and in the 25-44 age group, 42% gave the same response.

In a comparative study by Nuala Lennon of PLC students in South Dublin at the Dun Laoghaire Institute of Further Education, she based her analysis on a national study<sup>80</sup> of mature students in higher education. The Higher Education Authority report findings indicated that there were 6,665 mature entrants to higher education in 1993/94, 25% of

<sup>80</sup> Cf. Higher Education Authority. (1995). *Interim Report of the Committee's Technical Working Group*, pp. 135-137. Dublin: HEA.



them as full-time students. This only represented 3.5% of all entrants.<sup>81</sup> This present research shows that the level of participation by mature students in arts-related PLCs is relatively high in comparison to that within higher education. However, participation by other groups, particularly over the age of 45, and the predominance of relatively young mature students is consistent with the findings of research on full-time mature students in higher education.<sup>82</sup>

In summary, there are two main groups presenting themselves to the PLC sector. First, there are those leaving mainstream education who are wondering where they are going and what they might do. Secondly, there are long-term unemployed students anxious to make choices that might improve their future job prospects.

### *Motivation of the Participants*

In the survey, PLC course participants were asked to indicate their primary motivation for choosing to undertake their courses. The second most popular reason for choosing the course was *job prospects* (34%), which clearly bears heavily upon the decision to undertake a PLC. Within the evolution of PLC arts courses at CDVEC, an important innovation was the notion of developing a Rock School in Dublin during the 1980s and introducing it as a full-time mainstream programme with certification. Furthermore, the development of opportunities for employment was certainly an important objective at the time since, between the years 1992-95, employment in the cultural sector grew by 5% per annum across Europe.<sup>83</sup>

---

<sup>81</sup> Lennon, Nuala. (1996). *Educating for Equality: Post Leaving Certificate Courses in the Context of Further Education*, U.C.D. M. Equality Studies. Lennon cautions about the extent of this finding because of the different base ages. Although 23 years of age is the selected age for mature students in the HEA Report, a number of those surveyed were not 23 years old in their first year of entry. Lennon's study also provides an important analysis of the relationship between the socio-economic situation of participants and their participation in higher and further education. In this respect, the notion of opportunity cost is significant in relation to participants from lower socio-economic backgrounds, particularly in terms of its impact in cutting short educational opportunities.

<sup>82</sup> Higher Education Authority. Op. cit. pp. 136-137.

<sup>83</sup> European Community. (1994). *Employment in Europe*, pp. 21-25. Luxembourg: CEC.



**Figure Four**  
**Reasons for Choosing Courses**

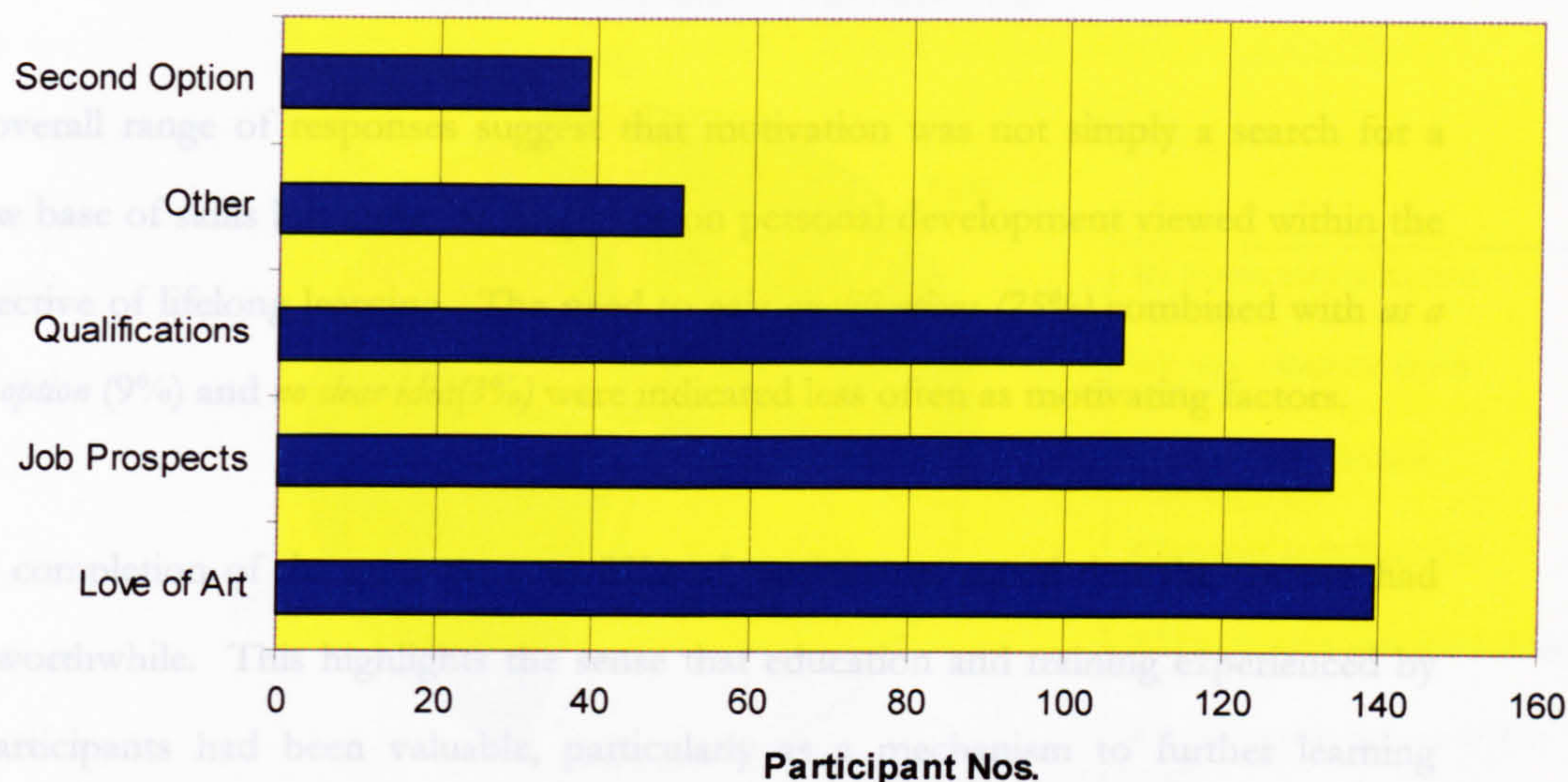


Figure Four, *Reasons for Choosing Courses*, indicates that *love of art* (35%) was the most important reason for selecting courses. *Hopes of employment* was the next most important reason. In attempting to understand participants’ motivation, the notion of art as *vocation* seems to be influential in decision-making. This perspective is endorsed by research carried out in the United States examining motivation to work in the arts by Mihaly Czikszenmihalyi, Getsels and Kahn:

“Art differs from other occupations in that artists must find their jobs within themselves... The typical occupation or profession consists of skills and rules which tradition has clearly delineated. In contrast, the modern artist is expected to develop the content and the rules of his/*her* profession from within. External signposts are few, and ambiguous by definition.”<sup>84</sup>

Thus, increasingly young people feel they have a vocation to work in the cultural field. An artistic vocation is a personal commitment for life, but the corresponding work may

<sup>84</sup> See Czikszenmihalyi, M., Getsels J. and Kahn S. (1984). *Talent and Achievement*, an unpublished paper quoted in Jeffri, J. (1996). *The Artist as Economic Unit: Some Findings from a 1994 study for the National Endowment for the Arts on Painters, Sculptors, Craft Artists and Artist Printmakers 1970–1990*, Chapter Four, pp. 3–4.



be insecure, and there are more people wanting to work in the sector than it can actually employ.<sup>85</sup>

The overall range of responses suggest that motivation was not simply a search for a narrow base of skills but rather an emphasis on personal development viewed within the perspective of lifelong learning. The need to *gain qualifications* (25%) combined with *as a second option* (9%) and *no clear idea*(3%) were indicated less often as motivating factors.

Upon completion of the courses, over 82% of participants stated that the courses had been worthwhile. This highlights the sense that education and training experienced by the participants had been valuable, particularly as a mechanism to further learning opportunities while not nearly as significant in terms of the transition to employment. Therefore, from the sample, it can be argued that PLCs provide educational progression to further and higher education and to a lesser extent into employment. For example, there were large numbers who used the PLC to prepare visual arts portfolios to gain entry into certificate, diploma and degree programmes. Some bridges and ladders of this kind are already allowing entry to higher education, even though there is a need to improve pathways to higher education opportunities.

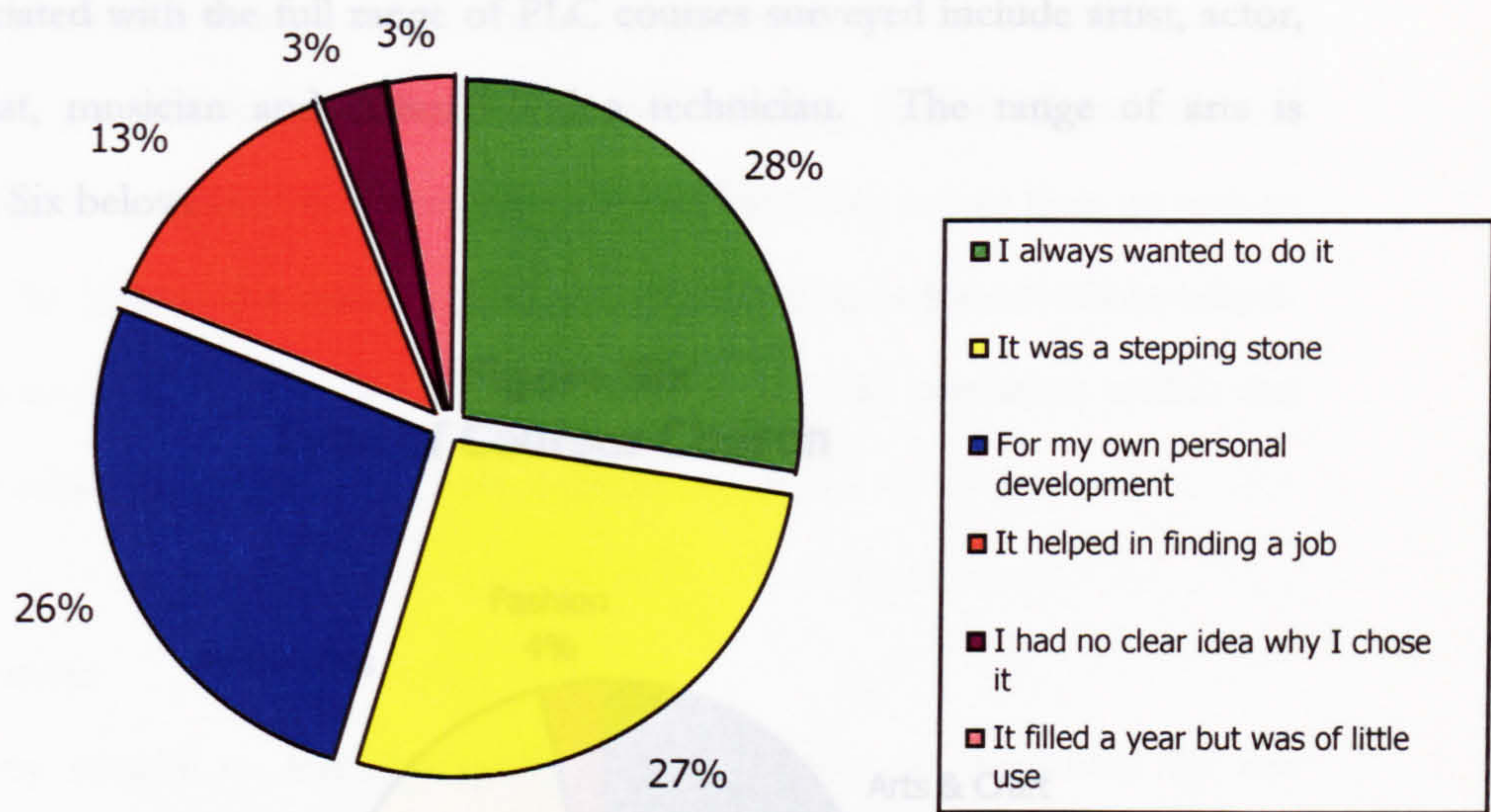
Figure Five illustrates what the participants reported as their level of satisfaction upon completion of courses according to the proportion of those who indicated their preferences.

---

<sup>85</sup> Cf. European Commission. (1998). *Culture, the Cultural Industries and Employment*, pp 20–21. Brussels: CEC.



**Figure Five**  
**Statements describing choice of students who**  
**have completed PLC course**



One of the critical issues raised by this study is the relatively low number responding, *It helped in finding a job* (13%). Why is this the case? Obviously, the answers are multi-faceted and complex and will be examined in greater detail in Chapters Seven and Eight. It is sufficient at this point to indicate that opportunities for progression into the work place are inadequate and under-developed. As a consequence, there seems to be a lack of progression and a lack of interaction between general/academic and technical/vocational systems. It may be reflective of the lower value placed on vocational compared with general academic education that is part and parcel of the history of education and training in Ireland, and in some cases, throughout Europe.

### 4.3 Survey Analysis

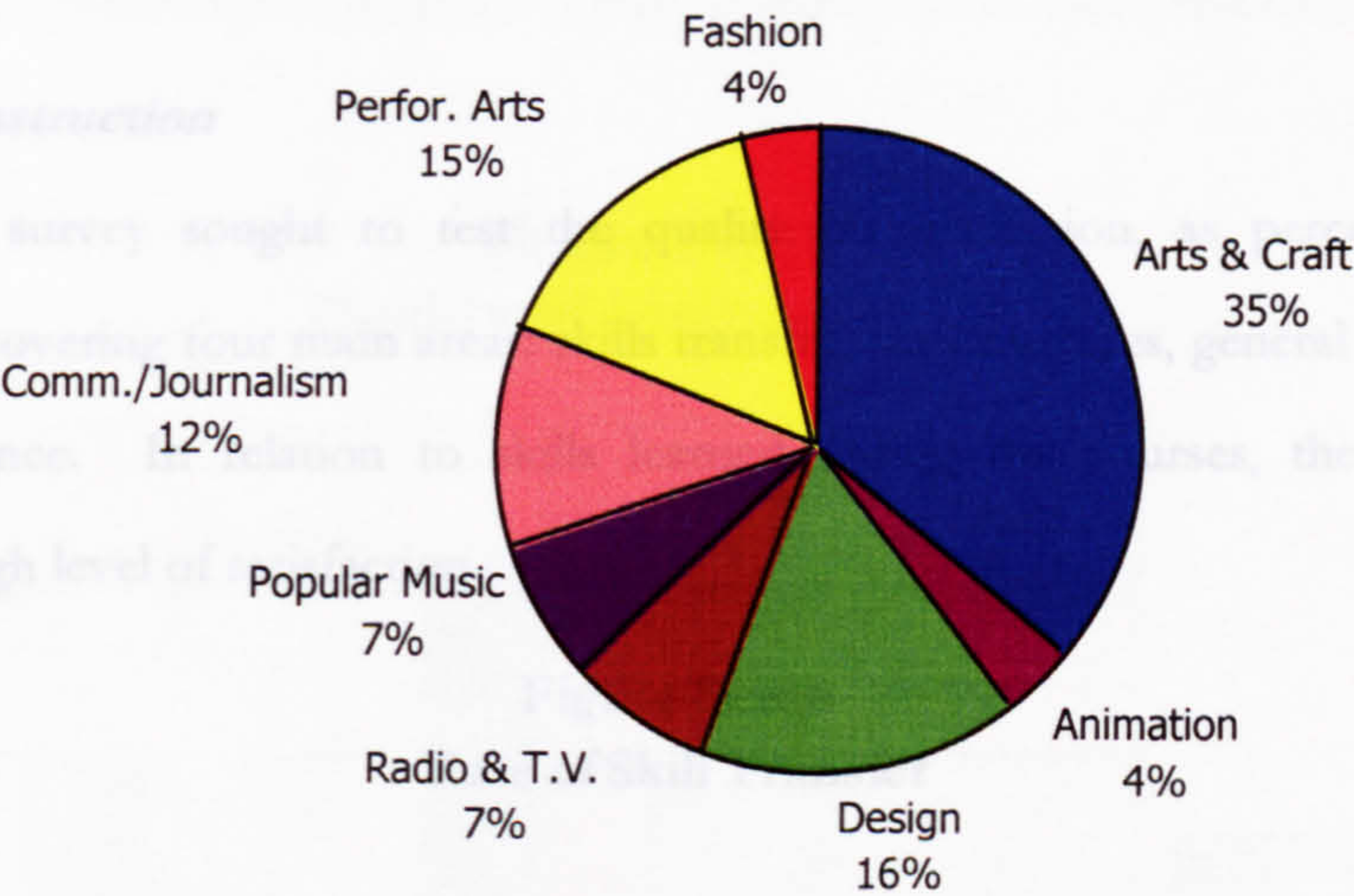
#### *Type of Course*

Arts and craft (35%) was confirmed as the most common art form choice of students on PLCs, primarily since this type of course was perceived as developing practical drawing skills or allowing the preparation of a portfolio for art college. Historically, as in England and Wales, there was a requirement of a one-year Foundation Course in art and design.



However, pressure of numbers seeking entry to third-level education has increased competition in Ireland, and many colleges have dropped the Foundation Year. The occupations associated with the full range of PLC courses surveyed include artist, actor, designer, journalist, musician and radio/tv/video technician. The range of arts is outlined in Figure Six below.

**Figure Six**  
**Type of Courses Chosen**



***Student Rating of Courses***

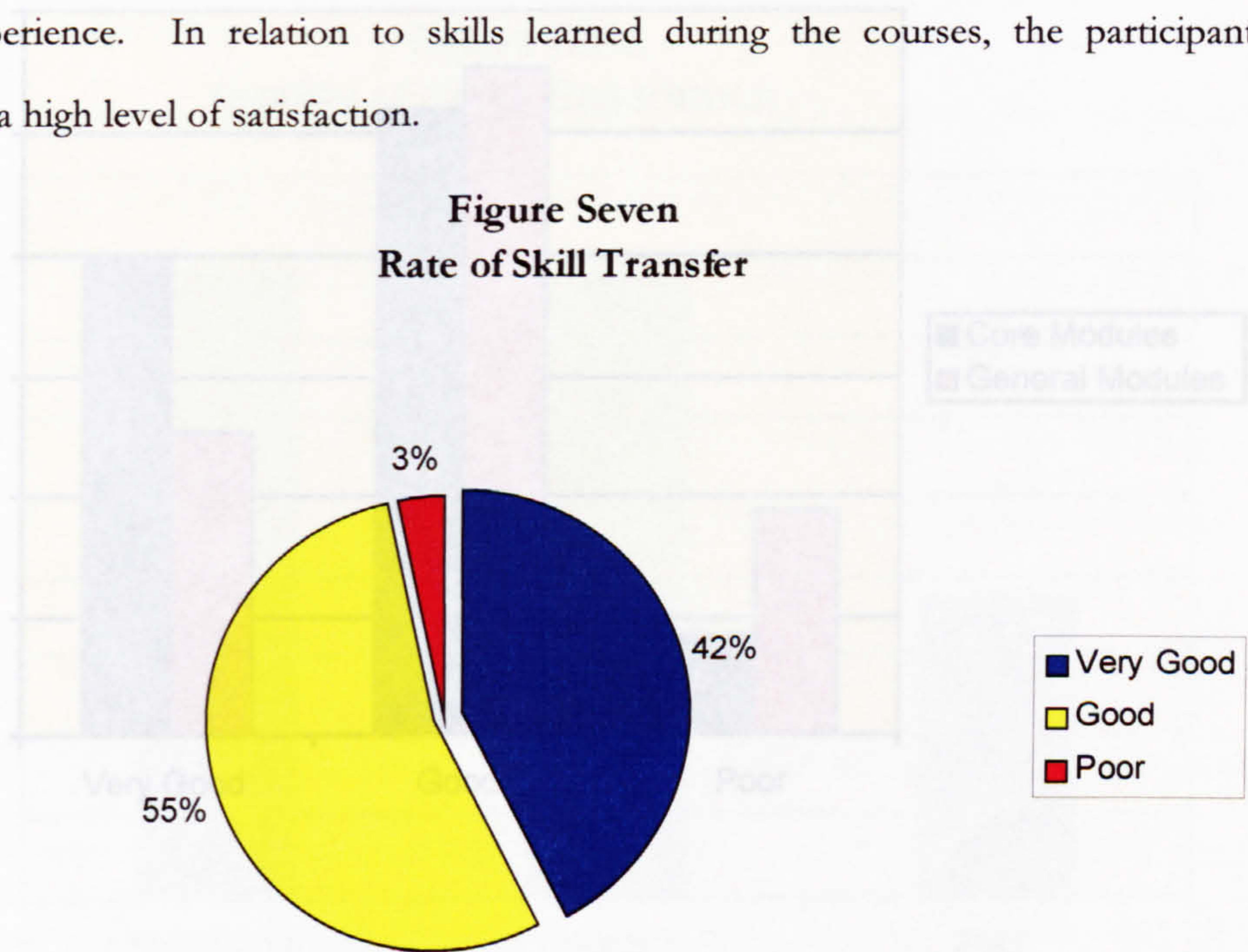
The general consensus among participants indicated a broad level of satisfaction with the courses undertaken. The importance of student choice appears to be a key factor in the level of satisfaction PLCs enjoy, particularly because they offer a range and level of opportunities that are not generally available within Irish arts education provision. The perceived value and success of most PLC arts courses in these areas influenced the choice of such courses by students. Students taking the longer view perceive the courses as providing career-related programmes of high quality. Overall, the courses seem to meet the needs of participants for personal development, for access to further and higher education and for pathways to some employment opportunities. Most courses also give



students wide-ranging transferable skills to enhance adaptability, imagination and the creativity required for employment. At this point, it is useful to contextualise the nature of employment in the arts sector. Janet Summerton has remarked, “Much activity in the arts involves small groups of up to twenty people working in formal or informal organisations where the emphasis is on sustainability and viability rather than growth in terms of size.”<sup>86</sup> In Ireland the reality of the arts organisation is found within micro-enterprises or the social economy, and consequently, the typical operation within the sector is extremely small, fragmented and very isolated.

**Quality of Instruction**

The student survey sought to test the quality of instruction, as perceived by the participants, covering four main areas: skills transfer, core modules, general modules and work experience. In relation to skills learned during the courses, the participants indicated a high level of satisfaction.



General modules are those other units seen as important additional areas of skills and knowledge that are essential, e.g. communications, business studies, career information and computer/technology skills. While the survey findings illustrated in Figure Eight indicate a high degree of satisfaction and consensus on the quality of instruction in this

<sup>86</sup> Cf. Summerton, J. (1996). Understanding management of the small arts enterprise – Some preliminary considerations. *Proceedings of AIMAC Conference*, op. cit., esp. pp 559–567.



The survey also found a high level of satisfaction with core modules, which were perceived as relating to the areas of work that were central to the choice of participants who undertook the courses, such as modules on drawing, theatre studies, dance, music and business. The strengthening of links between PLC colleges and the cultural sector remains important to ensure that modules are constantly updated in line with the needs and practices of the arts sector. Professor Patrick Boylan in his paper to the 1995 National Workshop on *Vocational Education and Training in the Arts* argues that education and training provision must try to balance the quality requirements of students with the realities of the cultural sector in terms of size of organisation, skills and flexibility.

**Figure Eight**  
**Quality of Instruction**



General modules are those other units seen as important additional areas of skills and knowledge that are essential, e.g. communications, business studies, career information and computer/technology skills. While the survey findings illustrated in Figure Eight indicate a high degree of satisfaction and consensus on the quality of instruction in this area, the number of participants who found the standard inadequate is twice as high



when compared to responses in relation to core modules. There may be a number of reasons why this is the perception of the participant. For example, it may be that general modules lack integration with core modules in terms of their design and delivery. In addition, the motivation of participants in relation to general modules may be less because of the assumption that these modules are not as relevant or significant.

Figure Nine refers to the participants' work experiences. The level of satisfaction with the quality of their work experiences is also satisfactory but with similar dissatisfaction levels (18%) as indicated in general modules. This may raise a question in terms of the participants' perception of the relevance of work experience and the visibility of links with arts organisations that act as employers in the sector.

**Figure Nine**  
**Quality of Work Experience**



At this point it is worth noting that at a staffing level, a strong partnership with the cultural sector brings together teacher and practitioner in a distinctive collaboration. A feature of PLCs is the integration of professional arts practitioners into programmes to



provide a mechanism for them to pass on their skills, expertise and knowledge. The practice of having core modules taught by practitioners in the arts (theatre, music, media and radio/t.v.) is an important ingredient in this success. The methodology used in teaching core modules is often through the use of dedicated project work like developing a portfolio, staging a performance, producing a CD or making a radio or television programme. Each project originates with a clear outcome in sight where the participant aspires to a professional standard. In the main it is the standards achieved through project work that become the basis for accreditation of the learning outcomes. This accreditation is valued internally by the staff and participants as well as validated externally by the awarding body for the course.

However, this collaboration also needs to be reflected within CDVEC structures, particularly at the level of course provision and policy development. In creating the structures to allow such collaboration, the committee will be ensuring that the courses remain responsive to the changing job market within the cultural sector. Of course it would be unrealistic to expect such a structure to take responsibility for identifying and quantifying the jobs that will emerge in the growing cultural sector or even to carry out ongoing analysis of skill gaps and needs. This remains a challenge for the wider cultural sector, the Arts Council and the Department of Arts, Culture, Heritage and the Islands.

#### **4.4 Conclusion**

This chapter has described the profile of participants in arts-related PLCs and suggests that these courses may be an instrument in increasing access for people from lower socio-economic groups. The absence of a coherent pathway of progression from these courses highlights the low value that has traditionally been given to vocational education and training.

In terms of links between PLCs and the cultural sector, it has been acknowledged that in reality, the arts sector in Ireland is primarily made up of micro-enterprises or social



economy organisations. Many of these organisations are small, fragmented and isolated, so progression into employment is problematic for the PLC participant. More investigation needs to be completed into the role that the Arts Council might fulfil in relation to forging links between the courses and the arts sector. One area of interest may be the integration of PLCs in an ongoing strategy for an ethical lifelong learning culture to provide more systematic pathways to employment.

### 5.1 Background

An examination of learning provisions in the community arts sector is undertaken in this chapter. It is informed by a national research project completed by the author of this study. The programmes under investigation occur within non-formal contexts, providing access to individuals and communities who have experienced exclusion. Using an analytic tool referred to as a *SWOT analysis*, the strengths, weaknesses, opportunities and threats faced by providers of learning in the sector are examined. Then, a questionnaire concerning education and training in the community arts sector is analysed. The Arts Education and Training Initiative's attempt to articulate core skills required by community arts practitioners is reviewed. The chapter concludes with an elucidation of the role of FÁS and the Arts Council to fund the sector.

In mid-1995, in a rapidly changing environment and against a background of the effects of the absence of a national learning strategy for community arts, the study author directed a national research project<sup>87</sup> with four objectives: (a) to identify strengths, weaknesses, opportunities and threats faced by the providers of learning in community arts; (b) to carry out an audit of existing learning provisions in community arts; (c) to identify the principles underlying the drafting of national standards in community arts and (d) to look at the

---

<sup>87</sup> This study was part of a research project initiated by Creative Activity for Everyone and undertaken by the Mainie Jellett Project under the direction of Ed Carroll.



developmental role played by the Arts Council and FÁS. The spectrum of activity<sup>88</sup> included arts activities where the primary but not exclusive reason for their existence was (a) to provide a social and creative outlet for individuals beyond their normal day to day activities (amateur arts); (b) to identify, confront and celebrate issues of personal and communal development and social justice (community arts); (c) to effect radical change using arts as a means to this end, e.g. using the arts for overtly political ends and (d) to promote the work of the artist.

## 5.2 Analysis of SWOT (Strengths, Weaknesses, Opportunities, Threats)

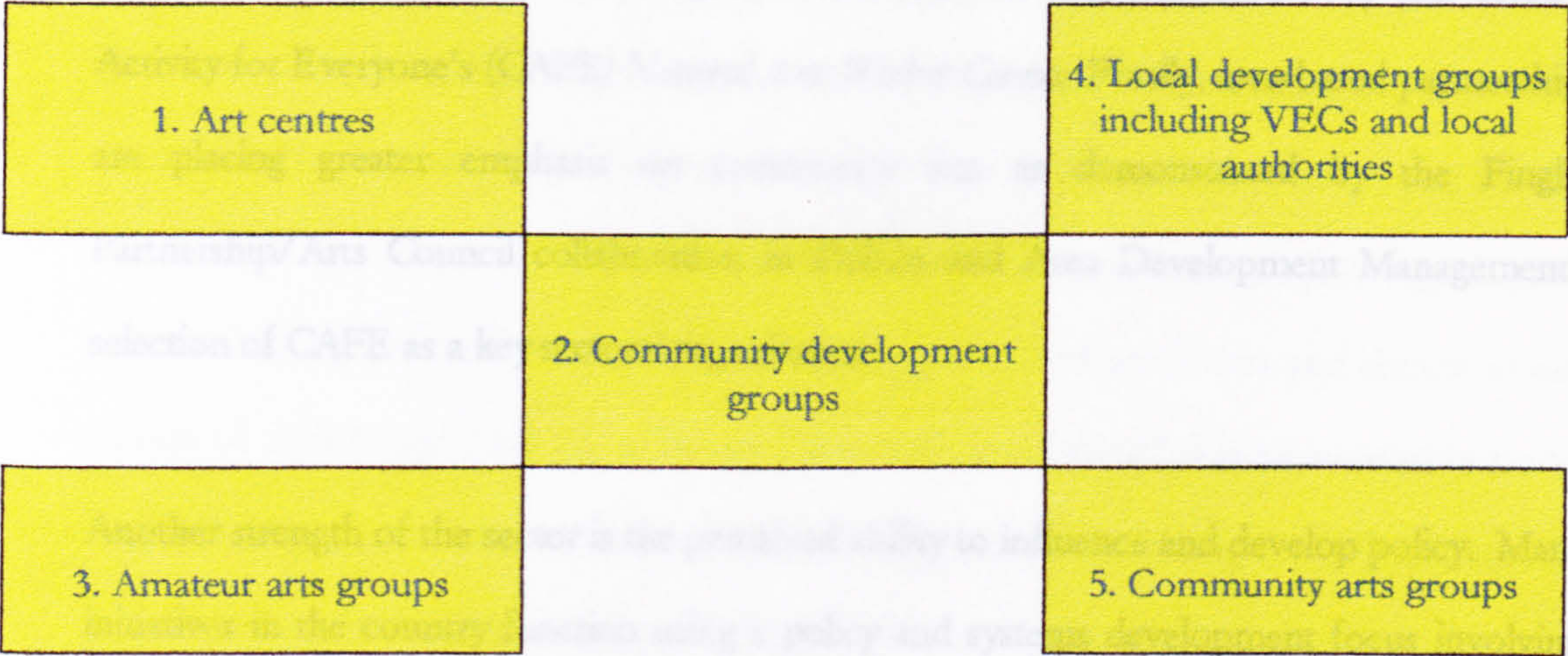
The method used for the *SWOT analysis* was a series of structured group enquiries. These interviews were conducted with members of the CAFE Research Working Group. There were three meetings of this group, which resulted in an analysis of the strategic issues facing community arts as outlined below. The findings are credible primarily because of the significant professional experience of the members of the working group. The make-up of the working group involves many people, voluntary organisations and statutory and community arts workers. Some organisations directly provide creative activities while others are indirectly involved through funding or policy development. Figure Ten below represents the main providers in this area. There are also national non-governmental organisations (e.g. Disability Arts Movement) that provide service in other sectors but who have similar learning concerns as the community arts sector.

---

<sup>88</sup> Sandy Fitzgerald, Director, City Arts Centre, Dublin was interviewed. He provided a useful analysis, based on his experience, of the spectrum of activities occurring within the community arts. See also the concluding report from the *National Community Arts Conference 1995*, which was subsequently published in September 1996, Combat Poverty Agency, City Arts Centre, Dublin & CAFE.



Figure Ten  
Make-up of Community Arts Groups



**Strengths of the Community Arts Sector**

Arts activities in the sector give individuals and communities, especially those who have experienced exclusion, the chance to explore their own creative abilities. These activities can also be applied as tools for community action and social change, as well as personal development. Essentially this work is a creative process, and the sector is renowned for its creativity. The creativity is realised in all aspects of the design and delivery of activities and programmes. The capacity to design learning opportunities, which integrate the personal and communal within the context of the arts, was perceived to be characteristic of the sector by the working group members.

Many statutory and national non-governmental organisations have seen the value and benefits of community arts in the delivery of programmes and services. For example, FÁS has significantly funded creative activities through its Community Employment (CE) programmes including the Coolock Art House on Dublin's Northside and Buzz Magazine,



Sligo. European Union Human Resource Initiatives have funded significant learning opportunities like the MacEolas *Integrated Community Arts Programme* in Galway and Creative Activity for Everyone's (CAFE) *National Arts Worker Course*. Finally, area-based partnerships are placing greater emphasis on community arts as demonstrated by the Finglas Partnership/Arts Council collaboration in Dublin and Area Development Management's selection of CAFE as a key sectoral organisation.

Another strength of the sector is the perceived ability to influence and develop policy. Many initiatives in the country function using a policy and systems development focus involving significant partners. Within the arts there are now opportunities to develop partnerships between groups that traditionally have not engaged with the sector. Thus, in terms of community arts, new ways of working together are being explored at statutory and non-statutory levels, i.e. the Arts Council, FÁS, local authorities, VECs, community development organisations and arts centres.

### Weaknesses of the Sector

It was acknowledged, according to the experience of the working group members, that the sector is poorly funded. Many community arts activities are delivered by organisations that work with limited resources. Organisations like CAFE based in Dublin and Macnas in Galway receive funding for core costs from the Arts Council but not for the provision of learning programmes.

Another identified weakness related to difficulties finding a common understanding of practice, philosophy and focus in the sector. There was consensus during the interviews that



what is lacking is a cohesive and coherent understanding of the variety of approaches, processes and results within the sector. This lack of understanding has been perceived to dissipate and splinter the work of groups within the sector. However, there have been attempts to build greater links between groups. The ROOTS initiative, developed by City Arts Centre and Wet Paint Arts, is a Dublin-based action-research project organized to explore training needs of community and youth groups who use drama and theatre as key aspects of their work. One of the unique characteristics of ROOTS is its attempt to find a common language and shared understanding of the youth sector among the different strands represented on its Advisory Group: Comhairle Le Leas Óige, Dublin Corporation, The Arts Council, CAFE, The Abbey Theatre, YOUTHREACH, National Association of Youth Drama, City Arts Centre and Wet Paint.

The working group particularly highlighted the absence of any co-ordinating framework to exchange information, develop policy or plan for the future. The 1995 Arts and the Community Conference in Maynooth College is one of the few opportunities in the last ten years for the sector to meet and talk about issues of common concern.

### Threats for the Sector

A deep-seated concern was that the growth of learning opportunities cannot simply be met by increasing the number of training programmes because of three deficiencies: (a) difficulties in locating statutory responsibility for learning in the sector, (b) difficulties in locating a guarantor of quality in programmes and delivery and (c) difficulties in locating a provider of accreditation with pathways for participant progression.

In addition to these deficiencies, community arts learning providers have not received core funding for this work, so they must seek out alternative sources. This contributes to a confusing and uncoordinated approach to accreditation. There are a number of organisations that currently offer accreditation to the sector including FÁS and the National Council for Vocational Awards (NCVA). Linkages and progression for participants are under-developed, and accreditation is perceived to be a costly, time consuming and often frustrating experience.

Linked to the issue of accreditation is the quality of the trainers. There is often no process (other than word of mouth) for judging the ability of trainers to deliver creative and effective learning opportunities, and no commonly agreed-upon principles or standards exist for training provisions. The summative impact of these factors was perceived to be the absence of pathways for arts workers. This gap is experienced in the lack of flexible, incremental and participant-centred accreditation routes and certification arrangements. In many cases participants on programmes, e.g. CAFE's National Arts Worker Course, are precluded from acquiring a marketable qualification, regardless of the quality of the measures delivered. Notwithstanding these critical factors, the working group acknowledged an inability of the sector at local and regional levels to build connections with these national accreditation and certification bodies.

## Opportunities for the Sector

Among the working group members, there was a perception that a significant growth in the level of learning provision had occurred, and this was an inherent opportunity for the sector. Appendix Six provides a description of the programmes that have been delivered and



confirms significant growth over a relatively short period of time. In the main, courses have been locally developed in response to identified needs, particularly in the context of groups who have experienced exclusion. Usually, arts trainers who are efficient, skilled and competent in specific areas resource courses: art form skills, group work and facilitation. A number of organisations (MACNAS/MacEolas, IMMA, CAFE and Wet Paint) have developed and delivered pilot projects using innovative practices. The members of the research working group suggested that there was openness within the Department of Education and Science, FÁS and the NCVA to begin dialogue about accreditation. This was perceived to be a major opportunity for future development.

Figure Eleven  
Summary of *SWOT Analysis*

<p><b>STRENGTHS</b></p> <ol style="list-style-type: none"> <li>1. Community arts is a force for change, gives hope and delivers on hope.</li> <li>2. Arts education is essentially a creative process.</li> <li>3. Community arts influence and develop policy and potential for healthy partnerships.</li> </ol>	<p><b>WEAKNESSES</b></p> <ol style="list-style-type: none"> <li>1. The sector is under funded and over stretched.</li> <li>2. The sector lacks a common understanding.</li> <li>3. No co-ordinating framework is in place for the sector.</li> </ol>
<p><b>THREATS</b></p> <ol style="list-style-type: none"> <li>1. Community arts education lacks a learning strategy.</li> <li>2. Funding for provisions of learning is limited.</li> <li>3. Accreditation of learning programmes is confusing and not co-ordinated.</li> <li>4. Rural and regional organisations experience difficulty in obtaining trainers.</li> <li>5. Professionalism of trainers may be inadequate.</li> <li>6. There is lack of progression.</li> <li>7. Policies have not merged the margin and the mainstream.</li> </ol>	<p><b>OPPORTUNITIES</b></p> <ol style="list-style-type: none"> <li>1. Willingness to train is evident.</li> <li>2. Accrediting bodies are willing to discuss accreditation needs of the sector.</li> </ol>

The value of the *SWOT Analysis* is that strategic options are highlighted, particularly relating to accreditation and certification. The analysis has been grounded in the considered opinion

of the members of the working group. These strategic options will be returned to in greater detail in Chapters Seven and Eight.

### 5.3 Community Arts Questionnaire<sup>89</sup>

A questionnaire was developed to gather data concerning education and training activity in community arts and to 'map' learning opportunities in the sector. The data was supplemented by interviews and attendance at a range of sectoral seminars as well as a broad literature review. As has been detailed in Chapter Two, the survey sample had a wide organisational and geographic spread with a mix of urban and rural programmes. The institutional survey was conducted between November and December 1995. A total of 170 questionnaires were distributed, and 62 questionnaires were returned, of which 52 organisational returns were valid. The findings are presented according to three categories: provider, participant and provision profiles.

#### Provider Profile

This profile is based on an analysis of the questionnaires from 52 organisations, which offered a total of 205 separate training courses in community arts during the 1993-96 period. Their profile includes arts, community development and youth organisations as well as Vocational Education Committee colleges.

Figure Twelve below indicates that the main provisions for learning opportunities in Community Arts are through formal structures, i.e. national organisations, arts centres and

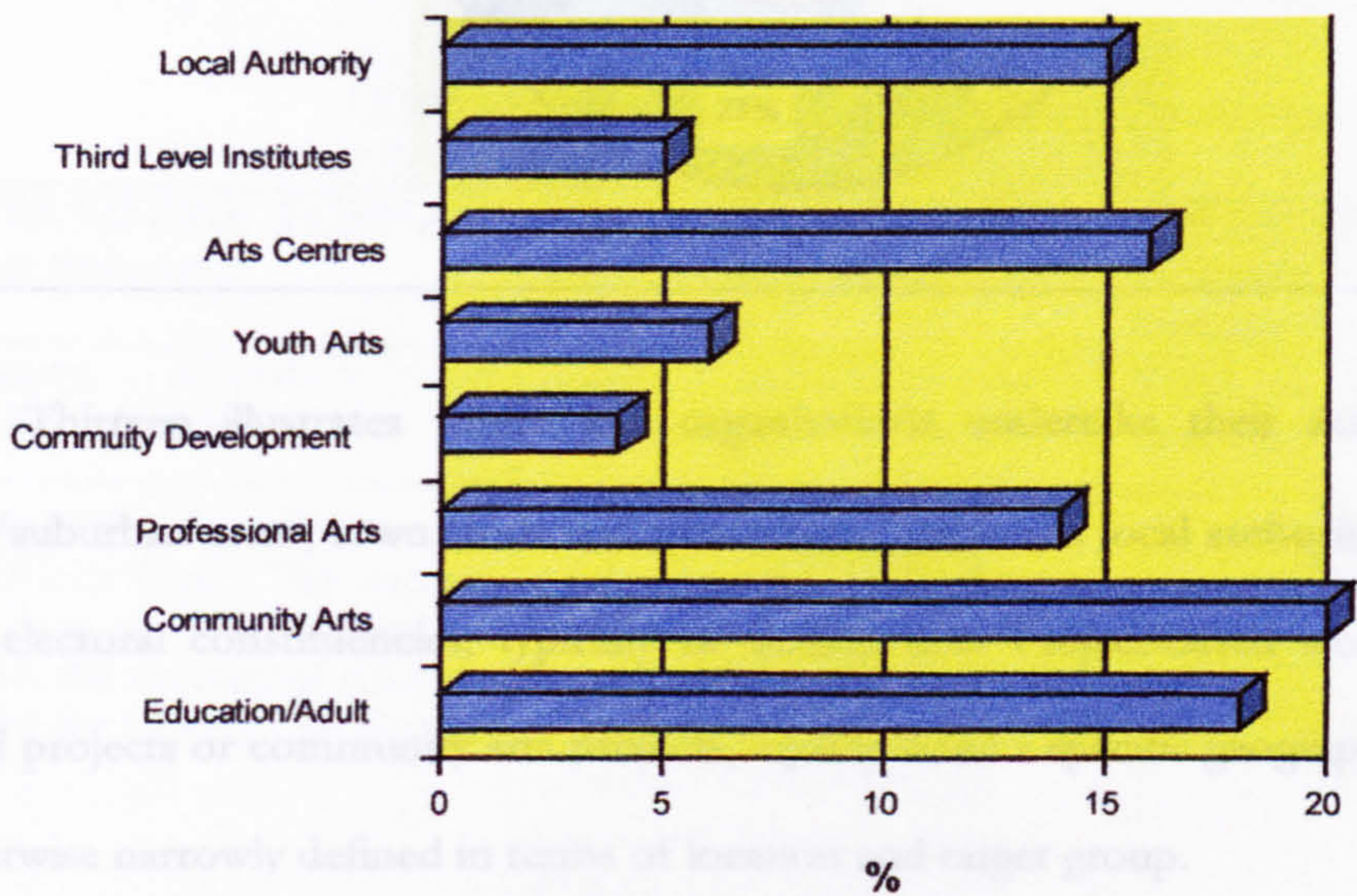
---

<sup>89</sup> It is acknowledged that the development of tables with base line data in this survey was completed with assistance from Arthur Duignan, Administrator, Creative Activity for Everyone.



recognised community arts groups. These groups provide almost half the provisions of the sample. An important part of the statutory service in local arts provision is through the arts officers of local authorities and the arts education organisers who staff vocational education committees. However, in such cases, the provision is not regarded as mainstream but characterised as non-formal. Figure Twelve outlines the range of organisations.

**Figure Twelve**  
**Profile of Provider of Training**



Responses to the survey came from 25 of the 26 counties in Ireland, Leitrim being the only county not represented. The areas serviced by the organisations include the major urban areas. In addition there were three national organisations including two universities.



**Figure Thirteen  
Provider Coverage**

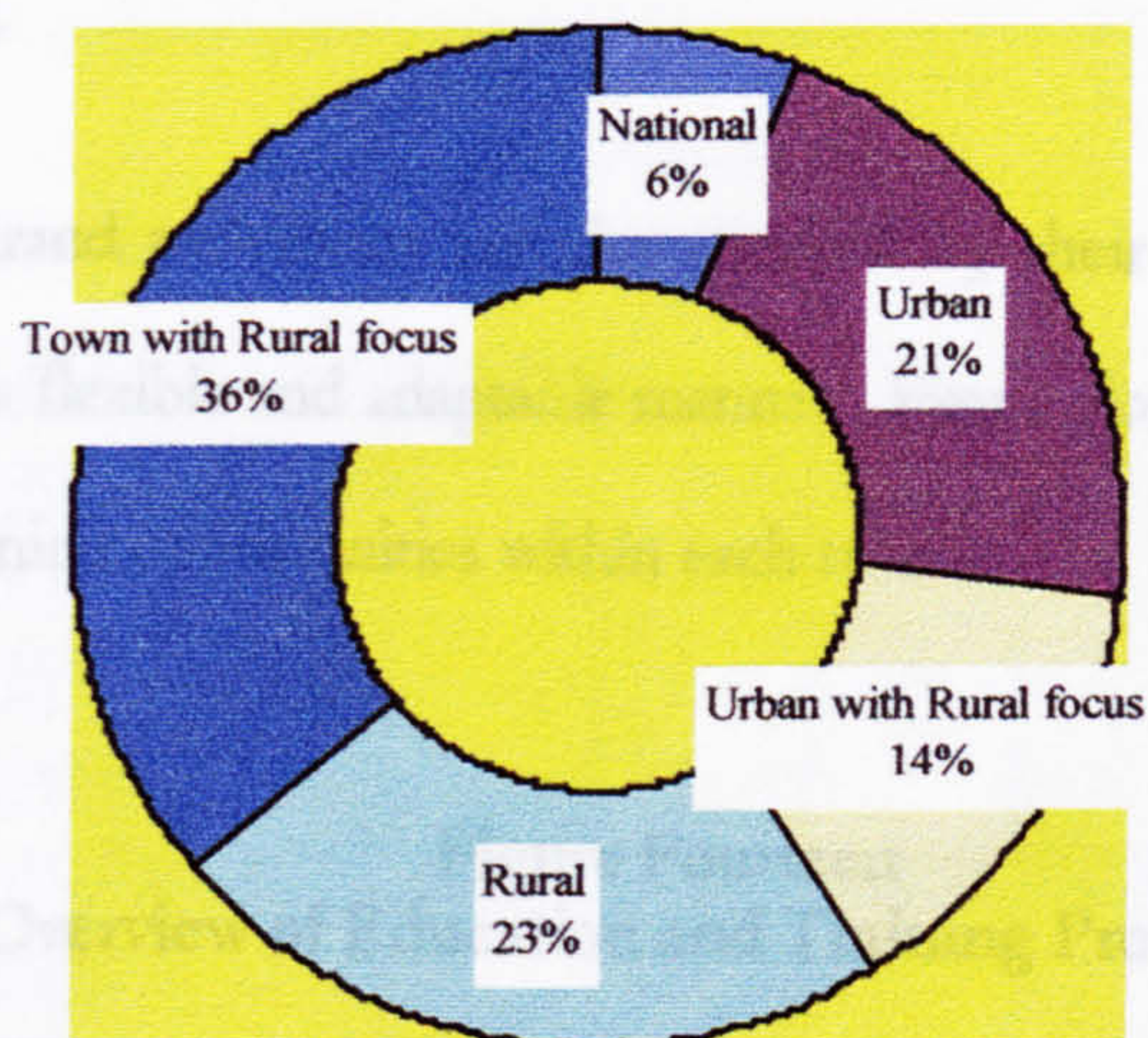


Figure Thirteen illustrates where arts organisations undertake their activities including urban/suburban areas, town lands and rural areas. VECs and local authorities by definition cover electoral constituencies, typically of county size. Project-based work, such as EU funded projects or community arts projects, equally serve a specific geographical location or is otherwise narrowly defined in terms of location and target group.

It can be inferred from these results that the main providers operate education and training courses within non-formal settings, i.e. outside mainstream provisions. Non-formal provisions are sometimes referred to as operating in the second and third strands. Second strand provisions are understood to be training programmes that receive state support and are provided by a state agency. Third strand provisions are understood to have partial state support, but provisions are undertaken by non-governmental organisations. One of the



characteristics of learning opportunities outside of mainstream provisions is the participation by organisations and employers whose core organisational objectives extend beyond the provision of training.

Second and third strand provisions are characterised by their capacity to respond to the needs of learners in a flexible and adaptable manner. Figure Fourteen provides an overview of education and training opportunities within each strand.

Figure Fourteen  
Overview of Education and Training Provisions

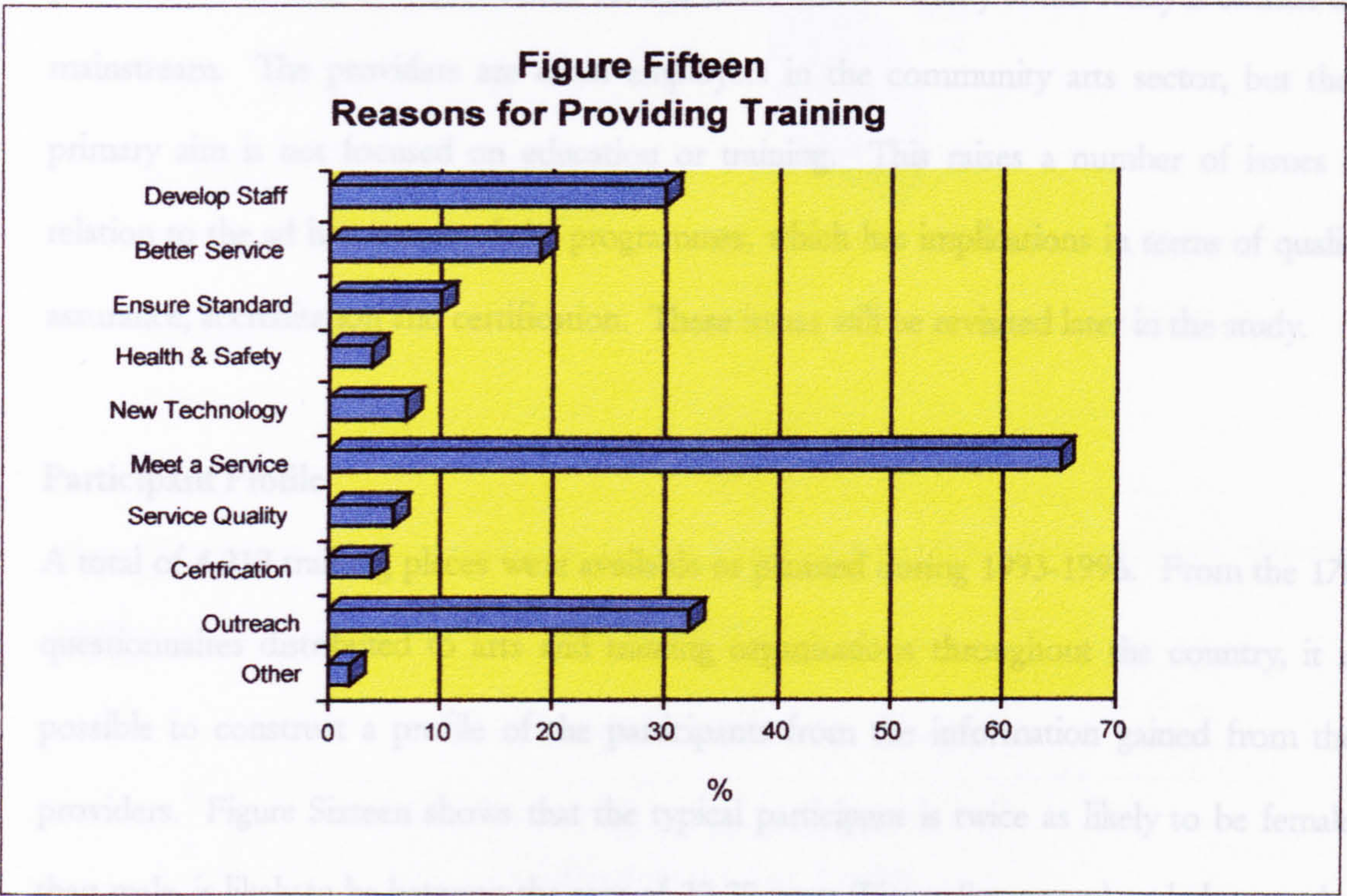
STRAND ONE FORMAL: State Supported	STRAND TWO FORMAL: Statutory Supported	STRAND THREE NON-FORMAL: Partially State Supported
Primary, Secondary and Higher Education	Initial Vocational Education and Training	Youth, Community and Adult Education
Over 90% of students enter the Senior Cycle. This lasts up to three years at the end of which the majority of students sit for the Leaving Certificate.	Within second level, the predominant forms are Vocational Training Opportunities Scheme (VTOS) and Post Leaving Certificate courses (PLCs). Outside of the second level education system, the main forms of vocational training are: specific skills training; sectoral training and third-level technical training	This is typically provided by arts centres, community arts groups, etc.

The level of activity identified in this study indicates that a ‘silent revolution’<sup>90</sup> has taken place across the country in learning opportunities within the ‘third strand’, but this has yet to be reflected in Department of Education statistics about non-formal education and training. Why are more trainers offering education opportunities in the third strand? Figure

<sup>90</sup> This is a phrase that was used in relation to the mushrooming growth of PLCs between 1985 and 1995.



Fifteen indicates the preferences of respondents to this multiple-choice question. The results show that the most popular choice (65%) was the perceived need to meet a training requirement that was not currently being met.



In contrast, certification (the provision of a recognised qualification) was rated as least important reason. A comment by a respondent is typical of comments about certification:

“Certification might be higher on the list if it was an option. In my experience with the sort of training we have been doing (shorter, taster-like training workshops for young early school leavers with little or no arts experience), certification does not feature much. In general I think accreditation is very important.”<sup>91</sup>

The issue of accreditation highlights a major difficulty associated with learning provisions outside the mainstream. It is not possible to attach certification to ad hoc modules and

<sup>91</sup> Comment by a survey respondent in relation to the priority of accreditation.



courses because there is no connecting mechanism to the mainstream accreditation and certification frameworks and no commonly identified standards across provisions. The provision of training by organisations such as those under scrutiny in this study is outside the mainstream. The providers are often employers in the community arts sector, but their primary aim is not focused on education or training. This raises a number of issues in relation to the ad hoc nature of the programmes, which has implications in terms of quality assurance, accreditation and certification. These issues will be revisited later in the study.

## Participant Profile

A total of 4,219 training places were available or planned during 1993-1996. From the 170 questionnaires distributed to arts and training organisations throughout the country, it is possible to construct a profile of the participants from the information gained from the providers. Figure Sixteen shows that the typical participant is twice as likely to be female than male, is likely to be between the ages of 20-29 years (Figure Seventeen) and chooses the arts to develop specific arts skills or work-related skills. Among the respondents, most are enrolled in the *Community Employment Programme* (FÁS) or the Department of Social Welfare's *Vocational Training Opportunities Scheme*. The high level of participation by females, evident in Figure Sixteen, has already been outlined in relation to Post Leaving Certificate courses in City of Dublin VEC. The employment of women in the cultural sector, while not central to this study, is a significant area for future research.<sup>92</sup>

---

<sup>92</sup> For a comparative of the economic situation of female artists in contrast to their male counterparts, see Jeffri, J. (1996) op. cit., especially Chapter Two, pp. 2-6.



**Figure Sixteen**  
**Participant Gender Profile**

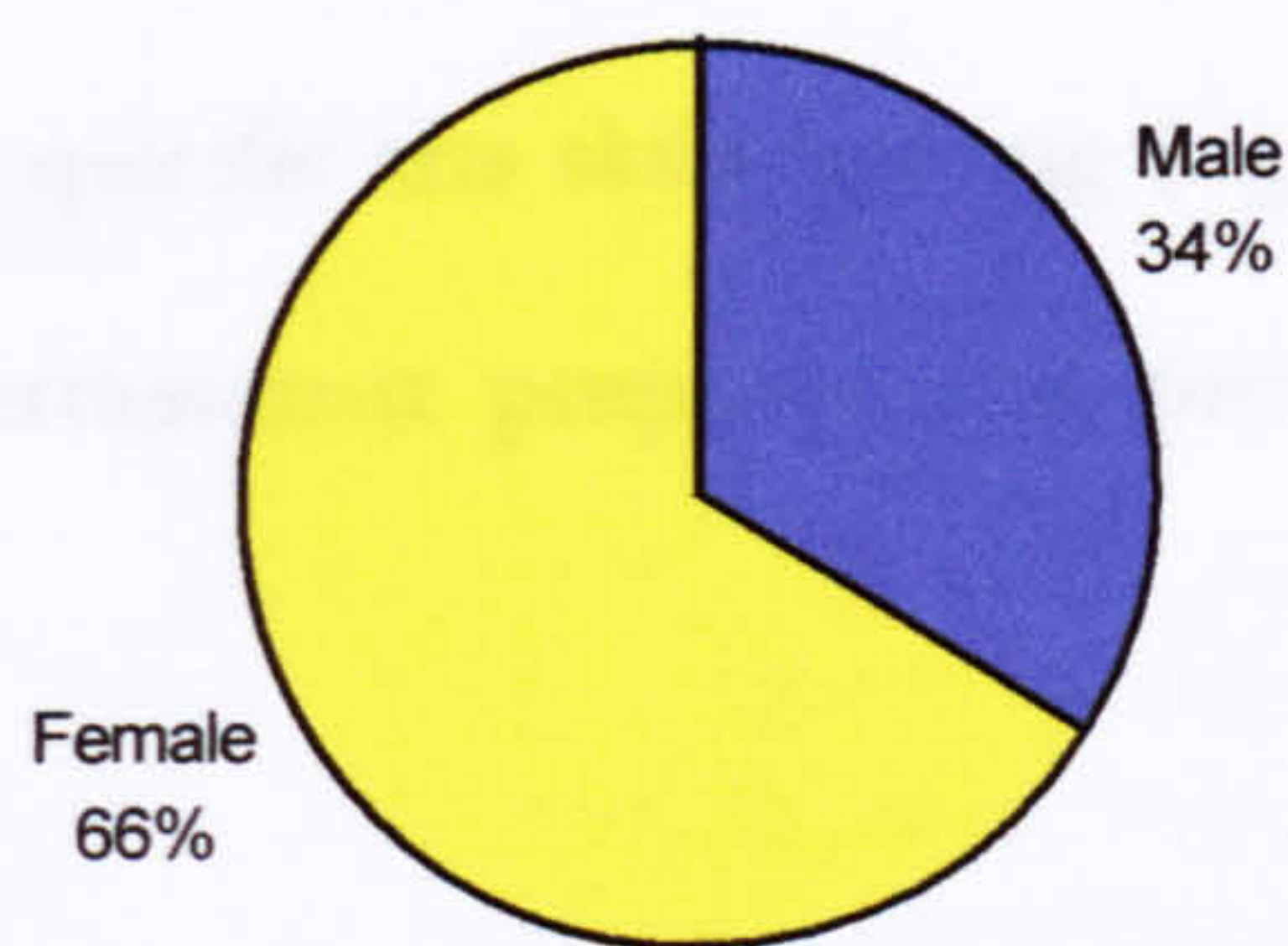
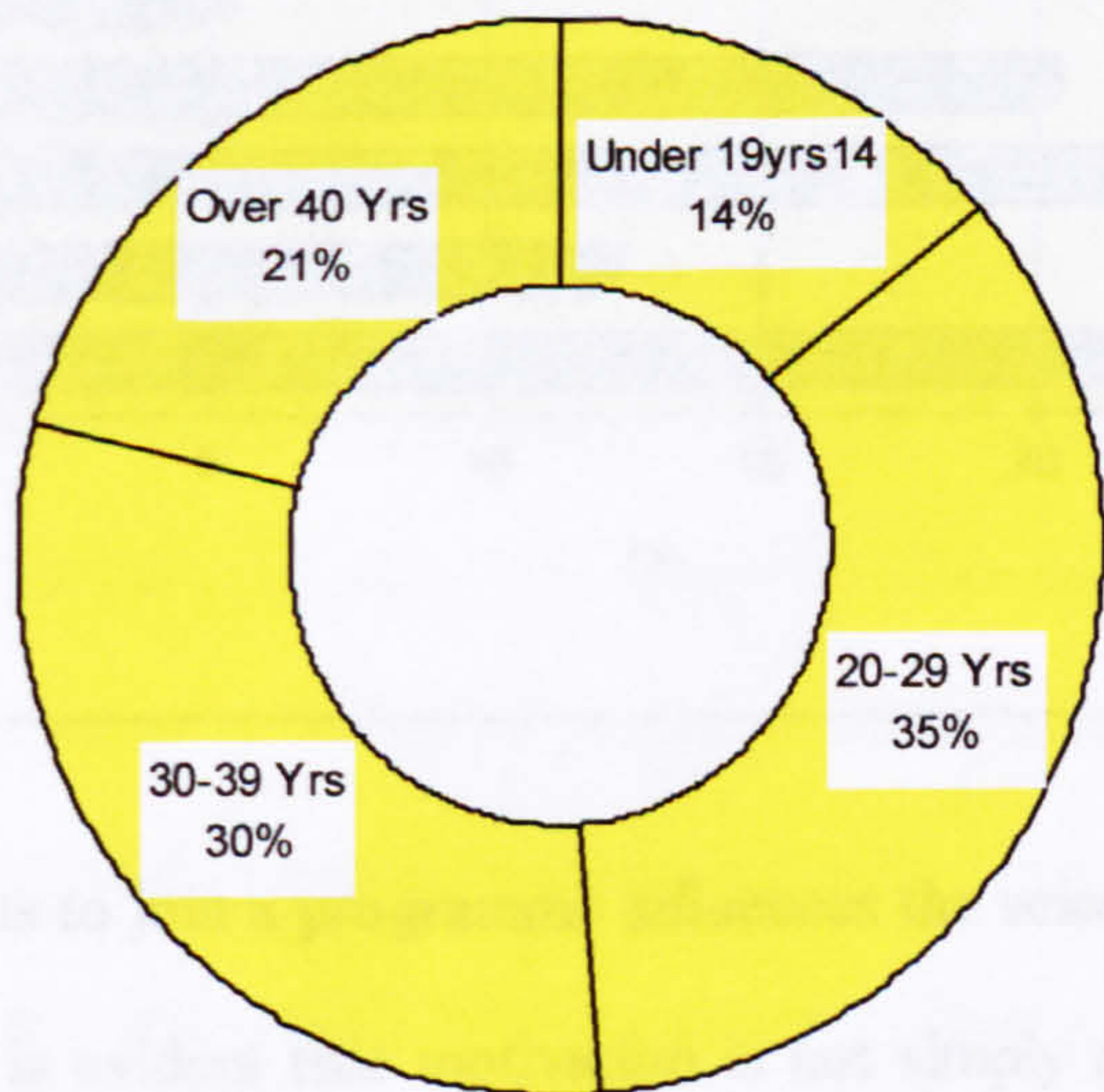


Figure Seventeen details participants' ages and demonstrates that community arts education and training is available to a wide range of people.

**Table Seventeen**  
**Participant Age Profile**

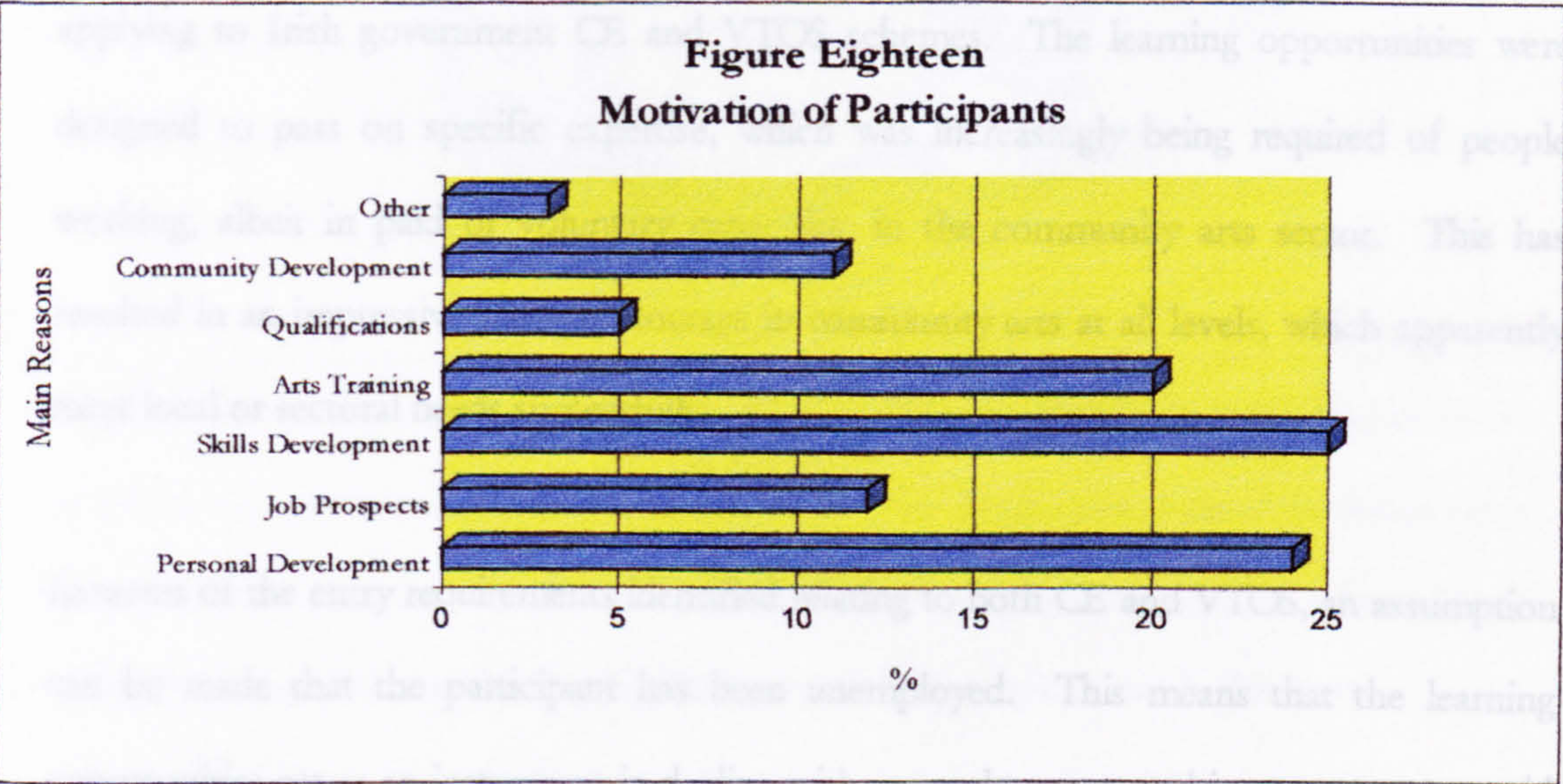




The findings also demonstrate that the main participants in community arts learning opportunities tend to be between the ages of 20-29 years, although certainly not exclusively. Older people are likely to undertake specific arts skills training (e.g. creative writing) usually organised for recreational and entertainment purposes and provided under VEC adult education classes.

**Motivation of Participants**

Figure Eighteen indicates that skill development is the most important reason for selecting training, combined with a desire for personal development and specific arts skills. The chart shows what organisations reported as participant motivation.



The motivation of participants to join a programme influences the selection of a particular course. From responses, it is evident that motivation is not simply related to a narrow



skills base but rather an emphasis on personal development viewed within the perspective of lifelong learning. Potential motivations are listed below:

Main Motivation	Learning Choice
◆ Skills development, e.g. management	➤ Variety of arts and work-related skills
◆ Personal development	➤ Self confidence through arts skills, e.g. pottery
◆ Professional arts training	➤ Arts skills development, delivery skills and group facilitation skills
◆ Community development	➤ Heritage/cultural, community and personal development
◆ Job prospects	➤ Specific work skills, usually through Community Employment training
◆ Qualifications	➤ Professional community arts and drama work
◆ Other	➤ In-service training

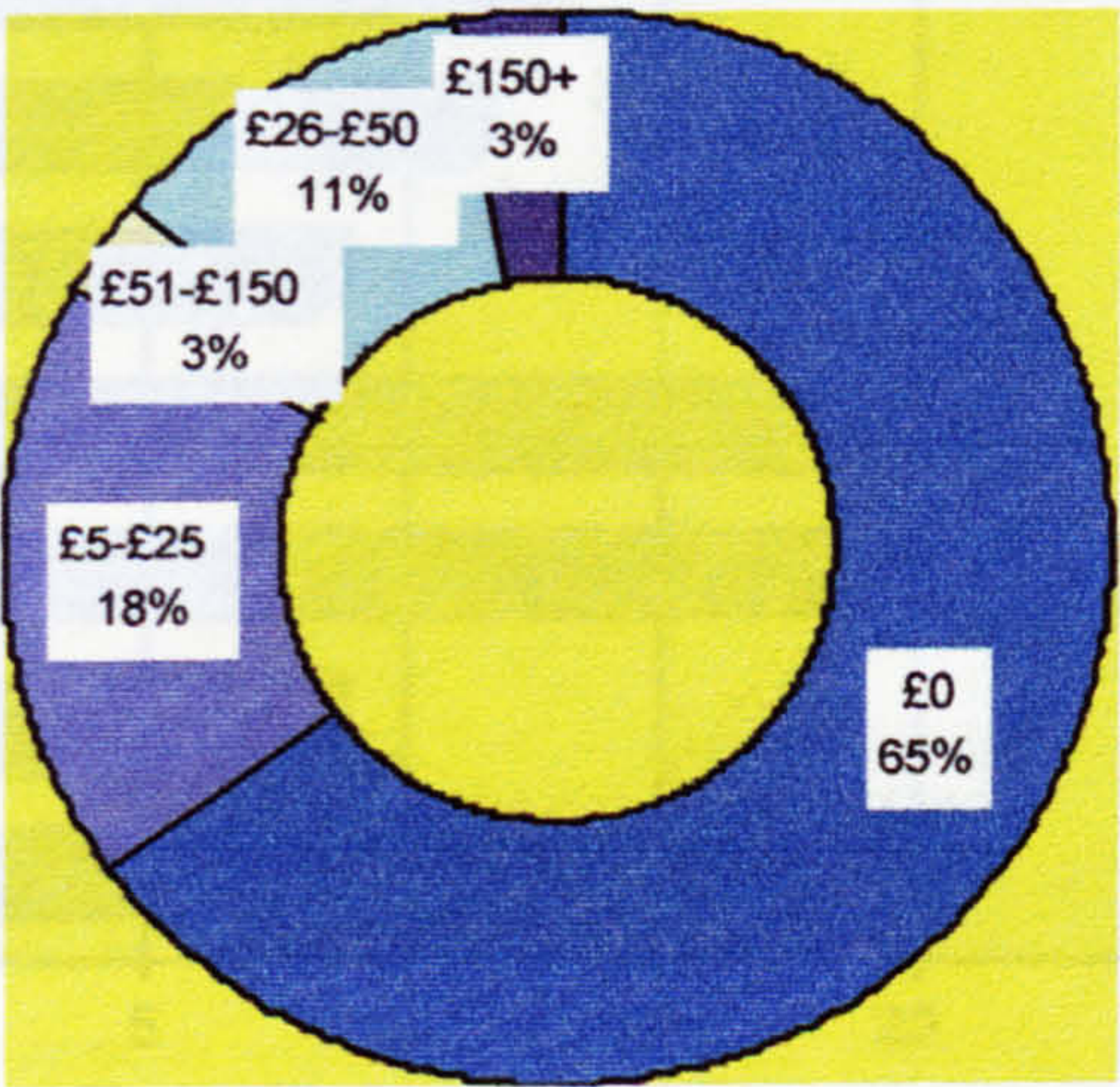
The most common entry requirements according to the questionnaire were the standards applying to Irish government CE and VTOS schemes. The learning opportunities were designed to pass on specific expertise, which was increasingly being required of people working, albeit in paid or voluntary capacities, in the community arts sector. This has resulted in an impressive range of courses in community arts at all levels, which apparently meet local or sectoral needs successfully.

In terms of the entry requirements identified relating to both CE and VTOS, an assumption can be made that the participant has been unemployed. This means that the learning opportunities act as an instrument in dealing with unemployment, and in some cases, an aid for artists who have been unable to bridge their training with work in the cultural sector. However, the third-level sector has specific entry requirements for courses, and a number of professional development courses have their own entry requirements, mainly relating to type or length of work experience. These apart, most learning providers specified few entry requirements. Figure Nineteen identified courses provided that were essentially free of



charge to the participant. Exceptions were vocational qualifications provided by professional arts organisations and those involving third level colleges, though fees are usually modest even in these cases. A fee over £150 was charged in only 3% of cases. Most courses costing £20 - £30 are arts/crafts classes run by the VECs.

**Figure Nineteen**  
**Cost of Courses to Participants**



In summary, there are two groups presenting themselves to relevant learning opportunities provided by the community arts sector: (a) those who have been trained in mainstream education and are anxious to improve their chances of employment and (b) those already involved in community arts, developing their potential for employment in the sector.

**Provision Profile**

The questionnaire asked organisations to indicate what they considered to be the core structure of the training courses they provide. The responses indicated that providers appear to select the core content for various reasons. The development of art form skills was



was strongly reflected in the content of almost one-third of courses, in tandem with group work and skills in community development and community arts. While traditionally the employment context for such skills was limited, there is evidence that the community arts sector is growing in Ireland, e.g. youth/community arts projects.

Figure Twenty  
Core Units of Learning

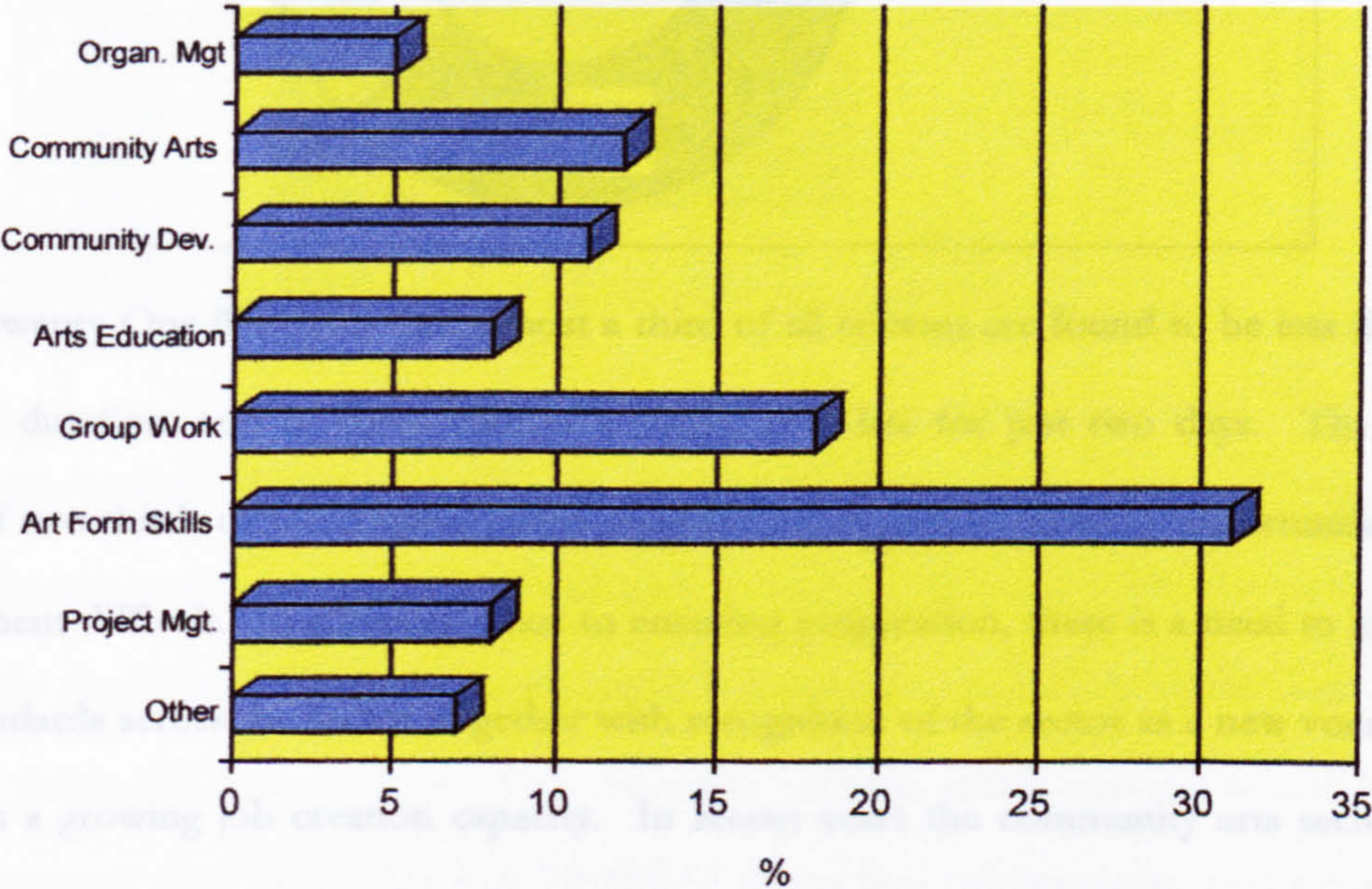


Figure Twenty above outlines the main elements of training identified by the questionnaire. For the purpose of the study, a 'training course' was defined as "any education and training in community arts forming part of a series of events which took place in a time of 14 hours or greater."<sup>93</sup> The 52 institutional questionnaires responses covered a total of 205 courses.

<sup>93</sup> See CAFE questionnaire in Appendix Two.



**Figure Twenty-One**  
**Length of Course (Hours)**

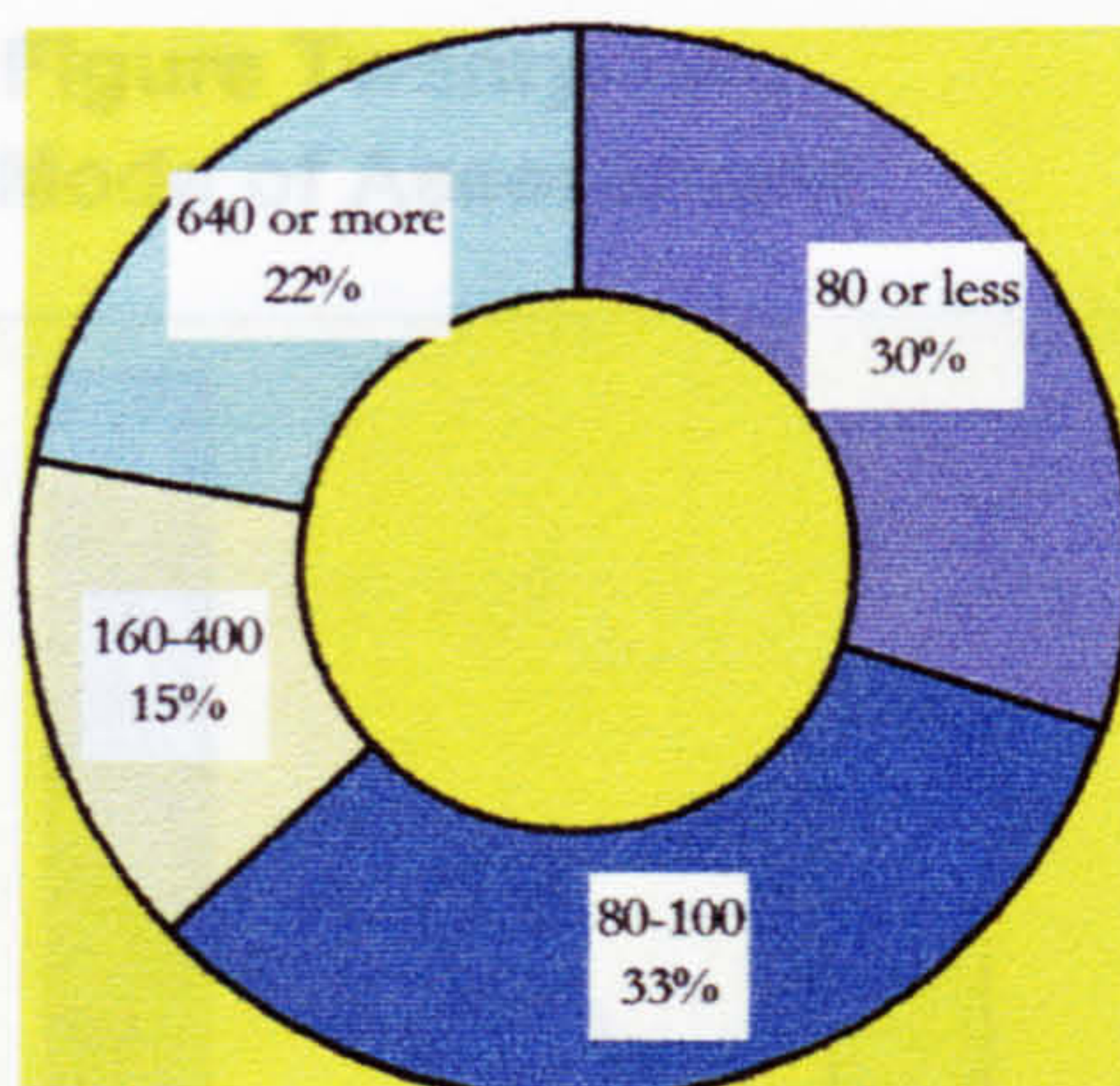


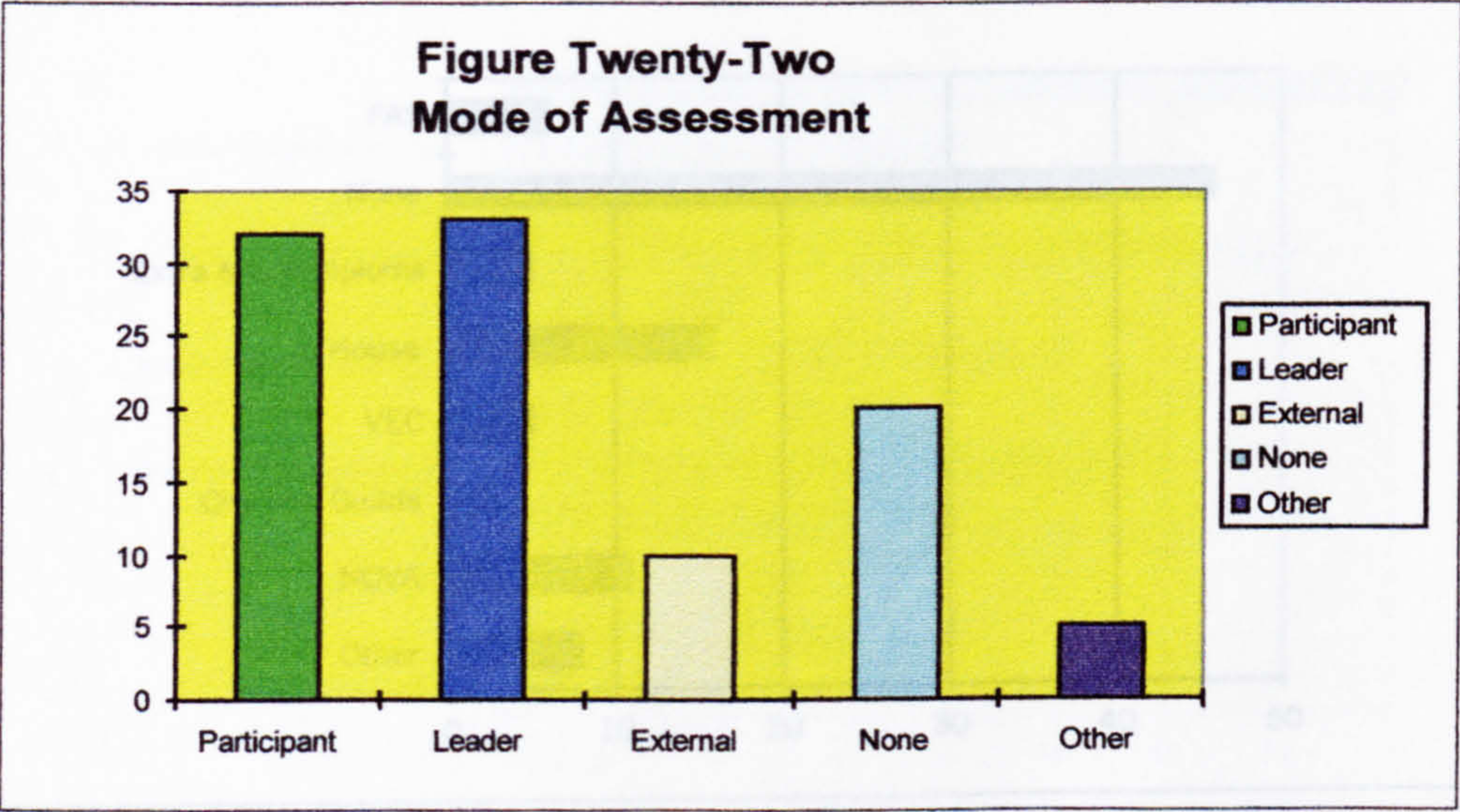
Figure Twenty-One illustrates that almost a third of all courses are found to be less than 80 hours in duration, and of these shorter courses, 20% last for just two days. The short length of two-thirds of the courses makes progression to further learning opportunities and employment difficult. In addition, prior to ensuring progression, there is a need to identify clear standards across the sector, together with recognition of the sector as a new vocational area with a growing job creation capacity. In recent years the community arts sector has created increasing numbers of jobs through growth in the numbers of arts officers, festivals and arts centres. This has led to a growing demand for skilled workers who can take up paid positions.

Figure Twenty-Two examines the variety of assessment methods used by the organisations surveyed, and among other things, it demonstrates that many organisations do not complete any formal assessment or evaluation. This is particularly true in the *Community Employment* sector, something that is a matter of concern to the Certification and Standards Section in



FÁS.<sup>94</sup> Several organisations indicate using different methods of assessment, while external validation is used in conjunction with internal assessment by about 20% of organisations.

**Figure Twenty-Two  
Mode of Assessment**



To date, the community arts sector has not developed formal quality assurance procedures for the training it provides. Setting benchmarks across courses is either not considered seriously or else is regarded as extremely difficult because of the lack of standardisation of arts skills training and the absence of a coherent framework within national education and training systems. The *First Report*<sup>95</sup> of TEASTAS stated that two specialist working groups should be established to identify standards related to the community arts sector and quality assurance.<sup>96</sup> These issues will be returned to in Chapters Seven and Eight where an analysis of a validation process for non-formal provisions is completed.

<sup>94</sup> Mary Lyons, Project Manager of the STATCOM Film Industry Initiative stated, in an interview as part of this study, that the low level of training activity within the CE Scheme made certification difficult.

<sup>95</sup> TEASTAS, (1996) *First Report* to the Minister for Education, published in January 1996, Dublin: Government Publications.

<sup>96</sup> The author of this study was nominated by the Community and Voluntary Accreditation Forum as a member of the Quality Assurance Working Group which met three times in 1996. Both working groups presented their findings to the Board of TEASTAS for consideration in September 1996.



**Figure Twenty-Three**  
**Certification Body**

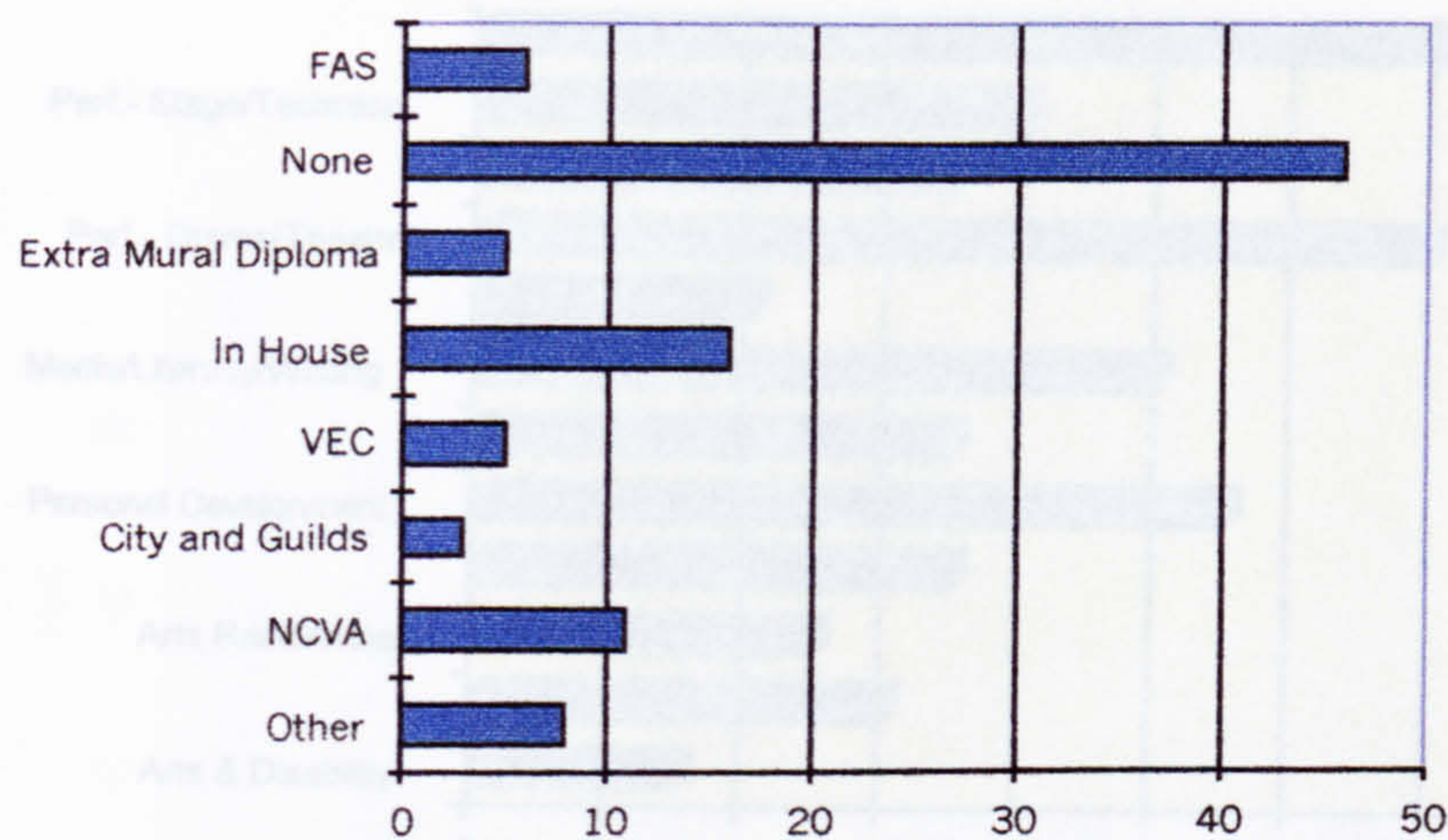


Figure Twenty-Three identifies a substantial number of organisations (45%) that are unable to provide accreditation or secure certification. This is caused by a complex set of problems including (a) the ad hoc nature characterising current provisions, (b) the lack of recognition for the community arts sector as a new vocational area and (c) the absence of a representative body for the sector. Figure Twenty-Four illustrates that courses were grouped in a number of categories. Arts skills predominate, reflecting the responses to their core content. Most non-arts skills identified relate to the management and development of arts organisations and to personal development training including communications, teamwork and assertiveness training.



generally do not archive their activities and financial support. However, in discussions, senior staff of FÁS suggested that in 1995 (through consultancy employment schemes as well as training programmes) had financed

**Figure Twenty-Five  
Funding Sources for Providers**

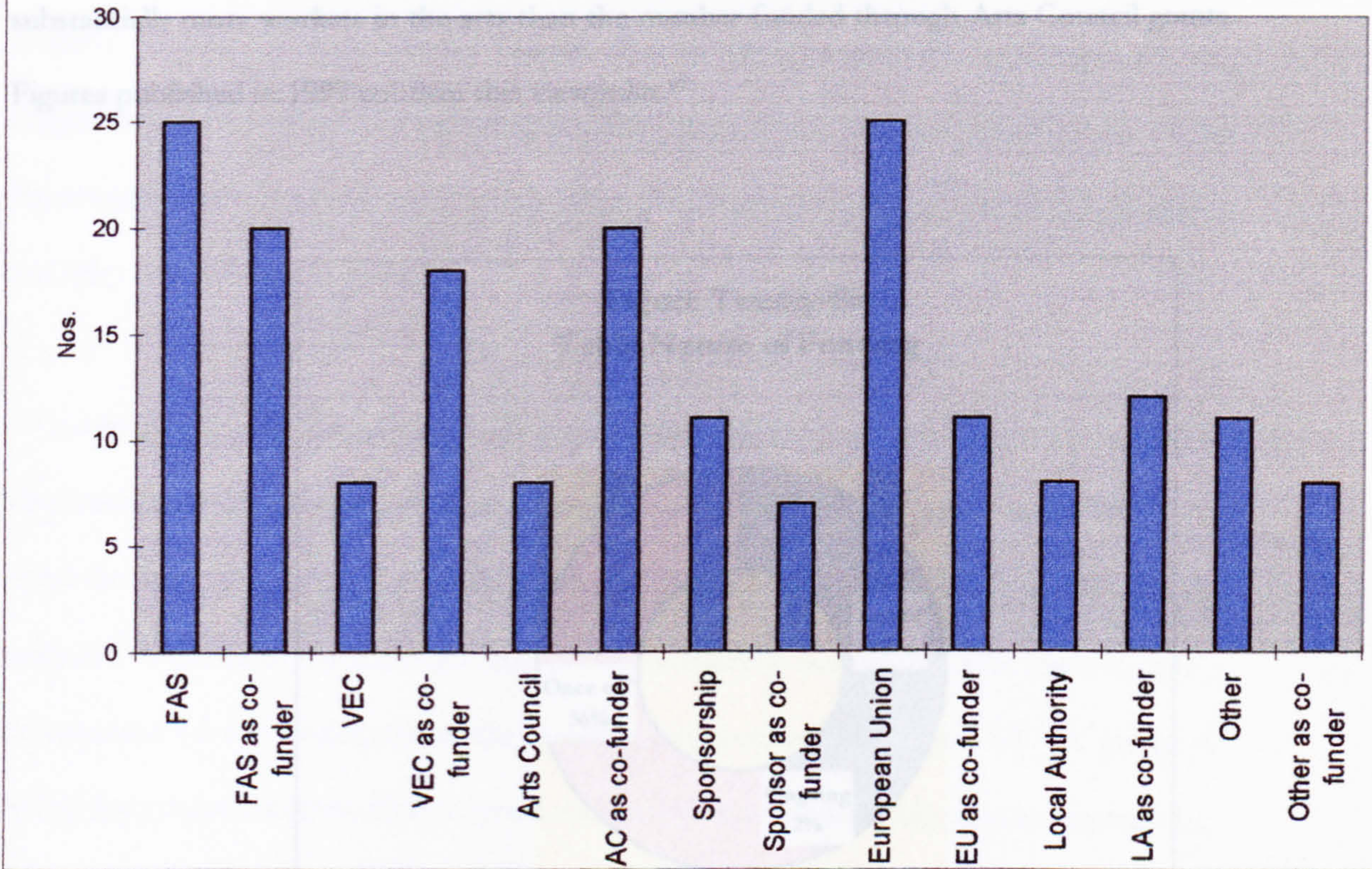
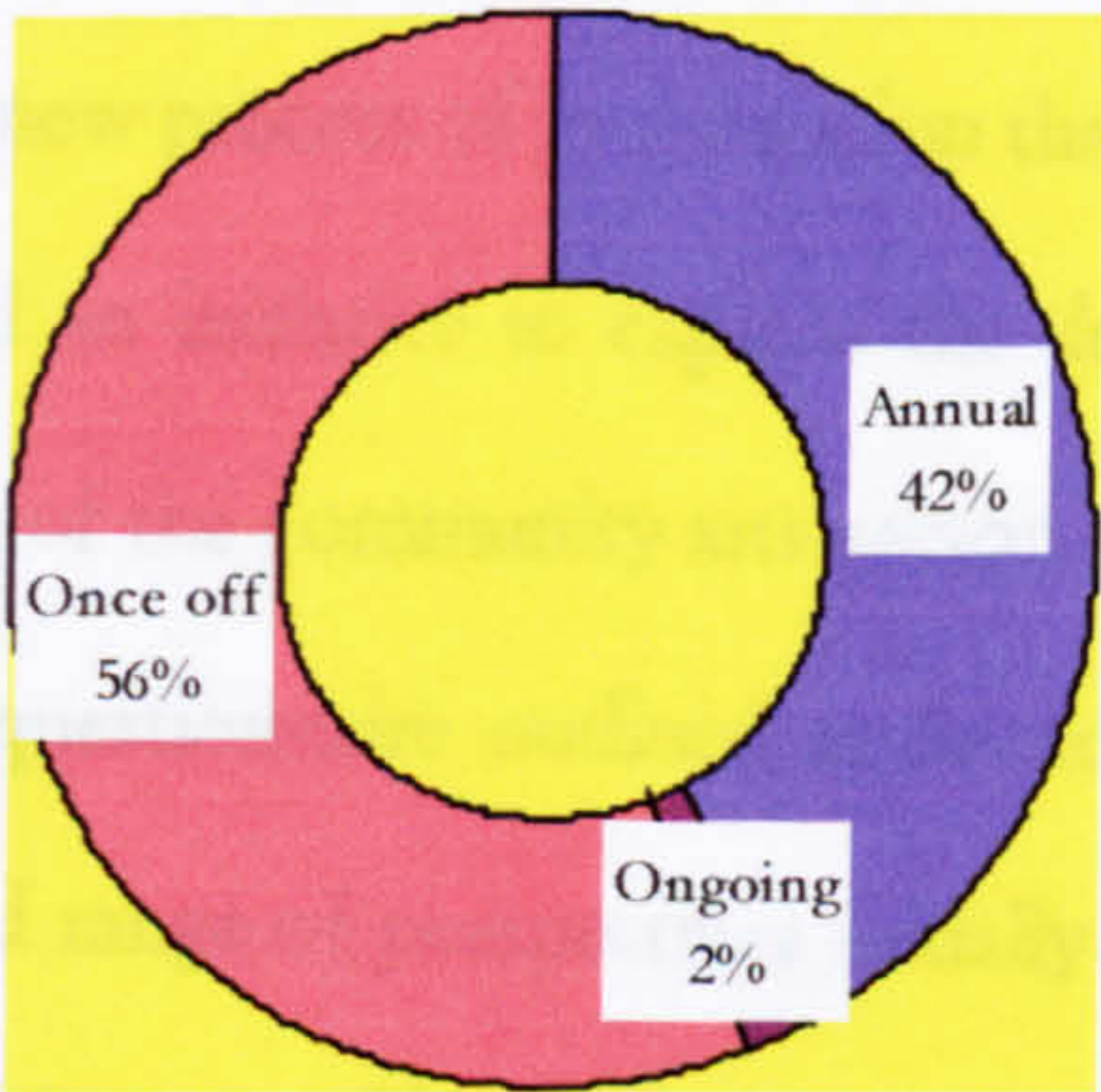


Figure Twenty-Five above indicates the source of funding available to course providers. The funding problem reflects more general problems concerning funding in relation to the arts generally, and community arts in particular. Training funds are, by and large, provided on a once-only or annual basis in the case of FÁS and the Arts Council and on a once-off basis by most other funding agencies. This is illustrated from the findings in Figure Twenty-six. It has not been possible to quantify with any accuracy the exact extent of support for arts training by VECs and FÁS, despite enquiries and much effort, as the organisations Council funded organisations through the Community Employment programme.



generally do not analyse their activities and financial support. However, in discussions, senior staff of FÁS suggested that in 1995 the agency's total financial support for the arts (through community employment schemes as well as training programmes) had financed substantially more workers in the arts than the number funded through Arts Council grants. Figures published in 1999 confirm this viewpoint.<sup>97</sup>

Figure Twenty-Six  
Table Nature of Funding



The impact of European Union (EU) programme funding is also evident among community arts organisations during the period 1994-96. Macnas, a Galway-based community arts and theatre group, has developed *And the Wheel is Still in Spin Project* with assistance from the EU Employment Initiative ADAPT. This project has enabled

<sup>97</sup> PCW&INDECON (1999) *Succeeding Better - Report of the Strategic Review of the Arts Plan 1995-98*, pp 197-199, Dublin - The Stationary Office. This report identified that in 1998 FÁS provided in excess of IR£3,376,736 to Arts Council funded organisations through the Community Employment programme.



restructuring internally to create the necessary infrastructure for a creative learning organisation. ADAPT funding has also helped Creative Activity for Everyone to develop a project called *Learning Wheel* to meet the 'training of trainers' needs of community arts workers. The City Arts Centre, Dublin *Arts in the Community Training Programme* was supported through the EU Horizon Disability programme. Further investigation of the impact of EU funding on the arts is not within the scope of this study, but its significance is a worthy area for further research.

#### 5.4 Community Arts Education and Training Initiatives

The focus of the study now moves to a new process of investigation that arose in June 1996, when the Irish Arts Council established an initiative to explore the development of a co-ordinated response to the training needs of the community arts sector. This initiative was a consequence of the findings from the questionnaire outlined in Section 5.3. A group of twenty-four representatives from a broad range of perspectives initially met to examine the skills needed by community arts practitioners. The group became known as the Arts Education and Training Initiative (AETI), whose purpose was to deliver key recommendations on strategic development for learning in the sector. This ad hoc group of twenty-four people had a range of perspectives and viewpoints including cultural, educational and arts expertise. The membership was drawn from bodies such as (a) community arts groups (e.g. Macnas, CAFE, Samlaíocht Chiarraí), (b) national cultural institutions and arts centres (e.g. Irish Museum of Modern Art; City Arts Centre, Dublin; Droichead Arts Centre, Drogheda) and (c) the Department of Education, TEASTAS (The Irish National Certification Board for Qualifications), FÁS (National Training and Employment Agency) and the National Council for Vocational Awards (NCVA).



The AETI met for the first time in July 1996. At the outset it was felt that the group must establish a term of reference that takes dissemination and mainstreaming of activities more seriously. It sought to develop a considered view as to what might constitute the key characteristics of practitioners involved in developing community arts practice, and thus, their training needs. The document that arose from this exercise proposed four essential attributes that the group considered to be central to any holistic understanding of effective community arts work: (a) the socio-cultural context, (b) the role of the arts in work with individuals and communities who have experienced exclusion, (c) the attainment of key art form skills and (d) the ability to manage and facilitate projects from planning to execution and evaluation.

The AETI Report<sup>98</sup> was submitted to the Arts Council for consideration in December 1996<sup>99</sup> coupled with a recommendation that the process continue its engagement with the sector and develop common critical understandings concerning strategic requirements, including a greater understanding of the range of perspectives involved in community arts. Furthermore, it was proposed that a mechanism be developed to deepen the dialogue between the community arts sector and the Arts Council regarding professional development for community artists and their vocational education and training. Upon completion of the AETI Report, one of the members reflected on the process:

---

<sup>98</sup> See submission to the Irish Arts Council by the Working Party on Education and Training in Community Arts established by the Council in June 1996.

<sup>99</sup> Cf. Art Matters, an information bulletin of the Arts Council, Issue No 25, May 1997. "The allocation to Community Arts has increased by £150,000 in 1997. This response by the Council to the developments taking place in the sector arises out of deliberations of a working party set up by the Council in 1996." pp. 9-10.



“AETI provided a place, albeit a transitory one, for reflection that was singularly different from many other moments. It allowed us to critically face some real hard questions such as how to define and guarantee standards in the sector, how to enshrine guiding principles that underpin the way this work occurs, how can a national infrastructure really co-ordinate practice nationally, regionally and locally? During the Working Group we could come together and reflect upon shared points of reference and analysis of the work and negotiate the empowering meaning of art and culture as exposed in our practice.”

Arising from AETI, the need for greater co-ordination and linkage between the roles of the Arts Council and FÁS within the community arts sector was endorsed. What follows will detail the nature and effectiveness of these roles.

### The Role of the Arts Council

Arising from the Work Group Report in 1997, An Chomhairle Ealaíon, the Irish Arts Council, formally adopted a policy for community arts.<sup>100</sup> Community arts festivals were deemed to encourage participation in creative activity by many different people. Specifically this policy was directed at those who were termed the dispossessed, those who had not previously had access to the arts. In 1996, policy targeted three strands in relation to the funding of community arts and festivals: professional arts, community arts and amateur/voluntary arts.

Community arts have an important role in allowing the local cultures within Irish society to enunciate their own cultural positions on their own terms. This practice is concerned with the issue of equality of access and direct participation in arts activities; hence, it is a key area of work for the Arts Council. Figure Twenty-seven illustrates the absence of any linkage in funding strands during 1991-1996. Funding priorities are dealt with separately and

---

<sup>100</sup> Notes from an interview with the acting Arts Council, Community Arts & Festivals Officer in August 1997.



incrementally. While in principle there is a strategic funding of art and the community, the practice is one where each constituency is funded separately.

Figure Twenty-Seven - Arts Council Funding  
Art and the Community

STRAND	1991 IR£	1992 IR£	1993 IR£	1994 IR£	1995 IR£	1996 IR£
1. Art Centres	650,957	765,767	861,702	902,740	1,164,700	1,374,100
2. Comm. Arts Orgs. and Festivals	229,836	305,562	350,907	548,059	824,300	928,900
3. Arts Community Education (ACE)	34,356	n/a	n/a	n/a	n/a	n/a
4. Arts dev. in the regions	267,284	285,413	345,159	404,505	439,000	556,000
5. Multi- disciplinary arts -MDA	n/a	1,071,300	1,212,600	1,450,800	1,989,000	2,303,000
Total Arts Council Expenditure	10m	9.6m	10.8m	12.6m	13m	18.4m

Source: Annual Reports 1991-94, Art Matters Estimates 1995/96 & CAFE statistics

It is evident in the figures detailed in Figure Twenty-seven that there has been an incremental increase in funding through the years, and these increases have at all times been derived from an increase in exchequer funding. While the Arts Council presents the funding of Community Arts and Festivals within the same chapter of its annual report, it should be noted that festivals form a separate portfolio and are supported under very different criteria, i.e. the ability of festival programmes to deliver the highest standards of excellence.

One of the concerns of such funding arrangements is a lack of coherent linkage between the five funding strands of the community arts budget, as shown in Figure Twenty-seven.



Linkage is inhibited when in practice each perspective has a range of divergent aims, which are often unable to connect with each other on the ground. As stated during an interview:

"Regional practice is still very scattered. There is no communication, no networking. The need exists for greater co-ordination of existing agencies on the ground so that they can work together to facilitate greater information sharing and trust building on a national scale."<sup>101</sup>

What happens in practice is that a region can have an arts centre, a local authority arts officer and a community arts organisation, but each are operated within their own distinctive orbit, often with very little contact, let alone co-ordination. The creation of effective links between the different strands remains a major issue.

Figure Twenty-Eight - Arts Council  
Community Arts Organisations Funding Sample

GROUP	1991 IR£	1992 IR£	1993 IR£	1994 IR£	1995 IR£	1996 IR£
CAFE	12,692 14,262*	13,026 26,972*	19,800 12,500	22,600**	50,000	53,000 3,000 27,000(EU)
WET PAINT	27,000	36,100 4,000*	50,000 5,000*	65,000	77,000	-----
MACNAS	25,000	42,000	50,000	82,100 15,000-EU	98,000 15,000-EU	100,000 20,000-EU
Total to Organisat- ions	100,656	196,013	201,200	280,850	298,500	337,000
Total to Festivals	100,050	102,600	131,600	210,655	261,800	298,000

Source: Annual Reports 1991-94

Estimates Art Matters 1995/96

\* Refers to funding from ACE, Gulbenkian and Arts Council Northern Ireland, all of which are included in funding totals.

\*\* £75,000 was also received from the Department of Arts, Culture and the Gaeltacht for the contract related to the Arts Awareness Intervention.

Arts Council core funding is distributed to provide for what is termed 'participatory arts' in multidisciplinary art forms.<sup>102</sup> The figures under the community arts sector strand appear to create an artificial sense of competition between groups in that category, when in fact these

<sup>101</sup> Taken from a comment by Maggie Fitzsimmons, Director of Samlíoht Charrai, a community arts festival in Tralee, Co. Kerry.



groups have distinct identities and different roles. For example, three significant groups have their own specialisations as follows: Wet Paint in youth arts, MACNAS in a rural arts context and CAFE in promoting community arts nationally as a means of education, personal and community development. Each group strives to maintain and increase their funding within a budget that is shared among a range of community arts groups. As it happened, the Board of Wet Paint Arts made a decision to bring closure on its work in 1996/7. However, by focusing on the distinctive quality of each group's work, a destructively competitive culture need not evolve. This would be more productive since it implies a more collective and co-operative approach across the sector. Encouraging diversity is not a recipe for isolation, but instead, an opportunity for collaboration.

### **The Role of FÁS Community Employment Programme**

The prevalence of Community Employment (CE) in arts and other community organisations has been a matter of considerable debate. CE, administered by FÁS, was introduced as part of the agreement of the Programme for Competitiveness as the main work experience scheme for the long-term unemployed. The aims of CE are to provide (a) temporary employment opportunities; (b) opportunities for training, personal development and progression; (c) economic and social benefits to communities; (d) contributions to integrated local strategies (partnerships) and (e) increased income and job possibilities.

Initial investigation by CAFE<sup>103</sup> shows that the exact level of CE in the arts or community arts sector is not known. The ESF Programme Evaluation Unit<sup>104</sup> indicates that in August

---

<sup>102</sup> Notes from an interview with the Arts Council, Community Arts & Festivals Officer in August 1997.

<sup>103</sup> Cf. Internal document prepared by staff in June 1996 and circulated to Board members.



1994 there were 1,030 participants on projects sponsored by arts/cultural organisations, representing 3% of all CE participants and about 3% of the FÁS CE budget. The average CE scheme size is 11 persons, yielding about 90 projects. The average cost per participant estimated by the ESF for 1995 is £6,640. In the Arts Council's publication, *Views of Theatre in Ireland*, it states, "Figures due to be published soon will verify that FÁS have committed about £12.6m via CE into arts projects in 1995." This equates to about 1,900 participants on 170 schemes and almost 10% of the entire CE budget. The position of FÁS in terms of supporting the arts was elaborated during the Irish Theatre Review.

"One of the values of FÁS involvement over the years through Community Employment... has been precisely to support that which was outside the mainstream, precisely to support that which could not at that point be accommodated within the limited funding available to the Arts Council but which in many instances in turn became funded by and supported by the Arts Council. So it was to support innovation and difference, and in particular, to support and facilitate the development of arts and cultural activities at community level."<sup>105</sup>

In addition to subsidising a full-time supervisor for projects with eleven or more participants, CE also provides materials and training grants. Sponsors must make provisions for training and development opportunities, devised with participants, through Worker Development Plans (WDP). The supervisor has the primary responsibility for planning, managing and evaluating the style of training. Training and monitoring for supervisors themselves is provided through a FÁS CE Supervisor Development Programme and supported by a CE Facilitator, each of whom looks after about 60 supervisors. Part of the planning of WDP involves consideration of development opportunities for participants, which are written into the WDP as Development Modules.

---

<sup>104</sup>European Social Fund Unit (1995) *Preliminary Review of Community Employment*, Dublin: Department of Enterprise and Employment.



Development time for individual participants includes three elements: 48 hours of employment skills (related to job seeking and personal development), 48 hours of technical skills (related to work on the project) and own-time development (to enhance employment opportunities after the project). The budget for training is £300, of which £100 is for own-time development. Training can be delivered in several different ways including supervised work experience, coaching and demonstrations. If an external trainer is used, the management committee must use FÁS selection criteria. These stipulate that schemes must use FÁS approved trainers; CE Facilitators; Teagasc, CERT, VEC or third-level teaching or training staff or others approved in writing by FÁS.

## Conclusion

This chapter has collated information on training and provided an initial analysis of its importance for the community arts sector. The strategic choices facing the sector were articulated by the use of a SWOT analysis. A questionnaire has gathered information on learning in the sector. In its examination of the Arts Council's AETI, the chapter has identified the role of agreed standards related to what constitute the skills to undertake community arts. Finally, the developmental role played by the both Arts Council and FÁS has been examined.

---

<sup>105</sup> The Irish Arts Council (1996) *Dialogues - Proceedings of the Arts Council Theatre Review Consultations*, p. 27. Irish Arts Council. This was a comment made by Peter Finnegan, FÁS National Co-ordinator of Community Employment.



## Chapter 6. Four Case Studies

### 6.1 Introduction

This chapter examines in detail four case studies of non-formal learning opportunities. It is linked thematically to Chapter Five because it utilises information collated on sixty-eight programmes derived from responses to the CAFE questionnaire. This mapping exercise is reproduced in Appendix Six - Sampling of Learning Organisations in Community Arts. From this mapping exercise, a classification template was developed for the case studies using six headings: (a) background rationale, (b) aims, (c) objectives, (d) structure, (e) resources and finally (f) feedback. By using a template, it is possible to understand what exactly a programme is organised to do and what difficulties arise. These programmes were designed and delivered by not-for-profit arts organisations and took place between 1993 and 1997. The information gathered is derived from haphazard programme documentation coupled with in-depth interviews of key personnel involved in the delivery and monitoring of these programmes. The programmes selected were (1) *MacEolas Community Arts Integrated Programme*, reflecting the need for local training targeted at rural community arts workers; (2) *National Arts Workers Course*, aimed at those with experience in community arts and community development; (3) *Wet Paint Module on Maynooth Youth & Community Work Courses*, targeting youth and community workers and reflecting the growing contact between youth work and the arts and (4) the *Irish Museum of Modern Art* in association with the *National Council for Vocational Awards & Ballymun Youthreach, Dublin*, which developed a module entitled *Professional Visual Arts Practice* for young people at risk.



These four case studies give a sense of the innovative ways that arts organisations have begun to respond to specific learning needs of important constituents. They also illustrate the diversity of environments in which community and youth arts operate.

## 6.2 Organisation 1 - MACNAS/MACEOLAS, Galway.<sup>106</sup>

**Background:** MACNAS formed in 1986 to create and perform street spectacles. Macnas, in its training programmes, believes that everyone's voice and opinions are valid and that empowerment through arts activity can lead to an improved lifestyle.

**Rationale:** Macnas wanted to address the need for training at the local level and to integrate developmental approaches in this growing area of work.

**Aim:** The *Community Arts Integrated Programme* developed to help people already working in community arts in the West of Ireland to become activists who could be more confident and effective in their practice.

### Objectives<sup>107</sup>

- To supply twelve highly motivated, well-trained community arts facilitators to the region
- To equip participants with the necessary skills to direct a small-scale community project
- To identify community leaders with good motivational skills but who are in need of training
- To provide participants with essential project and personnel management skills
- To engage participants' imagination and creative ability
- To empower participants in the areas of initiative and leadership.

---

<sup>106</sup> Among the staff who contributed to the programme were Catherine Maher (Programme Co-ordinator), Declan Gibbons (Financial Controller & Tutor, specialist consultants Paraic Breatnach, Rod Goodall, Pete Sammon and fourteen part-time lecturers. The course was funded by the Arts Council (An Chomhairle Ealaíon) and the EU Euroform Programme from January 1994 – December 1995. Accreditation was provided in-house by MacEolas and externally through FÁS.

<sup>107</sup> Cf. Maceolas (1993) Project Action Plan 1993–1994, (unpublished).



**Course Structure:** The course was full-time for the twelve participants. The breadth of subjects covered included photography, rhythm and music, drama, movement and dance, design and marketing, life drawing, video, film and media, creative writing, administration and information technology.

**Resources:** The cost of the overall EU Euroform Project was in the region of IR£150,000, and costs related to the course were arranged under three headings: (i) consultant fees, (ii) trainer fees and (iii) course overheads and materials.

**Feedback:** The target group members (unemployed young people – seven females and five males who were all under 40 years of age) were based in communities in the rural regions of the west. The following are some of the comments of those individuals who completed the course:

*"While here I found myself growing in confidence in my abilities as a maker. Another area where I began to grow in confidence was leadership."*

*"I learned to think with my hands after many years forgetting the power that they can have."*

*"It was so great; everyone has now got new skills, new ideas and a new way of looking at things."*

*"We came together learned, laughed, searched and received a MacEolas springboard for positive force and action."*

Each of these comments is illustrative of the growth in self-esteem and confidence of the practitioners. The importance of maintaining a methodology grounded in a work-based learning process was paramount. In hindsight, it was reported that academic input should have received greater priority in the structure of the course. The course lacked inputs that gave the participants an understanding of the wider context of their work. For example, there was little attention to develop modules in the history and



development of community arts throughout Europe. In hindsight, it would have given a new impetus to the participants and future directions of their work. There was a need to emphasise how to overcome fears of learning new business skills and applying them to an arts context. As with all European funded projects, the transnational placements offered the participants a skills-transfer and cross-cultural experience.

### **6.3 Organisation 2 - Creative Activity for Everyone (CAFE), Dublin<sup>108</sup>**

**Background:** Evolving from the experience of a project entitled Art Action, the National Arts Worker Course (NAWC) targeted potential participants with experience in community arts or community development who had significant practical experience but no validation or certification for that work. An advisory group undertook the design, management and evaluation of the course. The group had representation from the community arts, community development and adult education sectors as well as course staff and participants.

**Rationale:** CAFE recognised the need to provide opportunities for community arts workers to enhance their skills if community arts are to have a long term, developmental effect. In addition, the importance of communicating a theoretical perspective on community development work was essential.

---

<sup>108</sup> 2. The National Arts Worker Course was supported by Mo Bates (Director) with Patricia Prenderville and Liz Lennon (Course Facilitators). The Gulbenkian Foundation, An Chomhairle Ealaíon, Combat Poverty Agency and EU Horizon Programme provided funding. The course ran from January 1996 to December 1997, and accreditation was an extra mural diploma through St. Patrick's College, Maynooth.



## **Course Aims:<sup>109</sup>**

Participants will:

1. Gain awareness of their strengths and weaknesses as arts workers.
2. Be aware of community arts and community development theory and practice.
3. Learn to evaluate their work more effectively.
4. Network with other arts workers and community arts projects.
5. Gain wider recognition and accreditation for their work.

## **Objectives:**

Participants will:

- Enhance their ability to reflect critically on their own work
- Explore ways to expand their own expertise and practice
- Extend their understanding of the arts as an education tool in personal and community development
- Further their own ability in applying specific arts media to community development
- Increase their understanding of community arts & community development
- Develop communication and facilitation skills.

**Course Structure:** The course operated as six five-day modules from October to January. There were up to twelve participants on each course. Modules included (a) context of community arts, (b) group-work dynamics and theory, (c) examination of participant's work in an issue-based setting, (d) the arts in community development, (e) transnational placements, (f) learning review and (g) creative evaluation. Participants completed a series of workbook assignments and submitted them to the co-ordinator.

**Resources:** The first NAWC in 1990/91, funded by the American Ireland Fund with support from the Gulbenkian Foundation, enabled the establishment of the course. The ACE Committee funded an evaluation of the pilot course, and the Combat Poverty Agency financed the publishing costs. The Gulbenkian Foundation, E.U. Horizon and the British Council funded the second course, 1992/93. EU Horizon funded the final

---

<sup>109</sup> The aims and objectives come from the Project Action Plan submitted to the European Commission, September 1994.



course, with support from the British Council and the Arts Council going towards foreign tutor and participant travel expenses. Core costs related to the delivery of the course were in the region of IR£40,000 annually.

**Feedback:** The target group was twelve under-employed community arts workers based in communities throughout the country. The participants reported positively on the opportunity for reflection and on the group-work training that the course provided. The following are some of the comments of those individuals who had completed the course:

*"I feel that the contact with other arts workers and the exchange of ideas was outstanding."*

*"I am hoping that the accreditation due to us will carry some 'clout' because of our ability, skills, energy and commitment."*

*"I am left astounded in reflecting on my improved abilities (facilitation with groups)."*

In hindsight, CAFE felt that too many objectives were set for the course. A feature of the course was its participant-centred rather than participant-led focus. A course like NAWC is challenged to balance the diverse intentions (of planners, tutors) with the perception (of participants) the eventual outcomes (what happened in practice). A surprising feature of the course was the importance the participant's gave to it as a means of personal development. This course is unlikely to continue in its current form primarily due to shortage of ongoing funding and because of extensive review.



## 6.4 Organisation 3 - Wet Paint Arts, Dublin<sup>110</sup>

**Background:** This arts module arose from a recognition that there is a great deal of congruence between understandings of youth and community work and contemporary understandings and practices in arts and cultural work. A common acknowledgement of this congruence was arrived at between St. Patrick's College Maynooth (Social Studies Department) and Wet Paint Arts (a Dublin based youth arts organisation). Thereafter, both bodies were committed to developing an arts module for inclusion in Diploma Courses in Community and Youth Work.

**Rationale:** This partnership initiative acknowledged that the arts are a set of cultural languages by which distinctive meanings can be made and communicated and these are integral to the development of good community and youth work practices. Various approaches were used to find practical contact points between the arts, the personal and vocational lives of students and the established curricula of the courses. The initiative implicitly recognised that: (i) arts education, generally speaking, was poorly provided for at all levels in the formal education system, and (ii) given the emerging fields of community and youth arts practices in Ireland, it was vital that community and youth workers possess a confidence and knowledge about such practices, and be further encouraged to develop a distinctive and pro-active disposition to it.

**Aims:** The arts module did not seek to equip students with a set of arts 'skills' that they could employ in their professional work. Rather, the design of the module encouraged

---

<sup>110</sup> Staff: Martin Drury (Director), Niall O'Baoill. (Course Co-ordinator), Kathy Mc Ardle (Drama Facilitator), Nico Brown (Music Facilitator), Margaret Lonergan (Visual Communications) and Enda O'Brien (Video). St Patrick's College, Maynooth and the Arts Council provided the funding. The course ran for four years from 1991-1994, and accreditation was secured from the National University of Ireland.



the students to encounter themselves, the group they inhabit and the wider world, in a variety of ways that are not available in conventional learning situations. Through such an approach, involving different ways of learning and experiencing, the intention was to increase awareness of the ways in which meaning can be created, reflected upon and communicated. A second aim of the module was to unlock the creative potential of the group and to widen the basis upon which they encountered, understood and valued one another.

### **Objectives:**

- To introduce students to a variety of materials and experiences in a series of one and two day sessions facilitated by experienced practitioners
- To provide reflection upon the nature of experiences, and for some measurement indicators to emerge as to how such practices could be used productively in later work situations
- To provide a theoretical underpinning of the experience of the module so that students achieve a wider sense of the context of community and youth arts practice.
- To combine experience and new learning in focused project work (both individual & group)
- To explore links between the arts module and the social analysis component of the course.

**Structure:** The module lasted for 14.5 days over two years in 1992 and 1993. Its subject areas included drama, video, games & exercises, words and writing, theory, evaluation, information and context, image making, community profiles and parades.

**Resources:** The programme cost to Wet Paint in developing/delivering the module were arranged under four headings (a) course director and facilitators fees, (b) materials, (c) administration, and (d) evaluation and documentation. There was no exact detail available on the cost of the course.



**Feedback:** The following are some of the comments of those twenty individuals who had completed the course.

*"Who cares if you make a fool of yourself you were not alone."*

*"I could see vast changes in a lot of people during the course of the workshops. It made me realise what could be done by people."*

*"It was like sifting through the 'creative' side of me with a nit-comb."*

*"I belonged to the North pole in my appreciation of the arts and what constitutes 'good' art and I've come to realise that it was a very narrow and inhibiting viewpoint...."*

*"One way it contributed, was actually getting involved, just going for it. Leaping before I looked, by-passing the head..."*

There was a considerable challenge involved in effectively correlating the philosophical and practical concerns of an arts-led education module with that of the dominant college culture, and all its attendant institutionalised parameters. The experimental and evolutionary nature of the module required a level of planning, co-ordination and resourcing that the college management found excessive relative to other course modules. Wet Paint's experience of undertaking the course co-ordination, highlighted the time commitment required above and beyond general planning and course work, to adequately brief, orient and arrange effective cross-over between facilitators. Also, in terms of the relationship between Wet Paint and Maynooth College, there were practical difficulties in sequencing the various module elements with the College's timetables. Both these issues showed the need to build in adequate on-going evaluation time for all concerned. The need for highly skilled facilitators committed to such an on-going development initiative, was also critical in achieving continuity and focus over the three years but proved impossible to sustain beyond the three year period of the arts module 1991-1994.



## **6.5 Organisation 4 – the Irish Museum of Modern Art (IMMA) in partnership with BallymunYouthreach, Dublin and the NCVA.<sup>111</sup>**

**Background:** Since 1991, the Irish Museum of Modern Art has worked on research projects with young people. In 1993 research into alternative education structures open to young people was undertaken. Many of the young people that IMMA through its programmes had engaged moved into Youthreach, Community Training Schemes/Workshops. In the initial phase, eight centres took part from around the country. The chosen theme for the programme was "Identity" deriving from the season of exhibitions and artists projects at IMMA, entitled "From Beyond the Pale".

**Rationale:** To broaden the students' experience by widening the boundaries of their workshop learning by developing a partnership between museum and centre.

**Profile of the Module:** The title of the module was Professional Visual Arts Practice delivered over the course of approximately 160 teaching hours. The purpose of the module was to assess the learner's awareness of the professional practice of the visual arts and to reflect upon the role of artist, curator, exhibition space, museum, gallery, art centre and public spaces.

**Aims:** The module assessed the learner's ability to:

1. Understand the function of a museum within society and in relation to his/her own life
2. Understand the function of artists and the artist's role in society
3. Develop practical visual skills in relation to ideas, materials and techniques
4. Effectively communicate ideas

---

<sup>111</sup> This sample elective module (National Foundation Certificate Course) was developed between 1993-95. The personnel involved were Ann Davern (Irish Museum of Modern Art), A.Fowler (Ballymun Youthreach) and Andrina Wafer (NCVA). The Arts Council, CDVEC and the Department of Education and Science provided funding.



5. Participate actively in aspects of visual culture.

**Objectives:** The learner will be able to:

- Organise a visit to a museum
- Gather information at the museum
- Explore work of particular interest
- Identify some functions of a museum
- Communicate what an artist does
- Research an idea
- Apply research to practical work to express the idea.

**Structure:** The programme developed along three strands. First, IMMA personnel initiated contact between the participant and the museum with the intention of establishing a rapport between the parties. The co-ordinator suggested that this was essential to help the participants feel IMMA belonged to them. Second, a series of briefing meetings with the artists was completed. Finally, the participants undertook exhibition visits and practical work linked to themes on the role of an exhibition.

**Feedback:** The following are some of the comments of the tutors and those fifteen young people aged between 16-19 years who had completed the module.

*"One important aspect to this project was that it reinforced the notion that one can learn to communicate, to express ideas and create 'art' that is relevant to oneself and the community."*

*Trevor confided that he was now an artist. He wants to bring some of his family up some day and show them where he was working, because he can't really explain it otherwise.*

*James said, "it was interesting - more than interesting, but not in a school way!"*

*Colm said, "in a few years I will bring my son to the museum and tell him all about it."*

This programme is still in the initial stages of development. Implementing assessment and certification in this module will bring to the fore issues for the centres, and for the relationships of the various partners. The module is suited to meet the certification needs of learners working in conjunction with a local gallery or exhibition space. An



important element of learning in Youthreach Centres is arts, craft and design, but the innovation of the work of IMMA relates to the manner in which young people explore themes relevant to their lives.

## 6.6 Summary of Case Studies

A feature of each case study is the manner in which a programme responds to identified needs of individuals that were, or wished to practice in a youth and community arts context. The case study give account of the richness and diversity of the programmes and highlights the problem of validation of courses and learning achieved by participants. The choice of headings, e.g. aims, objectives, is consistent with requirements laid down in many procedures for accreditation and certification of courses.<sup>112</sup> The task of recording and documenting is tedious and laden with specialist terminology but is essential for the validation of learning programmes in non-formal contexts. For example, there is a clear distinction between certification and accreditation; the former relates to the achievement of a learner and the latter to the quality procedures put in place by an organisation.

The validation (i.e. certification and accreditation) of programmes is a significant challenge to all arts organisations developing modules for locally based, sector-led learning in community arts. Validation would offer the participant transparent pathways of progression to enhance mobility and transferability of skills. In addition, the task of placing these programmes into a national framework will have a direct benefit on the quality of delivery.

---

<sup>112</sup> Youthcert (2000) Exploring Accreditation – A resource and guide for the youth and community work sector, Dublin: Irish Youth Work Press.



It is evident from the case studies that the sustainability of programmes is weak because of the nature of short-term funding. This is evident because no programme is currently running nor did they have any success in mainstreaming within formal provisions.<sup>113</sup> Funding and accrediting bodies of these education and training programmes continue to maintain interest because of the ability of these programmes to reach groups who have experienced exclusion. However, the absence of continuity points to a deficiency in clear policy-making at both statutory and national levels, leading to unstructured spending in an unstructured environment. A significant challenge remains to translate the learning from these programmes into a complementary and coherent system of learning provisions. Otherwise, the reality is that small-scale initiatives remain just that – small scale.

The absence of agreed standards for what constitute the skills required of a practitioner in the field of community and youth arts work arises again and has already been examined as a concern of the Arts Education and Training Initiative in Chapter Five. Such a mapping of the knowledge, skills and competencies specific to quality work is desirable at a wider level than on a programme-by-programme basis. This would be an essential first step towards the creation of a learning framework that can offer formal recognition for the expertise and skills that people develop. Mapping and making explicit the internal coherence of a programme can lead to greater recognition and status for the work in the community and youth arts sector. The management of a mapping exercise depends on a coming together of key organisations that have delivered programmes in conjunction with personnel in the various accreditation and certification agencies. This work requires a sector response rather than a programme response. The

---

<sup>113</sup> The challenge of mainstreaming is shared by all pilot projects targeting groups who are socially excluded. For a considered discussion of the problem, see E. Fitzgerald's *The Challenge of*



creation of such a framework would aim primarily to give formal recognition (with real currency, mobility and transferability of skills) to the ways in which people (who do not have access to more formal or mainstream opportunities) develop expertise. The distinctive role of these programmes is their ability to engage with individuals and communities who have experienced exclusion. Many of the learning opportunities provided by the sector are flexible and responsive to the needs of those who are under-qualified. The priority for the sector should be to place appropriate learning opportunities within a national framework. In addition to the case studies outlined in this chapter, currently many other learning opportunities remain largely unrecognised.

In summary, the critical factors related to coherency and consistency of programmes within the community and youth arts sector highlight the need for an interface with the evolving national education and training framework. The template used to document these case studies is illustrative of a first step in the task of constructing an interface that can contribute to embedding an ethical lifelong learning culture in the community and youth arts sector.



## Chapter 7

### Routes and Levels of Accreditation: Mapping the Territory

Sections of this chapter were used for a conference paper delivered to the Education Studies Association of Ireland Conference and subsequently published as part of the conference proceedings.<sup>114</sup>

#### 7.1 Introduction

The focus of this study now shifts towards accreditation systems and provides an exchange of information on a range of accreditation routes available in Ireland because validation is emerging as a critical factor. An examination of the capacity of accreditation and certification systems to interface with the type of learning opportunities occurring in the arts is essential. Thus, it is paramount to gather the evidence and ask why the systems, structures and levels of accreditation and certification are problematic when it comes to learning in non-formal contexts. This chapter will locate responses characterised by education and training opportunities in the arts by articulating the dilemma facing the arts sector in terms of progression, parity of esteem and dialogue between divergent cultures.

In the field of accreditation, a language has developed that is technical and often difficult to grasp by the uninitiated. Appendix Seven defines terms most commonly used in the area of accreditation and certification. The establishment of new agencies (NQAI, FETAC and HETAC) illustrates the increasing emphasis on accreditation in Ireland between 1999-2001. These developments were in no small measure due to government policy on competitiveness and adaptability as important ingredients for economic

---

<sup>114</sup> Carroll, E. (1998) Accreditation and the Arts: Mapping the Territory in *Irish Educational Studies*, 1998, vol. 17, ESAI: Dublin pp. 65–80. The title of the 22<sup>nd</sup> conference was Learning– Its Multiple Contexts and was held in University College Galway.



growth, and they challenged the role of systems of accreditation and certification in determining recognition for learners.<sup>115</sup>

7.2 European (CEDEFOP 1985) Levels

A main reference point for any framework of certification must take into account an international basis of comparability, such as the International Standard Classification of Education (ISCED) sponsored by UNESCO. The European Centre for the Development of Vocational Education (CEDEFOP) was established by EU regulation of the Council of the European Communities in 1975. A five-tier framework for vocational qualifications developed by CEDEFOP covers many occupational sectors of the European labour market. Figure Twenty-Nine will outline that framework.

Figure Twenty-Nine  
CEDEFOP Levels

Level	Descriptor
Level One	<i>Training providing access to this level</i> - Compulsory Education and Professional Initiation. <i>Person</i> - "Semi-Skilled" limited knowledge/practical capability, simple work. This professional initiation is acquired at an educational establishment, in an out-of-school training programme or in the undertaking. <b>The volume of theoretical knowledge and practical capabilities involved is very limited.</b> This form of training must primarily enable the holder to perform relatively simple work and may be quickly acquired.
Level Two	<i>Training providing access to this level</i> – Compulsory Education and Vocational Training (including apprenticeship). <i>Person</i> - "Skilled Worker" - <b>fully qualified for specific activity.</b> This level corresponds to a stage where the holder is fully qualified to engage in a specific activity, with the capacity to use the instruments and techniques relating thereto. This activity involves the performance of work, which may be independent within the limits of the relevant techniques.
Level Three	<i>Training providing access to this level</i> - compulsory education / vocational training and technical education (secondary level). <i>Person</i> - "Master Craftsman/Technician – Greater theoretical knowledge. Chiefly technical work/supervisory duties. This form of training involves a <b>greater fund of theoretical knowledge</b> than level two. Activity involves <b>chiefly technical work</b> , which can be performed independently and/or entail executive and co-ordination duties.
Level Four	<i>Training providing access to this level</i> - secondary training (general/vocational) + post-secondary technical training = "short cycle" higher education. <i>Person</i> - "Higher Technician": design/management/administrative responsibilities. This form of training involves <b>high-level technical training</b> acquired at or outside educational establishments. The resultant qualification covers a higher level of knowledge and of capabilities. It does not generally <b>require mastery of the scientific bases of the various areas concerned.</b> Such capabilities and knowledge make it possible in a generally autonomous or in an independent way to assume design and/or management and/or administrative responsibilities.

<sup>115</sup> E.U. Commission, (1995) White Paper on Education and Training, *Teaching and Learning Towards the Learning Society*, pp.3 Brussels: CEC.



Level Five	<p><i>Training providing access to this level - secondary training (general/vocational) + complete higher training (full degree)</i></p> <p><i>Person - "Professional" - pursues vocational activity autonomously - mastery of scientific bases of occupation.</i></p> <p><i>This form of training generally leads to an autonomously pursued vocational activity - as an employee or as self-employed person - entailing a mastery of the scientific bases of the occupation. The qualifications required for engaging in a vocational activity may be integrated at these levels.</i></p>
------------	---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------

Source: CEDEFOP

### 7.3 National Qualifications Authority and Related Structures<sup>116</sup>

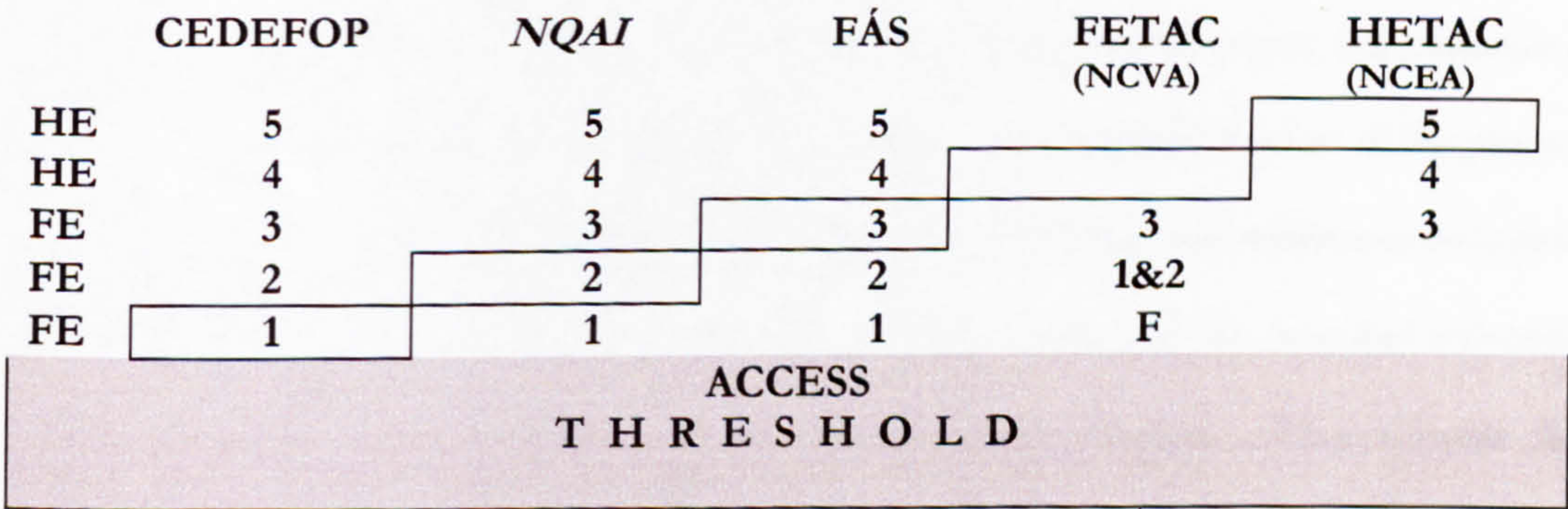
As already noted in Chapter One, the Minister for Education launched the interim board of TEASTAS in September 1995 to develop, implement, regulate and supervise a single, nationally accepted certification structure. It has a remit to cover all aspects of non-university education and vocational training. Legislation, presented by TEASTAS to government in July 1999, sought to provide a legitimate basis for a single unified framework. The legislation was enacted as the Qualifications (Education and Training) Act 1999. This legislation seeks to define standards of skills, knowledge and competencies that reflect international best practice. In addition, it makes provision for the development of a coherent system of qualifications facilitating access and progression through a structured system of graded education/training qualifications. In effect, the policy framework establishes a basis for progression by learners from basic attainments and qualifications right up to an advanced degree level.

The National Qualification Authority of Ireland (NQAI) is the main custodian of the framework of qualifications. The NQAI determines the classification of a programme of education and training as (i) further or (ii) higher education and training. Further education and training relates to all learning outside of the formal second-level school system, ranging from basic foundation to national certificate level (or its equivalent). Two awarding councils are foreseen under the legislation, and their work will be



overseen by the NQAI. The Further Education and Training Awards Council (FETAC) and the Higher Education and Training Awards Council (HETAC) will carry out the work defined in the Act. One of the major challenges faced by the Authority and the Council is to find an interface between the diverse cultures that lie behind notions of further and higher education. Operationally, it may explore creating structures of subsidiarity, to enable quality assurance in collaboration with a range of essential stakeholders rather than see itself ‘policing’ standards.<sup>117</sup> Based on the CEDEFOP structure, the responsibility of HETAC would relate to awards at Levels Four and Five, even though in reality the sector spans Levels Two, Three, Four and Five. FETAC will be defined in levels such as basic/foundation to Levels One, Two and Three. Figure Thirty represents a comparative mapping of systems. It should not be inferred that there is an accepted equivalence between levels within parallel systems, since at present these do not exist.

**Figure Thirty**  
**Overview of Certification Levels**



NOTE: FETAC and HETAC will incorporate the certification functions FÁS, the National Council for Vocational Awards and the National Council for Education Awards respectively.

Code: *FE = Further Education*  
*HE = Higher Education*  
*Italics = not yet operational*

<sup>116</sup>c.f. Youthcert (2000) *Exploring Accreditation – Setting the Scene*, especially pp. 15–19, Dublin: Irish Youth Work Centre.

<sup>117</sup> From the minutes of TEASTAS Quality Assurance Focus Group Meeting on 27 June 1997.



There are two problems facing an evolving national framework: (i) how to resist rigid boundaries defining further and higher education making transition difficult and (ii) how to establish pathways from access programmes to the framework. Both problems are pertinent to an unstructured environment characterised by arts programmes attempting to deliver alternative routes to professional qualifications within the community arts sector.

### **Foras Áiseanna Saothair**

It is useful to outline the stages in the process of accreditation as used within the FÁS system, which evolved in close alignment to CEDEFOP. It was adapted from a model used by FÁS on behalf of STATCOM for The Independent Film & Television Production Sector in Ireland, *Training Needs to 2000*.<sup>118</sup>

#### ***Development of Training Needs***

Initially, it is important to carry out a collaborative process involving a wide range of people. In normal circumstances, an 'expert' sub-committee with vision and expertise is formed to plan, develop and implement the project. An important feature of the process is the extensive interaction between practitioners and training and education personnel within the area. The extent of participation from the sector and the time and reflection given to requests for information are essential to the process. They provide the groundwork and basis for developing the skill base of the sector. The objective of a training-needs analysis is to provide a benchmark for further work on human resource planning for the sector. It helps identify the training requirements for a defined period and makes recommendations for a training strategy. Vocational education and training

---

<sup>118</sup> STATCOM Report, (1995) *Training Needs 2000*, The Independent Film & Television Production Sector in Ireland, FAS Dublin.



includes *on-the-job* and *off-the-job* training. It can take many forms, including formal classroom training, mentoring and *on the job* attachments. Co-ordinated support measures to develop the sector and a significant up-turn in activity in the sector form the basis of research using the following elements: (i) wide-ranging research, consultation and analysis, (ii) examination of occupational areas in respect of training needs and (iii) review of current education and training practices. These reflect the main types of work in the sector. As part of the identification of training needs process, occupational profiles should be developed for each area identifying work roles, job titles, number of personnel, competence profile (i.e. essential function), related knowledge and personal skills.

In summary four stages in the process of accreditation can be outlined as follows:

***Stage One:*** Performance of tasks including specific responsibilities, which are executed by fully competent workers in the area.

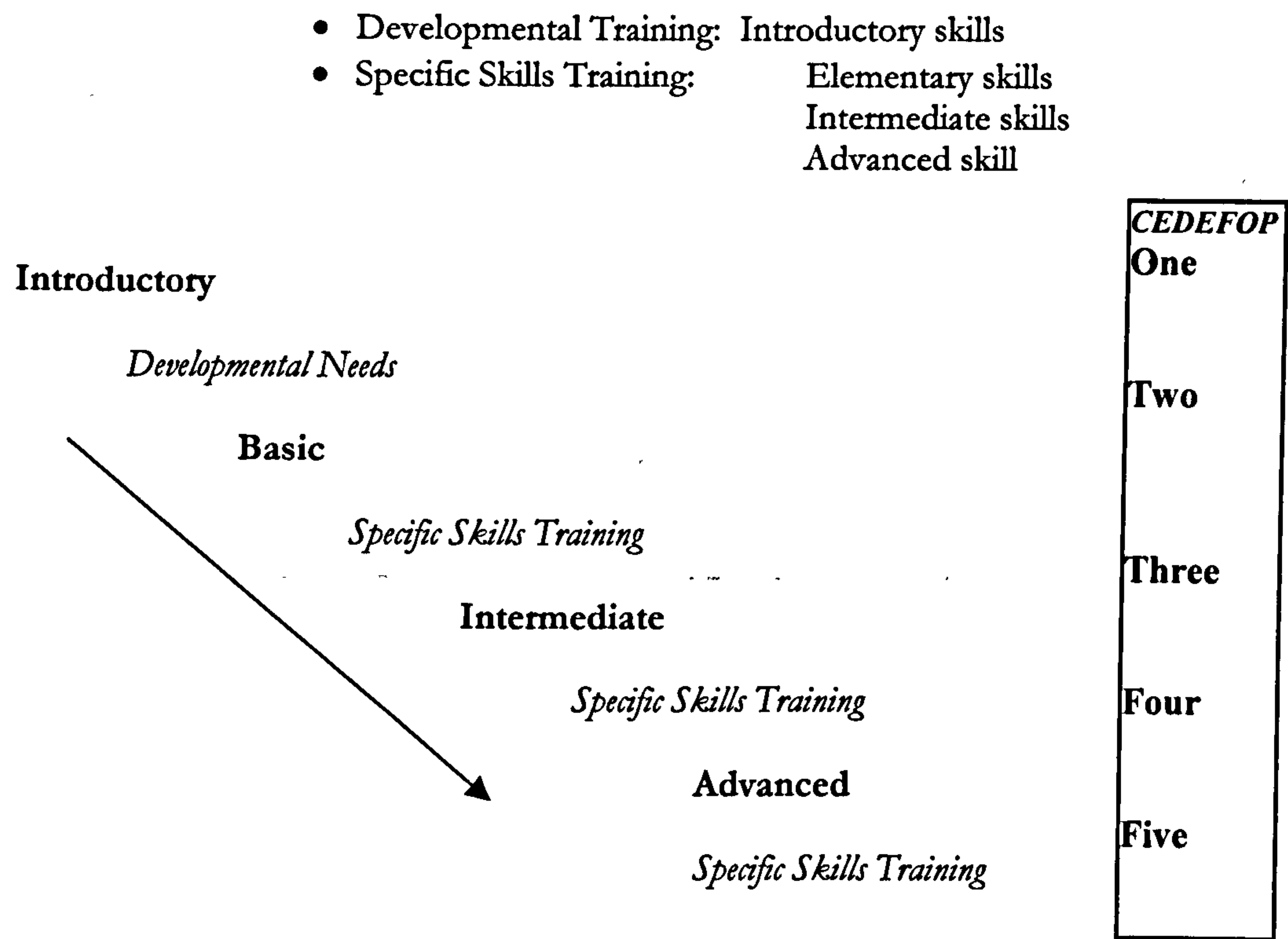
***Stage Two:*** Identification of employment and recruitment patterns including key functions, supporting knowledge, related knowledge and personal skills.

***Stage Three:*** Assessment of current and future needs of the occupational area

***Stage Four:*** Linking to levels of accreditation



**Figure Thirty-One**  
**Progression through FÁS Training & Skill Levels<sup>119</sup>**



**Proposed National Council for Vocational Awards (NCVA) Levels**

The establishment of the NCVA in 1991, and its subsequent incorporation into HETAC in 2001, responded to the need to develop a national certification system. In particular, the NCVA would cover a wide range of vocational education and training programmes, with particular reference to the formal and non-formal education sectors. (See Figure Thirty.) In examining the NCVA framework, a number of operating guidelines can be identified:

---

<sup>119</sup>Lyons M. & Nugent F. (1995) *Quality in Continuing Education and Training – An In-depth Examination*, a paper presented at an international conference on training in Brussels, 7-9 December 1995 (unpublished).



1. The framework is a general template. For each occupational sector, these statements will inform the process of setting standards for awards.
2. Skills include core skills such as communications, problem solving and teamwork, as well as vocational skills.
3. Duration of training programme will vary according to (a) occupational sector, (b) individual attainment of skill levels and (c) mode of provision (on/off the job, full/part time).

Figure Thirty-Two  
NCVA Proposed Levels of Accreditation

NCVA Levels	Work/Profile	Person/Skills	Training	Progression
Foundation <i>including programmes in Youthreach</i>	Pre-vocational	Personal effectiveness Basic transferable skills Readiness for progression	Broad pre-vocational development	>to programme leading to Level 1 certification  >to employment
Level One	Work under supervision	Limited range of skills to specified standards Basic theoretical understanding	Introductory vocational education and training	>to programme leading to Level 2 certification >to employment >to further ed./tr.
Level Two <i>including PLCs</i>	Work under direction	Broad range of skills to specified standards General theoretical understanding	Specific vocational education and training	>to programme leading to Level 3 certification >to employment >to further ed./tr.
Level Three	Independent Supervisory co-ordination or duties	Comprehensive range of skills to specified standards (fully qualified) Detailed theoretical understanding	Advanced vocational education and training	>to employment  >to further education and training

### UK National Framework

The UK National Framework (NVQs) is illustrated in Figure Thirty-Three and provides a clear and readily understandable system of awards to employers and individuals alike. It seeks to ensure comprehensive coverage of all the employment sectors as well as facilitating progression for individuals.



**Figure Thirty-Three**  
**NVQ Levels of Accreditation (UK)**

Levels	Descriptor
Level One	Competence which involves the application of knowledge in the performance of varied work activities, most of which may be routine or predictable.
Level Two	Competence which involves the application of knowledge in a significant range of varied work activities, performed in a variety of contexts. Some of the activities are complex or non-routine, and there is some individual responsibility and autonomy. Collaboration with others, perhaps through membership of a work group or team, may also be a requirement.
Level Three	Competence which involves the application of knowledge in a broad range of varied work activities performed in a wide variety of contexts, most of which are complex and non-routine. There is considerable responsibility and autonomy, and control or guidance of others is often required.
Level Four	Competence which involves the application of knowledge in a broad range of complex technical or professional work activities, performed in a wide variety of contexts and with a substantial degree of personal responsibility and autonomy. Responsibility for the work of others and the allocation of resources is often present.
Level Five	Competence which involves the application of a significant range of fundamental principles across a wide and often unpredictable variety of contexts. Very substantial personal autonomy and often significant responsibility for the work of others and for the allocation of substantial features strongly, as do personal accountabilities for analysis and diagnosis, design, planning, execution and evaluation.

#### 7.4 Embedding the arts in a national framework

The information presented above provides information on accrediting systems that are currently validating non-formal learning programmes in the arts in Ireland. Arising from documentation of case studies in Chapter Six, it is possible to infer that arts organisations found an interface, albeit unstructured and ad hoc, between their programmes and a national qualification system. Nevertheless, in terms of sustainability, this is not enough. Put succinctly, the accrediting body, while responding to a need emerging from a group, failed to institute a planned process to manage the growth in non-formal learning and its implications for the wider framework. A reason for this situation is the priority given to managing the growth in programmes delivered by mainstream institutions, e.g. Post Leaving Certificate courses. Arts programmes emerging from the community were not a policy priority, and until a comprehensive plan emerges from the relevant authorities it is unlikely any sustainable interface will emerge. Until a '*bottom up*' initiative is met with a



*'top down'* response, the promotion of an ethical lifelong learning culture is weakened. At a policy level, there is acknowledgement of the need for validation of non-formal learning, but the distance between aspiration and action is most noticeable because of the absence of long-term commitment. This study's analysis provides a body of evidence linking growth of vocational education and training programmes in the arts to the development of an ethical culture of lifelong learning. But the fecundity of this activity is undermined by problems that emerged in Chapter Five, namely:

1. current education and training is ad hoc, haphazard and presents a confusing variety of options.
2. current education and training has no interface with a national framework.
3. there is a need for greater progression and accreditation of programmes.
4. there is an absence of national standards to ensure professionalism in the community and youth arts sector.

These problems must be faced head-on by a set of responses from non-formal provisions. Three responses could bridge the distance between policy and practices in terms of an interface between non-formal programmes and an evolving national framework. These are (i) ascertaining equivalence and progression, (ii) engaging in dialogue between diverse perspectives and (iii) developing quality assurance and transferability of skills.

### **Equivalence and progression**

A major obstacle to the creation of pathways of progression is the lack of flexible, incremental and participant-centred certification arrangements and accreditation routes.

“The changing relationship between general education and vocational education and training within inherited institution and organisation structures occurs in terms of



*horizontal bridges* and *vertical ladders*.”<sup>120</sup> *Horizontal bridges* is a way of speaking about movement between systems of certification, e.g. the recognised equivalence between Level Two as conceived by CEDEFOP and FETAC. *Vertical ladders* are a way of speaking about transfer between Levels Two and Three through different certification bodies. The increase in non-formal provisions will continue to pressure these systems to nurture and validate the type of learning. There is a growing consensus that lifelong learning must validate learning “wherever and whenever it takes place.”<sup>121</sup> A shift in culture is required that validates arts programmes, because they represent examples of innovative vocational education and training practice.

A second obstacle to the issue of equivalencies is the traditional divide between academic and vocational qualifications. One of the difficulties in moving from confusion to clarity, in relation to the boundaries of further and higher education and training, is the lack of comparative research between systems. There is currently no data to compare diploma/certificate programmes under NCEA with NCVA Level Two and the FÁS Intermediate Skills Level Two. The work on integrated assessment undertaken in the formal sector by FÁS, CERT, TEAGASC and NRB and recently endorsed by the NCVA at Level One is a valuable model of the process of equivalence.

A third obstacle is the manner in which technical words like standards, skills and competency are used with increased frequency but with little shared understanding of their meaning across divergent systems. For example, the vocabulary used to describe a similar component of learning, i.e. a student’s *competency* or *learning outcome* can mean quite

---

<sup>120</sup> OECD. (1994) The Changing Role of Vocational and Technical Education and Training, pp. 22-24 In *DELSA/ED/WD (94) 32*, Restricted.

<sup>121</sup> Davies. P. (2000) *Learners, Credit and the Learning Age: Proceedings from a Colloquium*, pp 9. Dublin: Irish Youthwork Press.



different things in different systems.

A fourth obstacle is that while diversity of learning is endorsed at a policy level, it is often deemed to be a problem by accreditation and certification systems. There is real value in the diversity of settings and institutions where learning occurs. A travel analogy may elucidate the point. Each journey can be taken through a variety of public and private transport services. While the legal structure of education and training providers is an important consideration, it should not replace the central issue that whatever the institution (state, private or trust), the journey must provide a quality education and training experience to bring the participants to their stated destination.

### **Dialogue between diverse cultures**

There is a need for the emerging qualifications framework to develop mechanisms that ensure debate and inclusiveness rather than impose structures. The *modus operandi* for any new forms of quality assurance will need to build healthy partnerships. Such healthy partnerships between statutory, private/social partners and local sectors will have the potential to create an integrated education and training infrastructure, allowing for strategic alliances. In other words, it is important that any new accrediting structures celebrate the diversity, distinctiveness and differences in identity, practice and need, which are part of the fabric of the arts provisions examined in this study. Only through the appreciation of distinctiveness can the foundation for a healthy partnership be created and a vital ingredient for synergy assured. A comprehensive system of vocational education and training will be tested by the ability of the National Qualifications Authority to create a meaningful and empowered coalition between current certification providers (FÁS, NCEA, NCVA, TEAGASC and CERT) and emerging learning practices within the arts.



## Quality assurance

The coherency and consistency across accreditation and certification systems presents a confusing variety of options. This chapter has highlighted the absence of a national and to some extent European-wide system of accreditation that guarantees and assures quality. Accreditation is attractive because it brings with it accountability and transparency. The absence of quality assurance arrangements that could interface with education provisions in the arts is a major deficiency, particularly across the spectrum of activity reflected in the non-formal provision. The development of quality assurance procedures is best undertaken from within the arts sector, underpinned by a strong sense of ownership of the standards that result. A growing sensitivity exists to develop 'bottom-up friendly' accreditation systems to enable the meeting of objective criteria in relation to standards, infrastructure and certification.<sup>122</sup>

## Conclusion

This chapter has highlighted the need for any emerging system of accreditation to take account of the diversity and richness of practice and experience. During their development, the ability of quality assurance systems to build collaboration and linkage between education and training systems in a manner that accommodates the unique characteristics of learning within the arts will be a key priority. It is within a collaborative environment that an appropriate mechanism can be found to link the nature of arts practices (outlined in earlier chapters) with the structures of accreditation and certification (outlined in Chapter Seven).

---

<sup>122</sup> Cf., European Union Employment Initiatives, (1997) Cross Strand Initiative on Accreditation detailed in its submission to TEASTAS –the Irish National Certification Authority, Restricted.



## Chapter 8

## Models of Certification Practice

Sections of this chapter were used in a conference paper delivered to the Education Studies Association of Ireland Conference and subsequently published as part of the conference proceedings.<sup>123</sup>

### Introduction

In Chapter Seven, the five-tier accreditation and certification framework, common to all systems operating in Ireland, was examined. Its potential to interface with arts programmes is restricted by the priority given to formal programmes and the absence of an integrated and systematic approach to non-formal learning. In this chapter, the intention is to make intelligible the perspectives of the National Council for Vocational Awards in Ireland and the National Council for Vocational Qualifications in England. Finally, the chapter describes a valuable alternative model developed by the Open College Networks in England and Northern Ireland, which has provided accreditation and validation to programmes and organisations.

### 8.1 The National Council for Vocational Awards (Ireland)

Within an Irish context, a wide range of stakeholders including relevant government departments, associated agencies and statutory and private organisations has traditionally provided accreditation and certification. Among the main providers are (i) the Department of Education and Science; (ii) the Department of Enterprise, Trade and Employment; (iii) Foras Áiseanna Saothair (FÁS - the National Training and Employment Agency); (iv) Vocational Education Committees (VECs); (v) the National Council for Education Awards (NCEA) and (vi) the National Council for Vocational Awards (NCVA).

The future of these structures and systems is under review, and a number of dilemmas have been

---

<sup>123</sup> Carroll. E. (1998) Accreditation and the Arts: Mapping the Territory in *Irish Educational Studies*, 1998, vol. 17, ESAI: Dublin, pp. 65-80.



outlined in Chapter Seven. The likely role of these structures and systems has been articulated in the 1996 White Paper on Education, *Charting Our Education Future*, which sought to reorganise provisions through the establishment of TEASTAS (the Irish National Certification Authority) and its sub-boards, NCEA and NCVA. This proposition has been further elaborated in the *Qualifications (Education & Training) Act*, 1999. The NQAI manage the incorporation of the current further education and training functions of FÁS, the National Tourism Certification Board, Teagasc and the National Council for Vocational Awards.

The NCVA was established in 1991 to develop a national certification system for a wide range of vocational education and training programmes, with particular reference to the formal and non-formal education sectors. The structure of national vocational qualifications in Ireland will state for each course programme (i) the title, (ii) general aims, (iii) units of learning, (iv) specific learning outcomes, (v) assessment and (vi) performance criteria.

The structure of a qualification, broadly in line with international practice, affords anyone access who can satisfy certain criteria. All awards within the five-tier framework are structured according to a modular basis, allowing credits to be accumulated towards certification.

The role of the NCVA in developing vocational qualifications has evolved against a background of unprecedented change, which called for a radical reappraisal of traditional approaches in order to take account of the complexities of modern living. The 1995 White Paper on Education, *Charting Our Education Future*, calls for significant changes in financial and political control, teaching styles, structure, content, perceived relevance of the curriculum and modes of assessment. The educational philosophy of the NCVA comes from a perceived lack of relevance of other educational forms and is defined under the following categories:



**Relevance** - The essential determinant for resourcing of education is the preparation of young people for their future skill needs within work as well as the personal choice of individuals.

**Skills** - Two sets of skills are proposed; the first being the necessary skills to do a job properly, and secondly, what could be termed life skills.

**Standards** - The acceptance of the primacy of skills brings about the need for explicit criteria or benchmarks against which skills can be assessed. This emphasis demands that curriculum designers plan a progressively and hierarchically developed programme of skill acquisition or skill ownership.

**Vocational** - The curriculum must be vocational in thrust, linking present learning to future life and employment needs.

**Personal Development** - Personal skills must be developed that are deemed relevant to the economy and individual well-being.

**Learning Modes** - Emphasis must be on modes of learning, i.e. learning how to learn, problem-solving skills, etc.

The award structure developed by the NCVA is principally designed to allow students to progress from the most basic qualification to higher education, advanced training and employment. Within the Irish context, the system seeks to offer pathways that are both complementary and alternative to existing routes of progression provided by the higher education and university sectors. The internal structuring of awards and modules meets the demands of a modern curriculum by balancing personal and vocational aspects, basic and advanced skills, competencies and theory, as well as practical and theoretical knowledge. Therefore, the modules are stated in terms of learning outcomes and performance criteria in order to make explicit the standards to be achieved. The attainment of knowledge and skills characterise many learner outcomes. An outcome specification is used to define goals for students and is believed to enhance motivation. A module is a self-contained unit of study



within a vocational programme, which is delivered and assessed independently and which may be combined flexibly with other units leading to certification.<sup>124</sup>

### Critique of the NCVA

The NCVA<sup>125</sup> approach ensures national standards and quality control guaranteeing high standards. It asserts that attainment of internationally recognised and marketable vocational qualifications can be made available to all individuals who wish to obtain them. Qualifications are set by (i) establishing the specific learning outcomes to be demonstrated by the candidates for the award, (ii) setting performance criteria and (iii) assessing evidence of achievement.

By defining outcomes, students will achieve, by implication, certain input requirements to enable the presentation of evidence of attainment. Establishing a system of certification is multi-faceted and involves (i) holders of the qualifications (students), (ii) deliverers of the programmes (teachers involved in school-based assessment) and (iii) end users of vocational qualifications (employers and higher education institutions). In comparison to a norm-referenced system, achievement of module credits is dependent on demonstration of given standards, not a candidate's position relative to other candidates.

The policy vision of the NCVA, extrapolated from explanatory literature, seeks to create certification systems that will ensure *flexibility, equality of access* and *lifelong learning*. The modus operandi to achieve this vision becomes operational through the development of a modular system for all awards. However, the policy vision is not restricted to the central functions of award systems. The gap between vision and practice is not adequately acknowledged and critiqued. For instance, a critique of this nature would examine the term *access* and create 'access

---

<sup>124</sup>National Council for Vocational Awards (1992) *Preparing for the New Europe* p. 5 Dublin: NCVA.



indicators' to measure progress and report on how the system is faring in this regard. Similarly, the term *flexibility* is associated with the descriptions of the modular basis of awards that students are able to select. In practice, a student hoping to gain particular qualifications must complete all relevant modules to achieve overall certification. In the case of PLCs, this can only be achieved within a one-year time frame beginning in September and ending in May. Therefore, in theory, programmes are completed on a modular basis, while in practice, modules are provided within a fixed timeframe and in the context of an overall award. The implication of the *flexibility* of awards can only be made explicit and meaningful by the achievement of tangible results that can be appraised and evaluated.

## 8.2 The National Council for Vocational Qualifications (England/Scotland)

Following recommendations from the Review of Vocational Qualifications in England and Wales (1986), the National Council for Vocational Qualifications (NCVQ) was established with a remit to "implement, or secure action to implement, a system of vocational qualifications that will achieve the objectives of comprehensibility, relevance, credibility, accessibility and cost effectiveness." The policy vision is that success economically requires a more competent workforce. Standards are described in terms of *competence*. An agreed *statement of competence* is determined or endorsed by the leading body responsible for defining, maintaining and improving national standards in sectors of employment where the competence is practised.<sup>126</sup> The National Council for Vocational Qualifications has eleven occupational sectors, many subsidiary sectors and approximately 170 industry lead bodies.<sup>127</sup> The agreed *statement of competency* in each occupational sphere should be derived from an analysis of functions within the area of competence to which it relates.<sup>128</sup> A *competency* is defined as:

---

<sup>125</sup> Josephine Boland, et al, Curriculum Development in Vocational Education and Training 1991–1995: The Role of the National Council for Vocational Awards in *Irish Education Decision Maker* Issue no. 9 Spring 1995.

<sup>126</sup> National Council for Vocational Qualifications, 1991. p. 9.

<sup>127</sup> Jessup, G. 1991 p.186–90.

<sup>128</sup> *Ibid.* 1991, p 2.



"a performance capability needed by workers in a specified occupational area. *Competencies* may be cognitive, attitudinal, and or psychomotor capabilities. A competency does not imply perfection: it implies performance at a stated level."<sup>129</sup>

Vocational Qualifications are flexible, relevant and transferable.<sup>130</sup> The standards of competency are identified by the industry. For example, in the case of an NVQ in stage management, the stage managers develop the standard. Standards of competency describe outcomes, not procedures. This means that there is no reference to a curriculum, which would refer to a way of doing something. Rather, it is a matter of what one needs to know in order to be competent in a job.

NVQs have to be national from John o' Groats to Land's End. Each standard of competency is grouped in units, which cover discrete functional components. The arts entertainment industry is grouped into a functional map where all occupations are examined, and functions that people need to do their job are extrapolated. The structure of a national vocational qualification has the following elements:

- (i) Title, e.g. Front of House Standards
- (ii) Unit, e.g. monitor the appearance of the building
- (iii) Performance criteria are the essential factors, which tell what one has to do to achieve responding positively to visitors and customers.
- (iv) The range statement expresses the various circumstances in which the competence must be applied and may detail differences in physical location and employment contexts or requirements.<sup>131</sup> In other words, where and in what context one will be completing it.
- (v) Underpinning knowledge applies to the practical knowledge needed to undertake a task, e.g. what one needs to know about the organisation one is working for.
- (vi) Performance criteria are the essential aspects of the performance necessary for competence<sup>132</sup> and are examined by means of looking at someone doing it, through simulations, to ensure that they can replicate

---

<sup>129</sup>Hermann, G.D. and Kenyon, R.J. (1987) *Competence-based Vocational Education*, Project Report, London FEU/PICKUP.

<sup>130</sup>Humberstone, Alan. (1995) The Work of the Arts And Entertainment Training Council. A paper for the Mainie Jellett Project Workshop at the Irish Museum of Modern Art, p. 20 (unpublished).

<sup>131</sup> Ibid. p. 3.

<sup>132</sup> Ibid. pp. 3.



the task independently. In this case, one has to promote three large-scale and two small-scale events to achieve this award.

(vii) Supplementary evidence is information about the competency of the person through questioning as well as examining information about their prior learning.

## Critique of NVQs

Kenneth Marshall argued that the NCVQ consider the overall employment function as a function of a social organism, which relates to the sociological analysis of Durkheim.

"Within the employment function, they (the NCVQ) seek to isolate the units and elements of competence. These represent the primary functions of the skill. Performance criteria are produced by further sub division of the primary functions into sub-functions."<sup>133</sup>

In theory, it is possible to get unit or module certification. However, "the process of functional analysis used by lead bodies to determine competence involves examining the expectations in employment as a whole breaking the work role into purposes and functions."<sup>134</sup> The result is the identification of key purposes in the varied sectors.<sup>135</sup> The underlying education philosophy of NVQ standards was clearly stated by Gilbert Jessup:

"Statements of competence...lay down what the learners are expected to learn... and also what should be assessed to confirm that the required learning has been achieved."<sup>136</sup>

Questions concerning validity of a standard are imposed upon trainers and trainees by the NCVQ, after consultation with employers. Once the purpose and the outcome is defined, all energy moves to the performance criteria necessary to achieve the outcome. Any questions about the validity of a training exercise are explained in terms of its functions.

Another contention relates to the competency-based approach. Ashworth and Saxton contend,

---

<sup>133</sup> Marshall, Kenneth, NVQs: 'An Assessment of the 'Outcomes' Approach to Education and Training' In the *Journal of Further and Higher Education*, Vol. 15, No 3, Autumn 1991, p59.

<sup>134</sup> Mitchell, 1989 op. cit. p. 58.

<sup>135</sup> NCVQ, 1991a op. cit. p. 3.

<sup>136</sup> Jessup, Gilbert (1991) *Outcomes: NVQs and the Emerging Model of Training*, Falmer Press 1991.



"Competence is the embodiment of a technically oriented way of thinking which is not normally appropriate to the description of human action, or to the facilitation of the training of human beings.<sup>137</sup>

In other words, there is a suggestion that functional analysis does not allow people to respond in an unexpected way. It would indeed be peculiar if, in the area of arts and cultural education, the certification system were unable to empower students to use their imagination and creativity. One of the weaknesses of relying on *outcomes* is the emphasis on observable behaviour. The trainee is reduced to automaton.<sup>138</sup> If the trainee is seen to perform in the manner specified by the performance criteria, the training is deemed to be successful. If any deviation is observed, failure is recorded.

The approach taken by the NCVA and the NVQA has led to a fundamental re-focusing and shared conviction that young people in vocational education need broad foundation skills as a basis for polyvalence and further learning.<sup>139</sup> However, for curriculum designers, teachers and trainers, there is a long way to go from identifying learning outcomes to enabling learners to master sets of concrete tasks and functions requiring combinations of knowledge, skill and experience. Particularly in the arts, significant tasks and functions that cannot be made explicit in terms of distinct learning targets are of foremost concern.

### 8.3 The Open College Network (OCN)

The Northern Ireland OCN was established to provide a bridge between what it termed *bottom up* accreditation and national systems in ways that are coherent and consistent. In 1982, the first initiative began in Manchester with an emphasis on giving credit to learners and providing recognition of learning. This initiative duplicated itself in other centres including South

---

<sup>137</sup>Ashworth, P. Saxton, J. 'On Competence', *Journal of Further and Higher Education*, Vol. 14, No. 2, Summer 1990, pp. 3-25.

<sup>138</sup>Marshall, Kenneth, *op cit*, p. 62.



Yorkshire, Merseyside and London. By 1996, there were 31 networks in England, Wales and Northern Ireland.

During the first development phase of the Northern Ireland Network (NIOCN) from June 1993 - March 1994, the following strategies were employed: (i) to raise awareness throughout the region of the method of accreditation, (ii) to gauge the level of interest and produce a database of potential courses for accreditation and (iii) to accredit and validate six pilot learning programmes.

During the second development phase, emphasis was placed on a planned and structured widening of access and securing a commitment from agencies to establish a NIOCN. Finally, during the third development phase, a federation was established through cross-sector partnership.

One of the main tasks of OCN is to provide quality assurance. This is particularly important for the type of programmes they accredit, which, in the main, have never before had any such mechanism applied. OCN has established a complementary role for itself with other further and higher education accrediting bodies within a UK framework. Figure Thirty-Four outlines the OCN accreditation framework.

---

<sup>139</sup>OECD, (1989) *Pathways for Learning*, Paris.



**Figure Thirty-Four**  
**Levels of Accreditation within OCN**

<b>Entry Level</b>	<p>The acquisition of a <b>limited range of basic skills, knowledge and understanding in highly-structured and self-referenced contexts</b>, which permit the identification of progression from the learners point of entry to the learning process.</p> <p>Basic concepts – skills, knowledge and understanding that is structured</p>
<b>Level One</b>	<p>The acquisition of a <b>foundation of competencies, knowledge and understanding in a limited range of predictable and structured contexts</b> that prepares the learner to progress to further achievement.</p> <p>More critical self-autonomy - not so clearly structured and predictable</p>
<b>Level Two</b>	<p>The acquisition of a <b>broad range of competencies, knowledge and understanding</b> which demonstrates the extension of previous abilities <b>in less predictable and structured contexts</b> and prepares the learner to progress to further achievement.</p>
<b>Level Three</b>	<p>Strong emphasis on self autonomy and responsibility</p> <p>The acquisition of a <b>more complex range of competencies, knowledge and understanding in contexts, which develop autonomous, analytical and critical abilities</b> that prepare the learner to progress to further achievements.</p> <p>Management and advisory skills</p>

## Conclusion

This chapter has examined and critiqued elements of the National Council for Vocational Awards in Ireland and the National Council for Vocational Qualifications in England. It has also put forward as a model of valuable practice the accrediting and recognition arrangements put in place by the Open College Networks in England and Northern Ireland.



### 9.1 Introduction

The description of accreditation and certification contained in Chapters Seven and Eight makes evident that education and training structures and systems have difficulty validating non-formal programmes. In this chapter, the problem of validation calls into question what education and training systems are obliged to do. The focus now turns to elucidating (i) the dominant education and training models in Europe, (ii) the diversity of policy aims and (iii) the complementary nature of growth and social aims. It is argued that a fundamental shift in culture is required by vocational education and training authorities and that an ethical lifelong learning framework would add value to the policy, systems and services of provision. Herein, an ethical lifelong learning culture is examined not only as an aspiration but also in terms of obligations that achieve tangible results, based upon a precise agenda.

Emerging from this study is an understanding that the future development and success of cultural industries will be underpinned by a vocational arts education and training strategy.<sup>141</sup> Specifically, education and training in the arts can provide access to and accommodate participation by those who have experienced the transitory nature of employment in the arts. David Putnam at the 'Economy of the Arts Conference' in Dublin alluded to the fragile nature of employment in Europe. He made a striking comparison between those numbers killed in the Great Wars and the unemployed in the European Union - approximately 18 million. The situation of those whose employment in the arts is insecure is now examined.

---

<sup>140</sup> Quine M. & H. Laszló (Ed.) (1996) 3<sup>rd</sup> International Conference in Arts Management of the Management Arts & Culture International Association (AIMAC), pp 619-644, City University, London.

<sup>141</sup> National Vocational Education and Training Plan for the Arts & Cultural Industries, (1994) *Arts Training Australia*, p 11.



## 9.2 Defining the cultural sector

In the context of this study, who is involved in the cultural sector? The Coopers and Lybrand Report<sup>142</sup> acknowledges for the first time that FÁS funds a significant portion of the job positions in Irish cultural sector. The Irish Exchequer and the European Union provide these funds. Of the many organisations surveyed for the report, 10% of arts workers employed by these organisations were supported by FÁS. In effect, this means that of the 33,800 individuals who work in the sector, up to 3,380 have their employment funded by FÁS in what is essentially the social economy. These workers are employed in a range of micro-social enterprises: art centres, heritage projects, theatre companies, community arts projects, music studios and visual arts studios. Employees funded by FÁS represent an important segment of the labour market, whose mobility and transferability is problematic due to lack of appropriate recognition for their skills, knowledge and competencies.

The role of FÁS was considered in Chapter Five, particularly in terms of the long-term sustainability of subsidised employment, which has implications for the effectiveness of cultural sector learning programmes to provide progression to sustainable employment. How effective is the relationship between education and training systems? How can the cultural sector find validity for its learning programmes occurring in the non-formal sector? How do learning opportunities relate to the labour market manifested by the social economy? Questions such as these are often resolved prematurely by what Professor John Field has called ‘the pedagogy of labour.’<sup>143</sup> Field understands the pedagogy of labour as an attempt to create a system of qualifications based on methods of occupational analysis whereby an individual may gain

---

<sup>142</sup> Coopers & Lybrand (1994), *The Employment and Economic Significance of the Cultural Industries in Ireland*, Temple Bar Properties, Dublin. See also Pricewaterhouse/INDECON (1999) *Succeeding Better, Report of the Strategic Review of the Arts Plan 1995–1998*, Dublin, The Stationary Office.

<sup>143</sup> Field, J. (1995) ‘Reality Testing in the Workplace: Are NVQs Employment-led?’ in *The Challenge of Competence*, Hodkinson, Issitt, Cassell.



qualifications through assessment of performance on the job.<sup>144</sup> Such an approach is unsuitable for the creative and imaginative role played by the arts because of its sole focus on the creative product. Neither the process of creation nor the intrinsic value of the arts for an individual and community are sufficiently accommodated within notions of a behavioural-based performance indicator.

### 9.3 Vocational education and training systems in Ireland and England

It is acknowledged that western countries have inherited from Greek civilisation a deeply rooted dichotomy of 'culture' and 'work'. This has caused 'theory' to be opposed to 'practice' and 'thinking' to be dissociated from 'doing' throughout the history of education and training.<sup>145</sup> This study asserts that vocational education and training is faced with the need to reconcile 'education' and 'training'. The challenge of reconciliation is concerned with (i) the need to conceive education and training as part of one system of ethical lifelong learning, (ii) the need to organise flexible pathways with multi-level exit points and (iii) the need to improve partnerships to avoid de-stabilising formal systems.

Essentially, the distinction between education and training needs to be examined and challenged at a philosophical level. To undertake a critique of this kind is not within the scope of this study. However, it would be remiss not to consider briefly the influence played by strong perceptions about class. For instance, during the Industrial Revolution, the new middle-class factory owners and managers, who had grown rich through the extraordinary profits of the mills and factories, were not disposed to favour improvements in working class conditions which would result in making their 'hands' more dependent on them. In England, government found itself compelled to concern itself with education as a means of diminishing some of the more glaring evils of the

---

<sup>144</sup> Ibid, especially Chapter 3.

<sup>145</sup> OECD, (1994) *New Approaches to Integrated Learning*, in *DEELSA/ED/WD (94) 35*, Executive Summary (Restricted)



factory system. The first factory act, the Health and Morals of Apprentices Act of 1802, besides limiting the hours of labour for apprentices in cotton and woollen mills to twelve a day and prohibiting night work, prescribed

"Every such apprentice shall be instructed in some part of each working day, for the first four years at least of his or her apprenticeship, in the usual hours of work, in reading, writing, and arithmetic, or either of them, according to the age and ability of such apprentice, by some discreet and proper person, to be provided and paid by the master or mistress of such apprentice, in some room or place in such mill or factory to be set aside for that purpose."<sup>146</sup>

The analysis in this study has concentrated on Post Leaving Certificate courses and community arts learning programmes. The potential of these programmes to engage with groups who have experienced social exclusion was affirmed. Both are examples of post-compulsory education and training provisions in the arts and illustrate an important interface between education, training and work, especially within the social economy. It can be inferred that these forms of provision (PLCs and community arts programmes) will continue to grow resulting in the need for adequate national and international recognition. The projected 43.8% (30 000) student increase at the third level up to the year 2001 and rising to 52.2% by 2010 illustrates the anticipated growth in the field.<sup>147</sup>

As has been highlighted consistently throughout this study, the need for collaboration between education and training stakeholders who engage in the arts is an essential foundation underpinning the development of an adequate infrastructure for non-formal learning. Effective collaboration addresses such themes as (i) integration of policy and action leading to greater employment opportunities for cultural sector workers, (ii) greater mobility, (iii) improving the quality of the sector programmes and (iv) parity of esteem between vocational and general education and training.

---

<sup>146</sup>Boyd, W. and King, E. J. (1992) *The History of Western Education*, Oxford University Press.



In contemporary Ireland, the requirement for entry to third-level higher education is calculated by the *points system*. The *points system* uses exam results to select people for progression to third-level courses. This system is probably the decisive agency in determining individuals' economic futures.<sup>148</sup> The absence of an alternative to the *points system* has stifled expansion in the further education sector. Legislation placed before the Irish government in 1999 intended to create a meaningful alternative mechanism.<sup>149</sup> The need for a coherent, parallel path arises from the severe pressures within the traditional education system to make adjustment for the 25% (16,750) of the Leaving Certificate-aged cohort who will be in post second-level vocational training programmes by 2003. Unless alternative avenues are incorporated into the *points system*, the evolution of vocational education and training systems will continue to lag behind international development. In summary, this raises the need for remedial intervention directed at the standards, quality and scope of provisions.

The OECD Education Committee examined ways to establish links between work-based and school-based education and training.<sup>150</sup> Within the English-speaking world, questions arise about the creation of vocational training systems and the role of alternate training within them. Figures Thirty-Five and Thirty-Six provide an overview of the high level of developments in vocational systems in Ireland and Great Britain from the late 1980's into the 1990's. The vocational system in the United Kingdom and Ireland has been characterised within the OECD by the domination of a '*market-led*' approach. This contrasts to a more institutional system,

---

<sup>147</sup> Higher Education Authority, (1995) Interim Report of the Steering Committee's Technical Working Group, p. 4.

<sup>148</sup> Hogan, P. (Ed.) (1995) *Partnership and the Benefits of Learning*, pp. 67-69, Dublin: ESAI, papers from a symposium on philosophical issues in education policy in response to the Minister for Education's call for dialogue and debate on the 1995 Green Paper on Education. The reference relates to a paper, 'What's the Good of Education', by Joseph Dunne, who presents a good analysis of the internal goods and practices of education cf. pp. 2-78.

<sup>149</sup> Qualifications (Education and Training) Act 1999.

<sup>150</sup> OECD, (1994) *Vocational Education and Training for the 21st Century; Opening Pathways and Strengthening Professionalism*, Background Papers for Paris VOTEC Conference, November 28-30 1994.



which is characteristic of countries like France and Germany. In practice, the interface between education and training is problematic in Ireland and in many countries across Europe. The OECD Education Committee is examining ways of establishing new links between work and college-based education and training.<sup>151</sup> The priority of validating new learning-contexts is essential to convergence. Education and training systems can be characterised as a "symphony orchestra made up of a large number of virtuoso performers who simply cannot keep time with one another. What is missing is the ensemble factor."<sup>152</sup> The significant record of government publications during the eighties and nineties is a testament to the attempts to bring greater harmony to the policy, systems and services of education and training.

**Figure Thirty-Five**  
**Ireland: Upgrading Vocational Education and Training**

GOVERNMENT DEPARTMENT	PUBLICATION	ACTION
Department of Education and Science (DES)	Education for a Changing World (White Paper) 1993.	Initiated a consultative process
DES	Proceedings of the 1994 Education Convention	Broad-based partnership process as key to progress
DES	Charting Our Education Future (White Paper) 1995.	Established Regional Education Councils
Department of Enterprise Trade and Employment	White Paper on Human Resource Development 1997.	Need to include employers in vocational education and training framework

<sup>151</sup> OECD, (1994) Education Committee VOTEC Papers, Paris.

<sup>152</sup> From an interview with Jacques Delors, former European Commission President, in the Irish Times, 24<sup>th</sup> March, 1994.



**Figure Thirty-Six**  
**England: Upgrading Vocational Education & Training**

GOVERNMENT DEPARTMENT	PUBLICATION	ACTION
Department of Employment (DOE)	A New Training Initiative 1981	Agreement to emphasise 'outputs', i.e. standards that need to be achieved
DOE and Department of Education and Science DES	Training for Jobs (White Paper) 1984	Rationale for a labour market focus for training
DOE and DES	Education and Training for Young People (White Paper) 1985	Prioritising opportunities directed at young people
DES	Better Schools 1985	Establishment of Technical and Vocational Initiative
DOE and DES	Working Together: Education and Training (White Paper) 1986	Review of vocational qualifications in England and Wales; Establishment of NCVQ
DES	Employment for the 1990's (White Paper) 1990	Regional Training Enterprise Councils
DES	Education and Training for the 21 <sup>st</sup> Century 1991	NCVQ given endorsement as model for future reform
DOE	Review of 100 NVQs - Beaumont Review 1995	Refocusing the systems implementing NVQs
DOE	Review of Higher Education 1997 - Dearing Report	Restructuring of further and higher education

**9.4 Models of education and training systems operating in Europe**

What follows uses a classification developed at the 1994 OECD Education Committee (EC) meeting to map the distinct influence of institutionalised (pedagogical) and market-driven approaches within education and training systems. It should be stated that a comparative instrument of this nature fails to appreciate diverse historical, cultural and legislative factors that have created current systems. . Thus, a wider and more vigorous application of this classification will be required before it can become an effective tool of analysis.

One of the main discussions in the EC meeting was the contrasting of different national systems of vocational and technical education and training. Broad consensus was reached on a



separation of countries under two headings: institutionalised votec<sup>153</sup> and market-driven votec.

Figure Thirty-Seven provides a general contrast of the systems:

**Figure Thirty-Seven**  
**Overview of European Education and Training Systems**

<b>INSTITUTIONALISED</b> <b>(vocational technical system)</b>	<b>MARKET-DRIVEN</b> <b>(general academic system)</b>
Northern Europe, Germany, France, Sweden	English Speaking Countries
Strong vocational tradition	Strong academic tradition
Certification established with strong social partner input to framework	Government sets framework
Well-defined routes	Flexible and customised routes
Clear entry requirements and course definition	Clear definition of outputs
Well-defined job possibilities at the end	Wide range of job possibilities
Substantial company commitment	Weak employment-sector commitment

Source: OECD Education Committee 1994

While Figure Thirty-Seven cannot do justice to the finer nuances of each system, it does highlight the need for more in-depth research into the relationship between general/academic and vocational education and training. In England, there is evidence of a robust discourse in relation to the competency-based approach adopted by the NCVQ. The short description and critique of the NCVA in Chapters Seven and Eight was developed in the absence of critical exchanges concerning the approach adopted by the NCVA in Ireland. The changing relationship between general and vocational education and training within inherited institutional and organisational structures occurs in terms of *‘horizontal bridges’* and *‘vertical ladders’*.<sup>154</sup> Horizontal bridges create movement between the two systems, and vertical ladders provide progression routes. The EC was aware of the changing relationship between learning and work and its effect on transition routes to employment. Themes such as the development of further

<sup>153</sup> VOTEC is understood as vocational and technical education/training.



education qualifications and approaches to lifelong learning are important in this discourse. A broad distinction within both systems can be made between objectives that are pedagogical in nature and aimed at socialisation and those of an economic nature. This study acknowledges the importance of traditional distinctions between the intrinsic and instrumental value arguments but remains focused on looking toward building convergence between both. Three models, broadly distinguishing the interface, describe the relationship between general and vocational education and training in a European context. These are (i) the institutional, (ii) the market-driven and (iii) the convergence models.

### **Institutional model**

This model is evidenced in the transition between school and work dividing into two diverse pathways, thus creating a gap between general and vocational. The level of interaction between stakeholders in general and vocational systems is low, since there are distinct destinations for those who participate in each system. Progression routes to higher levels of education take place exclusively through initial general and academic training.

### **Market-driven model**

The post-compulsory stage offers vocational education and training which is closely linked to the employment system through (i) organised combinations of school and work based learning and (ii) industry involvement in the design of curricula, certificates and job classifications. Progression takes place in both general and vocational education and training, but there is no intersection; each system leads the learner to diverse destinations.

---

<sup>154</sup> OECD, (1994) *The Changing Role of Vocational and Technical Education and Training*, pp. 22-24, DEELSA/ED/WD (94) 31 Restricted.



## Convergence model

This model aspires to an integration of institutional and markets-driven approaches. Here general/academic and vocational/technical education and training are connected through multiple horizontal bridges and vertical ladders at all stages. There are planned and cohesive provisions with connections for learners in both systems, and this model strongly tends toward a point of integration between general and vocational education and training.

Whatever model is adopted, one of the benchmarks for the evaluation of European systems is their effectiveness in supporting the transition of the learner to employment and citizenship. The ability of any model to aid this transition will require accurate and ongoing analysis of changing job profiles and skill requirements and an effective translation in terms of a quality-learning framework. Pathways can lead growing numbers of learners in post-compulsory education and training to attainment of new skills, qualifications and transition routes to employment. The focus on accreditation and certification systems found in Chapter Seven and Eight is necessary because these topics ensure the visibility and portability of skills and contribute to shaping the relationship between educational and work-place qualifications.

An illuminating example of this is the Production Crafts programme at Haywood Community College in the Appalachian Mountains of North Carolina. For many years, it provided excellent technical training in a variety of fields. Indeed the programme attracted prospective potters, weavers, jewellery makers and wood workers from across the States. While Haywood's two-year degree-granting programme routinely produced excellent craftspeople, both the instructors and the students felt frustrated that so few individuals ever realised their ambition to actually make their living from their craft. Therefore, in order to remedy this problem, beginning in 1990, the faculty introduced an entrepreneurship track within the programme through a locally-tailored process. This process included courses on crafts marketing, business planning, studio



development and other essential areas of the crafts business. The results have been dramatic. 52% of the 1991-93 graduates already have launched their own studios or other craft enterprises.<sup>155</sup>

## 9.5 Divergent aims

A further predicament facing European systems is the divergent aims existing across government departments. For example, the economic and institutional (pedagogical) perspective reflects mechanisms primarily concerned with the internal functioning of education and training systems and their interaction with employment systems and the labour market. Closely aligned to these diverse perspectives is a stabilising factor, which monitors and evaluates the changing role and position of vocational education and training as it relates to general and academic education, i.e. parity of esteem.

In general across Europe, there are two policy approaches to education and employment: one aiming to enhance the responsiveness of provision to labour demand and the other emphasising the preservation and further development of linkages between education and the economy. Herein lies a problem of consistency between education and employment policies.

The consistency problem is evidenced in the changing role and position of vocational education and training not only with regard to general and academic education but also in relation to the functioning of the labour market and requirements of citizenship. Problems of congruity between education and employment policies have now been identified. What are the implications of divergent aims operating in labour market training<sup>156</sup> and implemented by different government departments? In Ireland, this analysis would include the Departments of

---

<sup>155</sup> Sher, J. P. *Real Entrepreneurship through Action Learning*, p.5. November 1994 OECD.

<sup>156</sup> Raisanen, H. (1994) *What kind of Policy Instrument is Labour Market Training?* pp. 27. Työministerio, Helsinki.



This analysis highlights the need for policy coherence at the level of governance, both within the education and training systems and between educational, employment and social policies. There is an implicit priority given to growth aims ahead of social aims. Of course, each of the policy theories used in the classification are influenced and respond, in quite different ways, to growth and social aims. Growth aims address and prioritise those conditions that can affect continued economic growth, e.g. productivity and competitiveness. Social aims address and prioritise those conditions that can affect social and personal well-being, e.g. poverty and social inclusion. So, can growth aims be complemented by explicit social aims?<sup>158</sup>

## 9.6 Challenge for education and training systems

Evidence for greater complementarity between growth and social aims is found at an international level. The predominance of growth aims has traditionally been associated with the policies of international agencies like the OECD and the World Bank. However, social aims have become an ever-increasing driving force behind human rights and development work. For instance, social aims predominated during the UN's 1985 Summit on Social Development. At an EU level, the widening of concerns from tackling unemployment to social inclusion is reflected in Article 137 of the Amsterdam Treaty.

During the 1980s, many countries across Europe responded to significant challenges of convergence within existing education and training systems by prioritising growth ahead of social aims. The response was based on an analysis of a problem that is manifest in (i) the failure to identify and specify so called 'economic demands' for skills and competencies and to translate them into educational targets, (ii) the inability to involve industry in the design and provision of

---

<sup>158</sup> There is a growing base of research exploring, among other things, the need for complementarity between social and growth aims. In the US, work has been undertaken on a 'Genuine Progress Indicator' and 'Index of Social Health'. See Conference of Religious in Ireland (1996) *Progress, Values and Public Policy*, Dublin: CORI and Scott et al (1996) *Formulating Environmental and Social Indicators for Sustainable Development*, Dublin: ESRI;



vocational education and training and (iii) the incapacity to bridge or distinguish vocational and general education.

The labour-market focus of the debate places economic prerogatives about the need to increase industry involvement in vocational education and training at the heart of the problem. Industry is seen as a significant partner in the process of development, implementation and evaluation of standards and competencies. Underlying this notion is a belief that (i) employers know best what sort of skills are needed for emerging occupational areas, (ii) only in real-life work environments could young people be expected to pick up implicit work experience for occupational expertise and (iii) enterprises will employ at least a proportion of trainees.

Employers are seeking higher-level skills and knowledge from employees, especially at skilled operative and supervisory technical levels. These middle-level employees are responsible for the implementation of production/business strategies. Gerhard Lutz argues that professionalism<sup>159</sup> designates qualities of skilled workers or employees whose tasks may be situated at a relatively subordinate level in terms of hierarchical structures but require high levels of occupational expertise in order to ensure quality, effectiveness and efficiency of work processes and output. Professionalism needs to be understood dynamically, not as an outcome of an education system or a static procurement of skills. Rather, professionalism should be understood as the ongoing accumulation and adaptation of expertise by individuals, in the framework of a highly-organised labour market.

The investigative nature of this chapter makes explicit the need to examine and explore any gaps between the social and growth aims and to highlight any far-reaching changes required for a meaningful ethical culture of lifelong learning. The adoption of a rights-based approach is a



useful framework within which education and training can meet the needs of the labour market and the entitlements of learners. For instance, the right to education, ratified in the International Covenant on Economic, Social and Cultural Rights (ICESCR), places obligations on the Irish government to act in a manner that promotes and protects it.<sup>160</sup> Promotion and protection of the ICESCR must be observed over time as patterns and new realities emerge. The manner in which the right to education is made visible can vary, but there are three essential elements: (i) understanding what the specific right means in a national context, (ii) preparing guidelines for government and its agencies and (iii) identifying nationally appropriate indicators and benchmarks used to monitor progress over time. Paul Hunt makes the case for the adoption of a human rights approach.

“The essential idea underlying the adoption of a human rights approach...is that policies and institutions...should be based explicitly on the norms and values set out in the international law of human rights. Whether explicit or implicit, norms and values shape policies and institutions. The human rights approach offers an explicit normative framework – that of international human rights. Underpinned by universally recognised moral values and reinforced by legal obligations, international human rights provide a compelling normative framework for the formulation of national and international policies...”<sup>161</sup>

It has been argued that a shift in culture is required by vocational education and training authorities and that an ethical lifelong learning framework would add value to the policy, systems and services of provisions. However, an ethical lifelong learning culture requires an explicit plan for its adoption by the policy, systems and structures of education and training. Such planning would see the distance between aspiration and action narrowed through meeting precise obligations and achieving tangible results. Marta Santos Pais<sup>162</sup> prescribes three obligations: (i) results, (ii) conduct and (iii) transparent assessment of progress.

---

<sup>159</sup> OECD, (1994), *The Difficult Rediscovery Of Professionalism*, (DELSA/ED/WD(94) 17) Restricted.

<sup>160</sup> See United Nations International Covenant on Economic, Social and Cultural Rights, Article 13.

<sup>161</sup> Hunt, P. Paper to the annual conference of the Irish Social Policy Association entitled *Social and Economic Rights: challenges and opportunities for social policy*, 12–13 September 2002. Paul Hunt is rapporteur of the UN Committee on Economic, Social and Cultural Rights

<sup>162</sup> Pais, M.S. (1999) *A Human Rights Conceptual Framework for UNICEF*, Innocenti, Florence.



An obligation of results examines what exactly the policy, systems and structures is required to achieve and what it is not doing at all. It is essential that education, training and employment authorities respond in a complementary way to the right to education. Only by ensuring visibility of groups who are marginalised will it be possible to formulate effective and relevant policies and envisage adequate strategies to address their vulnerability. Human rights as the foundation for development places the human person as the main actor and beneficiary of education and training.

An obligation of conduct requires education and training authorities to act by setting clear indicators that illustrate development and achievement of targets. The validation of non-formal programmes as part of an integrated approach to the development of the certification framework is illustrative of this obligation. In addition, conduct could set specific target groups who experience social exclusion, e.g. employees on FAS subsidised programmes. Practically, there is pressure for a strategy to bring the various elements of vocational education and training together into a more cohesive, modularised and graduated system. Such a system can offer a co-ordinated set of vocational education and training programmes and the assessment, certification and accreditation of levels of knowledge, skills and competencies attained. The relationship between programme providers and employment sectors (in terms of development, support and certification) is essential to the system's vocational character and status. In the context of an expanded and internationally recognised scheme of vocational certification in the post-compulsory sector, an increase in resources will be necessary to bring about the required level of co-operation between providers and employers.

Training, advocacy and awareness campaigns also play an essential role in making the principles

---



and provisions of a rights-based approach widely known and respected by accreditation and certification authorities. The place given to training is particularly important in this obligation of conduct. Training enables the ethical imperative of human rights to be internalised through a process of understanding, engagement and commitment. Without such guidance, the human rights approach may become subjective, arbitrary or unable to overcome simple resistance to change.

Conduct means turning commitment into a clear agenda. It means translating commitment into a human rights agenda, with clear principles based on the active participation of the learners. Lastly, it requires a clear navigation chart identifying what needs to be done and acts as a visible reference for the assessment of the achievements made and the difficulties encountered.

Finally, an obligation of transparent self-assessment is evidenced in periodic reports that should include information on the measures adopted, the results achieved and the factors and difficulties hindering further progress. The work of the UN has emphasized the belief that all human rights (civil, political, economic, social and cultural) are inherent to the human dignity of every person. They have been recognised and reaffirmed in universally accepted standards, such as *The Universal Declaration on Human Rights*. They can only be referred to within an environment of like-minded partners, governments or organizations. Realising rights requires a multi-disciplinary and cross-sector approach.

## Conclusion

In this chapter, the validation of non-formal learning has been scrutinized in a manner that reveals some of the wider tensions existing in education and training policy and systems. Arts programmes occurring in non-formal contexts provide opportunities for an important segment of employees whose labour-market mobility is problematic due to a lack of recognition for skills,



knowledge and competencies. The onus is placed on education and training authorities to radically shift towards a unified system of certification. The case for greater collaboration is not simply about conceiving the diminution of growth aims and the increase in appeal for social aims. Rather, a complementary role for growth and social aims is envisaged with the adoption of a human rights framework by government departments in which an ethical culture of lifelong learning becomes a matter of conduct, result and self-assessment.



### 10.1 Introduction

The emergence of artists working in socio-cultural contexts with disadvantaged groups provided the impetus for this study's investigation of the role of the arts in effecting a cultural shift in the culture of lifelong learning. This involved investigating conceptually and practically the ways in which the arts provoke change in the culture of lifelong learning. Accordingly, the study sought to understand the role of the arts, concretely and discretely, by focusing on Post Leaving Certificate courses and community arts learning opportunities. The study's findings explain how the arts can meaningfully engage with society, lifelong learning and the barriers to convergence experienced in education and training provisions. In its conclusions, this work provides evidence of a role for the arts in effecting a mind shift in the provision of lifelong learning by locating the work of government departments in a human rights framework. A human rights framework requires a plan of action to meet specific obligations arising from international law. In addition, this concluding chapter will also detail three areas: (i) questions for further research, (ii) developments that have not been completed and (iii) challenges that must be addressed.

### 10.2 Validation for the Purpose of this Study

In this section, the themes that boldly emerge from the totality of the work are presented. These are concerned with elucidating (i) the role of the arts in society, (ii) using the arts to promote a reappraisal of lifelong learning, (iii) looking to the arts to provide models of removing barriers to convergence and (iii) drawing on the arts to extend access to lifelong learning. Together, these themes make explicit the need for a radical shift towards an ethical lifelong learning culture.



## The arts and society

This study has found that the arts make a unique contribution to the growth and development of the human person by illuminating the culture, identity and drama of humanity. By employing examples such as Newgrange, a women's group mural design in North Dublin and a slide production made by members of the Traveller community, Chapter One contends that the imagination of the individual has the potential to overcome the fracturing of self, which occurs when understanding the arts solely as something to be consumed. The arts increase opportunities to create and imagine in a manner that contributes to the life and renewal of people. In this sense, it can be said, "Beauty will save the world."<sup>163</sup>

The analysis in Chapter Three maintains that a purely economic understanding of society is the dominant model at work within education, training and employment policy. It argues that the value of the arts cannot simply be reduced to their instrumental value within a purely economic viewpoint. Chapter Three disputes the dominance of market forces in education and training by drawing attention to the wider and deeper dimensions of human rights. Otherwise, the pace of change at a social, political and economic level will disenfranchise more individuals and communities. Unless the dominance of growth aims is addressed by explicit social aims, a growing threat remains at the heart of the tissue-thin fabric that maintains a shared sense of common humanity.

Furthermore, there is a distinctive power within the arts to invigorate economic thinking so that culture becomes central and not just an argument for the creation of an inclusive society. The pivotal role of culture as central and not residual arises from a traditional perspective concerning the intrinsic versus instrumental value of the arts. The arts have an intrinsic value for the development of the human person and society and ought to be pursued for their own sake as a



good in themselves. The Polish poet Cyprian Norwid wrote, “Beauty is to enthuse us for work, and work is to raise us up.”<sup>164</sup> Norwid speaks of the enthusiasm that the arts can offer to all people to meet the challenges of living. The creativity and imagination channelled by the arts, particularly among individuals and communities on the margin of society, can give a person the power of a language to release their potential in order to participate meaningfully in society. In this manner, the arts are an important antidote to overcoming exclusion wrought by the pace of change and transition in the established economic and social order.

In positing a view of the intrinsic nature of the arts, Chapter Three elucidates a distinctive role for *creative culture* to construct a new Europe founded on human rights. Otherwise, restrictive models of participation based solely on one’s ability to contribute to economic development will inform the policies and practices of education and training. Herein lies a critical weakness that the current rhetoric of education, training and employment cannot address. It is manifest in the barriers experienced by individuals and communities excluded from these systems and reflected in arts production in socio-cultural contexts. By highlighting the role of the arts in addressing the barriers to participation, this study has emphasised the entitlements of all persons grounded in human rights. Throughout the study, the arts are shown to open doors to groups who are marginalised by offering a unique occasion to make sense of alienation and disempowerment. Thus, the arts have a role in provoking critical reflection regarding progress that is reported solely in economic terms, particularly when the results of growth widen the gap between disadvantaged communities and society-at-large. It is precisely in this context that it is possible to speak about the role of the arts in society.

---

<sup>163</sup> Dostoyevsky, F. *The Idiot*, Part III, chapter 5.

<sup>164</sup> Norwid, C. (1968). Promethidion, Bogumit, vv. 185–186 in *Urban Writings*, Vol. 2, pp 216. Warsaw.



The role of arts programmes occurring in non-formal settings is examined in Chapters Four and Five. The problems encountered by these programmes reflect the themes and influences that have brought a major reassessment by governments of education and training systems during the Eighties and Nineties both in Ireland and England. By surveying changes at micro and macro levels from an arts perspective, the study has been able to advance a distinctive role for the arts in expanding the responsibility of government to meet the entitlements of learners. A rights-based framework gives meaning to what has been termed an ethical lifelong learning culture because it brings with it obligations to (i) take action, (ii) achieve results and (iii) monitor progress. As the study has shown, placing human rights goals at the forefront of development issues is the only way to radically achieve a shift in the culture of education, training and employment systems.

### **The arts promote a reappraisal of lifelong learning**

Chapter Three presents the OECD and UNESCO analysis of the need for greater links between education, training and employment. The primary orientation of the OECD is based on economic considerations, while UNESCO's position can be characterised in social and human development terms informed by international legislation on human rights. This study's findings confirm the need for greater linkage between general and vocational education as espoused by both institutions, but the study notes the absence of such links in practice at a national level. In Ireland, the level of competition between the Department of Education and Science and the Department of Enterprise, Trade and Employment has resulted in a failure to tackle problems of youth unemployment. Furthermore, the debate concerning institutional issues related to the dichotomy between general and vocational education has obscured the reality that these systems are not improving the lives of young people at risk. The contextual example detailed in Chapter Three highlights the failure of the authorities to meet the entitlements of young people to participate meaningfully in education, training and employment systems. In Chapters Seven and



Eight, the failure is exemplified by the lack of equivalence in the accreditation and certification frameworks and the failure to develop validation mechanisms for non-formal learning.

The creative methodologies of arts organisations working in community arts learning programmes challenge institution-based notions of validity. The case studies outlined in Chapter Six illustrate that people who have been on the margin of society, particularly young people at risk and the unemployed, often access the arts. The content of arts programmes investigated, manifest in the work of Wet Paint and Macnas, is distinctive because of the primacy given to artistic process and collaborative group work. By acknowledging that learning occurs within non-formal settings such as a youth project, a women's group and a community arts centre, a reappraisal of the aims and objectives of lifelong learning is unavoidable. The experiences of those who have participated in arts programmes present a convincing case for a change in the lens through which education and training are viewed. The arts have a distinctive role in refocusing the culture of lifelong learning away from the priorities of an institution and toward meeting obligations arising from the entitlements of the human person. Helena Kennedy argues that the critical challenge faced particularly by further education and training systems is to clear the logjam that has caused "a backlog of thwarted potential"<sup>165</sup> among groups who have been excluded. A reappraisal of lifelong learning must concern itself with internalising a radical shift of thought in the culture of education and training. Chapter Nine proffers a framework of human rights to meet the task of changing culture based explicitly on the norms and values set out in international human rights law. Whether explicit or implicit, norms and values shape policies and institutions. The human rights approach offers an explicit normative framework regarding the right to education and allows application of its understandings and insights to national contexts. It is precisely within the context of a human rights framework that the

---

<sup>165</sup> Kennedy, Helena. (1997). *Learning Works - Widening Participation in Further Education*. Leicester: The Further Education Funding Council. This publication provides an excellent articulation of a range of complex issues facing further education and training in England.



horizon of an ethical culture of lifelong learning emerges because it requires tangible actions to be taken that contribute to the empowerment of the individual. It provides a precise agenda, not a set of guiding principles, and prevents commitment from becoming diluted in fragmented actions. In addition, it demands setting 'right to education and training' indicators and identifying the measures required to achieve them in a particular timeframe. Most importantly, it provides an opportunity to promote a self-critical and transparent monitoring process, which in turn constitutes a leverage for progress and improvement.

### **The arts and models that remove barriers to convergence**

A constant theme woven throughout the study is the identification of barriers caused by the absence of convergence at both a micro and macro level. At a micro level, the findings place in stark relief the absence of links between Post Leaving Certificate courses (PLCs) and the cultural sector. In the short term, the development of links is problematic, weakening the progression and mobility of those who undertake courses. This is due in part to the absence of a lifelong learning strategy within the arts sector and the low value placed on vocational education and training in an Irish context. The key to long-term development as reflected in the findings within Chapters Four and Five is an inclusive dialogue between diverse groups. Dialogue must occur in a way that does not stifle, but instead, seeks out collaboration and co-operation to improve the position of learners. The inherent weakness of convergence is reinforced by the absence of validation mechanisms for non-formal programmes. In effect, the capacity and capability of structures to guarantee access to certification and currency in the employment marketplace at any level within the Irish framework is limited.

Chapter Five asserts that a significant challenge for the community arts sector is to strengthen its own internal capacity through the establishment of a developmental role for the Arts Council. This role is centred on a mechanism that creates links across all strands of provision, i.e. arts



festivals, arts centres, local authority arts and community arts organisations. Although the development of concrete actions to enable convergence between education, training and employment in the sector is a priority, it is unlikely in the short term. Nonetheless, the study argues that such an initiative would provide for an integrated, co-ordinated and sector-led approach to lifelong learning. The establishment of this mechanism would be viewed as part of a long-term process where investment happens incrementally and organically.

In terms of capability, a practical initiative to increase the City of Dublin Vocational Education Committee's (CDVEC) power to deliver employment in the cultural sector is advocated in Chapter Four. The study of the PLC provision draws the conclusion that the establishment of a new structure, an *Employment Board* within CDVEC, is required. Such a board could implement a policy of partnership between education and cultural sector stakeholders to place learning programmes within the wider context of employment.

### **The arts deepen access to lifelong learning**

Chapters Four and Five add the weight of objective data to the value of arts programmes as instruments that provide access to groups who have traditionally been marginalised. The analysis contained within these chapters identifies a substantial growth in programmes occurring in non-formal settings. The mushrooming growth during the 1980's of PLCs occurred primarily where little arts provisions previously existed. In one year, the actual take-up of arts-related PLCs was estimated to be 2363 students nationally. Baseline data sets related to community arts learning programmes do not exist because of their non-formal nature. However, the number of courses that were identified during the study provides a robust indication of the significant levels of growth in this area too. Since the study is indicative of an association between groups characterised as excluded and non-formal programmes, it is reasonable to suggest that these will



continue to offer an important doorway directly into education and training and to a lesser extent into employment.

Among those who have participated in PLCs are young people and unemployed adults (through the Vocational Training Opportunities Scheme) who stated that their motivation in choosing an arts course was *for the love of art*. The study suggests that the arts are intrinsically connected to the notion of vocation, notwithstanding that subsequent employment may be insecure. This appears in statements describing the choice of PLCs such as, *I always wanted to do it or for my own personal development*. Nevertheless, these arts courses have increased the motivation of the participants to access education and training programmes. In particular, the role of the arts identified within community arts programmes has increased the motivation of unemployed people who have been participating in Community Employment programmes.

A beneficial outcome is the ability of arts programmes to attract participants to access programmes that are essentially a first step to empowering them to continue on a journey to further education, training or employment. This reality emerges in responses that featured *personal development* as a core outcome of learning.

The flexibility and responsiveness of these programmes suited the reality of employment in the arts in socio-cultural contexts. These opportunities include work with arts centres, youth projects, community arts outreach organisations and other organisations where the nature of employment (including freelance self-employment) is characterised within the social economy or the 'not-for-profit' sector. These organisations and projects are most typically represented in voluntary or community-based agencies where the main functions are arts-based service delivery, provision, advocacy, support and mutual aid. The structure of these organisations combines voluntary involvement with management structures, including salaried employment, which have



the responsibility to carry out day-to-day activities as articulated within an agreed mission statement and key objectives.

### 10.3 Further Research

A number of areas were identified throughout the course of the research study that require further investigation and analysis. Four are chosen and these are consistent with the direction of this study. First, the major philosophical and pedagogical principles, which underpin recent developments in vocational education and training, need analysis, specifically how a more inter-related and interactive conception of quality assurance can be established. Such research could highlight how to bridge the distance between *inputs* and *outputs* models, and by implication, may provide useful solutions to fusing the diverse cultures of education and training evident within many national systems of lifelong learning. This further investigation would also seek to establish essential principles of quality assurance to support any system of accreditation or certificate. Finally, it would explore procedures and structures for implementing a quality assurance system, particularly within non-formal setting like those illustrated in this study.

The second area of research is related to the impact of European Union Community Initiatives on learning in the arts and social inclusion. Certainly, it is evident from the findings contained within Chapters Five and Six that significant funding of learning opportunities within the cultural sector in Ireland is provided through EU investment, e.g. Youthstart, Integra, Socrates, Equal and Leonardo da Vinci programmes. Many of these programmes do not have cultural objectives but largely operate from wider social and economic determinants. A research study in this area could establish measurement indicators to examine the relationship between these non-formal programmes and the mainstream framework and provide an analysis of their benefit at regional, national or transnational levels. A useful mechanism that could be used here is the establishment of a Transnational Policy Focus Group, which would bring together a selection of project



promoters across Europe with ownership of the process, led by a designated lead partner. The work of this group would require technical support from action-based researchers who would negotiate a process with an outcome to establish consensus among those participating. It would also be essential that membership of such a group would include national specialists, government departments and European Commission officials.

The third area of research relates to the wider theme of this study, lifelong learning in the arts. Here, there is a need to investigate the essential features of an ethical culture of lifelong learning in the arts and how this culture can be incorporated at European and national levels. Research work of this nature would examine the multifaceted nature of Europe, especially acknowledging the realities of those Central and Eastern European countries seeking accession to the EU. It would also investigate the quality of exchange that has occurred in the arts education and training sector through the Gulliver's Connect Programme and the European Cultural Foundations Exchange Programme organised for young arts practitioners in Central and Eastern Europe.

The fourth area of potential future research relates to the challenge facing a convergence approach within the wider understanding of the arts than applied in this study to encompass the diversity of art forms: the music industry, the crafts sector, industry, the visual arts sector, the fashion industry, the graphic design industry, the media sector, the animation sector and film, radio and television production. How might the arts remain attuned to an ethical lifelong learning culture across these strands? There are some examples of how this can happen. For instance, typically this convergence approach has fallen to representative bodies like the National Union of Journalists and Equity. A clear function of structures working collaboratively will be to act as intermediaries between the education and training providers for the cultural sector. An important task of these partnerships is to undertake research into the changing pattern of skill



needs required by the sector. In addition, the Arts Council through pilot projects and subsequent evaluation could appropriately initiate the preliminary role of mediating or brokering such structures within designated areas.

#### **10.4 Challenges arising from the purpose of this study**

There are two challenges that are highlighted by this study's investigation into the role of the arts in effecting a cultural shift in the provision of lifelong learning. These are (i) validating arts programmes in the accreditation and certification framework and (ii) embedding an ethical culture of lifelong learning in arts programmes.

##### **Validating arts programmes in the accreditation and certification framework**

The findings of the study identify the accreditation and certification framework as a major obstacle for non-formal programmes. An absence of quality assurance mechanisms fails to ensure validity of learning for those who participate on these programmes. Accreditation and certification is a mechanism used by education and training systems to ensure mobility, transferability of skills and pathways for the learner. The study cautions that any accreditation system developed for the spectrum of activity detailed throughout the study must take into account the diversity and richness of practice and experience. The on-going debate about accreditation as *inputs* or *outputs* must be re-formulated in a manner that takes account of both and adds value to the process of learning. The provision of programmes that are both *on-the-job* and *off-the-job* underpins the future development and success of the cultural sector. While it has been acknowledged that the manner in which mainstreaming occurs does not often enrich the non-formal field of activity, a way must be found to build a sense of ownership from within and maintain this ownership at an appropriate level. Standardisation does not always maintain creativity, and there is a danger that building the capacity of the arts sector to engage will result



in a form of colonisation by the mainstream. Such an approach is wholly inconsistent with the position of the European Commission.

“Empowering stakeholders at lower levels means making them responsible for defining what they mean by quality in education and giving them ‘ownership’ of their part in the education system.”<sup>166</sup>

The analysis of community arts learning programmes identified the ad hoc and haphazard nature of provisions, which requires new connecting mechanisms for progression to ensure coherent connections within the evolving national accreditation and certification framework in Ireland. This study concludes that the emergence of non-formal arts programmes requires a convergence approach between education, training and employment. Such an approach offers the basis for the establishment of new structures based on subsidiarity that build quality assurance linked to accreditation and certification frameworks.

The focus on accreditation and certification is core to issues of quality learning provision. Ultimately the accreditation issue affects the learner since the absence of progression and pathways disadvantages the participant. An innovative aspect of this study is the way it has identified the accreditation issue and proposed quality assurance mechanisms that can be implemented through formal documentation such as the template chosen for the four case studies. The rationale for this approach is to build the capacity of arts organisations to articulate a coherent description of their programmes. The documentation contained in Chapter Six was carried out to profile selected programmes and to show their internal coherence in terms of aims, objectives and outcomes. By using a common template, these case studies classify how cultural sector organisations work in collaboration with education and training providers, but which still require an interface to a national framework.

---

<sup>166</sup> CEC. (2000). Five challenges to quality of education in Europe. *European Report on Quality of School Education*. Brussels: CEC.



Thus, the ability to provide formal recognition with real currency to the ways in which people who do not have access to more formal or mainstream opportunities develop expertise is under developed. The study has indicated that this weakness exists on two levels. First, the application of a quality framework within organisations providing these courses is paramount. Secondly, the fact that at the beginning of the new millennium, a national framework is only in beginning to be formed and will take some years to complete.

Specifically, the findings of this study indicate that current arts education and training provisions are fragmented. This highlights a national and European absence of a system of accreditation to guarantee and assure quality. Accreditation will always be a determining factor because it endows accountability, transparency and recognition of learning.

“The absence of quality assurance arrangements is a major deficiency in provision across the spectrum of activity reflected in the informal provision outlined in this submission.”<sup>167</sup>

This study has concluded that to overcome this critical factor, the cultural sector needs to develop partnerships to work with the evolving national framework in developing coherent and consistent standards and quality assurance methods that are coherent and provide currency.

### **Embedding an ethical lifelong learning culture in arts programmes**

The essential purpose of this study was to define the specific role of the arts in promoting a culture of lifelong learning. These findings contend that an appropriate learning infrastructure is dependent on giving validity to learning occurring in non-formal contexts. The findings from Chapters Seven and Eight are directly related to the delicacy of formalising the non-formal and establishing quality assurance processes that reflect this work. The nature and growth of learning programmes in the arts has to take responsibility for effectively meeting the entitlements of learners. In brief, the arts sector has to make rights real for those who participate in its



programmes. For instance, the potential ways to give recognition and manage growth in provisions outside mainstream institutions must be realised. For arts related PLCs, it is necessary to create systemic ladders of progression from these courses to work in the cultural sector. The study recommends that CDVEC establish a Dublin-based *Employment Board*, bringing together educators and employers to examine how to engineer a progression framework in association with the cultural sector. This board could be mandated to create a system for cross-fertilisation within CDVEC. Initially, such a board could examine opportunities currently existing, particularly relating to proposals around the National Traineeship Programme planned by the White Paper on Human Resource Development<sup>168</sup> and determine their appropriateness for the cultural sector.<sup>169</sup>

The findings of Chapter Nine highlights the challenge posed by the involvement of a whole new set of stakeholders determined to meet the needs of the labour market environment and the entitlements of learners. The attentiveness of educators, artists, employers and funding bodies, as well as other stakeholders to the inter-related nature of the task, is paramount. There is a need for concerted action to develop an explicit plan for the adoption of a human rights framework for the policy, systems and structures of education and training. This will result in the creation of a new education and training landscape in the arts sector involving shared strategic alliances and a clear regional focus.<sup>170</sup>

---

<sup>167</sup> Cf., European Union Employment Initiatives. (1997). Cross Strand Initiative on Accreditation detailed in its submission to TEASTAS –the Irish National Certification Authority, Restricted.

<sup>168</sup> Irish Government. (1997). *White Paper on Human Resource Development*, published under the aegis of the Department of Enterprise and Employment, pp. 128–129. Dublin: Government Publications.

<sup>169</sup> Mainie Jellett Project was funded in 1998–99 by the Irish Youth Foundation and the Arts Council to examine the feasibility of arts traineeships, particularly in relation to people with a disability and young people within Youthreach programmes and Post Leaving Certificate Courses. The research study entitled *Traineeships in the Cultural Sector* was published in May 1999.

<sup>170</sup> OECD. (1996). Op. cit. p 115.



## Bibliography

- Amert, S. (1992). *In a Shattered Mirror – The Later Poetry of Anna Akhmatova*. Stanford University Press.
- Aontas. (1996). *Submission to TEASTAS - The Irish National Certification Authority*. Dublin: Aontas.
- Aontas. (1999). *Making An Impact: The Aontas Response to the Green Paper - Adult Education in an Era of Lifelong Learning*. Dublin: Aontas.
- Arts Community Education Committee. (1989). *Art and the Ordinary*. Dublin: Irish Arts Council.
- Arts Council. (1979). *The Place of the Arts in Irish Education*. Dublin: Irish Arts Council.
- Arts Council. (1985). *Deaf Ears: Provision of Music Education in Irish Schools*. Dublin: Donald Herron.
- Arts Council. (1990-2001). *Annual Report*. Dublin: Irish Art Council.
- Arts Council. (1993). *A Capital Programme for the Arts 1994-97*. Dublin: Irish Arts Council.
- Arts Council. (1996). *Dialogues - Proceedings of the Arts Council Theatre Review Consultations*. Dublin: Irish Arts Council.
- Arts Council. (1998). *The Arts Plan 1995-1998*. Dublin: Irish Arts Council.
- Arts Council. (1999). *The Arts Plan 1999-2001 - A Plan for Government, A Strategic Framework for the Arts*. Dublin: Irish Arts Council.
- Arts Council. (1999). *The Arts Plan 1999-2001: Consultative Review*. Dublin: Irish Arts Council.
- Ashworth, P. and Saxton, J. (1990). On Competence. *Journal of Further & Higher Education*, 14 (1), 25.
- Ashworth, P. (1992). 'Being Competent and Having Competencies.' *Journal of Further & Higher Education*, 16 (3), 8-17.
- Ball, C. (1991). *Learning Pays: The Role of Post-Compulsory Education and Training*. London: Royal Society of Arts.
- Barry, S. (1995). *Three Plays*. London: Methuen Drama.
- Bennett, R., et al. (1992). *Learning Should Pay*. London School of Economics: BP Educational Services.
- Boland, J., Fogarty, C. and McNamara G. (1995). Vocational Education and Training 1991-95: The Role of the National Council for Vocational Awards. *Irish Education Decision Maker*, 9, 25-29.
- Bowles, J. (1991). *Arts Action: A study of community development training courses in which arts activities are used as tools for learning*. Dublin: CAFE.
- Bowles, J. (1994). *Developing Community Arts: An evaluation of the Pilot National Arts Worker Course*. Dublin: Creative Activity for Everyone.
- Boyd, W. and King. E. J. (1992). *The History of Western Education*. Oxford: Oxford University Press.
- Boylan, P. S. (1990) 'Museums and cultural identity - Museums Association presidential address. *Museums Journal*, Dec. 1990.



- Boylan, P. S., (Ed.). (1990). *Museums 2000*. London: Routledge, Kegan, Paul.
- Breen, R., Hannan, D., Rottman, D. and Whelan, C. (1990). *Understanding Contemporary Ireland*. Dublin: Gill and MacMillan.
- Breen, R. and Whelan, C. (1992). *From Ascription to Achievement? Origins, Education and Entry to the Labour Force in the Republic of Ireland during the Twentieth Century*. Dublin: Gill and MacMillan.
- Bull, H. (1985). The use of behavioural objectives. *Journal of Further & Higher Education*, 9 (1), 84-80.
- Burke, A. (1992). *Training of Trainers: A Report for Training Structures and Provision in the Republic of Ireland*. Dublin: Department of Education.
- Calouste Gulbenkian Foundation. (1982). *The Arts in Schools: Principles, Practice and Provision*. London: Calouste Gulbenkian Foundation.
- Carr, D. (1993). 'Questions of Competence.' *British Journal of Educational Studies*, 41 (3), 253-271.
- Carroll, E. (1997). Routes and levels of accreditation in the arts: mapping the territory. *Irish Educational Studies*, Winter 1997.
- Carroll, E. and Hunt, N., (Eds.). (2000). *Proceedings from Learning, Credit and the Learning Age - A Colloquium*. Dublin: Irish Youthwork Press.
- Cassidy, E.G. (Ed.). (2000). *Prosperity with a Purpose: What Purpose?* Dublin: Veritas.
- CEC. *Employment in Europe*. (1994-1999). Brussels: CEC.
- CEC. (2000). *European Report on Quality of School Education*. Brussels: CEC.
- Centre for Educational Research and Innovation. (2001). *The Well-Being of Nations: The Role of Human and Social Capital*. Paris: OECD.
- Child, B. (1996). 'NVQs: Is policy supporting the principles of lifelong learning?' *Research in Post-Compulsory Education*, 1-2.
- City Arts Centre and Wet Paint Arts. (1996). *The ROOTS Handbook*. Dublin: Wet Paint Arts.
- Clancy, P., et al. (1994). *The Public and the Arts - A Survey of Behaviour and Attitudes in Ireland*. Dublin: Irish Arts Council.
- Clancy, P. (1996). *Managing the Cultural Sector*. Dublin: Michael Smurfit Business School/University College.
- Collins, R. (1989). *The Credential Society*. New York: Academic Press.
- Combat Poverty Agency. (1996). *Creating Change: A Strategy for Developmental Community Arts*. Dublin: Combat Poverty Agency.
- Conference of Religious in Ireland. (1996). *Progress, Values and Public Policy*. Dublin: CORI.
- Connolly, B., et al., (Eds.). (1996). *Radical Learning for Liberation*. St. Patrick's College: Maynooth.
- Coolahan, J. (1981). *Irish Education: Its History and Structure*. Dublin: Institute of Public Administration.



- Coolahan, J. (1990). The 1967 Commission on Higher Education and third-level policy in contemporary Ireland.' *Irish Educational Studies*, 9, 1.2-12.
- Coolahan, J. (1993). The system of education in the Republic of Ireland. *International Encyclopaedia of Education* New York: {INSERT PUBLISHER}.
- Coopers and Lybrand. (1994). *The Employment and Economic Significance of the Cultural Industries in Ireland*. Dublin: Temple Bar Properties.
- Corcoran, T. and Sexton, S. (1996). An analysis of occupational and change in the industrial and service sectors. *Employment Observatory 1971-1996*, Commission Paper of the European Communities.
- Creative Activity for Everyone. (1995). *Arts and the Community Report*. Dublin CAFE.
- Crooks, T. (1991). Course development and assessment procedures. *Proceedings of the Vocational Education Initiatives Seminar*, November 1991, Irish Vocational Educational Association.
- Cullen, B. (1996). *Creating Connections*. Dublin: Combat Poverty Agency.
- Cultural Sector Forum. (1996). *Vocational Education and Training in the Art*. Dublin: Mainie Jellett Project.
- Drucker, P. (1970). *The Once and Future Manager*. Routledge.
- Drucker, P. (1996). *Managing the Non Profit Organisation: Principles and Practices*. London: Harper Collins Publishers.
- Karabel, J. and Halsey, A.H. (1977). Educational research: A review and interpretation. In Karabel, J. and Halsey, A.H., eds. (1977). *Power and Ideology in Education*. London: Oxford University Press.
- Department for Education. (1991). *Education and Training for the Twenty-First Century*. London: HMSO.
- Department of Education. (1992). *Preparing for a New Europe - A national framework for vocational qualifications*. Dublin: Stationary Office.
- Department of Education. (1994). *Position Paper on Regional Education Councils*. Dublin: Stationary Office.
- Dostoevsky, F. (1993). *The Idiot*. Hertfordshire: Wordsworth Classics.
- Dunn, J. (Ed.). (1993). *Democracy: The Unfinished Journey 508 BC – 1993*. Oxford University Press.
- Dunn, J. (1994). *Cunning of Unreason: Making Sense of Politics*. London: Harper Collins.
- Dunn, J. (2000). *Western Political Theory in the Face of the Future*. Cambridge University Press.
- Ecclestone, K. (1993). Accreditation in adult learning. *Adult Learning*, 4 (10), 269-271.
- Esland, G., Fergusson, R. and MacDonald, M., (Eds.). (1991). *Education and the State: Schooling and the Nationalist Interest*. Lewes and East Sussex, London: Falmer Press and Open University Press.
- E.U. Commission. (1995). *White Paper on Education and Training: Teaching and Learning Towards the Learning Society*. Brussels: CEC.
- Employment Initiatives. (1996). *Count Us In: Equality and Access in Lifelong Learning Conference Papers*. Dublin: WRC Social and Economic Consultants.



- Employment Initiatives. (1997). Growing employment and achieving inclusion. *EU Integra Conference Papers*. Dublin: WRC Social and Economic Consultants.
- Employment Initiatives. (1999). *Social Enterprises and the Social Economy*. Dublin: WRC Social and Economic Consultants.
- Feiger, A. (1997). *Performing Artists in the Business World*. Unpublished MA thesis, City University, Department of Arts Policy and Management, London.
- Field J. (1991). Competency and the pedagogy of labour. *Studies in the Education of Adults*, 23 (1), 41-52.
- Field J. (1993) Reality testing in the workplace: Are NVQs employment-led?' In French, R. B. and Bazalgette, J. (1993). *Proceedings from 'Learning Organisation to Teaching Learning Organisation.'* EFMD, Research Conference Building Alliances for Learning, Paris, December.
- Gais, T, et al. (2001). *Implementation of the Personal Responsibilities Act of 1996*. New York: Rockefeller Institute of Government.
- Gardner, H. (1987). *The Mind's New Science: A History of the Cognitive Revolution*. Basic Books: New York.
- Gardner, H. (1991). *The Unschooled Mind*. New York: Basic Books.
- Gardner, H. (1993). *Multiple Intelligences*. New York: Basic Books.
- Geaney, F. (1995). *The Development of Further Education in the Republic of Ireland*. Unpublished MEd thesis, University College Dublin.
- Glendon, M.A. (2001). *A World Made New: Eleanor Roosevelt and the Universal Declaration of Human Rights*. New York: Random Press.
- Glover, J. (2001). *A Moral History of the Twentieth Century*. London: Jonathan Cape.
- Hartley, F. (1995). *Factors Affecting Enrolment of Students in PLC Colleges: Implications for Marketing*. Unpublished MSc thesis, Trinity College Dublin.
- Hermann, G. D. and Kenyon, R. J. (1987). *Competence-based Vocational Education: Project Report*. London: Further Education Unit.
- Higher Education Authority, (1995). *Interim Report of the Committee's Technical Working Group*. Dublin: HEA.
- Higgins, M. D. (1994). The Circa Interview. *Circa Arts Magazine*, 70, Winter 1994.
- Hodgkin, R. and Newell, P. (1998). *Implementation Handbook for the Convention on the Rights of the Child*. New York: UNICEF.
- Hodkinson, P. (1992). Alternative models of competence in vocational education and training. *Journal of Further & Higher Education*, 16 (2), 30-39.
- Hodkinson, P. (1995). *The Challenge of Competence*. London: Issilt/Cassell.
- Hogan, P., ed. (1995). *Partnership and the Benefits of Learning*. Dublin: Educational Studies Association of Ireland.
- Hirsh, W. and Bevan, S. (1991). Managerial competencies and skill languages. *Competent to Manage: Approaches to Management Training and Development*. London: Routledge.



- Hussain, A. (1981). The economy and the educational system in capitalist societies. In Dale, R. and Hutchens, M. (1995). *The Arts and Business: A New Dialogue?* a paper for the Arts Management Training Forum Conference, Birmingham, 19-21 October, 1995.
- Hyland, A. (Ed.). (1998). *Innovations in Assessment in Irish Education*. Cork: University College Cork
- Hyland, T. (1991). Vocational studies that don't work. *Times Educational Supplement*, 20 (9), 91.
- Hyland, T. (1992). Expertise and competence in further and adult education. *British Journal of In-Service Education*, 18 (1), 23-28.
- Hyland, T. (1993). Competence, knowledge and education. *Journal of Philosophy of Education*, 27 (1), 57-68.
- Hyland, T. (1993). Mismatches, paradoxes and square circles: Making NVQs fit adult learning. *Adult Learning*, 4 (10), 272-273.
- Hyland, T. (1993). Outcomes and competence in higher education. *Educational Change and Development*, 13 (2), 5-8.
- Hyland, T. (1994). Vocational education and training in the post-school sector: learning experience and change in the NCVQ model. *Journal of Education and Training Technology International*, 31 (4), 311-318.
- Illich, I. (1968). *De-schooling Society*. Harmondsworth: Penguin Books.
- Industrial Policy Review Group. (1992). *A Time for Change: Industrial Policy for the 1990's (Culliton Report)*. Dublin: Stationary Office.
- Irish Congress of Trade Unions. (1994). *New Forms of Work Organisation*. Dublin: ICTU.
- Irish Government. (1992). Green Paper on Education, *Education for A Changing World*. Dublin: Government Publications.
- Irish Government. (1995). *White Paper - Charting Our Education Future*. Dublin: Government Publications.
- Irish Government. (1997). *White Paper - Human Resource Development*. Dublin: Government Publications.
- Irish Government. (1999). Ireland - *National Development Plan 2000-2006*. Dublin: Stationary Office.
- Irish Government. (2000). *Irish National Action Plan against Poverty and Social Inclusion 2001-2003*. Dublin: Stationary Office.
- Irish Government. (2000). *The National Children's Strategy: Our Children – Their Lives*. Dublin: Stationary Office.
- Jashapara, A. (1994). The competitive learning organisation. *Management Decision*, 31 (8).
- Jeffri, J. (1980). *The Emerging Arts Management, Survival and Growth*. New York: Praegar Publishers.
- Jeffri, J. (1996). *The Artist as Economic Unit: Some findings from a 1994 study for the National Endowment for the Arts on Painters, Sculptors, Craft Artists and Artist Printmakers 1970-1990*. Washington: NEA.
- Jessup, G. (1991). *Outcomes; NVQs and the Emerging Model of Education and Training*. London: The Falmer Press.
- Jessup, G. (1990). National vocational qualifications: implications for further education. In Bees, M. and Swords, M, (Eds.). *NVQ's and Further Education*. London: Kogan Page/NCVQ.



- John Paul II. (1981). *Laborem Exercens*. London: Catholic Truth Society.
- Kaminsky, J. (1992). The evolution of educational philosophy in the United States: 1861-1914. *Harvard Educational Review*, 62 (2), 179-199.
- Karhunen, P. (1993). *The Position of Finnish Artists in the Field of Theatre*. Arts Council of Finland.
- Kennedy, H. (1997). *Learning Works: Widening Participation in Further Education*. UK Further Education Funding Council.
- Kennedy, K.A., Giblin, T. and Mc Hugh, D. (1988). *The Economic Development of Ireland in the Twentieth Century*. London: Croom Helm.
- Kelly, M.B. (1995). *Can You Credit It?* Dublin: Combat Poverty Agency.
- Kerins, A. (1993). *Learning Societies and Low Unemployment*. Dublin: Irish Management Institute.
- King, C. and O'Shea, D. (1998) *Texas Field Research Report, State Capacity Study*. Albany, New York: Rockefeller Institute of Government.
- Klasen, S. (1998). *Children in OECD Countries: Some Conceptual Issues*. Paris: OECD.
- Klasen, S. (2000). *Social Exclusion, Children and Measurement Issues*. Paris: Centre for Educational Research and Innovation.
- Lauren, P.G. (2001). *The Evolution of International Human Rights: Visions Seen*. Philadelphia: University of Pennsylvania Press.
- Lauglo, J. and Llissis, K. (1988). *Vocationalisation in International Perspectives: Vocationalising Education*. Oxford: Pergamon.
- Leatherdale, A. and Todd, V. (1997). *Shall We Dance?* Dublin: Irish Arts Council.
- Lee, J.J. (1990). *Ireland 1912-1985, Politics and Society*. Cambridge: Cambridge University Press.
- Leitch, C. and Harrison, R. (1996). *Entrepreneurship and the Learning Company: From Concepts to Practice*, Centre for Executive Development. Jordanstown, Northern Ireland: Ulster Business School, University of Ulster.
- Lennon, N. (1996). *Educating for Equality: Post Leaving Certificate Courses in the Context of Further Education*. Unpublished M.A thesis, University College Dublin.
- Lennon, N. (1998). Post leaving certificate courses - An alternative for who? *Educational Studies Association of Ireland*, 17, 1998.
- Lennon, N. (1999). *Towards An Integrated Accreditation Framework: A Report on the practices and standards of five practitioner learning programmes within the community and voluntary sector*. Dublin: Community and Voluntary Accreditation Forum.
- Lewis, T. (1990). Knowledge, evidence and assessment. In Black, H. and Wolf, A., (Eds.). *Knowledge and Competence: Current Issues in Training and Education*. Sheffield, England: Careers and Occupational Information Centre.
- Lonergan, B. (1958). *Insight: A Study of Human Understanding*. London: Darton, Longman and Todd.



- Lyons, M. and Nugent, F. (1995). *Quality in Continuing Education and Training - An In-depth Examination*. Dublin: FÁS.
- Lynch, K. (1989). *The Hidden Curriculum: Reproduction in Education: An Appraisal*. London: The Falmer Press.
- Marshall, Ken. (1991). NVQs: An assessment of the outcomes approach to education and training. *Journal of Further & Higher Education*, 15 (3), 56-64.
- Mainie Jellett Project. (1995). *Papers of Proceedings and Summary Discussions*, from a National Workshop on Vocational Education and Training in the Arts at the Irish Museum of Modern Art. Dublin: Mainie Jellett Project.
- Matheson, D. and Matheson, C. (1996). Lifelong learning and lifelong education: A critique. *Research in Post-Compulsory Education*, 1 (2).
- McCarthy, O. and Tweedie, A. (1999). *Due Diligence Report on the Activities of the Mainie Jellett Project*. Dublin: MJP.
- McCool, D. (1995). *Public Policy Theories, Models and Concepts*. Salt Lake City, UT: University of Utah.
- McKeown, K. and Sweeney, J. (2001). *Family Well-Being and Family Policy: A Review of Research on Benefits and Costs*. Dublin: Government Publications
- Melton, R. (1995). Developing meaningful links between higher education and training. *British Journal of Educational Studies*, 43 (1).
- Mulvey, C. (1996). 'The Relationship between the Accrediting Body and the Voluntary Sector. - Contrasting Perspectives.' In *Proceedings from the National Youth Federation Annual Conference*. (1997). Dublin: Irish Youthwork Press.
- Museums and Galleries Commission. (1991). *Local Authorities and Museums*. London: HMSO.
- Museums Training Institute. (1993). *Museum Sector Workforce Survey: An Analysis of the Workforce in the Museum, Gallery and Heritage Sector in the U.K*, a report prepared for the Museum Training Institute by the Management Centre, Bradford University.
- Nathan, R.P. and Gais, T.L. (1999). *Implementing the Personal Responsibility Act of 1996: A First Look*. Albany, NY: The Rockefeller Institute of Government.
- Nathan, R.P. and Gais, T.L. (1999). Welfare reform management systems and their implication for children. *Ohio State Law Journal*, Fall 1999.
- National Education Secretariat. (1993). *The Report of the National Education Convention*. Dublin: Stationary Office.
- National Economic and Social Forum. (1993). Education and training policies for economic and social development. *NESF Papers*, October 1993, No. 95.
- National Endowment for the Arts. (1991). *Arts Education Assessment Symposium: Report of the Council of Chief State School Officers*, December 4-6, 1991. Washington: NEA.
- National Endowment for the Arts. (1991). *Understanding How the Arts Contribute to Excellent Education*. Washington: NEA.



- National Endowment for the Arts. (1992). *Arts and Education: A Partnership Agenda*, proceedings from National Arts Education Conference, March 25-27, 1992, Washington: NEA.
- National University of Ireland. (1995). *The NUI Senate's Report on Access to University*. Dublin: NUI.
- National Youth Federation. (1996). *Submission to TEASTAS - The Irish National Certification Authority*. Dublin: NYF.
- Norris, N. (1991). The trouble with competence. *Cambridge Journal of Education*, 21 (3), 331-341.
- Norwid, C. (1968) *Urban Poems*. Warsaw: {INSERT PUBLISHER}.
- O'Brien, J. and Feist, A. (1997). Employment in the arts and cultural industries: An analysis of labour force survey and other sources. *Policy Research Reports*, No. 9, Arts Council of England.
- O'Buachalla, S. (1988). *Education Policy in Twentieth Century Ireland*. Dublin: Wolfhound Press.
- O'Connor, O. (1995). *The Origin and Development of Post Leaving Certificate Courses with Particular Reference to the City of Dublin Vocational Education Committee*. Unpublished MEd thesis, University College Dublin.
- Organisation for Economic Co-operation and Development. (1991). *Review of National Education Policy, Ireland*. Paris: OECD
- Organisation for Economic Co-operation and Development. (1994). *Vocational Education and Training for Youth: Towards Coherent Policy and Practice*. Paris: OECD.
- Organisation for Economic Co-operation and Development. (1996). *OECD Economic Surveys, Ireland 1995*. Paris: OECD.
- Organisation for Economic Co-operation and Development. (1994). *The curriculum redefined: schooling for the 21<sup>st</sup> century*. Paris: OECD.
- Organisation for Economic Co-operation and Development. (1996). *Lifelong Learning For All*, report of the meeting of the Education Committee at Ministerial Level, 16/17 January 1996. Paris: OECD.
- Organisation for Economic Co-operation and Development. (1998). *Education at a Glance: OECD Indicators*. Paris: OECD.
- Organisation for Economic Co-operation and Development. (1997). *Education at a Glance: OECD Indicators*. Paris: OECD.
- Organisation for Economic Co-operation and Development. (1992). *Education at a Glance: OECD Indicators*. Paris: OECD.
- Organisation for Economic Co-operation and Development. (1999). *Overcoming Exclusion Through Adult Learning*. Paris: OECD.
- O'Kelly, C. (1978). *Illustrated Guide to Newgrange, 3<sup>rd</sup>. Edition*. Wexford: John English & Co.
- O'Sullivan, R. (1996). *Quality in Post Secondary Vocational Education and Training in Ireland: A Perspective*. Unpublished MEd thesis, University College Dublin.
- Pais, M.S. (1999). *A Human Rights Conceptual Framework for UNICEF*. New York: UNICEF.
- PCW and INDECON. (1999). *Succeeding Better - Report on the Strategic Review of the Arts Plan 1995-98*. Dublin, The Stationary Office.



- Pick, J. (1980). *Arts Administration*. New York: Methuen Inc.
- Pick, J. (1997). The arts industry: Culture and the 'Real World'. *Gresham College Lecture Series*, April 1997.
- Prais, S.J. (1989). Vocational qualifications in Britain and Europe: Theory and practice. *National Institute Economic Review*, No. 136.
- Quine, M. and Laszló, H., (Eds.). (1996). *Proceedings of the Third International Conference on Arts Management*. London: City University.
- Raisanen, H. (1994). *What Kind of Policy Instrument is Labour Market Training?* Helsinki: Tyroministerio.
- Ramsey, J. (1993). The hybrid course: Competencies and behaviourism in higher education. *Journal of Further and Higher Education*, 17 (3), 70-89.
- Richards, J.M. (1976). *Provision for the Arts*. Dublin: The Arts Council/The Calouste Gulbenkian Foundation.
- Rigby, B. (1991). *Popular Culture in Modern France*. London, Routledge.
- Robinson, K. (1995). *Education and Culture*. Strasbourg: Council of Europe.
- Robinson, K. (1998). *Creativity, Arts and Education*, in papers from an expert meeting in Bergenz, Austria, 17 and 18 July, 1998.
- Roche, F.W. and Tansey, P. (1992). *Industrial Training in Ireland*. Dublin: Stationary Office.
- Ronayne, T. (1992). *Participation in Youth Service Provision during the Transition from School to the Labour Market: Gaps in Provision and the Policy Issues Arising*. Dublin: Irish Youth Foundation and the Department of Education (Youth Affairs Section).
- Ryan, J. (1996). Lifelong Education: will more of the same be enough? *Proceedings from the Employment Conference Count us In: Equality and Access in Lifelong Learning*, Dublin, November 11-12, 1996.
- Strauss, A. and Corbin, J. (1998). *Basics of Qualitative Research*. SAGE Publications.
- Scott, et al. (1996). *Formulating Environmental and Social Indicators for Sustainable Development*. Dublin: ESRI.
- Scottish Arts Council. (1989). *Training for Excellence: A Framework of Education and Training to meet the needs of Arts Administrators*. Edinburgh: Scottish Arts Council.
- Senge, P.M. (1990). *The Fifth Discipline: The Arts and the Practice of the Learning Organisation*. Century Business.
- Sheehan, J. (1989). Education and the economy. *Review of National Policies for Education in Ireland*. Dublin: Department of Economics, University College Dublin.
- Sheehan, J. (1992). Education and training and the Culliton Report.' *Research Paper, PP92/5*. Dublin: University College Dublin, Centre for Economic Research.
- Sher, J. (1994). *Real Entrepreneurship through Action Learning*. Paris: OCED.
- Silver, M. (1991). *Competent to Manage: Approaches to Management Training and Development*. London: Routledge.



- Social Exclusion Unit. (2001). *Preventing Social Exclusion*. London: HMSO.
- Sockice, D. (1994). Social skills from mass higher education: Lessons from the US. In Layare, R., Mayhew, K. and Owen, G. *Britain's Training Deficit*. Aldershot, England: Avebury.
- Stokes, D. and O Dwyer, L. (1992). *Ireland: Initial Vocational Education and Training, A Brief Guide*. Dublin: Leargas.
- Stokes, D. and Watters E. (1997). *Ireland: Vocational Education and Training: A Guide*. Dublin: Leargas.
- STATCOM Committee. (1995). *The Independent Film & Television Production Sector in Ireland: Training Needs to 2000*. Dublin: Foras Aiseanna Saothair.
- Summerton, J. (1996). Understanding management of small arrts enterprise - Some preliminary considerations.' In Quine, M. and Laszló, H., (Eds.). *Proceedings of AIMAC Conference*. London: City University.
- Tansey, P. (1995). An appraisal of training in Irish industry. In *Proceedings of Human Resources Development and Training for the 21<sup>st</sup> Century*, Dublin Castle, 13 December 1995.
- Tuijnman, A. (1996). The double-edged promise of lifelong learning. In *Proceedings of Count us In: Equality and Access in Lifelong Learning*, Dublin, 11-12 November, 1996.
- TEASTAS. (1996). *First Report to the Minister of Education*. Dublin: Stationary Office.
- TEASTAS. (1999). *Second Report to the Minister of Education and Science*. Dublin: Stationary Office.
- United Nations. (1995). *Human Development Report 1995*. New York: United Nations.
- UNICEF. (1996). *Learning: A Treasure Within*. Paris: UNESCO.
- UNICEF. (2001) *A Decade of Transition*. Milan: Innocenti Research Centre.
- Unwin, L., ed. (1995). *Change and Intervention: Vocational Education and Training*. London: The Falmer Press.
- Voegelin, E. (1973). *Order and History, Volume III: Plato and Aristotle* . Baton Rouge: Louisiana State University Press.
- Vygotsky, L.S. (1978). *Mind in Society*. Cambridge, MA: Harvard University Press.
- Wickham, J. (1993). New forms of work in Ireland: An analysis of the 'New Forms of Work and Activity Data Set.' *European Foundation for the Improvement of Living and Working Conditions Working Paper No: WP/93/31/EN*.
- Wirth, A.G. (1991). Issues in the vocational-liberal controversy (1900-1917). In Corson, D., (Ed.). *Education for Work*. Clevedon: Multilingual Natters Ltd.
- World Bank. (1991). *Vocational and Technical Education and Training*. Washington: World Bank.
- Young, M. (1993). A curriculum for the Twenty-First Century? Towards a new basis for overcoming academic/vocational divisions. *The British Journal of Educational Studies*, 41 (3), 203-222.
- Youthstart Irish National Support Structure. (1998) *The Youthstart Experience Conference Papers*. Dublin: Youthstart, NSS.







**Appendix One**  
**New Forms of Professionalism in the Cultural Sector**



## NEW FORMS OF PROFESSIONALITY IN THE CULTURAL SECTOR

Ed Carroll  
Project Director  
Mainie Jellett Project  
Dublin, Ireland

## ABSTRACT

*This paper examines the capacity of arts education and training systems to respond to changing educational and training needs and aspirations and, at the same time, to changing economic demand for skills and skill profiles in the cultural sector. The interface between arts education and the arts economy will be described in terms of a "pedagogy of labour".*

*It will be proposed that the capacity for working in the sector, i.e. for sharing efficiently in the modern production process, demands greater and greater participation and, before all else, proper education/training. David Puttnam recently noted the comparison that it was approximately 18 million who died in the Great Wars and it is almost 18 million who are now unemployed in the EU. The cultural economy has a responsibility to impact on the unemployed crisis.*

*The paper is driven by a belief in the primacy of the artist as creator over art/product. The artist as creator has the potential to transform the meaning of work. The mode of production is at all times the artist not the product. Current models of response are critiqued, in particular the National Vocational systems of Ireland, England Wales and Scotland. A glance at current OECD material on the knowledge training dichotomy raises important considerations regarding the meaning of learning: the need for integration of academic and vocational education and training. This material will enable us to understand just how problematic education is in our society, i.e. the extent to which it is implicated in the functioning of the economy.*

\* \* \*

## Introduction

This paper proposes that vocational arts education and training underpins the future development and success of the cultural industries.<sup>1</sup> Through a needs and gaps analysis, the main issues will be brought into focus and ways of implementing more effective systems will be highlighted. Whatever strategy national governments undertake, a measure of success will be the ability of those systems to respond to changing human resource educational needs and aspirations, and, at the same time, to changing economic demand for skills in the cultural sector.

An underlying principle of this research is the primacy of the person over things (*product*), where the mode of production is assumed to be the artist. Each person has the potential to transform the meaning of work; to overcome the "*fracturing of self*", which occurs when working as consumer of things and maker of things.<sup>2</sup> The centrality of the *creator*, of the *artist*, is an assumption, which is born of an ethical and social conscience deeply aware of the fragile nature of employment and even bare survival in the arts. In this the year of VE Day celebrations, one is stuck by the comparison made by David Puttnam at the *Economy of the Arts* Conference in Dublin, that those numbers killed in the Great Wars equals the great numbers unemployed in the European Union — approximately 18 million.

This research assumes that education/training structures and systems have difficulty co-operating and collaborating. This, in effect, means that current systems work against the joint establishment of agreed objectives and a collective work plan defining the contribution of each actor to achieving these objectives. It works against the possible pooling of fragmented resources and better co-ordinated innovative action. Hugh Quigley, Chef D'Unite in the European Commission's Directorate General for Employment, Industrial Relations and Social Affairs terms this the "*zero sum mentality*",<sup>3</sup> i.e. the feeling among local promoters that they must guard their information and strategies carefully, lest a rival organisation benefit.

It is not within the scope of this paper to undertake an analysis and critique of the major philosophical and pedagogical principles which underpin recent developments in vocational education and training. This will be the subject of subsequent research and analysis.

However, this paper will present an overview of the nature of the interface between education/training and the cultural economy. Recent material from the Organisation for Economic Co-operation and Development will be used to elucidate the varying

<sup>1</sup> *National Vocational Education and Training Plan for the Arts & Cultural Industries*. Arts Training Australia 1994, p 11.

<sup>2</sup> Pope John Paul II. *Laborem Exercens*. 1981, p 44. CTS London.

<sup>3</sup> For a comprehensive analysis of the zero sum problem see OECD, *Vocational Education and Training for Youth* 1994, p 45-46, Paris.



perspectives. Two market driven systems will be examined, namely the Irish Vocational System and the English National Vocational Qualifications System.

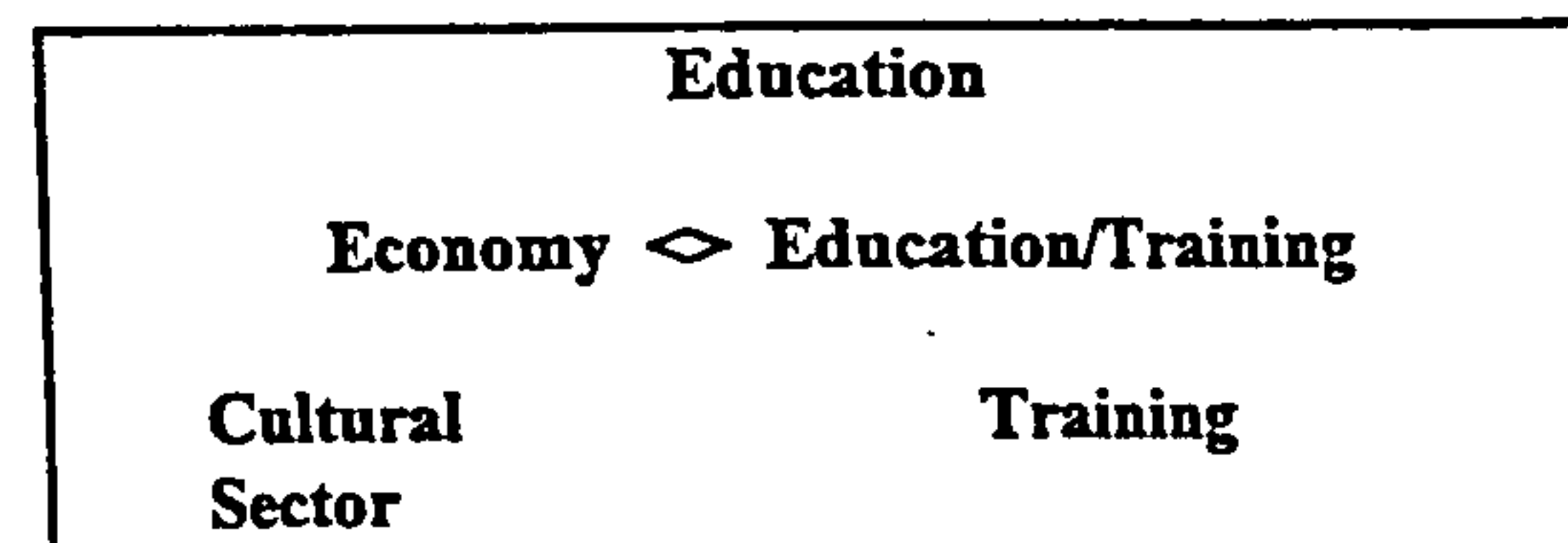
Finally, challenges to the present systems will be presented. In particular, challenges must be faced about the nature of the relationship between arts education and the arts economy. The capacity for cultural workers to engage more effectively in the modern production process demands greater and greater participation and, before all else, an appropriate education/training infrastructure.

### Defining relationships in the cultural sector

Who are Cultural Sector Workers? What are the human resources in the Cultural Sector?

Since the panorama of work in the cultural sector is wide and varied, it is appropriate from the outset to define what workers are included in the cultural sector. It includes those who are involved in the following work such as authors, writers, journalists, artists, environmental, fashion, industrial and graphic designers, actors, entertainers, stage managers, musicians, photographers, camera, sound and video equipment operators, cultural entrepreneurs, museum and gallery personnel.<sup>4</sup>

The following diagram shows the interface between education/training and the cultural sector.



Valid questions are raised about the nature of relationships in cultural sector education/training. For example: How do education and training systems relate? How does education relate to the labour market? How does training relate to the labour market? Questions about the nature of the relationship between education/training and work are complex and are often solved inadequately through the dynamic of what John Field has coined "*the pedagogy of labour*".<sup>5</sup> By this, he understands the attempt to

<sup>4</sup> Champion, Dylan., Campion, Huw. (1994) *Made in Heaven*. p 4., Arts and Entertainment Training Council, England. This booklet takes the 1993 Census of Employment and Occupational Classification drawn from the 1991 and lists the range of arts occupations.

<sup>5</sup> Field, John. "Reality Testing in the Workplac: are NVQ's Employment-led?" in *The Challenge of Competence*. Hodkinson., Issilt 1995, Cassell.

create a system of qualifications based on methods of occupational analysis, whereby an individual may gain qualifications through assessment of performance in the job.<sup>6</sup>

### Recent historical outline of vocational education/training systems in Ireland and England

The OECD Education Committee are presently examining to see how to establish new linkages between work based and school training based education/training.<sup>7</sup> Within the English speaking world, questions are been raised about the creation of vocational training systems and the role of alternating training within it? The following is an overview of the development of vocational systems in Ireland and Great Britain over the last ten years.

**Table 1: England: Upgrading Vocational Education/Training**

GOVERNMENT/DEPARTMENT	DOCUMENT	ACTION
Department of Employment (DOE)	A New Training Initiative 1981	Emphasis on "outputs" i.e. standards that need to be achieved by the end of a learning process. p.6
Department of Employment and Department of Education and Science DOE & DES	Training for Jobs (White Paper) 1984	
DOE & DES	Education & Training for Young People (White Paper) 1985	
Department of Education and Science (DES)	Better Schools 1985	Establishment of Technical and Vocational Initiative (TVEI)
DOE & DES	Working Together: Education and Training (White Paper) 1986	Review of Vocational Qualifications in England and Wales; Establishment of National Council for Vocational Qualifications.
DES	Employment for the 1990's (White Paper) 1990	Establishment of Regional Training Enterprise Council's.
DES	Education and Training for the 21st Century 1991	NCVQ given endorsement as a model for future VET reform.
YEAR	LEGISLATION	
1988	Education Reform Act	
1992	Further and Higher Education Act	

<sup>6</sup> ibid chapter 3.

<sup>7</sup> OECD, *Vocational Education and Training for the 21st Century; Opening Pathways and Strengthening Professionalism*. Background Papers for Paris VOTEC Conference November 28-30 1994.



**Table 2. Ireland: upgrading vocational education/training**

GOVERNMENT/DEPARTMENT	PUBLICATION	ACTION
Department of Education	Education for a Changing World (White Paper 1993).	Initiate a consultative process
Department of Education	Report of the National Education Convention 1994.	
Department of Education	Charting Our Education Future (White Paper) 1995.	Proposal to establish Regional Education Council's.
Department of Enterprise and Employment	White Paper on Training (to be published in 1995/96).	
YEAR	LEGISLATION	
1991	National Council for Vocational Awards Act 1991	
1992	Dublin Institute of Technology Act 1992.	
1993	Regional Technical Colleges Bill 1991	

England and Ireland are characterised within the OECD by the domination of a "market led" and an absence of an "institutional" vocational system. This is in contrast to the more institutional system which is characteristic of countries like France, Germany and Switzerland. Responsibility for vocational education and training in the arts is shared in the Irish context. Foras Aiseanna Saothair (FAS), the National Training and Employment Agency and a number of Vocational Education Committees provide an important interface between education/training and work. The problematic interface is currently being examined by the OECD Education Committee. Ways of establishing new linkages between work based and college based education/training are being examined.<sup>8</sup>

### Interface between culture and education/training: the Irish experience

#### **Foras Aiseanna Saothair**

Attempts at pathways engineering offer a significant challenge to the cultural sector to be more committed to and resourceful of education/training programmes. In the Coopers and Lybrand Report, The Employment and Economic Significance of the Cultural Industries in Ireland (1994), it was acknowledged for the first time that FAS is a significant funder of employment in the sector. Of the many organisations surveyed

<sup>8</sup> OECD Education Committee VOTEC Papers, (Paris 1994).

for the report 10 per cent of those employed were supported by FAS. In practice, this means that, of the 33,800 individuals who work in the cultural sector, up to 33,800 have their employment funded by FAS. These workers are employed in a range of small and micro enterprises e.g. art centres, heritage projects, theatre companies, music studios, visual arts studios, community arts outreach centres. This focus group represents an important segment whose labour market mobility and transferability are problematic.

### **Vocational Education Committees**

Post Leaving Certificate (PLC'S) programmes represent an alternative avenue of post-compulsory education and training.<sup>9</sup> Who are the recipients of these programmes? There are over 2,000 participants on arts and cultural PLC's nation-wide. In Dublin City alone, there is a user choice of over sixty diverse programmes ranging from Art, Craft, Design to Journalism and Performing Arts.<sup>10</sup> City of Dublin VEC, Cork City VEC, County Monaghan VEC are among the main providers.

These two major strands, i.e. FAS Community Employment/training programmes and Post Leaving Certificate (PLC) courses, make up post-compulsory education/training systems. Both provide important post-compulsory and work based training in the cultural sector. Both provide an important interface between education/training and work. The VEC's have acknowledged a major market increase in demand for cultural programmes which have mushroomed since the early 1980's. Within the need to broaden education, the City of Dublin VEC recommended that PLC courses should be considered as a distinct form of vocational provision, the foundation for a new system of post-compulsory vocational education and training.

City of Dublin Vocational Education Committee, the largest Education Authority in the country, has recommended that, in response to the growth of the education system and the need for further vocational and recurrent education for economic development, the Government could provide further Post Leaving Certificate vocational training provision and certification capable of receiving national and international recognition. The projected 43.8 per cent (30,000) projected students increase at third-level, up to the year 2001 and rising to 52.2 per cent by 2010 gives some indication of the situation.<sup>11</sup>

City of Dublin Vocational Education Committee have long had the goal that the certification of vocational courses should offer a choice to all those taking vocational programmes to achieve appropriate credit to advance to higher levels of education and training. The roots of this goal go back to the Vocational Education Committee Act 1930. The sense of purpose and mission, which has characterised vocational education

<sup>9</sup> Interim Report of the Steering Committee's Technical Working Group., Higher Education Authority 1995.

<sup>10</sup> City of Dublin VEC, Post Leaving Certificate Courses 1995-1996.

<sup>11</sup> Interim Report of the Steering Committee's Technical Working Group. Higher Education Authority, 1995 p. 4.



within Dublin city, grew strongly from a shared belief that nobody should be deprived of education due to lack of means or by disability of any kind.

The upgrading of PLC courses, as part of post-compulsory provision geared specifically to vocational training, is an important departure. PLC courses originated within the general Senior Cycle provision of schools and were classed as second level education.<sup>12</sup> However, City of Dublin VEC now desire that PLC courses be considered as a separate kind of provision, the foundation for a new system of post-compulsory vocational education and training. While these are explicitly vocational courses, a strong positive emphasis should be placed on enterprise and on developing marketable skills.

The need for collaboration between key actors in the provision of education/training in the cultural sector is an essential foundation underpinning the development of an adequate infrastructure in this growth sector. Effective collaboration would lead to integration of policy and action leading to greater employment opportunities for cultural sector workers; greater mobility; improving the sector's quality and competitiveness; establishing parity of esteem between vocational and general education/training.

In essence, systems must address the need to work in an integrated way to ensure linkages between cultural training and cultural employment for those who will enter the sector and for the mobility of those already in the sector. In this way, the problem of overcoming what Jacques Delors pictured as a "*symphony orchestra made up of a large number of virtuoso performers who simply cannot keep time with one another*" will be overcome. "*What is missing is the ensemble factor.*"<sup>13</sup>

Making a case for investment in cultural education/training

Economic argument

Today, the emphasis on competitiveness, adaptability, and flexibility as key ingredients in economic growth has meant an increasing array of arguments supporting the economic benefits of the arts. While concentrating on development in Ireland, it is important to state that other countries are also experiencing the benefits of growth in the cultural sector.

Theatre artists are one of the largest professional artists groups in Finland. The network of public theatres covers the whole country, and also radio and TV are important employers.<sup>14</sup>

<sup>12</sup> ESF Programme Evaluation Unit, Vocational Preparation and Training Programme 1994 p. 78  
<sup>13</sup> Delors, Jacques., Interview in The Irish Times, March 1994.  
<sup>14</sup> Karhunen, Paula. (1993) *The Position of Finnish Artists in the Field of Theatre*. p. 167., Arts Council of Finland.

In the US, the copyright industries' contribution to the domestic economy has sustained a consistently high growth rate over the last four to five years. Their share of Gross Domestic Product has expanded more than twice the growth rate of the economy as a whole between 1991 and 1993. The industry's contribution to foreign US sales is surpassed only by the export of automobiles and automotive parts.<sup>15</sup>

In another monograph by Joe Durkan (UCD) on The Economics of the Arts in Ireland, he focuses on the arts sector and analyses that it has a gross revenue of some IR£450 million in 1993, employs directly about 21,500 (full time equivalents) accounting for 2.4 per cent of total population, and had a minimum export value of IR£100 million. He also showed that changes in supply and demand for the rest of the decade could produce a significant expansion of the arts.<sup>16</sup>

The fact that cultural industries have been acknowledged by many recent studies as a major growth industry immediately raises questions of education/training provision for cultural workers and for those who seek employment in the sector. Employment in the arts and cultural activities increased markedly by over 5 per cent per annum in the period 1985-1992.<sup>17</sup>

Employment argument

In Ireland between 1988 and 1993, employment in the industry outstripped other industrial sectors and experienced nearly four times the employment growth rate in the total economy.<sup>18</sup> Cultural industries have been acknowledged by a number of recent studies as a major growth industry. Employment in the arts and cultural sector increased markedly by over 5 per cent a year in the period 1985-1992.<sup>19</sup>

Cultural argument

The word culture has become extremely fashionable in many non-cultural areas. The call by European politicians to create a *business culture* or an *enterprise culture* shows starkly the popular subordination of culture to economics and the absence of a discussion of a "*cultural culture*".<sup>20</sup> This calls for a serious debate in relation to impact of culture on economics and employment. So, often cultural affairs become residual to

<sup>15</sup> Irish Music Rights Organisation, *Copyright Music News*, May 1995.  
<sup>16</sup> *The Arts Plan 1995-97* p 23., An Chomhairle Ealaíon 1995.  
<sup>17</sup> *Employment In Europe*, DGV, 1994, p 21.  
<sup>18</sup> "Copyright Industry is Big Business." *Copyright Music News*, May 1995 Dublin.  
<sup>19</sup> *Employment in Europe*, DG., V, 1994, p21.  
<sup>20</sup> Boylan, Patrick J. *Museums and Cultural Identity: An address to the annual conference of the Museums Association*, Glasgow July 1990.



of changing job profiles and skill requirements and its effective translation in terms of curricula and training regulations.

Educational pathways lead growing numbers of participants in post-compulsory education and training to new skill profiles, qualifications and transition routes from education to employment. Particular attention is given to certification systems which ensure the visibility and portability of skills and contribute to shaping the relationship between educational and industrial qualifications. An illuminating example of this is the Production Crafts programme at Haywood Community College in the Appalachian mountain region of North Carolina. For many years, it provided excellent technical training in a variety of fields. Indeed, the programme attracted prospective potters, weavers, jewellery makers and wood workers from across the States. While Haywood's two year degree granting programme routinely produced excellent craftspeople, both the instructors and the students felt frustrated that so few individuals ever realised their ambition to actually make their living from their craft. So, in order to remedy this problem, beginning in 1990, the faculty, through a locally tailored process, introduced an entrepreneurship track within the programme. These courses on crafts marketing, business planning, studio development and other key areas of the crafts business. The results have been dramatic. 52 per cent of the 1991-93 graduates already have launched their own studios or other craft enterprises.<sup>25</sup>

Divergent perspectives and aims

Another important benchmark comes from the varying perspectives which make up the divergent aims of the system; for example economic perspective, pedagogical perspective and the institutional perspective reflecting interests related to the internal functioning of education and training systems and their interaction with employment systems and labour markets. Finally, there is a benchmark which evaluates the changing role and position of vocational education and training with regard to general and academic education (parity of esteem, etc.).

In general, there are two policy approaches to education and employment: one aiming to enhance the responsiveness of provision to labour demand, the other emphasising the preservation and further development of linkages between education and the economy. This creates problems of consistency between education and employment policies.<sup>26</sup> In brief and in summary, there is a need to analyse the divergent aims of labour market training<sup>26</sup> from a governments perspective, which is implemented by different government departments. In Ireland, this would include Departments of Finance,

<sup>25</sup> Sher, Jonathan., P. *Real Entrepreneurship through Action Learning*. p.5., November 1994 OECD.  
<sup>26</sup> Raisanen, Heikki.. *What kind of Policy Instrument is Labour Market Training?* p. 27. 1994. Tyroministerio,

Enterprise and Employment, Social Welfare, Education and Arts Culture and the Gaeltacht.

In broad terms, theses can be grouped in five policies: Growth Policy, Welfare Policy, Stabilisation Policy, Cultural Policy and Qualification Policy. Growth policy aims are used in the service of economic growth, i.e. productivity/competitiveness. Welfare Policy aims are used in the service of young people, the unemployed, and the disadvantaged. Stabilisation policy, which is found in budget analysis, is a checks and balances of the different aims. Qualification policy aims are used in the service of essential education and training matters. Cultural policy aims to increase access to and participation in the nations living heritage.

The following diagram shows clearly the divergent aims of government departments.

AIMS OF LABOUR MARKET TRAINING	QUALIFICATION PROBLEM	MARKET SIDE	SIGNIFICANCE OF LABOUR TRAINING
Economic Policy	Qualification poorly available and/or in ineffective use.	DEMAND	PRODUCTIVITY
Welfare Policy	Individuals do not have the qualifications demanded or generally available in the market.	SUPPLY	EMPLOYMENT
Stabilisation Policy	The quantitative demand for and supply of qualifications are not balanced.	MATCHING	BALANCE
Cultural Policy	Increasing commitment to arts education/training.	SUPPLY	CULTURAL DEVELOPMENT
Qualification Policy	The qualitative level of qualifications is insufficient.	SUPPLY	OCCUPATIONALITY

This raises the question of the need for articulation and policy coherence, both within the education systems and between educational, employment and social policies.

Challenges to education/training systems

During the 1980's, many countries were unable to meet significant challenges to traditional systems:

- to identify and specify so called "economic demands" for skills and competencies and to translate them into educational targets;
- to involve industry in the design and provision of vocational education and training;
- to bridge or distinguish vocational and general education.



The historical association of vocational education/training with those who “did not succeed” is a distinguishing characteristic of many systems. This has translated in the 1990’s to a broader concern with the move from school to work, which is affecting more and more young people who traditionally would not be affected, and suggests that something is wrong in the way young people are prepared for working life. OECD countries are now looking to vocational education and training as in some sense the remedy to produce the “highly” skilled, polyvalent and mobile workers needed in the context of technological innovation and structural adjustment.

Accompanying this focus is the desire to increase industry involvement in vocational education and training. Industry is seen as a significant partner in the process of development, implementation and evaluation of standards and competencies. Underlying this notion is a belief that:

- Employers know best what sort of skills are needed;
- Only in real life work environments could young people be expected to pick up implicit work experience for occupational expertise;
- Enterprises would employ at least a proportion of trainees.

As a result of such fundamental re-focusing, there is a shared conviction that young people in vocational education need broad foundation skills as a basis for polyvalence and further learning.<sup>27</sup> However, for curriculum designers, teachers and trainers, there is a long way to go from identifying general educational objectives, to enabling young people to master sets of concrete tasks and functions requiring combinations of knowledge skill and experience. Many of these cannot be made explicit in terms of distinct learning targets.

### New forms of work organisation

To what extent can standards of competence units capture the growing complexity of work tasks which are no longer organised according to Taylorist principles? What guarantees that a set of discreet competencies results in polyvalence and flexibility for the individual in the context of de-Taylorisation? The impact of new forms of work organisation<sup>28</sup> calls for different levels of qualifications and new skill and knowledge profiles at different levels. Within arts and cultural organisations, traditional personnel management is increasingly giving way to what has become known as Human Resource Management. Human Resource Management recognises the need to generate commitment to the enterprise from employees in order to meet organisation goals. The following diagram indicates some of the key HRM, which are features of new forms of

<sup>27</sup> OECD (1989) *Pathways for Learning*, Paris.

<sup>28</sup> ICTU (1994) *New Forms of Work Organisation*, Dublin., and Sockice, D, (1994), “Social Skills from Mass Higher Education: Lessons from the US”, in Layard, and R., Mayhew, K. and Owen, G., *Britain’s Training Deficit*. Avebury.

work organisation. Within the wider industrial sphere, such integrated labels are described by different labels: Total Quality Management (TQM), World Class Manufacturing (WCM), Lean Production (LP) or Just in Time (JIT) are the labels most commonly used:

### **Human Resource Management:**

- Careful Staff Selection
- Communications Programme
- Employee Involvement Initiatives
- Reduced Grade for Flexibility
- Enhanced Training
- Delaying of Management
- Use of temporary/contract workers

### **Rewards:**

- Performance Appraisal
- Competency Based Pay
- Gain Sharing
- Share Ownership

In general, this style of management is more open and communicative, seeking to mobilise employee knowledge and commitment to company goals. It has a strong audience/client focus which emphasises quality, price and general responsiveness. The workforce is flexible with minimum demarcations and increased training in new skills. There is a real sense of bottom-up employee involvement in work process and problem solving teams. A flat management structure, which is characteristic of many arts organisations, focuses on supporting work process and problem solving teams. This new form of work organisation is replacing the traditional Taylorist model.

Employers are seeking higher level skills and knowledge from employees, especially at skilled operative and supervisory technical level. These middle level employees are responsible for the implementation of production/business strategies. Professionalism,<sup>29</sup> according to Lutz, designates qualities of skilled workers or employees whose tasks may be situated at relatively subordinate level in terms of hierarchical structures, but which require high levels of occupational expertise in order to ensure quality, effectiveness and efficiency of work processes and output. Professionalism needs to be understood dynamically, not as an outcome of an education system or a static procurement of skills. Rather, professionalism should be understood as the ongoing

<sup>29</sup> OECD (1994), *The difficult rediscovery of professionalism*. (DEELSA/WD(94) 17).



accumulation and adaptation of expertise by individuals, in the framework of a highly organised occupation labour market.

Many countries are preoccupied that transition tends to become an increasingly extended and often painful process, not only for poorly educated young people but also for many who leave with higher level education. Therefore, it is essential to watch for changes result in the relationship between learning and work, for the effects of such changes on both transition routes from initial education and training into employment, and on arrangements for further learning and qualification through combinations and sequences of work experience and continuing education and training.

There is a criticism of some education and training programmes that tend to be advocated as providers of new skills, e.g. communication skills, business skills, etc., but whose employment placing ability are dubious: this will occur when the institution concerned, private or public, is not responsible, for instance, through appropriate consumer information, for organising their students move into employment. The Netherlands is probably the best country for providing bridges back and forth between general and vocational education at secondary level.

How can systems move closer to ensuring that vocational and general education and training come closer to either parity of esteem or equally valuable elements of a unified system of integrated pathways? The following are some of the barriers to be overcome:

- Place of traditional higher education within the overall system has often prevented reform;
- Value of pathways as perceived by parents, students, employers;
- The need for overall integration of life long learning systems;
- Cost effectiveness of existing systems.

### The education/training dichotomy

Western countries have inherited from Greek civilisation a deeply rooted dichotomy of "culture" and "work". This has caused "theory" to be opposed to "practice" and "thinking" to be dissociated from "doing" throughout the history of education and training.<sup>30</sup>

Vocational education and training is currently facing a major challenge to reconcile "education" and "training" thus achieving a new consensus. A number of options can be examined:

<sup>30</sup> OECD (1994), *New Approaches to Integrated Learning* (OEELSA/ED/WD(94) 35), Executive Summary.

- to conceive education and training as part of one conceived system of lifelong learning;
- organising pathways with multi level exit points;
- improve partnerships to avoid de stabilising formal systems.

Essentially, the distinction between education (enseignement) and training (formation) must be examined and challenged. Are the overall aims of both fundamentally different with education aimed at personal development and training geared towards an occupation? As already indicated, one of the most important distinctions between the two comes from the fact that in many countries they are treated by different ministries.

But the essence of the difference comes from an understanding of the historical context. Resistance to work based training was strongly related to strong perceptions about class. For instance, during the Industrial Revolution the new middle class factory owners and managers, who had grown rich on the extraordinary profits of the mills and factories, were not disposed to favour improvements in working class conditions which would make their personnel less dependent on them. In England, government found itself compelled to concern itself with education as a means of diminishing some of the more glaring evils of the factory system. The first Factory Act, the Health and Morals of Apprentices Act, passed in 1802, besides limiting the hours of labour for apprentices in cotton and woollen mills to twelve a day and prohibiting night work, prescribed:

*every such apprentice shall be instructed in some part of each working day, for the first four years at least of his or her apprenticeship, in the usual hours of work, in reading, writing, and arithmetic, or either of them, according to the age and ability of such apprentice, by some discreet and proper person, to be provided and paid by the master or mistress of such apprentice, in some room or place in such mill or factory to be set aside for that purpose.*<sup>31</sup>

In Ireland, from the results of the 1991 Leaving Certificate Examination, only 32 per cent (21,600) of the age-cohort obtained the one or more honours, which is the accepted minimum education, higher educational grant or scholarship, requirement for entry to third-level education. The system of entry to third level is known as the Points System and is the most clear cut line at which education meets up with the socio-economic system. The points system uses results and selects people for progression towards the various job opportunities that it makes available via third level courses. This system is probably the decisive agency in determining people's economic future.<sup>32</sup>

<sup>31</sup> Boyd, William, King, Edmund, J. *The History of Western Education*

<sup>32</sup> Hogan, Padraig., (Ed.) *Partnership and the Benefits of Learning*, 1995. pp 67-69. ESAI Dublin.

This publication presents the papers from a symposium on philosophical issues in education policy which responded to the Minister for Education's call for dialogue and debate on the Green Paper on Education. The reference relates to a paper, "What's the Good of Education" by Joseph Dunne who presents a good analysis of the internal goods and practices of education cf. pp72-78.



Further expansion in the provision for further education outside of third level institutions controlled by a points-system is not yet a reality. This denies access to further vocational training on a step by step process with progression within a national framework for vocational awards as outlined in the policy document of the National Council for Vocational Awards "Preparing for the New Europe". However, the system is presently under severe pressure to make adjustment, since by mid decade, 25 per cent (16,750) of the age-cohort will be in post second-level vocational training programmes. Unless alternative avenues are incorporated into the points system then the evolution of the vocational education and training systems will continue to lag behind market led development within the sector. In summary, this calls for remedial intervention around standards, quality and scope of the provision.

Irish Education has yet to achieve a right balance between catering for the minority of academic high-achievers and meeting the broader needs of children and society. The perspectives, opened by this broader perception of education, offer an exciting challenge. The links between college based and work based education and training and, in particular, the relationship between programme providers and employment sectors in terms of the development, support and certification are essential to their vocational character and status. In the context of an expanded and internationally recognised scheme of vocational certification at post-compulsory sector, an increase in resources will be necessary to bring about the required level of co-operation between providers and employers.

There is pressure to allow developments starting from a more vocationally oriented base within the system. The need for a strategy to bring the various elements of vocational education and training together into a more cohesive, modularised and graduated system offering a co-ordinated set of vocational education and training programmes and the assessment, certification and accreditation of levels of knowledge, skills and competencies attained.

Model of practice 1: National Council for Vocational Awards (Ireland)

Within an Irish context, the current scenario shows that education and training is undertaken by a wide range of actors including relevant government departments, associated agencies, non statutory and private organisations. This includes Department of Education, Department of Enterprise and Employment, Foras Aiseanna Saothair (FAS) the National Training and Employment Agency, Vocational Education Committees (VEC's), National Council for Education Awards (NCEA), National Council for Vocational Awards (NCVA), as well as a number of second level schools and private institutions. Many national cultural organisations are also involved in

education and training, such as Creative Activity For Everyone (CAFE), Association of Artists in Ireland, Maceolas and Wet Paint.

The future scenario is expressed in a number of proposals in the recent White Paper on Education, "Charting Our Education Future," to reorganise provision through the establishment of TEASTAS -- the Irish National Certification Authority and its proposed sub-boards NCEA and NCVA. The Further Education Authority and Regional Education Boards are also proposed. It has yet to be seen what implications the publication will have of the Department of Enterprise and Employment's White Paper on Training.

The establishment in 1991 of the National Council for Vocational Awards begins the development of a national certification system for a wide range of vocational education and training programmes with particular reference to the formal and non formal education sectors. The influence of vocational strategies is growing and comes from a number of arguments like:

- Need to take account of the complexities of modern living;
- Need to examine the perceived lack of relevance of other forms of education.

The following is the broad structure of national vocational qualifications in Ireland:

1. Title
2. Purpose
3. General Aims
4. Units
5. Specific Learning Outcomes
6. Assessment
7. Performance Criteria

The NCVA was established in 1991 to develop a national certification system for a wide range of vocational education and training programmes with particular reference to the formal and non-formal education sectors. The following diagram shows the framework which is broadly in line with current international practice and it allows access to vocational qualifications to anyone who can satisfy certain criteria. All awards within the framework are structured on a modular basis allowing credits to be accumulated towards certification.

NATIONAL VOCATIONAL CERTIFICATE LEVEL 3
NATIONAL VOCATIONAL CERTIFICATE LEVEL 2



NATIONAL VOCATIONAL  
CERTIFICATE LEVEL 1

NATIONAL FOUNDATION  
CERTIFICATE

The role of the NCVA in developing vocational qualification has happened against the background of unprecedented change, which called for a radical reappraisal of traditional approaches, to take account of the complexities of modern living. The 1995 White Paper on Education – “Charting Our Education Future” – calls for significant changes in financial and political control, changing teaching styles, changed structure, content and perceived relevance of the curriculum and changed modes of assessment. The educational philosophy of the NCVA comes from a perceived lack of relevance of other education forms, which is defined under the following categories:

- **RELEVANCE:** The key determinant for the resourcing of education is the preparation of young people for their future needs, which is met by industry and the economy as well as the personal choice of individuals.
- **SKILLS:** Two sets of skills are proposed: the first being the requirements of the skills to do a job properly, and secondly, what could be termed atomising skills, i.e. the skills of coping with life's problems.
- **STANDARDS:** The acceptance of the primacy of skills brings about the need for an explicit criteria or benchmarks against which skills may be assessed. This emphasis demands that the curriculum designers plan a progressively and hierarchically developed programme or skill acquisition or skill ownership.
- **VOCATIONAL:** The curriculum must be vocational in thrust, linking present learning to future life and employment needs.
- **PERSONAL DEVELOPMENT:** The development of personal skills which are deemed relevant to the economy and individual well being.
- **LEARNING MODES:** Emphasis on modes of learning, i.e. learning how to learn, problem solving skills, etc.

The award structure, which NCVA has developed, is designed to allow students to progress from the most basic qualification right through to higher education, advanced training and employment. Within the Irish context, the system offers pathways that are both complementary and alternative to existing routes of progression. With regard to the internal structuring of awards and modules, the demands of a modern relevant curriculum has been met very much in the context of balance between the personal and

vocational, basic and advanced skills, competencies and underpinning theory, practical and theoretical knowledge.

Therefore, the modules are stated in terms of learning outcomes and performance criteria in order to make explicit the standards to be achieved. The attainment of many of the outcomes require knowledge and understanding as well as skills. The specification of outcomes provides defined goals for students and is believed to enhance motivation. A module is a self contained unit of study within a vocational programme, which is delivered and assessed independently and which may be combined flexibly with other units leading to certification.<sup>33</sup>

While the idea of “access” is certainly an important buzz word, it is not one that can be specifically linked to vocational education alone. Also, the modular base is intrinsic to the “flexible” structure, and ideally one should be able to pick and choose with emphasis on student choice. In practice, a student hoping to gain particular qualifications must complete all relevant modules to achieve overall certification. In the case of PLC, this must be done within a one year time frame. So, while all the programmes are done through modules, the practice is that one slides from module to module through a fixed time frame. Finally, flexibility, equality of access and life long learning are objectives of the NCVA attained through the development of a modular system for all awards. However, none of these objectives is restricted to or is a central function of the system.

The approach taken by NCVA<sup>34</sup> to ensure national standards and quality control has been to ensure that high standards or attest to attainment, internationally recognised and marketable vocational qualifications can be made available to all who wish to obtain them:

- To establish the specific learning outcomes to be demonstrated by the candidates for the award;
- To set performance criteria;
- To assess evidence of achievement.

By defining the outcomes to be achieved, there are, by implication, certain input requirements to enable the students to present the necessary evidence. Establishing a system of certification is multi-faceted and involves the holders of the qualifications (students), the deliverers of the programmes (teachers involved in school based assessment), and end users of vocational qualifications (employers and higher education institutions). In comparison to a norm referenced system, achievement of

<sup>33</sup> National Council for Vocational Awards, Preparing for the New Europe p.5 Dublin 1992.

<sup>34</sup> Josephine Boland, et al, “Curriculum Development in Vocational Education and Training 1991-1995: The Role of the National Council for Vocational Awards.” in *Irish Education Decision Maker* issue no., 9 Spring 1995.



module credits is dependent on demonstration of given standards, not a candidate's position relative to other candidates.

### Model of practice 2: National Vocational Qualifications (England and Scotland)

Following recommendations from the Review of Vocational Qualifications in England and Wales (1986), the National Council for Vocational Qualifications (NCVQ) was established with a remit to "implement, or secure action to implement, a system of vocational qualifications that will achieve the objectives of comprehensibility, relevance, credibility, accessibility and cost effectiveness." The initiative was founded on the belief that, to succeed economically, we need a more competent workforce, and from an individual's viewpoint the potential of the person has often been unfulfilled. Standards would be described in terms of "competence". An agreed statement of competence would be determined or endorsed by a Lead Body with responsibility for defining, maintaining and improving national standards of employment in sectors of employment, where the competence is practised.<sup>35</sup> For the National Council for Vocational Qualifications, there are eleven occupational sectors plus many subsidiary sectors and approximately 170 Industry Lead Bodies.<sup>36</sup> The agreed statement of competency in each occupational sphere should be derived from an analysis of functions within the area of competence to which it relates.<sup>37</sup> A competency is defined as:

*"a performance capability needed by workers in a specified occupational area. Competencies may be cognitive, attitudinal, and or psychomotor capabilities. A competency does not imply perfection: it implies performance at a stated level."*<sup>38</sup>

Vocational Qualifications had to be flexible, relevant and transferable.<sup>39</sup> The standards of competency are identified by industry. For example, an NVQ (National Vocational Qualification) in stage management then stage managers develop the standard. Standards of competency describe outcomes not procedures. This means that there is no reference to a curriculum which would refer to a way of doing something. Rather, it is a matter of what you need to know in order to be competent at that job.

NVQ's had to be national from John o' Groats to Land's End. Each standard of competency is grouped in units which cover discreet functional units. The arts

entertainment industry is grouped into a functional map, where all occupations are examined and functions that people need to do their job are extrapolated. Kenneth Marshall argues that the NCVQ consider the overall employment function as a function of social organism which relates to the sociological analysis of Durkheim.

*Within the employment function they [the NCVQ] seek to isolate the units and elements of competence. These represent the primary functions of the skill. Performance criteria are produced by further sub division of the primary functions into sub functions.*<sup>40</sup>

In theory, it is possible to get unit certification (module).

*The process of functional analysis used by Lead Bodies to determine competence involves examining the expectations in employment as a whole breaking the work role into purposes and functions.*<sup>41</sup>

The end result is the identification of key purposes in the varied sectors.<sup>42</sup> The following is the structure of a national vocational qualification:

1. TITLE: Front of House Standards.
2. UNIT: Monitor the Appearance of the Building.
3. PERFORMANCE CRITERIA: These are the key factors which tell you what you have to do to achieve responding positively to visitors and customers.
4. RANGE STATEMENT: This expresses the various circumstances in which the competence must be applied and may detail differences in physical location and employment contexts or requirements.<sup>43</sup> In other words, where and in what context you will be doing it.
5. UNDERPINNING KNOWLEDGE: Applies to the practical knowledge that you will need to undertake a task, e.g. what you need to know about the organisation you are working for.
6. PERFORMANCE CRITERIA: Here, the essential aspects of the performance necessary for competence<sup>44</sup> are examined by means of looking at someone doing it through simulations to ensure that they can actually do it. In this case, one has to promote three large scale and two small scale events to achieve this award.
7. SUPPLEMENTARY EVIDENCE: The gathering of information about the competency of the person may be done through questioning as well as information about prior learning.

<sup>35</sup> National Council for Vocational Qualifications, 1991. p 9.

<sup>36</sup> Jessup, 1991 p.186-90.

<sup>37</sup> *ibid.* 1991a, p 2

<sup>38</sup> Hermann, G.D. and Kenyon, R.J. (1987) *Competence-based Vocational Education*, Project Report, London FEU/PICKUP.

<sup>39</sup> Humberstone, Alan. *The Work of the Arts And Entertainment Training Council*. Paper to the Mainie Jellett Project Workshop at the Irish Museum of Modern Art p 20 (unpublished).

<sup>40</sup> Marshall, Kenneth., "NVQ's: 'An Assessment of the 'Outcomes' Approach to Education and Training." *Journal of Further and Higher Education*, Vol 15, No 3, Autumn 1991, p59.

<sup>41</sup> Mitchell, 1989 p. 58.

<sup>42</sup> NCVQ., 1991a, p 3.

<sup>43</sup> *ibid.*, p 3.

<sup>44</sup> *ibid.*, p. 3.



The underlying education philosophy of NVQ standards was clearly put by Jessup:

*statements of competence... lay down what the learners are expected to learn... and also what should be assessed to confirm that the required learning has been achieved.*<sup>45</sup>

Questions about the validity of need for the standard is imposed upon trainers and trainees by the NCVQ after consultation with employers. Once the purpose and the outcome is defined, all energy moves to the performance criteria necessary to achieve those outcomes. Any questions about the validity of the training exercise are explained in terms of its functions.

Another point of debate surrounds the competency approach. Ashworth and Saxton hold that:

*competence is the embodiment of a technically oriented way of thinking which is not normally appropriate to the description of human action, or to the facilitation of the training of human beings.*<sup>46</sup>

In other words, there is a suggestion that functional analysis does not allow for people to respond in an unexpected way. It would indeed be peculiar if in the area of arts and cultural education that the system would be unable to empower the students to use their imagination or curiosity.

One of the weakness of relying on "outcomes" is the emphasis on observable behaviour. The trainee is reduced to an automaton.<sup>47</sup> If the trainee is seen to perform in the manner specified by the performance criteria, the assessment is successful. If any deviation is observed, failure is recorded. There is little place in the scheme for innovation.

### Challenges to be addressed by education/training systems in the cultural sector

In the Irish context, the well documented, persistent and widespread effects that neglect of the arts by government has serious consequences for the development of education/training strategies.<sup>48</sup> It is vital to the success of cultural sector practice that continual development of vocational education/training is prioritised, so that barriers to access and progression will be reduced.

<sup>45</sup> Jessup, G. *Outcomes: NVQ's and the Emerging Model of Training*, Falmer Press 1991.

<sup>46</sup> Ashworth, P. Saxton, J. "On Competence." *Journal of Further and Higher Education*, Vol. 14, No. 2, Summer 1990, pp 3-25.

<sup>47</sup> Marshall, Kenneth, op cit, p 62.

<sup>48</sup> Tenson, Ciaran, (1987) *The Arts In Education*, Dublin.

During 1994-95, the Cultural Sector Forum was established as an ad hoc representative group of Irish cultural organisations, an education authority, training providers and the national training agency. Its role was to examine the nature of developments in vocational arts education and training. In its final report, entitled "Vocational Arts Education and Training,"<sup>49</sup> a number of recommendations were made which would form the basis of strategies to the year 2000. A summary of recommendations made by this Forum serve as a useful conclusion to this research paper.

- Informed training/education provision is needed to develop and sustain the skills and imagination of all those working in the sector and will reduce barriers to access and progression.
- Commitment must be given to an integrated education/training philosophy informed by other transnational partners' experience of good practice. This includes a clear understanding of what is meant by competencies, standards, skills, and the development of clear career structures. It should also be stated that, it was not the objective of this paper to make reference to the centrality of cultural integrity in all education and training systems.
- There are real training needs within the sector that are not presently met.<sup>50</sup> A sector in its infancy requires a sound training infrastructure: in order to continue to lobby for meaningful provision for the arts in vocational education and training.
- Healthy partnership<sup>51</sup> between statutory, social partners and local sectors to create an education/training infrastructure which is integrated allows strategic alliances, avoids duplication of services and inter agency/departmental power struggles.
- Priority, resourcing and commitment must be given by a range of cultural organisations to the establishment of a cross sectoral cultural education/training body. This will entail the development of new forms of work organisation across the cultural sector through the creation of strategic horizontal and vertical partnerships between groups that traditionally have not engaged with each other.

<sup>49</sup> Cultural Sector Forum Report, *Vocational Arts Education And Training* 1995., Mainie Jelllett Project, Dublin.

<sup>50</sup> *The Arts Plan, 1995-1997*, Ref. M41/M43 p 26; E15 p 53; M48/M49 p 58, M17 p 64; E9 p 78; M35 p 85., An Chomhairle Ealaíon (1994).

Agreement between Film Makers Ireland and SIPTU, (July 1994) "Training: Recognising the importance of training in an expanding industry, the Union and the Employers agree that a Joint Review will take place to cover all aspects of training. This will include existing and future Trainees." Clause 30 (D), p 25.

Crafts Council, (1992), *Annual Report*, "As part of its policy to make strategic interventions into disciplines in need of development, the Council continued to support knitwear design..." p. 8, Dublin.

<sup>51</sup> This is a phrase used by Michael D Higgins in relation to the success of the Special Working Group on the Film Production Industry. Quoted in *The Economic Impact of Film Production in Ireland* 1993, IBEC 1995.



- Employment is short term and nomadic in the sector and the skills needed are multi disciplinary.<sup>52</sup> Training at entry levels must reflect this reality including the provision of accredited prior and work based learning, the setting of multi 8.2 to disciplinary skills in cultural areas.
- The further development of a meaningful and validating continual vocational education/training system with appropriate accreditation within the cultural sector which will guarantee the vulnerable sectors in employment, e.g. apprenticeships.
- In training, the need to ensure the upgrading of skills, greater mobility and parity of esteem.
- A comprehensive research to oversee the carrying out of a national audit to widen the knowledge base of the sector.
- The need to stress life-long learning; the learning continuum as essential to a proper career structure, pathways and flexibility which must characterise work in the sector. In particular, the need to fill the gap around the lack of specifically tailored programmes for workers in the cultural sector.
- Measures are needed to ensure that newly established Regional Education Boards can take root and act as empowering agencies for regional educational development and co-ordination.
- Put forward a commitment to forge strong links between arts and cultural organisations with education/training providers and policy makers. Put the emphasis on high quality training, rooted in the work itself. Continued growth in the sector demands for a sound training infrastructure to meet needs that are not being met.
- The reduction of barriers to access and progression, so as to sustain the skills and imagination of those working in the sector, e.g. apprenticeships. To establish a strategy for integration of statutory, social partner and local sector, so as to enable new strategic alliances and combat power struggles. To establish cross-sectoral strategic horizontal and vertical partnerships between groups that have traditionally not engaged. To carry out a national audit to widen the knowledge base of the sector. To promote life long learning for all those employed in the sector, and to tackle the need for specially tailored programmes for workers in the cultural sector.

- An option to be considered would be a Cultural Sector Forum with specific responsibility to promote the availability, quality and effectiveness of vocational training and education for people working, or wishing to work in the sector. The role of such a lead organisation is to ensure that vocational education and training is essential to the development and continued success of practice in the sector.  
Such a Cultural Sector Forum must be tailored so as to meet the needs of the Irish sector while being informed by good practice elsewhere. It will seek to inform training provision developed and sustaining the skills and imagination of all those working in the industry, and will reduce barriers to access and progression by contributing to a new provision for a training/education guarantee for all cultural workers.



**Appendix Two**  
**Post Leaving Certificate Courses Survey**



19. PLEASE TICK ALL THOSE STATEMENTS BELOW, WHICH YOU FEEL DESCRIBES YOUR REASON FOR CHOOSING THE COURSE ?

IT WAS A STEPPING STONE TO THIRD LEVEL	
I ALWAYS WANTED TO DO IT	
IT HELPS IN FINDING A JOB	
IT FILLED A YEAR BUT WAS OF LITTLE USE	
I HAD NO CLEAR IDEA WHY I CHOOSE IT	
FOR MY OWN PERSONAL DEVELOPMENT	

20. HOW DO YOU RATE THE SKILLS YOU ACQUIRED ?

V. GOOD ☐ GOOD ☐ POOR ☐

21. WAS THE COURSE WORTHWHILE FOR YOU ?

YES ☐  
NO ☐

22. HAVE YOU FOUND WORK IN THE ARTS AND ENTERTAINMENT INDUSTRY ?

YES ☐  
NO ☐  
IF NOT WHY NOT \_\_\_\_\_

23. IF YOU HAVE FINISHED YOUR EDUCATION , ARE

YOU :

Working full-time ☐  
Working part-time ☐  
Unemployed ☐  
Home Duties ☐  
Other (please specify) \_\_\_\_\_

(a) If you are working full-time or part-time, please state your exact occupation :

PLEASE RETURN YOUR SURVEY TO :

ED CARROLL,  
MAINIE JELLETT PROJECT,  
ROSEHILL HOUSE,  
FINGLAS ROAD,  
DUBLIN 11.

(b) If you are unemployed or engaged in home duties, please state last occupation held :

24. IF YOU ARE UNEMPLOYED, PLEASE SPECIFY THE LENGTH OF TIME YOU HAVE BEEN OUT OF WORK.

Less than 6 months ☐  
Between 6 months and 1 year ☐  
Over 1 year ☐

25. ARE YOU ?

MARRIED ☐  
SINGLE ☐  
LONE PARENT ☐

26. ANY OTHER COMMENTS \_\_\_\_\_

## MAINIE JELLETT PROJECT

A JOINT INITIATIVE OF THE CITY OF DUBLIN VOCATIONAL EDUCATION COMMITTEE AND THE DEPARTMENT OF ARTS POLICY AND MANAGEMENT, CITY UNIVERSITY, LONDON.

Please help us plan for the future by completing this short questionnaire. You will be helping those who do the course in the future. We aim to use your comments and feedback to further develop the quality of C.D.V.E.C. Arts and Entertainment courses.

All answers will be kept strictly confidential and the information used anonymously. All questionnaires will be destroyed after the survey, and your details will not be passed on to anyone.

Please tick only one answer to each question, unless asked to tick all that apply, or write your answer in the space provided.

THANKS A MILLION FOR YOUR HELP.

SURVEY FOR STUDENTS WHO HAVE DONE

C.D.V.E.C. ARTS OR ENTERTAINMENT RELATED COURSES.

TICK CATEGORY OF MOST RECENT COURSE

ARTS, CRAFTS	
ANIMATION	
DESIGN	
RADIO AND TELEVISION	
POPULAR MUSIC	
COMMUNICATIONS/JOURNALISM	
PERFORMING ARTS	
FASHION	

1. WHAT COLLEGE DID YOU ATTEND ?



2. WHAT COURSE DID YOU CHOOSE?  
(ONLY STATE YOUR MOST RECENT)

\_\_\_\_\_

3. WHAT YEAR ?

\_\_\_\_\_

4. HOW WOULD YOU RATE THE QUALITY OF THE COURSE ?

V. GOOD ☐  
GOOD ☐  
POOR ☐

5. HOW WOULD YOU RATE THE QUALITY OF INSTRUCTION?

CORE MODULES      GENERAL MODULES      WORK EXPERIENCE

V. GOOD ☐ ☐ ☐  
GOOD ☐ ☐ ☐  
POOR ☐ ☐ ☐

6. HOW WOULD YOU RATE THE ARTS AND ENTERTAINMENT FACILITIES ? (STUDIO, SPACE, EQUIPMENT ETC.)

V. GOOD ☐  
GOOD ☐  
POOR ☐

7. HOW WOULD YOU RATE THE AVAILABILITY OF FACILITIES ? (CANTEEN, CAREERS INFO., ETC.)

V. GOOD ☐  
GOOD ☐  
POOR ☐

8. ARE YOU ?

MALE ☐  
FEMALE ☐

9. DO YOU COME FROM ?

COUNTRY ☐ SPECIFY \_\_\_\_\_  
CITY ☐ SPECIFY \_\_\_\_\_  
OTHER ☐ SPECIFY \_\_\_\_\_

10. WHAT IS YOUR AGE GROUP ?

17 - 24 ☐ 45 - 64 ☐  
25 - 44 ☐ 65 + ☐

11. PLEASE INDICATE THE EMPLOYMENT STATUS OF YOUR PARENTS/GUARDIANS : (TICK THE APPROPRIATE BOX IN EACH COLUMN)

Father/Guardian	Mother/Guardian
Employed <input type="checkbox"/>	Employed <input type="checkbox"/>
Unemployed <input type="checkbox"/>	Unemployed <input type="checkbox"/>
Home Duties <input type="checkbox"/>	Home Duties <input type="checkbox"/>
Retired <input type="checkbox"/>	Retired <input type="checkbox"/>
Deceased <input type="checkbox"/>	Deceased <input type="checkbox"/>

Other (Please Specify) \_\_\_\_\_ Other (Please Specify) \_\_\_\_\_

13. PLEASE STATE PRESENT OCCUPATION OF YOUR PARENTS. IF NOT IN PAID EMPLOYMENT, OR IF RETIRED OR DECEASED, PLEASE INDICATE LAST OCCUPATION HELD.

Father/Guardian : \_\_\_\_\_ Mother/Guardian : \_\_\_\_\_

14. BEFORE THE COURSE WHAT WAS THE HIGHEST EDUCATION CERTIFICATE OBTAINED ?

GROUP CERTIFICATE ☐  
INTERMEDIATE CERTIFICATE ☐  
JUNIOR CERTIFICATE ☐  
LEAVING CERTIFICATE ☐  
OTHER ☐ Specify \_\_\_\_\_

16. WERE YOU A V.T.O.S. STUDENT?

YES ☐  
NO ☐

17. WHERE DID YOU GO TO AFTER THE COURSE ?

WORK ☐ SPECIFY \_\_\_\_\_  
COLLEGE ☐ SPECIFY \_\_\_\_\_  
DIT/RTC ☐ SPECIFY \_\_\_\_\_  
OTHER ☐ SPECIFY \_\_\_\_\_

18. WHY DID YOU CHOOSE AN ARTS OR ENTERTAINMENT POST LEAVING CERTIFICATE COURSE ?

JOB PROSPECTS ☐  
QUALIFICATION ☐ SPECIFY \_\_\_\_\_  
SECOND OPTION ☐  
OTHER ☐ SPECIFY \_\_\_\_\_



**Appendix Three**  
**Community Arts Questionnaire**



# CAFE

CREATIVE ACTIVITY FOR EVERYONE

## QUESTIONNAIRE

### EDUCATION AND TRAINING IN COMMUNITY ARTS

CAFE (Creative Activity for Everyone) has commissioned a research project into education and training in Community Arts. The following questionnaire is finding out what is happening through a county by county sample.

Your co-operation in filling out this questionnaire will help to create a picture of existing provision and will be invaluable in planning for the future.

For the purpose of this questionnaire a course/programme is understood as any education and training in community arts forming part of a series of events which takes place in a time greater than 14 hours, or 2 days. Any once off course of a shorter duration is excluded.

The survey has been designed to analyse the training needs of arts organisations so it is hoped that it will not be burden.

Finally, all the questionnaires will be used for the sole purpose of the survey and any information provided will remain completely confidential.

If you have any questions about the survey please contact  
Ed Carroll, 148 Mounse Road, Drimnagh, Dublin 12.  
Phone: 01 4556317 Fax: 01 6713268

*CAFE would like to thank you and those who are helping on the working groups for contributing to the research:*

Liz Lennon (Nexus), Stella Coffey (CAFE), Sandy Fitzgerald (City Arts Centre, Dublin), Ollie Breslin (Waterford Youth Drama), Emer Dolphin (AONTAS/CAN), Paraic Breathnach (MACNAS/ Arts Council), Jackie O Keffe (Arts Council), Dermot Stokes Youthreach/Teastas), Andrina Wafer (NCVA), Guss O'Connell (FÁS), Maureen Gilbert (National Rehabilitation Board), Liam O'Dwyer (National Youth Federation), Mary Kelly (Limerick), Jude Bowles (Arts Worker), Terri Mulhall (Arts Worker), Colin Blakey (Arts Worker), Kieran Walsh (Siamsa Tire, Kerry), Mel MacGiobúin (CAFE), Mel MacGiobúin (CAFE), Simeon Smith (CAFE). John Curran (Dept. of Education).

### SECTOR DETAILS

1: To which sector does your organisation belong? *(Please tick only one)*

Community Employment	1	<input type="checkbox"/>
Education/Training Authority	2	<input type="checkbox"/>
Community Arts Organisation	3	<input type="checkbox"/>
Professional Arts Organisation	4	<input type="checkbox"/>
Community Development Organisation	5	<input type="checkbox"/>
Women's Group	6	<input type="checkbox"/>
EU Funded Pilot Project	7	<input type="checkbox"/>
Youth Organisation	8	<input type="checkbox"/>
Arts Centre	9	<input type="checkbox"/>
University/RTC/DIT	10	<input type="checkbox"/>
Local Authority (Arts)	11	<input type="checkbox"/>

2: Can you please list the title of any course/provided by your organisation?

A \_\_\_\_\_  
B \_\_\_\_\_  
C \_\_\_\_\_  
D \_\_\_\_\_  
E \_\_\_\_\_  
F \_\_\_\_\_  
G \_\_\_\_\_  
H \_\_\_\_\_  
I \_\_\_\_\_  
J \_\_\_\_\_

**WHEN COMPLETING Q.3 & 4 REFER TO A,B,C,... TO IDENTIFY COURSE**

3: Please indicate in which year the course/s took place? *(e.g. 1993 [ A,F,G])*

1993	1	<input type="checkbox"/>
1994	2	<input type="checkbox"/>
1995	3	<input type="checkbox"/>
1996	4	<input type="checkbox"/>

4: What was the duration of the course/s? *(e.g.:14 Hours/2 Days 1[A,F,G,I])*

14 Hours / 2 Days	1	<input type="checkbox"/>
80 Hours / 3-10 Days	2	<input type="checkbox"/>
160 Hours / 20 Days	3	<input type="checkbox"/>
240 Hours / 30 Days	4	<input type="checkbox"/>
320 Hours / 40 Days	5	<input type="checkbox"/>



5: Can you give reasons why your organisation provide the course/s?

---

---

---

6: What are the main difficulties your organisation faces in relation to providing courses?

Cost	1	<input type="checkbox"/>
Time	2	<input type="checkbox"/>
Have not considered education/training	3	<input type="checkbox"/>
Organisation too small	4	<input type="checkbox"/>
Other (please specify)	5	<input type="checkbox"/>

FUNDING DETAILS

7: From where do you receive your main funding for the course?

VEC	1	<input type="checkbox"/>
Arts Council	2	<input type="checkbox"/>
FÁS	3	<input type="checkbox"/>
Sponsorship	4	<input type="checkbox"/>
Fund-raising	5	<input type="checkbox"/>
Combat Poverty Agency	6	<input type="checkbox"/>
Dept of Social Welfare	7	<input type="checkbox"/>
European Union	8	<input type="checkbox"/>
Local Authority	9	<input type="checkbox"/>
Other (please specify)	10	<input type="checkbox"/>

8: What is the exact nature of the funding?

Once off	1	<input type="checkbox"/>
Self Financing	2	<input type="checkbox"/>
Continuous	3	<input type="checkbox"/>
Participant Fee	4	<input type="checkbox"/>
Annual/Year to Year	5	<input type="checkbox"/>
Other (please specify)	6	<input type="checkbox"/>

PARTICIPANT DETAILS

9: Can you indicate the average number of males on the courses?

☐

10: Can you indicate the average number of females on the courses?

☐

11: What is the main catchment area of participants on education/training courses?

City	1	<input type="checkbox"/>
Town	2	<input type="checkbox"/>
Suburb of City	3	<input type="checkbox"/>
Rural	4	<input type="checkbox"/>

12: Were there any entry requirements for the course/s? (Please attach if necessary)

Yes	1	<input type="checkbox"/>
No	2	<input type="checkbox"/>

13: What is the average age group of participants in education/training courses?

1-9yrs	1	<input type="checkbox"/>
10-19yrs	2	<input type="checkbox"/>
20-29yrs	3	<input type="checkbox"/>
30-39yrs	4	<input type="checkbox"/>
40-49yrs	5	<input type="checkbox"/>
50-59yrs	6	<input type="checkbox"/>
60-69yrs	7	<input type="checkbox"/>
70yrs +	8	<input type="checkbox"/>

14: Have people with a disability participated on the course?

Yes	1	<input type="checkbox"/>
No	2	<input type="checkbox"/>

15: If people with disability participate in the course/s is it integrated?

Yes	1	<input type="checkbox"/>
No	2	<input type="checkbox"/>



16: Do participants have work placements/experience while on the course?

Yes	1	<input type="checkbox"/>
No	2	<input type="checkbox"/>

COURSE DETAILS

17: Which of the following reflect the core structure of the course?

Understanding of organisational management	1	<input type="checkbox"/>
Understanding of project management	2	<input type="checkbox"/>
Development of art form skills	3	<input type="checkbox"/>
Facilitation & Group Work skills	4	<input type="checkbox"/>
Understanding role of arts education	5	<input type="checkbox"/>
Understanding of community development	6	<input type="checkbox"/>
Understanding of community arts	7	<input type="checkbox"/>
Other (please specify)	8	<input type="checkbox"/>

18: Can you indicate the reasons why participants choose the course?

Personal Development	1	<input type="checkbox"/>
Job Prospects	2	<input type="checkbox"/>
Skills Development	3	<input type="checkbox"/>
Arts Training	4	<input type="checkbox"/>
Qualifications	5	<input type="checkbox"/>
Community Development skills	6	<input type="checkbox"/>
Other (please specify)	7	<input type="checkbox"/>

19:What method of assessment is used? (e.g. ways of evaluating participants performance on course?)

Participant assessment	1	<input type="checkbox"/>
Course Leader assessment	2	<input type="checkbox"/>
Outside assessment	3	<input type="checkbox"/>
None	4	<input type="checkbox"/>
Other (please specify)	5	<input type="checkbox"/>

20: How much do participants pay for the course/s?

£0	1	<input type="checkbox"/>
£5-£10	2	<input type="checkbox"/>
£11-£25	3	<input type="checkbox"/>
£26-£50	4	<input type="checkbox"/>
£51-£150	5	<input type="checkbox"/>
£151-£300	6	<input type="checkbox"/>
£301-£750	7	<input type="checkbox"/>
£751-£1000	8	<input type="checkbox"/>
£1001-£1500	9	<input type="checkbox"/>

21: What if any certification is gained at the end of the course?

FÁS	1	<input type="checkbox"/>
NCVA	2	<input type="checkbox"/>
City and Guilds	3	<input type="checkbox"/>
BTEC	4	<input type="checkbox"/>
AETC	5	<input type="checkbox"/>
VEC	6	<input type="checkbox"/>
In House	7	<input type="checkbox"/>
Extra Mural Diploma	8	<input type="checkbox"/>
None	9	<input type="checkbox"/>
Other please specify	10	<input type="checkbox"/>

22:What are the main reasons for providing training within your organisation? (Please list in order of priority 1,2,3,4)

Staff Development	1	<input type="checkbox"/>
Improve services	2	<input type="checkbox"/>
Ensuring standards	3	<input type="checkbox"/>
Health & safety requirements	4	<input type="checkbox"/>
New technology	5	<input type="checkbox"/>
To meet an identified need	6	<input type="checkbox"/>
Quality of services	7	<input type="checkbox"/>
Certification	8	<input type="checkbox"/>
Outreach to community	9	<input type="checkbox"/>
Other please specify	10	<input type="checkbox"/>



FUTURE PLANS

23: From your experience which of the following are key issues regarding education and training in community arts?

(Please list in order of priority 1, 2, 3...)

- |                                                                              |                          |    |
|------------------------------------------------------------------------------|--------------------------|----|
| Longer term funding is vital                                                 | <input type="checkbox"/> | 45 |
| Need for more facilities                                                     | <input type="checkbox"/> | 46 |
| Framework/pathway for community arts training                                | <input type="checkbox"/> | 47 |
| Wider recognition and accreditation                                          | <input type="checkbox"/> | 48 |
| Training of trainers                                                         | <input type="checkbox"/> | 49 |
| Using community arts as a tool for community development                     | <input type="checkbox"/> | 50 |
| Need to link informal training into formal sector                            | <input type="checkbox"/> | 51 |
| Accreditation of Prior Learning                                              | <input type="checkbox"/> | 52 |
| Community arts as a means of increasing access and participation in the arts | <input type="checkbox"/> | 53 |
| Other (please specify)                                                       | <input type="checkbox"/> | 54 |

24: In your opinion how can progression in education and training in community arts be achieved? (Progression may be understood in the context of stepping stones and life long learning.)

---

---

---

---

---

---

---

25: What is the name of your organisation?

---

26: What are the contact numbers?

Phone: \_\_\_\_\_

Fax: \_\_\_\_\_

27: Please sign the questionnaire:

---

28: What is your position in organisation?

---

29: Any additional comments?

---

---

---

---

---

---

REACTION TO SURVEY

30: What comments would you like to make or reaction do you have to this survey?

---

---

---

---

---

31: Would you be interested in follow up information in relation to the findings of this survey?

Yes	1	<input type="checkbox"/>
No	2	<input type="checkbox"/>

THANK YOU!



## **Appendix Four**

### **Routes and Levels of Accreditation: Mapping the Territory**



## ACCREDITATION AND THE ARTS: MAPPING THE TERRITORY

Ed Carroll

### 1. INTRODUCTION

In the last year there has been an array of publications and initiatives in the arts. For example, the Department of Arts, Culture & the Gaeltacht's Arts Awareness Intervention recently asked CAFE (Creative Activity for Everyone), to undertake a series of actions in conjunction with Regional Unemployment Centres. The Arts Council/Combat Poverty Agency report, *Access and Participation in the Arts*<sup>1</sup> gives a valuable snap-shot of the level of participation in the arts with potential poverty proofing strategies. *Views of Theatre in Ireland 1995*,<sup>2</sup> Report of the Arts Council Theatre Review provides a valuable mapping of the diversity of the theatre sector and identifying strategies for the future. Combat Poverty Agency's new strategy document in community arts entitled, *Developmental Community Arts*<sup>3</sup> shows the value of arts as a tool for community development. Finally the Report of the Commission on the Status of People with Disabilities<sup>4</sup> examines the enormous potential of using arts to further the development needs of those with disabilities.

Within the context of such debate and discussion, this paper will focus on one integral element in the development of the arts, i.e. opportunities for lifelong learning within arts organisations. The Arts Council has clearly not got a lead role in terms of arts education and training provision. However the development of the arts and cultural infrastructure is central to the Council's mission and education and training in the context of lifelong learning must be considered as a core element of it. This paper aims to provide a presentation of information on levels of accreditation and analysis of issues arising in the following way:

- To provide an exchange of information on a range of accreditation routes available in Ireland.
- To locate responses characterised by education and training opportunities outside of formal learning opportunities but within what is sometimes referred to as the Third Strand of provision.
- To present a number of challenges facing the Arts Council and sector in terms of progression, parity of esteem and dialogue between divergent cultures.

Today the backdrop to the accreditation issue is the emphasis on competitiveness, adaptability and flexibility as key ingredients in economic growth that has increasingly challenged each partner in education and training. Side by side with these concepts are the problematic issues around lean, effective and efficient learning organisations often resulting in major restructuring and downsizing. Each partner is well placed to know that they do not control change nor do they possess the solution to the problems and challenges that change brings. Government department or agency, Arts Council, arts organisation and accrediting body are constantly challenged to find new ways of adapting to change.

### 2. KEY DEFINITION

In the field of accreditation a language has developed that is technical and oftentimes difficult to grasp. The following is a key term used during the course of this presentation and which requires some initial explanation.

#### 2.1 Vocational Education and Training in the E.U.

The term vocational education and training in the arts is used in the European context. The Treaty of Rome conferred powers on the E.U. in the area of vocational training but not in general education. Following the ratification of the Single European Act in 1987, the European Council and the Ministers of Education adopted a resolution in May 1988 on the European dimension in education. In adopting the resolution, the Council was placing new emphasis on education, rather than training, as a way of promoting the social as well as the economic cohesion of the community. Clauses 126 & 127 of the Maastricht Treaty



Level 3.

*Training providing access to this level* - compulsory education / vocational training and technical education (secondary level).

*Person* – “Master Craftsman / Technician” – Greater theoretical knowledge. Chiefly technical work / supervisory duties. This form of training involves a greater fund of theoretical knowledge than level 2. Activity involves chiefly technical work which can be performed independently and/or entail executive and co-ordination duties.

Level 4.

*Training providing access to this level* – secondary training (general /vocational) plus post-secondary technical training (“short cycle” higher education).

*Person* – “Higher Technician”– design/management/administrative responsibilities. This form of training involves high-level technical training acquired at or outside educational establishments. The resultant qualification covers a higher level of knowledge and of capabilities. It does not generally require mastery of the scientific bases of the various areas concerned. Such capabilities and knowledge make it possible in a generally autonomous or in an independent way to assume design and/or management and/or administrative responsibilities.

Level 5.

*Training providing access to this level* – secondary training (general/vocational) plus complete higher training (full degree)

*Person* – “Professional” – pursues vocational activity autonomously – mastery of scientific bases of occupation.

This form of training generally leads to an autonomously pursued vocational activity – as an employee or as self employed person – entailing a mastery of the scientific bases of the occupation. The qualifications required for engaging in a vocational activity may be integrated at these levels.

extended the Union’s competence in vocational training and higher education, as set down in the Treaty of Rome, to education more generally, including schools.

3. EUROPEAN (CEDEFOP 1985) LEVELS

A main reference point for any framework of certification and qualifications must take account of international bases of comparability like the International Standard Classification of Education (ISCED) sponsored by UNESCO. The European Centre for the Development of Vocational Education (CEDEFOP) was established by E.U. regulation (No 337/75) of the Council of the European Communities in February 1975. The European Commission, through CEDEFOP, developed over ten years ago, a five-tier framework for vocational qualifications, covering many occupational sectors relevant to the European labour market. The following is an outline of that framework.

TABLE 1 – (CEDEFOP 1985) Levels  
Level 1.

*Training providing access to this level* - Compulsory Education and Professional Initiation (short period).

*Person* – “Semi-Skilled” – limited knowledge/practical capability, simple work. This professional initiation is acquired at an educational establishment, in an out-of school training programme, or at the undertaking. The volume of theoretical knowledge and practical capabilities involved is very limited. This form of training must primarily enable the holder to perform relatively simple work and may be fairly quickly acquired.

Level 2.

*Training providing access to this level* - Compulsory Education and Vocational Training (including apprenticeship).

*Person* – “Skilled Worker” – fully qualified for specific activity. This level corresponds to a level where the holder is fully qualified to engage in a specific activity, with the capacity to use the instruments and techniques relating thereto. This activity involves chiefly the performance of work which may be independent within the limits of the relevant techniques.



3.1 TEASTAS (Irish National Certification Authority)<sup>1</sup>

In Ireland, the establishment of the interim board of TEASTAS was launched in September 1995, by the Minister for Education to develop, implement, regulate and supervise a single, nationally accepted certification structure with a wide ranging remit covering all aspects of non-university education and vocational training.

It will also define standards of skills, knowledge and competencies which reflect international best practice. TEASTAS will develop a coherent system of qualifications facilitating access and progression through a structured system of graded education/training qualifications, allowing progression from basic attainments and qualifications right up to advanced degree level. TEASTAS considers that qualifications should generally relate to a particular level of the framework. This does not preclude a specific qualification from combining standards or certification modules from more than one level.

TEASTAS has said (Teastas 1996) that it considers higher education to be identified with qualifications requiring a minimum of three years of academic study following completion of the school leaving certificate. This notion is broadly based on an inputs model. Further education and training relates to all learning outside of the formal second level school system, ranging from basic foundation to national certificate level (or its equivalent). It would seem that such a definition will tend towards the outputs model. However, it will remain a huge challenge for TEASTAS to find an interface between the diverse cultures that lie behind these models. On the basis of the CEDEFOP structure, the responsibility of Higher Education sector would relate to awards at Levels 4 & 5, even though the sector spans Levels 2, 3, 4, and 5. The further education and training sector relates towards a basic foundation and Level 1, 2, 3.

A framework template, such as shown below represents a possible starting point for development by the various interests working in co-operation.

TABLE 2 – Template for Developing a Unified Framework (TEASTAS)

Higher Education & (Training) Board		Levels
Further Education & Training Sub-Board		HD
		5
		4
		3
		2
		1
		F

In the context of the national framework to be developed, TEASTAS is of the view that it may be appropriate to reconsider the nomenclature of the various awards and national qualifications. In terms of the national framework to be developed, TEASTAS is of the view that it may be appropriate to reconsider the nomenclature of the various awards and national qualifications.

Side by side with the evolution of TEASTAS, the arts and cultural sector was beginning to examine the extent of learning opportunities in a number of key areas. For example during 1995/96 the Mainie Jellett Project was commissioned by CAFE/Arts Council to work on a research into an integrated strategy for learning in the community arts sector. "Perspectives – A Report on Learning Opportunities in Community Arts"<sup>2</sup> was completed in September 1996. The unpublished report outlined a number of contentious strategies for the future.



Another initiative occurred in June 1996 when the Arts Council Community Arts Officer, Jackie O'Keeffe invited a group of 24 representatives from a broad range of perspectives initially to explore a Community Arts Initiative. The movement from confusion to clarity that marked this process was enabled by the following four key principles:

- to raise the right question rather than to present answers;
- to focus on the needs of learners rather than those of organisations;
- to value each person's contribution.

The purpose of the initiative was to bring forward a considered view as to what might constitute the key characteristics of practitioners involved in developing community arts practice. A submission that arose from this exercise proffers a set of four essential attributes that are considered central to any holistic understanding of qualitative community arts work: understanding the socio-cultural context, art skills, project facilitation and management.

This document was submitted to the Arts Council for consideration in December 1996 and the response asked for a process to continue an engagement with the sector to develop common critical understandings on strategic requirements, including a greater understanding of the range of perspectives involved in community arts; a mechanism to develop dialogue within the sector and with the Arts Council, professional development community artists and their vocational education and training needs.

The decision by TEASTAS to establish a Task Group in Community Arts to further the exploration of learning is a direct result of these initiatives. TEASTAS's chose to work in this area as a result of intensive advocacy work undertaken by the sector.

### 3.2 Linking in to FÁS Levels of Accreditation

FÁS, the National Training and Employment Authority was established in January 1988, under the Labour Services Act 1987, and characterises the culture of training within its accreditation framework.

### Reviewing Occupational Training Needs

At the outset it is useful to outline the stages in the process of accreditation as used within FÁS. It is adapted from a model used by FÁS on behalf of STATCOM for The Independent Film & Television Production Sector in Ireland Report, Training Needs to 2000.<sup>7</sup>

### Development of Training Needs

Initially it is important to carry out a collaborative process involving a wide range of people. In normal circumstances an 'expert' sub committee with vision and expertise are formed to plan, develop and implement the project.

A key feature of the process is the extensive interaction with practitioners, training and education personnel and specialists within the area. The key to its success is the extent of participation from the sector and the time and reflection given to requests for information. This provides a reliable basis for the resultant strategy to develop the skill base of the sector. It is hoped that the training needs analysis provides a benchmark for further work on human resource planning for the sector.

Such a needs analysis identifies the training requirements of the sector for a defined period and makes recommendations for a training strategy. Vocational education and training includes on-the-job and off-the-job training. It can take many forms, including formal classroom training, mentoring and coaching, on the job attachments. A co-ordinated range of support measures to develop the sector and a significant upturn in activity in the sector form the basis of research using the following elements:

1. Wide ranging research, consultation and analysis;
2. Examination of occupational areas in respect of training needs;
3. Review of current education and training practices. These reflect the main types of work in the sector. As part of the identification of training needs process, occupational profiles should be developed for each area: identifying work role, job titles, numbers of personnel, competence profile i.e. essential function, related knowledge and personal skills.



In summary, four stages in the process of accreditation can be outlined as follows:

Stage One:

Tasks performed including specific tasks which are performed by fully competent workers in the area.

Stage Two:

Employment and recruitment patterns including key functions, supporting knowledge, related knowledge and personal skills.

Stage Three:

Current and future needs of the occupational area.

Stage Four:

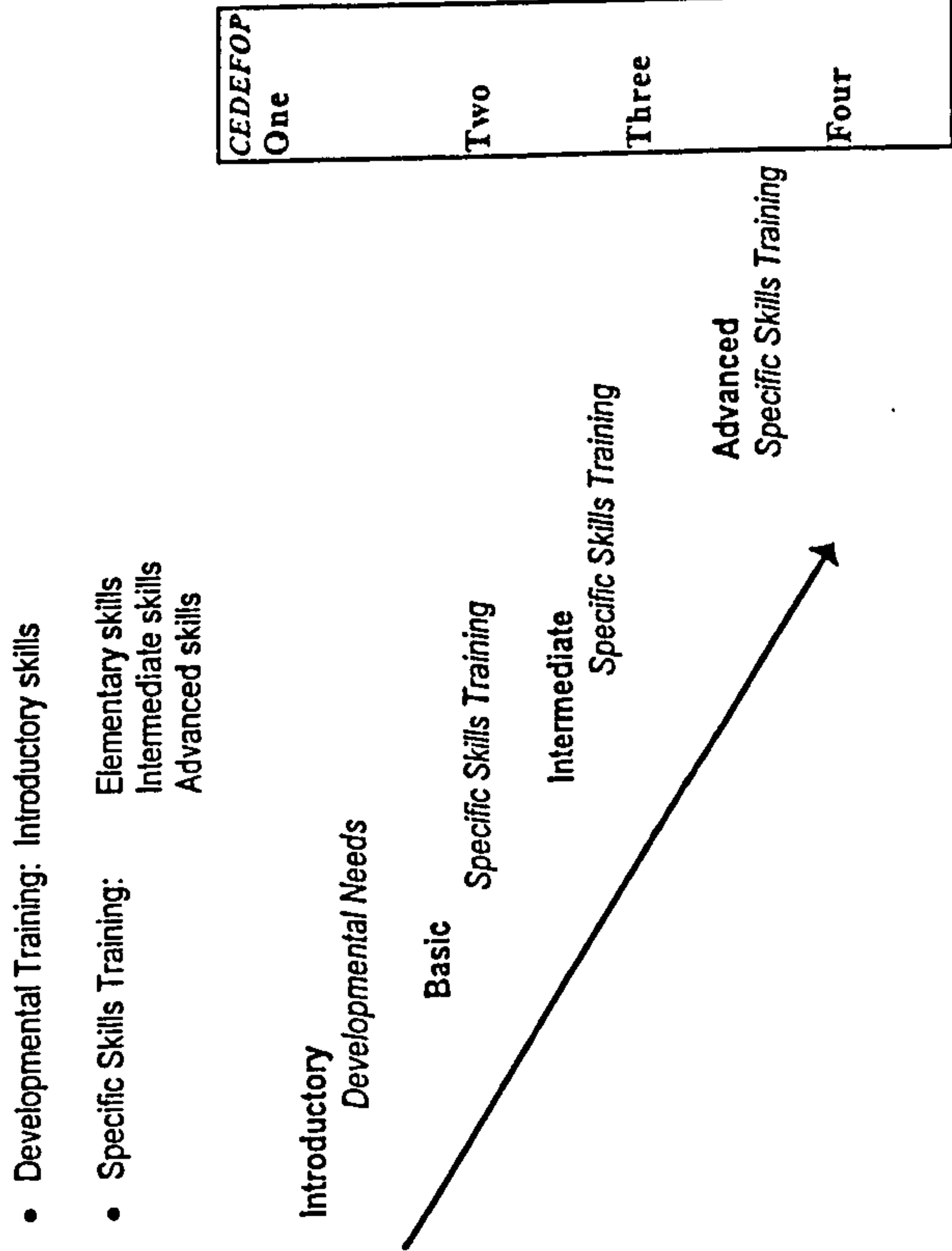
Linking in to levels of accreditation (see Table 3.)

Arts Traineeships

An opportunity now under investigation is the concept of traineeships in the cultural sector. The following initiative will concentrate on those with a desire to work within the cultural sector particularly in terms of creating an alternative route to vocational qualifications in the sector.

A number of recent reports have identified arts traineeships as in need of special consideration. For instance, the Cultural Sector Forum Report' recommended that ways must be found "to develop a meaningful system with appropriate accreditation which will guarantee the vulnerable sectors in employment e.g. new traineeships scheme." *The Arts Council Disability Report* (1997) also suggests creating a Traineeship Scheme which will invite disabled artists to work on the artist-in-residence, artist-in-schools and artist-in-the community programme.

TABLE 3 – Progression through FÁS Training & Skill Levels



Currently a feasibility research is been undertaken by the Mainie Jellett Project, supported by the Irish Youth Foundation and the Arts Council, to lay the foundations for a pilot traineeship programme commencing in early 1998. Central to the success of any such initiative will be the creation of a consortium of arts organisations, education and training authorities and youth organisations who can provide the necessary infrastructure to employ the first trainees. Such a scheme is highly ambitious and innovative and will work with a range of key stakeholders to set up, manage and resource traineeships. The scheme will train high calibre arts professionals for the future; increase opportunities for disadvantaged and disabled young people to acquire management, administrative, facilitation and technical skills in order to pursue long-term careers in the arts. The scheme will also assist arts organisations to recruit highly motivated young people and train them in the specifics of their work.



3.3 Proposed National Council for Vocational Awards (NCVA) Levels (September 1995)

The NCVA was established in 1991 to develop a national certification system for a wide range of vocational education and training programmes with particular reference to the formal and non-formal education sector. It characterises in its framework the culture of schooling.

In examining the following framework it should be borne in mind that this is a general template. For each occupational sector, these statements will inform the process of setting standards for awards. Also skills include core skills such as communications, problem solving, teamwork, as well as vocational skills. Finally the duration of training programme is not specified and will vary according to:

- > occupational sector
- > individual attainment of skill levels
- > mode of provision (on/off the job, full/part time)

4. FUTURE CHALLENGES FACING THE ARTS COUNCIL

At this point it is useful to consider a number of issues in relation to current lifelong learning opportunities in the arts. This area is coming more and more to the fore of debate and dialogue. This is partly due to the increase in innovative activity within the sector and the support given by E.U. Employment Initiatives. For example, Macnas, a Galway based community arts and theatre organisation, have developed "Spinning Wheel", with assistance from the E.U. Employment Initiative, ADAPT (1996-97). This project has enabled restructuring internally to create the necessary infrastructure for a creative learning organisation. Creative Activity for Everyone (CAFE), also through E.U. ADAPT funding (1996-97) have created a project called "Learning Wheel" to meet the training of trainer needs of community arts workers. The Irish Museum of Modern Art's (IMMA) "Unspoken Truths" was an amazing project that gave written and visual expression to communities suffering the multi layered effects of disadvantage. City Arts Centre in Dublin has an Arts in Community Training Programme, supported by E.U. Horizon-Disability (1996-97).

TABLE 4 – NCVA Proposed Levels of Accreditation

NCVA Levels	Work/Profile	Person/Skills	Training	Progression
Foundation including programmes in Youthreach	Pre-vocational	Personal effectiveness Basic transferable skills Readiness for progression	Broad pre-vocational development	>to programme leading to level 1 certification >to employment
Level One	Work under supervision	Limited range of skills to specified standards  Basic theoretical understanding	Introductory vocational education and training	>to programme leading to level 2 certification >to employment  >to further education & training
Level Two including programmes in Post Leaving Certificate colleges	Work under direction	Broad range of skills to specified standards  General theoretical understanding	Specific vocational education and training	>to programme leading to level 3 certification >to employment  >to further education & training
Level Three	Independent Supervisory co-ordination or duties	Comprehensive range of skills to specified standards (fully qualified) Detailed theoretical understanding	Advanced vocational education and training	>to employment  >to further education & training

The following have been characterised by a range of key reports, already cited in this paper, as the key critical factors facing the Arts Council and the sector:

- Current education and training is *ad hoc*, haphazard and presents a confusing variety of options for learners.
- There is need for greater progression and accreditation of courses.
- Current education and training lacks a national framework that is agreed by the sector.
- There is an absence of standards to ensure professionalism.



What could be characterised as a "silent revolution" has taken place across the country in learning opportunities within the arts area. The direction of this paper is to assert that an essential component of vocational education and training characterised by provision within the arts must now be recognised as an essential component of further education and training as well as what is termed "higher education". This type of provision provides an interface between vocational education and training and the labour market. A unique characteristic of these learning opportunities is its distinctive ability "to train inventors and not just technology managers."<sup>10</sup>

It is not within the scope of this paper to provide an examination of the strengths and weaknesses of current accrediting systems in meeting the needs of arts organisations. However, from the perspective of the arts sector, and the Arts Council in particular, there are three fundamental issues arising that are the essential components of an interface between the sector and the desire of the Irish government for a unified accreditation framework. These components are progression, parity of esteem and dialogue between diverse perspectives.

#### 4.1 Progression

A major obstacle to the creation of pathways of progression is the lack of flexible, incremental and participant-centred certification arrangements and accreditation routes. The changing relationship between general education and vocational education and training within inherited institution and organisation structures occurs in terms of "horizontal bridges" and "vertical ladders". Horizontal bridges create movement between two systems. Vertical ladders allow progression routes. These bridges do not exist at present. Their construction must guarantee that time, ideology or pragmatism will not allow them unravel. The root cause of problems associated with progression has been that existing certification and accrediting bodies have focused primarily on establishing certification procedures for the formal sector. The historical association between the institution and the learner has not helped and must be challenged.

The problem can also be explained by the lack of strategic leadership within the Arts Council to build linkages to these national bodies through the non-allocation of resources; lack of experienced and dedicated personnel with the necessary competencies and lack of

awareness and responsiveness to the issue of lifelong learning within the sector.

#### 4.2 Parity of Esteem

The issue of parity of esteem and equivalences between divergent systems must be faced by Irish education and training systems especially the bridging of the traditional divide between academic and vocational qualifications. There is real value in the diversity of institutions from universities and regional technical colleges to Post Leaving Certificate colleges and community based centres. A travel analogy may elucidate the argument.<sup>11</sup> Each journey can be taken in a variety of transport services; public, private; semi private. While the legal structure of education and training providers is an important consideration it should not replace the central issue that whatever the institution; state, private or friendly society, religious, trust, the journey must provide a quality education and training which brings the participant to their stated destination. This should remain a key priority rather than, as sometimes appears to be the case where attempts are made to use new legislative remits to "exclude" or at least to create a unified system of journey providers. An accreditation framework must allow standards to be reached independent of time, place and method.

#### 4.3 Dialogue Between Cultures of the Mainstream and Margin

The need exists for emerging structures to develop mechanisms that ensure debate, open invitation and inclusiveness rather than imposition. The *modus operandi* for any new form of quality control must meet concerns in relation to exclusion head on through invitations to healthy partnerships. Such healthy partnerships between statutory, private/social partners and local sectors can create an integrated education and training infrastructure which allows strategic alliances. In other words, it is important that any new accrediting structures celebrate the diversity, distinctiveness and differences in identity, practice and need which are part of the fabric of vocational education and training provision. Only through the appreciation of distinctiveness can the foundation for a healthy partnership be created and a vital ingredient for synergy be assured. Bridging first, second and third strands calls for the creation of accessing and connecting mechanisms. A comprehensive system of



vocational education and training will be tested on the ability of TEASTAS to create a meaningful and empowered coalition between current certification providers i.e. FÁS, NCEA, NCVA, TEAGASC, CERT and the emerging Third Strand.

In conclusion, a significant challenge lies at the door of the Arts Council in terms of building national consensus on the goals vocational education and training, as undertaken by organisations in the sector.

#### SELECT BIBLIOGRAPHY

Organisation for Economic Co-operation and Development (1996)  
*Lifelong Learning For All*. Report of the meeting of the Education Committee at Ministerial Level, 16/17 January 1996: PARIS.

TEASTAS (January 1997)

*First Report to the Minister of Education*. Government Publications : Dublin.  
UNESCO (1996)

*Learning: The Treasure Within*. Report to UNESCO of the International Commission on Education chaired by Jacques Delors.

Kelly, Mary (1995)

*Can You Credit It?* Combat Poverty Agency: Dublin.

Conway, M. & Lambkin, A. (1993)

*Systems and Procedures of Certification of Qualifications in Ireland: CEDEFOP*.

Irish Government (1995)

White Paper on Education – *Charting Our Education Future*. Government Publications: Dublin.

E.U. Commission (1995)

White Paper on Education and Training – *Teaching and Learning : Towards the Learning Society*. CEC Brussels.  
National Youth Federation (1996)

Submission to TEASTAS – The Irish National Certification Authority. NYF: Dublin.

#### REFERENCES

1. Combat Poverty Agency/The Arts Council (1997) *Poverty: Access and Participation in the Arts*. Dublin: The Combat Poverty Agency/The Arts Council
2. Arts Council Theatre Review Group (1995) *Views of Theatre In Ireland*. Dublin: The Arts Council.
3. Combat Poverty Agency (1996) *Developmental Community Arts*. Dublin: The Combat Poverty Agency.
4. Commission on the Status of People with Disabilities (1996) *Strategy for Equality*. Dublin: Commission on the Status of People with Disabilities.
5. Cf. TEASTAS (1996) *Colloquium: Considering Future Directions*. This unpublished position paper was used in relation to a consultation day undertaken by the Interim Board of TEASTAS on Wednesday, 25 September 1996 at the Marino Institute of Education, Dublin.
6. Carroll, Ed. (1996) *Perspectives: A Report on Learning Opportunities in Community Arts*. Creative Activity for Everyone (unpublished).
7. Independent Film and Television Production Sector (1995) *Training Needs To 2000*. Dublin: Foras Áiseanna Saothair.
8. Lyons, Mary (1995) *Progression through FÁS Training and Skill Levels*, a paper presented to an international conference on accreditation. Dublin: FÁS.
9. Cultural Sector Forum (1996) *Vocational Education and Training in the Arts*. Dublin: Mainie Jellett Project.
10. E.U. Commission (1995) White Paper on Education and Training, *Teaching and Learning: Towards the Learning Society*. p.3 Brussels.
11. National Youth Federation (1996) *Submission to TEASTAS – The Irish National Certification Authority*. p.10, Dublin: NYF.



**Appendix Five**  
**Education and Training Systems in Ireland**



## Understanding the National Context (Ireland)

This study was set primarily in an Irish context, thus the following is a description of the relevant national and European legislative and organisational structures that will test the applicability of a convergence formulation.<sup>1</sup>

### *Key Statutory Education & Training Stakeholders*

The Department of Education has responsibility for almost all educational activity in the State. With the implementation of the White Paper (1995), it will concentrate on the formulation of strategic policy, quality assurance and overall budgetary control.

Vocational Education Committees (VECs) were established under the Vocational Education Act 1930. VECs exist in each of the 26 counties as well as a number of additional city committees e.g. City of Dublin and City of Cork VECs. The VECs provide and manage vocational and continuing education within their area and are financed mainly from state funds and partly from local rates.

The Higher Education Authority is a statutory body established under the Higher Education Act in 1971. It has a broad range of functions related to the development of higher education: advising the Minister for Education on higher education policy overall

---

<sup>1</sup> Stokes, D. & Watters, E. (19987) Ireland: Vocational Education and Training - A Guide, Dublin, EU Leonardo da Vinci. See also, Institute of Public Administration, (1998) *Administration Yearbook and Diary 1998, Dublin IPA*. Both these reference publications provided the basis of the summary contained in section 1.3 of this study, pertaining to the legislative and operational framework of relevant systems.



responsibility for operational decisions, including budgetary allocation to the colleges and ensuring a balance of programmes in the various institutions. In consultation with third level institutions it will be asked to advise on the most appropriate and effective means of achieving an annual increase in the participation of students from lower socio-economic groups over the next five years 1999-2004. As envisaged under the White Paper, *Charting Our Education Future*, the remit of the Authority will be greatly expanded under proposed new legislation.

National University of Ireland is the governing body responsible for University Colleges in Cork, Dublin, Galway and a number of recognised colleges including St Patrick's College, Maynooth, the Royal College of Surgeons in Dublin and St Angela's, Sligo. In relation to professional education in the arts, it is currently responsible for the awarding of degrees and diplomas in drama and arts administration respectively.

Regional Technical Colleges are located in nine centres through the country and provide higher educational opportunities in a range of art forms and at a variety of levels including degree, diploma and certificate. In 1999 they have been re-named by the Department of Education, Institutes of Technology and it is planned to increase their numbers throughout the country.

Dublin Institute of Technology was established under the DIT Act (1992) to operate as an independent entity with its own governing body. In recent years it has expanded its arts provision through affiliation by the College of Music, and fine arts programmes.



The National Council for Education Awards was established in 1972 on an ad hoc basis, and subsequently formalised through the National Council for Education Awards Act 1979. It has responsibility for the co-ordination, development and promotion of technical, industrial, scientific and secretarial education, and education in art and design outside the university system.

The National Council for Vocational Awards was established in 1991 to develop a national certification system for a wide range of vocational education and training programmes with particular reference to the formal and non formal education sectors. Such programmes include vocational courses within the Vocational Training and Opportunities Scheme (VTOS), and vocational courses or modules within adult community education.

TEASTAS was established by the Department of Education in 1996 on an interim basis to develop an integrated accreditation system.

“TEASTAS means 'certificate' and is the Irish National Certification Authority (TEASTAS) was created under an Interim Board in response to a call for its establishment in 1995 White Paper on Education. It exists under the aegis of the Department of Education and has responsibility for all non university third level programmes, and all further and continuing education and training programmes.

In 1999 the Minister of Education and Science the publication of the Qualifications (Education & Training) Bill. In that Bill the work of TEASTAS will be subsumed into the following:

The specific remit of the National Qualifications Authority which will take over the role of TEASTAS includes:

- the establishment, promotion and maintenance of the standards of the two new awarding bodies which will replace the existing NCEA and NCVA –namely the Higher Education and Training Awards Council (HETAC) and the Further Education and Training Awards Council (FETAC) and the Dublin Institute of Technology and any



new universities which may be established under Section 9 of the Universities Act.

- The promotion and facilitation of access, transfer and progression for learners.

A. The National Qualification Authority which will be charged with being the overall guarantor of the quality of further and higher education and to promote access, transfer and progression into and within education and training. The Authority will be the crucial element in helping students to move between courses and developing the national framework of qualifications.

B. The Further Education and Training Awards Council will be a new body which will incorporate the current further education and training certification functions of FÁS, National Tourism Certification Board, Teagasc and the National Council for Vocational Awards.

C. The Higher Education and Training Awards Council will incorporate the higher education and training certification functions of the National Council for Education Awards and other relevant bodies.

The Department of Enterprise & Employment has responsibility for industrial development policy, manpower policy, and various matters affecting the conditions of employment of workers. The principal elements of manpower policy include the provision of vocational training and retraining, the provision of employment and work experience programmes. The Department is also responsible for certain state-sponsored bodies



entrusted with the implementation of policy in regard to a number of these functions and in particular FÁS.

Foras Áiseanna Saothair (FÁS) is the National Training and Employment Authority and was established in January 1988, under the Labour Services Act 1987. Its functions include the operation of training and employment programmes; the provision of an employment recruitment service; an advisory service for industry; and support for co-operative and community based enterprise. Priority is given to those with the most difficulty in the labour market, including the long term unemployed and early school leavers. FÁS has statutory awarding body status and it is FÁS policy to use its powers of certification in respect of all training for which it has responsibility. To this end FÁS has established a modularised assessment and certification system which operates within a framework of ascending skill levels.

### *Other Key Statutory Players*

The Department of Arts, Heritage, Gaeltacht, and the Islands was established in 1993 and has specific responsibility for the formulation of national policy relating to arts and culture. While the Department has a clear strategy for primary and secondary level education, it does not have in place a lifelong learning strategy for the arts. However, the Department has a nominee on the board of TEASTAS.

The Arts Council was established by the Arts Acts, 1951 and 1973 to stimulate public interest in the arts and promote their knowledge, appreciation and practice, to assist in



improving their standards and to advise the government on artistic matters. The Council, which consists of 17 part-time members, is appointed by the Minister for Arts, Culture, Language and the Islands. The state grant for 1998 was almost IR£27 million.

**STATCOM**, a national training initiative, was established in 1994 to ensure the removal of any obstacles to the full development of the Irish film and audio-visual industries. It represents the most significant training initiative ever undertaken in the arts, because it seeks to build a training infrastructure to ensure future development of the sector. After initial reviews of the film and audio-visual industries, a phased agenda of research and work is now undertaken. It has a detailed work plan 1996-2000, and has been allocated significant resources, in excess of £2.57 million over three years.

**National Rehabilitation Board** under the **Department of Health** identifies, advises and develops policies and services on the needs of people with disabilities. The Board has overall responsibility for people with disabilities.

**Combat Poverty Agency** under the **Department of Social, Community & Family Affairs** initiates measures aimed at overcoming poverty in the State and the evaluation of such measures. Its **Community Arts Pilot Programme**, established in conjunction with **CAFE**, and supported by the **EU Horizon Initiative** has examined certain means of enhancing community development work, and raising issues concerning arts provision. This led to a range of important pilot projects, including the **North Wall Women's Centre** and the **Parents Alone Resource Centre** in Dublin, in the **Knocknaheeny/Hollyhill Community Arts**



Project in Cork, Plearaca Chonamara in the West of Ireland, and finally, in the Pavee Point/Travellers Arts Centres in Dublin, Tullamore and Ennis.

The role of Local Authorities in the arts is described under the terms of the Arts Act as the following outlines:

“A local authority....may assist with money or in kind by the provision of services or facilities (including the services of staff), the Council (Arts) or any person organising an exhibition or other event the effect of which were held, in the opinion of the authority, stimulate public interest in the arts, promote the knowledge, appreciation and practice of the arts, or assist in improving the standards of the arts.”

“However, the act does not give councils or corporations any statutory obligation to provide assistance to arts groups within their area.”<sup>2</sup>

The arts are funded and supported in Programme Group 8 Recreation and Amenity. Also included in this programme are libraries, swimming pools, museum conservation and improvement to amenities, tennis courts, golf courses etc.

The Department of Finance has a major influence on the level of direct state funding of the arts because of its strategic role in determining exchequer spending.

### *European Community Initiatives & Programmes*

Area Development Management (ADM), was established in 1992, by the Irish government, as a independent mechanism, to draw down EU Global Grant Initiative. The Global Grant is a drawing together of specific parts of the European Social Funds (ESF), and European Regional Development Funding (ERDF). The purpose of the EU Global

---

<sup>2</sup> See Arts Act (1973) Section 12.1.



Grant Initiative, was to promote and assist local social and economic development in Ireland through the support of an integrated package of measures. ADM is the intermediary responsible for the initiative. Initially the agreement provided for the allocation of IR£8 million towards the cost of continued support for the twelve area-based partnerships set up under the Programme for Economic and Social Progress (PESP) and other local development groups.

The EU Leonardo Programme<sup>3</sup> is a vocational training programme which covers the years 1995-99. The programme has the following objectives:

- to improve the quality of vocational training in Europe
- to encourage exchanges and placements
- to achieve a better understanding of vocational training
- to encourage adaptation to the information society.

EU Socrates<sup>4</sup> is an action programme designed to develop the European dimension in education. It is intended to contribute to the development of quality education and training and the creation of an open European area for co-operation in education.

EU Employment Initiatives<sup>5</sup> have a number of distinct strands including Integra, Horizon Disability, New Opportunities for Women (NOW) and Youthstart. These initiatives aim to

---

<sup>3</sup> Stokes, D. & Watters, E. op. cit., pp 37-38.

<sup>4</sup> Op. cit. pp 37-38.

<sup>5</sup> Employment Initiatives (1997) Annual Report, p. 1, Dublin, WRC Social & Economic Consultants



contribute to the development of human resources, to promote social solidarity within Europe and to promote equal opportunities in the labour market.



**Appendix Six**  
**Sample Course Provision in Community Arts**



## Sampling of Learning Opportunities in Community Arts 1993-96 ©

Module/ Course TITLE	PROVIDER	DURATION	ENTRY REQUIREMENTS	PLACES	MALE/FEMALE GENDER BALANCE	TYPE	WORK PLACEMENTS	METHOD OF ASSESSMENT	CERTIFICATION
Artist in the Community	Working Artists Roscommon	91/92&1995 320 hrs/40 days	No	50:50		-Dev. art form skills -Facilitation & group work	No	Participant	None
Costume Design	Linenhoods	93/94/-14 hrs/2 days	Yes (CE)	15	13:2	Module	Yes (CE)	Participant Audience	None
Puppetry	Linenhoods	93/94/-14 hrs/2 days	Yes (CE)	15	13:2	Module	2 wks with MACNAS	Participant Audience	None
Community Employment training	Artsquad, Finglas	160 hours 20 days	Yes (CE)	20	50:50	Modular	Yes	Participant Course Leader Supervisor	Various
Video Production	ZWIP Dublin	80 Hours 3-10 days	No	34	19:15	Module	Work based	Supervisor	FAS
Community Dance	Mayo County Council	640 Hours 90 Days	No	n/a	50:50	Modular	No	Course Leader	None
Art Therapy	Cork Community Art Link	80 Hours 3-10 days	Yes	15	4:11	Module	Work based	Participant Course Leader Outside	None
SAMBA	Coolock Art House	80 Hours 3-10 days	No	15	5:10	Module	Work based	Participant Course Leader Group	In House
Sound Systems	Coolock Art House	640 Hours 90 days	No	15	5:10	Module	Work based	Participant Course Leader Group	In House
Recording Engineering	Sound Training Centre	32 weeks full time or 20 wks p.t.	Interview	15	10:5	Modular	No	Outside	City and Guilds FAS Sound Training Centre
In Service Teachers/ Artists/ Youth and Community Workers	IMMA	80 Hours 3-10 days	Primary and secondary teachers as well as artists, youth and community workers.	25	5:20	In service	No	Participant Course leader Outside	None



Sampling of Learning Opportunities in Community Arts 1993-96 ©

Module/ Course TITLE	PROVIDER	DURATION	ENTRY REQUIREMENTS	PLACES	MALE/FEMALE GENDER BALANCE	TYPE	WORK PLACEMENTS	METHOD OF ASSESSMENT	CERTIFICATION
Wider Horizons Programme	Musicbase	160 Hours 20 days - 3 months full time	Sound technician training	14	11-3	Practical & NY university	Yes	Studio Assessment	NY university
Independent Cultural Entrepreneurs	Temple Bar Properties	1995 160 Hours 20 days - 16 months	Interview & experience	40	25-15	Module	Yes	Project assessment	VEC
Learning from T.V.	RTE & UCD Audio Visual Unit	1995 80 Hours 3-10 days	Unemployed (LTU's)	20	9:11	Module	No	None	None
Music Appreciation	TARGET	160 Hours 20 days	No	17	3:14	Module	No	None	None
Drama	TARGET	160 Hours 20 days	No	17	3:14	Module	No	None	None
Visual Arts Course	City Arts Centre/ INOU	1995/6 640 hours 90 days	No	15	7:8	Modular	No	Participant	In House
ROOTS -action based research in comm. drama	City Arts Centre/ Wet Paint	1995/6 640 hours 90 days	Interview	20	10:10	Modular	No	Participant	In House
ACT1- focusing on employment opportunities within disability arts	City Arts Centre/ Very Special Arts	1996 640 hours 90 days	Interview	15	10:10	4 days a week over six months	Yes	Participant	In House University of Hertfordshire
Women in Technology	People's College, Dublin.	1995 640 Hours 90 Days	No	18	0:18	Modular	No	Participant Course Leader Outside	People's College Diploma
Creative Writing	Dun laoghaire VEC	1996 16-20 hours	No	--	5:95	Modular	No	Course Leader	In House (VEC)
Personal Development	Transforum Alley	1995/6 640 Hours 90 Days	16-19 yrs & Early school leavers	20	12:8	Personal Dev. Forum theatre Art therapy Art education	No	Participant Course Leader	In House
Art for Unemployed	County Carlow VEC	1995/6 80 Hours 3-10 days	No	20	33:66	Modular	No	None	None
Art for wheelchair users	County Carlow VEC	80 Hours 3-10 days	No	20	33:66	Modular	No	None	None
Women's Dance Weekends	Shawbrook School of Ballet	1996 14 Hours 2 days	No	--	female	Modular	No	Course Leader Outside	Royal Academy of Dance Certificate
Community Dance	Wexford County Council	1996 80 hours 3-10 days	No	--	--	Modular	No	Course Leader	None



Sampling of Learning Opportunities in Community Arts 1993-94 ©

Module/ Course TITLE	PROVIDER	DURATION	ENTRY REQUIREMENTS	PLACES	MALE/FEMALE GENDER BALANCE	TYPE	WORK PLACEMENTS	METHOD OF ASSESSMENT	CERTIFICATION
National Arts Worker Course	CAFE / Maynooth College	1993/4 160 hrs/ 20 days	Yes	15	50:50	-Art form skills -Facilitation & group work -Arts education -Comm. arts	No	Course Leader Outside	Extra Mural Diploma
Community animateurs	Offaly VEC/ Leader Company	1995 80 Hours 2-10 days	No	-	50:50	Module	No	Participant Course Tutor	Extra Mural Maynooth
Creative Writing	Kildare VEC	14 Hours 2 days	No	15	25:75	Module	No	Participant	None
Drama skills development	Gallowglass	14 Hours 2 days	No	-	30:70	Module	No	Participant	None
Art, Craft and Design	Taipeas Gael	1995 640 Hours 90 Days	Unemployed (LTU's)	6	50:50	8 NCVA modules inc. 5 developed locally	No	Course tutor Outside	NCVA Level 2
Social drama	Dry Rain Performing Arts	25 hours	No	20	25:75	Module	No	Participant	None
Directing	Monaghan VEC	1995 14 hours 2 days	No	14	6:8	Module	No	Course Leader	In house VEC
Performing Arts: Theatre	Crooked House Theatre (VTOS)	1995 640 hours 90 days	Unemployed (LTU's)	29	8:21	8 NCVA modules	Yes	Course leader Outside	NCVA Level 2.
Drama as a tool for youthwork	Waterford Youth Drama	1995 80 Hours 3-10 days	Youth workers	12	3:9	Module	Yes	Participant	None
Youth drama	St John's Art Centre	240 Hours 30 days	Young people	30	10:20	Module	Yes	Performance	None
Art and design	Midlands Arts Resource Centre	640 Hours/ 90 days	No	12	2:10	NCVA Level 2 PLC	Yes	Course tutor Outside	NCVA Level 2
Laois Youth Theatre	Laois County Council	1995 80 hours	No	9	1:8	Module	No	None	None
Art and Design	Model Arts Centre	1995 640 hours 90 days	No	15	40:60	8 Modules	No	Course leader	NCVA Level 2
Contemporary Dance	Limerick County Council	80 hours 3-10 days	Teachers	-	0:10	In service	No	Participant Course leader	None
Drama skills	West Cork Arts Centre	80 hours 3-10 days	No	-	50:50	Module /	No	Participant Course leader	None
Arts Module	Wet Paint	1994/5 80 hours 3-10 days	Community/Youth Work Students	40	4:6	Module	Yes	Participant Course Leader	Diploma in Youth & Community Work Maynooth
Arts In Service to Comm. Youth Workers	Wet Paint	1994/5 160 hours 20 days	Full time Community/Youth Workers	40	4:6	Module	Yes	Participant Course Leader	None
Dance Course	Kilkenny County Council	1995 80 Hours 3-10 days	No	8	2:6	Module	No	Participant	None



# Sampling of Learning Opportunities in Community Arts 1993-96

©

Module/ Course TITLE	PROVIDER	DURATION	ENTRY REQUIREMENTS	PLACES	MALE/FEMALE GENDER BALANCE	TYPE	WORK PLACEMENTS	METHOD OF ASSESSMENT	CERTIFICATION
Group work skills	Community Connections	1995-80 hrs. 3-10 days	None	n/a	70:30	Modular	No	Self & Course Leader	N.I Open College Network Certificate
Group work and facilitation skills	W.C.C.R.C.	1994-160 hrs 20 days	No	n/a	60:40	Modular	Yes	Self None	In House None
"Theatre of the Oppressed" Forum Theatre	W.C.C.R.C.	95/96-80 hrs 3-10 days	No	15	60:40	Modular	No	Participant None	In House None
Basic Directing	Dublin Corporation	94/95-80 hrs 3-10 days	No	15	66:33	Module	No	Participant Course Leader	None
Set Design Course	Dublin Corporation	94/95-80 hrs 3-10 days	No	15	66:33	Module	No	Self Course Leader	None
Working with Music	City Arts Centre	94/95/96 1 Year	Yes (CE)	24	15:9	-Org. Dev. -Project Mgt. - Facilitation Group Work Skills -Und. Music Business	Yes (CE)	Participant	In House
Drama Workshops	Dundalk UDC	1994-not specified	Yes (CE)	n/a	50:50	Module	Yes (CE)	Participant Outside	FAS None
Schools workshop facilitation	Dundalk UDC	1994-not specified	Yes (CE)	n/a	50:50	Module	Yes (CE)	Participant Outside	FAS None
Acting Skills	Linenhoods	93/94-14 hrs/2 days	Yes (CE)	15	13:2	Module	Yes (CE) 2 wks with MACNAS for visual artists only	Participant Audience	None
Performing Arts	West Cork Education Institute for Rural Dev.	94/95- 1080 Hrs/ 180 days	No	20	14:5	-Organ. Mgt. -Project Mgt. -Art form skills -Personal dev. -Facilitation & group work skills	Yes	Participant Course leader	NCVA (level 2)
Artspeak	Belltable Arts Centre	95/96-14 hrs/2 days	No	not specified	not specified	Dev. of art form skills	No	None	None
Theatre Studies in the Community	Maynooth College	240 hrs/ 30 days	Yes	15	80:20	-Art form skills -Facilitation & group work -Arts education -Comm. arts	No	Course Leader Outside	Extra Mural Diploma



# Sampling of Learning Opportunities in Community Arts 1993-96

©

Module/ Course TITLE	PROVIDER	DURATION	ENTRY REQUIREMENTS	PLACES	MALE/FEMALE GENDER BALANCE	TYPE	WORK PLACEMENTS	METHOD OF ASSESSMENT	CERTIFICATION
Group work skills	Community Connections	1995-80 hrs. 3-10 days	None	n/a	70:30	Modular	No	Self & Course Leader	N.I. Open College Network Certificate
Group work and facilitation skills	W.C.C.R.C.	1994-160 hrs 20 days	No	n/a	60:40	Modular	Yes	Self None	In House None
"Theatre of the Oppressed" Forum Theatre	W.C.C.R.C.	95/96-80 hrs 3-10 days	No	15	60:40	Modular	No	Participant None	In House None
Basic Directing	Dublin Corporation	94/95-80 hrs 3-10 days	No	15	66:33	Module	No	Participant Course Leader	None
Set Design Course	Dublin Corporation	94/95-80 hrs 3-10 days	No	15	66:33	Module	No	Self Course Leader	None
Working with Music	City Arts Centre	94/95/96 1 Year	Yes (CE)	24	15:9	-Org. Dev. -Project Mgt. - Facilitation Group Work Skills -Und. Music Business	Yes (CE)	Participant	In House
Drama Workshops	Dundalk UDC	1994-not specified	Yes (CE)	n/a	50:50	Module	Yes (CE)	Participant Outside	FAS None
Schools workshop facilitation	Dundalk UDC	1994-not specified	Yes (CE)	n/a	50:50	Module	Yes (CE)	Participant Outside	FAS None
Acting Skills	Linenhoods	93/94/-14 hrs/2 days	Yes (CE)	15	13:2	Module	Yes (CE) 2 wks with MACNAS for visual artists only	Participant Audience	None
Performing Arts	West Cork Education Institute for Rural Dev.	94/95- 1080 Hrs/ 180 days	No	20	14:5	-Organ. Mgt. -Project Mgt. -Art form skills -Personal dev. -Facilitation & group work skills	Yes	Participant Course leader	NCVA (level 2)
Artspeak	Belltable Arts Centre	95/96-14 hrs/2 days	No	not specified	not specified	Dev. of art form skills	No	None	None
Theatre Studies in the Community	Maynooth College	240 hrs/ 30 days	Yes	15	80:20	-Art form skills -Facilitation & group work -Arts education -Comm. arts	No	Course Leader Outside	Extra Mural Diploma



## **Appendix Seven**

### **Key Definitions used in Accreditation**



## KEY TERMS IN ACCREDITATION AND CERTIFICATION

### *'Competency and other Key Terms:'<sup>7</sup>*

What follows are a range of definitions that express the complexity of the term.

"A performance capability needed by workers in a specified occupational area. Competencies may be cognitive, attitudinal, and/or psychomotor capabilities. A competency does not imply perfection: it implies performance at a stated level (criterion)." (Hermann & Kenyon 1987)

"(Standards) will form the prime focus of training and the basis of vocational qualifications. Standards development should be based on the notion of competence which is defined as the ability to perform activities within an occupation. Competence is a wide concept which embodies the ability to transfer skills and knowledge to new situations within the occupational area. It encompasses organisation and planning of work, innovation and coping with non-routine activities. It includes those qualities of personal effectiveness that are required in the workplace to deal with co-workers, managers and customers." (Training Agency UK 1989)

### Standards

"The acceptance of the primacy of skills brings about the need for an explicit criteria or benchmarks against which skills may be assessed. This emphasis demands that the curriculum designers plan a progressively and hierarchically developed programme or skills acquisition or skill ownership."  
(National Council for Vocational Awards [NCVA], Ireland 1994)

---

<sup>7</sup> Cf., the following articles provide a detailed understanding of the elements within the competency debate in the UK. Marshall Kenneth, (1991) NVQ's: An Assessment of the 'Outcomes' Approach to Education and Training in *The Journal of Further and Higher Education* 15 (3), Autumn 1991. Also P. D. Ashworth and Judy Saxton, (1990) On 'Competence', in *The Journal of Further and Higher Education* 14, (2), Summer 1990. Field John, (1995) Reality Testing in the Workplace: are NVQs Employment-led?, and Hyland Terry, (1995), Behavioursim and the Meaning of Competence in Hodkinson S, (Ed), *The Challenge of Competence*, chapter 3 & 4, Issilt, Cassell; Hyland Terry, (1995), *Competence, Education and NVQ's - Dissenting Perspectives* especially chapter 1, Cassell; Hyland Terry, (1994) Opinion: Vocational Education and Training in the Post School Sector: Learning, Experience and the Change in the NCVQ Model, in *Education and Training Technology International*, Nov 1994 vol 31, no. 4. Child, B. (1996) NVQ's: is policy supporting the principles of lifelong learning? in *Research in Post-Compulsory Education*, vol. 1,2,1996.



## Assessment

“Assessment is the process of obtaining and interpreting evidence of achievement. Its primary purpose is to ascertain that specific learning outcomes have been attained to the required standards.”

(NCVA , Ireland 1994)

## Accreditation<sup>8</sup>

Accreditation is the formal and official recognition of, or awarding of credit for achievement. An accredited course therefore is a course of study leading to an official/formal recognition of the learning achieved through participation in and completion of a course of study. Accreditation informs others that a certain body of knowledge and/or skills have been achieved by a learner to a certain level and to a certain standard. As such accreditation can be called the quality assurance mechanism that safeguards the learner and checks and balances those involved in providing the learning..

(EU EMPLOYMENT Cross Strand Submission on Accreditation, Ireland 1996)

## Certification

Certification is usually an external sign e.g. certificate awarded to the learner in recognition of the skills, knowledge and competencies achieved upon completion of a programme or course of learning. Certification is normally related to learners rather than providers or institutions.

(EU EMPLOYMENT Cross Strand Submission on Accreditation, Ireland 1996)

## ‘Inputs’ & ‘Outputs’

Assessment is focused on observable outcomes and the nature of the accrediting systems is ‘output’ driven. Quality assurance in higher education accreditation systems has traditionally occurred through a model based on ‘*inputs*’ like course provider, factors such as central resources, teaching qualifications, course content. This model has been summarily coined in the phrase, ‘time, place and method’. However quality assurance in vocational education and training accrediting systems normally occurs through a model based on ‘*outputs*’ such as evidence of achievements of candidates for certification and observable standards of competency. The achievement of the standard is the benchmark of accreditation irrespective of time, place or method.

(National Rehabilitation Board, Submission to TEASTAS, Ireland 1995)

---

<sup>8</sup> For a fuller description of accreditation see Lennon, N. (1999) *Towards An Integrated Accreditation Framework*, pp 5-9, Dublin, Community & Voluntary Accreditation Forum.