

Arts Education Research Policy & Context Framework



“Art broadly defined is a fundamental human experience: the making of meaning, individual and collective through representation. In making ART we make ourselves. In understanding Art we understand ourselves.”

(Arts Council of Ireland, Points of Alignment, 2008)

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Preface

This Policy Framework will communicate a roadmap and a platform to underpin Cork Education & Training Board's (Cork ETB) commitment to building a creative and culturally aware organisation. The organisation recognises the importance of the arts and the need to promote their practice and support their implementation.

It will support Cork ETB's critical role by creating a common understanding among all stakeholders and improving the quality of good practice in the field. It will provide a framework for arts education within the formal and non-formal sectors. It will provide a solid structure for future decisions and actions.

Introduction

Cork ETB as an education and training body for the people of Cork leads the way in influencing change, strengthening communities and delivering a flexible, diverse service.

An Taoiseach Micheál Martin, T.D. said Cork Education and Training Board have established themselves as “deeply rooted members of the community in Cork” and paid tribute to their “adaptability, resilience and commitment to supporting learners” as he launched their Strategy Statement for 2022-2026.

The Cork ETB Strategy Statement outlines and defines the strategic direction that Cork Education and Training Board will take over the next five years and addresses five primary pillars of priority, which include:

- Learning and Teaching
- Team and Organisation
- Communicating and Connecting
- Supporting Equality, Diversity and Inclusion
- Infrastructure

During the lifetime of the plan, the intention is to focus on the development and enhancement of these pillars. While the Strategic Plan is ambitious, it is attainable. Significant work is already occurring across multiple areas of Cork Education and Training Board with regards to the delivery of these goals and objectives.

As we move forward in a changing landscape and emerge from the shadows of Covid-19 as a nation we will focus on our financial and economic capital, we must not fail to recognise however the potential wealth of our social capital.

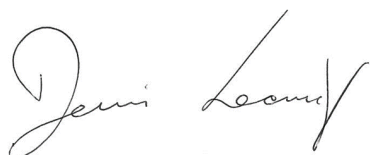
The search for meaning and purpose is a quest as old as civilisation itself. It derives from a deep-rooted desire to propagate value laden principles that extend beyond self-interest. Those involved in the creative industries are passionate about what they do and are intent on making a lasting contribution to their communities and society.

In this rapidly changing world of creative led economies, we must, if we want to thrive socially and succeed economically, pursue a quality education in both creativity as practice and culture as knowledge. At the heart of this unity are the arts. Great arts education is not a machine for churning out artists, rather it should be a system that cultivates a diversity of achievement. Creativity is essential to the success and fulfilment of people, to the vitality of our communities and to the long-term health of the economy. A critical challenge is bringing a balanced perspective to the prevailing discourse, which puts the needs of the economy to the forefront of the education & training agenda. It is increasingly important to demonstrate the impact of education on social inclusion, poverty reduction, and overall empowerment of individuals, families and communities, particularly in disadvantaged areas.

Ultimately, further marginalisation and exclusion of sections of society will damage hopes of improving the economy. Arts Education and participation may be the tool by which we can cultivate this valuable resource.

Sir Ken Robinson, Professor of Arts Education defined creativity as “the process of having original ideas that have value. There are various myths about creativity, one is that only special people are creative, another that creativity is just about the arts and third is that it’s all to do with inhibited “self-expression”. None of these are true, on the contrary everyone has creative capacities; creativity is possible in whatever you do, and it can require great discipline and many different skills.”

This Arts Education Policy Framework compliments the vision and focus of the Cork ETB Strategy, and I anticipate that it will make valuable contribution towards its implementation.

A handwritten signature in black ink, reading "Denis Leamy". The signature is fluid and cursive, with the first name "Denis" and the last name "Leamy" clearly distinguishable.

Denis Leamy, Chief Executive

Cork Education and Training Board

Objective

The core objective of this Policy Framework is to provide structure and direction for a quality and valued provision of arts education across Cork ETB, one that reinforces Cork ETB's Commitment to arts education. This Policy Framework will underpin and define its priorities for an Arts Education Strategy and provide an action plan for their implementation over the next five years.

Overview of Identified Goals



Policy Context

SOLAS is the State agency tasked with building a world class Further Education and Training (FET) sector to fuel Ireland's future. SOLAS was established in 2013 under the Further Education and Training Act as an agency of the Department of Further and Higher Education, Research, Innovation and Science. Our work is guided by the Further Education and Training (FET) Policy Framework 2020-2024 and the SOLAS Corporate Plan.

Department of Education – The Department of Education's mission to facilitate children and young people, through learning, to achieve their full potential and contribute to Ireland's social, economic and cultural development. The Department of Education is a ministerial department, supported by various agencies and aegis bodies.

Cork ETB - Cork Education and Training Board was established under the Education and Training Boards Act, 2013 and is responsible and accountable for the proper direction and control of its functions in the Cork City and Cork County Councils' local authority areas. Cork ETB is the only statutory body in Cork with the responsibility to provide education and training across a broad range of services.

Benson Report - In January 1978 Ciarán Benson joined the staff of the Arts Council to examine and assist in the development of an education policy for the Arts Council. Ciarán surveyed, studied and reviewed the existing provisions and suggested where developments and initiatives were needed. On December 1st 1978 the Benson Report was produced.

Cork City Local Economic and Community Plan (LECP) is an integrated plan to guide the development of Cork City from an economic, community, cultural, sporting and recreation perspective. The current plan 2022-2027 is pending.

Making Great Artwork (2016-2025), the Arts Council's ten-year Strategy, which sets out priorities focusing on the artist, public engagement, investment, spatial and demographic planning and capacity development.

The Arts Council's **Equality, Human Rights and Diversity Policy** which "strives to respect, support and ensure the inclusion of all voices and cultures that make up Ireland today, from all sections of society, from existing and new communities, and from all social backgrounds, ethnicities and traditions."

The Arts Council's **Paying the Artist Policy** promoting "equitable and fair remuneration and contracting within the arts."

The Arts Councils **Place, Space and People Policy**, a new framework for socio-spatial equity in the arts presenting a vision "for a country where everyone has the opportunity to create, engage with, participate in and enjoy the arts and culture, regardless of who they are or where they live and work."

Creative Ireland, the all-of-Government creativity and well-being programme will now run until 2027. In this extended period of the programme it will organise its work around five pillars: Creative Youth, Creative Communities, Creativity Health and Well-being. Creative Climate Action and Sustainability. Creative Industries. Each local authority will develop and publish a local Creative Ireland Strategy for the period 2023 – 2027.

Cork City Council – Arts and Culture Strategy 2022-2026. This document sets out Cork City Council’s vision for arts and culture in the city.

Context

Arts education has a long and complicated past. At the turn of the century, John Dewey was experimenting with a new approach to education that would become known as progressive education (Goldblatt 2006). Dewey (1938) theorized that children need education that is authentic and allows them to grow mentally, physically, and socially by providing opportunities to be creative, critical thinkers. Dewey believed that arts are indeed experience, and that access to arts education opens processes of inquiry that expands perception of the world and create venues for understanding and action (Goldblatt 2006).

International declarations and meetings aim to secure the right to education and to opportunities that will ensure development and participation in cultural and artistic life. The rationale for making arts education an important part of any educational organisation emerges from these rights.

Culture and the arts are essential components of a comprehensive education leading to the full development of the individual. Therefore, Arts Education is a universal human right, for all learners, including those who are often excluded from education, such as immigrants, cultural minority groups, and people with disabilities.

These assertions are reflected in the following statements about human rights and the rights of the child.

The Universal Declaration of Human Rights

Article 22 *'Everyone, as a member of society ... is entitled to realization of the economic, social and cultural rights indispensable for his dignity and the free development of his personality.'*

Article 26 *'Education shall be directed to the full development of the human personality and to the strengthening of respect for human rights and fundamental freedoms. It shall promote understanding, tolerance and friendship among all nations, racial or religious groups, and shall further the activities of the United Nations for the maintenance of peace.'*

Article 27 *'Everyone has the right freely to participate in the cultural life of the community, to enjoy the arts and to share in scientific advancement and its benefits.'*

The Convention on the Rights of the Child

Article 29 *'The education of the child shall be directed to ... (a) The development of the child's personality, talents and mental and physical abilities to their fullest potential...'*

Article 31 *'State parties shall respect and promote the right of the child to participate fully in cultural and artistic life and shall encourage the provision of appropriate and equal opportunities for cultural, artistic, recreational and leisure activity.'*

Humans all have creative potential. The writer Prof. Donald M. Murray said we need to educate people who can "discover meaning in confusion, pattern in chaos, instruction in

failure, and vision in doubt ... they have to believe while questioning and have faith that beauty and order exist in confusion and ugliness."

The arts provide an environment and practice where the learner is actively engaged in creative experiences, processes, and development. Research indicates that introducing learners to artistic processes, while incorporating elements of their own culture into education, cultivates in each individual a sense of creativity and initiative, a fertile imagination, emotional intelligence and a moral "compass", a capacity for critical reflection, a sense of autonomy, and freedom of thought and action.

Education in and through the arts also stimulates cognitive development and can make how and what learners learn more relevant to the needs of the modern societies in which they live. As extensive educational literature illustrates, experiencing and developing appreciation and knowledge of the arts enables the development of unique perspectives on a wide range of subject areas; perspectives which cannot be discovered through other educational means. In order for children and adults to participate fully in cultural and artistic life, they need to progressively learn to understand, appreciate and experience artistic expressions by which fellow humans – often called artists – explore, and share insights on various aspects of existence and coexistence. As it is a goal to give all people equal opportunities for cultural and artistic activity, artistic education needs to be a central part of educational programmes.

Arts education should also be systematic and be provided over several years as it is a long-term process. Arts Education contributes to an education which integrates physical, intellectual, and creative faculties and makes possible more dynamic and fruitful relations among education, culture, and the arts. These capabilities are particularly important in the face of the challenges present in 21st century society. For example, due to societal changes which affect family structures, children are often deprived of parental attention. In addition, due to lack of communication and relationship-building in their family life, children often experience a variety of emotional and social problems. Moreover, transmission of cultural traditions and artistic practices within family environments is becoming more difficult, especially in urban areas.

Today, there exists a growing divide between cognitive and emotional processing that reflects a greater focus in learning environments on the development of cognitive skills, and a lesser value placed on emotional processes. Gavin Bolton Educationalist strongly suggests that the study of the arts teaches students to be communicators of their thoughts, feelings, and ideas. Emotional literacy is a core Inner Life Skill that can be developed. These skills provide a coping mechanism for dealing with personal issues, greater access to the intrapersonal intelligence. Students can gain them indirectly through their involvement in the arts activities.

Emotional processing is an integral part in the decision-making process and works as a vector for actions and ideas, establishing reflection and judgment. Without an emotional involvement, any action, idea or decision would be based purely on rational terms.

Professor Damasio (Neuroscientist) suggests that Arts Education, by encouraging emotional development, can bring about a better balance between cognitive and emotional development and thereby contribute to supporting a culture of peace.

In *Intrinsic Benefits of the Arts* Eisner (1991) describes imagination as “the engine of cultural and social progress” (p. 12). Experiences in the arts nurture imagination and creativity. Studies in, about, and through the arts help students lead fulfilled lives. Students who lack arts experiences in their schooling will emerge undernourished by the end of their education. By contrast, those students whose schooling includes the arts will benefit throughout their lives, in a multitude of ways, by the intrinsic benefits that the arts bring to the quality of our lives. Koopman (2005) provides an attractive and well-argued thesis on the importance of the arts. He claims that the arts are of fundamental value because of the “complete involvement from moment to moment when receiving, creating, or performing an artwork. The arts present us with a manner of fulfilling our time” (p. 91). This notion of complete involvement from moment to moment is much like Csikszentmihalyi’s (1990) notion of flow, that is, the sense of timelessness and absorption that can occur when one is deeply immersed in the process of art-making.

21st Century societies are increasingly demanding workforces that are creative, flexible, adaptable and innovative and education systems need to evolve with these shifting conditions. Arts Education equips learners with these skills, enabling them to express themselves, critically evaluate the world around them, and actively engage in the various aspects of human existence. Arts Education is also a means of enabling nations to develop the human resources necessary to tap their valuable cultural capital. Drawing on these resources and capital is essential if countries wish to develop strong and sustainable cultural (creative) industries and enterprises. Such industries have the potential to play a key role in enhancing socio-economic development in many less-developed countries. Moreover, for many people, cultural industries (such as publishing, the music, film and television industries, and other media) and cultural institutions (such as museums, music venues, cultural centres, art galleries and theatres) serve as key gateways by which to access culture and the arts. Arts Education programmes can help people to discover the variety of cultural expressions offered by the cultural industries and institutions, and to critically respond to them. In turn, cultural industries serve as a resource for educators seeking to incorporate the arts into education.

There is an increasing understanding in Ireland of the importance and the value of artistic experience and engagement as part of a rounded education, as reflected in changing national policy and consequent changes in the Irish curriculum. Engagement with the arts is not only a route to understanding the experiences and cultures of others, but a way of understanding and articulating one’s own experience as a human. The importance of this two-way experience: what is of value is *‘people not just experiencing the arts, but experiencing themselves in the arts, and particular aspects of themselves’*. This is what makes engagement with the arts so important for educators.

‘The Benson Report’, is described as a ‘radical foundation document’, providing ‘the first blueprint for the arts in Irish education’ This report was the first to gather information on all the arts and their role in the Irish education system and claimed that ‘positive change with regard to the arts [in education] is long overdue’. Benson makes a distinction between ‘Arts-to-the-school’ and ‘Schools-to-the-arts’, with the latter defined as ‘any provision which enables pupils to visit, see or hear the arts outside the school and perhaps outside of school

hours'. This section also speaks about the role of local arts centres providing for the cultural needs of the community, as well as the many possibilities of public libraries as arts centres.

In 2008, a report entitled *Points of Alignment*, was published by the Special Committee on Arts and Education, and signalled movement towards an alignment between education and the arts. Thirty-three years after the 'Benson Report', in December 2012, The Department of Education and Skills (DES) and the Department of Arts, Heritage and the Gaeltacht (DAHG) made a joint commitment to promote and integrate the arts in education. The launch of the Arts in Education Charter, thus acknowledging their shared organizational responsibility. The charter states that: *We believe creativity must be placed at the heart of our future as a society and a country. The arts are our first encounter with that rich world of creativity, and we believe in placing the arts, alongside other subjects, at the core of our education system.*

Echoing Benson's two strands - 'Arts-to-the-school' and 'Schools-to-the-arts' - the report outlines two similar strands to arts-in-education: one involving interventions by the arts world into the domain of formal education, and the other involving students engaging with the arts in the public domain, usually in publicly funded arts venues, whether local or national. The key characteristics of arts-in-education are described as follows: Arts-in-education practice involves skilled, professional artists of all disciplines working for and with schools in the making, receiving and interpreting of a wide range of arts experiences. Arts-in-education practice can happen within or outside the school. It ranges from once-off visits, through more extended programmes, to intensive, collaborative projects. The charter outlines an onus on schools to develop policy to reflect this commitment to the arts: Second-level schools shall develop school policies and plans to reflect this commitment to arts-in-education as an important aspect of enriching the curriculum and the wider life of the school. In parallel, there is an onus on publicly funded arts organizations to address arts-in education 'explicitly and in a policy-based fashion'. There is an expectation that they 'shall invest a proportionate amount of time per annum in a local education initiative, subject to agreement and to the appropriate Department of Education and Skills' protocols and guidelines', (Arts in Education Charter 2012).

Ireland's first Arts in Education Portal, the key national digital resource for arts in education in Ireland, was launched in May 2015 as a direct recommendation from the Arts in Education Charter 2013. There has been significant engagement with this site which is already proving to be a great success.

The artist partnership model helps artists and teachers to develop together their understanding, expertise and creative pitch for arts in education work at different age levels. The initiative in 2014, by the Charter Group "Exploring Teacher Artist Partnership as a Model of Continuing Professional Development (CPD) for Supporting and Enhancing Arts Education" ETB's are a great conduit for the promotion of this commitment due to their wide remit of formal & non-formal education. The Youthreach working group saw this initiative as an opportunity to promote the creative skills within their centres.

In 2016, this training programme on Teacher/Artist partnership engaged 21 teachers and 21 artists in collaborative learning processes. This initiative will also have a focus on the

enhancement of literacy and numeracy through the integration of the arts in education and through the implementation of the objectives of the Arts in Education Charter.

It is intended that each of the 21 Education Centres will have the capacity to implement this model locally and regionally into the future through strategic planning involving collaboration and co-operation with the various Local Authority Arts Offices, art organisations, educational institutions and school communities. Cork ETB should progress this collaboration.

Significant developments for arts in education for initial teacher education have also been taking place. Higher education institutions, particularly colleges of education, have been extending their offerings of arts in education courses and experience for student teachers. The provision of a set of artists in residency bursaries by the Arts Council, for such institutions has been a major boost to this work.

The Artists-Schools Guidelines, published in 2006, were produced as a result of a collaborative initiative involving the then Department of Education and Science and the Arts Council. One of the barriers to teachers and schools becoming involved in the integration of the arts in education is the lack of knowledge about where to find information on arts organisations, events, trained artists for working in a school setting and CPD opportunities such as the Teacher-Artist Partnership CPD initiative mentioned above. Mapping of organisations, events, artists and locations at regional and local level throughout the country, which could then be drawn upon for arts-in-education purposes. This will be incorporated in the Arts-In Education Portal on an incremental basis. This will be a major resource for schools, and also help to highlight areas of inadequate provision, with a view to its remediation.

The Local Arts Education Partnerships (**LAEP's**) has been a very successful model in Cavan/Monaghan, and other local authorities are planning initiatives along these lines. This is an opportunity for Cork ETB to lead the way in developing such collaboration.

The Charter hopes that schools will implement policies and plans which incorporate arts in education opportunities as an important aspect of enriching the curriculum and the wider life of the school.

Integration of the Arts in Education CREATIVITY ENABLES INNOVATION: "It is the tension between creativity and scepticism that has produced the stunning unexpected findings of science." - Carl Sagan

STEM education was created to produce a more skilled graduate with the high-tech skills necessary for the expanding STEM job market. Professionals across the board appreciate this effort, but even with a focus on STEM, recent graduates do not have the innovative spirit and drive to advance the United States forward. In the end, education should be about the students. The STEAM initiative offers students more than high-tech skills".

STEAM is an educational approach to learning that uses Science, Technology, Engineering, the Arts and Mathematics as access points for guiding student inquiry, dialogue, and critical thinking. The end results are students who take thoughtful risks, engage in experiential

learning, persist in problem-solving, embrace collaboration, and work through the creative process. These are the innovators, educators, leaders, and learners of the 21st century!

The Creative Ireland Programme, established in 2016, has been an important development in this journey of incorporating the arts into state-provided education. The five-year programme (2017-2022) is 'designed to promote individual, community and national wellbeing'. The core proposition is that 'participation in cultural activity drives personal and collective creativity, with significant implications for individual and societal wellbeing and achievement.' The programme has a significant focus on young people, with one of its five pillars being 'Children and Youth', and aims to work in parallel with existing school programmes that support creativity. The document 'Creative Youth' acknowledges the importance of the integration of arts in education, and the impact this can have on other areas of the curriculum, and on the overall development of the child or young person.

Putting arts and culture at the centre of education is important not just for developing creative capacities and skills but for encouraging social responsibility and personal qualities such as resilience, empathy, and a capacity for friendship'. Creative Ireland states the need for increased connection between schools and theatre/drama initiatives in its arts education action plan. Action 8 (of 17) states that: 'Measures will be developed to expand participation in drama/theatre outside of school'. CORK ETB has recently been awarded a Local Creative Youth Partnership (LCYP) The LCYP's combine a wide range of human and infrastructural supports to develop and provide out of school creative activities for young people that compliment and work with the formal school settings. It is proposed that this particular initiative will engage with our learners across the 12 CORK ETB Youthreach centres.

Their mission is to provide advice and support services to artists and arts organisations working collaboratively with communities in social and community contexts. The mission of Create aligns with CORK ETB Community Education programmes that are deeply rooted in community based on Paulo Freire's philosophy of working by, within and for the community.

Cork ETB have an extensive reach in terms of its impact on the arts sector in Cork, not only as an employer of artists as tutors and facilitators but also by providing artistic and cultural experiences for communities and individuals.

In the Arts Council Strategy 2020-2022 "*increase engagement in the arts by particular communities*" is highlighted as a key priority. Arts have been described as the glue that holds communities together, they can strengthen social networks and create a shared sense of identity in new and changing communities. The process of creating with others gives people the opportunity to value each other and develop positive relationships whatever their background and circumstance.

Government funding for the arts is generally channelled through the Arts Council of Ireland. The Arts Council is the Irish government agency for developing the arts. They work in partnership with artists, arts organisations, public policy makers and others such as NCCA, DES. to build a central place for the arts in Irish life. There is a dedicated Arts and Disability organisation funded by the Arts Council called Arts and Disability Ireland (ADI). Their mission

is to promote engagement with the arts at all levels – as professional artists, audience members and arts workers – for people of all ages with disabilities of all kinds. ADI’s vision is of an *“Ireland where people with disabilities can fully experience and contribute to Irish artistic and cultural life on a basis of equality with everyone else. Its mission is to use its leadership role in arts and disability work to bring about full inclusion, access and opportunities for artists and audiences with disabilities in Ireland. They go on to state that their three strategic areas in this plan are the artist, audience and the arts and cultural environment”* (Arts & Disability Ireland, 2018). Following the Ratification of the UN Convention on the Rights of Persons with a Disability (UNCRPD) here in Ireland in 2018 there has been increased and improved momentum for disability rights to be upheld. Awareness campaigns and rights activists have been drawing attention to the many barriers that continue to exist for the most marginalised in our communities highlighting much progress still needs to be made to realise people’s potential and indeed the potential of the convention itself if implemented and upheld by our institutions and our citizens.

It is also worth noting the existence of **Create** – “the national development agency for collaborative arts in social and community contexts” from a social inclusion perspective.

The remit of the Department of Education and Skills is to enable all learners in primary and secondary schools to achieve their full potential. Arts education makes an important contribution to this aspiration and the wider goal of developing creativity in our society and economy. Primary and Post Primary schools provide formal and non- formal Arts Education. Formal Arts Education refers to mainstream teaching and learning of the arts as part of the general curriculum as governed by the DES. Non-formal Arts Education is largely dependent on the goodwill and interest of staff to provide additional creative arts-based learning. Schools also engage skilled, professional artists of all disciplines to work for and with the school. Artists, arts organisations, students and staff work together to create arts experiences that enhance the curriculum and support the core educational mission of the school.

Department of Education and Skills Minister Norma Foley announced plans for reform of senior cycle education – Equity and Excellence for All (29th March 2022). Minister Foley set out a vision and programme of work which encompasses the introduction of new curricula for subjects across Senior Cycle, updating subject content and the introduction of new subjects, providing greater choice for students to better reflect their range of interests and support the development of a wider range of talents and skills. Two new subjects – Drama, Film and Theatre Studies; and Climate Action and Sustainable Development. This is a very welcome initiative.

Further Education & Training Campuses, Centres including Adult & Community Education provide formal and non- formal Arts Education. SOLAS established in 2013, provides the funding for Arts Education. Their work is guided by the Further Education and Training (FET) Strategy ‘Future FET: Transforming Learning’ 2020-2024 which reflects the broad versatile role of FET whilst outlining the core objectives and proposed outcomes. Within this framework of the stated FET outcomes ETB’s seek to support the sustained and co-ordinated delivery of arts education and practice within its FET Campuses, Centres and Adult and Community Education. Formal Arts Education is provided through the provision of QQI

Accredited courses/ components Levels 1-6. Non- Formal Arts Education is based in the community and led by the community.

Local context for Arts and Creativity

Located in the south-west region of Ireland, Cork is the second-largest city in the country. As a large county with a large population, Cork offers both opportunities and challenges to Cork ETB for the development of an arts education strategic framework. It is important that geographical distance does not become an impediment for accessing the arts and cultural programmes and spaces. Many local centres exist as potential infrastructure for art and performance. A lack of cohesiveness in provision is a challenge but a sharing of resources through partnership, identifying ensemble opportunities and other performance opportunities will contribute to the creative lives of people in Cork. The Local Economic & Community Plan (**LECP**) county Strategy recognises the socio-geographic challenges for Cork and the importance of investing in a cultural infrastructure that will support creativity and facilitate the myriad of creative endeavours. Priority actions identified in the County Cork LECP include developing a programme of actions to enhance the arts and culture and promote a regional network of arts and culture facilities in the Cork region. The primary asset management goal with respect to arts and culture is 'to identify and promote actions that will enhance access and quality of engagement of Cork residents with all cultural activities.

Cork City Council, has recently shared it's draft Arts & Culture Strategy 2022 to 2026 for consultation, CORK ETB has contributed to the Strategy and recognises many similar priorities between their Strategy and our Arts in Education Policy Framework. The arts landscape in Cork is as diverse as its social, economic and geographic landscape. Cork has a rich tapestry of cultural attractions, both voluntary, private, and public with numerous theatres, museums, arts centres and music venues, all supporting culture at a local level throughout Cork City and County

The City and County libraries programme recognise that culture is not confined to what happens inside galleries and theatres. Both city and county, offer a Library Arts Programme that embraces arts activities and events in libraries. The library network provides a great resource and platform as centres of arts and cultural activity in communities, by providing a wide range of arts activities, services, and events within the library environment, which is accessible by all members of the community. Arts and cultural festivals create a vibrant artistic and cultural scene which can be seen in the large number of arts festivals, venues and events around the city and county.

Throughout the Cork region there are many excellent arts practitioners and arts organisations leading and working in inclusive ways. Arts for all is an alliance of individuals, groups and organisations, who are committed to diversity and inclusion Arts for All's vision for Cork is a city which is open, accessible and intentionally inclusive in the Arts and which celebrates diversity as a cornerstone of creativity. On the 23rd of March 2022 the Arts Charter was launched, The Arts for all Charter is a public commitment to diversity and inclusion. By signing this charter arts organisations and cultural institutions will commit to building on their inclusion and diversity Strategy, opening doors, making venues and spaces accessible in every way and celebrating all that our diverse community has to offer in terms of creativity and

culture. The charter was designed after multiple public consultations, where people came together and shared their stories, ideas, their frustrations and their insights. Arts for All's vision for Cork is a city and region which is open, accessible and intentionally inclusive in the arts and which celebrates diversity as a cornerstone of creativity. CORK ETB as a signatory of the charter has committed to this vision.

Some arts and arts education organisations are targeting disadvantaged, isolated and marginalised people and communities. It is evident the arts can provide a common creative space that is enjoyable, educational and supportive for individuals and groups. The Arts provide a space for people to come together and learn about each other. These experiences, through experiential learning & common and integrated projects help us to reflect on who we are whilst breaking down barriers to inclusion. The need to develop an inclusive arts approach with access routes for people with diverse needs is widely acknowledged.

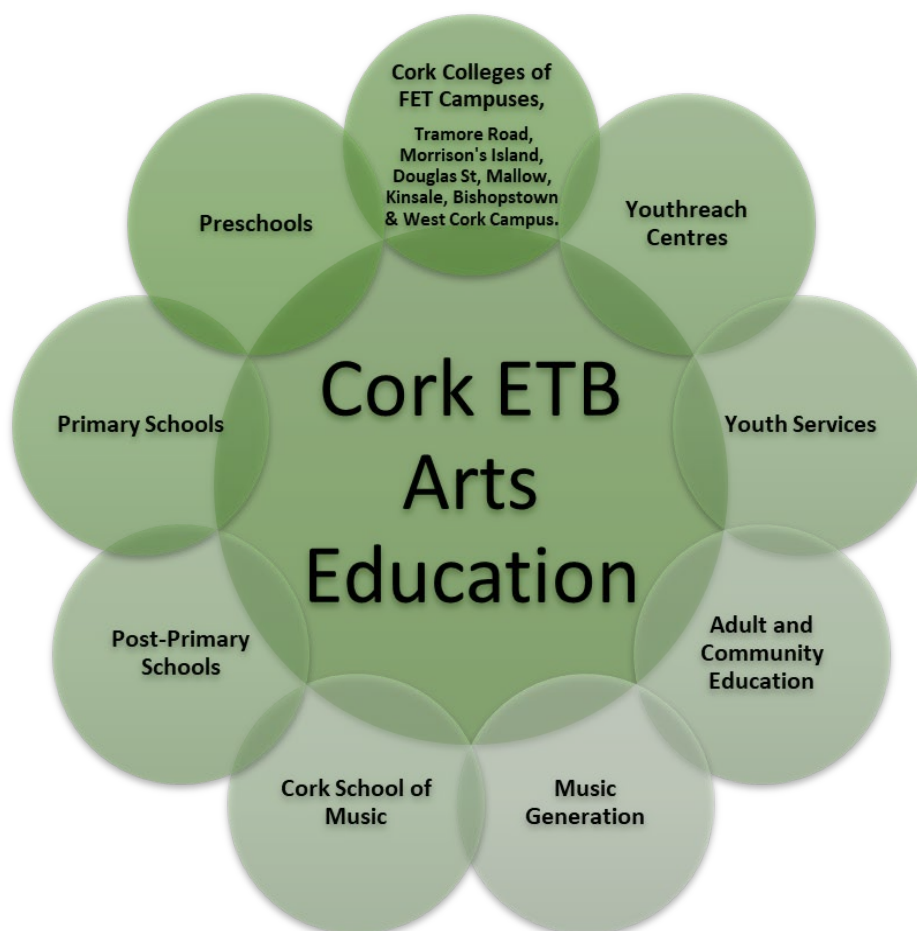
We need to continue to develop innovative programmes that focus on improving the health & wellbeing of our communities. Develop a shared understanding of how taking part in arts activities can be used as a form of prevention in relation to health & wellbeing. When we use artistic activity to build resilience and emotional intelligence, we are helping to create healthier communities that will help build a stronger society. Further economic benefits can be achieved in the long term through cultural performance, tourism and the creative industries.

Cork Education & Training Board

In order to build a more compressive picture on Cork ETB's response to creativity and cultural awareness the Chief Executive requested the development of an Arts Education Policy Framework and Strategy. Not unexpectedly during the course of the review, we raised more questions than we answered, so we offer this report with the understanding that it marks the beginning of an enquiry rather than its conclusion. The hope for this Policy Framework is that it sparks discussion. It is not a recipe for Arts Education. However, it may energise and inform conversation and encourage management and practitioners to engage in dialogue on what counts as arts education and how discussions can be made to support "quality" arts education within Cork ETB.

Cork ETB is a driving force of education and training in Cork, providing high quality services which are innovative, responsive and inclusive. Through Cork ETB there is a pathway for every learner.

Cork ETB's target clients are learners in our schools, colleges, training centres and community settings, applicants under the various learner support schemes administered directly by Cork ETB, Youth Service Providers, Community Education and Training Groups, Voluntary Community Organisations and Communities throughout the City and County.



Schools

Preschools

Cork ETB provides 2 purpose built Early Childcare facilities on site in two Cork College of FET campuses. Aistear: The Early Childhood Curriculum Framework' is the core curriculum in operation and provides for enjoyable, challenging learning experiences and offers suggestions as to how learning may be nurtured. Learning is supported through interaction, play, hands on experiences, creativity and celebrates the child's uniqueness, equality and diversity.

Primary Schools

Cork ETB has established 2 Community National Schools in Mallow and Carrigtwohill. These schools are child centred, inclusive and are state supported primary schools. The ethos is one of inclusiveness and respect for all beliefs reflecting the diversity of modern Irish society.

Post Primary Schools

Cork ETB provides second- level education in 24 post-primary schools throughout the Cork region. The schools adopt an inclusive and learner centred approach to the provision of education, appropriate to the learning capacity and readiness of all students in its care. Cork ETB pioneered the development of the Community College model which fosters and encourages the academic, personal, and spiritual development of students.

Cork ETB School of Music (www.CorkETBsm.ie)

Cork ETB School of Music is a multi-campus instrumental music school, had its genesis in the 1940s as a small outreach Music Scheme, committed then as it is now to the musical and cultural development of local communities by the provision of Music Education for children. As it stands today, it has grown in stature beyond those early roots and what would have seemed possible then. The multiple vibrant hubs of musical activity, housed in the ETB centres across Cork demonstrate high quality social, artistic, cultural and educational experiences for children and young people. This work plays an important role, not only in personal benefit to each student, but also in the overall enhancement of local communities.

Instrumental tuition programmes in Classical and Traditional Irish Music styles are offered, as well as an exciting portfolio of orchestras, ensembles, bands and other music making activities. As an inclusive school, committed to reaching out to communities to enhance the quality of young people's lives, it has successfully partnered with an extensive palette of 42 schools, organisations and centres throughout the county to realise a registered population of over 2,700 students.

People are at the heart of the Cork ETB School of Music and its teaching faculty who deliver the programmes continuously strive to inspire young people, recognising music as a life-enhancing skill which goes well beyond simply achieving high standards and fine performances. The school is also supported by parents and guardians who play a critical role in realising its vision for the future.

Further Education and Training

Cork ETB Further Education and Training Services sit alongside our primary and post-primary services in providing high quality education and training services which are innovative, responsive and inclusive. In line with national policy for FET, Cork ETB has begun the reshaping of its FET services, with emphasis on the “FET College of the Future” as being KEY to the successful development of skills, pathways, and inclusion. One of the first steps in developing the Cork College of FET vision is the reorganising of individual colleges and centres as campuses where the integration and alignment of courses on offer will become clearer and more distinct.

Cork College of FET Campuses

There are 7 Cork College of FET Campuses within Cork ETB; 4 located in Cork City and 3 located in the County. They deliver a diverse and wide range of full-time programmes at levels 5 and 6 focusing mainly on skills for employment and progression. The Bishopstown Campus delivers programmes designed to meet the needs of identified industries with a view to meeting the demands of the National Skills Policy Framework. There are 3 locations – Biopharma Facility in Carrigaline, Hospitality Campus Westside and Bishopstown main campus – Community Training Centres (Blackpool/ Mayfield) and The Local Training Initiatives (Mallow, Cork City, Macroom, Midleton) contributed data to the research.

Adult & Community Education

Cork ETB’s Adult and Community Education service encompasses provision in the areas of Adult Literacy, Community Education, Skills for Work, and the Back to Education Initiative (BTEI). Cork ETB’s Adult and Community Education services are managed and co-ordinated on a sub-regional basis, with four planning, coordination and delivery areas aligned to the four Local Community Development Committee (LCDC) areas in the county; Cork North, Cork South, Cork West and Cork City. While the majority of the courses offered through these programmes are part-time, they are structured in a manner which facilitates access, transfer and progression onto full-time programmes, if the participants so desire. They offer a mixture of accredited/certified courses, generally at Levels 2 to 4 of the NFQ, with some unaccredited capacity development courses aimed at learners who have not completed formal education.

Youthreach

There are 12 Youthreach Centres operating under the aegis of Cork Education and Training Board across Cork City and County offering young people between the ages of 15 and 21 years who are no longer engaged in mainstream education, the option of engaging in a full time, structured programme. The programme aims to promote personal and social development, increased self-esteem, independence, personal autonomy, active citizenship, and a pattern of lifelong learning. Engagement in the arts, cultural events, community events, projects and collaborative learning are encouraged in the development of the centres programmes to ensure that the centre offers a high-quality curriculum and learning experience that is relevant, challenging, and imaginative.

Local Creative Youth Partnerships

The LCYPs combine a wide range of human and infrastructural resources to develop and provide out-of-school creative activities for children and young people that complement and work with the formal school settings. Cork is one of 6 ETBs to pilot a LCYP. A coordinator has recently been appointed. The target audience for all LCYP programmes and initiatives is children and young people in local communities (in 'out of school' settings with a particular focus on those who are marginalised or experience disadvantage).

One of the criteria for funding for the LCYPs is that children and young people are involved in decision-making on all aspects of the development, implementation, and evaluation of the annual programme. This should include decision-making in the determining of a LCYP's objectives, actions and intended outcomes. The views of children and young people on existing local provision, access to creative opportunities, gaps in provision and the new creative opportunities they would like, for inclusion in the annual programme of each LCYP. The planning tool for LCYP development will be based on the revised Lundy model and National Implementation Framework for Child Participation Planning Checklist.

Youth Services

Youth services under the remit of Cork ETB aims to assist in the development of youth facilities, including sport and recreational facilities and services in disadvantaged areas where a significant drug problem exists or has the potential to develop.

Cork ETB's primary source of funding to support youth work is received from the Department of Children and Youth Affairs, in respect of targeted out-of-school projects for disadvantaged young people. These schemes are Special Projects for Youth (SPY), Young People's Facilities and Services Fund (YPFSF) and Youth Information (YIC). Cork ETB supports the provision, development and assessment of youth work services in Cork through the provision of appropriate targeted resources and continues to develop the role of Cork ETB as the agent for Youth Services operating in collaboration and consultation with the Department of Youth and Child Affairs.

Music Generation (MGCC)

Music Generation Cork City (MGCC) is a performance music education programme that works in partnership with community-based musicians and music organisations to bring music making and learning into the lives of children and young people across Cork City. Unique amongst the national Music Generation network, MGCC uses the community education approach to development and delivery of music making and learning opportunities that are offered in the places where children live, play, and go to school, in the heart of Cork's communities. MGCC's programmes operate in the designated RAPID areas of Cork City, a government initiative Revitalising Areas by Planning, Investment, and Development. MGCC currently employs 32 musician educators and has programmes in 45 locations around the city.

A major project of Cork City Music Education Partnership, MGCC is part of Music Generation, Ireland's national music education programme, initiated by Music Network, co-funded by U2, The Ireland Funds and The Department of Education and Skills, with locally matched funding

from lead partner Cork ETB, Cork City Council, the HSE, MTU and UCC.
<https://musicgenerationcorkcity.com/>

Ionad Cultúrtha

Ionad Cultúrtha an Dochtúir Ó Loinsigh is an arts centre in the heart of the Múscraí Gaeltacht, offering a wide range of arts education programmes, residencies and events to the local community. It is a central hub of cultural life – covering the traditional & contemporary arts – in this west Cork Gaeltacht. Ionad Cultúrtha offers a challenging programme including classes, workshops, concerts, contemporary dance performances and art exhibitions. Classical and chamber music concerts are also performed in Ionad Cultúrtha. Ionad Cultúrtha also maintains its commitment by offering contemporary and innovative artforms - contemporary dance performances and visual art programmes.

Process

Methodology for developing the Policy Framework to inform the development of our Strategy

1. ESTABLISHED A TEAM TO LEAD & DEVELOP AN ARTS EDUCATION POLICY FRAMEWORK

In the initial phase of the development of the Policy Framework, a working group was formed from across sectoral areas within Cork ETB. Members of the working group developed a policy to guide the formation of this Policy Framework, contributed to discussions, led additional focus groups, devised a questionnaire, collated case studies, reviewed the findings.

2. FORMED SUB TEAMS WITH EXPERTISE IN RELEVANT AREAS TO CONDUCT MEETINGS

Within the membership of sub-teams some additional valued expertise helped inform this Policy Framework. Practitioners had an opportunity to voice their opinions, outline challenges and state their expectations for the future of arts education in Cork ETB. Case studies from different areas of expertise were collated and compiled

3. CONDUCT A REVIEW OF CURRENT PROVISION WITHIN CORK ETB

In order to build a more accurate and comprehensive picture the team undertook a review of existing creative arts practices. There was evidence of great arts practice across the many areas within Cork ETB but many of them are working in isolation and unaware of any policies or structures relating to a unified arts in education philosophy.

4. MAP THE PROVISION

Cork ETB schools, campuses and centres were contacted, and information received was correlated. A comprehensive list of Cork ETB Arts provision was compiled and an interactive map created to identify arts education practices throughout Cork ETB.

Link:<https://www.google.com/maps/d/viewer?mid=1M10Pod6XdW6RK82LWqCuRQZrWaC23mXd&usp=sharing>

5. INITIAL ENGAGEMENT WITH RELEVANT STAKEHOLDERS

Some engagement with other stakeholders in the education, inclusion and artistic fields took place. This was limited in some cases and should be expanded further as recommended in the Policy Framework.

6. PRESENT THE FINDINGS

In examining the research, policy context and in line with the findings an action plan for the Arts in Education Strategy has been developed.

7. OUTLINE THE FRAMEWORK

The actions outlined including those contained in the Arts Education Strategy are a guide in progressing the aims and reinforcing the objective over the lifetime of the Cork ETB Strategy Statement.

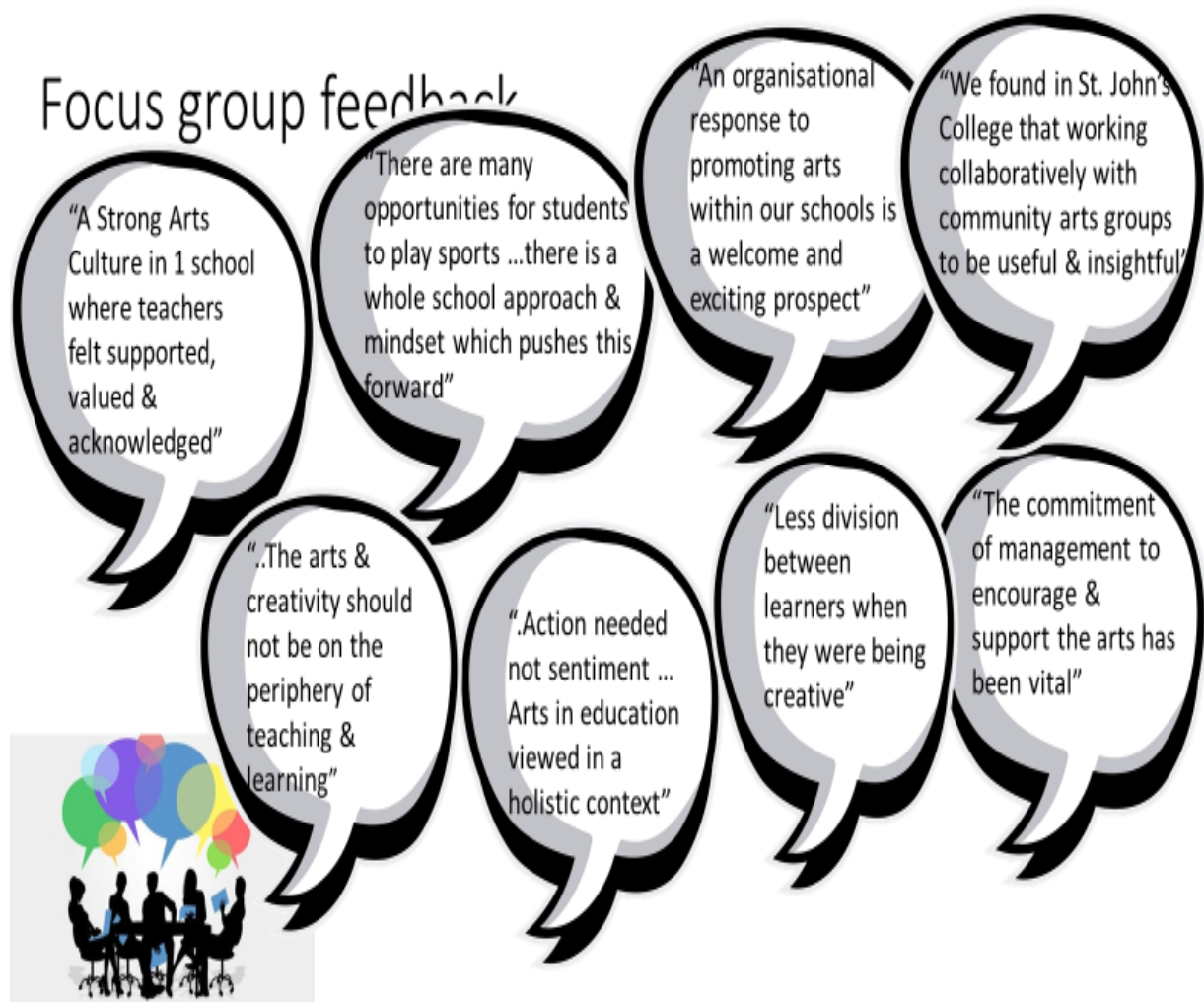
Findings

A. Initial Questionnaire

An initial questionnaire was sent out to all Cork ETB Arts Practitioners by the working group. In the findings we identified from the limited responses that nobody was aware of any policies around Arts Education in Cork ETB.

B. Consultation

B 1. Feedback from Focus Groups within CORK ETB – Extracts from Feedback



B. 2 Feedback from Stakeholders

The need for developing an inclusive approach with access routes for people with diverse needs was widely articulated. In conducting our consultations, we identified a range of areas where Arts programmes are beneficial in supporting inclusion and cultural belonging, some of the various groups across the city and county are mentioned below.



C. Case Study

A limited case study carried out in 2019 provided strong evidence to justify further research into the impact of an Inclusive Arts for All program for adults with disability-related educational needs. Further research in this area could provide important insights into how and why these interventions appear to be so effective. (appendix 1)

D. A Selection of Good Practice

Arts for Health

As a driving force in education and training in Cork we value the partnership approach that the Arts for Health model offers. It allows us to promote arts and health as a valuable lifelong learning tool.

In line with our vision of providing high quality services which are innovative, responsive and inclusive, Cork ETB has previously provided QQI training in Arts Participation for Healthcare workers. Plans for the lifetime of the next AFH Policy Framework, will include similar programmes and the rollout of identified IT training for artists working on the programme. These Education programmes are intended to provide CPD for Healthcare workers, allowing better interaction on the programme and providing a better experience for participants, and upskilling artists to complement their creativity and allow a more diverse programme rollout.

These programmes reinforce Cork ETBs commitment to Arts Education and will compliment and progress our “Arts Policy Framework”.

Learning for Life; White Paper on Adult Education, Department of Education and Science, 2000, enshrined the following concept: lifelong learning, social inclusion, equality and justice, active citizenship and partnership. Along with awareness and value these are also the pillars of Cork ETB Arts Policy Framework. The Arts for Health Partnership Programme encompasses all of these concepts and more. Education through partnership and the involvement of the community (hospitals and day care centres), West Cork Arts Centre, Cork County Council, HSE and the artist in this programme is evidence of strong and effective collaboration.

Cork Academy of Music

Cork Academy of Music (CAM) aims to use music as a tool for social inclusion using a holistic approach which fosters appreciation and love for music as an art form. Cork Academy of Music Ltd was established as a voluntary initiative in 1994 to fill a social need on the north side of cork city and to provide an access route to music education for people who are socially economically or culturally disadvantaged. The Cork Academy of Music was largely brought about by a high degree of voluntary commitment from the Cork Academy of Music’s Board of Management, the support of State funding under SOLAS and the Cork Education Training Board. The Cork Academy of Music was created to give people the opportunity to study music using music as a tool for social inclusion.

The holistic model employed has proved to be hugely successful in providing a foundation and access programme in music education, music notation and the playing of musical instruments. Community Education has a strong ethos and has the capacity to reach large numbers of participants, frequently in disadvantaged settings; pioneer new approaches to teaching and learning in non-hierarchical, community-based settings taking the lived experience of the participants as a starting point.

Cork Academy of Music provides opportunities to people of all ages and all abilities with access to a wide range of musical styles irrespective of their background at all levels in both formal and informal settings. Participants in Academy programmes ages range from 8 years of age to 80 plus years.

Mayfield Arts

Mayfield Arts Centre, is a unique dedicated arts space based in the heart of Mayfield, Cork city at Newbury House Family Centre. Mayfield Arts develops, manages and delivers arts programmes and training in consultation with the local community. Mayfield Arts has been working in the area of Arts Education for people with learning disabilities for 15 years. Their approach to working with adults with learning disabilities is an inclusive one that focuses on integration to activities in the local community and focused on the abilities and the unique creative expression of the individual. They have a long history of providing training to the formal and non-formal education sectors, youth workers, those in the disability sector and various other groups and organisations.

Mayfield Arts is regularly involved in organising and participating in community events in collaboration with local organisations and agencies and through these events, enhance a sense of community by engaging with people both as participants and spectators. People of all ages and abilities are encouraged to positively contribute to their communities in a creative way, while having lots of fun!

Suisha Inclusive Arts

Suisha Inclusive Arts is a community-based arts initiative that promotes inclusion of people with disabilities through arts. They are a community-based initiative promoting, focused on the delivery of article 8, 24 & 30 of the UNCRPD. (United Nations Convention of Rights for People with a Disability). They build, nurture, support and co-create sustainable creative partnerships to help realise an inclusive creative society for all.

The group is built on a cooperative structure including people with disabilities, professional actors and amateur performers from the local arts community. This group focuses on theatre and film development. Over the years the group has worked with professional writers, actors, producers, directors, stage managers, filmographers, arts-based therapists and arts volunteers both nationally and internationally.

Suisha Inclusive Arts builds partnerships with arts groups in the community and these partnerships help create brand new chances for artists and performers to showcase their talent.

MTU Music Technology – Inclusive Music Ensemble

CORK ETB in partnership with MTU for an Inclusive Music Ensemble at MTU Cork School of Music Providing a pathway to inclusion in the Higher Education landscape for learners with disabilities.

The aim of this partnership is to create an inclusive college programme of music study based at MTU Cork School of Music (CSM) including sub-level 6 (CORK ETB QQI Level 3) offerings and qualifications. This enables the sustainable offering of sublevel 6 accreditation in parallel with level 6+ credit, in an inclusive and shared classroom environment. This project offers an inclusive college experience of ensemble music-making to a wide spectrum of potential learners, with and without disabilities. The use of digital audio and music interface technology enhances the learning experience. The partnership aims raise awareness of this type of this discipline-specific approach potentially providing pathways to the higher education landscape.

This is the first inclusive programme of study in Ireland to offer awards specifically in musicmaking and performance – above and below level 6. This type of approach is rare and will place MTU and Cork ETB firmly in a larger National and European context. Collaboration between MTU and Cork ETB may lead to “increased alignment” of HE and FE as discussed in the TURN Report 2019 and increase “the potential to generate a symbiotic matrix of educational, economic, social and cultural opportunity”.

This project is also concerned with addressing some of the principles of Universal Design for Learning at HE levels. Through collaboration it may be possible to enhance this vision affording an inclusive pathway to HE that may not have been previously available to learners

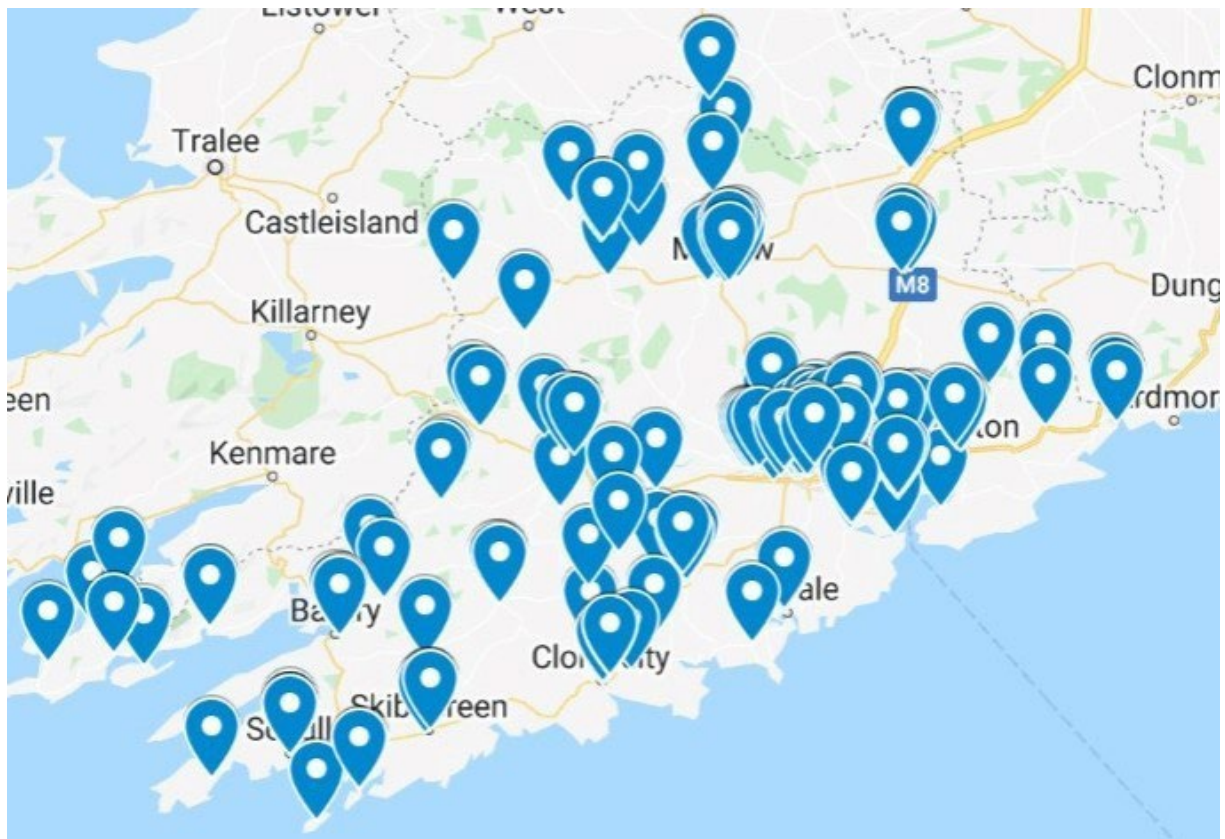
Coláiste/Gaelcholáiste Choilm, Ballincollig

Coláiste/Gaelcholáiste Choilm offers a wide variety of extracurricular arts experiences for its 1,400 students, such as: Musical Theatre, Drama, Cultural Exchange, Trad Band and Choir. The commitment of management to encourage and support the arts has been vital. This is not simply a financial commitment to buying instruments or costumes, etc, though that is important. Drama and music are especially time- and space-intensive, and the school has supported teachers with time for rehearsal, making rooms available, etc. The culture has proved self-perpetuating: teachers who volunteer feel supported, and valued, and thanked, and this encourages them to keep going.

A small but significant element in the valuing of arts in the school is the way in which announcements about arts events and achievements in the arts are given **parity of esteem** with sports victories and honours. The **built environment** of the school clearly communicates a commitment to arts participation. Management also understands **the 'civic' role of the arts in the life of the school**. The **integration of SEN and extra-curricular arts** has proved very successful and mutually beneficial.

E. Results from Mapping Provision

Interactive Google Map indicating all Cork ETB Arts Provisions



Please click on/ copy link below into your browser to access the interactive map; listing all CORK ETB arts provision in all locations.

Link:

<https://www.google.com/maps/d/viewer?mid=1M10Pod6XdW6RK82LWqCuRQZrWaC23mXd&usp=sharing>

Schools – Preschool, Primary, Post-Primary & School of Music

Preschool

Both creches provide access to a wide range of arts and craft activities for the children, linked to the Aistear curriculum. All activities are facilitated by the creche staff on site and are a regular part of the weekly curriculum.

Primary Schools

CETB Arts Provisions in Primary Schools

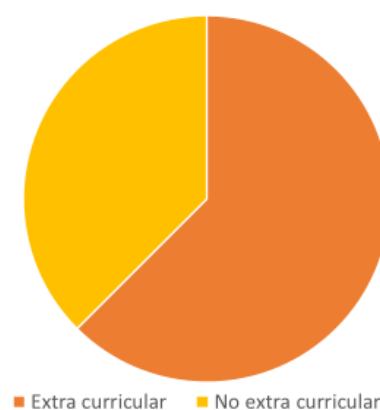
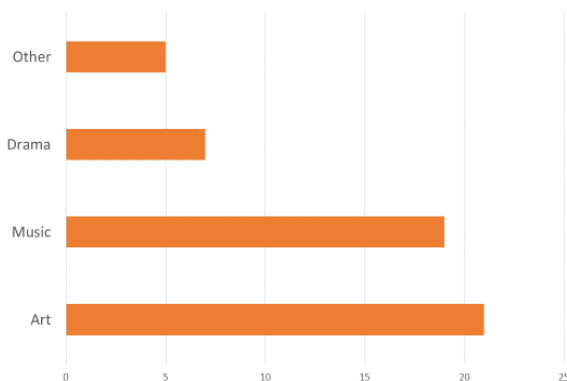


Information was received from the two CORK ETB Primary Schools by completion of a questionnaire. Both schools provide Art, Drama and Music, one provides dance.

Post-Primary Schools

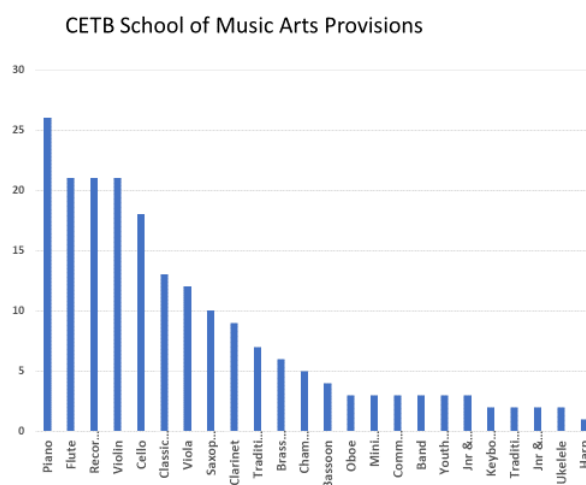
CETB Post-Primary Extra Curricular Arts Provisions

CETB Post-Primary Schools Curricular Arts Provisions



The data shows that the main arts provision is curriculum based in subjects Art, Music and Drama. 63% of the schools surveyed provide extracurricular arts activities such as music, drama, visual art and photography.

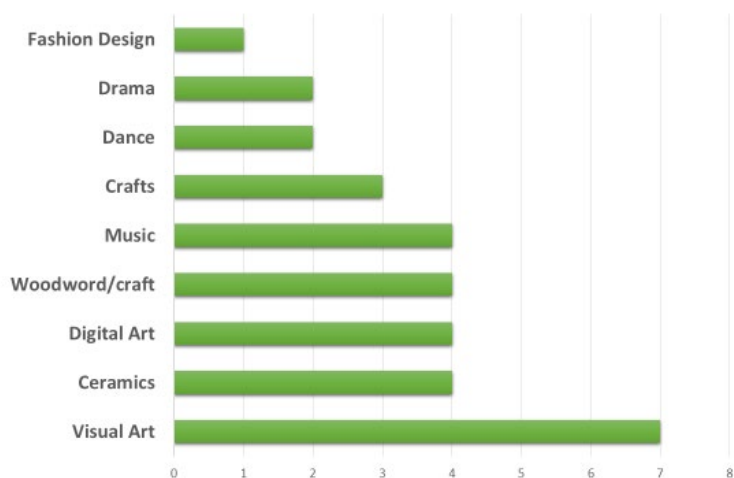
Cork ETB School of Music (www.CorkETBsm.ie)



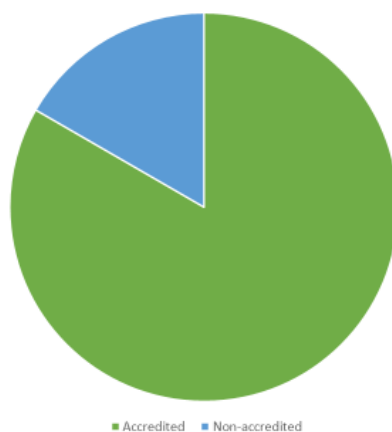
Current courses are provided in 38 separate locations across Cork City and County – 13 West, 12 South, 7 North Cork and 6 Cork City.

ii. Further Education and Training – Cork College of FET Campuses, Youthreach Centres, Youth Services, Adult & Community Education & Music Generation

CETB FET Campuses Arts Provisions

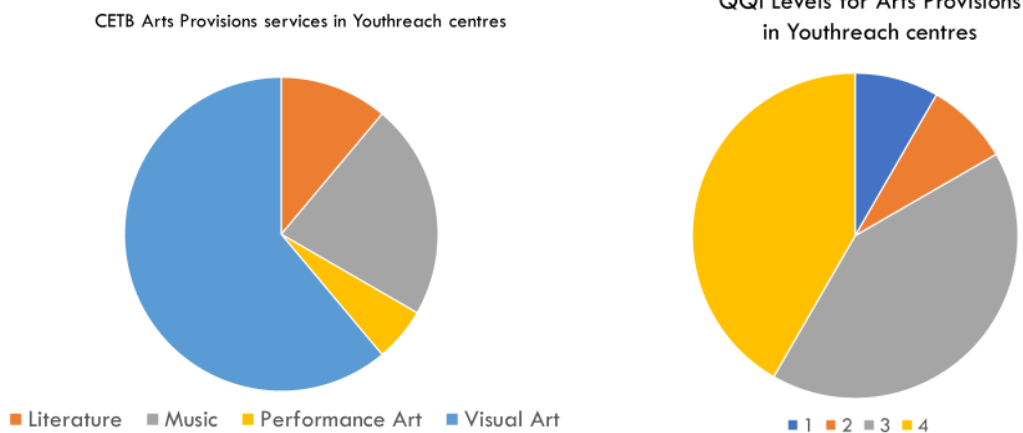


**CETB FET Campuses Arts Provisions
Accredited and Non-accredited**



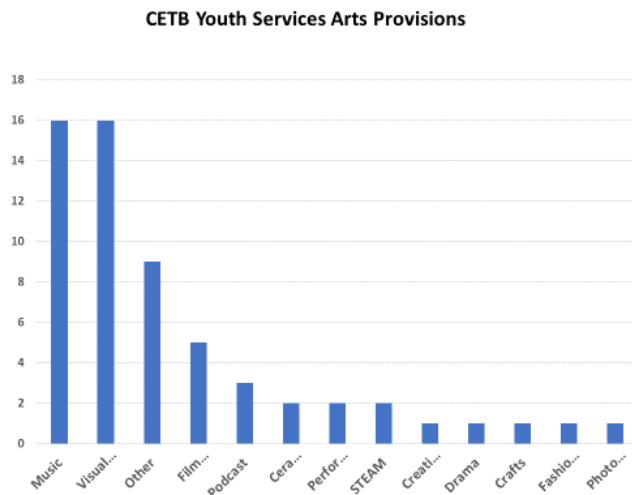
Visual Art is offered in all 7 campuses, 6 at QQI Level 5/6 and 1 at QQI Level 4. There are specialised Art programmes on offer such as Fashion Design and Drama – these are provided in 1 campus only. Most Arts Provisions on offer are accredited: 25 Arts courses accredited and 5 non- accredited.

Youthreach

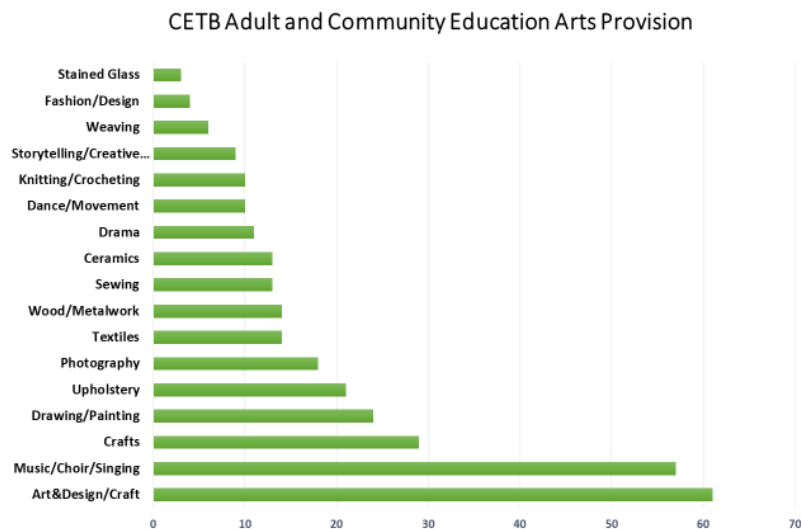


The data shows that eleven out of the twelve Youthreach centres provide Visual Arts. One centre provides Performance Art. Most Arts Provisions within the Youthreach services are QQI accredited -mostly accredited at Levels 2 and 3. Two centres provide Level 1. Three Youthreach Centres provide non accredited arts programmes.

Youth Services

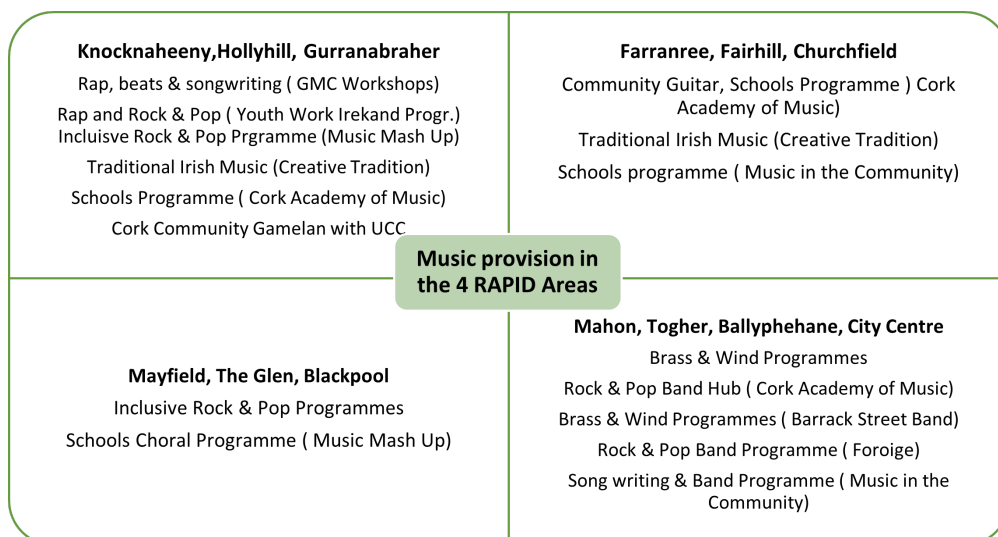


The data shows that Music and Visual Art are the most popular subjects in the Youth Services Art Provision. There are nine specialised programmes on offer and includes programmes such as Eco-art, 3D printing and design and Youth Theatre to name a few.



Information was correlated from the four LCDCA areas of Cork – South, North & West Cork & Cork City. This information shows that there is a wide and varied range of arts courses provided across these areas. Most of the courses provided are unaccredited: 292 non accredited and 46 courses accredited at Level 3, 18 at Level 4 and 3 at Level 5.

Music Generation (MGCC)



Music Generation provides a wide range of music provisions in the above 4 rapid Areas.

Summary

One of the key themes emerging from our consultation with the focus groups was the need for greater collaboration, to share learning, make connections and maximise resources. Despite the breadth of activities happening across the ETB, the lack of an actual arts Policy Framework has resulted in sporadic disconnected arts provision. Arts practitioners and facilitators echoed the need for opportunities for peer learning amongst practitioners and the support of reflective practice that can amount to continuous professional development (CPD). This may be supplemented by further formal or accredited CPD training.

Although there are examples of good creative practice in some local areas, there are limited opportunities to express creativity. An infrastructure for engaging people other than in school settings is a challenge and one that should be met by Cork ETB in collaboration with other partners. This includes both access to spaces and facilities but also transport and the high cost of same. While there is undoubtedly a rural/city divide geographically, many areas of the city have much higher deprivation levels which impacts opportunity and access. The Cork County Culture & Creativity Policy Framework also acknowledges the investment required in areas where facilities are lacking but also adapting existing buildings for cultural use by local communities and cultural practitioners. Cork ETB needs to develop collaborative engagement with artistic spaces and cultural venues in creating an environment for performance and display.

The arts were considered particularly powerful and relevant for engaging people with different physical and learning abilities. There was a concrete belief that language skills can be enhanced through participation in the arts. Learner engagement in the arts helps reduce disadvantage. The transition from primary to secondary school can be a pivotal time for disengagement with the arts, some feedback suggesting that the primary school curriculum provides greater scope for exploring the arts than the secondary school curriculum. Others suggested that particularly for boys it was “not cool” to continue enjoying or participating in the arts when they move on to secondary school.

Both Cork City and County Culture and Creative Strategies have identified similar gaps, albeit the strategies have a far greater reach than just arts education. Many of the gaps identified included inequality of access and lack of access to arts education for children and young people in many areas of Cork.

Many young people participating in out of school youth settings are interested in performing arts and collaborating with other artists, however, lack of funding to support the development of art in youth settings is exasperating the gap between arts participation and quality performances and experiences. Cork has a comparatively high youth population. The proportion of those accessing arts education and performance opportunities is relatively small. In 2016, Cork ETB conducted Pobal mapping of DCYA funded youth service provision, this exercise demonstrated the dearth of non-formal education services for young people in Cork County. Youth cafés in County Cork have had various art and cultural programmes over the years. While art and creativity has happened in youth work settings, it was often in an ad-hoc manner. However with the recently announced LCYP initiative in the “out of school”

strand of the creative youth programme it is hoped to create more meaningful engagement in creative and cultural programmes for our young people.

Contributors saw the arts as a key tool for enabling self-expression. There was a strong belief in the power of the arts in terms of developing confidence and ability which in turn increases motivation. The evidence captured during the process helped inform this Policy Framework and the development of an Arts Education Strategy. The recommendations if implemented could support more effective integration of creativity in our education practise.

Goals

The following goals were outlined as priorities as identified through the research process (Section 6. Process, Section 7. Findings) and developed further in our Arts Education Strategy 2022 – 2026.



Awareness – As a culturally aware organisation Cork ETB should provide a creative plan that engages & inspires and places the arts in the centre of social, cultural & educational development. It should continue to support the working group by providing a Key Worker & Create a digital site where all arts activities are logged, this should be in line with the Arts in Education Portal which has been created at national level to fulfil one of the objectives of the Arts in Education Charter

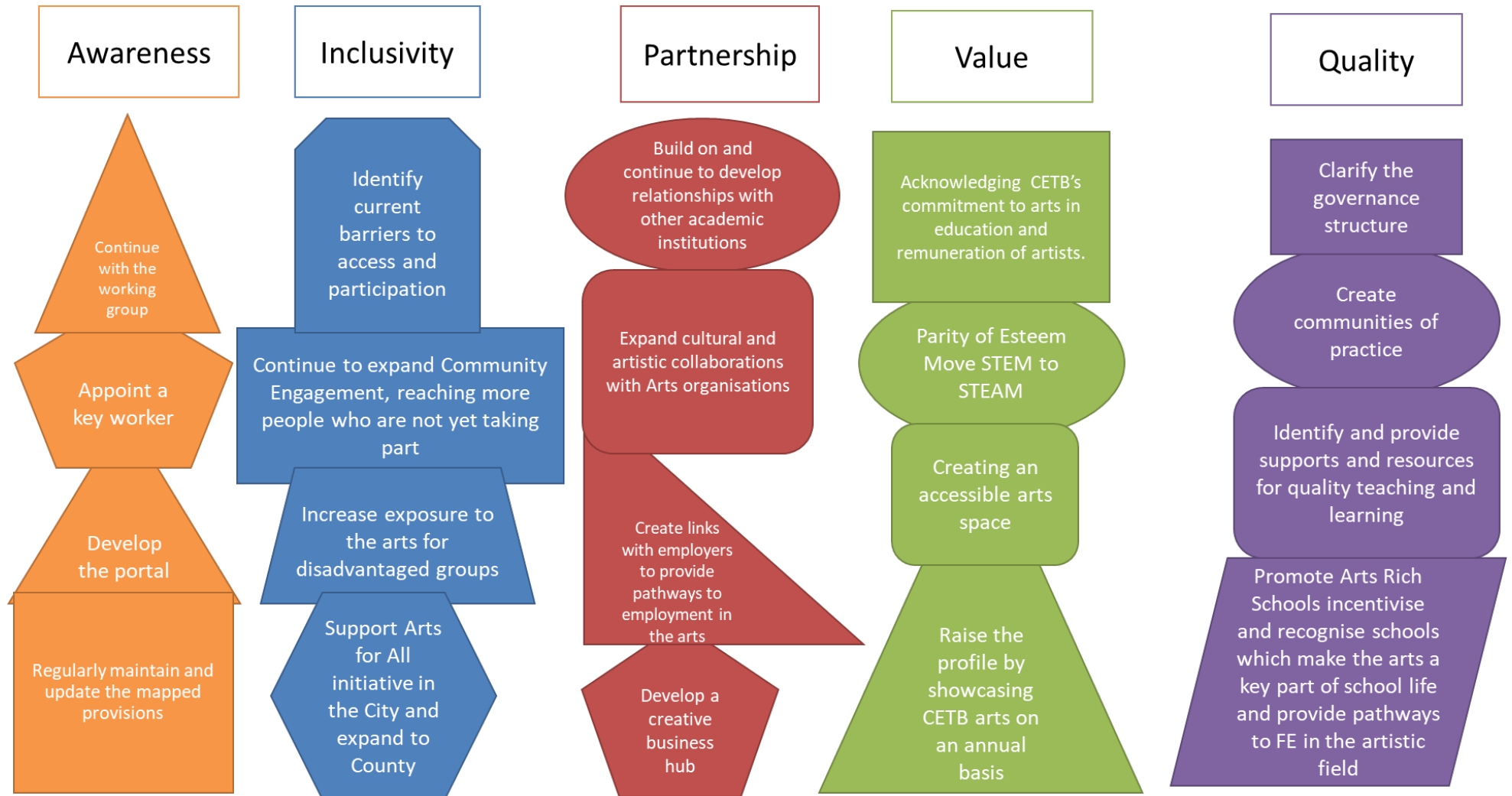
Inclusivity – Arts education is a valuable tool for promoting social inclusion, community engagement & wellbeing, it fosters active inclusion and lifelong learning, and this is equally reflected in The Arts & Creative Charter for Older People (Draft 2021) which aims to create confidence amongst older people in relation participation in the arts. Cork ETB will Make arts education available in formal and non-formal settings to all regardless of abilities, needs, social, physical, mental or geographical situations. Identify and challenge the barriers that currently exist around arts education.

Partnership – In the development and nurturing of partnerships and collaborations key skill gaps may be identified and addressed. Cork ETB will build on and support existing relationships and facilitate the development of new partnerships and joint ventures through a range of different measures. An objective of the Arts in Education Charter is the development of Local Arts Education Partnerships (LAEP's) which will make a major contribution to rooting arts in education at local level.

Value - In recognising the isolation and devaluation of the arts Cork ETB must raise the profile and increase the value of arts education. Arts in education is arts centred activity which is created with different communities and enhances and strengthens those communities. Cork ETB will foster and promote creativity by encouraging schools and centres to give parity of esteem to creative subjects. In line with the demands of the Art Education Charter ensure that in any new schools or centres there will be the provision of a creative space.

Quality - Acknowledge that arts education like all types of education must be of high quality to be effective. Quality underpins all aspects of Cork ETB provision and that must include arts education. This will require continuous reflection & discussion on assessment of learning, community dynamics and quality of environment.

Actions



Conclusion

The arts should be at the centre of education policy and at the heart of social policy. Why do we have to spend so much time telling people how important the arts are. There is an assumption that the arts and the people who work in them are somehow divided from everyone else.

All of the current policy thinking within the Key Funding partners is informed by Creative Industries thinking. What this means is that art and culture are understood and perceived as “inputs” into economic and social processes. In other words, the value associated with arts and cultural work - and consequently the success metrics - are economic impact, tourism, “wellbeing”, education and training but they cannot be considered or presented as the only success metric in what is offered as arts education.

This Policy Framework clearly identifies Cork ETB’s commitment to the Arts and provides a platform for the way forward. In the Arts Council Strategy 2020-2022 *“increase engagement in the arts by particular communities”* is highlighted as a key priority. The Arts are often identified as the glue that holds communities together, they can strengthen social networks and create a shared sense of identity in new and changing communities. The process of creating with others gives people the opportunity to value each other and develop positive relationships whatever their background and circumstance.

We need to continue to develop innovative programmes that focus on improving the health & wellbeing of our communities. Develop a shared understanding of how taking part in arts activities can be used as a form of prevention in relation to health & wellbeing. When we use artistic activity to build resilience and emotional intelligence, we are helping to create healthier communities that will help build a stronger society. Further economic benefits can be achieved in the long term through cultural performance, tourism and the creative industries.

Participation in the Arts is socially patterned, recent analysis of predictors of arts engagement carried out in the UK have highlighted that there is a strong social gradient across arts participation. With those with fewer educational qualifications, from families of lower socio-economic status and with lower household income less likely to engage. It is clear from work locally, nationally and internationally that significant gaps and barriers remain for the full and meaningful inclusion of some persons in many aspects of society including participation in the arts.

There is a need to provide accessible and specific educational opportunities for disadvantaged learners at different stages of progression within arts in education. Upskilling of staff to address attitudinal barriers towards marginalised learners must be a priority under professional development. Cork ETB needs to lead the way forward in providing resources focussed on disability arts education and practise by a coordinated strategic approach. Resources need to be provided to ensure that there is access to buildings, technology and materials to deliver education to a diverse range of learners.

It is important to identify any gaps in the current service whether as a result of location or a lack of provision for a particular cohort. Proactive intervention is essential when it comes to engaging the hard-to-reach cohorts given the array of personal and external barriers faced. Reaching out to individuals to take the first step to engage in the arts process is the key to unlocking the lack of motivation and previous negative experiences.

Collaboration and partnerships are the foundation stones of many arts programmes, and it is imperative that we build on and expand on these. Collectively we can harness our resources to be a creative force for a first-class arts service for the people of Cork City & County.

A partnership approach involves a commitment to work together on a shared vision and to bring real and sustainable benefits to the participants. Cork, its organisations and citizens, are recognised by many as being the vanguard when it comes to effective collaboration and meaningful partnerships between state bodies, institutions, and community organisations. However, when it comes to arts engagement, many of the valuable projects work in isolation, with short term funding. Projects ebb and flow on a project-by-project basis often relying on volunteers, good will, and shoestring budgets. This approach does not provide a sustainable model, but rather a number of competing groups, each acting as a gatekeeper rather than becoming a guardian and frequently the bigger picture gets lost. Cork ETB needs to lead and support for a shift at policy level in order to advance meaningful and sustainable arts education provision in Cork and support this action by strong financial investment.

In collaborating with other Educational Institutions Cork ETB can facilitate increased progression opportunities from FET to HE and build on cooperation on a strategic level for arts development programmes. This type of collaboration has already commenced with Cork ETB & MTU (Inclusive Arts Ensemble pilot programme). Discussions are also progressing with the Arts Department in UCC around developing opportunities for students to obtain both Cork ETB & University level qualifications in Theatre and the wider performing arts. Cork ETB can explore new and innovative models of delivery and share resources for research and development.

Creative partnerships with cultural and performance venues could provide a platform for participants in the arts to develop and exhibit their work in public spaces. A commitment from such venues to provide performance space for participants to showcase their work and celebrate their achievements would also serve the public who could engage with the performance and reengage with the arts by coming to the Theatre or the exhibition. Arts for All an initiative led by the LECP/LCDC to connect projects across the city and county to support peer to peer learning and shared projects is a very good model of collaboration of individuals and organisations working together for a more inclusive creative and connected community.

Greater links with business and employers should be explored. This could help emerging artists gain meaningful work placement or employment. Employers should be encouraged to support artists to develop their entrepreneurial and business competencies and skills which could enable them to set up their own creative business. There are very few disabled artists

gaining employment in the sector and as an organisation Cork ETB should take a stand in promoting better outcomes for our participants who are different but talented.

Access to arts learning experiences and the quality of what's available are two great challenges for Cork ETB. The experiences afforded need to be rich and varied engaging participants on many levels. Quality is a constant and persistent goal and not an end game.

Recommendations

- 1. Cork ETB should recognise that arts and creativity are core to our education system rather than peripheral.**
- 2. Cork ETB should continue to develop collaborations with other educational institutions in sharing research, creating new initiatives and providing accessible quality educational arts programmes for all learners.**
- 3. Cork ETB should create a digital site as a resource where all arts activities are mapped.**
- 4. Cork ETB should establish creative communities of practice to enable effective reflection and discussion to inform future planning and development.**
- 5. Cork ETB should work in collaboration with artists, communities, government departments, agencies, cultural institutions, and arts organisations in both providing and promoting arts education.**
- 6. Cork ETB should promote progression and employment opportunities in the arts and creative industries.**
- 7. Cork ETB should take a lead role in promoting inclusivity through creativity.**
- 8. Cork ETB needs to commit to a fair and equitable policy for the remuneration of artists.**

Appendices

1. Case Study – Inclusive Arts for All

Author: Mary Condon O'Connor

Lecturer: Fionn Woodhouse

Undergraduate Degree: Drama and Theatre Studies with Music, 2019-2020

Institution: University College Cork, Ireland

Arts for All – Soft Skills Development in Music and Drama Education

Using qualitative research methods, this study presents my observations of two separate student groups, Drama and Music, who participated in an Inclusive Arts for All Program during the period October to December 2019, funded by the Cork Educational and Training Board and delivered by Cork Academy of Music in Cork City, Ireland. The goal of the program was twofold – to increase the inclusion of marginalized learners in the Arts and develop and enhance the soft skills of participants. Numbering 10 to 12 participants, both groups consisted of men and women, aged 18 and over. Drama consisted exclusively of people with disability-related educational needs. In Music, 50 percent had disability-related educational needs while the remainder were neurotypical. Both groups were accompanied by one resource teacher (referred to as 'a special needs assistant' in the Irish educational system).

The scope of this research is to discuss the development of soft skills, assess which class composition delivered the most positive results in the development of those skills and present possible contributory factors to explain the differences. In terms of methodology, individual moods and soft skills were observed, identified, categorized and coded, using a soft skills framework, developed by the Ireland National Educational Psychological Services (Gordon & Co. Meath VEC - Youthreach Service, 2016, p. 1). The codes were then analysed and graphed to measure the distribution and pattern of soft skills development, mood and performance in both groups, and how they compared to one another in terms of social skills, teamwork, responsibility, confidence, leadership, performance development and end goal development.

The research shows that involvement in the Arts enables learners to express their emotions, which in turn promotes higher levels of self-esteem and confidence, while also helping develop their capacity for decision-making and problem-solving. In terms of mood, Drama participants were observed to exhibit less anxiety than Music. While there were similar levels of distracted behaviour for both groups, the research detected dismissive, self-conscious and disruptive behaviour amongst Music participants, which was not evident in Drama. This may be attributed to three factors: a) Music participants were untrained vocalists and/or had previously only performed in school shows or class choirs; b) compared

to Drama, there were not as many opportunities taken in Music to play interactive games; c) in Music, there was some segregation between those who were neurotypical and those with disability-related educational needs. The gap in confidence and social skills was less marked but Drama also led in these areas. It is interesting to note that Drama's teamwork score was more than double that recorded for Music. In summary, Drama appears to be significantly more beneficial for soft skills development than Music in almost all categories.

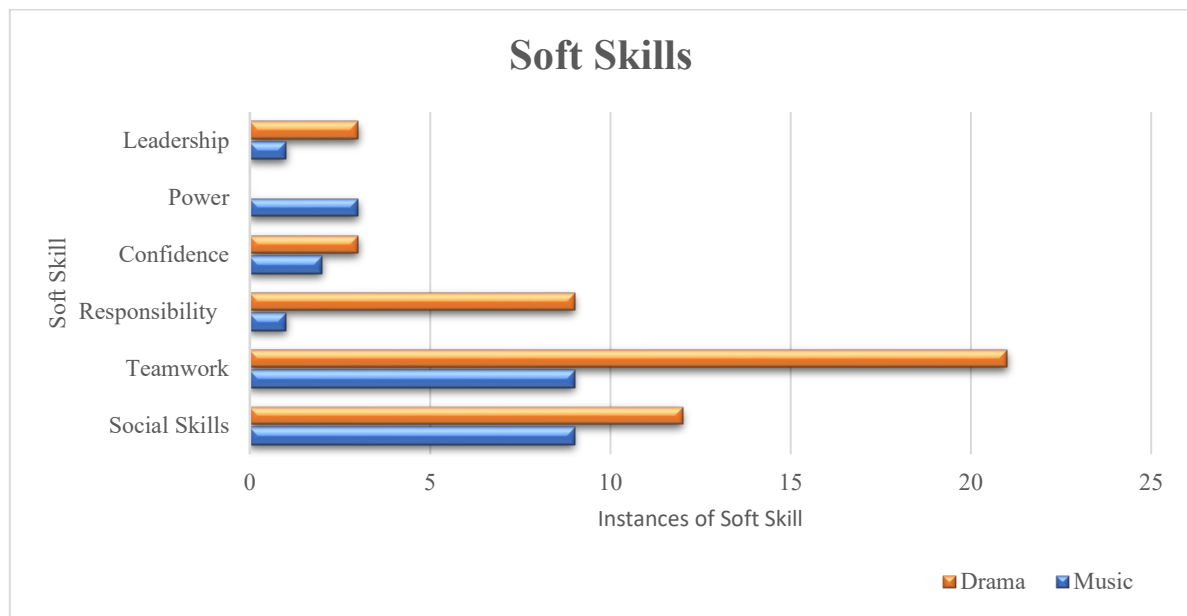


Figure 1: Soft Skills Development Observed in Both Learning Groups

Potential drivers of these differences include the following: a) Drama naturally allowed for more interaction as individuals were not classified based on vocal type; b) in Drama, as people were acting in character, they were also freer to open up to one another, rather than focusing internally; c) unlike Music, Drama featured icebreakers and role play, including eye contact, which is recognized as one of the most important elements in socializing. "Eye contact is a crucial component of prosocial behaviour" (Helgeson et al., 1989, p. 61); d) unlike Drama, Music's desired learning outcomes also included hard skills as well as soft, which may have affected outcomes; e) finally, while the mixed abilities of the Music class may have added some complexity, it is important to note that no significant difference was observed between those with disability-related educational needs and those who were neurotypical. A research study that reviewed the benefits of the Arts for adults reported that "Musicians had higher non-verbal memory recall, visuomotor speed and sequencing" (Noice et al., 2013, p. 475), while those who performed theatre experienced, "perceived improved confidence and self-esteem and enjoyed being creative" (Noice et al., 2013, p. 476). This concurs with the findings of my research as the Music Group learned songs quicker than the Drama Group learned blocking.

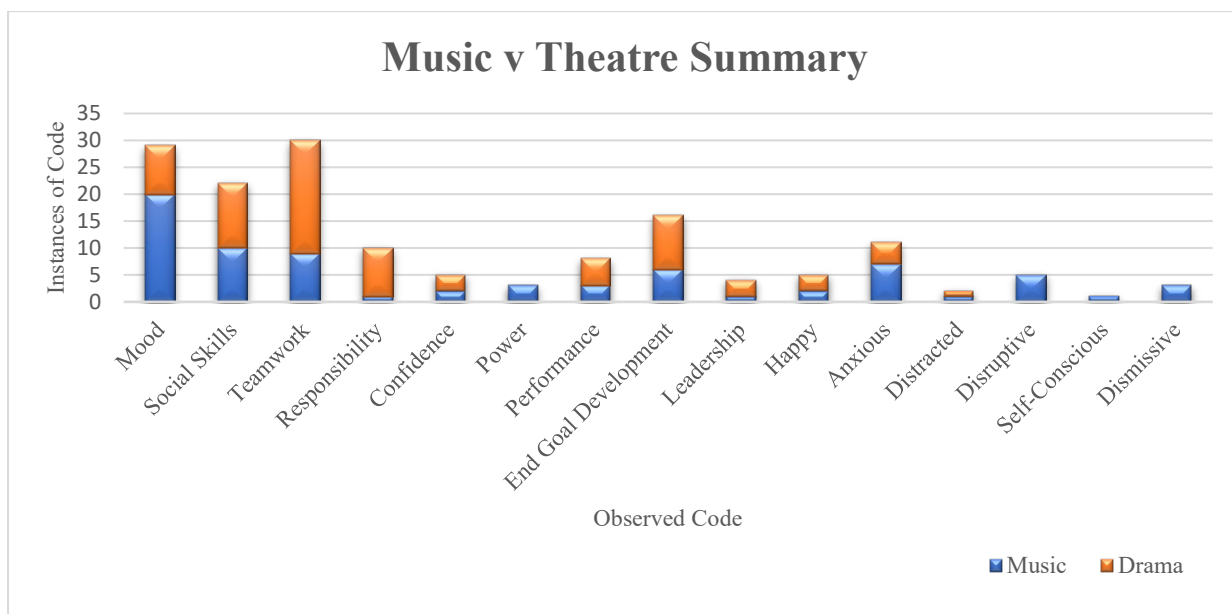


Figure 2: Summary Graph Showing Observed Codes in Both Learning Groups

In terms of best practice, the listening exercise in Music invited members to exchange their own personal experiences and could be an exercise that Drama might adopt. Likewise, the ice breakers, practiced in Drama, could be applied to Music. To sustain learning outcomes, members from both groups should join a local drama group or musical theatre society, which could serve as a gateway into third-level education and further employment.

This study provides strong evidence to justify further research into the impact of an Inclusive Arts for All program on adults with disability-related educational needs and neurotypical peers, which could provide important insights into how and why these interventions appear to be so effective.¹

¹ I would like to thank my supervisor and mentor, Fionn Woodhouse, whose expertise was invaluable in formulating the research methodology for this study. His patient and insightful feedback encouraged me to sharpen my thinking and brought my research work to a higher level. I also acknowledge with gratitude the wonderful collaboration and support of Cork ETB.

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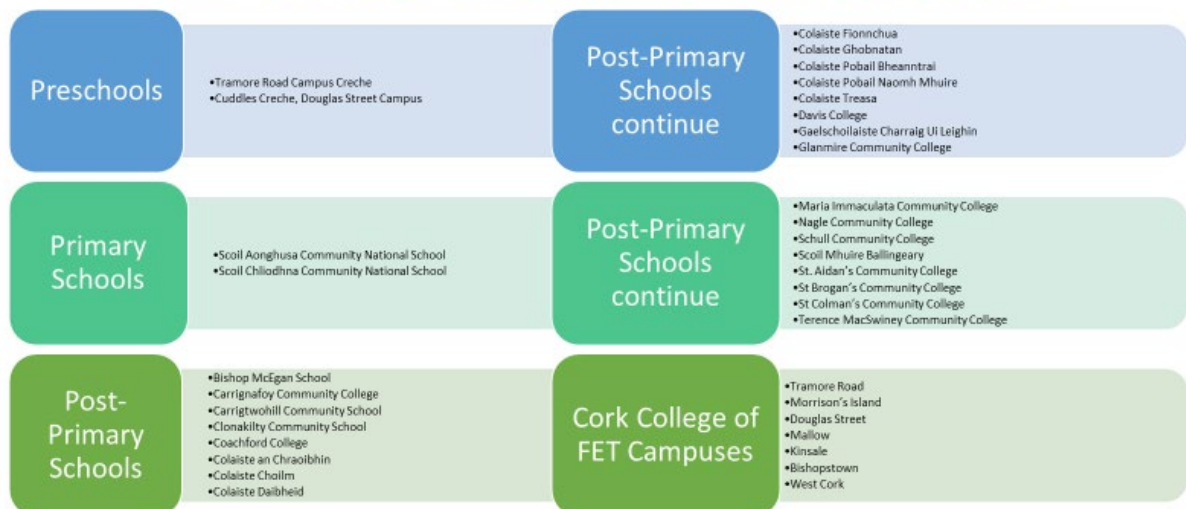
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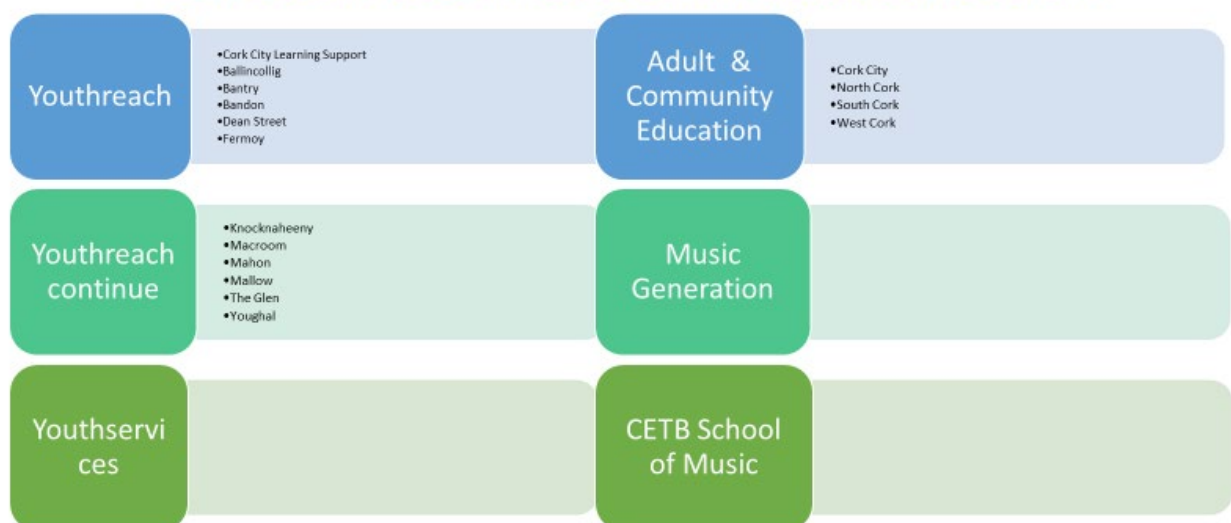
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2. Data Collection

CETB services included in data collection



CETB services included in data collection



3. ETB Locations Mapped

Preschools
Preschool – Tramore Road Campus
Cuddles Creche – Douglas Street Campus

Primary Schools
Scoil Aonghusa CNS
Scoil Chliodhna CNS

Post-Primary Schools
Bishop McGegan College
Carrignafoey Community College
Carrigwohill Community College
Clonakilty Community College
Coachford College
Colaiste an Chraoibhin
Colaiste Choilm
Colaiste Daibheid
Colaiste Fionnchua
Colaiste Ghobnatan
Colaiste Pobail Bheanntraí
Colaiste Naomh Mhuire
Colaiste Treasa
Davis College
Gaelscoiláiste Charrraig Uí Leighin
Glanmire Community College
Maria Immaculata Community College
Nagle Community College
Schull Community College
Scoil Mhuire
St. Aidan's Community College
St. Brogan's College
St. Colman's Community College
Terence MacSwiney Community College

ETB School of Music
Colaiste Mhuire – Gas Snail – Blaney
Colaiste Mhuire – Gas Snail – Burtwell
North Cork Campus – Charleville
Orléans Hall, Colaiste an Chraoibhin – Fermoy
Scoil Aonghusa – Mallow
Bannew Community Centre – Bannew
Knockagree NS – Knockagree
Colaiste Treasa – Kiarauk
Carrigaline Community School – Carrigaline
Gaelscoiláiste Carrig Uí Leighin – Carrigaline
Holywell N.S. – Carrigaline
Kinsale Community School – Kinsale
Scoil Naomh Eithne – Kinsale
Scoil Lasagóin – Aghado
Carrigrohilly Community School – Cobh
Scoil Naomh Iúsaí – Cobh
Glanmire Community School – Glasineire
Riverstown N.S. – Glasineire
Scoil Orlaíona – Carrigrohilly
Carrigrohilly Community College – Carrigrohilly
Inch National School – Inch
Ballincollig N.S. – Ballincollig
Gaelscoil Uí Ríordáin – Ballincollig
Coláiste Chaim – Ballincollig
Gaelscoil na Bandon – Bandon
Colaiste Eogáin Naomh – Bandon
Laragh N.S. – Bandon
Coláiste Phádraig Bheanntraí – Bantry
Scoil na Buachallaí – Clonakilty
Clonakilty Community College – Clonakilty
Knockanagh N.S. – Clonakilty
Maria Immaculata Community College – Dismansway
McEgan College – Macroom
Tarleton N.S. – Macroom
Ballinagree N.S. – Macroom
Scoil Mhuire – Schull
Schull Community College – Schull
West Cork Campus – Skibbereen

Cork College of FET Campuses
Tramore Road
Morrison's Island
Douglas Street
Mallow
Kinsale
Bishopstown
West Cork Campus

Further Education
Cork City Learning Support Services
Ballincollig
Bantry
Bandon
Dean Street
Fermoy
Knocknaheeny
Macroom
Mahon
Mallow
Thé Glen
Youghal

Cork South
St Colman's Community College
Owenscuna
Carrigaline Day Centre
Bros of Charity
Scoil Mhuire
Ionaid Cultúrtha
Carrigwohill Family Resource Centre
Cuan Mhuire
Passage West PACE
Cobh Literacy
Cobh Family Resource Centre
Cobh Community Hospital
Cork College of FET Macroom Centre
Killeagh Monday Club
Middleton Family Resource Centre

Irish Wheelchair Association
West Cork
Allihies Men's Shed
Friends Together
Caha Centre Adrigole
Caha Centre Adrigole
Conhar na Oileán
Eyeries Community Group
Sherkin Island Development Society
Clagh Ladies Club
COPE
Luncheon Club
Ullin West Cork Arts Centre
Cork College of FET West Cork Campus
Schull Community Care
Colaiste Pobail Bheanntraí
St Gobans Further Education and Training Centre, Bantry
Keekil Community Group
Mealagh Valley Art Group
West Cork Mental Health
Clonakilty Further Education and Training Centre
COPE
Irish Wheelchair Association
Darrara Art Group
Cork College of FET Dunmanway

Dunmanway Family Resource Centre
North Cork
Q Centre Mallow
Mount Alvernia Hospital
Norwood Resource Centre
St Josephs
Irish Wheelchair Association
Valley View Resource Centre
Dunhallow Resource Centre
Active Retired
Newmarket
Cork College of FET Millstreet Centre
Development CLG
Cork College of FET Fermoy Centre
Blackwater Day Care
Cork College of FET Charleville Centre
Mental Health Resource Centre – Charleville
Mental Health Resource Centre- Mitchelstown
Cork College of FET Mitchelstown Centre
Day Centre Mitchelstown
St Josephs
Music Generation
Knocknaheeny, Holyhill, Gurransbraher
Farranree, Fairhill, Churchfield
Mayfield, Th Glen, Blackpool
Mahon, Togher, Ballyphehane, City Centre

Youth Services
Gurransbraher & Cork Creates – CDYS
Knocknaheeny Youth – Foróige
Farranree – Foróige
The Glen – Foróige
Mayfield – Foróige
Glanmire – Foróige
Mahon – Foróige
Togher – Foróige
The Pod – Togher Family Centre
Bishopstown – Foróige
Greenmount/ Ballyphehane – Foróige
Malboro Street – YMCA
West Cork YIC – YMCA
Beara – Foróige
Charleville – Foróige
Mallow – CDYS
Mitchelstown – CDYS
Fermoy – CDYS
Middleton/Carrigwohill – CDYS
Cobh Chill on the Hill – CYS
Carrigaline – Foróige

Adult & Community Education
Cork City
Cork College of FET Ballincollig Centre
Headway
Coil Na Laoi
Towns Mental Health Resource Centre
Westgate
Cork College of FET Knocknaheeny Centre
Cork Academy of Music
Cork City Partnership Outreach
Knocknaheeny Family Centre
Terence MacSwiney Community College
Irish Wheelchair Association Blackrock
Enable Ireland
Crosses Green
Brook Day Centre
Cork Deaf Association
Simon Community
Lantern Project
Secours Retirement Village
National Council for the Blind
St Catherine's Unit St. Finbarr's
City Wide
Farranferriis
Caritas
COPE
Farranree Family Resource Centre
Farranree Womens Club
Scoil Lasagáin
Right of Place Thoiri
Togher CDP
Togher Family Centre
Altruism – Smid
St John's
AMES

St Brendan's
Community Education Initiative- The Glen
Cork Academy of Music
Cork Community Art Link
Blackpool Community Centre
Gaelscoil Peig Sayers
Cork Foyer
Rehab care
Abode
St Luke's home
The Next Step
Mahon CDP
Holy Cross NS
Churchfield Community trust
Before 5 Family Centre
Scoil padre Pío
Mayfield Art Newbury House
Mayfield CDP
Bishopstown Senior Centre
MTU
Firkin Lane
Butter Exchange Band
St Vincent's School
Traveller Visibility Group
Sundays Well Boys & Girls NS
Suisha Arts/ COPE
Ennismore Growing Conversations