



Comhairle Cathrach
& Contae **Luimnigh**

Limerick City
& County Council

LIMERICK
CULTURE &
arts
DEPARTMENT

Evaluation of the Artists in Schools Programme: Limerick 2017/2018

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Executive Summary

This report is an evaluation of the Artists in Schools Programme which forms part of the annual programming by Limerick City and County Council Culture and Arts Department for young people, children and education. The Artist in Schools Programme is funded by The Arts Council with support from Creative Ireland and Limerick City and County Council.

What is Artists in Schools Programme?

- ▶ It's a part of the Culture and Arts Department youth programme in rural areas;
- ▶ It's delivered by professional creative practitioners in a primary school setting;
- ▶ It's designed to enhance and diversify creative education;
- ▶ It's an opportunity for primary school students to actively engage in contemporary cultural production while working with professional creative practitioners.

Encouraging young people and children to experience and participate in the arts is in line with the Objective 6 of Limerick Cultural Strategy 2016-2030, which aims to:

- 1 Develop opportunities for engagement for young people through involvement in culture;
- 2 Provide opportunities for professional creative practitioners to work within a schools context;
- 3 Enhance and diversify pupil's creative education;
- 4 Encourage and support festival organisations in developing youth reach programming;
- 5 Allow school children to experience high quality artistic engagement and actively engage in cultural production.

In all, 9 schools took part in the programme in County Limerick between February 2017 to March 2018. Artists delivered four workshops in each school. The artists were deployed by the following festivals:

- ▶ EVA International;
- ▶ HearSay;
- ▶ OpenHouse.

All activities took place in the participating schools during normal class hours and were run by Artist in Schools Programme facilitators in collaboration with the school's staff.

Executive Summary

Artists in Schools Programme 2017 - 2018

School	Dates	District	No of workshops	No of pupils	Creative Practitioners
Ahalin National School	January/ February 2018	Newcastle West	4	29	EVA International: Jennie Guy (Art School), Orlaith Treacy
Mahoonagh National School	January/ February 2018	Newcastle West	4	25	EVA International: Jennie Guy (Art School), Maeve Mulrennan
Scoil Íde Naofa, Raheenagh National School	January/ February 2018	Newcastle West	4	40	EVA International: Jennie Guy (Art School), Clare Breen
Coolcappa National School	January/ February 2017	Adare-Rathkeale	4	26	OpenHouse: Caelan Bristow and Mary Conroy
Kilfinny National School	January/ February 2017	Adare-Rathkeale	4	12	OpenHouse: Caelan Bristow and Mary Conroy
Kildimo National School	January/ February 2017	Adare-Rathkeale	4	30	OpenHouse: Caelan Bristow and Mary Conroy
Caherline National School	May 2017	Cappamore-Kilmallock	4	30	HearSay: Diarmuid McIntyre and Michael Umney
Doon CBS	May 2017	Cappamore-Kilmallock	4	40	HearSay: Diarmuid McIntyre and Michael Umney
Martinstown National School	May 2017	Cappamore-Kilmallock	4	30	HearSay: Diarmuid McIntyre and Michael Umney
Total:			Total:	Total:	Total:
9 schools			36 workshops	262 pupils	3 festivals, 8 creative practitioners

Executive Summary

86 people contributed to this evaluation. Questionnaires were returned to Limerick Culture and Arts Department and an independent evaluation was commissioned. Findings from pupils show that the children enjoyed the programme, citing 'using my imagination' as the best aspect of the workshops. They enjoyed using new materials and learned that 'art is not all about painting and drawing.' Teachers found the programme to be beneficial to both them and their students. They reported that it was useful that the workshops linked in with various aspects of the curriculum and noted that the students enjoyed the use of new materials and concepts. Teachers recommended that more time be allocated to the workshop delivery and that artists share their workshop plans in advance so that the teachers could make appropriate preparations and advise as to any factors that may affect the class plan. Artists were very positive toward the programme. They found that it contributed to their professional development in various ways, most notably in areas related to pedagogy. They also found the time allocated to be somewhat restrictive in terms of what could be achieved.

Festival organisers were positive in their feedback, they reported that the programme helped them to hone their thinking about youth audience content and development. They all have future plans for including youth audiences in programme development. This report contains several recommendations as to how the programme can be improved in terms of programme time allocation, communication with teachers and development of evaluation tools.

Artists in Schools

Programme Development

The format of the Artists in Schools Programme is the delivery of a structured programme to young people in primary schools in County Limerick, as an approach to excellence in rural arts.

A new approach to the delivery of the Artist in Schools Programme was to pilot the idea of partnering with Festivals as organisations with a capacity to bring a broader artform base to the schools programme experience. From findings and discussions with festivals, it was found that youth reach and outreach programming in festivals in Limerick was low and this pilot partnership programme was identified as an opportunity to support festivals to develop models of youth engagement. Festivals recommended to participate had to work with an artform or approach which had not been used previously in the context of this project, and show a capacity to deliver and willingness to develop a youth programme as part of their 2017/2018 programme.

For the purpose of a fairer schools selection process, the county was divided into three smaller areas, based on the existing Limerick Municipal District divisions, and each year schools from two of the three districts were invited to participate in the programme on a rolling basis.

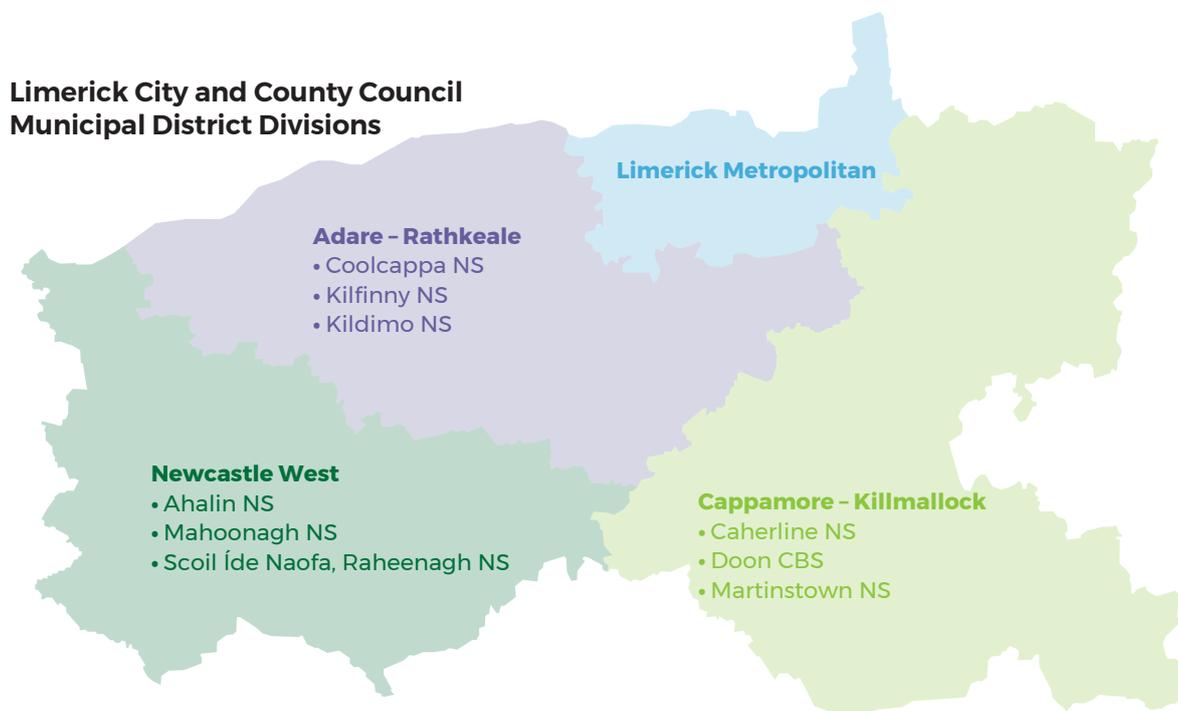
To participate in the programme, a school had to:

- ▶ submit an Expression of Interest Form;
- ▶ be able to allocate time for the workshops to take place within the dates outlined;
- ▶ the teacher(s) must be present at the workshops;
- ▶ and the school is asked to contribute €300 toward the workshop material costs.

Three schools from each of the Municipal Districts (Adare-Rathkeale Municipal District, Cappamore-Kilmallock Municipal District, Newcastle West Municipal District) were selected. Funding for each district was €4,000, making a total investment of €12,000 available. The allocation for each festival covered the facilitators' fees, administrative costs associated with the programme, and any remaining material costs.

Artists in Schools Programme Development

In 2017, six primary schools in total were invited to participate in the programme, three from Adare-Rathkeale and three from Cappamore-Kilmallock. The work programme for these districts included facilitators from HearSay International Audio Arts Festival and Open House Festival of Architecture. For the 2018 programme, three primary schools from the Newcastle West Municipal District, were invited to work with programme facilitators from EVA International – Ireland’s Biennial.



Memoranda of Understanding (MOU) were agreed between Limerick Culture and Arts Department and each of the festivals. Each MOU outlined the role of the Culture and Arts Department and the role of the facilitating festival as follows:

Limerick Culture and Arts Department’s Role:

- ▶ To administer a grant award through an MOU of the value of €4,000 to the participating Festival to design and deliver an Artist in Schools Programme in the nominated Metropolitan District;
- ▶ To manage the application process and identify three schools from the nominated municipal district to participate in the programme;
- ▶ To undertake an evaluation process.

Artists in Schools

Programme Development

The Festival's Role:

- ▶ Work in partnership with Limerick Culture and Arts Department to deliver the Artist in Schools Programme, as part of Limerick Culture and Arts Department youth programme;
- ▶ Identify facilitator(s) employed by the Festival to design and deliver a programme of workshops suitable for primary schools students;
- ▶ Deliver this programme of workshops in the school setting during normal class hours to a minimum of 3 schools within a set period of time;
- ▶ Ensure that the outcomes of this programme are celebrated publically at the Festival;
- ▶ Manage the budget of €4,000 to cover costs related to Artist in Schools facilitator(s) fee(s), travel, materials, and administration costs associated with the delivery of the Artist in Schools Programme;
- ▶ Contribute to the evaluation process;
- ▶ Acknowledge the grant funding awarded through including the Limerick City and County Council logos on all promotional material related to the Artist in Schools Programme.

Evaluation Methodology

In all there were 86 respondents who contributed to this evaluation. Pupils were given a short evaluation form to fill out. Teachers were asked to fill out an evaluation form as were festival organisers and artists. The forms were issued in paper format and returned by post to the Culture and Arts Department after the programme had finished.



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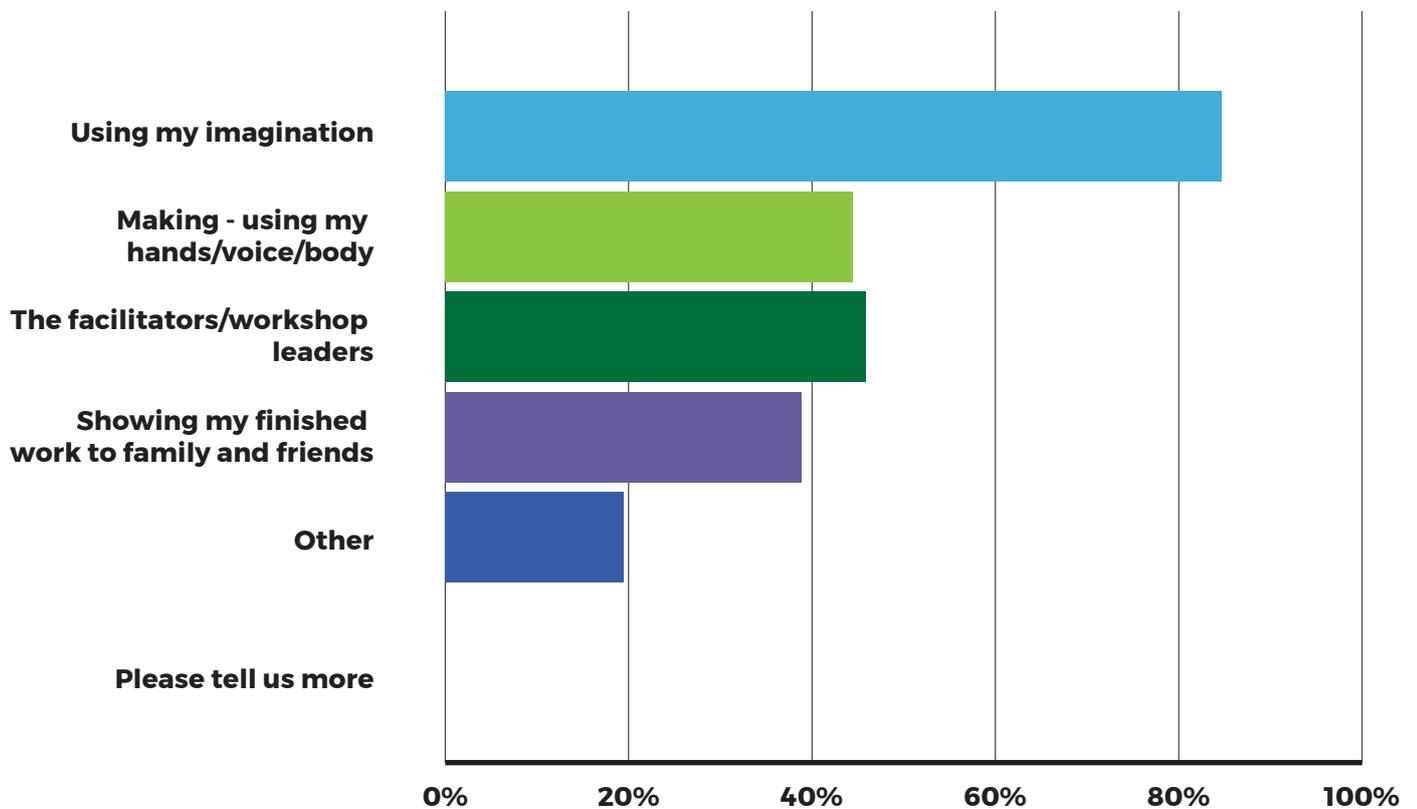
Findings

3.1 Findings from young people

72 pupils completed the evaluation of the programme. The schools represented were Ahalin (19), Mahoonagh (23), Raheenagh, (16), and Caherline (14). The pupils ranged in age from 9 to 13 years of age.

The Fun Factor

Pupils were asked to specify what was fun about the workshops. The prescribed responses were Using my Imagination, Making – Using my Body, the Facilitators, Showing my Finished Work to Family and Friends. The most popular response was Using my Imagination, with 85% choosing this option, 44 % chose Making – Using my Body, 46% chose the Facilitators, and 39% chose Showing my Finished Work to Family and Friends.



What was fun about the workshops?

Findings

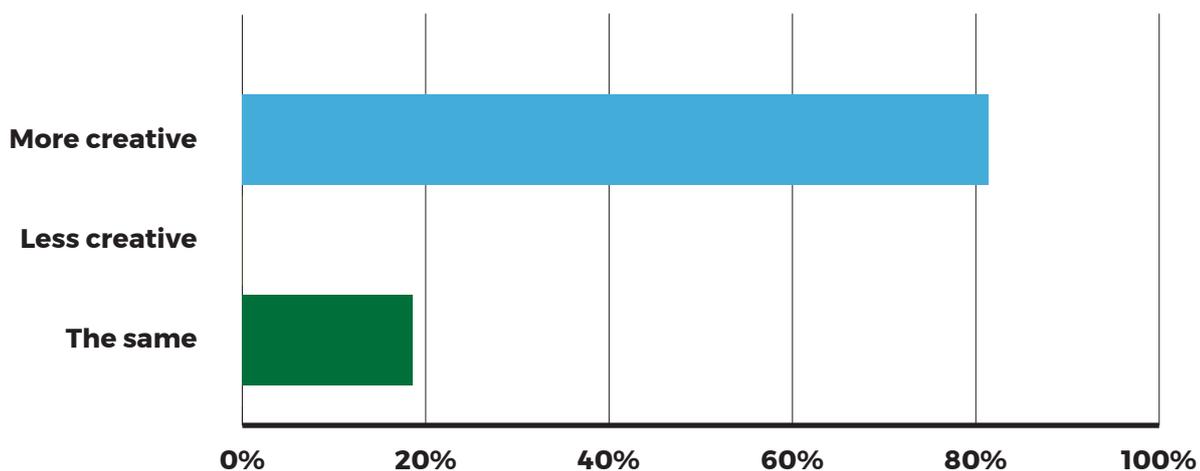
New Learning

Students listed the following as their areas of new learning from the programme: learned about curating, learning new skills, using new materials, that art is more than drawing and painting, using my body to make things, hidden meaning in art, using my imagination and 'that I can be good at art'.

When asked to complete "I learned that I can..." the young people typically listed a new skill, or new learning, e.g. I learned how to use clay, I learned how to use my body for art. When asked to complete "I learned that I am good at..." the young people typically listed the activity that was engaged in, e.g. using clay, drawing, cutting, colouring, using my imagination. When asked to complete "I learned that I enjoy..." the young people listed responses like art, doing clay, making things with others, using my imagination, and making sounds.

Sense of Creativity

81.5% of the young people said they felt more creative since doing the workshops, and 18.5% said they felt the same.

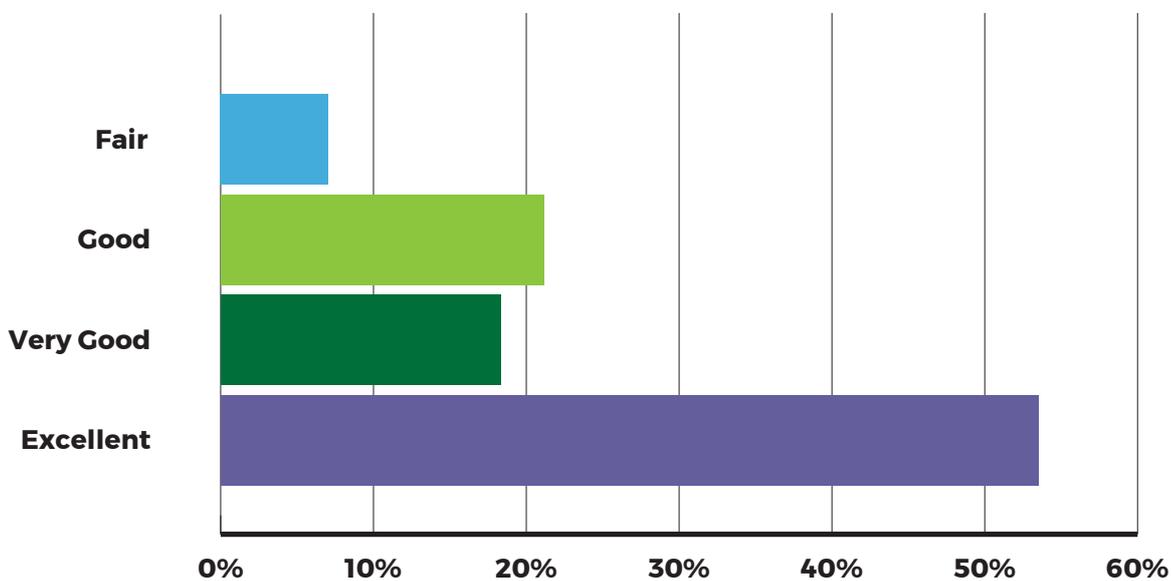


Since doing these workshops do you feel

Findings

Overall Experience of the Programme

The majority of the young people rated the workshops as Excellent (54%). 18% rated them as Very Good, 21% rated them as Good and a small minority (7%) rated the workshops as Fair.



How would you rate your overall experience of the workshops?

3.2 Findings from teachers

Five teachers from five schools gave feedback on the programme. The findings are classified under the following measures which were contained in the evaluation form: rating of the overall experience, benefits to pupils, links to the curriculum, unexpected outcomes and recommendations for improvements to the programme. Teachers also evaluated the team who worked with the school in terms of the experience of collaboration with the artists.

Overall Experience

Three teachers rated the overall experience of the programme as 'Very Good', one rated it as 'Good' and one rated the experience as 'Excellent'.

Findings

Benefits to Pupils

Teachers reported that:

- ▶ They were very satisfied that the programme fulfilled the 'looking and responding' strand of the visual arts programme that explained hidden meaning, identity and linking the concrete to the abstract;
- ▶ Pupils were able to express themselves through their work;
- ▶ Pupils were exposed to concepts not usually explored in detail;
- ▶ Pupils enjoyed the experience;
- ▶ Pupils were given the opportunity to be creative, using a variety of materials, encouraged to look at the environment through an artist's eyes; developed vocabulary around the subject area.

Links to Curriculum

The links to the curriculum explored by the programmes were:

- ▶ Looking and responding;
- ▶ Making clay parts as part of the clay strand of the art curriculum;
- ▶ History, Geography, English literacy, poetry, writing;
- ▶ Linked in well with the SPHE (social, personal and health education) strand of the curriculum;
- ▶ Art, Music, English and SESE (social, environmental and scientific education).

Unexpected Outcomes

One teacher reported that pupils displayed a deeper understanding of how identity can be represented through art and another found that some of the children who did not usually enjoy sport/school really benefited, noting '*it was great to see their confidence growing*'. No other unexpected outcomes were noted.

Recommended improvements to the programme

Teachers recommended that more time be allocated to put the ideas explored into practice. It was also recommended that facilitators could work more closely with the class teacher before each lesson so that they know what to expect/prepare for and also in terms of a timeframe for achieving the goals of the workshop. One teacher recommended having view of a full lesson plan in advance of the workshops. A further recommendation from a teacher was to have the children select the theme of the programme.

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Findings

Goal Achievement

All teachers reported that the programme achieved the goals of offering a more engaging and diverse programme to pupils and to develop youth programmes and audiences with one teacher commenting: *'a very well run and well delivered programme which has achieved its goals.'*

Experience of collaborating

Three teachers rated the overall experience of collaborating as 'Very Good', and one rated the experience as 'Excellent', one as 'Fair'.

3.3 Findings from artists

Feedback was recorded from 4 artists and 1 assistant artist. Two artists rated the overall experience as 'Excellent' and three rated the experience as 'Very Good'.

Methodology and Types of Activities

EVA International

The artists working in the schools were tasked with introducing pupils to the concept of curation. Under the direction of a project curator, appointed by EVA International specifically to oversee the development of the workshops, the artists were given the theme of "I Sing the Body Electric" as a theme to work with in the classrooms. The students were introduced to the concept of curation, contemporary art, and worked through discussion, drawing, painting, photography, paper construction and collage. The work was done both individually and in groups. EVA International was introduced as an example of an international contemporary art exhibition and the themes of EVA 2018 were explored. In one school, the artist negotiated a loan of paintings from Limerick City Gallery of Art, which were exhibited in the school for two weeks and formed the basis of further discussion in the classroom. Pupils were encouraged to bring in a drawing or object to contribute to their own mixed media exhibitions, which were shown in the classroom at the end of the programme.

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Findings

HearSay

The HearSay programme was based on the concept of exploring sound and how it is made for radio and film. One workshop introduced students to how sounds can be made from ordinary objects found at home and in the classroom. They created a sound scape for some short animation films. Another workshop focused on developing the concept for a radio play using instruments, sounds and songs the students were familiar with. The artist encouraged the teacher and students to think about the radio play between workshops. The subsequent workshop focused on developing a story line and a script for a radio play. In the final workshop, the sounds and story were recorded with the students working as both actors and technicians during the process.

OpenHouse

The artists were tasked with introducing students to architecture and space. The methodology used was mapping movement and construction. The students were guided through mapping their local area. They explored connections with others, movement and experiences throughout this space. Multi-dimensional mappings were produced using drawing and collage techniques. Materials used included paper, card, fabric, ribbon, sticks, tape, string and other found materials. New materials were added weekly as students worked together in creating large scale constructions spanning multiple maps.

Flexibility within the Scheme

In the case of HearSay, the time spent with each school was reduced because of the time needed for travel between schools. The schools were each an hour away from the festival base. There was also time pressure because of imminent festival dates which resulted in little time for reflection and the time instead being used to curate the final outcome. The work was more strongly focused on a self-contained outcome for each school while helping the festival explore the potential and challenges for youth orientated programming within the festival.

In the case of EVA International, a deviation from the original proposal meant that time was spent negotiating with Limerick City Gallery of Art (LCGA) to organise loans of works to the school, which also meant time was subsequently reallocated in the workshops to explore the themes that were presented by these works.

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Findings

With OpenHouse, the deviation from the original proposal was that the dissemination of the project became more than a static exhibition. The concept of movement through space was further explored through an interactive performance at Dance Limerick and the inclusion of a dance professional.

Professional Development Opportunity

The artists were asked how the opportunity to participate in the Artist in Schools Programme impacted on their professional development and what skills and/or areas of knowledge were developed or improved during the process of designing and delivering the programme.

The responses were very positive in this regard. Artists reported on how the professionalism of the project organisation was very positive and provided strong support to the artist.

“Everything was so professionally done & everyone was extremely invested in the project.”

The opportunity to work with the age groups was a new venture for some of the artists and this allowed them to develop their facilitation skills. In the case of EVA International some artists had assistants which was also seen as a positive input:

“Having an assistant who was experienced and completely on board with the intention of the project was brilliant, I think I pushed my ideas harder and learned a lot from him also.”

One artist had not worked in a school before and reported:

“I gained skills and knowledge in workshop development, teaching, public speaking, holding space and participation. I found that I had a hidden talent for working with children and being heard and respected in a classroom setting and I enjoyed it. This project has given me invaluable experience in leading children’s workshops and opens up the possibility of working more in this area of arts education.”

The negotiating of a gallery loan also gave this artist the opportunity to learn a new set of skills:

“I also gained experience in working with art works from a collection and negotiating with a public institution.”

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Findings

In the case of one assistant artist it was reported how they learned how to engage with the young people:

"I learned how to interact and communicate with the pupils to keep their attention focused on the core items of learning."

In the case of HearSay workshops, the artist reported that the opportunity to work in the school allowed them to develop their own skills set. It was the first time the artist had worked in this way and they found it inspiring for their own artistic process:

"The programme gave me the opportunity to explore a creative approach to audio fiction that was new to me. It was my first experience of developing and realising a fictional work with school children. Encouraging the class to think freely and be imaginative led me to new inspiration for my own work in the future."

Furthermore, the artist developed organisation skills:

"Working with a large production team demanded that I had a clear structure for what needed to be recorded and in what order. As time was limited, organisation, future planning and communication was essential. There were valuable lessons."

The artist also reported how the programme challenged them to distil their own knowledge, think about how to communicate this to young people and find understandable approaches to teaching how to use the equipment.

On the OpenHouse programme artists reported that the opportunity to work with other professional artists from different disciplines allowed them to combine their skills set to create something new. Working with the pupils in creating complex constructions using simple materials gave one artist the confidence to push boundaries with children's workshops in the future.

Another artist reported that children brought a fresh approach to creativity and that this was a fun way of imagining space and our interaction with our surroundings. The artist reported that this could be an engaging way to get people interested and involved in place-making, a critical ingredient in urban and suburban design initiatives.

Findings

Successes

The following outputs and outcomes were listed as successes of the programme by the artists.

In relation to EVA International:

- ▶ New awareness for young people of Limerick City Gallery of Art and EVA International;
- ▶ Increased likelihood of students taking art as a subject in secondary schools;
- ▶ Enthusiastic immersion by students in the creation of their exhibition;
- ▶ Artwork created by the students;
- ▶ The support given to the artists from EVA International;
- ▶ The exhibition of three loaned works from LCGA;
- ▶ Teaching the pupils alternative forms of art to drawing and painting;
- ▶ Pupils learned about curators and curation;
- ▶ Teachers shown a new way of making and using a creative process;
- ▶ Some reticent children found the exercises liberating and were thoroughly engaged by the final workshop.

In relation to HearSay:

- ▶ The engagement of all the children with the programme was significant in terms of the enjoyment of the experience and their willingness to engage;
- ▶ The use of an exploratory workshop was very successful in terms of getting 'buy in' from the pupils as familiar animation material was used;
- ▶ Subsequent to the programme the school created a photo video to go along with the stories/narrative and this content was posted on their Facebook page.

3.0

Findings

Challenges

The following challenges were outlined by the artists:

- ▶ The timeframe for attaining all the goals was tight. This was noted by all of the artists working on the programme across all festivals;
- ▶ The timing of the programme within the school calendar year was a challenge in terms of communication with the schools;
- ▶ The age range in smaller schools was too broad and activities within each workshop had to be tailored to suit each age group;
- ▶ It was challenging to teach children about what a curator is as it is a difficult role to define;
- ▶ Negotiating with LCGA was a new experience for one artist and it was a challenge to learn how to do this;
- ▶ It was a challenge to hold the space in the classroom and ensuring that all children were engaged. In one case there were behavioural challenges when a teacher was not present in the classroom;
- ▶ Pupils and spaces were not always ready when artists arrived and it was difficult to get everything done in allotted time;
- ▶ It was a challenge to get an audience for the performance in Dance Limerick.

3.4 Findings from festival organisers

General

HearSay report that they would like to add an annual youth reach programme to their event but lack the capacity to do so. They have plans for the 2018/19 year to incorporate schools again if granted Artists in Schools programme funding and plan to dovetail this with other funding in terms of linked programming for the festival itself. Both OpenHouse and EVA International have an annual youth programme.

Development of skills, capacities, ideas and relationships to enable expansion of festival programmes in the future

HearSay state that the Artists in Schools programme has assisted them with developing programming that is appealing to non-makers in the Limerick community. In this regard, they have identified strands for reaching out to young people and families. These strands are sound design in animation, in family film, audio fiction and game audio. These threads will include events under the strands 'Deepen'- playful explorations of the craft, 'Converse' -

3.0

Findings

younger audiences Q&A with makers, 'Experience - interactive engagement/ experiences and Celebrate - screenings of sound rich films and audio fiction. There are plans to bring international makers to work with students in raising awareness of participation opportunities in the festival.

OpenHouse report that the Artists in Schools programme inspired a new event that saw student's artworks exhibited as a back drop to a performance art experience at Dance Limerick. This exhibition was a new opportunity for students to explore the relationship of architecture, space and performance together. The programme has also afforded the festival the opportunity to engage with artists and dancers in developing audiences across art forms and age groups.

The programme allowed EVA International to explore the role of curating within the primary school classroom by exploring the history and legacy of 'EVA', 'curating' and the 'visual arts' in Limerick. They reported that this will definitely be a consideration when planning their education programme in the future.

Role of Artists in Schools Programme in developing the offer for young audiences and development of youth audiences

For HearSay, the programme has helped to introduce the area of audio as art form to schools which would have had very little engagement heretofore. It was felt that this introduced students in a practical way to the role of audio, sound, story and design in the world around them. The festival has learned about developing youth audiences including key elements that could be used in the future programming for youth audiences. The programme has also helped the festival realise the potential for engaging with youth audiences and also the shortfall in existing programming in this regard.

The OpenHouse programme stated that it has been successful in engaging students in workshops that explored various aspects of architecture to help students understand these concepts in relation to their own communities and local environments. Students were exposed to new materials, an alternative creative process and new ways of making. OpenHouse developed a new youth audience by adding a new event that encouraged youth attendance, in the form of both participants and visitors.

3.0

Findings

EVA International took the format of appointing a project curator, specifically to coordinate the Artists in Schools Programme. The project curator worked with three artists on the theme to be explored in schools.

The artists then delivered the tailored programmes to the schools. The programme explored the reasoning behind works in a show, allowed students to curate their own works and develop an understanding of language of the visual arts.

Recording of youth audience figures

There is little evidence at this stage of audience development, due to the paucity of data in this area. OpenHouse did record youth attendance at events in 2017 but at time of publication EVA International was still open and HearSay did not respond to this question.

Conclusions

The findings from the pupils show that in general, the students really enjoyed the workshops. The new ways of looking at art enthused them and was noted across many of the evaluations. Most of the young people said what they enjoyed most was *'using my imagination'*. The majority described the workshops as fun, they learned new ways of working through different materials and media, they reported feeling more creative in themselves as a result.

The findings from the teachers indicate that there is an overall sense of positivity toward the programme with its goals being achieved. It was useful that the workshops tied in with learning objectives related to the curriculum. The teachers also noted that pupils were exposed to ways of working and materials that would not normally be used in a school classroom. Overall teachers were happy with the collaboration with the artists. In terms of recommendations, the strongest theme was that more time was needed for the workshops. More advance information about what was planned was also noted as a preference by some teachers.

The findings from the artists' showed that the programme provided opportunities for personal learning for the artists. The artists' reported being impressed by the professionalism of how the programme was organised. The new skills learned centred around holding the attention of children and engaging with the whole group. Some artists broadened their own artistic focus by engaging with the workshops as it made them think about their medium in different ways. All artists reported that the engagement of the children in art was very successful. The main challenge was that the timeframes allocated were too restrictive. Other challenges were behaviour and classroom management, logistics of getting to the schools given the lack of public transport, and school spaces not being ready when artists arrived.

The feedback from the three festival organisers showed that they have been successful at developing and increasing their education offer to young audiences. OpenHouse has clearly demonstrated an offer aimed at younger audiences through the Artists in Schools Programme by developing a performance aspect that garnered a young audience with the introduction of an innovative way of connecting the programme to a performance based outcome.

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Recommendations

5.1 For festival organisers

It is recommended that festivals record the age breakdown at their events generally but also specifically at the youth events.

A further recommendation is that festivals demonstrate how they are developing content for youth audiences and how they are programming for youth audiences within the evaluation process in the future.

5.2 For artists

A preparatory conversation with the class teacher would help in the planning of the programme in the school, to take account of timeframe, achievable goals, and the nature of the group being worked with. It is also recommended that the artist shares a workshop plan with the teacher in advance of the visit to the school to improve the quality of the workshops and maximise the learning opportunities.

5.3 For schools

As schools expressed a need for more time on the programme it is recommended that a 2 to 2.5 hour slot per day be allocated in future. This would increase the quality of the workshops being given to students and allow the artists more freedom in how they spend the time teaching.

Teachers expressed a wish to have a more substantial prior consultation with the programme facilitators in order to improve the planning and delivery of the programme. In this regard, it is recommended that a series of conversations could take place prior to the workshop planning, the outcome of which could potentially influence the planning of the workshops thus maximising the time available and the learning that can occur.

Recommendations

5.4 General recommendations

That the programme continue as it provides a broad artist lead experience of contemporary culture.

It is a recommendation of this report that working with organisations such as festivals allows for a broader art form base and therefore ensures that the programme meets the objective to enhance and diversify pupil's creative education.

It is recommended that Limerick City and County Council Culture and Arts Department ensure at the outset clarity of the contract with festival organisers in order that each participant is clear about their role in the programme.

It is recommended that the programme be cognisant of the schools calendar year in order to facilitate greater collaboration between the artists and the teachers prior to commencing the workshops and for the purpose of evaluation.

It is recommended that future evaluations of the Artists in Schools Programme capture information about any programming that is aimed at youth audiences by individual festivals.

It is recommended that a system of online evaluation is developed in the form of an accessible survey which asks a set of closed questions in order to measure outcomes in a clear way that would directly inform future planning processes as well as recording outputs and outcomes in a way that is easy to analyse. Such a system will enable fast and effective gathering of data that is also analysed by Survey Monkey thus reducing the need for paper questionnaires and postage. Such a survey would also reduce time spent on distributing, collecting and scanning questionnaires and make for more efficient analysis of data.

Recommendations

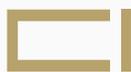
The evaluation could be pre-determined to be an important part of the process of the implementation of the programme and as part of the contract with festivals, the artists could encourage teachers to supervise the evaluation with the students the same or next school day after the programme is completed. This will be less of a work load to teachers regardless of whether they have individual simultaneous computer access for every student or need pupils to complete the online survey one by one.

There is scope for developing the current evaluation questionnaires in order to gather information related to outputs and outcomes for all stakeholders (artists, pupils and teachers/schools, festival organisers) that can show short, medium and long term changes that occur as a result of the Artists in Schools Programme.



Expression of Interest Form

Clár Éire Ildánach
Creative Ireland
Programme
2017–2022



LIMERICK
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arts
DEPARTMENT



Comhairle Cathrach
& Contae Luimnigh
Limerick City
& County Council



2018 Artist in School Programme – Expression of Interest Form

Please fill in all the fields and return by email to artsoffice@limerick.ie

Please note that places are limited and will be allocated on a first come first served basis subject to meeting the criteria outlined in the letter of invitation.

Name of the School

Address

Municipal District

Name of School's Principal

Contact Details

Name of contact person

Phone number:

e-mail address

Size of the class/group that will take
part in the programme

Age of the pupils, who will participate
in the programme

I confirm that the school commits to
allocate the necessary time to roll out
the workshops within the dates specified
in the programme description

I confirm that a member of School's staff
will be present in a supervisory capacity
at all times during the workshops

I confirm that the School will
contribute €300 towards the costs of materials

Signature and Title

Date