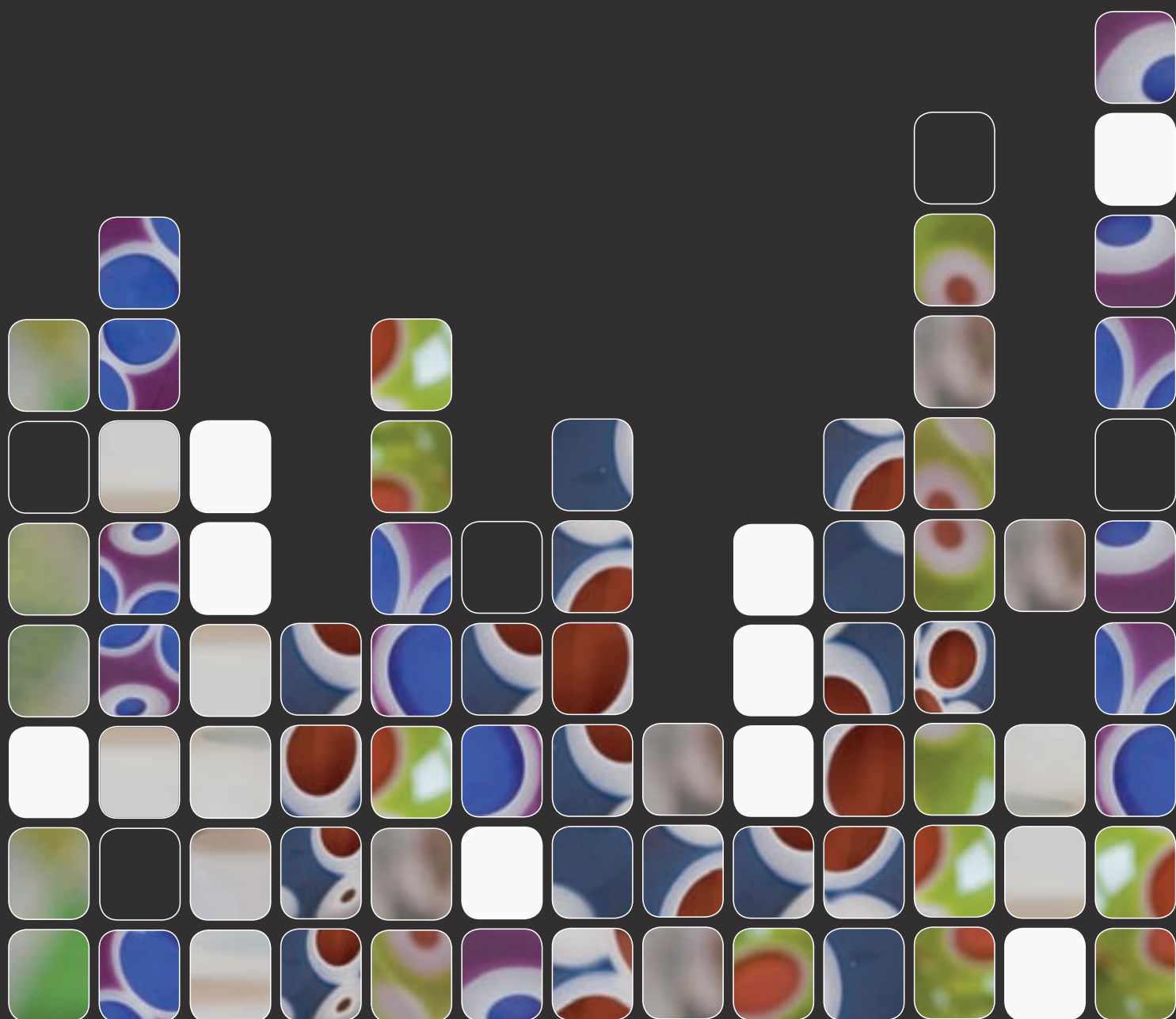


Creative Pathways

A Review of Craft Education
& Training in Ireland



“ Given the potential for growth in the crafts sector as identified by the Crafts Council of Ireland and its links to other creative sectors in the economy, ongoing innovation and improvement in craft education and training will be important for our future.”

Mary Coughlan T.D.
Tánaiste and Minister
for Enterprise,
Trade & Employment



Contents

Preface		6
Foreword		8
Executive Summary		12
Chapter 1	Introduction	24
1.1	Crafts Council of Ireland	24
1.2	Study Objectives & Report Structure	24
1.3	Research Approach	24
Chapter 2	Context for Study	27
2.1	Characteristics of Irish Craft Sector	27
2.2	CCol Strategic Plan 2007-2009	27
2.3	Wider National Focus on Upskilling	27
2.4	Crafts & the Creative Industries	28
Chapter 3	Craft Education for Children	30
3.1	Pre-school Craft Education	30
3.2	Primary School Curriculum	30
3.3	Primary Curriculum Review - 2005	31
3.4	Craft Training in Teacher Training Colleges	32
3.5	Ongoing Training & Support for Primary School Teachers	33
3.6	Crafts & Primary Education - 2003 Report	34
3.7	Craft in the Classroom Programme	34
3.8	Crafts for Children Outside School	36
3.9	Conclusions, Issues Arising & Recommendations	37
Chapter 4	Crafts & Second Level Education	39
4.1	Curriculum for Second Level Schools	39
4.2	Training of Secondary School Teachers	43
4.3	Ongoing Supports for Second Level Teachers	43
4.4	Guidance on Craft Careers at Second Level	44
4.5	FACT Project and Form & Fusion Awards	44
4.6	Youthreach	45
4.7	Conclusions, Issues Arising & Recommendations	45
Chapter 5	Further Education Craft Courses	48
5.1	Further Education	48
5.2	Craft Courses and Modules Accredited with FETAC	48
5.3	Craft-Related PLC Courses	50
5.4	Conclusions, Issues Arising & Recommendations	52
Chapter 6	Crafts & Third Level Education	53
6.1	Overview of Third Level Provision	53
6.2	CIT Crawford College	53
6.3	GMIT & Letterfrack	53
6.4	Limerick School of Art & Design	54
6.5	National College of Art & Design	55

6.6	University of Ulster	56
6.7	Progression to Postgraduate Studies or Employment	56
6.8	Conclusions, Issues Arising & Recommendations	57
Chapter 7	Other Routes to a Career in Craft	59
7.1	Other Courses Related to Craft	59
7.2	City & Guilds Courses	60
7.3	Grafton Academy of Dress Designing	61
7.4	Crafts Council of Ireland Skills Training Courses	61
7.5	Identifying Gaps in Craft Training & Education Provision	64
7.6	Conclusions, Issues Arising & Recommendations	66
Chapter 8	CPD for Craft Practitioners	68
8.1	Upskilling of Existing Craftspeople	68
8.2	Craftspeople as Teachers & Lecturers	69
8.3	Conclusions, Issues Arising & Recommendations	71
Chapter 9	Craft Courses for General Public	73
9.1	Evening Courses & Short Courses	73
9.2	Cultural Tourism	74
9.3	Conclusions, Issues Arising & Recommendations	74
Chapter 10	Three International Comparisons	76
10.1	Research on International Provision	76
10.2	Canada	76
10.3	Finland	77
10.4	United Kingdom	78
10.5	Conclusions, Issues Arising & Learning	80
Chapter 11	Concluding Remarks	82
11.1	Nature of Further Conclusions	82
11.2	Craft in the Context of the Wider Economy	82
11.3	Educating the Public about Crafts	82
11.4	Arts & Crafts	83
11.5	Fragmented Nature of Craft Education & Training	83
Acknowledgements		85
Annexes		86
Annex 1	Acronyms and Initialisms in Report	86
Annex 2	Websites Identified During Research Process	87
Annex 3	Extracts from School Curricula relating to Crafts	89
Annex 4	PLC Craft Courses Identified by County	94
Annex 5	Further Possible Areas of Research	95
Annex 6	Bibliography	96

Preface

Irish craft is intrinsically linked to the richness of Irish and International culture. Our crafts sector is a vibrant indigenous economic industry, with strong export sales, that has potential to grow and contribute to the Irish economy.

Education and training are central to the future development of the crafts sector, as they are to the economy as a whole. Under the National Development Plan and as agreed under the Towards 2016 social partnership process, Ireland is investing heavily to upgrade the skills of its workforce. Government plans to develop a Smart Economy, in which my own Department is centrally involved, require a creative and innovative workforce and a higher proportion of workers with graduate and postgraduate qualifications.

In this context, I welcome this Study which was commissioned by the Crafts Council of Ireland to map current craft education and training. The Study identifies a range of ways in which education and training in craft can improve further. Given the potential for growth in the crafts sector as identified by the Crafts Council of Ireland, and its links to other creative sectors in the economy, ongoing innovation and improvement in craft education and training will be important for our future.

While it is acknowledged that we are facing difficult economic times, the Government is determined to support enterprises of all sizes as part of a strategy to bring Ireland back to a positive economic growth trajectory. I strongly support the ongoing work of the Crafts Council of Ireland in developing craft enterprises throughout the country and this study should be of considerable assistance in these challenging times.

Mary Coughlan T.D.

Tánaiste and Minister for Enterprise, Trade & Employment

July 2009

Réamhrá

Tá dlúthbhaint ag ceardaíocht na hÉireann le saibhreas an chultúir Éireannaigh agus idirnáisiúnta. Is tionscal eacnamaíoch beoga dúchasach ár n-earnáil cheardaíochta, le díolacháin easpórtála láidre, a bhfuil ar a chumas fás agus cur le geilleagar na hÉireann.

Tá oideachas agus oiliúint mar chroílár d'fhorbairt na hearnála ceardaíochta sa todhchaí, mar a bhfuil siad don gheilleagar ina iomláine. Faoin bPlean Forbartha Náisiúnta agus mar a chomhaontaíodh faoin bpróiseas comhpháirtíochta sóisialta I dTreo 2016, tá Éire ag infheistiú go trom chun scileanna a lucht oibre a uasghrádú. Mar chuid de phleananna an Rialtais chun Geilleagar Cliste a fhorbairt, ina bhfuil ról lárnach ag mo Roinn féin, éilítear lucht oibre cruthaitheach agus nuálach agus comhréir níos airde d'oibrithe le cáilíochtaí céime agus iarchéime.

Sa chomhthéacs seo, fáiltím roimh an Staidéar seo arna choimisiúnú ag Comhairle Cheardaíochta na hÉireann chun oideachas agus oiliúint ceardaíochta reatha a léiriú. Sainaithníonn an Staidéar réimse bealaí inar féidir le hoideachas agus oiliúint sa cheardaíocht feabhas níos mó a chur ar chúlraí. Ag glacadh leis an bhféidearthacht d'fhás san earnáil cheardaíochta mar atá sainaitheanta ag Comhairle Cheardaíochta na hÉireann, agus a naisc le hearnálacha cruthaitheacha eile sa gheilleagar, beidh nuálaíocht agus feabhsú leanúnach in oideachas agus oiliúint cheardaíochta tábhachtach dár dtodhchaí.

Cé go nglactar leis go bhfuilimid ag tabhairt aghaidh ar ré eacnamaíochta deacair, tá an Rialtas tiomanta do thacaíocht a thabhairt d'fhiontair de gach méid mar chuid de straitéis chun geilleagar na hÉireann a thabhairt ar ais go staid fáis dearfaigh. Tacaím go láidir le hobair leanúnach Chomhairle Cheardaíochta na hÉireann le fiontair cheardaíochta a fhorbairt ar fud na tíre agus ba chóir go mbeadh cúnamh suntasach sa Staidéar úd sa ré dúshlánach seo.

Mary Coughlan Uasal T.D.

Tánaiste agus Aire Fiontar, Trádála & Fostaíochta

Iúil 2009



Foreword

The Crafts Council of Ireland is responsible for developing the Irish crafts sector. Education and training are central to our mission, including: the education of children and young people in craft skills; support for people looking to enter the sector or start new enterprises; guidance for craftspeople working with schools or colleges; input to organisations offering craft related courses; and building an appreciation of crafts among the general public.

While education and training have been an integral part of the Council's services over the past number of years, provision has been based on individual initiatives developed to meet specific needs. There has been a lack of knowledge and information on craft education and training and for this reason, the Council decided in 2008 to commission a study on craft education and training. This would help us map the place of crafts in the education and training system, and identify areas for potential improvement. An expert advisory group was established and Hibernian Consulting were commissioned to work with the group in preparing the study.

This is the first time the different areas of craft education and training have been described in a single study and the report is both important and valuable in this regard. The report demonstrates that these different areas of education and training have traditionally been independent of each other, and not underpinned by any strategic or coordinating viewpoint on behalf of the crafts sector.

The study presents challenges to the Crafts Council of Ireland. Each topic addressed by the report, from primary, second level and third level education, through training courses offered by FÁS, other training providers and by the Council itself, to continuing education and training for existing craftspeople and training courses for the general public, identifies actions that can be taken by the Council and other key stakeholders to improve provision. The study sets out a medium-term body of work for the Council around education and training and we are already taking steps to address this agenda. The research process has facilitated the development of new and deeper relationships with education and training providers and we will build on these, with the concept of partnership central to the future development of the sector.

On behalf of the Crafts Council of Ireland, we acknowledge the part-funding of the report by FÁS and the ongoing support the Council receives from the Department of Enterprise, Trade and Employment as well as the interest in the sector from Minister Mary Coughlan T.D. and other relevant Ministers. We thank the members of the Project Advisory Group for their time and enthusiasm in supporting the study, Hibernian Consulting for their thorough and professional research work, the staff members from the Crafts Council of Ireland for their different inputs into the work; the Craft Guilds, Associations, Networks and Societies that contributed to the report; and all those interviewed as part of this consultative process.

Ireland is now facing difficult economic times and this may lead to changing patterns in demand for craft products, with more demand for goods that will last, a greater focus on price, and potentially an emphasis on sustainable locally-built products. At a national level, the government plans to develop a 'Smart Economy'. Innovation, creativity, environmental awareness and design excellence are central to national recovery and crafts can play an important role in supporting this strategy. This contribution can occur both through the potential of the crafts sector itself to offer export-oriented, employment-intensive indigenous economic growth and by linking the sector to other creative sectors in the economy. Investment during the economic downturn in training and upskilling in the crafts sector will lead to job creation and economic growth in all regions in the country.

This report sets out a clear agenda for craft education and training for the years ahead. It is our hope, and belief, that the report will act as an important milestone in developing the Irish crafts industry.

Gerry Wycherley	Chairman
Una Parsons	Chief Executive Officer
Helen Murphy	Head of Education, Training & Development

*Crafts Council of Ireland
July 2009*



Réamhfhocal

Tá Comhairle Cheardaíochta na hÉireann freagrach as ucht earnáil cheardaíochta na hÉireann a fhorbairt. Tá oideachas agus oiliúint mar chroílár ár misin, lena n-áirítear oideachas a thabhairt do leanaí agus daoine óga i scileanna ceardaíochta; tacaíocht do dhaoine ag iarraidh dul isteach san earnáil nó fiontair nua a thosú; treoir do dhaoine ceirde ag obair le scoileanna agus coláistí, ionchur d'eagraíochtaí ag tairiscint cúrsaí a bhaineann le ceardaíocht; agus tuisctint ar cheardaíocht a chruthú i measc an phobail i gcoitinne.

Cé go raibh oideachas agus oiliúint mar chuid bhunúsach de sheirbhísí CCol le blianta beaga anuas, bhí soláthar bunaithe ar thionscnaimh aonair forbartha chun freastal ar riachtanais shainiúla. Bhí easpa faisnéise agus eolais ann ar oideachas agus oiliúint cheardaíochta agus dá dheasca seo, chinn an Chomhairle i 2008 chun staidéar ar oideachas agus oiliúint cheardaíochta a choimisiúnú. Chabhródh sé seo chun áit na ceardaíochta sa chóras oideachais agus oiliúna a léiriú, agus chun réimsí arbh fhéidir feabhas a chur orthu a shainaithint. Cuireadh sainghrúpa comhairliúcháin ar bun agus coimisiúnaíodh Hibernian Consulting chun obair leis an ngrúpa agus an staidéar á ullmhú.

Is í seo an chéad uair a rinneadh cur síos ar na réimsí difriúla oideachais agus oiliúna ceardaíochta i staidéar aonair agus tá an tuarascáil tábhachtach agus luachmhar ag an am céanna sa mhéid seo. Cuireann an tuarascáil in iúl go raibh na trí réimse difriúla d'oideachas agus d'oiliúint seo scartha óna chéile go traidisiúnta, agus nach raibh aon bharúil straitéiseach nó chomhordaithe ar son na hearnála ceardaíochta ag buntacú leo.

Cuireann an staidéar dúshlán i láthair don Chomhairle Cheardaíochta. I gach topaic a dtugann an tuarascáil faoi, ó oideachas bunscoile, meánscoile agus tríú leibhéal, trí chúrsaí oiliúna á dtairiscint ag FÁS, soláthraithe oiliúna eile agus ag an gComhairle Cheardaíochta féin, go hoideachas agus oiliúint leanúnach le haghaidh lucht ceirde atá ann cheana féin agus cúrsaí oiliúna don phobal i gcoitinne, sainaithear gníomhaíochtaí ar féidir leis an gComhairle agus príomh-geallsealbhoirí eile a dhéanamh chun feabhas a chur ar sholáthar. Leagann an staidéar amach corp oibre meántéarmach don Chomhairle mórthimpeall

ar oideachas agus oiliúint agus tá céimeanna á dtógáil ag an gComhairle cheana féin chun aghaidh a thabhairt ar an gclár oibre seo. Tá an próiseas taighde tar éis an fhorbairt de chaidrimh nua agus níos doimhne le soláthraithe oideachais agus oiliúna a éascú agus cuirfimid leo seo, leis an gcoincheap de chomhpháirtíocht mar chroílár d'fhorbairt na hearnála sa todhchaí.

Thar ceann Chomhairle Cheardaíochta na hÉireann, aithnímid cómhaoiniú an tuarascála ag FÁS agus an tacaíocht leanúnach a fhaigheann an Chomhairle ón Roinn Fiontar, Trádála agus Fostaíochta mar aon leis an tsuim a chuireann an tAire Mary Coughlan TD agus Airí ábhartha eile san earnáil. Gabhaimid buíochas le baill an Ghrúpa Chomhairleach Tionscadail as ucht a gcuid ama agus díograise i dtacú leis an staidéar, Hibernian Consulting as ucht a gcuid oibre taighde chríochnúil agus ghairmiúil, na baill foirne ón gComhairle Cheardaíochta as ucht a gcuid ionchuir dhifriúil san obair, na Gildeanna, Eagraíochtaí, Líonraí agus Cumainn ceardaíochta a chuir leis an tuarascáil, agus gach duine eile a chuaigh faoi agallamh mar chuid den phróiseas comhairliúcháin seo.

Tá ré eacnamaíochta deacair ag bagairt ar Éire faoi láthair agus d'fhéadfadh patrúin athraitheacha in éileamh ar tháirgí ceardaíochta teacht as seo, le héileamh níos mó ar tháirgí a mhairfidh i bhfad, fócas níos mó ar phraghas, agus béim fhéideartha ar tháirgí inbhuanaithe tógtha go háitiúil. Ag leibhéal náisiúnta, tá sé ar intinn ag an rialtas chun 'geilleagar cliste' a fhorbairt. Tá áit lárnach ag nuálaíocht, cruthaitheacht, feachtas chomhshaoil agus sármhaitheas dearaidh i dtéarnamh náisiúnta agus tig le ceardaíocht ról tábhachtach a bheith aici maidir le tacú leis an straitéis seo. Is féidir leis an ranníocaíocht seo tarlú trí chumas na hearnála ceardaíochta féin i leith fáis eacnamaíochta atá dírithe ar easpórtáil, fostaíocht-bhunaithe agus dúchasach a chur ar fáil agus trí naisc na hearnála le hearnálacha cruthaitheacha eile sa gheilleagar. Tarlóidh cruthú post agus fás eacnamaíoch i réigiúin uile na tíre de dheasca infheistíochta in oiliúint agus forbairt scileanna san earnáil cheardaíochta i rith an mheathlaithe eacnamaíochta.

Leagann an tuarascáil seo clár oibre soiléir amach le haghaidh oideachas agus oiliúint ceardaíochta do na

blianta amach romhainn. Tá an dóchas againn agus creidimid go ngníomhóidh an tuarascáil mar chloch coirnéil tábhachtach maidir le tionscal ceardaíochta na hÉireann a fhorbairt.

Gearóid Ó Fuisirle
Úna Nic an Phearsúin
Eibhlín Ní Mhuiricú

Cathaoirleach
Príomhfheidhmeannach
Ceannaire um Oideachas, Oiliúint & Forbairt

Comhairle Cheardaíochta na hÉireann
Iúil 2009



Executive Summary

Objective of the Study

The Crafts Council of Ireland is responsible for developing the Irish crafts sector. The sector is characterised by mainly small enterprises in all parts of the country and the Council's strategic plan, which aims to grow the Irish crafts industry, notes the importance of education and training in fulfilling this objective. Given this, and the wider national emphasis on increasing skill levels to underpin future economic growth, the Crafts Council of Ireland decided in 2008 to review craft education and training in Ireland. No such study had been prepared previously and the aim was to map existing provision, from primary schools through to training for existing craft practitioners, and identify issues arising. Education and training play a vital role in building knowledge, skills and competencies associated with existing crafts and in developing interest among the next generation of craftspeople through our education system at primary, secondary, further and third levels.

Internationally, crafts are seen as a 'creative sector' and the European Commission has linked crafts and arts sectors to a wider culture of innovation and creativity, which is crucial in underpinning the emergence of a Smart Economy.

The importance of education, training and creativity to the 'Smart Economy' was affirmed by the National Competitiveness Council in its Statement on Education and Training in February 2009: 'Globalisation and technological advances are continuously changing the business environment and demand for skills in virtually all countries. As knowledge and creativity increasingly become the basis of competition, high skill levels are vitally important to economic performance and living standards.'

The role of education and training in developing the sector has been recognised by stakeholders as critical for both the long term sustainability of craft enterprise and the development of new creative skills, through craft education at all levels, that may have broader application for new emerging sectors in years to come.

In Summary

The key strategic issues emerging from the study include:

- The Council needs to develop partnerships with providers at primary, secondary, further and third level to ensure links between each sector provide career development paths and develop our next generation of makers
- The Council needs to ensure that crafts form part of the national curriculum at primary and second level
- Teacher education and support is critical to promoting and developing craft education
- A strategic alliance between the Crafts Council of Ireland and a third level institution should be agreed to jointly develop third level and continued professional development opportunities
- The Council should develop a forum to influence national policy in craft education and training and communicate the importance of developing skills in innovation and creativity to the wider economy
- A partnership approach to training with national providers including the County and City Enterprise Boards and FÁS to ensure that craft enterprise is receiving appropriate levels of support
- Information on craft education and training opportunities needs to be made available to all craftspeople
- Programmes provided by the further education and third level sectors need to reflect both the craft discipline and the business and enterprise skills needed to develop craft on a commercial basis
- There are gaps evident in the provision of craft education and training and further research may be required to determine the nature of future courses and programmes to ensure they are reflective of best national and international practice
- Consultation with key stakeholders on the concept of a developing Excellence Clusters nationally for craft education and training needs to take place



Crafts & Pre-School & Primary Education

Pre-School Education

The study found that while there have been some initiatives aimed at developing standards addressing early childhood education, references to craft education were minor. There are however an increasing number of teacher education programmes that specifically incorporate teaching craft disciplines at this level. The main providers are Colleges of Further Education that offer a range of FETAC accredited courses that have modules relating to craft education.

The primary providers identified in the study are:

- The College of Progressive Education which provides a Certificate in Creative Activities for Children
- The Portobello Institute, incorporating the Portobello School, which provides courses in montessori teaching that incorporate modules on craft education
- The National Childminding Association of Ireland that offers a Registered Childminder Certificate incorporating modules on an understanding of arts and crafts for people wishing to work with children

In conclusion at pre-school education level there is no formal craft syllabus. However many of the teacher education courses available offer modules that address how craft is taught.

Primary Education

Crafts form part of the visual arts curriculum in primary education, which focuses on six media: drawing, paint and colour, print, clay, construction, and fabric and fibre. The curriculum places the creativity of the child at its centre and dates from 1999, when training for all teachers in the new curriculum was provided.

While all primary school children therefore receive education in crafts, a number of issues arose from the research:

- A curriculum review published in 2005 by the National Council for Curriculum and Assessment found that three in ten teachers were not giving

crafts the appropriate time in the classroom compared to two dimensional elements of the curriculum such as drawing and painting

- This same review identified a need for further supports for existing primary teachers on crafts, building on supports already available
- Two different surveys of newly qualified teachers suggest that up to 30% feel less prepared than they would like to be to teach the visual arts curriculum

The Crafts Council of Ireland introduced an initiative in 2005 for primary schools called "Craft in the Classroom" which promotes the role of crafts and involves makers working with primary school children and teachers. Craft in the Classroom has received a very positive response to date and the Council will explore how the learning from this initiative can be leveraged to best support craft in a primary education setting.

Recommendations for craft education for pre-school & primary education include:

- That the Council adopts a partnership approach with stakeholders involved in the development of pre-school and primary education syllabi, including the Department of Education and Science and the National Council for Curriculum and Assessment to address future craft curriculum changes
- That teacher training colleges and providers of preschool education programmes for teachers be made aware of craft related teaching methodologies and the broader benefits teaching crafts may have to other disciplines, to a child's personal development and to developing creativity and innovation at an early age
- The Council should build on the learning from the Craft in the Classroom initiative and explore how a national model could be developed that promotes craft at primary level
- A national award for promoting craft at primary level should be introduced by the Council in partnership with a sponsor



Crafts & Second Level Education

Craft education at second level in Ireland is not mandatory, however it does form a component part of subjects at Junior Certificate, Transition year and Leaving Certificate levels.

- . There are craft elements in five Junior Certificate subjects: Art, Craft & Design; Home Economics; Materials Technology (Wood); Technology; Metalwork.
- . There are craft elements in five Leaving Certificate subjects: Art (including Crafts); Home Economics, Architectural Technology; Engineering Technology; Technology.

The research shows that art, craft and design at Junior Certificate level is the most popular craft related subject, taken by 38% of students, while Home Economics at Leaving Certificate level, taken by 23% of students, is the most popular at higher level.

Issues arising from the research at second level include the level and quality of support for teachers, the lack of facilities and equipment for craft related subjects and a lack of information relating to careers in crafts for students at senior cycle.

Recommendations arising from the research at second level include:

- . That the Council adopts a partnership approach with stakeholders involved in the development of second level syllabi to address future craft related curriculum changes and to provide for a continuum from primary to second level in craft related subjects
- . Research in conjunction with stakeholders in second level teacher education should be conducted to determine the type of supports required by those involved in teaching craft disciplines
- . Development by the Council of information for students, teachers and guidance counsellors on career development options in the crafts industry

- . That the Council work in conjunction with those involved in second and third level provision of craft education to determine how to develop clear progression routes for students interested in developing a career in crafts



Further Education

Further education in Ireland relates to education and training that occurs after second level schooling but which is not part of the third level system. There are a wide variety of providers that offer a range of craft related courses. The study found that within the further education sector in Ireland programmes are provided at many levels and the majority of courses are accredited by FETAC, the national accrediting body responsible for awards from levels 1 to 6 on the National Framework of Qualifications (NFQ).

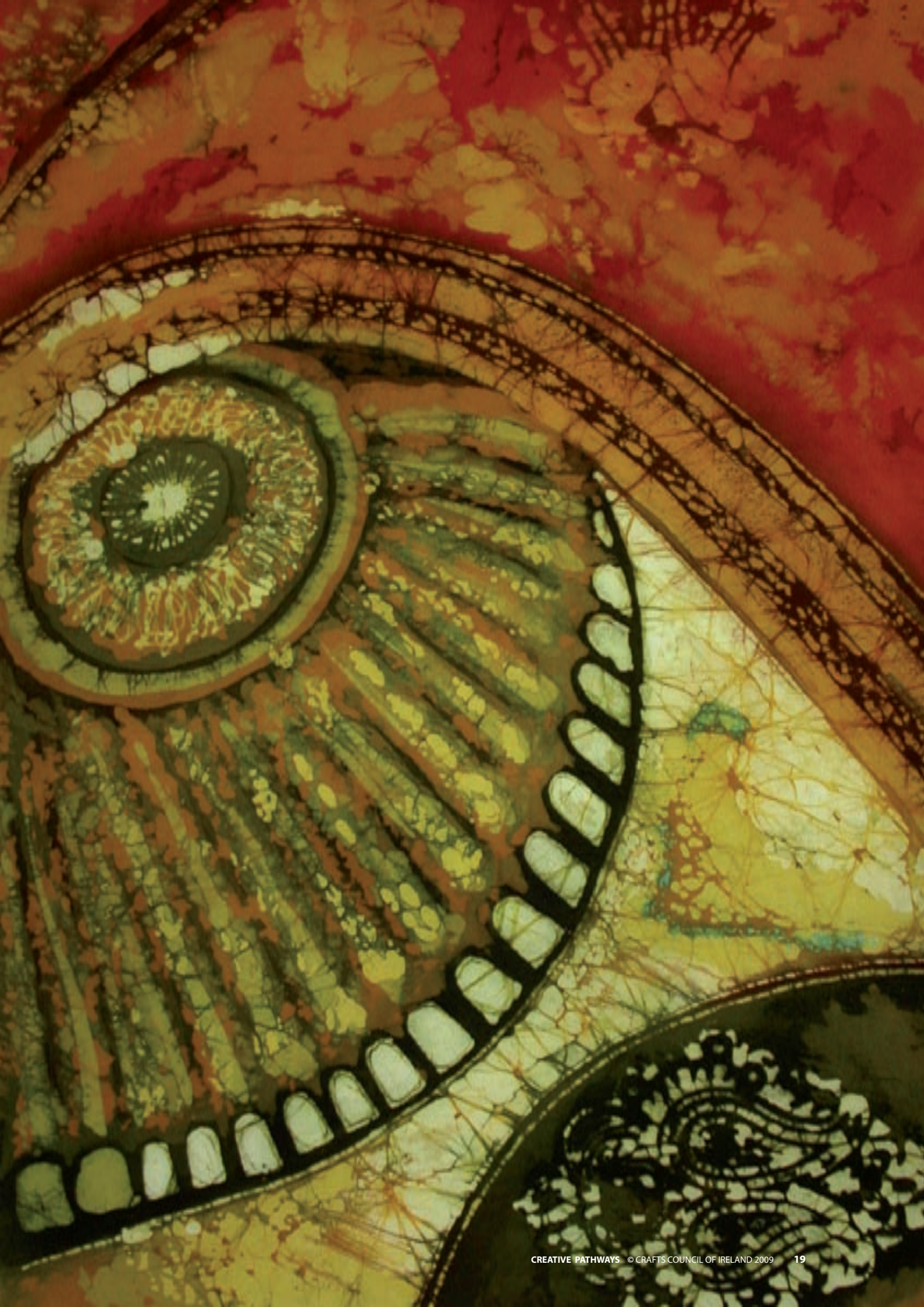
There are over 120 Post Leaving Cert (PLC) courses that include an element of crafts. A number of Further Education colleges specialise in crafts, including some located close to higher education colleges offering craft courses, where clusters of craft education have developed. However, low PLC course provision was identified in eight counties indicating possible gaps in provision.

There are a range of craft related courses available in the sector ranging from full programmes (level 6 NFQ Certificate) to craft specific modules available as elective subjects from NFQ levels 3 to 6 and covering areas such as textiles, glass craft, ceramics, metalwork, woodcraft and furniture design.

The role of FETAC is worth noting here in relation to the establishment of Standards Development Groups which in the future will play a significant role in determining standards relating to different disciplines including crafts

Recommendations arising from the research on further education include:

- . The Council should engage with FETAC to define its role in relation to contribution to craft in the Further Education sector
- . A centrally available national database of all craft related programmes should be developed by the national stakeholders in Further Education
- . Closer links between clusters of providers in Further Education and the third level sector should be developed to enable opportunities for progression to be created



Crafts & Third Level Education

There are a number of third level institutions involved in the provision of craft related courses at NFQ levels 6 to 8. The majority of courses available are at undergraduate level and a small number of institutions offer opportunities for postgraduate programmes primarily through research. The study concentrated on the five institutions that provide third level programmes in craft related disciplines and includes one institution from Northern Ireland. It is worth noting that there is a significantly larger number of third level institutions offering courses of study in the art and design fields that often include an element of craft; however for the purposes of this report the focus was on the smaller number of institutions that specialise in craft education at third level.

An interesting point to note that arose from the research study was that a number of institutions surveyed indicated that they had experienced an increase in student numbers in recent years. In light of the current global economic downturn this might indicate a move away from more traditional career paths to a renewed interest in the creative disciplines.

Five institutions provide craft related degree courses including:

- . Cork Institute of Technology, Crawford College of Art & Design
- . Galway and Mayo Institute of Technology, Galway & Letterfrack
- . Limerick Institute of Technology, Limerick School of Art & Design
- . The National College of Art & Design, Dublin
- . The University of Ulster

In addition to the above there is a non-accredited diploma course offered by the Grafton Academy of Dress Designing. The study outlines a number of developments in the area of postgraduate education that may have relevance to the crafts sector notably GradCAM, the collaboration between DIT, NCAD, the University of Ulster and Dun Laoghaire Institute of Art, Design and Technology. This is an initiative designed to provide a shared space of structured doctoral studies and research support and aims to develop a new approach to practice-

based postgraduate study for those involved in creative disciplines.

A significant issue for the crafts industry and the third level sector is the development of craft graduate opportunities. These may be in the area of post graduate research but also in the provision of employment opportunities for graduates.

Recommendations regarding the third level sector include:

- . That the Council adopt a partnership approach with key third level providers to explore postgraduate research and models to develop graduate employment opportunities
- . A strategic alliance between the Crafts Council of Ireland and a third level institution should be established to jointly develop undergraduate and postgraduate programmes and provide opportunities for accredited continued professional development for those working in the crafts industry
- . The issue of developing business skills and entrepreneurship for craft graduates through links with County and City Enterprise Boards should be explored by the Council
- . Areas of synergy should be explored between second and third level providers to build on potential regional Excellence Clusters

Alternative Routes to a Career in Craft

There are three primary providers of craft education outside higher education institutions for those interested in a career in the craft industry namely FÁS, City & Guilds and the Crafts Council of Ireland itself.

These three organisations provide a broad range of crafts related courses that typically are skills and practice based and have played an important role in preserving the skills involved in many craft disciplines. Many of the courses available through these providers were based on the apprenticeship model of training and have continued to produce graduates that are highly employable.

The courses offered by the three primary providers are detailed below:

- FÁS offers apprenticeships in a number of areas where skills relevant to crafts can be developed, e.g. carpentry and joinery. It also offers, with partners, an apprenticeship in farriery, which helps preserve a traditional craft skill
- FÁS offers traineeships in jewellery making and thatching and plans to expand the former to a full apprenticeship in 2009
- City & Guilds offer a wide range of design and craft courses in the UK, some of which are available in Ireland. Many of its programmes are aligned to the National Framework of Qualifications and are available through Further Education Colleges, Post Leaving Cert (PLC) Colleges and Third Level Institutions
- The Crafts Council has offered two-year courses in goldsmithing & jewellery and ceramics for almost 20 years. These adopt characteristics of traditional apprenticeships, running for 44 weeks per year with an allowance paid to participants for attendance. Each course trains 12 students every two years.

Recommendations arising in relation to these other routes into the sector include:

- That the Council develop relationships with FÁS and City & Guilds to provide career paths for craft students that reflect vocational, practitioner and industry needs
- Accreditation options for the Crafts Council of Ireland's programmes need to be developed to ensure courses are in line with national and international best practice
- National stakeholders should be invited to partake in a forum that will explore how providers could contribute to Excellence Clusters in conjunction with second and third level providers



Craft Skills Training

The study gives an insight into the provision of craft training courses and evidence from the study indicates that there is a significant amount of craft related training taking place nationally targeted at those wishing to learn a new craft discipline.

Recommendations arising from the study in this area include:

- The Council should work with training providers to ensure that courses offered cover the skills required to preserve existing craft disciplines
- A national database should be developed by stakeholders to record demand for programmes and used to anticipate future trends in requirements for craft skills

Continuing Professional Development for Craft Practitioners

There are limited continuing professional development opportunities available for practitioners. Given the nature of craft enterprise and the resources available, access to suitable courses can be difficult.

Due to ongoing changes to craft processes and technologies, as well as to markets for craft products, a challenge for practitioners is to continue to build their skills and knowledge during their careers.

Issues arising from the study include:

- There is limited opportunity for craft practitioners to upgrade craft skills or engage in research and development, although there are some master classes and some practitioners have links to higher education institutions
- A range of business courses for craft practitioners is offered by the Crafts Council of Ireland, in association with County and City Enterprise Boards
- An important issue for craft practitioners is the intention of the Teaching Council to review

the qualifications needed to teach craft within PLC, Further Education and Adult Education settings. Many practitioners supplement their craft income through teaching on such courses and may have done so for many years without formal teaching qualifications

Recommendations arising in relation to the issue of continued professional development include:

- The Council should engage at an early opportunity with the Teaching Council with regard to its work on the qualifications required for teaching in the further education sector, this should include discussion of proposals by the GANS (Guilds, Associations & Networks) on this matter
- The Council should explore how technology could be used to widen the availability of training to craft practitioners
- A national forum with the craft Guilds, Associations, Networks and Societies (GANS) should be established to explore the possibility of developing a framework for encouraging CPD for all craft practitioners

Other Points arising from the Study

Findings in relation to craft courses for the general public and from the international research, include the following:

- A large number of craft courses target the general public, through evening classes and increasingly through weekend and residential courses. There is no central source of information on such courses
- Craft as a component of cultural tourism is a growing area and there is potential for further growth in this regard. Many of the challenges facing the Irish craft sector are shared by other countries and greater international cooperation would be fruitful, including through the World Crafts Council
- There is scope to increase the already strong cooperation between the Crafts Council and Craft NI



Chapter1: Introduction

1.1 CRAFTS COUNCIL OF IRELAND

This report was commissioned by the Crafts Council of Ireland (CCol), the national design and economic development organisation for the craft sector in Ireland. Established in 1971, the CCol has 55 member organisations and over 1,700 registered craft businesses/makers. Based in Kilkenny, it is primarily funded by the Department of Enterprise, Trade and Employment and its vision is that Irish craft be recognised and valued worldwide for its excellence and innovation in design and production. As the main champion of the Irish craft sector, the CCol aims to foster its growth and commercial strength, communicate its unique identity, and stimulate quality, design, innovation and competitiveness.

The CCol is responsible for different dimensions of the sector, covering traditional and contemporary crafts, and supporting craftspeople in widely varying roles including technicians in craft workshops and international craft artists. The major sectors in the industry are ceramics, glass, jewellery, textiles and furniture, and there are 36 disciplines recognised by the Council.

1.2 STUDY OBJECTIVES & REPORT STRUCTURE

Research for the study was largely undertaken in the second half of 2008 and its key aim was to provide an overview in relation to craft education and training across the areas listed. It did not investigate the quality of education or training provided – such a qualitative analysis would require a more detailed review of individual courses.

Chapter 2 notes key relevant aspects of the Council's 2007-09 Strategic Plan, as well as the importance of education and training on the national policy agenda and the place of crafts as a 'creative sector'. Chapters 3-9 review current craft education and training provision, with these seven remaining chapters relating to:

- Education and training for children up to the age of approximately 12 years, both inside and outside the primary school system
- Education of young people aged approximately

12 to 18 years, both in second level schools and through Youthreach training

- Craft education in Colleges of Further Education
- Craft education in Third Level Colleges
- Other routes enabling adults to enter and work in the craft sector, including FÁS courses, City & Guilds courses and courses run by the CCol itself
- Education and training for people working in the craft sector, i.e. continuing professional development (CPD), including craft related and enterprise skills
- Courses primarily aimed at the general public and the area of cultural tourism
- These different elements of craft education and training are shown in Figure 1.1, across

The focus of the report is on the Republic of Ireland, although examples of training and education from Northern Ireland are cited where relevant, reflecting the strong relationship between the CCol and Craft NI. In particular, the University of Ulster is included in Chapter 6 given its number of students from the Republic of Ireland and its wider contribution to crafts on the island. Information relating to craft education and training in three other countries is provided in Chapter 10, with some concluding remarks presented in Chapter 11.

1.3 RESEARCH APPROACH

The Crafts Council brought together an Advisory Group to support the study and the members of this Group are listed below. FÁS (which part-funded the study) and the Department of Education and Science were also important stakeholders in the study and both organisations were met as part of the study process and commented on a draft version of the report. The Advisory Group guided the research process and reviewed a draft version of the report. In addition to the desk research and consultations undertaken by Hibernian Consulting, the Crafts Council invited written submissions via its website and using its contacts in the sector. A list of those who prepared written submissions is included in the Acknowledgements section at the end of the report.

Figure 1.1: Elements of Craft Education & Training

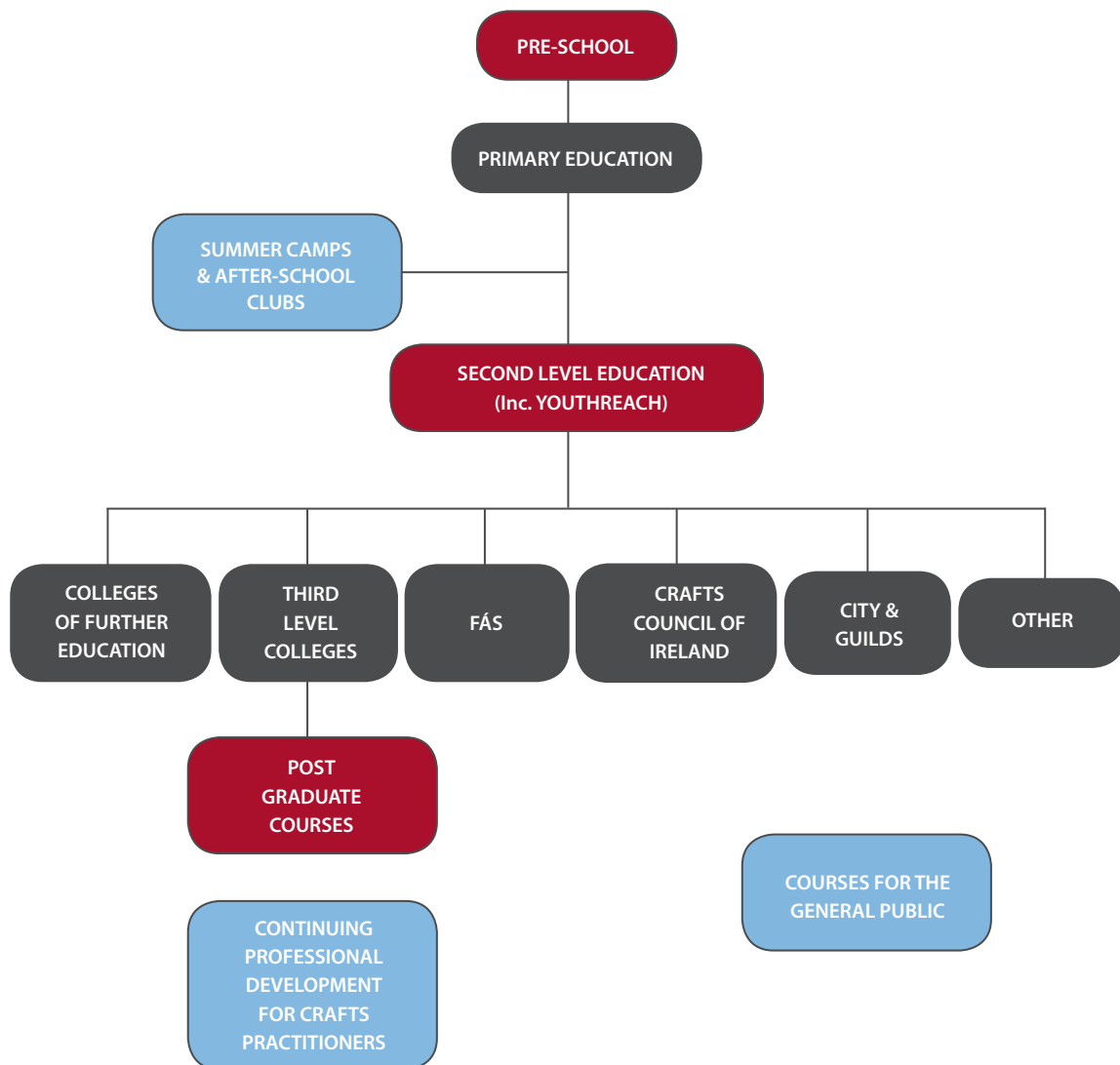


Table 1.1: Objective of the Study

'To map current provision in relation to craft, i.e. through the diverse range of formal and informal settings where learning takes place, including primary, secondary, tertiary and further education sectors, after-schools clubs and summer schools, craft studios and workshops, adult and community contexts, FÁS apprenticeship programmes etc; to identify gaps; to identify future trends nationally and internationally; to make recommendations which will inform the Crafts Council of Ireland's strategic direction, particularly in the key areas of enterprise development and education as per the 2007-09 Strategic Plan; to act as an influencing tool for government in order to effect change.'

Box 1.2: Members of Project Advisory Group

- . Mr. Gerry Wycherley, Chairman of Group and of the Crafts Council of Ireland
- . Ms. Úna Parsons, CEO, Crafts Council of Ireland
- . Mr. Joe Crockett, County Manager, Kilkenny County Council
- . Ms. Andrea Cleary, Craftsperson and Lecturer on the Visual Arts Curriculum at St. Patrick's College, Drumcondra
- . Ms. Lisa O'Brien, Art Teachers Association of Ireland
- . Mr. James Dennison, Head of Department of Design, Limerick School of Art and Design, Limerick Institute of Technology
- . Mr. Seán McKeown, Chief Executive, Kilkenny County Enterprise Board (CEB)
- . Mr. Derek West, Comprehensive School Principal (Retired), Administrator of Creative Engagement for National Association of Principals and Deputy Principals (Post-Primary)
- . Ms. Polly Minett, Coordinator, Craft in the Classroom Programme
- . Ms. Anne Montgomery, Board Member, CCol
- . Ms. Loretta O'Brien, Board Member, CCol

In attendance: Mr. Joe Kelly, Craft NI; Ms. Louise Allen, Education & Awareness Manager, CCol; Ms. Emer Ferran, Enterprise Development Manager, CCol

Chapter 2: Context for Study

2.1 CHARACTERISTICS OF IRISH CRAFT SECTOR

The craft industry in Ireland has sales of in excess of €122M, with over 800 craftspeople making a living from their craft and an additional 900 people deriving substantial income from the sector. This relates to craft practitioners who were registered with the Crafts Council of Ireland. In 2008, there were over 1,700 craftspeople registered with the Council and a breakdown of these by discipline is shown below.

Irish craft enterprises are small and, of all enterprises registered with the Crafts Council, 87% have one or two employees and over 98% have under nine employees. In other words, almost all craft enterprises are 'micro-enterprises' (i.e. have under ten employees). Given the expertise and effort involved in organising and managing production, building a brand, reaching retailers and customers and managing the financial side of a business (while producing high quality, creative craft products), these figures capture the structural challenges facing the Irish craft sector.

A feature of craft employment is that it is spread throughout the country. An indication of this is the spread of the crafts practitioners registered with the Crafts Council, as shown in Figure 2.2. Indeed, many craftspeople are based in rural areas with few other sources of employment.

2.2 CCOI STRATEGIC PLAN 2007-2009

The Chairman's introduction to the CCOI Strategic Plan for 2007-2009 sets out the challenges facing the sector and the potential, and intention, to increase both industry turnover and the number of registered craft practitioners in Ireland.

The Strategic Plan places the plans to develop the sector in the following context: 'The onset of mass production and the phenomenon of the global brand have seen the explosion of a new consumer onto the market, one who actively seeks and desires well designed, unique, authentic and collectable product – craft has huge potential to explore and exploit this market. To take advantage of this, design and innovation are now, more than ever,

increasingly important features of the Irish craft industry and are central to its future success.'

The strategy of the Crafts Council to grow the Irish crafts sector represented a starting point for this study, i.e. an assumption that appropriate education and training provision will be required to underpin this growth.

In relation to education and training, the CCOI Strategic Plan puts forward a number of proposed actions under two headings: 'Developing Craft Enterprises' and 'Education'. These include the following:

- Extension of the Craft in the Classroom pilot programme to more schools
- Continuing support for the third level awards scheme and cooperation with third level institutions to support the successful transition from college to enterprise of graduates in craft disciplines
- Support for craft practitioners in securing teaching qualifications
- A move towards accreditation in relation to the Crafts Council's own courses
- Consideration of the idea of an 'Irish Academy of Craft'
- Further development of the business skills of craft practitioners
- Greater cooperation with the enterprise development agencies

Education and training are therefore central to the Council's vision for the craft sector. A number of the above points are discussed further in this study.

2.3 WIDER NATIONAL FOCUS ON UPSKILLING

This study fits into a wider context for training and education in Ireland. A national approach to education and training has emerged in the past decade with several high-level studies commissioned by government. In 2004, the Ahead of the Curve report stated: 'Ireland's economic development will depend to a large degree on knowledge

and innovation, which are essential in making the transition to higher value activities that support economic growth and wealth creation'. This report also identified a need for more entrepreneurial skills in Ireland stating: 'Entrepreneurial skills and attitudes are core requirements in an innovation-driven, knowledge economy and must be fostered'.

Similar themes were explored in *Tomorrow's Skills: Towards a National Skills Strategy*, prepared by the Expert Group on Future Skills Needs in 2007. Reviewing the national economy, the report noted: 'By 2020, the services and high value added manufacturing sectors will have increased in relative importance, while traditional manufacturing and agriculture will continue to decline ... All occupations will become more knowledge-intensive, resulting in many cases in a rise in the requirements for qualifications and technical knowledge.' In the context of this change, the Expert Group set out its vision of Ireland in 2020 as a country 'in which a well-educated and highly skilled population contributes optimally to a competitive, innovation-driven, knowledge-based, participative and inclusive economy'.

These approaches are strongly affirmed in the 'Training and Skills Development Programme' of the National Development Plan 2007-13 and by the Towards 2016 social partnership agreement.

While the economic recession that began in 2008 will restrain government spending, the consensus is that the medium-term growth of the Irish economy will require high education and skill levels, with a focus on research and development, innovation and accredited qualifications. In this respect, the government launched its strategy *Building Ireland's Smart Economy* in December 2008, saying its plan 'will challenge us all to innovate and change, to reinvent what we do and how we do it. In this situation, we need to think differently, think smart and to foster a culture of creativity and innovation in everything we do'.

2.4 CRAFTS & THE CREATIVE INDUSTRIES

The craft sector is a 'creative sector' and, internationally, is located with a wider suite of sectors. In a major report, commissioned by the European Commission, 'The Economy of Culture in Europe', craft is recognised as part of the cultural sector and the report evidences how

culture drives economic and social development as well as innovation and cohesion. It identifies that the cultural and creative sector is growing and providing additional employment opportunities.

This underpins the potential for the craft sector in Ireland to both contribute on an economic and societal basis and work with other sectors of our economy, such as tourism, in developing new industries and opportunities for development for the future.

Crafts are also placed in this wider context in the UK where the government has established 25 Sector Skills Councils, which liaise between employers and government as regards sectoral skills needs. One is for 'Creative and Cultural Skills' and represents advertising, crafts, cultural heritage, design, music, performing, literary and visual arts. Skills needs of the crafts sector are therefore discussed in this wider context (see also the UK section in Chapter 10).

In Ireland, the Western Development Commission (WDC) published research in February 2009 on the 'creative economy' in the seven western counties it covers (Donegal, Sligo, Leitrim, Roscommon, Mayo, Galway and Clare). This identified just under 4,800 creative businesses in the region, directly employing over 11,000 people or 3% of total regional employment. The WDC drew specific attention to the role of the creative sectors in building a 'Smart Economy' in Ireland and, at the report's launch, Mr Éamon Ó Cuív T.D., Minister for Community, Rural and Gaeltacht Affairs recognised the contribution of the sector to rural development saying it made economic sense to support creativity.

The link between art and craft, creativity and business is also being explored in academic institutions where "design thinking" is being promoted as a means to develop and support creative and innovative approaches to business and organisational problems.

This report focuses on the crafts sector rather than the wider creative sectors. However, locating crafts in this wider context means that they can be seen as not just having growth potential in themselves but as part of the wider national efforts to build a knowledge-based, Smart Economy.

Figure 2.2: Regional Spread of Craftspeople Registered with CCol, December 2008 *Source: CCol*

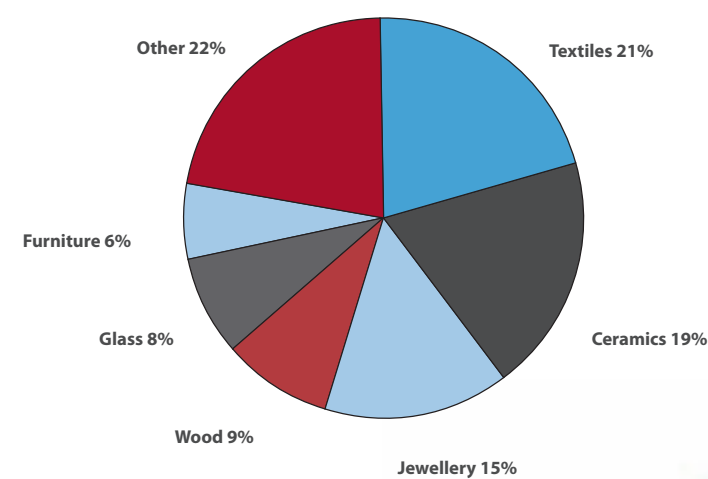


Figure 2.1 shows that three areas accounted for 55% of registered craft practitioners: textiles, ceramics and jewellery



Figure 2.1: Breakdown of Craft Practitioners on CCol Register, 2008 *Source: CCol*

Chapter 3: Craft Education for Children

3.1 PRE-SCHOOL CRAFT EDUCATION

There have been a number of developments addressing early childhood education in recent years. The most significant, *Siolta*, a national quality framework was published in 2005. While *Siolta* developed various educational manuals for full and part-time care, infant classes, sessional daycare and childminding, reference to craft processes were minor.

There are a number of providers involved in the delivery of accredited programmes for practitioners in the field of pre-school education. A number of these courses are FETAC accredited and there are certain modules relating to craft education. The most common appears to be 'Art and Craft for Childcare' at FETAC level 5, which aims to enable the learner to understand the value of participation in art and craft activities for the overall development of children. Learners develop the skills to plan and carry out appropriate activities with children in the art and craft area. Some 835 people took this module in 2007.

Three further examples of courses incorporating elements of crafts and art for people working or planning to work in childcare are:

- Creative Activities for Children - The College of Progressive Education: Certificate in Creative Activities for Children. The syllabus for this course includes elements such as clay modelling, collage, paper craft, origami and puppet making. Aims of the course include learning how to plan Art & Crafts and Creative Activities programmes, the benefits of creative activities and building ideas for working with children.
- Arts and Crafts Workshop - Portobello Institute incorporating Portobello School (weekend skills add-on course for students of Montessori Teaching and Special Needs Education). Students learn how to encourage development through painting, sculpting, drawing, collage, song, dressing-up and other imaginative activities.
- National Childminding Association of Ireland: Registered Childminder Certificate. This

course, offered around Ireland, 'provides an understanding of arts and crafts to people wishing to work with children'.

Therefore, for children not yet attending primary school, there may be some element of crafts in their educational process, and teachers may undertake courses or modules that include crafts. However, the fact that, to date, there have not been formal syllabi for children of this age means that any crafts education is relatively informal.

3.2 PRIMARY SCHOOL CURRICULUM

The curriculum for primary schools was extensively revised in 1999 and a greater emphasis on the creative process was instilled with the objective of developing creativity as opposed to adopting a template or formulaic approach. This new curriculum incorporates established child centred principles but also includes new content and embraces new approaches and methodologies. The curriculum places an emphasis on the process of learning, on active independent learning, creative problem solving and critical thinking.

The curriculum is presented in seven curriculum areas, one being 'Arts Education'. This in turn breaks into three subject headings: visual arts, drama and music, with the first of these of interest to this study. Crafts therefore form part of the visual arts curriculum at primary level.

A 101-page visual arts curriculum was published in 1999. Crafts, design and the creative process of making three dimensional objects are clearly expressed in the curriculum, which 'suggests the following as accessible media for expression through which the child can explore, respond to and interpret the world visually: drawing, paint and colour, print, clay, construction and fabric and fibre'. Other media (e.g. photography) may be introduced by the teacher. With these six suggested media, this implies an average of six hours per medium per year.

The curriculum provides information on why each of the six media listed above has been chosen and how they should be taught in the classroom. For each of the different levels within primary school, the content of

Table 3.1: Teacher Priorities for the Visual Arts Curriculum	
Priority	Proportion of Teachers
Looking at & Responding to Visual Arts	37%
Fabric & Fibre	20%
Construction	19%
Clay	16%
Teachers' Knowledge of Visual Arts	10%
Print	9%
Teaching Approaches/ Methods	8%

the curriculum is presented in relation to 'concepts and skills development' and a section relating to each of the six media, broken into activities relating to art-making and to 'looking at and responding to' art/crafts. Further information on the visual arts curriculum is contained in Annex 3.

A supporting document prepared by the National Council for Curriculum and Assessment (NCCA) for teachers states that 'the process of making is as important as the final product', and continues: 'the two-dimensional media are drawing, painting and print, and they include collage. The three-dimensional media are clay, construction and work in fabric and fibre, some of which have traditionally been referred to as craft activities and are now further developed as a creative process. It is important to maintain a balance between activities in two and three dimensional media to give children a real sense of the 3D nature of the world they live in as well as an imaginative capacity for expressing it on a flat surface.' However, the guidelines note: 'Drawing has primary importance in this curriculum. It is through drawing that children's development in art is most evident.'

Specifically in relation to craft, the NCCA guidelines state:

'It is important that children are introduced to a wide range of craft processes to help develop sensitivity to and appreciation of beauty, good taste and good workmanship. As well as being intensely enjoyable, experiences in looking at and handling well-designed

craft objects help to develop discrimination and a critical faculty. Children should become familiar with traditional Irish crafts, especially with living local crafts: visits to local or regional craft workshops could be among their most memorable learning experiences. Experimental ways of working with craft materials should be explored.'

3.3 PRIMARY CURRICULUM REVIEW – 2005

The NCCA published a review in 2005 of three elements of the primary school curriculum, one being the visual arts curriculum. This was based on a survey of teachers as well as focus groups of teachers, parents, children and principals. Key findings on crafts include the following:

- The review found enthusiasm among children for crafts. The report states: 'Children in each school spoke with excitement about opportunities to make stuff in visual arts, e.g. making things with cardboard and stuff and making your own masks. Another child added, there's always something to make with whatever you have'.
- Of the six media in the visual arts curriculum, teachers found 'drawing' and 'paint and colour' most useful. The report states: 'This finding is not surprising given that these strands were inherited from, and promoted within, the 1971 curriculum'.
- Some 71% of teachers said that children had equal opportunities to use 2D and 3D media in their classes, whereas 29% did not. The report states: 'This

supports the findings that teachers' use of the visual arts curriculum favours the 2D strands, drawing and paint and colour'.

- . In relation to 'looking at and responding to art', teachers were asked about bringing elements of the environment into the classroom. Some 23% did so for drawing and 10% for painting (e.g. drawing from memory or from observing objects outdoors). However, figures were lower for printing (5%), clay (1.2%), construction (1%) and fabric and fibre (0.7%).

The top three challenges cited by teachers in relation to the visual arts curriculum were 'class size, classroom space and classroom organisation', cited by 39% of teachers; 'time' for 31%; and 'classroom planning' for 26%. Some 10% of teachers expressed a need for more ideas in relation to the media that were new in the 1999 curriculum, in particular clay and fabric and fibre.

The review noted challenges cited by teachers in delivering the curriculum: teacher confidence in the visual arts; teacher ability to respond to art; and teacher ability to undertake assessment. It also identified areas of priority for teachers for future implementation of the visual arts curriculum, as shown below.

One of the review's two recommendations on the visual arts curriculum was for further support and ideas for teachers using 3D visual arts media (clay, construction, fabric and fibre) to help teachers to implement the full visual arts curriculum.

3.4 TRAINING OF PRIMARY SCHOOL TEACHERS

There are six colleges in Ireland that train primary school teachers:

- . Church of Ireland College of Education (Dublin 6)
- . Coláiste Mhuire, Marino Institute of Education (Dublin 9)
- . Coláiste Mhuire Gan Smál (Mary Immaculate College, Limerick)
- . Froebel College of Education (Blackrock, Co. Dublin)
- . Hibernia College (largely online course, college based in Dublin 2)
- . St. Patrick's College (Dublin 9)

All six colleges instruct students in how to teach all aspects of the primary school curriculum, including the visual arts curriculum.

A number of research informants noted the general pressures on teacher training colleges in covering all aspects of the curriculum. Colleges have had to address a number of new topics in recent years, placing further pressure on their time. One interviewee noted that students entering the colleges may have had low exposure to crafts at school (e.g. may not have taken a subject involving craft at second level) and so start their teacher training with a low craft skills. Given the limited amount of time for each craft area in the colleges, this makes it hard to master relevant craft skills.

Two reports in recent years provide information on how new teachers feel about the quality of training provided in relation to the visual arts curriculum. The first was undertaken by the Inspectorate of the Department of Education and Science, whose roles include evaluating the quality of schooling and advising on educational policy. Its 2005 report: *Beginning to Teach – Newly Qualified Teachers in Irish Primary Schools* presented findings of a survey of 354 newly qualified teachers (192 responses) from five colleges (Hibernia College did not have qualifying teachers at that time) and also drew on an analysis of more than 250 reports on the work of newly qualified teachers submitted to the Department by inspectors.

'Beginning to Teach' found that over one-quarter (27%) of newly qualified teachers felt either 'very poorly' or 'poorly' prepared to teach the visual arts curriculum. This placed the visual arts fourth on the list of subjects in which the newly qualified teachers felt less well prepared to teach (after music, drama and maths).

A similar study by Rossi (2007) as part of an (unpublished) M.Litt thesis prepared in the National College of Art and Design was entitled: 'Preparing Teachers to Teach Visual Arts. A Study of the Confidence and Competence of Student Teachers in Teaching Visual Arts in Irish Primary Schools'. This study surveyed 54 people training to become teachers: 23 at Hibernia College and 31 at St. Patrick's College, Drumcondra, and found:

- 98% of the trainee teachers felt that art was important for a balanced education;
- 19% thought the visual arts syllabus was too time consuming to teach adequately, with 33% unsure about this, and the remaining 48% believing the syllabus was not too time consuming;
- 57% of the trainee teachers felt their visual arts training (from their college) had prepared them well to teach the visual arts in a classroom, with 22% unsure about this and 21% disagreeing (i.e. feeling they had not been prepared well);
- 23% believed that 'to be able to teach visual arts, you need to have an orientation towards arts', with 11% unsure about this and 67% disagreeing.

The findings of the two studies suggest that the training provided by the colleges of education in relation to the visual arts curriculum is satisfactory for most trainee teachers and enables them to teach the curriculum with confidence. However, a minority of teachers (27% in 'Beginning to Teach' and 21% in the Rossi study) feel their training has not adequately prepared them to teach this curriculum. This represents more than one-in-five new teachers.

3.5 ONGOING TRAINING & SUPPORT FOR PRIMARY SCHOOL TEACHERS

There are a number of avenues through which existing primary school teachers can undertake continuous professional development (CPD) to further develop their skills, including in crafts.

The Primary Professional Development Service (PPDS) was established in September 2008, merging the Primary Curriculum Support Programme (PCSP) and the School Development Planning Support - Primary. Its website www.ppds.ie provides a range of supports and resources for primary school teachers including step by step activities for the six art and crafts media. Information is available on the curriculum, including resources and presentations from in-service days.

Practical tips are provided, e.g. lists of suppliers or how best to display students' work. Articles from the Irish National Teachers Organisation magazine *In Touch* are

available, as are recommended websites and books and planning templates (thematic, classroom and whole school).

The PPDS provides some opportunities for continuous professional development and in 2007-08 these related to standardized testing and child protection guidelines.

The Department of Education and Science funds 21 full-time and 9 part-time Education Centres. This network organises local delivery of national programmes of teacher CPD on behalf of the Department, providing programmes of activities for teachers, school management and parents. A review of their websites showed that selected centres had courses in Autumn 2008 relating to arts and crafts (e.g. Cork Education Centre was organising an 'Arts Circle' for teachers, Monaghan Education Centre had courses on art and music in the classroom).

Some Education Centres organise local 'Teacher Professional Communities' (TPCs) or 'Teacher Professional Networks', where teachers come together by subject area or in relation to another issue, and these can facilitate training delivery.

Operating under the PPDS and in cooperation with the Education Centres is the Regional Curriculum Support Service (RCSS). This, together with the PPDS, employ 'Arts Advisors' (sometimes called 'Cuiditheoirí') who provide support to schools, including one-off school visits, sustained support, and in-school and after-school demonstrations and workshops, if such supports are requested by a school.

A further source of CPD is through summer courses and a brochure of 2008 summer courses listed 42 art and craft courses (see table below). Over half were organised by Education Centres and Colleges of Education, with courses also organised by the Irish Museum of Modern Art, the Dublin City Gallery and by independent people. Online courses were available from CPD College, Hibernia Online and the INTO.

Summer courses related to general training ('Avenues into Art') and specific courses, ('Fun with Fabric and Fibre' in Navan; 'Mosaic Art and Design' in Ennis; 'Visual Arts through Clay' in Cratloe, Co. Cavan and 'Woven Textile

Art' in Dublin and Gorey). There were moves in 2009 to encourage courses to encompass all six media of the visual arts curriculum.

The research consultations suggested that summer courses in the visual arts are popular with teachers and are over-subscribed in some cases.

3.6 CRAFTS & PRIMARY EDUCATION: 2003 REPORT

A 2003 report (funded by the Crafts Council of Ireland and prepared by Mairéad McAnallen) was entitled: 'The Crafts and Primary School Education – A Report on behalf of Guilds and Associations, Networks and Societies, the Cork Textile Network and the Crafts Council of Ireland'. The report discusses how a programme of support for teachers as regards crafts could work. It says that 'a model combining teachers' in-career training with classroom support is seen as a good pilot model'. It proposes a pilot programme (which became Craft in the Classroom – see below), to educate craft practitioners about the curriculum, bring teachers and practitioners together and develop programmes for classrooms.

Four longer-term outcomes were recommended by the report:

1. Models of good practice and up-to-date findings of school and in-career programmes, to be shared nationally
2. A resource bank of information on craft practitioners with experience of working with teachers/children; and on exhibitions, events, organisations and funding to be called upon by teachers and others working with children
3. Good quality publications for teachers
4. A permanent, funded structure to maintain productive interaction between the craft and education sectors, ideally driven and supported by the CCol

Information on a significant 2008 report on the arts in education is provided across.

3.7 CRAFT IN THE CLASSROOM PROGRAMME

Craft in the Classroom got underway in 2005-06 and has operated in each school year since then. After three years, it had operated in 46 schools in counties Cork, Waterford, Kilkenny, Tipperary, Carlow and Wexford, reaching 1,150 children, and leading to 45 craftspeople being certified to teach craft in the classroom. It is being implemented in 31 schools in West Dublin and Leitrim in 2008-09.

The programme works with teachers, craftspeople and children. Teachers receive access to craftspeople and ideas on how to implement the visual arts curriculum. Craftspeople receive support in developing projects that complement the curriculum, build links with schools and some funding. Children receive the benefit of a structured programme during the school's craft 'residency'.

Specific elements of Craft in the Classroom are:

- Training for teachers and craftspeople, based on the six media in the visual arts curriculum (information days, child protection training for craftspeople and collaborative planning time for teachers and craftspeople)
- School based residencies (14 hours contact time between craftspeople/school)
- Visits from CCol staff to schools
- Feedback and evaluation sessions
- Closure Day
- Touring exhibition of a selection of children's work to RDS National Craft Competition and Education area at Showcase, the annual trade fair that promotes Irish Craft

A CCol review at the end of the first year of the programme found all three sets of beneficiaries to be very pleased with it, although it noted the tight amount of time for teachers and craftspeople. The review found that residencies benefit the entire school as benefits are transferred between teachers and pupils alike. The programme can help not only with the visual arts curriculum but can be integrated with other subjects (e.g. making goblets involves shapes, volume, mathematics, spatial awareness etc.).

Given the training and contact involved, Craft in the Classroom is relatively labour intensive. Resource implications have meant that the initiative has worked with 80 schools over four years. A module for a national

**Box 3.1: Points of Alignment:
Report of the Special Committee on the Arts and Education (2008)**

A Special Committee on the Arts and Education was established in 2006 with personnel from the Departments of Arts, Sport and Tourism and Education and Science, and the Arts Council. Its recommendations include a joint structure to oversee developments from the report (a National Arts-in-Education Development Unit) with senior representatives of the two government departments and the Arts Council; enhanced local partnerships, involving third level colleges, VECs, local authorities and others to promote the arts in education; extra resources for the Arts Council to support the arts in education; and an arts-in-education portal site with online resources to support the arts in education and improved data/databases.

An essay in the report by Dr. John Coolahan, Emeritus Professor of Education at NUI Maynooth, states: 'While schools are much better positioned now than they used to be to promote the arts in education, there is evidence that a great deal remains to be done so that the arts are genuinely embedded as part of the holistic education it is intended that all pupils should receive'.

The report is available at www.artscouncil.ie

**Table 3.2: Geographical Distribution of Arts & Crafts
Summer Courses for Primary School Teachers, 2008**

Carlow: 2	Kerry: 3	Meath: 1
Cavan: 1	Kildare: 5	Offaly: 1
Clare: 2	Kilkenny: 1	Roscommon: 1
Cork: 2	Laois: 1	Sligo: 1
Donegal: 1	Leitrim: 1	Tipperary: 1
Dublin: 7	Limerick: 2	Wexford: 1
Galway: 3	Mayo: 1	Online: 5

Box 3.2: Heritage Council's Education in Schools Programme

The Heritage Council's Heritage in Schools programme makes over 150 heritage specialists available to schools and covers a wide range of heritage topics. Specialists are listed in a Directory which is updated annually and sent to all primary schools, and which includes a booking form. The programme includes classroom visits and field trips, targets all ages in schools, and offers up to five visits per year. Visits/trips can be conducted in the English or Irish languages and cover a wide range of topics.

The programme is mainly funded by the Heritage Council with some funding from schools (reduced for disadvantaged schools). It is administered by the INTO and, in 2008, ENFO (The Environmental and Sustainable Development Information Service) became a partner. The budget for 2008-09 was €450,000, with schools to contribute approximately €80,000.

Heritage in Schools operates nationwide and, following an expansion in 2008, expects over 120,000 primary school children to take part in the programme. The experience has been that schools which participate tend to do so year after year, with up to one quarter of visits with schools in disadvantaged areas.

For further information, see www.heritagecouncil.ie/education

Table 3.3: Examples of Summer Camps for Children Involving Craft Activities	
Clayworks	Carrickmines, Dublin: Creativity and Skills in Clay. Small groups (max number 8) with a professional artist. Mornings for children aged 6 - 10 yrs, afternoon for 10 - 16 yrs.
Artzone	Greater Dublin area: A Week of Arts & Crafts, Fun & Games. A combination of art and crafts in a fun environment. Portfolio includes - Painting, Drawing, Print, Collage, 3D, Clay Work, Paper Maché etc.
Pine Forest Art Centre	Glencullen, Dublin 18: Summer Art Courses for Kids Aged 5 - 16 Years. Also Portfolio Preparation Courses for 16 - 19 yrs.
Artworks Café	Portmarnock, Dublin: Programme of Pottery painting Camps for Children & Teenagers. Junior level 6 - 8 yrs old and advanced level 9+ yrs.
Art Farm	Killaloe, County Clare: Joined with 'Music in the Glen' in 2008 to offer a variety of arts and crafts activities. For children from 4 - 14 yrs.
<i>Source: Schooldays Website – www.schooldays.ie – entries shortened. This website is not comprehensive and is Dublin-oriented.</i>	

roll-out would need to be examined given the total number of primary schools in Ireland (There are over 3,000 primary schools in Ireland.) The cost of the programme has been about €40,000 per year in recent years, implying a cost per school of around €2,000. (A charge of €400 per school was introduced in 2008-09.)

A report on the operation of the programme in 2007-08 showed that the programme is over-subscribed with the Crafts Council having to choose between schools. The programme shows that, with appropriate knowledge and supports, innovative craft programmes can be implemented in the classroom. The programme has spin-off benefits for practitioners, e.g. one noted that the children's less constrained thinking had expanded her own ideas about her work.

The challenge for Craft in the Classroom is to build on the learning from the programme and examine appropriate routes and models that could be used to extend the initiative. Some information on an education programme run by a similar organisation, with some elements in common with Craft in the Classroom, is described below.

Other models from which the Crafts Council can potentially learn (or partner) are programmes in relation to science and green schools that have been rolled out successfully in recent years. In relation to science,

'Discover Primary Science' (www.primaryscience.ie) is managed by Forfás and provides a range of resources for primary school teachers and pupils. Green schools is an international environmental programme that encourages schools to embrace whole-school action for the environment. Over 3,000 primary, secondary and special schools in Ireland currently take part in the programme (www.greenschoolsireland.org) which is run by An Taisce in cooperation with local authorities, the Department of the Environment, Heritage and Local Government, the Department of Transport and private sponsors.

The Centre for the Advancement of Learning of Maths, Science and Technology (CALMAST) at the Waterford Institute of Technology is another interesting model that promotes the learning and teaching of science, technology, engineering and maths, primarily at primary and second level but its reach extends to pre-school and senior citizens through its programme of events, exhibitions and promotional activities (www.calmast.ie).

3.8 CRAFTS FOR CHILDREN OUTSIDE SCHOOL

Outside of the formal education system, children and young people (of primary and secondary school age) may encounter crafts in a number of ways, e.g. through summer camps or courses, after-school clubs and youth clubs. In relation to summer camps, the 'Schooldays'

website lists some of the summer camps available to children of school going age, with one heading being 'Performance Arts and Creative Summer Camps'. Under this heading, a number of camps were listed for 2008 that included craft activities, with examples shown below.

- The Kinsale Pottery and Art School hosts a Children's Art Summer School which includes 'the widest range of activities from pottery to tie dye, theatre building to paper marbling'
- Kozo Studio and Gallery at Thomastown, Kilkenny offered a textile art camp for children aged 8 and over in July 2008 (and Halloween workshops also)
- A number of arts and crafts workshops for children were organised as part of the 'fringe' festival linked to the 2008 Wexford Opera Festival
- Workshops for children throughout the year at the 'Bear Essentials' craft workshop in Co. Cavan.

Given that the average child attending primary school receives some 36 hours of education on the visual arts curriculum per year, attendance at an arts and crafts summer camp greatly increases a child's exposure to crafts.

Many youth clubs and after-school clubs offer craft related activities and while data relating to this indicates that there is an abundance of craft activity, it is difficult to quantify for the purposes of this study. It is worth noting however that youth clubs and after school clubs play an important role in promoting and developing craft skills among children.

There are therefore opportunities for children and young people to have an exposure to crafts outside the classroom through summer camps, youth clubs and after-school clubs. While there are websites in relation to commercial courses, many activities are locally-driven and are likely to depend on the youth workers, parents and others involved in co-ordinating activities for children and youths.

3.9 CONCLUSIONS, ISSUES ARISING & RECOMMENDATIONS

3.9.1 Craft Education for Children: Conclusions & Issues Arising

- The research consultations suggested the importance of a 'continuum' of craft educational activity for children from a young age through primary school and into second level, to maximise awareness and participation.
- There are craft elements in pre-school education although this varies by teacher and centre – there are also courses and training modules for pre-school teachers.
- Crafts form part of the visual arts curriculum for primary schools. Revised in 1999, this emphasises the child's creativity, includes six media (drawing, paint and colour, print, clay, construction, and fabric and fibre) and recommends a balance between 2D and 3D work.
- Some research informants felt that being categorised under 'visual arts' leads to crafts being under-emphasised in primary schools.
- An NCCA curriculum review in 2005 found that craft elements of the visual arts curriculum receive less time in up to 30% of classrooms and a proportion of teachers need more supports on craft (especially on fabric and fibre, and clay).
- The NCCA findings are supported by two studies of newly qualified teachers which found that 21% to 27% are at least somewhat uncomfortable teaching the primary school visual arts curriculum after their training.
- There is therefore room to improve support both to trainee teachers and to existing primary teachers in relation to crafts.
- In-service training and support on crafts is provided through multiple organisations and training was provided to all teachers as part of the introduction of the new primary school curriculum some years ago. For in-service training, crafts face 'competition' from other subject areas and there is no obligation on teachers to engage in this training, although most do so.

- The Craft in the Classroom programme has worked well where implemented, and shows the scope to increase the role of crafts in primary schools. However, a new model is required to extend it and the Council has already begun a series of discussions with potential partners in this regard.
- Craft activities are available to children and young people outside schools via summer camps, youth clubs and after-school clubs. Provision appears somewhat random, based on local needs and skills. As some after-school clubs and summer camps charge participants, they may favour middle class children, although there are publicly-funded activities in areas of disadvantage.

3.9.2 Craft Education for Children: Recommendations

1. Greater engagement is required with teacher training colleges to build relationships and detailed information on training in crafts. A survey of trainee teachers (and recent graduates) may help identify what is required, as might discussions with the GANS.
2. The possibility of cooperation with teacher training colleges should be explored, e.g. through:
 - a. Craftspeople in residence on a rolling basis
 - b. Activities to engage students in a deeper way, perhaps through extracurricular activities given time restraints on core courses
 - c. Provision of master classes to students (and even lecturers), drawing on leading craft practitioners and GANS, and linking to the curriculum
 - d. Recording master classes for use in the colleges
 - e. Ensuring colleges know of expertise available via the GANS and the CCol
3. The CCol should engage with other key players as regards upskilling teachers, in particular Education Centres, the PPDS, the Regional Curriculum Support Service, Arts Advisors and the Teaching Council.
4. Research should be conducted on the time given to the craft elements of the visual arts curriculum in primary classrooms (given concerns that some craft elements are not widely delivered in practice). This could also build information on the quality of instruction provided.
5. Indirect 'influencers' with whom the Crafts Council should build relationships include the Irish Primary Principals Network and teacher trade unions.
6. The possibility of craft clubs and craft days (as with science) should be explored, and perhaps crafts linked to existing science events such as Science Week for example.
7. A new model for Craft in the Classroom should be explored to by the CCol to enable the learning gained through the initiative to be extended to more primary schools.
8. Relationships should be developed with the NYCI, Foróige and other organisations that run or fund youth clubs in Ireland to explore whether 'craft packs' or suggestions on craft activities can be developed for youth clubs.
9. Craftspeople should be encouraged to become more involved in summer camps and after-school clubs for children/young people, growing areas in the past decade. There may be scope for new summer camps and an opportunity for the CCol to support craft summer schools and after-school clubs, e.g. through provision of ideas or resources.

Chapter 4: Crafts & Second Level Education

4.1 CURRICULUM FOR SECOND LEVEL SCHOOLS

4.1.1 Junior Cycle & Numbers Taking Subjects

The study indicates that within the second level education system in Ireland craft elements form part of a number of subjects available at Junior Certificate, transition year and Leaving Certificate levels, however, unlike at primary level, there are no mandatory craft related subjects. This creates a potential gap in the provision of craft education and may be a factor in the number of students choosing craft related vocational or third level courses.

The research interviews suggested that, as part of the first year of secondary school, some schools offer a chance to students to sample subjects which they can subsequently take as part of the Junior Certificate cycle. This is a first possible 'space' for crafts at second level and fits with the idea of a continuum of exposure to crafts from primary school into second level education.

Craft elements were identified in the syllabi of five Junior Certificate subjects: Art, Craft and Design; Home Economics; Materials Technology (Wood); Technology; and Metalwork. (Further information on these syllabi is included in Annex 3.) These subjects are all optional for the Junior Certificate, and under 40% of the student cohort in 2007 took each of these exams. Thus, if students do not have sampling options in first year and do not choose these subjects, they may complete the secondary school Junior Cycle without encountering any craft activities.

Numbers taking the different relevant Junior Cert subjects are shown in Table 4.1 below. Table 4.1 shows that between 5% and 38% of Junior Certificate students sit the subjects with craft elements, with Art, Craft and Design and Home Economics being the most popular. Most students who sit the exams take the honours paper and results appear to be good.

Across the subjects, there is an almost identical number of male and female students: the figures for 2007 were 34,070 boys and 33,932 girls. However, there is a gender bias in individual subjects, with the vast majority of

Materials Technology (Wood), Technology and Metalwork students being male with the opposite the case for Home Economics. This implies that boys and girls who choose subjects with craft elements emerge from the Junior Cycle with different skills and knowledge of different craft disciplines. Art, Craft and Design has the smallest gender gap, with 39% of students in 2007 being male and 61% female.

The National Council for Curriculum and Assessment (NCCA) undertakes reviews from time to time in relation to the Junior Cycle syllabi, e.g. the syllabus for 'Art, Craft and Design' was being revised in 2008 and a draft 'rebalanced syllabus' (dated April 2008) was published and led to a consultation process. In late 2008, the NCCA website stated that the period of consultation on the new syllabus had closed and that comments received were being considered.

In relation to Home Economics, the Chief Examiner's report for 2006 commented: 'The popularity of the Design and Craftwork option continues to grow from year to year. The standard of work presented and the level of creativity demonstrated continue to improve'. As with Art, Craft and Design, the Home Economics syllabus was being rebalanced in 2008.

Box 4.1: Larkin Community College Teaching through Arts & Grants

Larkin Community College is a second level school (and adult education centre) located on Cathal Brugha Street in a disadvantaged part of central Dublin. Its Learning Through Arts programme was developed as a way to teach the junior cycle to young people using arts and crafts.

Students on Learning Through Arts work with professional artists spanning all art forms and develop core curriculum topics in school as well as in professional theatre, galleries, design studios and dance centres. With the students and subject teachers, an 'artist in the classroom' draws together themes that cross subjects and brings them together for specific arts projects. Students are encouraged to make creative connections between different subjects.

4.1.2 Senior Cycle & Numbers Taking Subjects

Transition Years (when they operate in schools) form the first year of the senior cycle. Each school devises its own Transition Year programme following guidelines published by the Department of Education and Science which provide suggestions for activities that can be undertaken. Transition Year offers another 'space' for crafts in secondary schools. A number of the Department's suggestions contain craft elements – e.g. history of arts and crafts or learning practical skills, including furniture making and restoration, model-making, jewellery, pottery, soft toy making, weaving and fabric printing. Schools can devise their own Transition Year programmes so the level of crafts will vary by school, perhaps depending on the interests of staff and facilities available.

In 2008, the NCCA was developing further Transition Units, to be 45 hours in duration, and draft examples are provided on the NCCA website. One example is 'Discovering Irish Art' in which students research an Irish artist of their choice and create a piece of art in the style of that artist. The module does not appear to encompass crafts.

Five Leaving Certificate subjects contain craft elements: Art (including Crafts), Home Economics (Social and Scientific), Architectural Technology (formerly Construction Studies), Engineering Technology and Technology. Further information on the relevant syllabi is provided in Annex 3. Under one quarter of Leaving Certificate students in 2007 sat the exams in each of these subjects.

Three of the five relevant Leaving Certificate subjects relate to technology and this reflects a deliberate strategy to have a suite of Leaving Certificate subjects in this area. A further technology-related subject, Design and Communication Graphics (formerly Technical Drawing), does not involve 'making' but has a 'Communication of Design and Computer Graphics' module, which includes graphics in design communications, communication of design, freehand drawing and information and communication technologies. This subject, with revised syllabus, was to be examined for the first time in June 2009. A Technology Subjects Support Service (based at the Galway Education Centre) has been established to support schools across the four technology subjects.

As with the Junior Certificate, the NCCA engages in an ongoing process of reviewing the syllabi and revising them as appropriate. For example, the NCCA was preparing in 2008 to introduce a new Leaving Certificate syllabus for Art (including Crafts). Factors considered in revising and updating curricula are listed on the NCCA website.

Table 4.2 below shows that between 9% and 23% sat each of the relevant subjects for the Leaving Certificate in 2008, with the highest proportion studying Home Economics. As with the Junior Certificate, there is a gender imbalance in subjects with the closest balance in the Arts (including Crafts) subject.

The above subjects also apply to students following the Leaving Certificate Vocational Programme, which is a variation of the established Leaving Certificate and includes two extra modules: Preparation for the World of Work and Enterprise Education.

4.1.3 Leaving Certificate Applied

The Leaving Certificate Applied (LCA) is a distinct, self-contained Leaving Certificate programme designed for students who do not wish to proceed directly to third level education or for those whose needs, aspirations and aptitudes are not adequately catered for by the established Leaving Certificate programme. Some 3,056 students completed the LCA in 2007. Students taking the LCA are examined on their work as they go and the programme has four blocks of courses over a two-year period. For courses in each block, students are assessed in relation to the satisfactory completion of course modules, student tasks and end exams. Over the two years, students complete 44 individual modules.

LCA students take a mix of compulsory courses (e.g. English & Communication and Mathematical Applications), two vocational specialism courses (e.g. Technology or Hair & Beauty) and four elective modules.

The main LCA course of interest to this study is Craft & Design, which contains 15 modules, spread across four areas, as shown below. The student must complete four modules over the two years, but no more than two modules from each area.

Data on numbers studying the relevant Junior Certificate subjects is provided in Table 4.1

Table 4.1: Students Taking Junior Certificate Subjects with Craft Elements 2007						
	Number	As % total JC Students	% Honours	% Hons students getting grade C or higher	% Male	% Female
Art, Craft & Design	21,818	38% (2007)	69%	86%	39%	61%
Home Economics	20,080	35% (2006)	75%	94%	13%	87%
Material Technology (Wood)	15,802	26% (2002)	68%	86%	87%	13%
Technology	2,467	5% (2002)	77%	79%	71%	29%
Metalwork	7,835	14% (2006)	70%	86%	92%	8%
Note: Figures for columns to the right of the 'As % total JC students' refer to the same year as this column. Source: www.examinations.ie (October 2008)						

Data on numbers studying the relevant Leaving Certificate subjects is provided in Table 4.2

Table 4.2: Students Taking Leaving Certificate Subjects with Craft Elements 2008						
	Number	As % total LC Students	% Honours	% Hons students getting grade C3 or higher	% Male	% Female
Home Economics (S&S)	12,497	23%	70%	75%	10%	90%
Art (including Crafts)	10,383	19%	76%	77%	36%	64%
Arch. Technology	8,714	16%	79%	80%	93%	7%
Engineering Technology	4,867	9%	75%	77%	96%	4%
Note: No data is available for Technology as this subject was introduced in 2007 and had not yet been examined when this study was prepared. Source: www.examinations.ie & <i>Irish Times Results 2008</i>						

Table 4.3: Areas and Modules in LCA Craft & Design Course	
Area	Module
Fashion & Textiles	Creative decoration
	Surface-pattern design
	Textiles structuring/ weaving
	Fashion construction
Graphic Communication & Print Media	Signage
	Design communication through illustration
	Layout in graphic communication
	Block-printing
Three-Dimensional Studies	Jewellery
	Interior design
	Modelling
	Ceramics
Lens-Based Studies	Video production
	The Camera - photography
	Manipulating photographic imagery

Table 4.4: Selected CPD Courses for Art Teachers in Dublin (January to May 2008)	
Course	Venue
Puppetry (Glove/Rod)	NCAD (2 Saturdays)
Puppetry (Shadow)	NCAD (1 Saturday)
Using Computers in the Art Room	Drumcondra Education Centre (2 Saturdays)
Batik	Blackrock Education Centre (2 Saturdays)
Teaching portfolio presentation	Drumcondra Education Centre (2 Saturdays)
Textiles	Blackrock Education Centre (2 Saturdays)
Screen & Stencil Print	St. Michael's College, Ballsbridge (2 Saturdays)
Drawing/Mixed Media	Dublin West Education Centre (2 Saturdays)
Print	NCAD (1 Saturday)
Source: NCAD Website	

Each module is studied as regards research, designing, making, support studies and reflection/evaluation. The syllabus specifies that 'a sound basis of craft and technique should underpin the programme'.

In addition, five other LCA courses were identified with elements relevant to crafts:

- Graphics and Construction Studies, in particular Module 4 (Woodcraft) and Module 5 (Design and Manufacture of Educational Toys)
- Childcare/Community Care, where one part of the module 'Child Development and Play' relates to 'Making Toys, Games and Equipment for Children'
- Engineering, which includes an introduction to tools and to engineering processes, as well as a full module on Decorative Metalwork
- Technology, which includes a module on 'Design and Manufacture'
- Visual Art, which encompasses environmental sculpture

Further information is available from the website of the Second Level Support Service which stated (November 2008) that 368 schools offered the LCA programme.

4.2 TRAINING OF SECONDARY SCHOOL TEACHERS

There are two main routes to becoming a secondary school teacher in Ireland. The first is an eligible primary degree including the relevant second level subject(s), followed by a recognised postgraduate qualification in teaching/education. The second is a degree (or equivalent) with recognised post primary subjects incorporating teacher training elements.

For example, people who have successfully completed a degree in art and/or design over a period of at least three years may undertake one of the following postgraduate courses to become eligible to teach art subjects at second level:

- Limerick Institute of Technology's Higher Diploma in Art for Art & Design Teachers;

- NCAD's Postgraduate Diploma in Art and Design Education
- Crawford College of Art and Design's Higher Diploma for Art & Design Teachers

Examples of full degree courses in art & design that incorporate the teaching element are:

- St. Angela's College, Sligo: B(Ed) in Home Economics – qualifying a person to teach Home Economics and one of four other subjects
- GMIT: BSc in Design and Technology Education
- NCAD: BA in Art and Design Education
- University of Limerick: Bachelor of Technology (Ed) in Materials and Construction Technology or Materials and Engineering Technology

In view of the high level of specialisation of second level teachers through their degree, the general view from the consultations for this study was that second level teachers are well qualified in their subject areas. Informants also noted that it is important for teachers to have knowledge of, and be comfortable with, a number of the optional areas of study on the different subjects.

4.3 ONGOING SUPPORTS FOR SECOND LEVEL TEACHERS

A number of possible sources of support for second level teachers were identified. The Second Level Support Service (SLSS) aims, inter alia, 'to assist teachers in acquiring the skills needed to provide their pupils with desired learning experiences'. Based in Shannon, it provides programme and subject specific support as well as support for learning and teaching generally, to teachers, to schools and through Education Centres. Currently, support is provided for nine subjects, including Home Economics (since September 2008), and a number of planned courses relating to Home Economics were listed on the SLSS website in November 2008. Other supports in relation to Home Economics were:

- Induction course for new teachers
- Facilitation of local cluster groups of schools in the same area
- School visits (subject to resources)
- A dedicated website (www.homeeconomics.ie) to share ideas between teachers
- Magazine for Home Economics teachers

The SLSS also offers Leaving Certificate Applied and Transition Year Support Services. For art teachers, the Art Teachers Association of Ireland is an active organisation that provides in-service training and workshops. It is run on a voluntary basis and has a regional structure. Workshops are subsidised by the Department of Education and Science and are open to all art teachers (with nominal fees applying). Examples of courses in the Dublin area in the first half of 2008 are shown in table 4.4. Courses listed above were delivered by the NCAD, through its Education Faculty's CPD programme for art teachers. Other courses were organised in other regions.

The Technoteachers Association supports teachers in subjects including woodwork. It provides information through its website and brings together groups of teachers for training in Education Centres or schools (paid for by the Teacher Education Section of the Department of Education). There is also an Engineering Technology Teachers Association, which supports teachers of metalwork and related subjects.

Education Centres (see previous chapter) run courses on an ongoing basis, some of which would be of interest to second level teachers working with crafts. There are also online resources, some created by the subject associations. While a range of supports therefore exist for second level teachers, they vary by subject area and region and, in some cases, are organised by subject associations.

4.4 GUIDANCE ON CRAFT CAREERS AT SECOND LEVEL

Career Guidance is available in all secondary schools and the 1998 Education Act says schools should 'ensure students have access to appropriate guidance to assist in their educational and career choices'. Each school is granted additional resources to assist it in this regard.

The National Centre for Guidance in Education supports and develops guidance practice in education and informs policy. Its website also hosts resources for career guidance counsellors. There is also a representative/support organisation for teachers/counsellors, namely the Institute of Guidance Counsellors (IGC). In the past decade, the internet has emerged as a major source of

information. This includes general sites, such as Qualifax, the national courses database; private sector sites (e.g. www.daycourses.com) and sites of organisations running courses aimed at school leavers (and people returning to education).

There has traditionally been poor information for second level students wishing to progress to a career in the craft sector. A Career Guidance Counsellor (and national committee member of the IGC) interviewed as part of the research suggested engagement by the Council with the Qualifax website and the Institute of Guidance Counsellors, and articles in the

Institute's newsletter. It was also suggested that information on craft courses as well as careers would be useful, perhaps with profiles of different types of careers and progression over time. In fact, the CCOL began a deeper engagement with the IGC in 2008, with attendance at the Higher Options Education Fair and the publication, in September 2008 of *Craft as a Career* - a guide for career guidance counsellors and second level students. The Council will present at the 2009 IGC annual conference and there were plans to deepen the relationship further.

4.5 FACT PROJECT AND FORM & FUSION AWARDS

The Crafts Council of Ireland have had a number of initiatives to promote craft at second level and they included the FACT (Fine Art and Craft Together) project and national awards called the Form and Fusion Design Awards.

FACT (Fine Art and Craft Together) was a collaborative art/crafts based project which operated in 2007-08 for transition year students. The project was organised by the Butler Gallery (in Kilkenny), the CCOL and Kilkenny County Council Arts Office and worked with three secondary schools. It involved a programme where teachers and fine artists and designers worked with Transition Year students in a range of media, including cast paper, glass, textiles, felting, coiling and Japanese woodblock printing.

An evaluation of FACT found that it worked well, with teachers, artists/craftspeople and the young people finding it beneficial and enjoyable. The evaluation

identified a need for more training for teachers in arts and crafts (with the teachers agreeing) and greater involvement with Education Centres to encourage more in-service teacher training.

The Form and Fusion Design Awards were originally established in 1998 by a second level teacher from Cork. Its popularity, and sponsorship from Coca Cola, meant that by 2005 it had 13,000 students participating in the Awards. The awards involved students 'designing futuristic costumes made out of waste materials' and there were heats (fashion shows) around the country leading to a national final. Due to an end to the period of sponsorship, the Awards have not been run in recent years but in 2009 the Council were exploring the possibility of re-starting the awards and perhaps sponsoring a revised competition.

4.6 YOUTHREACH

Funded by the Departments of Education and Science and Enterprise, Trade and Employment (supported by the European Social Fund), Youthreach is a second chance education and training programme for young people (15-20) who have left school early and are not working. Youthreach has a number of strands and operates mainly from VEC Youthreach Centres, FÁS Community Training Workshops, Justice Workshops and Senior Traveller Training Centres, with some 150 locations around Ireland.

Youthreach participants undertake a two-year programme of general education, vocational training and work experience. Young people completing programmes can achieve FETAC accreditation, or a Junior Certificate with the option of progressing to the Leaving Certificate Applied, to a higher FETAC level or to another course, e.g. an apprenticeship. Students receive a weekly allowance based on attendance. Craft skills are taught in many Youthreach centres and the links to Leaving Certificate Applied and FÁS apprenticeships emphasise their practical nature.

A sample of the types of craft related courses through Youthreach is given below:

- Youthreach Letterfrack was offering courses at FETAC Levels 3 and 4 in woodworking and metalwork and at FETAC Level 5 in Art, Craft & Design, it also offered craft options through the LCA

- Youthreach Sligo was offering FETAC courses in art and woodwork as well as Junior Certificate courses in Art, Materials Technology (Wood) and Home Economics
- Youthreach Bandon was offering courses in woodwork and arts & crafts
- Youthreach Cootehill appeared to have a particular speciality in the craft area, with a general course in art and design and specialist craft courses in ceramics, glass, puppetry, textiles, upholstery, wood and machine knitting
- With over 6,000 young people receiving training (in all areas) through Youthreach each year, this is another source of craft training for young people

4.7 CONCLUSIONS, ISSUES ARISING & RECOMMENDATIONS

4.7.1 Crafts & Second Level Education: Conclusions & Issues Arising

- A student may complete second level education without taking any subjects with a craft element
- An opportunity to work with crafts arises in the first year of secondary school for schools which offer the chance to sample different Junior Certificate subjects
- Crafts form part of five optional Junior Certificate subjects: Art, Craft and Design; Home Economics; Materials Technology (Wood), Technology and Metalwork. In 2008, between 5% and 38% of students chose these subjects
- Another opportunity for student exposure to crafts arises in transition year. Schools have considerable flexibility in this year and craft content varies by school. The NCCA is in the process of developing 'Transition Units' to support schools in this year
- At Leaving Certificate level, crafts form part of five subjects: Art (including Crafts), Home Economics, Architectural Technology (formerly Construction Studies), Engineering Technology and Technology. Between 9% and 23% of Leaving Cert students chose these options in 2008
- Crafts form part of the Leaving Cert Applied programme, especially the Craft & Design, Graphics & Construction Studies and Engineering courses

- . There is a strong gender pattern in the take-up of subjects with craft elements at second level
 - . As in primary school, some research informants felt that as crafts form a minority part of different subjects, their identity is compromised
 - . Some schools' craft options are limited by lack of space and resources. While some informants felt that an innovative teacher could overcome this, most saw this as a restraining factor
 - . Teacher upskilling for Home Economics is provided through the Second Level Support Service. In other craft related subject areas, responsibility for supports largely rests with 'subject associations', e.g. the Art Teachers Association of Ireland etc. which have developed dedicated websites but are limited in the supports they provide
 - . The research suggested that crafts have a poor image with young people compared to fine art or music. This in turn affects numbers progressing to third level and was traditionally reinforced by a lack of relevant careers material
 - . For students who leave school early and follow a Youthreach course, a number of craft related courses and modules are available and these can provide progression to further FETAC or other craft courses
3. The NCCA is an important partner as regards revisions to school syllabi and there is scope for the CCol to prepare inputs in relation to subjects involving crafts and as regards the NCCA 'Transition Units'
 4. The CCol should engage with teacher training colleges and offer supports from expert craft practitioners if useful
 5. For relevant subjects not currently covered by the Second Level Support Service the CCol should support moves to bring these under the SLSS to ensure high quality CPD options for teachers. The CCol should also offer supports to relevant 'subject associations' where useful
 6. Past initiatives such as the FACT project and the Form and Fusion Design Awards should be examined to identify best modes of supporting craft education at second level
 7. The CCol should engage with County and City Enterprise Boards to see if more craft related content can be included in their transition year 'Enterprise Encounter' programme. This may also be possible for enterprise projects on the Leaving Certificate Applied or elsewhere at second level, e.g. via the Junior Achievement Award or Young Social Innovators programme

4.7.2 Crafts & Second Level Education: Recommendations

1. The CCol should support the idea of all second level students receiving exposure to crafts, even via 'sampling' in first or transition years. This will build continuity in crafts through the education system and support student creativity and possibly increase the number of students taking craft related vocational and degree programmes
2. The CCol needs to build relationships with a range of stakeholders for second level education, starting with the Department of Education & Science, teacher education centres and national associations for principals and deputy principals
8. Recent work on craft careers material and engagement with the Institute of Guidance Counsellors should continue. Material should note successful role models in the sector and the CCol should consider a website on craft careers

Table 4.5: Examples of Online Resources for Second Level Teachers

The Home Economics Support Service	The Home Economics Support Service was established in 2001 to assist teachers in implementing the revised Leaving Certificate syllabus. This website hosts guidelines for teachers on the curriculum, information on in-service days, teaching methodologies, assignment briefs, booklists, lesson planning and marking schemes. There is a forum which provides an opportunity for teachers to seek advice www.homeeconomics.ie
www.artteachers.ie	Set up by the Art Teachers Association of Ireland, this website provides information on the syllabi and an online showcase of student work
www.teachnet.ie	This website provides links to resources for a range of secondary school subjects, e.g. information on syllabi, exam papers, marking schemes and guidelines for specific tasks
www.scoilnet.ie	This website provides resources to teachers and students including links to advice sheets, worksheets, lesson plans, images (of craft pieces etc), primary resources (galleries etc), notes, project tips, instructions for activities etc. Resources are available for LCA courses
www.technoteachers.ie	A website set up for material technologies teachers. Contains syllabus information, exam papers/solutions, chief examiner reports, teaching resources and a forum
www.homeecteachers.ie	Set up by the Association of Teachers of Home Economics
www.etta.ie	Engineers Technology Teachers Association (metalwork teachers) forum

Chapter 5: Further Education Craft Courses

5.1 FURTHER EDUCATION

Further education has grown considerably in Ireland in recent times. It includes all education and training that occurs after second level schooling but which is not part of the third level system. A key part of the Further Education sector is Post Leaving Certificate (PLC) courses, which is the focus of Section 5.3. However, Youthreach, described in the previous chapter, is technically a further education programme and other further education programmes include the Vocational Training Opportunities Scheme (VTOS) (for unemployed people), adult literacy and community education. Further education programmes target people of all ages and fit with the government’s life-long learning agenda, a core part of national education and training policy.

The government established the Further Education and Training Awards Council (FETAC), Higher Education and Training Awards Council (HETAC) and National Qualifications Authority of Ireland in 2001. FETAC and HETAC are national accrediting bodies and the NQAI is the national body responsible for the development of the National Framework of Qualifications (NFQ). In 2003 the National Framework of Qualifications was introduced and is designed for the development, recognition and award of qualifications based on standards of knowledge, skill and competence acquired by learners. The Framework consists of ten levels (1 - 10) from basic learning to doctoral level awards. FETAC is responsible for awards up to level 6 and HETAC from levels 6 to 10. The following section details craft related awards accredited by FETAC available through numerous providers of further education nationwide.

5.2 CRAFT COURSES & MODULES ACCREDITED WITH FETAC

FETAC publishes national standards for awards and providers take these standards and develop courses to ensure learners achieve all of the learning outcomes, and are assessed in accordance with the standard. In general, therefore, the awards and standards comes first and then courses and programmes are developed by providers to meet the standards. On successful completion of the course, the learner achieves the award. There are

a number of both full awards and modules from levels 3 to 6 that have craft related modules. A Level 3 award on the National Framework of Qualification is equivalent to the Junior Certificate. To gain a FETAC Level 3 Certificate, a candidate must take three core modules and five elective modules – candidates completing fewer modules gain component certificates. Elective modules relating to crafts are shown below.

Table 5.1: FETAC Level 3 Elective Modules relating to Crafts
Art & Design
Graphic Communication
Machine Knitting
Visual Arts Practice
Textiles
Ceramics
Metalwork
Woodcraft
Leatherwork
Printmaking
Puppetry
Pyrography (decorative or functional)
Glass Craft
Upholstery
Engineering Workshop Processes

Levels 4 and 5 on the National Framework of Qualifications are equivalent to the Leaving Certificate. To achieve a FETAC Level 4 Certificate, a candidate takes four core and four elective modules. A component certificate is awarded if fewer modules are completed. Elective modules relating to crafts are shown below.

Table 5.2: FETAC Level 4 Elective Modules relating to Crafts
Drawing
Textiles
Painting
Woodcraft
Graphic Design
Metalcraft
Engineering Workshop Processes

Awards at Level 5 on the National Framework of Qualifications are of particular interest as this is the level at which most PLC courses operate. At Level 5, a candidate obtains not a general certificate but a certificate in a particular area. A number of certificate areas relating to crafts are listed below.

Table 5.3: FETAC Level 5 Certificate Courses relating to Crafts

Art, Craft & Design
Art
Computer Aided Design
Creative Craft
Design
Fashion Design
Furniture Design
Graphic Design
Interior Design
Community Arts

Table 5.4: Modules in Two FETAC Level 5 Certificate Courses relating to Crafts

Art, Craft & Design	Creative Crafts
Mandatory Modules: Drawing Design And one of: Sculpture Ceramics Elective Modules (2 of): Painting Woven Textiles Graphic Design Printmaking Combined Materials Materials and Finishes Colour and Light Photography Event production	Mandatory Modules: Drawing Design And one of: Combined materials Materials & finishes Elective Modules (2 of): Ceramics Sculpture Woodturning Veneering and Marquetry Batik Printmaking Photography
<i>Note: General studies modules and a work experience module are also undertaken</i>	

Each Level 5 certificate involves mandatory and elective modules. Examples of the modules involved are shown in table 5.4, for the 'Art, Craft & Design' and 'Creative Craft' certificate courses, which both have considerable craft content.

Table 5.5: FETAC Level 5 Elective Modules relating to Crafts

Computer Aided Draughting (2D)
Drawing
Graphic Design
Combined Materials
Painting
Architectural Drawing
Sculpture
Woven Textiles
Printed Textiles
Embroidery
Engineering Drawing
Art & Craft for Childcare
Batik
Knitting
Appreciation of Art/Craft/Design
Printmaking
Design
Ceramics
Colour and Light
Materials and Finishes
Veneering and Marquetry
Woodturning
Wood Fabrication
Community Arts Context
Community Arts Practice

Tables 5.3 and 5.4 relate to Level 5 FETAC certificates in craft related areas but a candidate may take a certificate in another area, but choose a craft related module as an optional elective, as candidates must take one module from an area different to that of their primary course. Level 5 craft related modules are listed below.

The above tables indicate that a considerable number of craft related modules and courses at FETAC Level 5. FETAC Level 6 awards are Advanced Certificates' equivalent to Higher Certificates awarded by other institutions. As at Level 5, a candidate studies for a Level 6 Certificate in a

specific area, although there are fewer certificate courses at Level 6. Five Level 6 certificate courses were identified as relevant to crafts:

- . Advanced Certificate in Arts Administration
- . Advanced Certificate in Arts and Business
- . Advanced Certificate in Creative Ceramics
- . Advanced Certificate in Fashion Design
- . Advanced Certificate in Fashion Industry Practice

In relation to Levels 4 - 6, there are also 'locally developed' modules, which were developed (to end 2007) by organisations identifying gaps in FETAC awards. One of these modules can be added to a certificate once permission is obtained from the organisation that developed the module. Some are craft related, e.g. art woodwork (Level 5), art and the community (Level 6), fashion styling (Level 6) and the specialist areas of lace making (Level 5) and patchwork (Level 5).

Since 2008, organisations no longer develop local modules. FETAC is moving towards a common award system built on 'major awards' (a multi-purpose kind of award made at a particular level). Proposals for major awards and for other specific types of awards (but not individual modules) can be submitted by an established regional or national organisation, or by a relevant consortium, to FETAC and may lead to the establishment of a standards development group, containing stakeholders relevant to the award, to develop the module. (For example, Rossa College in Skibbereen, had submitted a proposal to FETAC in 2009 as regards a Level 6 craft course.) Further information on this process and on other proposed changes to FETAC processes, are set out in the 'Awards' section of the FETAC website.

In summary there are a large number of full FETAC accredited award programmes ranging from level 3 to 6 that contain a craft related element and a significant number of craft related elective modules that students may opt to study as part of another award programme.

5.3 CRAFT RELATED PLC COURSES

Post Leaving Certificate (PLC) courses normally run for one or two years and are meant to prepare people for work, although they can be used as a stepping stone to further

education. PLC courses are usually run by the Vocational Education Committees, in schools, dedicated colleges and community education centres around the country. While they are usually FETAC accredited, there may be other forms of certification.

QualifaX, Ireland's national learner's database, is part of the National Qualifications Authority and listed 1,780 PLC courses in November 2008 and Table 5.6 gives a general sense of available craft related PLC courses. Given the large number of courses available, the table focuses on courses directly linked to crafts (e.g. Art, Craft and Design or Furniture Making) rather than on indirectly related courses such as Graphic Design, Computer Aided Design or Interior Design, where courses are also available. As not all PLC courses are FETAC accredited, and local colleges may in any case use slightly different titles, categories do not correspond with the FETAC Certificates listed earlier.

Table 5.6 shows that the most commonly offered courses are Art, Craft & Design, and Art. These courses are broad and many are advertised as portfolio preparation courses for those who intend to apply to third level colleges. The table shows that, as well as the standard FETAC certificate courses, some courses emphasise a particular area of craft, including boat building, musical instrument making, stained glass and jewellery design.

Almost all of the above PLC courses are accredited at FETAC Level 5, with a small number accredited at FETAC Level 6 or by another body, such as City & Guilds or Edexcel (another UK awarding body). A number are accredited by both City & Guilds and FETAC. Many include a compulsory work experience module.

A breakdown of the PLC courses on QualifaX, by county, is attached as Annex 4 to the report. While QualifaX may not list all PLC courses in the country, based on this breakdown, counties with the most courses are Dublin (28), Cork (26), Limerick (10), Tipperary (7), Galway (5), Carlow (5), Laois (5) and Wicklow (5). By contrast, eight counties had either no or just one PLC course listed: Donegal (1), Kerry (1), Kildare (0), Leitrim (1), Longford (1), Monaghan (1), Offaly (0), Roscommon (0). This suggests possible under-provision in some counties.

Table 5.6: PLC Courses available in various craft related areas, 2008	
Subject Area	No. of Courses
Art, Craft, Design	36
Art	24
Furniture Design	20
Fashion Design	12
Textiles/ Textiles & Fashion	5
Creative Craft	4
Art & Design	4
Design	3
Models & 3D	2
Home Decoration & Trompe l'œil	2
Wood - Metal Craft	1
Woodturning	1
Creative Craft - Boat Building, Design & Maintenance	1
Creative Craft - Jewellery & Art Metal craft	1
Creative Craft - Musical	1
Instrument Making & Repair	1
Stained Glass	1
Ceramics	1
Costume Design & Make up	1
Mixed Media	1
Art & Fibre	1
Art - Jewellery Design	1
Art Ceramics, Craft & Design	1
Art, Graphics & Printmaking	1
Total Identified	125
<i>Source: QualifaX database, November 2008</i>	

Further analysis shows that several Colleges of Further Education specialise in crafts. These include (courses at FETAC Level 5 unless otherwise stated):

- St. John's Central College in Cork, with nine craft courses: Art, Craft & Design; Creative Craft - Boat Building, Design & Maintenance; Creative Craft - Home Decoration & Trompe l'œil; Creative Craft - Jewellery & Art Metalcraft; Creative Craft - Musical Instrument Making & Repair; Creative Crafts - Furniture Making & Restoration; Design - Stained Glass Techniques; Furniture Making & Restoration

Skills (Level 6); Trompe l'œil - Home Decoration (Level 6).

- Limerick College of Further Education, also with nine courses, including four textiles/fashion courses: Fashion Design & Textile Portfolio (Certificate from City & Guilds; Level 5); Fashion Design - Advanced (Level 6); Fashion Design - Textile Design (City & Guilds Diploma) & Textile Design - Advanced (Level 6). In addition, as well as Art, Craft & Design and Art (Level 6) courses, this college runs Art, Craft & Design courses with specific emphases: Art, Craft & Design - Animation & Visual Studies; Art, Craft & Design - Graphic Design Portfolio; Art, Craft & Design - Portfolio.
- Bray Institute of Further Education with five craft courses: Art - Ceramics, Craft & Design; Art Portfolio Preparation Course; Fashion Design (BTEC Higher National Diploma from Edexcel, FETAC Level 5); Fine Arts (BTEC Higher National Diploma from Edexcel); Furniture Design.
- Coláiste Stiofain Naofa CFE, Tramore Road, Cork, with five courses, three related to specific crafts - Creative Ceramics, Creative Textiles and Furniture Design (Construction), all City & Guilds accredited. It also provides more general FETAC accredited Design & Art, Craft & Design courses.
- Ballyfermot College of Further Education with four craft courses; Art-Fibre (accredited by Edexcel); Art, Design & 3D Studies; Art, Design & Mixed Media and Art - Animation Drawing Studies.
- Coláiste Dhulaigh College of Further Education in Coolock with four craft courses: Art - Design Portfolio Preparation; Art, Craft & Design - Animation; Design - Architectural Studies; Fashion Design (Level 5 Certificate and Level 6 Advanced Certificate).
- Galway Technical Institute with four courses: Art - Portfolio Preparation; Drawing & Visual Inquiry (Level 6); Fashion Design; Furniture Design - Making.
- Central Technical Institute Clonmel with four courses: Art- Portfolio Course; Art Jewellery Design; Art, Craft & Design; Creative Craft - Art Craft.

Liberties College, Dublin 8 is as an example of a college providing distinct portfolio preparation courses: Art - Portfolio Preparation in Mixed Media; Art, Craft & Design - 2D Portfolio Preparation; and Art, Craft & Design - 3D Portfolio Preparation. Also of note is Grennan Mill Craft School in Thomastown, Co. Kilkenny. Established in 1981 (in an 18th century grain mill), this is funded by Co. Kilkenny VEC, offers a two-year craft PLC course, and has craft studios and galleries on site.

It therefore seems that there are a number of centres of specialisation in craft related PLC courses. In part, this links to the locations of third level colleges with craft courses, e.g. St. John's Central College in Cork is close to the CIT Crawford College, the Limerick College of Further Education is close to the Limerick School of Art and Design and Liberties College in Dublin is very close to NCAD. This suggests that 'clusters' of craft further and higher education exist, with some specialisation by type of craft (e.g. Limerick and textiles).

Numbers of students on the different PLC courses are not provided in most instances on QualifaX, but numbers are given for 40 relevant courses. These figures would suggest that there are approximately 3,000 students participating on craft related courses nationally.

5.4 CONCLUSIONS, ISSUES ARISING & RECOMMENDATIONS

5.4.1 Further Education: Conclusions & Issues Arising

- . A considerable number of craft related courses and modules exist at FETAC Levels 3 - 6.
- . There are at least 120 PLC courses around the country relating to arts and crafts, including some specialist courses.
- . Several Further Education colleges specialise in crafts, including some located close to higher level colleges offering degrees in craft related subjects. As such, a number of further and higher education craft clusters exist.
- . While the QualifaX database may not contain information on all PLC courses in

the country, its information suggests gaps in craft PLC courses in eight counties.

5.4.2 Further Education: Recommendations

1. The Crafts Council of Ireland should build relationships with accrediting bodies including FETAC and HETAC, and Standards Development Groups relating to craft specific modules and awards.
2. The CCol should establish some level of relationship with Colleges of Further Education offering craft related courses and should consider providing a pack on progression options and careers to students on craft related PLC courses.
3. The CCol should engage with Further Education colleges showing a particular interest in crafts to see if it can support these colleges in any way or provide showcases for outputs from students.
4. Further research into provision at a national level should be undertaken with a view to developing clear progression paths into third level education.
5. The CCol should work with craft related PLC courses to support students to develop craft portfolios. This will help people with genuine craft interests to progress to degree courses.

Chapter 6: Crafts & Third Level Education

6.1 OVERVIEW OF THIRD LEVEL PROVISION

There are over 20 higher level institutions providing third level programmes in the area of art, design and craft in Ireland. Programmes range from Higher Certificate to Postgraduate Degree level and cover a range of subject matter including architecture, art and design education to craft design, fashion design, furniture design, industrial and product design and textile design.

This chapter focuses on five higher level institutions which provide programmes at third level for craft disciplines namely Cork Institute of Technology, Crawford College of Art & Design; Galway and Mayo Institute of Technology, Limerick Institute of Technology, the National College of Art and Design and the University of Ulster. In addition to these third level institutions, courses available at the Grafton Academy of Dress Designing, a private college, are also detailed in the study.

Research into the courses at third level shows that there are a range of craft related degree programmes available and many of the institutions have experienced growth in student numbers over the past five years. Entry to all third level institutions is generally based on a combination of academic results, portfolio and interview.

Issues emerging from the research study include the need to expand graduate opportunities within the craft sector, the requirement for craft graduates to possess business and enterprise skills and further collaboration between third level providers to offer postgraduate and fourth level education programmes to build research capacity around craft related disciplines.

The Crafts Council of Ireland has been involved in supporting third level craft students and graduates through award programmes and grants and has recently re-launched its 'Future Maker' awards following consultation with stakeholders in the sector. The awards and grants are aimed at existing students and graduates to help with their research and development, to provide residencies and training and to assist graduates with studios and exhibitions.

6.2 CIT CRAWFORD COLLEGE OF ART & DESIGN

The Crawford College of Art and Design, part of the Cork Institute of Technology (CIT), is based at Sharman Street in Cork, a campus subject to redevelopment plans. Crawford College of Art and Design has provided education in the arts for over 200 years, with 'a proud tradition in fine art, ceramic design, art teacher training, art therapy and adult education in the creative arts'. It offers full-time courses to Bachelors Degree, Masters and Higher Diploma levels, validated by CIT and HETAC.

The College offers undergraduate ordinary level and honours degree qualifications in Fine Art and Ceramic Design. These courses have a common first year where modules include Introduction to Formal Visual Elements (3D) and optional courses including ceramics, printmaking and textiles. There are 65 students in first year, although individual classes are smaller. Graduates from Level 7 degree courses may apply for entry to the final year of the honours (Level 8) degree courses.

Options in later years in the BA (Hons) in Fine Art include painting, printmaking, sculpture or combined media. Students on the BA (Hons) in Ceramic Design 'are expected to develop an original and personal body of work to a very high standard. A researched thesis of up to 10,000 words is also required'.

The college offers a Higher Diploma in Arts for Art & Design Teachers. This one-year postgraduate professional training programme trains 25-30 students each year to become teachers (normally at second level) in art, craft and design. The course provides teaching experience through placement in a second level school. The college also offers the possibility of obtaining an MA by research.

6.3 GMIT GALWAY & LETTERFRACK

The Galway-Mayo Institute of Technology was founded in 1972 and courses in art and design fall under its School of Humanities.

On its Cluain Mhuire campus in Galway city, GMIT offers degree courses in fine art, art and design, and textiles. Its BA in Art and Design is offered at HETAC Level 7 (ordinary level) and offers options including printmaking, sculpture, ceramics and textiles. Students who successfully complete the three years can progress to a fourth year to either obtain a BA (Hons) in Fine Art or in Design in Textiles.

The BA in Art and Design has 80 students each year and there is a common first year, after which students specialise in painting, printmaking, textiles, ceramics or sculpture. While there is some student preference for textiles, staff keep a balance across the five areas through work with first year students to identify strengths. There is a relatively low level of business content on degree courses, although some professional practice is provided and there are guest lectures on business topics.

The campus offers the BA in Art and Design on a part-time basis, over six years. Furniture related courses in Letterfrack are run by GMIT in partnership with Connemara West (a community and rural development organisation in North-West Connemara). The link to GMIT has existed since 1987 and, in 2008, courses offered by the GMIT Letterfrack campus were:

- . BSc in Furniture Design and Manufacturing and a BSc (Hons) in the same area;
- . BSc in Furniture and Wood Technology and a BSc (Hons) in the same area;
- . BSc in Furniture Conservation and Restoration and a BSc (Hons) in Conservation of Wooden Objects;
- . Bsc (Hons) in Design and Technology Education.

Courses at GMIT Letterfrack are designed in a way that provides a balance between practical and academic content. The college believes that its courses are very much 'hands-on' and places considerable importance on employer links and a work placement in the third year. CAD/CAM software and systems form an important element of all programmes. For students who progress to the fourth year, there is an emphasis on project management and on providing the skills likely to be needed in a workplace where much basic manufacturing is now outsourced to other countries.

GMIT Letterfrack, with 235 students in 2008-09, noted that demand by employers for graduates has been strong in recent years. The College has established links with industry and colleges abroad over the past number of years. Through those linkages the college places a number of students on work experience each year. Students from the college have performed well on national level and have won multiple awards relating to design and crafts over the years.

6.4 LIT, LIMERICK SCHOOL OF ART & DESIGN

The Limerick School of Art and Design (LSAD) traces its roots to 1852 and is one of four schools of the Limerick Institute of Technology. With a campus on Clare Street in Limerick, the LSAD has approximately 600 students, and this number is increasing (200 first years taken in for 2008-09). Of these, 25-30 follow the H (Dip) in Art (to become second level art teachers), there are 10 postgraduate students and the remaining students follow the four-year undergraduate degree courses.

For undergraduates, there is a common first year and then honours BA degree courses in six subject areas: three relating to fine arts (specialising in Painting, Printmaking and Sculpture and Combined Media) and two relating to crafts: Product Design (Ceramics), Fashion Design, the other subject area is Visual Communications (Graphic Design). Courses are not modular as the LSAD believes in a cumulative experience over the four years. After a common first year, the three courses linked to design/craft are relatively independent, although with some elements in common. There are 25 places per year for each degree course, with some flexibility depending on demand.

From second to fourth years, the craft related degree courses have a dimension called 'Professional Practice Programme', which includes elements to prepare people for work such as a marketing programme which runs over several weeks, talks about financial supports available to people setting up enterprises and visits to trade fairs. The aim is to tailor this material to the specific circumstances of the student as generic business courses may lack resonance for students. IT training is part of undergraduate degrees and the challenge of fitting all modules into a degree was noted.

As part of the courses, students are encouraged to participate in exchange programmes and LSAD participates in the EU Erasmus, Socrates and Tempus Programmes.

Other than undergraduate courses, LSAD offers a H (Dip) in Art for people wishing to teach art and design at second level and MAs and PhDs by research in art and design. It hopes to develop a taught Masters programme in the coming years.

6.5 NATIONAL COLLEGE OF ART & DESIGN

Based in Dublin and dating from 1746, the National College of Art and Design offers the largest syllabus of art and design degrees in the state. Formerly the Royal Dublin Society School of Drawing, the Dublin Metropolitan School of Art and the National College of Art, it became the NCAD in 1971 and part of the National University of Ireland in 1996. NCAD has over 750 full time students and 800 students on non-award evening classes. Based on Thomas Street in central Dublin, NCAD comprises four faculties: Design, Education, Fine Arts and Visual Culture. The Design faculty is the largest and is organised around five areas: Ceramics, Glass and Metals; Fashion design; Textile design; Industrial Design; and Visual Communications.

With the exception of the Industrial Design and Faculty of Education courses, students take a common, 'core' first year. In this year, students have an opportunity to have 'immersion' experiences in different materials and processes - they engage in project work and blocks of study in ceramics, embroidery, fashion, glass, metals/ jewellery, painting, printed textiles, printmaking, sculpture, woven textiles, industrial design, media and visual communications. The aim is to provide students with an authentic experience in these areas as well as to expose them to material processes, ideation and the teaching styles/philosophies of staff.

At the end of the first year ('core'), students, in consultation with staff, decide on the area on which they will focus their degree. Degrees can combine History of Art and Design with studio work on a 50/50 basis (with a 10,000 to 12,000 word thesis also required) or can be on a 20/80 basis (with History of Art and Design comprising 20% of the final

grade), in which case an 8,000 to 10,000 word thesis is required.

The college takes part in a number of international programmes, including the EU Erasmus and Leonardo programmes, and these are seen as providing very positive learning experiences for students, as well as bringing learning to NCAD through the foreign students. There is also a student exchange agreement with Southern Illinois University in the US.

There is a short general business studies course as part of the degree as well as practical, sponsored external live projects, e.g. in spring 2009 these included Newbridge Silver and Gallery Zozimus. In addition, the final year of the degree includes work with students to build images of their completed work, provide insights into their creative processes, provide an overview of their skills and potential areas for growth and research and help them to develop a CV listing achievements to date. Students with particular needs as regards business skills are encouraged to develop these as part of postgraduate studies.

As regards the progression of graduates to a career in the craft sector, NCAD understands that this can be challenging. It is involved in a 2008-10 pilot project to support six graduates to live and work (three with glass and three with metals) in Kilmacthomas, County Waterford. This 'creative cluster' was set up in the belief that students using different materials will support each other and foster creative outcomes.

In relation to postgraduate studies, NCAD offers higher and postgraduate diplomas, taught and research masters, and theory and practice-based PhDs. In the Ceramics, Glass and Metals area alone, it has traditionally produced on average three MA students per year (five students were studying for MAs in 2008-09). Masters and doctoral level studies are generally research-driven. Taught masters programmes include one on Design History and Material Culture and NCAD offers Postgraduate Diplomas in Art & Design Education (a professional teaching qualification) and in Community Arts Education.

6.6 UNIVERSITY OF ULSTER

The School of Art and Design at the University of Ulster

dates back over 150 years. Located mainly in Belfast, the school has 1,300 students across disciplines including fine art; painting; installation; sculpture; printmaking; performance art; lens-based media; electronic imaging; ceramics; jewellery and fine metal craft; textiles art; graphic design; typography; product design; interior design; printed textiles; constructed textiles; fashion design; illustration; multi-media/computer arts; and historical and theoretical studies. The scope of the school is therefore broader than crafts but includes a number of craft areas. (The area of furniture is covered in Northern Ireland through the Southern Regional College).

Courses of interest to this study include a Diploma in Foundation Studies in Art and Design; a BA (Hons) in Fine and Applied Arts; a BA (Hons) in Textiles and Fashion Design and a postgraduate diploma or Master of Design in Textile Material Product.

The University of Ulster includes both business and IT modules as part of its degree courses, with IT now a core part of making presentations, for example. For business, it provides professional practice modules which mimic or provide real life scenarios in which students develop costs, prepare marketing plans etc. It feels that these modules provide the basic knowledge to students about these areas of expertise, although they would not, in themselves, provide enough to start an enterprise.

The University points to the fact that due to health and safety regulations and increased class sizes, technicians are involved in some of the machine based work. They do point out however, that the hand processes are still done by students and have remained at a high quality standard.

In the research consultations, the university noted increased cost pressures on students and universities. For example, cost factors in relation to materials influence jewellery courses, with a tendency towards assemblage rather than working with silver or gold. Economic factors can therefore influence how courses change over time.

The University of Ulster has developed a number of masters programmes in recent years but, as with colleges in the Republic, would like to build its craft postgraduate activity further. Partly, this relates to cost and if postgraduate courses were free to students, demand

would increase significantly, the university believes. It has some art and craft PhDs, and has had a number of PhDs by practice in recent years.

6.7 PROGRESSION TO POSTGRADUATE STUDIES OR EMPLOYMENT

6.7.1 Postgraduate Studies

On completing an undergraduate craft related degree, options for the graduate are to continue studying to postgraduate level or to progress to employment. The options for postgraduate study for a craft graduate are primarily to pursue a Masters degree or PhD by research. There are a small number of taught MA programmes and some examples of PhD by practice and a number of colleges interviewed for the study expressed a desire to increase their portfolio of taught postgraduate programmes.

One potentially positive development is the emergence of The Graduate School of Creative Arts and Media (GradCAM), a collaborative initiative between DIT, NCAD, University of Ulster and the Dun Laoghaire Institute of Art, Design and Technology along with other networks. GradCAM, which took its first nine students in 2008, describes itself as 'a shared space of structured doctoral studies and research support - what has come to be known as "fourth-level" education; the School is a centre for creative research development'. Funded through the government's PRTLI programme, which is supporting the development of a knowledge economy in Ireland, GradCAM hopes to develop a new approach to postgraduate and PhD work which is practice based and where, rather than working on their own, people share ideas and experiences. As such, a programme of lectures and work is organised for participants two days per week at a building on the NCAD campus and participants contribute to this shared part of the programme.

GradCAM accepts students from disciplines including design, visual and performing arts and architecture and digital media. Students must be registered in one of the collaborating institutions and participation provides access to personnel and resources from all participating institutions. To date, GradCAM has not had craft participants.

The University of Ulster houses Interface, an interdisciplinary and practice based research centre in art and design. Its primary areas of research are fine art and textiles. Within the centre artists and designers acting as lecturers and researchers, engage in practice based initiatives which are unique in Ireland.

6.7.2 Progression to Employment

For people leaving higher education colleges to progress to employment, the research informants noted the difficulty of entering the craft sector. As many craft enterprises are small, it is hard to find employment with an existing firm. For a graduate who wishes to start up on their own, who has been used to facilities in a third level college, recreating this environment is costly. The point at which graduates leave third level colleges is therefore a point at which many craft graduates exit the sector.

One possible way to overcome these challenges is through shared facilities for craft practitioners. Examples include the National Sculpture Factory in Cork, Limerick Printmakers or Firestation in Dublin. These allow graduates, and others, to pursue their craft with a relatively low cost base, perhaps working on a part-time basis. A variation on the above, with more intensive supports is the pilot project in Kilmacthomas in Co. Waterford in 2008-10 (mentioned above). With involvement from the VEC and the CEB, this 'creative cluster' provides a model of a bridge from college to self-employment, including a business studies module.

Cooperation is also evident in some cases between third level colleges and craft enterprises, perhaps started by former graduates. Work experience can be provided by the enterprises for new graduates and the craft practitioner(s) running the business may also be able to receive access to upskilling in return, from the college.

6.8 CONCLUSIONS, ISSUES ARISING & RECOMMENDATIONS

6.8.1 Third Level Education: Conclusions & Issues Arising

- Five higher education colleges offer craft related degree and postgraduate courses: CIT Crawford

College, GMIT (including Letterfrack); Limerick IT; NCAD and the University of Ulster.

- Student numbers in relevant third level colleges have grown in recent years.
- Third level colleges generally have common first years, with students then choosing an area of focus for their degree. Given the high demand for fine art and textiles, there can be under-subscribing for craft areas.
- There is limited business/IT content in undergraduate degrees. The amount of time available is limited and views differ as to whether more enterprise skills training should be provided as part of undergraduate courses or provided through optional modules after graduation, for students that want such skills. The importance of business skills for people entering the sector was noted.
- Some colleges have lengthy work placements and there are efforts in the final undergraduate year in all colleges to orientate students for life after college.
- It can be difficult to move from an undergraduate degree to establishing oneself as a crafts person. Besides the skills required, there is a cost factor as regards access to facilities, building contacts etc. Models of shared facilities are seen as very useful and another model of transition to employment is being piloted in the Kilmacthomas Workhouse Project.
- Information is not currently compiled centrally on the progression over time of craft graduates (one year on, three years on etc.) – the HEA's First Destination reports can provide a starting basis in this regard.
- While it exists and is encouraged, postgraduate craft related work is limited and there is scope to increase postgraduate numbers, in keeping with wider national industrial strategy. GradCAM offers one model in this regard.

6.8.2 Third Level Education: Recommendations

- In the medium term, relations should be built with third level colleges providing courses in art, design

and craft to exploit wider synergies for the craft sector.

2. Clear career development paths for graduates in craft disciplines need to be developed and communicated throughout the sector.
3. Further discussion is needed as to how to increase the business skills of graduates interested in entering the craft sector. A greater enterprise element is needed either as part of undergraduate degrees or available to interested graduates at low cost. More use of case studies, business simulation type activities may help and the County and City Enterprise Boards have expressed a willingness to support colleges. There may also be learning from outside Ireland.
3. The CCol should liaise with the HEA as regards building a system to track craft graduates.
4. More shared facilities are required for graduates and, subject to evaluation, it may be possible to build on the 2008-10 Kilmacthomas model.
5. The National Craft Gallery should be used more to support new graduates and people setting up enterprises in the sector.
6. The CCol should engage with third level colleges and GradCAM to see how to best increase the number of students taking postgraduate craft related studies. This is of strategic interest to the craft sector.
7. The scope to use the wider Irish higher education sector to show off the best of Irish crafts should be examined, e.g. through exhibitions, residencies etc.
8. As there are a number of issues relating to higher education to be addressed, an informal structure, perhaps facilitated by the Crafts Council of Ireland, would allow discussion/action on these issues. It could also, over time, support colleges in ensuring high levels of course quality. Such a structure might include Craft NI.

Chapter 7: Other Routes to a Career in Crafts

7.1 FÁS COURSES RELATED TO CRAFTS

As the national training and employment authority, FÁS operates through a network of 66 offices and 20 training centres around Ireland. Funded through the Department of Enterprise, Trade and Employment, its focus is on vocational training, aiding people seeking employment, and responding to employer needs. FÁS courses lead to awards on the National Framework of Qualifications and are normally accredited through FETAC and HETAC.

A core part of FÁS work is the delivery of apprenticeships. A FÁS apprenticeship is 'a demand-driven, workplace and classroom, educational and training programme for employed people aimed at developing the skills of the apprentice to meet the needs of industry and the labour market'. Apprentices are paid while training (on and off the job) and FÁS states: 'The main craft trades have been designated by FÁS and come within the scope of the Statutory Apprenticeship system, organised in Ireland by FÁS in co-operation with the Department of Education and Science, employers and unions'. Apprenticeships are developed in areas where demand is perceived to exist, this is verified by a scoping study on the particular area. FÁS lists 26 areas in which apprenticeships can be undertaken, with a number relevant to the crafts sector:

- . Brick and Stonelaying
- . Cabinetmaking
- . Carpentry and Joinery
- . Farriery
- . Wood Machining

In addition, the apprenticeship relating to print media includes bookbinding as one of a range of areas covered. FÁS traineeships combine formal training with FÁS and workplace coaching with an employer. Training content and occupational standards are based on consultation with employers, trade unions, regulatory bodies and interest groups and the list of available traineeships has been developed in association with industry. Two FÁS traineeships were identified as being particularly relevant to the crafts sector:

- . Jewellery Manufacturing Operative (48 weeks, with 19 weeks off-the-job training with FÁS and 29 weeks

training with an employer). A course was beginning in late 2008 at the Baldoyle training centre in north Dublin (see Box 6.1);

- . Thatcher (51 weeks, with 35 weeks off-the-job training and 16 weeks with an employer). There did not appear to be a current thatcher traineeship in late-2008 but traineeships have been run in recent years in Portlaoine, Co. Galway.

As part of FÁS courses to the construction sector, courses are offered in the following areas:

- . Stonescaping (five week course available in late 2008 from FÁS in Tallaght)
- . Traditional Stone Walls (36 week courses available in Kerry and Donegal)
- . Woodturning (one evening per week – available in Dundalk)

FÁS offers courses in areas indirectly related to the craft sector, such as computer-based draughting and design, interior design and graphic design. In late 2008, its database was also advertising a Jewellery Stone Setting course (two evenings per week for 12 weeks) at the Baldoyle training centre.

FÁS is of relevance to the crafts sector in a number of ways:

- . Its apprenticeships provide basic skills to people who could opt to use these skills in the crafts sector, perhaps by adding additional skills over time;
- . Its involvement in the farriery apprenticeship in Kildare shows a willingness to work with industry where there is a proven demand for a traditional skill and to organise a course to meet the demand. The same is true in relation to the traineeship in thatching;
- . Its traineeship for jewellery manufacturing operatives is a substantial course that has been running every 22 weeks for over 12 years. This course is likely to be replaced by a four-year apprenticeship programme from 2009. There is a FÁS expertise in this area in the Baldoyle training centre and there has traditionally been cooperation between FÁS and

Box 7.1: Jewellery Manufacturing Operative - FÁS Traineeship

FÁS has run a traineeship for jewellery manufacturing operatives since 1996 at its training centre in Baldoyle. The course was developed, and is run, by Mr. Tony Lee, who has a background of a seven year apprenticeship in the jewellery trade in Ireland. When the course was established, FÁS undertook discussions with the Crafts Council and was clear that its course fulfilled a different function to the CCol jewellery course (see later section). Over the years, a number of people who went through the FÁS traineeship have progressed to the CCol course.

The traineeship is offered in association with the Company of Goldsmiths, the relevant craft guild. After the 19 weeks of FÁS training, participants receive certificates from the Company of Goldsmiths and, after the full traineeship, including the on-the-job training, receive a FETAC Level 5 award. Eight participants begin the course every 22 weeks (i.e. 19 weeks training and a three week break/preparation period). Trainees are chosen centrally by FÁS as people can apply around the country – there is normally a waiting list of 70 people or so. About three out of every four participants are female.

Most participants are placed with small jewellery workshops and keep their jobs after the course. However, over time, there has been an outsourcing of manufacturing to other countries with less employment in Ireland. Tony Lee said that it may be hard to place all participants in the economic recession that began in 2008.

There are plans in FÁS to end the traineeship and to replace it with a full (four-year) apprenticeship. The relevant documentation has been prepared, approved by the relevant internal FÁS committees and the workshop for the apprenticeship (which may also be run in Balydoyle) was being designed in early 2009. The apprenticeship will increase the time participants spend in the FÁS training centre from 19 to 26 weeks, with 22 weeks (in two parts) to be spent at a third level institution.

For further information see www.heritagecouncil.ie/education

the CCol in relation to jewellery. During this study, the engagement with FÁS led to efforts to ensure that this cooperation would continue in 2009 and beyond;

- The ability of FÁS to run relatively short evening courses in specific areas, e.g. woodturning, also indicates that FÁS could be a partner for a particular course if demand was identified by the Crafts Council.

7.2 CITY & GUILDS COURSES

Founded in London in 1878, City & Guilds is the leading vocational awarding body in the UK, awarding over 50% of National Vocational Qualifications. It is a registered charity and provides training to over 1.5m learners each year. City & Guilds operates in over 100 countries and 8,500 centres worldwide, with international hubs in London, Johannesburg and Singapore and offices in other countries (including Ireland). The organisation has moved to offering more courses, supports and assessments via its 'Smartscreen' internet portal in recent years. City & Guilds offers over 500 qualifications in 28 industry areas.

City & Guilds has been present in Ireland for over 100 years and has issued almost 100,000 certificates in the last five years alone, through 300 approved centres throughout the country, supported by a designated office in Dublin. City & Guilds offers a number of craft related subjects which are listed below. All subjects may not be available in Ireland.

Further information in relation to each of the above areas is provided, e.g. in relation to fashion, 15 individual qualifications are listed (fashion wear, bead needle weaving, textile decoration, costume jewellery, silk painting etc.). Some of these qualifications exist at multiple levels.

The research indicated that City & Guilds courses are used by some parts of the Irish craft sector. For example, Feltmakers Ireland said that a City & Guilds course in embroidery is a good basic design course and is a common way for people to build skills in this area and Chapter 5 indicated that some craft related PLC courses are accredited by City & Guilds.

The organisation supplied the following list of locations which were approved to offer design and craft courses in Ireland in 2008:

- . Limerick College of Adult Education
- . Limerick Senior College
- . St John's Central College Cork
- . Sallynoggin College of Further Education
- . Portobello School of Childcare
- . Irish Countrywomen's Association
- . Mallow College of Design & Tailoring
- . College of Commerce Cork
- . Airfield Trust (Dublin)
- . Wexford Institute of Fashion Design
- . Coláiste Stiofáin Naofa (Cork)
- . National Learning Network

In late 2008, City & Guilds announced an alignment between its accreditation and the Irish National Framework of Qualifications, a development that which will enhance the attractiveness of City & Guilds crafts courses in an Irish context. City & Guilds has expressed an interest in closer cooperation with the CCOL.

Box 7.2: City & Guilds Design & Craft Subject Areas

Fashion: Specialisms include Pattern Cutting, Fashion Illustration, Theatre Costume, Fashion & Lingerie

Furnishings: Specialisms include Curtain Making & Upholstery

Millinery

Stitched Textiles: Specialisms include Embroidery, Machine Embroidery & Goldwork.

Constructed Textiles: Specialisms include Machine Knitting & Weaving

3D Studies: Specialisms in a range of materials including Glass, Wood, Ceramics & Jewellery

Floral Display: Specialisms include Floral Styling, Floristry, Garden Design & Balloon Display

Visual Techniques: Specialisms range from creative computing to watercolours

Conservation and Restoration: Covers special areas relating to conserving heirloom items, e.g. carved wooden artifacts

Sugarcraft: Learners who are interested in decorating cakes can develop skills in designing & making items using sugarcraft

7.3 GRAFTON ACADEMY OF DRESS DESIGNING

In addition to these five colleges, the Grafton Academy of Dress Designing offers a three-year full-time professional fashion design course leading to a diploma. This course, based in Dublin 2 and with 45 students over its three years, has the following elements: Design, Fashion, Fashion Drawing, Pattern Drafting, Cutting, Laying, Sizing, Grading, Garment Assembly, Experimenting with Fabrics, Proving Patterns on the Dress Stand, and with 'toiles'.

The Academy offers shorter evening and summer courses, including in dressmaking and millinery, and specialist courses on basic machine knitting, embroidery/beading, mixed media embellishment and creative free machine embroidery. Its diploma is not currently accredited by an outside body although the Academy is interested in this possibility, while wishing to maintain the unique features of its diploma. The Academy has existed for some 70 years as a private college and does not receive state funding.

7.4 CRAFTS COUNCIL OF IRELAND SKILLS TRAINING COURSES

7.4.1 CCOL Courses

The CCOL operates two full-time courses - in goldsmithing and jewellery skills, and in ceramics skills. These two established programmes were developed to provide an intensive programme of learning to equip graduates with the practical skills required to pursue careers in the jewellery and ceramics industries.

Both programmes are recognised as unique and attract a wide range of applicants for each intake that are comprised of graduates, mature students, career changers and school leavers. The Goldsmithing and Jewellery Skills & Design Course was established in 1993 and the rationale for the course was to provide trainees with a solid skills foundation in the manner of a traditional apprenticeship. It was noted at the time that other European countries such as Holland and Germany had used the apprenticeship model in order to preserve the core skills of certain craft disciplines and there were no comparable initiatives in Ireland with the risk therefore that certain skills relating to crafts would be lost.

The CCol course offers a structured approach to teaching, providing students with the core technical skills for a career in the trade.

In relation to its goldsmithing and jewellery course, the CCol states that the course provides an essential link between the aesthetic training available from colleges of art and design and the requirements of the workshop and the industry at large. The course runs for 44 weeks per year, for two years, and is based in Kilkenny city. The course is free, basic materials are supplied and a weekly attendance allowance is paid to cover living expenses.

A significant number of third level graduates have pursued the course over the years, including from courses in art and design. In the CCol programme, students do not usually consider design issues until second year and are instead encouraged to understand function by being trained to execute every aspect of a piece and to be fully versed in the core skills required for practice in the trade.

After completing the course, promising students are encouraged to undertake further training and the CCol assists in securing placements in or outside Ireland, as international experience can add further knowledge before entering the sector.

The Ceramics Skills and Design course is run from Thomastown, Co. Kilkenny. It also runs for two years (44 weeks per year), is free, has basic materials supplied, and a weekly allowance for students. The course combines the sound technical training required by the modern workshop and industry at large, and trainees' creative development according to their talents and abilities. As a result, graduates have the ability to respond confidently to changing markets.

The ceramics was established in 1990 to train students for industry, with a particular emphasis on throwing skills. It began as a one-year course and was extended to two years in September 2004. As with the goldsmithing and jewellery course, a significant number of trainees have already completed a degree. The fact that, historically, apprenticeships lasted for seven years, is seen as underscoring the value of this course in offering intensive training. The ceramics skills course equips students for professional practice, e.g. students develop presentations

skills to promote their work and to help to build relationships with buyers. Both Crafts Council courses have been oversubscribed in recent years, with applicant numbers outnumbering the 12 places available on each course.

An analysis of 64 graduates from the goldsmithing and jewellery course suggested that 33% were arts graduates, with 20% from the jewellery trade and 17% from a family business. Some 23% were seeking a career change and 3% were arts graduates already in the jewellery trade with 3% coming straight from school.

A similar mix has been seen in the ceramics course, where an analysis of 152 trainees showed that 35% had arts degrees, 25% had another post-Leaving Cert qualification and 3% had begun arts degrees. A further 8% came from the pottery sector, 26% were seeking a career change, and 3% came straight from school.

Many trainees entering CCol courses therefore already have experience and the numbers from the jewellery and ceramics sectors show that the courses are held in high esteem by people working in these sectors.

CCol data shows that almost nine out of ten graduates from both courses enter the relevant craft sectors & also that:

- 35% of graduates from the goldsmithing and jewellery course work in production workshops, 29% run their own businesses and 23% return to further training or to teach in the sector
- 70% of ceramics course graduates stay in the sector, with 30% employed in production workshops.

While the courses are undoubtedly strong on core craft skills, the research suggested that graduates may emerge with a weaker knowledge of the business side of crafts. This is despite improvements in recent years in this regard, and is similar to the situation in higher education colleges.

7.4.2 Accreditation

The research and the employment outcomes for graduates suggests that the two CCol courses currently meet the needs of the Irish jewellery and ceramics sectors.

To date, neither course has been externally accredited. The quality of the courses has been known to employers, and graduates have had no trouble finding employment. However, in recent times, and following 2004 reviews of the courses, the CCol has been examining if the long-term interests of the courses (and students) would be served through accreditation.

Arguments supporting accreditation are as follows:

- Some students may wish to progress to further study in the future (e.g. a Masters course) and accreditation would help in this regard. This also holds for people who wish to work as second level teachers in a craft related subject
- It would make it easier for students working outside Ireland as international accreditation systems (especially EU systems) are moving closer together (partly under the EU's 'Bologna Declaration')
- Accreditation would introduce a Quality Assurance system, which would support long-term quality standards on the courses, even when personnel change etc.
- Some changes to the courses from accreditation could improve them e.g. more structured thinking about ongoing learning, providing a logic to underpin field trips, introducing more 'creative play' to support creative development etc.

Tempering the above are worries that the courses could be 'standardised'. The courses have developed in a certain way, building on the tradition of apprenticeship in the craft sector and some research informants feared that course design could be diluted and even undermined by accreditation. There were also concerns about the possible extra cost of new systems, more potential bureaucracy, and loss of flexibility.

In late 2008, the CCol was developing a system of Quality Assurance as a positive development in itself for the two courses, as well as a potential step towards external validation.

7.4.3 Links to a Third Level Institution

Another issue that has been the subject of consideration by the Crafts Council in recent years is the possibility of developing a relationship with one or more Third level Institutions.

Arguments in favour of such a relationship are firstly that these institutions are experienced in managing and delivering third level courses and, as such, provide reassurance on course quality and accreditation. Potential benefits for students include wider access to libraries and student facilities and potential cross-fertilisation with other courses, e.g. industrial or graphic design. Links to a third level institution may also underpin long-term course funding.

A concern is that links to a third level institution could undermine the CCol courses. With only 12 participants each, the courses could be 'swamped' and their uniqueness undermined over time.

Based on interactions with several Institutes of Technology and other third level institutions during this research process (and previously by the Crafts Council of Ireland), it seems that there is interest from the sector in building closer relationships. Two submissions were received as part of the process of preparing this report, from Carlow IT and Waterford IT, expressing an interest in deeper relations with the Crafts Council of Ireland.

- Waterford IT noted the strategic importance of crafts to the south-east, its link to tourism and heritage and the changing nature of the sector. 'Crafts education in a modern knowledge society will face new challenges that require increasing levels of qualifications and certification, not least to position Ireland as an international leader in craft education', it stated, arguing that 'the sector's development should be fostered through an effective research and development agenda'.
- Likewise, Carlow IT offered assistance to the Council as regards the accreditation process. Emphasising its background in design courses, its submission offered various models as to how the IT might cooperate with the Council, with models ranging

from advisory/assistance, to validation and quality assurance; to validation, QA and joint delivery; to complete integration.

There is also believed to be interest in closer cooperation from other third level institutions.

Box 7.4: Characteristics of Training Methodology & Ethos of CCol Craft Courses

- . CCol 'workplace' education training methodology, i.e. development of self-motivation, self-discipline, responsibility and accountability, as well as knowledge, skills and competence essential to professional craft practice
- . Master/apprenticeship relationship - trainees receive a weekly attendance - linked allowance that underpins the relationship between CCol and trainees
- . Emphasis on developing technical proficiency, to complement art college training, allied to strong design skills
- . International reputation - evidenced by non-Irish EU applicants and international placement and employment opportunities
- . Links with and services to industry
- . The value added from visiting practitioners and makers

Source: CCol Education Sub-Committee, June 2007

7.5 IDENTIFYING GAPS IN CRAFT TRAINING & EDUCATION PROVISION

7.5.1 Level of Provision in Different Craft Areas

Chapters 5 to 7 have reviewed craft related courses in Ireland at PLC level, in higher education institutions, and from FÁS, City & Guilds and the Crafts Council. An issue arising is whether there are craft areas with a lack of provision. To answer this question, some 40-50 craft areas were identified with each reviewed for relevant courses. This analysis was based on course titles, in part using the internet, so it should be seen as reviewing general trends in provision.

Based on this analysis, craft areas were grouped into four categories. The first of these consists of crafts that appear to be relatively well served in Ireland in relation to education and training provision. These are:

- . Ceramics, with courses in a number of third level institutions, PLC courses, the Crafts Council of Irelands' own course and numerous short courses
- . Furniture Making and Design, with courses in GMIT, DIT (design) and a large number of PLC courses
- . Jewellery Making, with courses through NCAD, FÁS and the Crafts Council, as well as some PLC courses
- . Fashion Design, with courses at numerous third level colleges, the Grafton Academy and a large number of PLC courses
- . General Textiles courses, with several higher education courses and PLC courses

As one might expect, this category contains areas of relatively high craft demand. Ceramics, furniture making, jewellery making and textiles are four of the top seven areas in terms of numbers of craft practitioners in Ireland (as per the CCol website). The second group contains craft areas where provision was identified in at least two colleges, and at two levels of accreditation but with lower provision than for the areas in the first group. The second group comprises:

- . Glass, where there is training at NCAD and in some smaller specialist centres. Stained glass is also taught through a PLC course in Cork
- . Metal working, where there is training at NCAD (including some work in forging) and through a small number of PLC courses
- . Stone working, which can be studied as part of a degree at Limerick IT and through FÁS
- . Certain specialist areas of textiles, such as knitting and crochet (part of a degree at the University of Ulster or weaving (woven textiles) and embroidery (parts of a degree at NCAD) – however, while students study these areas, they do not necessarily specialise in them

- Woodwork and wood turning, which can be studied at Limerick IT, via a number of PLC courses, through City & Guilds and through FÁS.

Glassmaking, metalworking and woodworking make up the remaining entries in the list of the top seven craft practitioners (by number of practitioners). Thus, in general terms, the parts of the sector generating the most employment appear reasonably well served by education and training provision.

The third group of craft areas are those where a relatively low level of provision was identified, although with at least one accredited course in a publicly funded college. Whether by coincidence or due to efforts to safeguard these areas, the group contains a number of traditional craft areas:

- Farriery, where there is an apprenticeship run in association with FÁS
- Thatching, where again there is an apprenticeship run with FÁS (although no course appeared to be ongoing at end 2008)
- Traditional Stone Wall Building, where courses are run through FÁS (in a small number of locations) and short courses are available for members of the public
- Musical Instrument Making, where there is a PLC course available in Cork and some private courses

The fourth and final group comprises craft areas with relatively short, non-accredited courses. Such training is offered at weekends, through evening courses, on a one-to-one basis by existing craft practitioners or perhaps through craft Guilds and Networks. These areas include the following :

Basket making; Candle-making, Fly-tying, Horology; Leather Working, Lettering/Calligraphy, Paper-making, Paper-working; Screen-printing, Puppet Making, Silk Painting; Soap-making

In addition, there are a number of areas relating to textiles which may form part of a larger course but which, as skills in themselves, do not appear to have accredited training and education courses. These include:

Appliqué; Batik; Beading/Bead making; Embroidery; Felt-making; Knitting and crocheting; Lace-making; Millinery; Patchwork and Quilting; Spinning

Box 7.5: Fáilte Ireland Training Courses & the Institute of Technology Sector

While Fáilte Ireland, responsible for developing the Irish tourism sector, itself offers short courses through four centres around the country, its longer courses relating to tourism and hospitality are generally delivered through the Institutes of Technology. Fáilte Ireland courses, which were formerly accredited by the National Tourism Certification Board, are now accredited through FETAC and HETAC.

Fáilte Ireland has maintained strong links to its courses, not just funding them but recruiting and selecting participants, organising work placements and undertaking student assessments. This is how the courses were traditionally run, having being developed in CERT, which became part of Fáilte Ireland. However, it is planned that, from 2009-10, the ITs will take over recruitment and selection of applications and work placements. FETAC may become responsible for assessment. Fáilte Ireland will continue to fund and promote the courses. It will also continue to review course content to ensure that this meets the needs of the industry, undertaking this latter task through committees which include the ITs and the industry itself.

Delivery of courses can vary from college to college. For example, one Fáilte Ireland course, at FETAC Level 6, is in professional cookery and can be delivered as a nine-month 'immersion' course, a two-year full-time course or a three-year part-time course for people in employment. Different colleges offer different variations, but all meet the FETAC standards.

While it is not in a parallel situation with the CCol (e.g. it has far more students), Fáilte Ireland believes that its relationship with the ITs has worked well, to their mutual benefit.

7.5.2 Opportunities for Craft Skills Training

The previous section attempts to identify craft areas with relatively low levels of education and training. These include traditional craft areas and specialist areas and, given relatively low current levels of provision, there may be potential for more education and training courses in these areas.

There are opportunities to develop further craft skills training programmes particularly in areas where an accredited programme already exists. FÁS has a centralised system to track demand and courses may be developed based on this.

In other areas, such as basket making, bookbinding, calligraphy, metal-smithing, felt-making or lace-making, it is possible that there is a demand for craft practitioners which has not percolated into the analysis of FÁS or another training provider. Identifying if scope exists to develop a course in these areas would require focused consultations with potential buyers of the end products, and with the GANS, who may be aware of market trends. It may also be that demand in some of these areas could be stimulated. For example, it emerged in 2008 that there is a shortage of uilleann pipe makers in the country and steps were being taken in 2009 to address this gap.

Another possible insight into gaps is through comparing the number of registered CCol craftspeople in a particular craft area with the level of education and training provision. While the main areas for craft practitioners are well covered, the data shows reasonable numbers of practitioners in a number of areas with poor provision. These are basket making (27 registered craftspeople), candle-making (17), leatherworking (12) and paper working (44). These numbers suggest that demand potentially exists for tailored courses in these areas.

If the feasibility research in relation to a particular craft area indicates a demand, then there are multiple ways in which such a demand could be met:

- FÁS apprenticeship (as per Farriery or proposed new Jewellery apprenticeship);
- FÁS traineeship (as per existing jewellery manufacturing or thatcher courses);

- A new PLC course and its delivery via a College of Further Education, particularly colleges already showing a commitment to craft education;
- A course based on an existing City & Guilds module, to be delivered via a College of Further Education or another centre;
- A course already delivered in the UK or another country, e.g. BA (Hons) in Artist Blacksmithing is delivered by the Hereford College of Arts. Alternatively, scholarships could be provided to Irish students to attend such courses overseas;
- Development of a new course, either independently or in cooperation with an Institute of Technology or another third level college.

7.6 CONCLUSIONS, ISSUES ARISING & RECOMMENDATIONS

7.6.1 Other Routes to a Career in Crafts: Conclusions and Issues Arising

- FÁS offers a number of courses relevant to crafts, including apprenticeships, traineeships and shorter courses. These include specialist courses such as a Farriery Apprenticeship (with partners), a Traineeship in Thatching and evening courses in Jewellery Making and Woodturning. FÁS is both a provider of relevant training and a potential partner to the Crafts Council of Ireland.
- FÁS was planning in 2009 to start a four year jewellery apprenticeship, with 12 participants and links to a third level institution. FÁS is happy to cooperate with the CCol on this new apprenticeship.
- City & Guilds offers a wide portfolio of craft and design courses, including in Ireland. City & Guilds aligned its accreditation to that of the National Framework of Qualifications in 2008 and is interested in a deeper relationship with the CCol.
- The Crafts Council of Ireland itself offers courses in Goldsmithing & Jewellery and in Ceramics. These have good reputations in the industry and are organised in the apprenticeship tradition, with students getting considerable 'hands-on' experience over two years. Each course trains 12 people every two years.

- . In recent years, the CCol is exploring external accreditation for its courses.
 - . There is interest from a number of third level institutions including a number of Institutes of Technology in closer relations with the CCol, around existing courses and for future development. As the CCol is not ultimately a training organisation, and given the strategic role of crafts in the wider economy, there is merit in such links, which could improve existing courses, allow cross-fertilisation with other courses, improve the student experience and develop courses accredited at an international level.
 - . Craft areas with low levels of current education and training include areas with one accredited course (including traditional craft areas such as farriery, stone wall building, thatching and musical instrument making) and areas where no accredited course was identified, although short courses do exist (including basket making, calligraphy, candle making, leather working, paper-making and specialist textile skills such as embroidery, felt-making, millinery, and lace making).
 - . Moving from an identified lack of education and training provision in certain craft areas to starting a new course will require focused research to explore (insofar as this is possible in advance) if latent demand exists.
 - . If the Crafts Council decides that a new course is required, then a number of different models are available, including through links with FÁS, City & Guilds, Colleges of Further Education or through starting a new CCol course.
3. The CCol and FÁS should explore linkages in relation to the new FÁS apprenticeship in jewellery making.
 4. In relation to its two courses, the Crafts Council should explore accreditation options.
 5. The CCol should review the business content of its courses – Kilkenny CEB has expressed an interest in working with the CCol on this matter.
 6. CCol should seek a medium-term strategic link with one or more third level institution.
 7. Building on the existing Crafts Council courses, potential links to third level partners and its strategic partnerships with FÁS and City & Guilds there is an opportunity to create a centre for craft education in the South-East, with its hub in Kilkenny.
 8. Further focused research is needed to see if opportunities exist for accredited education and training courses in further craft areas. Consultation with the GANS and potential buyers should form part of this process. If such demand exists, then all options for establishing such a course should be considered.

7.6.2 Other Routes to a Career in Crafts: Recommendations

1. FÁS and City & Guilds are potential strategic partners for CCol and these relationships should be developed to explore opportunities for the provision of training courses for craft disciplines.
2. The idea of adding an optional craft/design module to existing apprenticeships such as Stonelaying, Carpentry etc. for people interested in crafts should be discussed with FÁS.

Chapter 8: CPD for Craft Practitioners

8.1 UPSKILLING OF EXISTING CRAFTSPEOPLE

8.1.1 Craft Skills

Once a person becomes a professional craftsperson, there is not a clear structure for further continuing professional development (CPD). As mentioned earlier, third level colleges offer postgraduate programmes but relatively few people follow this route, and some do so immediately on finishing their primary degree.

There is some opportunity for craftspeople to attend 'master-classes' offered by experienced craft practitioners. While some craftspeople offer crafts classes to beginners, a number offer master-classes to people already working in crafts, e.g.

- . John Carrick, Metalwork, Firestation Studio, Dublin
- . Karl Harron, Glass, Co Down
- . Rossmore Pottery, Ceramics, Clonakilty, West Cork
- . Lina Stein, Millinery, Mayo
- . Bryan Clarke, Silversmith, Wicklow

Other craftspeople offer programmes to people with all levels of experience, e.g.:

- . Cormac Cuffe, Jewellery, Dublin
- . Patricia Howard, Ceramics, The Potters Yard, Wexford
- . Michelle Maher, Ceramics, Dublin
- . Marcus O'Mahony, Ceramics, Waterford

The Crafts Council offer a number of short courses during the summer months in areas relating to jewellery and ceramics. The courses are designed for both practitioners with experience and beginners interested in developing skills in these craft disciplines. Both courses have attracted significant interest and involve international visiting experts and practitioners as well as local makers.

Examples of organisations that provide master-classes are the Firestation Studio in Dublin and the Leitrim Sculpture Centre. For instance, in 2008, the following master-classes were run in the Leitrim Sculpture Centre:

- . Printmaking - Pete Williams
- . Letter-cutting and Calligraphic Technique in Stone - Seamus Dunbar
- . Advanced mould-making - Arthur Maxon

- . Sculpture - Tim Morris
- . Glass - Gareth Noel Williams

There are also international centres of excellence where practitioners can attend advanced courses. For example, in relation to glass, CERFAV is the European Research and Training Glass Arts Centre and is based in France. It provides a range of short and long courses for craft practitioners specialising in glass.

Some craft practitioners maintain links with the higher-level art and design colleges, which may fund visiting artists as part of curriculum enrichment or as knowledge transfer and preservation.

Craft guilds, associations and networks may organise seminars or 'master classes'. For example, Feltmakers Ireland brings in international experts once or twice a year and the Guild of Irish Lacemakers organises a special residential convention or weekend course each year where lace teachers and experts from other countries provide courses to further develop the skills of members of the guild.

There are also a number of craft villages or clusters around Ireland where craftspeople cooperate in more informal ways and which provide opportunities for upskilling. Some other professions have more formal structures to support the process of ongoing upskilling and self-development and a number of these are described in Box 8.1.

8.1.2 Enterprise Development Skills

Most craft enterprises in Ireland are very small, with one or two employees. The challenge of reaching these people and persuading them to invest time and effort into upskilling can be compounded by the motivations of craft practitioners for working in the sector.

8.1.3 Crafts Council Business Skills Courses

The Crafts Council runs a number of business training courses for craft practitioners, and there is good cooperation with the County and City Enterprise Boards (CEBs).

- A recently introduced pilot programme targets people with a high standard of design and a product developed or almost ready to go. This 'Making It in Business' course targets people from all over Ireland. Practitioners come together for four weekends during the period and work individually between these sessions. Lecturers are sourced by the Crafts Council of Ireland with a range of supports provided. The course leads to the development of a business plan for practitioners' businesses. The course is jointly funded by the Council and the CEBs. Some 12 people followed the April 2008 to January 2009 course. The course ended with an exhibition of practitioners' work at 'Showcase Ireland' in Dublin.
- Marketing programmes on how a craft practitioner can get products to market, run over eight weeks and are jointly funded by the CCol and the CEBs. These generally run for one evening per week with one weekend involved. These courses run four times per year, with 12 people per course.
- Shorter courses, often over two days, are run by the Council a number of times per year on marketing and business topics.
- Business mentors are provided through a CEB or through the Council's list of mentors. Group mentoring is also offered, e.g. this was provided on 11 different topics in Kilkenny in autumn 2008.

Courses are delivered around Ireland in association with the CEBs, e.g. courses were delivered during 2007 and 2008 in Kilkenny, Sligo and Westmeath and Louth CEB (with Louth Craftmark) organised a 'Start Your Own Craft or Creative Business Programme' over eight half-days in autumn 2008.

CEBs in Cork city and county have worked together, and with the local LEADER companies, to provide a support programme for the craft and gift sector since 2005. This programme supports owners/managers in the SME craft sector and in 2008, it was organised around eight workshops, spread throughout the year. The programme also includes marketing work, both in Ireland and overseas.

Another strategy employed in cooperation with CEBs is the development of 'clusters' of craftspeople. For example, in cooperation with a local developer who provided subsidised accommodation, such a cluster has developed in Castlecomer, supported by Kilkenny CEB. This has enabled networking between craftspeople and the emergence of a local crafts trail (which may be extended to the whole county).

In addition, the Crafts Council organises once-off seminars, e.g. 'Making It in the USA' and 'Best Practice in Commissioning and the Corporate Gift Market' are examples of recent seminars. The CCol has a directory of business resources on its website, including the Irish Internet Association, the Health and Safety Authority and Enterprise Ireland. It has also published a booklet entitled 'Successful Craft Entrepreneurship: Applying the Rules of Business', available in Start-up and Developing Business editions and a recent publication on how to run exhibitions.

8.1.4 Non-Crafts Council Enterprise Skills Training

Generic business skills courses are run around the country, including by County and City Enterprise Boards, LEADER groups, FÁS, the VECs and other outlets. Craft related organisations such as the Leitrim Design House or Louth Craftmark, the website www.practice.ie or the ArtsLinks initiative in the south-east, also organise professional development courses for artists and crafts practitioners.

Enterprise Ireland also offers a number of supports to crafts enterprises including a mentoring service, management training, innovation vouchers and e-business support. Not all of these supports relate to education and training but some relate directly to increasing the capacity of a manager of a craft business to develop his or her business.

8.2 CRAFTSPEOPLE AS TEACHERS & LECTURERS

A major issue of concern to craftspeople, identified through research interviews and submissions, is the qualifications required for a craftsperson to work as a teacher.

At primary and secondary level, the role of outside craftspeople is relatively circumscribed, although this could increase if programmes such as Craft in the Classroom or the FACT project (see Chapters 3 and 4) are extended. Given their limited role, training relates to how crafts practitioners link to the curriculum, how they complement the work of classroom teachers, and child protection training.

It is principally in the area of PLC, Further and Adult Education that concern arises. Feedback from a special meeting of the craft Guilds, Associations, Networks and Societies (GANS) held to feed into this study suggests that, under a December 1992 circular, experienced craft practitioners have over the years been able to work in the PLC and VEC sectors. This has been on a case by case basis and is normally based on interview and portfolio, with the person then employed on a probation basis, subject to the satisfaction of the college.

Such teaching is important to many craft practitioners as most craft enterprises are small and business can be volatile. As such, teaching provides stability of income, as well as allowing a practitioner to pass on skills. One craft practitioner noted that, in her area of practice, there is not in fact a degree option available in Ireland to train in the particular craft area – she is self-trained over many years.

One submission commented: “There is a large number of teachers working on these courses, some with the H Dip in Teaching Art and Design, but many without this qualification. They are often highly skilled in their subject and with many years experience in teaching. Some of their skills, particularly in the field of crafts, are unique and highly specialised. Apart from continuing and developing traditional crafts, they contribute to the development of new and exciting craft and design skills”.

The concern arises in relation to the practitioners without an accredited qualification in teaching. The GANS submission ‘recognises ... that subjects should be taught by experts/professionals in the field and that teaching skills are as important as the craft skills’. As such, it accepts that craft practitioners must have appropriate teaching skills and wishes to create a route for this to occur. However, the submission argues that the preferred mainstream route, i.e. a primary degree followed by a

Box 8.1: Encouragement for Ongoing Upskilling in Other Sectors

At present, there is no encouragement for a practising craftsperson to engage in upskilling, either in relation to craft skills or business skills. This differs from other professions, where industry associations encourage, or require, members to undertake a certain ongoing level of continuing professional development. Some examples are provided below.

Institute of Chartered Accountants in Ireland: Members of the ICAI are required to engage in CPD. If a member adopts the ‘input based approach’, he or she needs to do at least 20 hours structured and 50 hours unstructured CPD. If he or she works in practice, they need to achieve a minimum of 10 hours of structured CPD in each service area in which they practice. Requirements can be averaged over a three year period, with a minimum of 20 hours structured or unstructured CPD each year. The key feature of ‘output CPD’ is that completing a prescribed number of hours is not the requirement: it is showing that the member has thought about their specific training needs and followed through on developing them. For many members this is more relevant than attending courses. www.icaireland.ie

Engineers Ireland: Organisations that employ engineers are eligible to apply for the CPD Accredited Employer Standard from Engineers Ireland. With lectures and seminars organised around the country, employers are encouraged to support their employees in upskilling over time, with companies recognised through award ceremonies and other publicity. www.engineersireland.ie

Marketing Institute: Offers courses in marketing specialisms, e.g. classes (half a day to two days) in topics such as E-Marketing Strategy and Tactics and brand management. The Institute offers customized courses for organisations, which can be delivered in-house or on the Institute’s premises and members avail of a discount. The Institute also supports a part-time Sales Management Diploma developed by DIT and FÁS. www.mii.ie

The Society of Chartered Surveyors: All corporate members, Fellows and Associates alike, must complete 60 hours CPD in every consecutive three-year period. www.scs.ie

one-year postgraduate teacher training qualification, is not appropriate for many craft practitioners. For many practitioners, including people who may have been teaching on PLC courses or in VECs for some time, it is not practical to obtain these qualifications.

The GANS preferred approach is to develop an alternative route, i.e. a course for existing craft practitioners to become accredited teachers. The GANS propose that any such course be open to practitioners who (i) are themselves qualified in their craft to at least FETAC Level 5 (i.e. the standard PLC level) and (ii) have worked as craft practitioners for at least three years. This would limit entry to experienced, qualified craft practitioners. The course itself could include methodologies for teaching adults, understanding how people learn, how to structure courses, organise teaching, organise assessment etc. It would be FETAC accredited and run on a flexible modular basis, including full use of online options.

The Teaching Council is the key body with which the Crafts Council of Ireland and the GANS will need to interact to influence the future situation of craft practitioners who wish to teach on PLC courses. The Teaching Council was established on a statutory basis in 2006, having been founded by the Teaching Council Act of 2001, and its role includes the maintenance and development of teaching standards and competences, and the quality of teaching and learning in the state. Its Strategic Plan for 2008-11 (Objective 2.2) says that the Teaching Council 'will review qualifications for teaching in the Further Education sector' during the lifetime of the strategy, with this work undertaken 'in consultation with teachers, the Minister, the providers and other education partners'. Under a separate objective (3.2), the Teaching Council plans to 'determine and publish the requirements for admission to the Register of Teachers'.

In this work, the Teaching Council is developing guidelines as to what qualifications will be required in the future by people teaching in the further education sector. These will determine what avenues will exist for (existing and future) craft practitioners wishing to teach in Further Education.

8.3 CONCLUSIONS, ISSUES ARISING & RECOMMENDATIONS

8.3.1 CPD for Craftspeople: Conclusions & Issues Arising

- Relatively few opportunities exist for existing craftspeople to upgrade their craft skills over time, or engage in research and development. Some experienced craft practitioners and GANS offer master classes and there is some interaction with third level colleges. However, the relatively small size of the sector, and the number of segments in it, mean opportunities for craft upskilling are limited.
- Given the small size of many crafts businesses, craftspeople need good business skills and access to business training. The CCol offers a suite of training courses in this regard, which have been upgraded in recent years. These cater for different types of craftspeople who wish to engage with training at different levels. The CCol works with CEBs and other organisations in delivering these courses. The CEBs are an important strategic resource in reaching craftspeople.
- Non-CCol enterprise development courses include those delivered by LEADER companies, FÁS and arts and crafts organisations. The challenge is to tailor these to the specific characteristics of the craft sector and of craft practitioners.
- A major issue of concern to craftspeople and the GANS is the lack of qualifications of craftspeople to teach on PLC and other VEC courses. Historically, experienced craft practitioners have been recruited by colleges and proven their ability to do the job. However, the Teaching Council now plans to review qualifications for teachers in the further education sector which may have adverse implications for many practitioners.

8.3.2 CPD for Craftspeople: Recommendations

1. For craft skills, a starting point may be to extend existing master-classes to new craft areas or to geographically extend the reach of these classes. It may also be possible to support the GANS further in bringing international experts to Ireland for short courses.

2. It may be possible to create a 'virtual' library of master-classes on the internet, perhaps as an international project (e.g. build on work already done by the University of Creative Arts in the UK).
3. New thinking is needed as to how the pool of craft practitioners in the country can keep abreast of new developments and upgrade skills over time. Improving the existing CPD links with higher education institutions is one area where further development is possible.
4. In relation to business training, attendance at CCol courses should be monitored with efforts to broaden attendance for short courses. Cooperation with CEBs should be deepened and presentations made to CEBs on a regional basis every year on the needs of craft enterprises.
5. Given the relatively small number of craft enterprises in Ireland, consideration should be given to collecting information on each business and the skills of the people involved, identifying gaps, and drawing this analysis together. A focused questionnaire, supplemented by focus groups, will ensure information gathered is useful.
6. The clustering of craft enterprises is a powerful idea as it combines the potential for both craft and business learning. The CCol should work with CEBs to see if further suitable locations can be identified for crafts enterprises to come together. This may also be attractive to developers of business parks who would get a nucleus of creative tenants and a retail 'footfall'.
7. The creation of Craft Development Officers should be considered and the CCol should work with local authorities and others to have further such officers appointed.
8. The CCol should provide a central source of information for craftspeople on upskilling opportunities for craft and business skills.
9. Based on a submission to the research, the CCol should consider options for cost-effective ways to support craftspeople with public liability insurance.
10. Funding opportunities arising from EU programmes relating to lifelong learning (e.g. the Leonardo da Vinci and Grundtvig programmes) should be explored. Such programmes normally require partners from other EU Member States so they would underpin international cooperation.
11. The idea of a more formal CPD requirement, as exists in other professions, should be explored. One option would be to have a category of CCol membership for craft practitioners who commit to spending a certain number of days per year on structured CPD.
12. Early dialogue should be initiated between with the Teaching Council as regards teaching in the further education sector. The CCol should explain the case of craft practitioners and explore options to address this important issue.
13. The CCol may be able to support craftspeople working as teachers, e.g. through a database of qualified craft teachers, information on child protection guidelines, funding for further upskilling etc.

Chapter 9: Craft Courses for the General Public

9.1 EVENING COURSES & SHORT COURSES

Craft courses aimed at the general public are included in this study as they may lead to people subsequently progressing to more in-depth training, they build appreciation of crafts, and they provide income opportunities for craft practitioners. These courses include evening classes, one-day or weekend programmes, or holiday/residential programmes.

In 2003-04, the CCol prepared a booklet of short courses run by 73 craftspeople across Ireland. It states: 'Short courses are an integral part of the craft industry. Not only are they a source of income to the craftspeople, but they also help to raise the profile of the Irish craft industry. The courses also provide vocational opportunities and therefore assist in securing the future of the industry by continually introducing new people to both contemporary and traditional skills.'

In this CCol booklet, courses were broken down as follows: Textiles (20); Ceramics (10); Jewellery Making (9); Basketry (9); Wood (8); General Crafts (7); Glass (4); Paper (3); Bookbinding (1); Doll and Teddy Bear Making (1); Metal (1).

An alternative sample was gathered from the 2008-09 National Guide to Night Courses (Dublin Edition) which listed 80 courses with craft elements in autumn/ winter 2008-09. A wide variety of evening courses were available, from formal courses (e.g. in NCAD and Colleges of Further Education) to informal, courses in community schools etc. NCAD offers courses through its Centre for Continuing Education in Art and Design where 'a range of part-time courses are offered, providing progression from non credit to award bearing certificates and diplomas'.

The most popular craft subject area in the 2008-09 guide was again in fashion and textiles, followed by woodwork and then ceramics, as shown in Table 9.1.

Based on the two samples, textile-related courses appear to be most popular in terms of short courses for the general public, with courses available in a range of other areas, led by ceramics, woodwork and jewellery, with beading/ embroidery popular in the Dublin sample and basket making popular in the CCol's book.

Comments from the research process suggest that Irish people who follow one of these craft courses at some point in their lives maintain a latent interest in crafts and a level of general craft knowledge.

Table 9.1: Breakdown of Craft Courses in Dublin 2008/09

Subject Area	No. of Courses
Fashion/ Patchwork/ Curtain Making/ Textiles/ Felt/ Crochet/ Knitting	21
Woodwork/ Framing	11
Ceramics	8
Beading/ Embroidery	7
Jewellery	6
General Crafts	4
Furniture Restoration & Repair	3
Mosaic	3
Bronze-casting/ Metalcraft	3
Stained glass	3
Antiques/ Origami/ Felt/ Stone/ Carving/ Millinery	1 course each
<i>Source: National 2008/09 Guide to Night Courses (Dublin Edition)</i>	

Craft associations and guilds also provide public courses, e.g.

- Feltmakers Ireland organises up to six courses per year of 1-3 days length in locations around Ireland, including a 2008 course at Turlough House, part of the National Museum of Ireland. These courses are generally over-subscribed. The organisation has also worked with the Draíocht Arts Centre in Blanchardstown to offer courses in textiles.
- The Guild of Irish Lacemakers organises classes and was involved in 2008 in the Bealtaine Festival and in jointly organising a weekend course in South Wexford.

Interaction with the general public also occurs through festivals. For example, one section of the Bloom Festival (Ireland's largest gardening event, attended by 50,000

people in 2008) was 'Craft in Action' which involved practitioners from eight craft groups, including Leitrim Design House, the Irish Guild of Weavers Spinners and Dyers, Feltmakers Ireland, Ceramics Ireland, the Irish Basketmakers Association, Country Markets, The Irish Woodturners Guild, Peannairí and students from the CCol ceramics course. Demonstrations took place and members of the public could engage in craft activity and meet practitioners, as well as purchase craft items.

9.2 CULTURAL TOURISM

Cultural Tourism occurs when participation in a cultural or heritage activity is a significant factor for somebody choosing a holiday or short break. It has grown rapidly in recent years and the World Tourist Organisation says that Cultural Tourism represents 35-40% of tourism worldwide, with annual growth of 15%, three times the rate of growth of general tourism. Fáilte Ireland estimates that it is worth over five billion euro per year to Ireland and its 2007 Visitor Attitude Survey shows that three in every four overseas holidaymakers rate history and culture as very important in considering Ireland for a holiday, while two in three holidaymakers visit a heritage or cultural attraction during their stay. A 2003 US study found that cultural tourists tend to spend more and have longer average trips.

The theme of Fáilte Ireland's 2008 National Tourism conference was 'Cultural Tourism, An Asset, An Opportunity' and, at this conference, Minister Martin Cullen, T.D. announced an initiative to develop the potential of cultural tourism, with plans to bring together the heads of key arts, sport and tourism development bodies and the National Cultural Institutions to draw up a cultural tourism action programme.

Under the heading 'Heritage, Literary Ireland and Cultural Courses', Fáilte Ireland listed 239 courses in November 2008, with 47 entries under the heading 'Painting, Pottery and Craft Schools'. Examples from this list include the following:

- . Blacksmithing course at Enniscoe House, County Mayo
- . Kinsale Pottery and Art School, County Cork, with courses for children and adults
- . Courses at Ballymorris Pottery, Cratloe, County Clare

- . Courses at the Anam Cré Pottery School, Kenmare, County Kerry
- . Pottery classes at the 'Muck 'n' Muffins' centre, Dunfanaghy, County Donegal
- . Furniture/clock making, Ballyhugh Centre, Ballyconnell, County Cavan
- . 'Hands On' creative workshops in West Cork, covering a range of craft areas
- . Glencairn Pottery, Tallow, County Waterford
- . Celtic Pottery Workshops, Glencolumcille, County Donegal;
- . Wool and Needle-Felting techniques at 'Felt-Fantastic', County Mayo
- . Courses in green wood chair making in Skibbereen, County Cork
- . Jewellery making/silver smithing, Bergin Clarke Studios, County Wicklow
- . Basket making courses with Kelly Crafts, Fethard-on-Sea, County Wexford
- . Courses in textiles and other craft areas, Tech Amergin, Waterville, County Kerry

This list shows the range of craft courses available for Irish or overseas tourists, and the range of places where such courses are available.

An issue raised by a submission to the study was that of a centre of excellence for international craft. The submission noted that centres exist in other countries where practitioners come (from within the country or from abroad) for residencies of one to two months. They then leave work with the centre, building up the centre's collection, and organise lectures, exhibitions etc. while resident. The submission argued that a gap exists for such a centre in Ireland. Any such centre would support not just cultural tourism but also the professional development of craft practitioners.

9.3 CONCLUSIONS, ISSUES ARISING & RECOMMENDATIONS

9.3.1 Craft Courses for General Public: Conclusions & Issues Arising

- . A range of craft courses are available for the general public, through evening classes and short courses, aimed both at Irish people and at the cultural tourism market.

- . Courses relating to textiles appear to be most popular, with other popular areas being ceramics, woodwork and jewellery.
- . There is no central source of information on courses for the general public (although many courses targeting tourists are listed on the Fáilte Ireland website).
- . Recent years have seen a strong international growth in cultural tourism and this represents a development opportunity for craft practitioners.
- . There may be a gap for an international craft centre of excellence in Ireland, possibly linking to the potential opportunity to develop Kilkenny as a craft hub. Such centres already exist in other countries.

9.3.2 Craft Courses for General Public: Recommendations

1. A central source of information in relation to craft courses for the general public (including tourists) would be a useful resource. Such a website could perhaps be developed by the Crafts Council of Ireland in partnership with Fáilte Ireland.
2. A review of information collected for such a site will indicate craft and geographic areas of under-provision. In such areas, the CCol could approach local VECs and craftspeople to fill these gaps.
3. The CCol should engage with the work of the Department of Arts, Tourism and Sport in relation to cultural tourism.
4. The CCol should work with registered craftspeople to ensure that as many as possible are registered on the Discover Ireland website, especially those who can offer short courses (even of a couple of hours duration).
5. The idea of developing an international crafts centre of excellence in Ireland, perhaps located in Kilkenny, to allow for periods of residency by international craftspeople, should be explored. This should be addressed by any committee established to look at the opportunities for Kilkenny in relation to craft (see Chapter 7).

Chapter 10: Three International Comparisons

10.1 RESEARCH ON INTERNATIONAL PROVISION

Chapter 10 presents an overview of craft education and training in Canada, Finland and the UK. Information was gathered through internet-based research and a number of interviews per country. As such, the sections are not comprehensive in relation to craft education and training in these countries, but provide broad comparisons in relation to the issues addressed by the study. In addition, informants were asked about any specific programmes that might be of interest to Ireland.

The CCol participates in the World Crafts Council which may over time be able to provide learning on craft education and training in other countries.

10.2 CANADA

The Canadian Crafts Federation (CCF) provides a national network for craft organisations in Canada. Statistics suggest there are about 22,000 craftspeople in Canada although the CCF feels that this may be an underestimate due to the number of practitioners also working in other sectors. Attendance at craft festivals has increased in recent years, partly due to trends supporting local producers and reducing the environmental impact of consumption.

The CCF said that it is primarily through extracurricular activities that young people in Canada develop an interest in crafts. Summer camps and schools offer strong crafts exposure, and many Canadian children participate in these. Private studios, galleries and museums run amateur classes and summer programmes for children. The government proposed a tax credit of up to \$500 in 2008, relating to fees for children's arts or cultural activities. This was welcomed by the CCF as an encouragement to parents to get their children involved in arts and crafts.

Education and curricula in Canada are responsibilities of the provinces. However, there is generally some crafts exposure at elementary levels, and more among students who take craft subjects from the age of 12. There are some mainstream high schools with a particular focus on art and crafts.

In Quebec, post second level education is available through Colleges of General and Vocational Education (CEGEPs), and attendance here is required to enter university. Through these institutions, students can study specific craft areas.

In relation to third level education, there are a number of specialist craft and art colleges in addition to mainstream institutions with specialised sections. The CCF website lists institutions offering diplomas and degrees across a number of (but not all) provinces. This list contains 29 institutions, with examples including specialist institutions such as the Emily Carr School of Art and Design – Ceramics (British Columbia), the Selkirk College – Woodworking (British Columbia), the Georgian College – Jewellery (Ontario), the Espace Verre – Glass (Quebec), the College of the North Atlantic – Textiles (Newfoundland and Labrador) etc. Students in non-specialist institutions can also receive degrees and diplomas in craft courses. While there is a range of colleges that offer craft courses, a 2003 research report for the CCF stated: 'The general perception in the craft community ... is that the number of courses relating to craft education has been in decline for 20 years, with interviewees from Ontario and Saskatchewan making note of this trend in their provinces'.

Courses in some universities contain business modules or material on professional practice, e.g. working on commissions or applying for grants. However, in other institutions, students wishing to learn such material have to choose specific business electives, which may not be available in all colleges. One research informant said that entrepreneurial training is more consciously a part of higher education in crafts than in the past but remains limited, especially in specialist art colleges.

The apprenticeship system in Canada is relatively weak, and the CCF would like to develop this area further.

Most craft practitioners in Canada are designer makers working in one or two person enterprises. However, collective studios are quite common, where up to ten craftspeople including new graduates use the same space. For example, Made You Look is a Toronto based jewellery shop with self-employed resident jewellery designers

working in on-site studios, paying a monthly rent and with access to the studio. Each designer runs an independent jewellery-making business as part of a broader retail outlet. A second example is the Harbourfront Community Centre, a City of Toronto funded non-profit organization. Graduates from recognized art colleges or universities can take up positions as artists in residences in Hot-glass, Metal/Jewellery, Ceramics and Textiles for up to three years. These two examples are seen to allow designers and craftspeople to start work and gain business experience without the burden of high start-up costs and overhead expenses. However, the CCF noted that it is still a challenge for most graduates to afford facilities and equipment.

Regarding Continuous Professional Development, the CCF website contains a section entitled 'Learning Centre' which contains 'professional development coupled with straightforward step-by-step tutorials'. In November 2008, these were organised under five headings: Website basics; Promotion; Photography; Shipping and Crating; and Exporting. The 'Learning Centre' provides a model of how information in practical and useful areas can be shared with a large number of practitioners.

There is no formal system of master-classes or upskilling in the Canadian crafts sector, although guilds run workshops on specific skills. The 2003 report noted that the lack of a national catalogue of such courses and 'as a result, much of the training and skill development remains informal, uncertified, and largely unrecognised except as the skill is embodied in the products produced by craftspeople'.

The level of business support and advice varies by province and, in addition, guilds (e.g. the metal arts guild) run business courses for members. Many of the business courses focus on breaking into the US market.

10.3 FINLAND

Finland has a strong tradition in craft education and the research provides insights into various models of provision that may be of interest to Ireland.

In Finnish primary schools, crafts appear to have a strong place, being a core subject up to grade nine, as are Visual Arts and Home Economics. Students can also take

additional classes in these subjects from grades seven to nine. The syllabus in arts and crafts subjects is divided in two, between first to fourth grade, and fifth to ninth grade. Assessment in crafts, as for other subjects, involves a combination of continuous assessment by teachers and assessment at the end of each year. The division of hours spent on crafts within and between academic years can be decided by schools or municipalities governing schools. The crafts curriculum includes textiles (sewing, knitting, crocheting, embroidery, quilting, garment construction, dying and printing material), and technical work such as wood and metal work. It also includes an introduction to traditional Finnish crafts and local entrepreneurial activity.

Students in upper secondary education may take a diploma in arts, crafts and physical education subjects (music, visual arts, crafts, physical education, drama, dance, home economics and media). However, crafts is not a compulsory subject.

There is a state-funded programme concerning different learning environments which is coordinated by the National Board of Education and funded by the Ministry of Education. This encourages diversification of the learning environment and networking between schools as well as with institutions such as museums and clubs. Arts and crafts have integral roles in many funded projects under this programme.

Suomen Tammi (The Oak of Finland) is a network of cooperation for cultural heritage education. It aims to make students more aware of their cultural heritage, reinforce cultural heritage in education and inform students on the vocational aspects of the heritage sector.

Basic Education in the Arts is a formal but optional system outside compulsory basic education. It is available in music, literary arts, dance, performing arts (circus and theatre) and visual arts (architecture, audiovisual art, visual arts, crafts) and prepares young people to apply for vocational or higher education in the art form concerned. While participation is voluntary, a core curriculum is defined by the Finnish National Board of Education. The local authority is the provider of basic education in the arts, and receives state aid. Teaching takes place either through municipal schools or private art colleges, the latter receiving municipal support and supervision.

After high school, crafts can be studied in Applied Polytechnic Universities, which are vocational colleges and are business and enterprise oriented. In addition, the University of Art and Design is also business oriented. Craft teachers are taught separately to art teachers - craft teacher education is based on Masters programmes in universities, including the Universities of Helsinki, Turku, Joesuu and Åbo Akademi.

The Finnish Crafts Organization and 21 regional organisations form the national Taito Group. The Taito Group has a panel of advisors that can be consulted by craftspeople. These work specifically in the sector, and are craftspeople who have received specific mentoring training on top of their crafts education. They understand craft production processes and provide guidance on products and production, as well as on business skills. They are usually consulted on a one on one basis, and charge a fee.

A number of consultancy packages target specific business needs of craft entrepreneurs:

- Taito Start – analysis of business ideas and feasibility
- Taito Product Analysis – analysis of commercial product potential and marketing
- Taito Product Information - fine-tuning products for market, ensuring product information and packaging comply with legal requirements
- Taito Marketing - customer segmentation and marketing plans
- Taito Start Online – use of e-mail, own website and developing an online shop

Finland therefore has a comprehensive approach to craft education and training.

10.4 UNITED KINGDOM

As well as reviewing documentation from the Crafts Councils for the UK, this section is based on discussions with Craft NI and attendance at a seminar in Belfast on 'Craft Blueprint: Developing the Craft Workforce in the UK' and a London conference: 'Materials & Processes: the Future of the Craft of Making' in autumn 2008.

The UK Crafts Council's mission is 'to position the UK as the global centre for the making, seeing and collecting

of contemporary craft'. It states the craft industry was worth over £800 million in 2007 and contributes to the UK's reputation as a world leader in creativity. A paper prepared in the Craft Blueprint process quotes the UK's Department of Culture, Media and Sport as estimating the craft workforce at 100,000. Most companies are small and up to 70% of UK craft practitioners are women. UK Crafts Councils are funded through the Arts Councils of England, Wales, Scotland and Northern Ireland.

In relation to schools, the UK Craft Council strategy (2008-12) states: 'Craft has a low profile in the school curriculum' and the Craft Blueprint paper talks of 'declining craft education in school'. Based on comments at the seminar and conference attended, the experience at second level tends to be a 2-D rather than a 3-D one and it was noted that young people do not generally see crafts as interesting.

Making It Yours is an initiative of the Crafts Council to bring exhibitions of major contemporary craft works into UK schools – it is supported by 'a comprehensive touring exhibition package for schools'. The exhibition targets 'specialist schools' with the objective that learning is spread through these to other schools. As in Ireland, a perceived benefit is that crafts interest a cohort of children and young people not normally motivated by school.

As regards entering the sector to work full-time, the trend is for craftspeople to gain academic qualifications with a low emphasis on apprenticeships. There is a range of further and higher education colleges teaching crafts although the Craft Blueprint paper states: 'Provision of courses, including Foundation courses, is decreasing. There are 13 craft specific Foundation courses in England compared to 52 for design. In some areas, such as ceramics and glass, there is a particularly serious issue – there are only two providers at both undergraduate and postgraduate level and average funding for glass and ceramics courses has been falling in recent years.

Next Move is a graduate incubation programme, funded by the UK Crafts Council. It involves a range of benefits over a two-year period, including a rent-free workshop, grants for maintenance and equipment, access to training days and seminars, contacts (the workshops are often based in third level institutions) and support

on the practical aspects of starting a business. While comprehensive, the programme is available to a small number of people (no more than ten) each year.

A commercialization model that has been successfully piloted by the University of Creative Arts (through Farnham College) involved bringing 30 students together in their final year: ten crafts students, ten business/management students and ten graphics/visual communications students. At an off-campus site, the students worked in groups of three (with one student from each area) over a long day to develop a business plan that the crafts student could take forward. The day was carefully planned and included expert speakers.

The UK's National Arts Learning Network was undertaking a study in 2008 on 'niche specialist subjects' in decline at third level. These include 'traditional rural crafts' (blacksmithing, willow work, basketry, thatching and dry stone wall building) and areas such as ceramics, woodwork and book binding. The study was being undertaken jointly by a number of colleges, led by the University of Cumbria. The research identified several obstacles to running courses in these specialist areas, including:

- High capital costs of specialist buildings and equipment
- High running costs, including ongoing maintenance
- The need for adequately skilled technician support
- Stringent health and safety compliance issues
- The fact that many young people lack a 'practitioner' experience in school

Despite these obstacles, this project was hoping to begin new courses in some of these niche areas. The University of Cumbria has already cooperated with South Africa on these subjects, implying openness to cooperation with other overseas providers.

Education of the public is seen as an important task in the UK and the UK Craft Council's strategy has sections on 'Championing Craft' and 'Building Audiences'. Its CEO commented at the London conference that crafts had not fully kept up with the wider growth in aesthetic appreciation in the UK in recent years.

Box 10.1: The UK's Craft Blueprint Process

The 'Creative Blueprint' research report was published in April 2008 and looked at skills across the creative and cultural industries in the UK, including in the crafts sector. Other sectors covered included advertising, cultural heritage, design, literature, music, performing and visual arts. Following from this report, short discussion documents were prepared on the different sectors, one of which was entitled 'Craft Blueprint: Developing the Craft Workforce in the UK'. This paper supported a consultation process held in the second half of 2008.

The discussion paper contained a range of proposed actions, including:

- Develop a UK-wide craft skills alliance that addresses the workforce development needs of the UK craft sector;
- Investigate the potential to develop craft hubs in higher education and further education institutions;
- Review the state of statistical data relating to the UK craft sector and identify areas where additional focused research is required, potential partners and funding;
- Support teacher development and CPD which is pivotal for craft and ensure the production of teaching materials supports their role;
- Identify new forms of careers advice and guidance, progression pathways and apprenticeship routes for those wanting to enter the craft sector including the 'Creative Choices' website;
- Encourage the development of links and exchange of good practice between existing centres of excellence in craft teaching;
- Develop a network of those providing business development skills to the craft sector to encourage the exchange of good practice and to lobby for higher government funding.

This list shows that a number of the issues that exist in Ireland also exist in the UK.

In relation to Northern Ireland, Craft NI is the lead body for the development of craft. As in the wider UK, it approaches the sector primarily through arts and cultural funding and secondarily through economic development funding (with consequent differences in emphasis as compared to the Republic). Craft NI hopes to work with 'Creative Partnerships' through a UK-wide scheme to support creativity in schools. At the Belfast seminar, it was stated that many schools in Northern Ireland had kilns but that, due to lack of teacher expertise and for health and safety reasons, most are not used. There are six Colleges of Further Education in Northern Ireland that offer craft courses, as well as the University of Ulster. Craft NI runs a programme for start-up craft businesses, entitled Making It, which works with five companies every two years. Adult courses in crafts are organised by the Colleges of Further Education, through the Workers Education Association and at local level.

10.5 CONCLUSIONS, ISSUES ARISING & LEARNING

10.5.1 Three International Comparisons: Conclusions & Issues Arising

- . The overviews in this chapter represent a first step to a full understanding of craft education and training in the three countries reviewed.
- . Finland has a comprehensive craft education and training system with strong incorporation of crafts in schools and classes outside school for those considering craft careers. There are dedicated third level craft colleges and systems to support craft practitioners in business, including mentors with crafts backgrounds and tailored support packages. This reflects the strong Finnish craft tradition.
- . The research on Canada and the UK suggests that the position of crafts in schools is weakening. It also seems that the number of courses available at third level has declined in recent years.
- . Like Finland, Canada has strong craft networks for young people outside school.
- . The Canadian Craft Federation reports interest in craft fairs based on 'green' arguments such as

support for local producers. (This suggests ways of framing crafts that reflect current public concerns).

- . Canada has piloted models of shared space for craftspeople, some city-centre based with associated retail space.
- . In the three countries, there is a view that the role of business training for young craftspeople is becoming increasingly important.
- . In general, many of the challenges facing the crafts sector in Ireland are shared by the three other countries. With cost pressures driving outsourcing, there are moves to educate the public and re-position the craft sector, with education and training challenges arising from changes in the sector's environment.

10.5.2 Three International Comparisons: Potential Learning

1. The common challenges facing craft sectors internationally suggest a role for more international cooperation and efforts to promote crafts. The CCol should deepen its cooperation with the World Crafts Council and encourage stronger links with the European Commission to support the EU crafts sector.
2. Further cooperation as in the successful March 2009 'cultural rucksack' seminar held between the CCol and the Norwegian Norske Kunsthandverke programme can provide an infusion of new ideas for Ireland.
3. The CCol should decide how it can, over time, learn from practices elsewhere on a systematic basis.
4. International cooperation may help to fill gaps in Irish provision. For example, the University of Cumbria is currently researching training provision in niche craft areas similar to areas with limited training demand for training in Ireland.
5. Specific international ideas worthy of further research are:

- a. Scope for more extra-curricular craft activities, as in Canada/Finland
- b. Finnish idea of tailored business support packages for craft enterprises
- c. Canadian and UK online resources for craft practitioner CPD
- d. Model of the UK's University for the Creative Arts in bringing together business, graphic design and craft students
- e. UK idea of a touring craft exhibition to secondary schools
- f. UK work to educate the wider public in relation to crafts

Chapter 11: Concluding Remarks

11.1 NATURE OF FURTHER CONCLUSIONS

This study of craft education and training provision in Ireland had a number of aims:

- to map existing education and training provision
- to identify gaps and trends
- to develop recommendations for the Crafts Council of Ireland
- to act as a wider influencing tool

Conclusions and recommendations in relation to the different areas have already been presented and this final chapter presents four more general conclusions that arose from the research. These may help to frame the development of a work agenda by the Crafts Council in relation to craft education and training in Ireland.

11.2 CRAFT IN THE CONTEXT OF THE WIDER ECONOMY

As traditionally defined, the craft sector is small in the context of the Irish economy. For example, there are some 1,700 crafts practitioners registered with the Crafts Council of Ireland and, even including non-registered craft practitioners, there may be no more than 3,000 to 5,000 full- and part-time craft practitioners in the Irish labour market in total.

However, while the sector is relatively small, arguments in its favour include its growth potential (as per the CCol Strategic Plan) and the regional and rural nature of craft employment. Further arguments arise due to the creative nature of the sector and how a high level of skill in relation to craft and design can have wider benefits for Irish industry. Chapter 2 locates the craft sector as a 'cultural and creative sector', part of a group of industries that are growing rapidly in their own right and also helping to drive growth in innovation and ICT sectors, i.e. in the Smart Economy.

Mechanisms by which education in arts and crafts helps create innovative minds, and how relationships between crafts and technology aid product and design innovation, were outside the scope of this study. However, creativity is a core skill of a Smart Economy. As such, the articulation (and nurturing) by the CCol of links between crafts,

creativity and national industrial success will broaden the case for support for the crafts sector and help to identify the sector's strategic economic significance. Crafts in this context may evolve in its definition, e.g. to include 'digital' content and new technologies, to ensure it remains relevant and sustainable. Further research on these overlaps and interactions can build on the recent research of the Western Development Commission in highlighting the importance of creative sectors. Work by the Dun Laoghaire Institute of Art, Design and Technology may also contribute to thinking around this agenda.

The fact that CCol core funding is from the Department of Enterprise, Trade and Employment, responsible for national industrial innovation, further supports the idea of defining crafts as a creative sector in the wider economy, and identifying the implications that flow from such a positioning.

11.3 EDUCATING THE PUBLIC ABOUT CRAFTS

The focus of this report has been on the provision of craft skills to people through education and training. A separate crucial area relates to the education of the general public on the appreciation of crafts.

While all children receive some exposure to crafts, this may be limited to certain craft media and, depending on subject choice, may not extend to second level education. As only a minority of people have some other direct exposure to crafts, and given the rapid urbanisation and other lifestyle changes in Ireland in recent decades, it is likely that a large proportion of the Irish adult population lacks a good appreciation of craft materials, traditions, processes, objects etc.

This is important given the large volume of (relatively) cheap imports of craft related objects into Ireland. If a consumer cannot differentiate between a craft item made by an experienced local practitioner and a cheaper import, they are unlikely to purchase the Irish-made item. This may be particularly true in challenging economic times.

The Advisory Group for the study emphasised that education about crafts needs to be an important priority

for the Crafts Council. Efforts to develop the consumer base should provide knowledge about craft practitioners and craft processes and build on existing work in this regard (e.g. craft presence at the Bloom and the Electric Picnic festivals, video clips of practitioners on the Crafts Council website, *Cómórtas Ceirde* series on TG4 etc.). This agenda contributes towards gallery owners' increasing appreciation of craft and provides encouragement for schools to visit craft exhibitions (and exhibitions to visit schools) and attend visiting lectures etc.

This is essentially marketing work and core messages underpinning campaigns around crafts will change over time as Irish society changes. For example, the importance of the environment in international public policy is likely to increase even further in the coming years and this creates opportunities to demonstrate the green credentials of the crafts sector; likewise, the current economic recession may suggest an emphasis on longer-term value for money, supporting local producers etc.

With the ever-growing and transforming power of the internet and social networking sites and technologies, work to build the appreciation of the Irish public in relation to crafts may also lead to the creation of a global niche for Irish crafts.

11.4 ARTS & CRAFTS

On a theoretical level, the boundaries and overlaps between arts and crafts are much discussed. On a practical level, arts and crafts in Ireland are organised through very different structures, with implications for the crafts sector. Most obviously, this arises from the existence of the Arts Council (funded through the Department of Arts, Sport and Tourism) and the Crafts Council (funded through the Department of Enterprise, Trade and Employment). Traditionally, these two organisations have tended to work separately, in their own sectors.

Closer ties with Irish arts structures could potentially have large medium-term benefits for the crafts sector and the Crafts Council of Ireland (and indeed the Arts Council).

For example, on education & training:

- The Arts Council has a history of involvement with educational issues, going back to its seminal 1979

report 'The Place of the Arts in Irish Education' and up to the Special Committee on Arts and Education's 2008 'Points of Alignment' report and its 2008 publication of a comprehensive digest on research on the arts in education. There may be potential for the Crafts Council to draw on, and be part of, such research exercises in the future;

- There may be scope for greater cooperation with the network of Arts Officers put in place in all local authorities in the past decade;
- It may be possible to develop joint positions with the Arts Council in relation to issues such as the role of arts and crafts in school curricula, liaison with teacher training colleges, upskilling of teachers, building the appreciation of the public as regards arts and crafts etc.

In this context, ongoing contact between the Education Sections of the Arts Council and the Crafts Council would be useful. Such cooperation should not undermine or interfere with the independence of either organisation or their respective roles.

11.5 FRAGMENTED NATURE OF CRAFT EDUCATION & TRAINING

A major research challenge for this study was identifying where craft education and training takes place in Ireland. This is symptomatic of the fact that craft education and training is undertaken across different levels of the education and training system, by a wide range of organisations, at different locations, with low communication between these different elements and no central coordination. Each organisation runs its own courses or programmes and, from time to time, makes changes based on its own needs. As such, no organisation takes an overall perspective on education and training through the lens of the craft sector.

The Crafts Council of Ireland is uniquely well placed to take an overall perspective on craft education and training. While most education and training courses are not within its control, a coherent 'sectoral' viewpoint based on the long-term interests of the crafts sector would at a minimum support organisations in their strategic thinking. Partnership will be a key underlying principle

in this work. One requirement in playing this role may be a stronger Education section in the Crafts Council than was traditionally the case. An advisory group of education and training stakeholders may provide a useful external support.

As the study outlines a large number of potential actions for the Crafts Council of Ireland, an early task may be to prioritise actions seen as most important, especially in the context of the current difficult economic environment.

The key observations arising from this study are:

1. The potential to build public appreciation in relation to crafts, which fits with the views of CCol members surveyed in late 2008 and could include both general campaigns and work with sub-groups of the population.
2. The need to build relationships with key stakeholders across the education and training sectors.
3. The need also for partnerships with a wider circle of organisations, some from outside the education sector. The research suggests an openness to such relationships from CEBs, LEADER groups, local authorities, other arts organisations (including IMMA and The Ark), the Heritage Council, Fáilte Ireland etc. as well as Craft NI, overseas craft organisations and the World Crafts Council.
4. The merits of building a databank of information relevant to craft education and training, e.g. numbers taking craft related subjects at second level, number of CAO applications for craft courses, numbers entering, completing and dropping out of PLC, third level and other craft courses, numbers undertaking postgraduate studies, information on progression from third level courses etc. Such an evidence base will allow for strategic decision making based on the facts in the sector, rather than on anecdotal evidence.
5. There is an opportunity to provide a range of web-based resources to support teachers and students at all levels of education, and craft practitioners supporting schools or other educational establishments.
6. The CCol has a role in promoting the importance of craft education amongst policy makers.

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The members of the study Advisory Group, listed in Chapter 1, made an important contribution to shaping the study and its recommendations. In addition, consultations were held with some 30 expert informants working with crafts and craft education and training in Ireland and their time and input is much appreciated. A number of these people also commented on draft sections of the study report.

In response to an invitation by the Crafts Council, written submissions were received from the organisations and individuals listed below, which fed into the research process.

Individuals/ organisations that submitted written submissions:

- . Ms. Ursula O'Shea, Ms. Marie Martin and Ms. Kathryn McSweeney, St. Angela's College, Sligo
- . Mr. Derek McGarry, NCAD
- . Ms. Jacinta Stewart, CEO, City of Dublin VEC
- . Ms. Bairbre Guilfoyle, Guild of Irish Lacemakers
- . Notes prepared at an October 2008 meeting of the Guilds Associations Networks and Societies (GANS). This included comments from a number of craftspeople and organisations
- . Ms. Meabh Ring, Cork City and County Enterprise Boards
- . Ms. Colleen Prendiville, Feltmakers Ireland
- . Mr. Adrian Wistreich, Kinsale Pottery and Arts Centre
- . Mr. Michael Moore, Reader in Fine and Applied Art, University of Ulster
- . Mr. Mike Kreith, Craftsperson, Co. Galway
- . Mr. Derek O'Byrne, Registrar, Waterford Institute of Technology

- . Ms. Tracy Fahey, Head of Department of Humanities, and Dr. Ruaidhrí Neavyn, President, Carlow Institute of Technology

As part of the research, the consultants attended a consultation seminar in Belfast, organised by Craft NI, relating to the future development of the craft workforce. They also attended a conference in London entitled 'Materials and Processes: The Future of the Craft of Making', organised by the Council for Higher Education for Art and Design, the UK Crafts Council and the National Arts Learning Network.

I would also like to thank Sinéad Kelleher, Consultant with Hibernian Consulting, for her research work on the report.

Finbar McDonnell

Project Manager, Hibernian Consulting

July 2009

Annexes

ANNEX 1: ACRONYMS & INITIALISMS IN REPORT

CALMAST	Centre for the Advancement of Learning of Maths, Science & Technology	PPDS	Primary Professional Development Service
CAO	Central Applications Office	PRTL	Programme for Research in Third Level Institutions
CCF	Canadian Crafts Federation	QA	Quality Assurance
CCoI	Crafts Council of Ireland	R&D	Research & Development
CEAD	Centre for Continuing Education in Art & Design	RCSS	Regional Curriculum Support Service
CEB	County and City Enterprise Board	SLSS	Second Level Support Service
CFE	College of Further Education	SME	Small to Medium Sized Enterprise
CIT	Cork Institute of Technology	VEC	Vocational Education Committee
CPD	Continuing Professional Development		
CTN	Cork Textiles Network		
DIT	Dublin Institute of Technology		
ECDL	European Computer Driving Licence		
FACT	Fine Art & Craft Together		
FÁS	Foras Áiseanna Saothair - Ireland's Training & Employment Authority		
FETAC	Further Education & Training Awards Council		
GANS	Guilds, Associations, Networks & Societies		
GMIT	Galway-Mayo Institute of Technology		
GradCAM	Graduate School of Creative Arts & Media		
HDip	Higher Diploma		
HEA	Higher Education Authority		
HETAC	Higher Education & Training Awards Council		
IDI	Institute of Designers in Ireland		
IGC	Institute of Guidance Counsellors		
INTO	Irish National Teachers' Organisation		
IT	Information Technology		
IT	Institute of Technology		
JC	Junior Certificate		
LC	Leaving Certificate		
LCA	Leaving Certificate Applied		
LSAD	Limerick School of Art & Design		
NCAD	National College of Art & Design		
NCCA	National Council for Curriculum & Assessment		
NCVA	National Council for Vocational Awards		
NFQ	National Framework of Qualifications		
NUI-Galway	National University of Ireland, Galway		
NUI-M	National University of Ireland, Maynooth		
NVQ	National Vocational Qualification		
PCSP	Primary Curriculum Support Programme		
PLC	Post Leaving Certificate		

ANNEX 2: WEBSITES IDENTIFIED DURING RESEARCH PROCESS

EDUCATIONAL BODIES

- . Department of Education & Science
www.education.ie
- . FETAC – Further Education & Training Awards Council
www.fetac.ie
- . HETAC – Higher Education & Training Awards Council
www.hetac.ie
- . FÁS
www.fas.ie
- . NCCA – National Council for Curriculum & Assessment
www.ncca.ie
- . The Teaching Council
www.teachingcouncil.ie
- . State Examinations Commission
www.examinations.ie
- . National Qualifications Authority of Ireland
www.nqai.ie
- . HEA – Higher Education Authority
www.hei.ie
- . Youthreach Programme - Education Supports for Teachers: www.youthreach.ie
- . Discover Primary Science
www.primaryscience.ie
- . Drumcondra Education Centre
www.ecdrumcondra.ie
- . Green Schools Programme
www.greenschoolsireland.org
- . PCSP – Primary Curriculum Support Programme: www.pcsp.ie
- . SLSS – Second Level Support Service
www.slss.ie
- . Home Economics Support Service
www.homeeconomics.ie
- . Association of Art Teachers of Ireland
www.artteachers.ie
- . Technoteachers Association
www.technoteachers.ie
- . Engineering Technology Teachers Association: www.etta.ie
- . TeachNet Ireland: www.teachnet.ie
- . ScoilNet: www.scoilnet.ie

THIRD LEVEL INSTITUTIONS

- . Athlone IT
www.ait.ie
- . Carlow IT
www.itcarlow.ie
- . Cork IT (including Crawford College)
www.cit.ie
- . Dublin IT (DIT)
www.dit.ie
- . Dun Laoghaire Institute of Art, Design & Technology: www.iadt.ie
- . Dundalk IT
www.dkit.ie
- . Galway-Mayo IT (GMIT)
www.gmit.ie
- . Grafton Academy of Dress Designing
www.graftonacademy.com
- . Griffith College, Dublin
www.gcd.ie
- . Letterfrack Furniture College, GMIT
www.letterfrack.net
- . Letterkenny IT
www.lyit.ie
- . Limerick IT
www.lit.ie
- . National College of Art & Design (NCAD)
www.ncad.ie
- . NUI Maynooth
www.nuim.ie
- . NUI Galway
www.nuigalway.ie
- . Queen's University Belfast
www.qub.ac.uk
- . Sligo IT
www.itsligo.ie
- . St Angela's College, Sligo
www.stangelas.com
- . University College Cork (UCC)
www.ucc.ie
- . University College Dublin (UCD)
www.ucd.ie
- . University of Limerick
www.ul.ie

- . University of Ulster
www.ulster.ac.uk
- . Waterford IT
www.wit.ie
- . Waterford IT - Centre for the Advancement of Learning of Maths, Science & Technology
www.calmast.ie

EXAMPLES OF COLLEGES OFFERING PLC COURSES

- . Ballyfermot College of Further Education, Dublin: www.bcfe.ie
- . Bray Institute of Further Education, Wicklow
www.bife.ie
- . Central Technical Institute Clonmel, Tipperary
www.cti-clonmel.ie
- . Coláiste Dhulaigh College of Further Education, Coolock, Dublin: www.colaistedhulaigh.ie
- . Coláiste Stiofáin Naofa CFE, Cork
www.csn.ie
- . Galway Technical Institute
www.gti.ie
- . Liberties College
www.libertiescollege.ie
- . Limerick College of Further Education
www.lcfe.ie
- . St John's Central College, Cork
www.stjohnscollege.ie

OTHER ORGANISATIONS - IRELAND

- . Professional development service for artists in the South-East: www.artslink.ie
- . City & Guilds
www.cityandguilds.com
- . County & City Enterprise Boards
www.enterpriseboards.ie
- . Department of Arts, Sport & Tourism
www.arts-sport-tourism.gov.ie
- . Department of Enterprise, Trade & Employment
www.entemp.ie
- . Discover Ireland
www.discoverireland.ie
- . Enterprise Ireland
www.enterprise-ireland.com
- . Fáilte Ireland, national tourism authority
www.failteireland.ie
- . Heritage Council of Ireland

www.heritagecouncil.ie

- . QualifaX – National Learners' Database
www.qualifax.ie
- . Research space for artists working with young people
www.practice.ie

INTERNATIONAL BODIES/ ORGANISATIONS

- . UK Crafts Council
www.craftscouncil.org.uk
- . Craft Northern Ireland
www.craftni.org
- . Taito Group (Crafts Council of Finland)
www.taito.fi
- . Canadian Crafts Federation
www.canadiancraftsfederation.ca
- . World Crafts Council International
www.wccwis.cl
- . The Alliance of Sector Skills Councils, UK
www.sscalliance.org
- . Arts Council of England
www.artscouncil.org.uk
- . Arts Council of Scotland
www.scottisharts.org.uk
- . Arts Council of Wales
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- . Arts Council of Northern Ireland
www.artscouncil-nsi.org
- . The Banff Centre, Canada
www.banffcentre.ca
- . European Ceramic Work Centre, Netherlands
www.ekwc.nl
- . Made You Look jewellery workshops/retail space, Toronto: www.madeyoulook.ca
- . Harbourfront Centre, Toronto
www.harbourfrontcentre.com

ANNEX 3: EXTRACTS FROM SCHOOL CURRICULA RELATING TO CRAFTS

PRIMARY SCHOOL

A 101-page visual arts curriculum for primary schools was published in 1999 and the aims and objectives of this curriculum are shown below.

The aims set out for the Visual Arts Curriculum are:

- to help the child develop sensitivity to the visual, spatial and tactile world, and to provide for aesthetic experience
- to help the child express ideas, feelings and experiences in visual and tactile forms to enable the child to have enjoyable and purposeful experiences of different art media and to have opportunities to explore, experiment, imagine, design, invent and communicate with different art materials
- to promote the child's understanding of and personal response to the creative processes involved in making two- and three- dimensional art
- to enable the child to develop the skills and techniques necessary for expression, inventiveness and individuality
- to enable the child to experience the excitement and fulfilment of creativity and the achievement of potential through art activities to foster sensitivity towards, and enjoyment and appreciation of, the visual arts
- to provide opportunities for the child to explore how the work of artists and craftspeople might relate to his/her own work.

'Broad objectives' are also set out for the curriculum.

'When due account is taken of intrinsic abilities & varying circumstances, the visual arts curriculum should enable the child to':

- look at, enjoy and make a personal response to a range of familiar and unfamiliar objects and images in the environment, focusing on their visual attributes

- explore and begin to develop sensitivity to qualities of line, shape, colour and tone, texture, pattern and rhythm, spatial organisation and the three-dimensional quality of form
- express ideas, feelings and experiences in visual form and with imagination, enjoyment and a sense of fulfillment
- experiment in spontaneous, imaginative and increasingly structured ways with a range of art materials, including pencils, paints, crayons, chalks, markers, inks, clay, papier-mâché, fabric and fibre, and construction materials
- explore the expressive and design possibilities of the materials within a range of two and three-dimensional media, including drawing, paint and colour, print, clay, construction, fabric and fibre
- apply skills and techniques, demonstrating increasing sensitivity to the visual elements in his/her art work
- look with curiosity and openness at the work of a wide range of artists and craftspeople
- explore atmosphere, content and impact in the work of artists, especially when they relate to his/her own work
- identify a variety of visual arts media and describe some of the creative processes involved
- develop an ability to identify and discuss what he/she considers the most important design elements of individual pieces, especially when they relate to work in hand
- discuss the preferred design elements in his/her work and in the work of classmates
- begin to appreciate the context in which great art and artefacts are created and the culture from which they grow
- respond to visual arts experiences in a variety of imaginative ways

- use appropriate language in responding to visual arts experiences.

As detailed in Chapter 3, six media are suggested for children to work with: drawing, paint and colour, print, clay, construction and fabric and fibre. For each medium, the curriculum provides information on why the medium has been chosen. For example, in relation to clay: "Clay is a versatile medium for free imaginative expression. Children begin to understand its inherent possibilities for three-dimensional expression as they model with it and change it. The plastic, malleable nature of clay makes it an ideal medium for learning about form. Every child should have opportunities to see and if possible to handle or touch craft pottery and sculpture ... Papier-mâché is also an accessible medium for expressing ideas in three-dimensional form. It complements work in clay and is an additional way of exploring form, particularly useful on a large scale".

After an Introduction, the Visual Arts Curriculum has four chapters which relate in turn to infant classes, first and second classes, third and fourth classes, and fifth and sixth classes. A final chapter relates to assessment.

For each of the different levels within primary school, the content of the visual arts curriculum is presented in two parts:

- a section entitled 'Concepts and skills development', which outlines the concepts and skills the child should develop as he/she engages in art activities at this stage – this relates to the child 'making art'
- a section relating to each of the six strands/media, broken into suggested art-making activities and suggested activities in 'looking at and responding to' the visual environment and to art works. The child's development is detailed in the context of each strand - thus, quite specific targets are set at each stage of the child's development.

As an example of the latter point, a short extract from the 'clay' strand for third and fourth classes is shown below.

Extract from the clay strand of third & fourth class visual arts syllabus:

Developing form in clay, the child should be enabled to:

- Explore and discover the possibilities of clay as a medium for imaginative expression, etc.
 - squeezing, pinching, pulling, squashing, prodding, rolling and re-forming a ball of clay
 - tearing pieces from the clay and putting them together again without a noticeable joining
 - experimenting with non-representational forms
 - experimenting in balancing some of the forms
- Make simple clay pots
 - designing and making a pinch-pot or a coilbuilt pot
 - finishing it with incised decoration, with coil and pellet design or painting it when dry
 - making imaginative pinch-pot creatures

Looking & responding, the child should be enabled to:

- Look at and talk about his/her work, the work of other children and figurative and non-representational pieces of sculpture (slides or prints), etc.
 - describing the form
 - the malleable nature of the clay
 - how he/she or the sculptor used materials
 - what he/she or the sculptor was trying to express
 - balance, symmetry and overall effect
 - problems experienced and solved
 - what he/she likes about the work

Source: *Primary School Curriculum; Visual Arts*

SECONDARY SCHOOL - PRIMARY LEVEL

Abridged information on the Junior Certificate syllabi with craft elements is provided below.

JUNIOR CERTIFICATE SYLLABI WITH CRAFT ELEMENTS

Art, Craft & Design

Core syllabus includes drawing, 2D art, craft and design and 3D art, craft and design. The 3D art, craft and design includes the following:

- Additive process ('making forms by adding material gradually, as with clay, plasticine, plaster, papier-mâché')
- Subtractive process ('Gives a form by carving away material, gradually defining the form, e.g. with soap, a plaster block, polystyrene, commercial carving materials, using a knife and rasps, or by carving wood or stone, with appropriate tools')
- Constructional process ('almost any material can be cut, shaped, fastened, to build up a form or structure, using the appropriate tools and means of joining')

In addition to the core syllabus, a minimum of one option for Ordinary Level and two for Higher Level studies are studied. Options listed include: animation, art metalwork, batik, block printmaking, book crafts, calligraphy, carving, computer graphics, embroidery, fabric print, fashion design, film-making, graphic design, jewellery making, leatherwork, mixed media sculpture, model making, modelling/casting, packaging, photography, pottery (ceramics), puppetry, screen printing, soft sculpture, strip cartooning, tapestry, theatre design, toy making, traditional crafts (e.g. lace, hedgerow basketry etc), video making, weaving.

Home Economics

There are five main areas in this course: food studies and culinary skills, consumer studies, social and health studies, resource management and home studies and textile studies. These five areas account for 85% of the marks, with textiles accounting for 10%. One expected outcome for textiles is that the student will be able 'to make up a simple item of clothing and a simple household item'. The remaining 15% of the marks for the course relate to an optional study, with a choice of three areas: childcare, design and craftwork, or textile skills.

'Design and craftwork' is linked to the 'Resource management and Home studies' part of the course and aims 'to give pupils an appreciation of design and craftwork past and present within their culture and an opportunity to research the making of, and to produce, craft items.' As part of the objective of this optional part of the course, the syllabus states: 'The consideration of indigenous and contemporary crafts could be highlighted

in this section. With the revival of the craft industry, the vocational aspects of this section should be considered in order to develop their entrepreneurial skills'. Under the option, students must (among other outputs) research and produce one craft item of choice, using any textile as a base.

In 2006, 71% of students opted for this module. Crafts used in assessment included toy making, rug work, cross stitch, patchwork, knitting, machine/hand embroidery, appliqué, macramé, doll making, crochet, tapestry, quilting, lace making and smocking. Products created included pictures, cushion covers, wall hangings, soft toys, blankets, quilts, handbags, rugs, mobiles, lampshades and oven gloves.

In relation to the 'textiles skills' option, its aim 'is to ensure that students will acquire a range of skills necessary to appreciate design and to use patterns and to complete basic items of clothing'. In 2006, some 2.4% of students opted for this module and projects presented for examination included skirts, dresses, tops, shorts, evening dresses, dressing gowns and shirts.

Materials Technology (Wood)

This course includes the following modules: Project Design and Realisation; Materials (including wood, metals, plastics, ceramics, surface and applied finishes, and adhesives); the timber industry; distribution of timbers; tools and tooling; joint fasteners and fixtures; shaping and forming; woodturning; and experiments.

Most of the marks are project (as opposed to theory) based and a 2002 State Examiner Report shows that most project marks are for the 'artefact', with a minority for the 'design folio'. The State Examiner was satisfied with the quality of the work in that year, noting common project items such as 'music system stand', 'environment artefact', 'mirror' and 'lamp'.

Technology

One of the four areas of this course relates to 'Craft and Materials'. The syllabus states: 'Particular attention should be paid to the development of foundation skills appropriate to the materials selected and the types of tasks undertaken. Students should have at their disposal

a suitably wide range of materials and skills to realise the full potential represented by the subject'. Students are expected to work with some of the materials from a list covering metals, woods, ceramics, fabrics, plastics and composite materials. In relation to these materials, students are expected to undertake a range of activities: understand the properties of the materials, measuring and marking out, cutting, shaping, forming, joining and assembling, and finishing.

Metalwork

There are two parts to this syllabus: Techniques and Design (incorporating practical work - 75% of marks) and Materials and Technology, with a written exam (25% of marks). Sub-headings for Techniques and Design are: bench-work, drilling, hot and cold forming, fitting and assembly, heat treatment, decorative finishing, lathe-work, design. Other materials besides metals used include wood and plastics, and there is work with basic electronic components.

SECONDARY SCHOOL - SENIOR CYCLE

Key elements of the syllabi relating to the five Leaving Certificate subjects with craft elements are shown in Table 4.3.

LEAVING CERTIFICATE SUBJECTS WITH CRAFT ELEMENTS

Art (Including Crafts)

There are four parts to this course: Observational Studies; Imaginative Composition and Still Life; Design or Craftwork; and History and Appreciation of Art. As such, either design or craftwork is studied, leading to 25% of the marks. In relation to design the paper 'will consist of a passage of prose which may be used as the basis for a design – on paper – for a specific craft such as fabric-printing, calligraphy, lino-printing, embroidery, weaving, pottery, modelling and carving and publicity design'. In relation to craftwork, candidates will carry out a design 'in the actual material for a craft such as lino-printing, book-crafts, hand-printed textiles, embroidery, pottery, weaving, puppetry, calligraphy, carving, modelling, art metalwork'

In 2005, 68% of both Ordinary and Higher level candidates chose the craft option. Poster making was the most commonly chosen medium, followed by modelling – quick drying clay was the most popular choice of material.

Home Economics – Social & Scientific

There are three core areas to this syllabus: Food Studies (45%), Resource Management and Consumer Studies (25%) and Social Studies (10%). In addition, the student must choose one of three electives for the remaining 20%.

In the core areas, Resource Management and Consumer Studies contains an element on textiles including the use of textiles as a resource for household and clothing purposes; selection criteria; and textile care. One of the three optional electives is Textiles, Fashion and Design. Areas to be covered include contemporary clothing and fashion, textile science, design evaluation and garment construction and the clothing and textile industries in Ireland. Candidates are required to produce a design folder for a garment or outfit and to construct a garment.

In 2007, 79 students presented Textile Fashion and Design coursework of whom 91% achieved A or B grades. Architectural Technology (formerly Construction Studies) - there are three parts to this course: construction theory and drawings; practical skills; and course work and projects.

In relation to the 'practical skills' part of the syllabus, the aim 'is to develop a sound grasp of woodworking techniques and skills based on practical experience'. The practical woodwork exam 'will test the candidate's knowledge and experience of equipment and processes through tests which will be largely based on workshop practice'.

The aim of the course work 'is to develop the pupils' ability to put their knowledge of theory into practice using forms of construction and concepts outlined in the syllabus'. As part of this work, students must submit the results of a project undertaken during the course, which may be (i) a building detail, incorporating a minimum of three craft practices; or (ii) a building science project relating to craft practice; or (iii) a written/drawn project relating to the craft heritage or the architectural heritage or the built environment.

Furniture was the most frequent type of project presented (70%) for assessment in 2005. The Chief Examiner's Report (2005) noted that many students tend to do better in the practical and skills elements of this assessment than in the written exam.

Engineering Technology

This course involves the 'study of a wide range of mechanical engineering materials, processes and technological applications integrated with the acquisition of the manipulative skills and techniques necessary for practical resourcefulness, creativity and design realisation'. Its aims are 'to promote an educational knowledge of the materials; understanding of the processes; ability to safely use the skills and tools to achieve objectives through practical work; and initiative in planning and developing technological projects'.

Its section on 'workshop processes' includes benchwork, heat treatment of metals, plastics processing, fabrication and finishing of metals, and machining. The section on 'materials and technology' includes modules on iron and steel, non-ferrous metals, plastics, the joining of materials and machining.

Technology

'Technology' has been designed to follow on from the equivalent subject at Junior Cert level and was being rolled out on a phased basis from September 2007.

It includes, in its core syllabus, modules relating to the design process, to project and quality management, to materials and production and to information and communication technologies (ICTs). Optional modules include further work around ICTs, manufacturing systems and materials technology.

Some 125 craft related PLC courses were identified on the QualifaX database in late-2008 – these are listed below. Courses are Level 5 FETAC unless otherwise specified. It is possible that some courses around the country were not listed on QualifaX.

ANNEX 4: PLC CRAFT COURSES IDENTIFIED BY COUNTY

PLC CRAFT COURSES BY COUNTY & TOWN/ REGION

Carlow (5)

Carlow; Art, Craft and Design Portfolio Preparation; Fashion Design; Furniture Design - Making; Hacketstown; Wood - Metal Craft & Design; Muine Bheag; Creative Craft

Cavan (3)

Cavan; Art, Craft & Design; Fashion Design, Retail & Make-up (FETAC Component Certificate (Level 6 NFQ), Certificate from International Therapy Examination Council, Diploma from International Therapy Examination Council, FETAC Level 5 Certificate); Furniture Design & Manufacture

Clare (2)

Ennistymon; Art; Lisdoonvarna; Art-Craft-Design

Cork (26)

Cobh; Art, Craft & Design - Portfolio Preparation Course; Woodturning; Cork City; Art, Craft & Design; Creative Craft - Boat Building, Design & Maintenance; Creative Craft - Home Decoration & Trompe l'œil; Creative Craft - Jewellery & Art Metalcraft; Creative Craft - Musical Instrument Making & Repair; Creative Crafts - Furniture Making & Restoration; Design - Stained Glass Techniques; Furniture Making & Restoration Skills (FETAC Level 6); Trompe l'Oeil - Home Decoration (FETAC Level 6); Fermoy; Art, Craft & Design; Kinsale; Art; Macroom; Art, Craft & Design; Mallow; Art; Art-Portfolio; Creative Craft; Furniture Design; Furniture Design - Production; Morrison's Island; Fashion Design (Certificate from City & Guilds and FETAC Level 5); Skibbereen; Art, Craft & Design; Tramore Road; Art, Craft & Design; Creative Ceramics (NVQ Level 3 from City & Guilds, NVQ Level 4 from City & Guilds); Furniture Design - Construction (Certificate from City & Guilds, FETAC Level 5); Creative Textiles (NVQ Level 3 from City & Guilds, NVQ Level 4 from City & Guilds); Design - Access to Education

Donegal (1)

Letterkenny; Art, Craft & Design

Dublin (28)

Ballyfermot; Art-Fibre-HND (BTEC Higher National Diploma from Edexcel); Art, Design & 3D Studies; Art, Design & Mixed Media; Art - Animation Drawing Studies;

Art, Graphics and Printmaking; Bull Abbey St, Dublin 8; Art - Portfolio Preparation in Mixed Media; Art, Craft & Design - 2D Portfolio Preparation; Art, Craft & Design - 3D Portfolio Preparation; Clondalkin; Art - Portfolio Preparation; Coolock; Art - Design Portfolio Preparation; Art, Craft & Design - Animation; Design - Architectural Studies; Fashion Design (FETAC Level 5 Certificate, FETAC Level 6 Advanced Certificate); Crumlin; Fashion Styling; Dun Laoghaire; Furniture Design - Furniture Design and Manufacture; Furniture Making & Restoration - Design (FETAC Level 6); Finglas; Art and Design Portfolio Preparation; Fashion & Textile Design - Portfolio Preparation; Inchicore; Art and Design; Design - Costume Design & Make Up (FETAC Component Certificate (Level 6 NFQ), Certificate from City of Dublin VEC, FETAC Level 5 Certificate); Killester; Art - Drama - Portfolio Preparation; Design - Model Making & 3D Design; Sallynoggin; Art, Craft & Design - Portfolio Preparation; Fashion Design (Certificate from City & Guilds, Diploma from City & Guilds, FETAC Level 5); Stillorgan; Art Foundation; Walkinstown; Art, Craft & Design - Portfolio Preparation; Furniture Design; Whitehall; Furniture Design - Craft

Galway (5)

Ballinasloe; Furniture Design; Galway; Art - Portfolio Preparation; Drawing & Visual Inquiry (FETAC Level 6); Fashion Design; Furniture Design - Making

Kerry (1)

Tralee; Art, Craft & Design

Kildare (0)

Kilkenny (4)

Graignamanagh; Art, Craft and Design; Kilkenny City; Art (BTEC Higher National Diploma from Edexcel); Art; Thomastown; Creative Crafts

Laois (5)

Abbeyleix; Art, Craft & Design; Fashion Design; Portlaoise; Art - Progressive Art & Presentation; Design - Portfolio Preparation; Furniture Design & Restoration

Leitrim (1)

Drumshanbo; Art

Limerick (10)

Limerick City; Art, Craft and Design; Art , Craft & Design - Animation & Visual Studies; Art , Craft & Design - Graphic Design Portfolio; Art - Advanced (FETAC Level 6); Art, Craft & Design - Portfolio; Fashion Design & Textile Portfolio (Certificate from City & Guilds, FETAC Level 5) ; Fashion Design - Advanced (FETAC Level 6); Fashion Design - Textile Design (City & Guilds Diploma); Textile Design - Advanced (FETAC Level 6); Newcastle West; Art, Craft & Design

Longford (1)

Longford Town; Art, Craft & Design - Portfolio Preparation

Louth (4)

Drogheda; Art Craft & Design - Visual Education - Portfolio Preparation; Fashion Design; Furniture Design - Handcrafted Dundalk; Art, Craft & Design

Mayo (3)

Castlebar; Fashion Design; Westport; Art, Craft and Design Portfolio Preparation; Furniture Design

Meath (2)

Dunboyne; Art Portfolio; Navan; Art , Craft & Design - Portfolio Foundation Course

Monaghan (1)

Armagh Road; Art, Craft & Design

Offaly (0)**Roscommon (0)****Sligo (4)**

Ballinode; Art, Craft & Design; Furniture Design; Furniture Design (FETAC Level 6); Enniscrone; Art, Craft and Design

Tipperary (7)

Clonmel; Art- Portfolio Course; Art Jewellery Design; Art, Craft & Design; Creative Craft - Art Craft; Newport; Art, Craft & Design; Furniture Design; Thurles; Art - Portfolio

Waterford (3)

Dungarvan; Art - Portfolio Preparation; Art, Craft & Design; Waterford; Art, Craft & Design - Portfolio

Westmeath (2)

Moate; Art; Art, Craft & Design

Wexford (2)

Gorey; Art; Wexford; Art, Craft & Design

Wicklow (5)

Bray; Art - Ceramics, Craft and Design; Art Portfolio Preparation Course; Fashion Design (BTEC Higher National Diploma from Edexcel, FETAC Level 5); Fine Arts (BTEC Higher National Diploma from Edexcel); Furniture Design

ANNEX 5: FURTHER POSSIBLE AREAS OF RESEARCH

This study is the first to provide an overview of craft education and training in Ireland. In this regard, it represents a starting point rather than an end point in terms of research and in terms of understanding craft education and training in Ireland. A number of areas are listed below in which the Crafts Council may find it beneficial to undertake further research work. This list is not meant to be exhaustive.

Potential research tasks arising from study

1. National research study in relation to the creative economy, incorporating but wider than the crafts sector. This could build from work already undertaken at EU level and by the Western Development Commission.
2. Research in relation to the primary teacher training colleges, their current instruction in relation to crafts and how these subjects are incorporated in the student curricula. This could include research on what the trainee teachers (and perhaps newly qualified teachers) find useful in relation to crafts. Discussions with the GANS could receive their input on how they can support the colleges.
3. Research on the precise amount of time spent on craft by teachers in the classroom, how this breaks down, and the nature of teaching provided.
4. Follow-on research with schools involved in the 'Craft in the Classroom' project to establish the extent to which they continue with craft activities after the end of the project (after one year, after three years, extent of diffusion to other teachers etc.).
5. Research to understand in more detail the in-service training for existing primary teachers in relation to craft, and the roll-out of programmes in relation to science and green schools, which may offer learning (or provide potential partners) for the Crafts Council.
6. Research on the different enterprise schemes linked to second level education, their current crafts content and potential crafts content.
7. Survey of a sample of secondary schools as regards craft resources, space and equipment, and on how crafts are taught in practice.
8. Review on the quality of craft related PLC courses to benchmark them against best practice and to support any that may need support.
9. Document the precise business content of craft related courses at third level, discuss this content and its delivery with the different stakeholders, and review options as regards the delivery of business content to people considering a career in the craft sector.
10. Work with the HEA to build a system to provide better data on the progression paths for craft graduates (both immediately and after a few years).
11. Review options to increase the number of postgraduate students studying crafts, including how GradCAM can increase its role on craft.
12. Explore potential demand for craft courses in craft areas with a low current education and training provision, to include consultations with the GANS, interviews with potential buyers and a review of international craft trends.
13. Review models of teacher training in association with discussions with the Teaching Council to see if any can be adopted for craft practitioners wishing to teach PLC courses.
14. Analyse existing skills and training needs of craft enterprises, using a focused questionnaire and focus groups.
15. As time and contact permits, undertake a deeper review of lessons from craft education and training in other countries, particularly in neighbouring countries where there may be the potential for future cooperation.

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Crafts Council of Ireland

Castle Yard, Kilkenny

t. +353 (0)56 7761804 f. +353 (0)56 7763754 e. info@ccoi.ie www.ccoi.ie