

---

Council of National Cultural Institutions

**A Policy Framework for Education, Community, Outreach (ECO)**

Developed by the Education, Community, Outreach Working Group  
of the Council of National Cultural Institutions

In association with Arts Consultants Martin Drury and Susan Coughlan

Published by Council of National Cultural Institutions

2004

## FOREWORD

This policy framework document marks a significant moment in the development of both the specific work of the Education, Community, Outreach (ECO) Working Group and of the over-arching work of all of the institutions represented in the Council of National Cultural Institutions (CNCI). In 1998, when the Working Group came together, at the invitation of the CNCI Directors, we welcomed the opportunity to mark the maturing of the institutions concerned by looking in a concerted way at educational and community access to the resources of these institutions, from personnel, to built facilities, to programmes and budgets. This was the first time in Ireland that such an inventory was carried out and as a result of this it was agreed that a shared policy framework was essential to articulate a vision of future potential in this area. The ECO Working Group has embraced the challenge that this work has entailed, as it provided an opportunity for the first time, to explore both the commonalities and uniqueness of each institution and work towards a shared policy which respects both. It is also a chance to open out our work to the wider public and to provoke debate about the role and function of cultural institutions in everyone's lives.

The field of ECO work has developed and deepened since the early 1990s, and several of our institutions are now being held as models of good practice on the international stage. Whilst we are aware of the special nature of our work we know that it is still largely unrecognised in Ireland. Relative to the situation in other countries, the role of the cultural institutions as places of learning and leisure is still an untapped resource and largely unappreciated. ECO work aims to address this through designing innovative and exciting access programmes for all, often in partnership with other agencies and providers. We feel that this period of work is just the beginning of a long-term strategy to alert Government and the wider public to the rich resources in our institutions, and to develop innovative and meaningful ways for people to participate in, and contribute to, their national cultural institutions.

This work is the result of the input of many people, the Working Group, the consultants that we have worked with since 1999 and especially Martin Drury and Susan Coughlan, with whom we have drawn up this policy document, and our colleagues in the national cultural institutions. I would like to formally thank the CNCI Directors who have supported the development of this work over the past five years and most importantly, the wide range of the Irish public who are users of our services and without whom this policy document would not find life.

We call upon government to support the ongoing development of the work of all of the institutions in the CNCI and to continue to increase the resources to meet the growing needs and demands of education, community and outreach provision. What is presented in this document is our aspiration for the future of all of the work in each of our respective institutions and for the sector as a whole.

**Helen O'Donoghue, Chair of ECO Working Group**

Senior Curator; Head of Education and Community Programmes  
Irish Museum of Modern Art

November 2003

## **PREFACE**

To stimulate our imagination and nourish our dreams, we seek a wide range of experiences through art, literature, film, music, theatre and heritage. This applies to people all over the world, of all social classes and ages, women and men alike. What we cannot dream about cannot be realised. In western society culture is commonly regarded as something highbrow, a luxury rather than a necessity. Culture and heritage help us transcend limits, self-imposed or otherwise; to challenge ourselves and to discover talents we were unaware of - talents that may be valuable in many facets of our life. As such it should not be the privilege of the few but the right of all.

As current Chairman of the Council of National Cultural Institutions it is my honour to welcome the initiative undertaken by the Education, Community, Outreach (ECO) Working Group in producing a policy framework. It is a seminal and timely piece of work which will provide a frame and context for the central role of education in its widest sense within the national cultural institutions. It is thought-provoking and its recommendations present us all with challenges and opportunities for policy development.

I can assure the ECO Working Group that this report will receive the close attention of the national cultural institutions and I look forward to constructive debate around the issues raised and to the dissemination of this important piece of research in the wider community.

**Ben Barnes, Chairman  
Council of National Cultural Institutions**

22 December 2003

## CONTENTS

---

Executive Summary	6 – 8
Introduction	9
Background and Definitions	10 – 11
CNCI	
Culture	
ECO	
Nature and Purpose of ECO Policy Framework	
Policy Context	12 – 15
8 contexts	
Key Governing Principles	16 – 18
10 principles	
Key Guidelines for ECO in the Cultural Institutions	19 – 26
13 guidelines	
Conclusion	27
Bibliography	28 – 29
Members of the Education Community Outreach Working Group	30
Council of National Cultural Institutions	30

---

## EXECUTIVE SUMMARY

### Introduction

The Policy Framework was commissioned by the Education, Community, Outreach (ECO) Working Group of the Council of National Cultural Institutions (CNCI). The aim was to establish shared understandings and common points of reference that would clarify the nature and purpose of ECO work; assist dialogue about ECO within CNCI and between CNCI and key government departments and agencies; and to establish a basis for any future joint actions in this field.

### 1. Background and Definitions

The background to the Policy Framework is outlined briefly:

- the purpose and composition of CNCI
- the range of cultural concerns and practices within the ambit of CNCI
- some core characteristics of the discipline of ECO
- the rationale for the ECO Policy Framework and its central purpose of offering co-ordinates by which to map CNCI policy in the domain of ECO.

### 2. Policy Context

This section locates ECO within a series of overlapping contexts. These provide the legislative, intellectual, aesthetic, political and pragmatic bases upon which the significance of ECO rests.

ECO, as a discipline, is true to the legislation and terms of reference that govern the policies and practices of the CNCI member institutions. (2.2)

ECO owes much to contemporary cultural theory and practice regarding the social function of cultural institutions and their relationship with the public. (2.4)

ECO addresses the implications of multiple intelligence theory (2.5) as well as reflecting changes in wider civil society to do with education, social equality and cultural diversity. While children and young people remain a central focus of ECO, the Policy Framework pays attention to lifelong learning and to the notion of the learning society. (2.6 and 2.7).

### 3. Key Governing Principles of ECO in the National Cultural Institutions

ECO conceives of the general public as consisting of a range of 'publics'. (3.2)

ECO conceives of the cultural institution as both a learning site and a social space. (3.2)

ECO has a primary commitment to facilitate public participation and engagement within the resources of the institution. (3.3)

ECO is both a specialist service and an institution-wide value. (3.4)

Learning ranges from playful exploration to academic scholarship and is a lifelong experience from early childhood to old age. (3.6 and 3.7)

'Learning needs' and 'learning styles' are diverse and the cultural institution should set out to develop and offer a range of appropriate learning models. (3.8)

ECO is integral to the institution's work and the learning is two-way: sometimes the institution engages with and is enriched by the public rather than the reverse being always or exclusively the case. (3.9)

ECO can happen on-site, off-site, or indirectly through secondary resources, including the internet. (3.10)

#### **4. Key Guidelines for ECO within National Cultural Institutions**

ECO work in the national cultural institutions, as with all of their work, should be distinguished by a commitment to appropriately defined standards of excellence. (4.1)

ECO policy and practice needs to inform and to be integrated within the wider policy, planning and management ethos of the cultural institutions. (4.2)

Five key actions are proposed to give effect to the institutions' commitment to the primary value, the distinctive role, and the integrated function of the ECO service. (4.3)

While public activities may be the most visible manifestations of ECO work, well-balanced provision will derive from a continuum - from once-off activity to a few medium/long-term developmental projects - in the context of priorities identified in a strategic plan. (4.4)

Researching and knowing its publics is a cornerstone of ECO policy. Understanding the nature of such publics and the best means of engaging with them is given much attention in the Policy Framework and three means of defining and characterising such publics are offered. (4.6)

Sixteen possible ECO services are listed as indicators of *policy-in-action*. (4.8)

The focus of such ECO service actions may be the institution's current programme of work, but ECO provision may sometimes centre upon the wider cultural discipline of the institution rather than its particular manifestation in the current programme. (4.8)

The value of partnerships within and between institutions and agencies (cultural and other) is defined in some detail, inclusive of North/South, European and wider international joint actions. (4.9)

Policy must always take account of capacity. The resources of any institution, most especially the quality and quantity of its staff, are key determinants of successful policy-implementation. (4.10) There is a detailed treatment of this issue as it applies to ECO, concluding with a strong emphasis on the training and professional development needs of ECO staff and of the wider staff in the key principles and practices informing ECO provision. (4.11)

The critical role of the 'artist/maker' and of 'the interpreter' as central players in the development and delivery of ECO programmes is underlined. The complexity of that function (teacher / facilitator / curator / producer / social activist / researcher / reporter) is set out to emphasise the importance of engaging appropriately qualified and disposed personnel and of supporting them in their practice. (4.12)

The continued effectiveness of ECO, like most major cultural disciplines, and especially where there is direct engagement with a variety of publics, rests on policy emerging from a cycle of *research - planning - implementation - evaluation - dissemination*. Particular emphasis is placed on evaluation as an instrument of policy development and as a planning tool. (4.13)

## 5. Conclusion

The ECO Policy Framework is the outcome of extensive deliberation by, and collaboration among, the members of CNCI's ECO Working Group. The document is one result of the kind of collective thinking and action that is central to the ethos of CNCI. A second outcome is the desire of the ECO Working Group to continue meeting to mutual benefit.

## CNCI Policy Framework for Education, Community, Outreach (ECO)

### INTRODUCTION

#### *Origins of document*

This document was commissioned by the CNCI Working Group on Education, Community, Outreach (ECO)<sup>1</sup> and researched and written by external consultants.<sup>2</sup> The document represents the consensus view of the Working Group which met monthly with the consultants in the period May – September 2003, to discuss detailed terms of reference, the nature and purpose of the document, its content and structure, and to consider interim drafts of the document.

The ECO Working Group now presents to the CNCI this Policy Framework for ECO in order to:

#### *Intended outcomes*

- facilitate greater understanding of the discipline of ECO within CNCI and within its individual institutions, at board and executive level
- provide a basis for discussion with the Minister for Arts, Sport and Tourism and the officials of his Department on this important aspect of the work of the national cultural institutions with a view to improving the policy and funding environment for such work
- provide a basis for discussion with other government departments, especially those of Environment, Heritage and Local Government; Education and Science; Health and Children; Social and Family Affairs; with a view to enhancing their understanding of ECO work and its distinctive contribution to the delivery of some of their key objectives
- establish a framework for any future actions under taken by the ECO Working Group. Such actions could be 'joint' (involving two or more members) or 'collective' (involving all members). All such actions might include cooperation with other appropriate bodies throughout the island of Ireland and/or internationally.

---

1. The ECO Working Group consists of 12 people. They are those responsible for Education / Education and Community / Education and Outreach within the 10 national cultural institutions. Their titles, remits, and professional grades differ from institution to institution. In some cases they work on their own (sometimes with responsibilities additional to ECO); in others they lead an ECO team. The disparity between the number of Working Group members and the number of institutions in CNCI is accounted for by the fact that the National Museum has three equivalent officers in each of its constituent museums in Kildare Street, Collins Barracks and Castlebar, Co. Mayo (there is no such officer for the Natural History Museum in Merrion Street).

2. Mr. Martin Drury and Ms. Susan Coughlan

## 1. BACKGROUND AND DEFINITIONS

### 1.1 CNCI

CNCI is an acronym for the Council of National Cultural Institutions. Created in 1998, formally established under the Heritage Fund Act (2001), and reporting directly to the Minister for Arts, Sport and Tourism, the Council's membership consists of the Directors / Chief Executives of the following institutions:

#### *Membership and mission*

- The Arts Council
- Chester Beatty Library
- The Heritage Council<sup>3</sup>
- Irish Museum of Modern Art
- National Archives of Ireland
- National Concert Hall
- National Gallery of Ireland
- National Library of Ireland
- National Museum of Ireland
- National Theatre Society Ltd.

CNCI exists to facilitate professional exchange and partnerships between the directors and the member institutions to their mutual benefit and to the benefit of cultural life in Ireland generally. Its current work programme includes exploration of Education, Community, Outreach (ECO) as an area of common interest and benefit to all ten institutions within CNCI.

CNCI is uniquely well-placed to speak authoritatively about cultural life in Ireland, and particularly about those aspects of cultural life supported by the State and funded through the public purse. Thus, the development of an agreed CNCI Policy Framework in the area of ECO is a matter of importance.

#### *Governing definition of culture*

### 1.2 Culture

The term culture, as defined by the concerns and practices of the ten CNCI institutions, is wide in scope, embracing a broad range of art forms, heritage resources and cultural disciplines, from pre-history to contemporary times, and including both the natural and built environment. This rich cultural landscape is tended in Ireland by the ten CNCI institutions *inter alia*, with each member having expertise in and responsibility for particular aspects of that landscape, and some members sharing several areas of common interest. Common to all members is a commitment to the care and development of arts, culture and heritage and to facilitating rich and varied relations between (Irish) people and culture. The foregoing broad definition underpins the use of the terms culture and cultural institution in the present document.

---

3. Exceptionally, the Heritage Council's 'parent' department is that of Environment, Heritage and Local Government.

*Outline description of ECO***1.3 ECO**

ECO (an acronym for Education, Community, Outreach) is a professional discipline within the wider work of cultural institutions worldwide, and especially of those in receipt of public funds. ECO is dedicated to the engagement of cultural institutions with the public they serve, to the mutual enrichment of both. That engagement may be short- or long-term in nature and may take place within the cultural institution's own environment or, as the term 'outreach' implies, it may occur in places and contexts well beyond the more predictable 'reach' of the institution.

ECO policy and provision are informed by the nature and interests of the publics served, as well as by the nature and disciplines of the cultural institution. ECO work is wide-ranging because there are many publics and many kinds of engagement. That range increases when consideration is given to ECO within the wide variety of cultural practices represented by the ten CNCI member institutions.

All CNCI members share a commitment to public service. What is distinct about each CNCI institution is its own mission and, in respect of ECO work, its own philosophy and emphases. Some of these traditions and commitments are long-standing and some more recent, but in all cases they inform the institution's identity and they merit respect. For these reasons this Policy Framework document chooses not to offer a concise, abstract definition of ECO work, but rather to characterise it by setting out the key principles that inform it (see Section 3).

*Previous study***1.4 Nature and Purpose of ECO Policy Framework**

This document builds upon a previous review commissioned by CNCI which surveyed ECO work at the ten CNCI institutions and, more generally, in Ireland and abroad.<sup>4</sup> CNCI commissioned this current study (under the auspices of its Working Group) to assist in the establishment of a Policy Framework for CNCI in this area.

*Purpose of policy framework*

The Policy Framework that follows is first set in context (Section 2) and then set out as a series of Governing Principles (Section 3) and Key Guidelines (Section 4). The intention is to offer co-ordinates by which to map CNCI policy in the domain of ECO by:

- developing a shared set of references for ECO work
- assisting in the articulation of a common CNCI position on ECO
- facilitating commitment to any future joint actions in this domain by CNCI members or collective actions by CNCI as a body.

*CNCI policy and policy in individual institutions*

While the Policy Framework should help inform ECO policy and provision in the ten CNCI institutions, it is not intended to prescribe the policy and practice of individual institutions whose autonomy is acknowledged and respected.<sup>5</sup> Conversely, the CNCI Policy Framework should not be circumscribed by the policy of an individual member institution.

---

4. Review of Education, Community Education and Outreach at Ten Cultural Heritage Institutions by Farrell Grant Sparks (May 2001).

5. The brief for the current study stated that 'The policy needs to take cognisance of the diversity of functions across the institutions'. Accordingly, this Policy Framework does indeed acknowledge the varied natures and missions of the ten CNCI member institutions. Each institution will construct its own policies and actions in accordance with its given or self-determined mandate. The particular policy-making functions of the Arts Council and of the Heritage Council are further acknowledged.

## 2. POLICY CONTEXT

A CNCI Policy Framework for ECO exists within a number of overlapping contexts.

### *CNCI raison d'être*

#### 2.1

The most immediate context is CNCI's own *raison d'être*: the principle of shared thinking and pooled resources around issues of common concern, as set out in CNCI's founding Terms of Reference (1998). One such area identified by the CNCI Directors is that of Education, Community, Outreach (ECO).

### *Broad legislative and policy framework*

#### 2.2

A governing context for ECO policy is the matrix of legislation, statutory powers, mission statements and strategic plans within which each of the ten CNCI member institutions operates. This matrix impinges directly through statute and policy in the fields of arts, culture and heritage. It impinges indirectly through statute and policy in other areas of public life of relevance to ECO, most obviously in education. The policy environment is also determined significantly by two of CNCI's own members: the Arts Council and the Heritage Council. These two bodies have specific responsibility for policy, planning and provision in, respectively, the contemporary arts and in the field of heritage, widely defined.<sup>6</sup>

### *Existing tradition of ECO*

#### 2.3

ECO work has its own context of existing tradition and practice. ECO has been a characteristic – in some cases a key feature – of the policies, provision and programmes of all CNCI members. Education, understood broadly, underpins all of their mandates, even if the more explicit provision of an ECO service is a relatively recent phenomenon, reflecting worldwide trends in the policies and public programmes of most cultural providers. Some Irish practice in this domain has been excellent, sometimes innovative and, in a small number of cases, there has been formal evaluation that confirms significant social gains. However, despite progress - in the past decade especially - the truth is that Irish provision in this field is uneven. All exceptions duly acknowledged, ECO in Ireland still tends to be poorly understood outside of its own sector, under-resourced, over-reliant on key individuals, dominated by a culture of 'activity'<sup>7</sup> and, above all, lacking the kind of underpinning mandate that CNCI could help to provide through this document and otherwise.

6. The Arts Act (2003) defines the arts as "any creative or interpretative expression (whether traditional or contemporary) in whatever form, and includes, in particular, visual arts, theatre, literature, music, dance, opera, film and architecture, and includes any medium when used for those purposes".

The Heritage Act (1995) defines national heritage as "Monuments; Archaeological Objects; Heritage Objects; Architectural Heritage; Flora; Fauna; Wildlife Habitats; Landscapes; Seascapes; Wrecks; Geology; Heritage Gardens and Parks; Inland Waterways".

7. Activity of all sorts, partly because it is the most visible manifestation of ECO work, is sometimes confused with being its objective. In particular, where the ECO staff complement is small, almost all resources can end by being devoted to programmes of activity, with little cumulative or long-term gain for those participating, or for the institution. Managing the demand for 'activities' that comes from the public and from senior management is often critical to a maturation in provision from demand-led activity to strategic actions.

### *Genuine public access*

#### 2.4

A critical component of any policy framework is a well-argued rationale. In this regard ECO can draw strength from much contemporary learning, and from current cultural theory and policy. These provide strong evidence of new and significant emphasis on *public service* arts policy, the *social function* of cultural institutions and the role of the public (a diversity of publics) in *determining meaning* in works of art and in cultural experience generally.<sup>8</sup> Certainly, while access to arts, culture and heritage has remained for several decades an unimpeachable goal of public policy, that commitment was more slowly followed by an understanding that meaningful 'access' is not a matter of 'making available' cultural experiences to a supposedly uninitiated public. A deeper reading of the issue of public access lays significant responsibilities for creating contexts of genuine public engagement at the doors of cultural institutions.<sup>9</sup>

### *Multiple intelligences*

#### 2.5

Recent developments in the fields of both psychology and sociology provide another supportive context. There has been significant growth in our understanding of the nature of learning, the diversity of human intelligence, and of how cultural participation is significantly *socially determined*.<sup>10</sup> In particular the Theory of Multiple Intelligences<sup>11</sup> has affected the nature of both formal school curricula (especially at primary level) and learning in non-formal settings within a life-long context.<sup>12</sup> Multiple Intelligences Theory has important implications for cultural policy and provision as well for education, and has been a cornerstone of the rationale behind some of the recent collaborations between the Department of Education and Science and cultural institutions and organisations, especially in contexts of social disadvantage.

8. At the 1991 CECA (International Committee of Museum Educators) Conference in Jerusalem Professor George Hein delivered a paper on Constructivist Learning Theory, explaining that *Constructing meaning is learning: there is no other kind. The dramatic consequences of this view are two-fold: (i) we have to focus on the learner in thinking about learning (not on the subject / lesson to be taught) and (ii) there is no knowledge independent of the meaning attributed to experience (constructed) by the learner, or community of learners.* See [www.exploratorium.edu/IFI/resources/constructivistlearning](http://www.exploratorium.edu/IFI/resources/constructivistlearning)

9. The addition of the word 'opportunity' to the title of the first ever White Paper on the Arts [*Access and Opportunity* (1987)] was emblematic of the sense of inadequacy surrounding the simple term 'access'. This was well captured a few years later in the seminal ACE Report *Art and the Ordinary* (1989) which stated that there was value in "re-constituting the answer of access into a series of questions such as 'access to what?', 'access for whom?', 'access granted by whom?'..." See [www.artscouncil.ie/library/](http://www.artscouncil.ie/library/)

10. The alignment of the twin notions of cultural poverty and educational disadvantage has explicit official recognition for at least a decade. See, for example, the 1995 Government White Paper on Education *Charting Our Education Future*.

11. Howard Gardner's Theory of Multiple Intelligences challenges the traditional view of intelligence as a unitary capacity that can be adequately measured by IQ tests. Instead, this theory defines intelligence as an ability to solve problems or create products that are valued in at least one culture. See [www.pz.harvard.edu/sumit](http://www.pz.harvard.edu/sumit)

12. "Adults too (and perhaps more so) can be seen to use multiple intelligences" – Eileen Hooper-Greenhill in "Why do we have Museums and what is their Educational Role" in *The Role of Education in Museums, Arts and Heritage Venues: Proceedings of the Symposium held on 6 November 1998 at the National Gallery of Ireland* (Dublin, NGI, 1999)

### *Changes in civil society*

#### 2.6

The public context within which cultural institutions, particularly national ones, operate has altered significantly in recent decades, reflecting changes in wider civil society to do with education, social equality, and cultural diversity. The notion of 'lifelong learning'<sup>13</sup> closely allied to that of 'the learning society'<sup>14</sup> forms one such frame of reference.<sup>15</sup> Another such frame, related to different age cohorts within the public, takes account of initiatives that range from the National Children's Strategy to the movement represented by the organisation Age and Opportunity. A third and important frame is that which explores the complex matrix of culture and poverty.<sup>16</sup> Multi-culturalism, a phrase with little resonance in Ireland a decade ago, provides a fourth example of perhaps the most recent frame of reference for the work of national cultural institutions, inclusive of their ECO provision.

### *Children and young people*

#### 2.7

An enduring context for ECO policy is that, though ECO is wider than 'education' and though education is wider than 'school', there is a widespread and absolute conviction that publicly-funded cultural resources have a particular responsibility in respect of children and young people (in school, community, and family settings). The developmental nature of childhood is at the heart of that responsibility, while the growth of children's rights as a political issue further underlines it. The National Children's Strategy (2000) gives official expression to those rights in Ireland and makes more explicit the expectation that all national institutions must take more account of the rights of children and young people.<sup>17</sup> It is noteworthy, in this context, that in two recent lengthy interviews the Minister for Arts, Sport and Tourism has underlined his determination to establish a committee of the Arts Council to address the matter of arts education and arts-in-education.<sup>18</sup>

---

13. It is worth noting that in February 2002, the Ministers with responsibility for education and training in EU countries and at the European Commission set out a work programme to be achieved by 2010, which declared itself as "having particular regard to the principle of lifelong learning".

14. 'By a learning society is meant the adoption and promotion of a holistic approach to education and training for change and for learning how to live with such change in all its many forms. A learning society will see education and training increasingly becoming vehicles for self-awareness, belonging, advancement and self-fulfilment, and increasingly providing a key to controlling one's future and one's personal development' – (*Adult Education and the Museum: Final Report on the Socrates Project TM-AE-1-1995-DE-1* (Bonn, IIZ / DVV, 1999) - p.15.

15. The Conference Declaration of CONFINTEA – The 5th UNESCO International Conference on Adult Education (Hamburg, 1997) – had a special chapter on cultural education for adults and made a commitment to recognising cultural institutions as resources for adult education and to supporting cultural heritage as a source of lifelong learning.

16. A cornerstone document in this regard is the 1997 Combat Poverty / Arts Council report *Poverty: Access and Participation in the Arts* researched and written by Jeanne Moore.

17. The National Children's Strategy (2000) *Our Children – Their Lives* articulates six basic needs of all children. The fourth: 'Children will have access to play, sport, recreation and cultural activities to enrich their experience of childhood' is expanded upon in pp 57-58 of the Strategy.

18. Firstly in an interview with *Irish Times* Arts Editor Deirdre Falvey (15 July 2003) and secondly in an interview with Theo Dorgan on RTÉ Radio One's *Rattlebag* programme (broadcast 24 July 2003).

*Social inclusion and outreach***2.8**

Increased capital and current spending by central government in the cultural sector has brought an expectation of greater alignment with the broad national social agenda, most especially that of social inclusion. Allied to that are expectations that cultural institutions (national ones especially), though almost all based in the capital city, will share their resources with like-minded partners throughout Ireland and develop an organisational culture and a programme practice where outreach is a norm.

### 3. KEY GOVERNING PRINCIPLES OF ECO IN THE NATIONAL CULTURAL INSTITUTIONS

#### *Stewardship*

#### 3.1

The national cultural institutions are repositories and guardians of much of the accumulated cultural wealth of Ireland (and beyond). They have stewardship of resources (natural and man-made) that are both outcomes and sources of important human ideas, values, knowledge and experience. Those resources are held by the national cultural institutions on behalf of, and to the benefit of, Irish people and of civilisation generally.

#### *'Learning sites' and 'social spaces'*

#### 3.2

Education, broadly defined, is central to the mission of all national cultural institutions, a fact enshrined in legislation and/or individual mission statements as well as being evidenced by custom and practice. This broad educational commitment in the service of 'the general public' is complemented by a more recent, discrete and specialised service called Education, Community, Outreach. ECO conceives of the 'general public' as consisting of a range of discrete 'publics'. In a parallel fashion, ECO conceives of the cultural institution as both a learning site and a social space. Thus, ECO has a primary commitment to facilitate public participation in, and engagement with, the resources of the institution.

#### 3.3

The work of most of the national cultural institutions<sup>19</sup> may be characterised as triangular, i.e. constructed around the inter-relationship of:

#### *Cultural resource*

(i) the cultural resource (art form / heritage resource / cultural object or event) inclusive of its makers

#### *Service action*

(ii) the service action (create / collect / conserve / document / show)

#### *The public*

(iii) the public (general public - residents and tourists / children and young people / older people / communities defined by place, interest, identity or need / researchers and academics).

Conventionally, primacy is given to the institution's core discipline, very often expressed as its collection or repertoire. ECO, while operating within the same triangle, tends to give primacy to the public's relationship with the institution and its resources. Additionally, because it conceives of many publics, ECO determines its service actions in response to the diversity of publics and their requirements.

---

19. The policy-making role of both the Arts Council and the Heritage Council is again duly acknowledged.

*ECO as institution-wide value*

## 3.4

Because ECO seeks to attune the cultural institution to the needs of the public(s), it is both a specialist service within each cultural institution and also an institution-wide value. Whereas sometimes the needs of the public might be represented as being in conflict with the needs of the collection or core discipline, it is a governing principle of ECO to seek to reconcile those needs, and to influence the institution's programming to address those needs as complementary.

*Location of meaning*

## 3.5

ECO practice is premised on the notion that the meaning of the work resides not solely in the cultural resource itself, but rather emerges fully in the interaction between that resource and the person engaging with it. Accordingly, meaning - while never open-ended - is significantly determined by the public's engagement. And because there are many publics, there are many meanings. A key role of the cultural institution is to facilitate meaningful engagement between the work(s) and the public(s); in brief, to facilitate *learning*.<sup>20</sup>

*Range of learning*

## 3.6

Learning ranges from playful exploration to academic scholarship.<sup>21</sup> At times the learning context of the cultural institution will be deliberate and its means visible; at other times both will be inconspicuous.

*Lifelong learning*

## 3.7

Learning is a life-long experience from early childhood to old age.

*Learning needs and learning styles*

## 3.8

'Learning needs' and 'learning styles' are diverse and determined by a range of factors. Some factors have to do with the nature of the public(s) engaging with the work (e.g. age; educational attainment; cultural background; personal preference). Other factors have to do with the core discipline (e.g. wildlife; industrial architecture; contemporary music; state papers). The learning models may range from formal presentations where the work is a kind of *text* mediated by experts, to more interactive encounters where the work is a *pretext* for an open-ended engagement between the institution and the public group.

20. As the following clauses 3.6 – 3.9 make clear, the word 'learning' is used advisedly. The CNCI Working Group on ECO felt a reluctance to employ 'education' because it is a word with so many connotations of formal schooling. Yet it is important to suggest that, even in the most casual of encounters in a cultural institution, learning occurs. As both a noun and a verb 'learning' captures the process of engagement and allows also that the engagement (and the learning) is 'two-way'. Finally, 'learning' as understood above, is a process and a value that informs all three strands of ECO: Education, Community, Outreach as well as the totality of the institution's work. See also: "*LEARNING is both a verb and a noun, a process and a product. The reason for using 'learning' instead of 'education' is to emphasize action*" – J. H. Falk and L. D. Dierking (eds) in *Museums, Places of Public Institutions for Personal Learning: Establishing A Research Agenda* (American Association of Museums, 1995)

21. See *the Universities Act* (1997).

*ECO as integral work***3.9**

ECO, especially when it entails committed, developmental relationships with particular publics, may include that work becoming integral to the institution. This is not a 'badge of honour' principle; rather it is an acknowledgment that the premise of initial engagement can evolve so that the public(s) and the institution intersect in such a fashion as to push the initial proposition to its logical and integral conclusion: that the institution engages with and is enriched by the public rather than the reverse being always or exclusively the case.

*Location of learning***3.10**

Learning and ECO work generally can happen on-site and off-site, through direct encounters with primary sources or through indirect engagement with secondary resources, inclusive of the virtual presence of the institution on the internet.

## 4. KEY GUIDELINES FOR ECO WITHIN NATIONAL CULTURAL INSTITUTIONS

*These Guidelines presume a broad acceptance of the principles set out in Section 3. They may be seen as offering a kind of 'translation' of those defining principles of ECO into more specific management actions within the national cultural institutions. Always understood are the distinctive nature, purpose and tradition of each institution. There is not any prescriptive template. Nonetheless, without being exhaustive, the Guidelines seek to define the kinds of commitments and actions that represent a common ECO Policy Framework for CNCI.*

### *Institutional autonomy and national remit*

#### 4.1

As with all aspects of the work of the national cultural institutions, it is appropriate that their ECO provision and practice be distinctive, informed by the living traditions of the institution and the needs and wishes of its public(s). As national cultural institutions, the CNCI members are uniquely placed to represent what is distinctive about Irish practice and to engage with, and be informed by, international practice. Thus, it is desirable that the nature and quality of their ECO work represents a benchmark of excellence nationally and is at least comparable with the best of such work in equivalent institutions abroad.

### *ECO and core policy*

#### 4.2

ECO provision should be policy-led and strategically driven. In the conventional policy sequence from *mission statement* to *aims* to *objectives* to *action plans* to *implementation* to *evaluation*, there should be a symbiotic relationship between the ECO Policy and the wider policy and planning of the institution. That 'macro-policy' should reflect a conception of ECO as a valued and distinctive core discipline with its own criteria, which contributes to both internal and external measures of the institution's success in discharging its core mission.<sup>22</sup> There should be clear and consistent endorsement of the primacy of ECO from the institution's board and senior management. ECO should find significant expression in the institution's annual reports, key policy documents and its overall strategic plans, both macro and micro, inclusive of areas like HR, capital development and fundraising.

### *Distinctive characteristics and shared interests*

#### 4.3

The ECO policy and practice of the institution needs to clarify the primary value, the distinctive role and the integrated function of the ECO service by:

- (a) differentiating between ECO practice and practice in other domains such as Visitor Services; Marketing and Public Relations; Audience Development
- (b) establishing areas of common interest and responsibility between ECO and other domains, including those mentioned at (a) above, but also other programming departments
- (c) differentiating within ECO policy and practice between the different focuses of 'education', 'community' and 'outreach' and identifying priorities for attention in any agreed planning period

22. Just as ECO seeks a place at the programming table on the basis that it is a core discipline rather than a satellite service, it is important that it invites other services and disciplines to its table. If no particular department should have a monopoly on defining the core 'work' of the institution, it is also the case that ECO should not have a monopoly on the education/community service agenda.

- (d) integrating ECO values and opportunities within the institution's annual programme of work so that ECO enriches and is enriched by that programme and, as appropriate, is given a primary focus within that annual programme
- (e) ensuring the senior status of the ECO service within the organisational structures of the institution, inclusive of appropriate professional grades for the ECO staff within the executive structure.

*Status**Determining priorities***4.4**

ECO often needs to be protected from inappropriate expectations, within and without the institution. While public activities may be the most visible manifestations of ECO work, excessive attention to such activity 'outputs' may distract from more significant 'outcomes'. Ideally, ECO provision should operate on a continuum from once-off activity through to a few medium/long-term developmental projects. The nature and duration of ECO projects and programmes should be determined ultimately by the specialist staff's expert judgment. Appropriate provision will emerge from measuring the many competing demands upon ECO against the capacity of the institution's ECO service (most critically its staff), and in the context of priorities identified in a strategic plan (see 4.2 above).

*Balance***4.5**

ECO provision should be based upon a policy that balances the three points in the triangle described at 3.3 above i.e. (i) the cultural resource; (ii) the service action; and (iii) the public. ECO tends to enter that triangle at the third apex, marked 'publics'.

*Quality service and range of publics***4.6**

ECO operates on the basis that there are many publics. It follows that there is need for strategically-driven choices to be made, if a coherent and effective programme (proportionate to the institution's available resources) is to be implemented. The desire to offer a breadth of service needs to be balanced against the need to focus in some depth on addressing particular needs as priorities. It is likely therefore that in the lifetime of any one strategic plan, only a small number of 'target publics' can be identified if an ECO service of quality and detail is to be delivered.

*Knowing the publics*

Researching and knowing its publics is a cornerstone of ECO policy. In demographic terms this is relatively easy to establish using categories of age; gender; location; ethnicity; and further sub-categories based upon socio-economic measures; educational attainment; professional / working classification; physical / mental (dis)ability etc. Precise, respectful work must start from a detailed profile of the 'target' group and grow, through consultation and shared experience, into a detailed understanding of their attributes and needs.

### *Generic profiling*

A second way of considering actual or potential publics for ECO programmes is through generic classification as sectors within the cultural and/or educational 'market'. Thus formal education, as a large sector, offers obvious target groups like primary school teachers and second-level students with further sub-classification into 'Infant Teachers'; 'Leaving Cert Students'; 'Transition Year Students' etc. Such classification applies also to ECO's work in 'Community' where a criterion like distance, interpreted in one fashion, offers as a priority the local neighbourhood and, from another perspective, offers remoteness as a policy imperative, suggesting engagement with far-flung towns, perhaps through a partnership with the Library Service or with Local Authority Arts Officers or Heritage Officers.

### *Sectoral groups and organisations*

Indeed partnership (see 4.9 below for more detailed treatment) offers another means of defining actual or potential publics, as is evident when partnership with sectoral organisations like Age and Opportunity, the Irish Pre-school Playgroups' Association or the National Youth Council of Ireland, is considered.

A third useful way of thinking about the 'many publics', complementary to orthodox demographics or to sectoral classification, is to characterise them by their relationship with the institution. Here are six such overlapping categories of public:

### *Profiling range of public relationships*

- existing self-directed visitors / users (individuals or groups) of the cultural institution, including those accessing services via the internet ('attenders')
- potential visitors who, for no obvious reason, seldom if ever attend ('intenders')
- those who don't attend, experiencing an invisible threshold, related to one or more factors like distance, disability, social circumstance ('thresholders')
- those who attend as members of a group and whose private reluctance or uncertainty is usefully masked by the group dynamic ('coat-tailers')
- those whose initial reluctance melts and for whom the institution becomes an important part of their lives ('be-frienders')
- those who, by virtue of their personal or professional circumstance, 'own', 'control access to', or 'have specialist expertise in' key elements of Ireland's cultural heritage ('owners').

#### 4.7

### *Consultation*

Provision for discrete publics is best developed in consultation with those publics. Just as it is fair that each national cultural institution presumes to possess appropriate knowledge and experience in terms of its core discipline(s), it must acknowledge the complementary knowledge and experience of the publics with which it engages and of those who work on their behalf. Consultation might range from surveys of and focus group meetings with attenders, so as to further enrich their experience of visiting the institution, to more extensive and intensive means of establishing a basis for joint projects between the institution and, for example, neighbourhood community groups or a cohort of pre-school teachers. Especially when deeper or more long-term programmes of work are being contemplated, it is vital that consultation occurs between all potential stakeholders in order to clarify expectations and establish an agreed *modus operandi* for the programme or project being planned.

*Institutional capacity*

## 4.8

Consultation with public(s) – if it is not to lead to disappointed expectations and consequent frustration – must take account of the capacity of the institution as regards the kinds of service actions it can deliver (the second apex in the triangle).

A range of possible service actions is listed below. The list does not pretend to be exhaustive, but to capture generically the kinds of actions that might fall under ECO. The relevance and appropriateness of any action will depend upon the nature of the cultural institution and of its own ECO ethos and policy, always assuming that the policy is informed by capacity. The order of the list that follows is not intended to indicate any priority. The exact 'pitch' of these actions – including their nature, purpose, level and frequency – will be determined, in particular, by reference to the intended public. The policy emphasis on Outreach will have a significant bearing upon the location of these actions.

- 1 General Mediation (print / audio / 'live');
- 2 Particular support for non-English speakers / readers or for those with a sense impairment / disability;
- 3 Guided Tours (on- and off-site), Field Trips, Site Visits and Open Days;
- 4 Research / Talks / Lectures / Presentations / Seminars / Study Days / Debates / Q+As / Conferences;
- 5 Complementary Events in institution's core discipline or allied disciplines (on- and off-site);
- 6 Publications (print / audio / video) including commissioned research / commentary / documentation;
- 7 Worksheets / Activity Books / Resource Packs;
- 8 Special Learning or Support Resources e.g. archive facsimiles; handling collections;
- 9 Hands-on / Interactive Sessions / Performance-based explorations and (re)enactments;
- 10 Classes, Workshops, [Summer] Schools; Clubs;
- 11 Family Days and Family-oriented programming;
- 12 Residencies by Artists, Curators, Scholars;
- 13 Professional Exchanges, Internships and Work Experience Programmes;
- 14 Professional Development Courses;
- 15 Medium- to Long-term Action Research and/or Pilot Projects, designed for one or more of the institutions' many publics;
- 16 ICT services providing virtual access and/or distance learning opportunities related to any of the previous 15 indicative actions.

This menu of actions, effectively balancing the expertise and the capacity of the institution against the needs of its many publics, becomes the policy-in-action. As regards the issue of capacity, the important matter of ECO staff expertise is treated at 4.11 below.

### *Current programme and wider agenda*

Critical to the choice of ECO service actions is the balance to be struck between responsibility to the particular features of the institution's current programme of work and responsibility to the wider cultural discipline of the institution. It may be that, in pursuit of a balanced programme, it is possible to offer a more immediate service, directly connected to the focus of the institution's current programme, while the more developmental programme may take actions that have primarily to do with the wider cultural discipline. There is evidence of this being the practice already for some CNCI members, most especially in the domain of the performing arts where the commitment to the forms of music or drama sometimes supersedes that to the detail of the programme being presented at a particular period.

### *Partnership*

#### 4.9

The development of an ethos of consultation in shaping ECO service actions is a primary signal of a wider commitment to the code of partnership. Both are expressions of the principle of reciprocity that underpins all good ECO work.

The culture of partnership needs to be three-pronged:

- (i) *intra-institutional* (as addressed at 4.3 (b) and (d) above)
- (ii) *inter-institutional* (i.e. with other cultural institutions, especially other CNCI members)
- (iii) *extra-institutional* (i.e. with institutions, agencies and organisations that are not, or not primarily, cultural)

### *Reciprocity*

This last is especially important because the discipline of ECO is so often about making connections between the cultural field and cognate fields like education, health, or community development. Such partnerships are most likely to occur in the context of developmental ECO work and to result in important mutual benefits. The benefits for the cultural institution include access to a range of understandings, methodologies and technical skills beyond its own competence. In their turn, and critically for some of the underpinning aims of ECO, the partners of CNCI will bring understanding about arts, culture and heritage into their field of work and, if their experience has been positive, they will become advocates for the distinctive contribution cultural work can make to the broad social agenda.

### *Partnerships in Ireland and abroad*

It is appropriate under (ii) and (iii) above to underline the importance, for a range of reasons, of partnerships on a North/South basis, on a European basis, and on a wider international basis. Such partnerships can be made directly by institutions, through professional networks such as ICOM (International Council of Museums), or under the auspices of EU programmes designed to facilitate trans-national actions in the fields of culture and education.

#### 4.10

Consideration of 'the publics' and 'the service actions' must occur in tandem with consideration of 'the cultural resource'. It is self-evident that the detail of any institution's ECO policy will be determined to a great degree by the core resource of the institution: the cultural assets it holds or hosts, expressed as its collection, its repertoire or, more generally, its programme of work, inclusive of that which is permanent and temporary, local and visiting.

*Personnel as resource*

From an ECO perspective, this core resource (even if object-centred) is always inclusive of the institution's staff and the contracted or visiting artists / makers / interpreters / cultural workers across a range of disciplines. The core resource includes also the ECO service itself: the staff; the wider team of internal or contracted workers; the space, facilities, equipment and materials. Furthermore there may be other resources (human or physical) in the institution that could enrich the ECO programme.

Any policy must be grounded in detailed and current information about all of the above resources.

*Professional expertise***4.11**

The matter of staff expertise is critical. ECO staff, by the nature of their work, operate in the interstices. This is compounded by that fact that, because ECO is not a recognised formal discipline within museology and cultural studies in Ireland, the danger exists that the professional expertise of ECO staff is undervalued. It is also the case that, outside the sector, there is poor understanding of the range of different personal attributes and professional skills required to engage with, for example, pre-school children in contrast to a local community group. Yet these broadly pedagogical skills are pre-requisites for quality work and must be accompanied also by a knowledge and love of the cultural discipline practiced by the institution.<sup>23</sup> Those resources must be available 'on-site' or be capable of being contracted. Otherwise the institution might be better not to offer provision in that particular area of ECO work.

*Staff capacity and development*

ECO programming worthy of the excellence that should distinguish national cultural institutions has, like any other discipline, HR implications. Indeed the nature of ECO work is such that it is often labour-intensive. Staffing policy and structures are required to ensure sufficient and appropriate expertise to plan and oversee ECO provision. ECO policy must be informed by – but not constrained by – existing capacity. Indeed priority should be given to building capacity within the ECO staff, within the staff of the institution generally, and within the cohort of associated, contracted ECO workers.

*Valuing distinctive expertise*

The weight of administration and fundraising often associated with ECO services can be significant. Senior management should have regard for the inefficiencies of engaging a specialist ECO team which, through lack of administrative and other executive support, spends a disproportionate amount of time not contributing their distinctive expertise to the benefit of the institution, by force of other duties.

*Professional development*

It follows that the cultural institution needs to make provision for training and professional development programmes for its ECO staff, based upon sound training needs analysis. The curriculum for such training needs to include

- (aspects of) the core discipline of the institution
- pedagogical skills (broadly interpreted) appropriate to ECO work

---

23. Laurence Tardy (Assistant Director, Louvre School, Paris) describes well the two-tier knowledge and skill-base required: "Content" – namely knowledge linked to the subject matter itself ... "know-how" and "situation analysis", including the psychology and sociology of audiences.'

- care and welfare skills particular to ECO work with key publics
- personnel management appropriate to overseeing a team of core staff, contract staff, interns and volunteers
- project management.

The ECO service, for its part, should see that provision is made for ECO-related training for other core staff members with an indirect contact with the target publics of the ECO programmes. This forms part of the process of modernisation initiated by the Performance Management and Development System.<sup>24</sup>

### *Outside expertise*

The range of publics (see 4.6) and of service actions (see 4.8) makes clear the impossibility of retaining on the permanent ECO staff the range of skills and attributes required to deliver even a modest ECO service in a national cultural institution. It is important that the ECO programme managers have the capacity to engage outside expertise appropriate to the needs and styles of the agreed ECO programme.

### *'Makers'*

#### 4.12

Explicit reference is made earlier (see 3.3 and 4.10) to those who are designated 'makers' of all disciplines and whose work includes the creation of the resources, objects, performances and events that are central to the life of cultural institutions. Their work is shown by the institutions and usually mediated in a variety of ways from the simple labelling of work through to extensive interactive programmes with particular publics.

### *'Makers' and 'Interpreters' engaging the public*

Sometimes 'makers' and often 'interpreters' engage directly with the public(s). Those engagements range widely from introducing the work at a public talk to leading medium-term projects with particular communities, sometimes off-site. In some cases these engagements are organised by sections or departments other than ECO, but the majority (and nearly all the extensive, interactive projects) form part of the ECO programme of the cultural institutions.

### *Selection and support of 'Makers' and 'Interpreters'*

In this work, most especially in extensive, long-term projects, the 'maker' or 'interpreter' has often several roles: teacher / facilitator / curator / producer / social activist / researcher / reporter. The dispositions and attributes required depend on the nature of the engagement, inclusive of its intended public. It is a critical responsibility of the ECO section to ensure that there is a good 'fit' between the 'maker' / 'interpreter' and the engagement being contracted for and to facilitate any advance briefing and on-going monitoring required.

### *Social settings*

A remarkable and positive feature of Irish cultural practice for over twenty years has been the development of a tradition of artist / maker practice which involves engaging with public(s) in a variety of education, community, health, library, prison and other social settings. Much of this work has been initiated by the national cultural institutions (or, in the case of the Arts Council, under its auspices).

24. *Excellence through Performance*. Performance Management & Development System (2000)

*Developing good practice*

There is a need for action-based research on this aspect of ECO so as to survey existing practice; examine and analyse 'best practice' at home and abroad; establish terms of reference that are helpful for both the cultural sector and for the variety of stakeholders in the settings where such work occurs; determine guidelines of good practice; scope and analyse training needs (pre-service and in-career); set up training programmes, in partnership with appropriate agencies or colleges.

*Evaluation and its implications*

## 4.13

Worthwhile, effective and developmental ECO work is most likely to occur when it is located within a cycle of *research - planning - implementation - evaluation - dissemination*. This is a demanding process and there are few examples of it in Irish ECO work, partly because the governing values seem to support activity over action. Even where there has been quality, long-term and well-evaluated developmental work, the difficulty of translating the learning from pilot project stage to core provision often remains. This is particularly so when it comes to 'mainstreaming' within some of the host cultural institutions and within the domain of formal education. Though often receptive to ECO programmes, 'hosts' and 'partners' can also seem impervious to its implications for their wider system.<sup>25</sup>

*Evaluation as a planning tool*

Within the narrower sphere of influence of the cultural institutions themselves, there is evidence of some very mixed practice as regards evaluation. The importance of evaluation *ab initio*, to the extent of its being an instrument of policy development and a key *planning tool* is not widely appreciated and this represents a value and understanding that some CNCI members could clearly promulgate among others.

*Informing policy and provision*

The value of evaluation is not restricted to particular projects or programmes. Evaluation of the whole ECO service might occasionally be appropriate, particularly as part of any significant whole-institution review, as a means of informing future policy directions and programme provision,<sup>26</sup> and the identification of priorities for future resource allocation.<sup>27</sup>

25. Two recent evaluation studies bear out this point: 'Red Lines Between The Fingers' an unpublished evaluation of the IMMA / Breaking The Cycle Project (1997-2001) and *Interactions: The National Theatre's Education Initiative (1998-2000)*. The latter asks at one point: 'how can this kind of project be more closely related to the work of the National Theatre?' (p.38) and elsewhere stresses the need 'to create effective channels of communication and dissemination, through which models of good practice in schools can be formulated, evaluated and shared.' (p.68)

26. 'The culture of the art museum has changed. It has become audience-facing – providing improved access – to a wide range of programmes; it has a better idea of who visits and why. What is lacking, however, is research on the topic of what do visitors come to know or experience when they visit and how do they come to know it? How effective are the programmes we currently invest in?' - Toby Jackson at the National Gallery of Ireland's 2001 Education Symposium *The Museum Visit: Virtual Reality and the Gallery*.

27. There is a growing body of work in the matter of the formal development of policy / provision in education (especially in the context of 'learning') among museums and galleries in the UK, based upon principles and criteria developed by a number of agencies, most particularly Resource (formed by the amalgamation of the former Museums and Galleries Commission and the Libraries and Information Commission). Since 2001, Resource has been developing and piloting the 'Inspiring Learning for All Framework' which sets out a vision of best practice in the areas of access, inclusion and learning. A number of consultative meetings (including one in Belfast) fed that process. Evaluation (including self-study, peer review and external review) is an important part of the process of policy development and this is evident too in the Museum Assessment Program of the American Association of Museums [www.aam-us.org]. Those influences are evident from the draft documentation of the current Heritage Council Museum Standards and Accreditation Pilot Study. The principles of this work are very instructive, particularly where there are cultural institutions with permanent collections and/or where art objects are the key resource. The detail of their application is less certain when the performing arts are considered. (See *A Policy Framework for the Irish Museum Sector* [Heritage Council, 2003]).

## 5. CONCLUSION

This Policy Framework represents a key stage in the development of the CNCI's Working Group on ECO. The process of establishing consensus on matters of depth and detail has done much to build shared understandings and connections within the Working Group. That ethos is an important outcome to set alongside the development of the Policy Framework itself. Together both outcomes underline the value of the existence of the Working Group and its central purpose of meeting to share ideas and experiences and to allow for joint or collective actions to be undertaken in matters of mutual interest and benefit.

The range of potential actions is wide: from advocacy of ECO in a range of contexts, through ethical issues like welfare, or professional issues like training or accreditation, to collective service actions involving, for example, linked ECO provision on the internet. These examples are indicative only; it is the will and expertise of the Working Group that will determine how it might best advance its common agenda.

A pre-requisite for such professional exchange, to the benefit of the institutions and of the public(s) in Ireland, is the CNCI Working Group on ECO functioning as a cornerstone of the wider CNCI project.

## Select Bibliography

*A very wide range of materials in printed form and on the internet was consulted as part of the research informing the present document. Sources ranged from Government Green and White Papers to leaflets and brochures. What follows represents some of the key documents. Not included below are the very many documents (some published, some not) deriving from the individual member institutions of CNCI. These include Annual Reports; Plans and Strategies; Reviews and Evaluations; Conference Proceedings; Resource Packs.*

### **A Common Wealth: Museums and Learning in the UK**

David Anderson (London, Department of National Heritage, 1997)

### **A is for Art: A Supplement on Art Education in Circa Magazine**

(Dublin, Circa, No. 89, 1999)

### **Adult Education and the Museum: Final Report on the Socrates Project**

Brian Martin (ed) (Bonn, IIZ/DVV, 1999)

### **The Adult Learner: Adult Education and the Arts**

Liam Bane (ed) (Dublin, Aontas, 1999)

### **Arts Education in Europe: A Survey**

Ken Robinson (Council of Europe, 1997)

### **The Arts in the Early Years: A National Study of Policy and Practice**

Alison Clark *et al* (London, Arts Council of England, 2003)

### **A Shared Experience: A Qualitative Evaluation of Family Activities at Three Tate Sites**

Alison Cox *et al* (London, 2000)

### **Charting Our Education Future: White Paper on Education**

Department of Education and Science (Dublin, The Stationery Office, 1995)

### **Museum Networks International Forum: 2001 Conference Proceedings**

(Rede Portuguesa de Museus, 2002)

### **Neighbourhood Renewal and Social Inclusion: The Role of Museums, Libraries and Archives**

Sandra Parker *et al* (London, Resource, 2002)

[[www.resource.gov.uk/documents](http://www.resource.gov.uk/documents)]

---

**Our Children – Their Lives: The National Children's Strategy**  
(Dublin, The Stationery Office, 2000)

**Poverty: Access and Participation in the Arts**  
Report of a Working Group, with Research by Jeanne Moore  
(Dublin, The Arts Council and Combat Poverty, 1997)

**Report on the National Forum for Early Childhood Education**  
Forum Secretariat (Dublin, The Stationery Office, 1998)

**Theories of Ageing and Attitudes to Ageing in Ireland:  
Proceedings of Round Table**  
(Dublin, National Council for the Elderly, 1994)

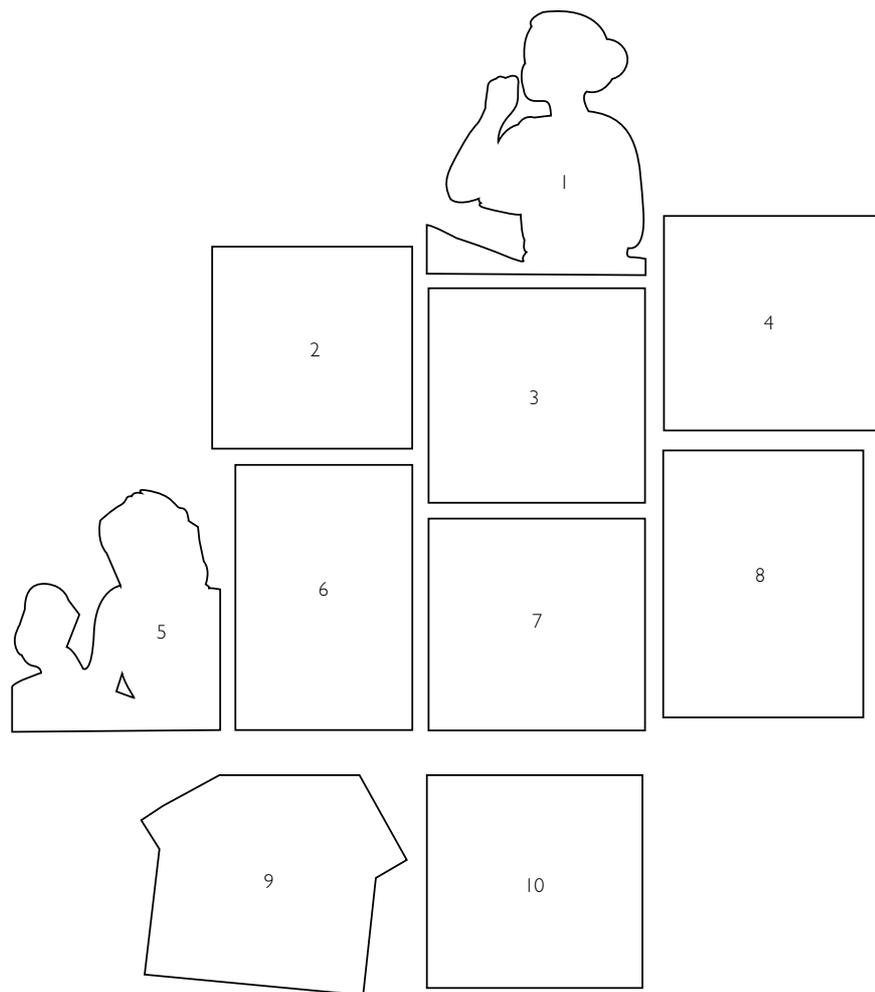
**We Did Stir Things Up: The Role of Artists in Sites for Learning**  
Emily Pringle (London, Arts Council of England, 2002)

### **Members of the Education, Community, Outreach Working Group**

- Lorraine Comer - *Arts Council*
- Jenny Siung - *Chester Beatty Library*
- Isabel Smyth - *Heritage Council*
- Helen O'Donoghue - *Irish Museum of Modern Art*
- Catriona Crowe - *National Archives of Ireland*
- Lucy Champion - *National Concert Hall*
- Marie Bourke - *National Gallery of Ireland*
- Colette O'Flaherty - *National Library of Ireland*
- Felicity Devlin, Helen Beaumont, Deirdre Power – *National Museum of Ireland*
- Jean Dwyer - *National Theatre Society Limited*

### **Members of the Council of National Cultural Institutions**

- The Arts Council
- The Chester Beatty Library
- The Heritage Council
- The Irish Museum of Modern Art
- The National Archives of Ireland
- The National Concert Hall
- The National Gallery of Ireland
- The National Library of Ireland
- The National Museum of Ireland
- The National Theatre Society Limited



1. The National Theatre Society of Ireland
2. The National Museum of Ireland
3. The Heritage Council
4. The National Gallery of Ireland
5. The Arts Council
6. The Irish Museum of Modern Art
7. The National Concert Hall
8. The National Archives of Ireland
9. The National Library of Ireland
10. The Chester Beatty Library