



Inspireadh

Na healaíona Gaeilge mar áis thacúil
do sheachadadh curaclaim

Inspiration

Irish language arts as a supporting
resource for curriculum delivery



**Tuairisc na Comhdhála
Teach na hÉigse
Iúr Cinn Trá
13 Bealtaine 2011**

**Report of the Conference
Sean Hollywood Centre
Newry
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Arna ullmhú ag Janet Muller agus Cormac Ó Briain

Buíochas

Comhairle Ealaíona Tuaisceart Éireann,
Foras na Gaeilge, Department of Social
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Fáilte agus Cúlra

Janet Muller, PF POBAL

Thosaigh POBAL ag obair ar straitéis do na healaíona in 2009, rud a d'éascair as an obair leanúnach abhcóideachta a dhéanann POBAL agus na healaíona Gaeilge mar chuid den abhcóideacht sin. Rinne muid taighde a choimisiúnú agus dhírigh muid ar roinnt rudaí ar leith: maoiniú agus tacaíocht; tógáil lucht féachana; scileanna agus oiliúint. Nuair a bhí muid ag dréachtú na straitéise, d'amharc muid go háirithe ar ghníomhartha praiticiúla a d'fhéadfaí a chur i gcrích taobh istigh de bhuiséad réasúnta, réamh-mheasta le forbairt na n-ealaíon a chur chun cinn.

Mar chuid den mhodheolaíocht, tharraing muid ar thaighde a bhí déanta cheana féin. Rinne muid agallaimh le príomhpháirtithe i saol na n-ealaíon agus d'éagraigh sraith de chruinnithe, thuaidh agus theas. Chuir muid thart ar 250 ceistiúchán amach chomh maith, agus fuair 107 freagra ar ais, céatadán measartha ard, 42.8%

Réimse leathan de cheisteanna sa taighde, bhí siad dírithe ar na disciplíní éagsúla agus bhí roinnt ceisteanna ginearálta ann maidir le forbairt na n-ealaíon Gaeilge. I ngach gné den suirbhé, d'fhiafraigh muid den fhreagróir cén tosaíocht a a thabharfadh sé do ghníomhartha ar leith. Mar shampla, i dtaca le clár an lae inniu, ar chóir clár ealaíon a fhorbairt d'earnáil na gaelscolaíochta, thuaidh agus theas? Líon iontach ard de dhaoine a roghnaigh sin mar chéad nó mar dhara tosaíocht - 73.8%

Clár litríocht na Gaeilge a fhorbairt d'earnáil na Gaelscolaíochta - 81.5% a rinne céad nó dara tosaíocht de sin. Agus léirithe litríochta, bunaithe ar an churaclam, a fhorbairt do ghaelscoileanna agus do scoileanna Béarla - 84.1% a roghnaigh sin mar chéad nó mar dhara tosaíocht.

Thosaigh muid láithreach ar an obair sin agus tá dhá thogra am-theoranta litríochta

Welcome and Background

Janet Muller, CEO POBAL

POBAL began working on a strategy for the arts in 2009, something that grew out of the ongoing advocacy work that Pobal does, the arts being part of that work. We commissioned research and focussed on a series of particular factors: funding and support; building audiences; skills and training. When we were drafting the strategy, we looked in particular at practical actions to promote development of the arts that could be achieved within a limited budget.

As part of our methodology, we drew on existing research. We interviewed key players in the arts world and held a series of meetings north and south. We distributed a questionnaire to 250 recipients and got 107 responses, a fairly high percentage, 42.8%

A wide range of questions in the research were directed at all disciplines and we had a selection of general questions regarding the development of Irish language arts, and in every part of the survey, we asked the respondents what priority they would give to particular actions. For example, in relation to today's agenda, should an arts programme be developed for Gaelscoileanna north and south? A very high percentage chose this as a first or second priority, 73.8%

The development of a literature programme for the Irish medium sector - 81.5% chose this as their first or second priority. And the development of literature productions based on the curriculum for Irish medium and English medium - 84.1% chose this as a first or second priority.

We started on this work immediately and we have completed two time-limited

curtha i gcrích againn go dtí seo, ag díriú ar dhá ghné den siollabas A-leibhéal: an dráma, *Breithiúnas*, agus ábhar filíochta an tsiollabais. Rinne muid sin le croímhaoiniú ó Chomhairle Ealaíon Thuaisceart Éireann.

Tá spriocanna ar leith eile leagtha amach againn sa straitéis nach mbaineann le réimse an oideachais. Mar shampla, tá Cormac ag obair ar straitéis fhoriomlán mhargaíochta do na healaíona Gaeilge agus tá sé ag obair ar shuíomh idirlín chomh maith ar aidhm leis brandáil a dhéanamh ar na healaíona Gaeilge agus tacaíocht a thabhairt don phobal agus do na hionaid ealaíon Ghaeilge.

Tá Cormac ina bhun seo le 9 mí anuas agus tá méid millteanach oibre déanta aige. An bhliain seo chugainn, beidh sé ag tabhairt faoi ghnéithe eile den straitéis. Straitéis 3 bliana atá ann, mar sin, táimid ag dúil le céimeanna praiticiúla, céimeanna beaga, b'fhéidir, ach go mbeidh forbairt nach beag déanta roimh dheireadh thréimhse na straitéise.

Tchítear dúinn go bhfuil an-fhéidearthachtaí sa scéal seo, go háirithe i dtaca le hoideachas agus ealaíona a chónascadh. Mar shampla, níl aon amhras ach go bhfuil féidearthachtaí ann maidir le healaíontóirí bheith in ann forbairt a dhéanamh ar na táirgí a chuireann siad ar fáil, maidir le lucht féachana sna scoileanna a fhorbairt, maidir le cur le scileanna agus le cáilíochtaí sa dóigh is go mbeadh sé níos fusa, b'fhéidir, ioncam rialta bheith ag ealaíontóirí le Gaeilge.

Chomh maith leis sin, sílim go bhfuil sainriachtanais earnáil na Gaeilge agus earnáil na Gaelscolaíochta le cur san áireamh agus sin ceann de na cuspóirí atá againn inniu.

Tá sainchúinsí an tumoideachais an-tábhachtach sna ceisteanna seo atá le plé againn inniu. Beidh dúshláin phraiticiúla romhainn, gan aon amhras, ach tá sé de bhua againn go mbeidh muid in ann tarraingt ar thaithí idirnáisiúnta le linn an phlé seo.

literature projects this year focussing on two aspects of the A-level Irish syllabus: the play, *Breithiúnas*, and the poetry content of the syllabus. We did this with core funding from the Arts Council.

Other targets have been laid out in the strategy that are not related to education. For example, Cormac is working on overall marketing of Irish language arts and working on a website which aims at branding Irish language arts and providing support to the community and Irish language arts centres.

Cormac has been concentrating on this for 9 months now and has done an amazing amount of work. Next year, he will be looking at other parts of the 3 year strategy. We are hoping for practical steps, small steps, perhaps, but ones that will lead to significant development before the end of the strategy.

It seems to us that there are many possibilities here, particularly regarding the linking of arts and education. For example, there are undoubtedly possibilities as regards artists being able to develop their product, as regards audience development in schools, as regards extra skills, extra qualifications, all factors which could make it easier for Irish language artists to have a regular income.

As well as that, I think we have to include the special requirements of the Irish language sector and the Irish medium sector, and that is one of the objectives we have today.

The particular circumstances of Irish medium immersion education are very important to today's discussion. There will be practical challenges ahead, but it is to our advantage that we will be able to draw on international experience during this discussion.

Tá sé ar shaintréithe an tumoideachais go mbíonn páistí ag foghlaim na teanga ag an am céanna is a bhíonn siad ag foghlaim na n-ábhar agus is obair dhúshlánach don mhúinteoir bheith ag plé leis an dá ghné sin ag an aon am amháin. Glacann sé cur chuige cruthaitheach solúbtha agus léiríonn an taighde atá déanta ar na ceisteanna seo go dtí seo nach féidir leis an mhúinteoir ach méid measartha beag ama a chaitheamh le daltaí aonair le linn na scoilbhliana; bíonn i bhfad níos lú teagmhála díri leis an pháiste i bhfírinne ná mar a bheifeá ag dúil leis. Imríonn sin tionchar ar an mhéid oibre atá an múinteoir in ann a dhéanamh ar chúrsaí sealbhaithe teanga.

Tá gá le méadú ar dheiseanna labhartha agus ar dheiseanna scríofa na ndaltaí. Is iad sin na scileanna gníomhacha, más maith libh. Tá sé iontach tábhachtach chomh maith go mbeadh deiseanna éisteachta agus tuisceana acu. Agus go háirithe i dtuaisceart na hÉireann, i gcás páistí nach bhfuil tógtha le Gaeilge, nach bhfuil Gaeilge sa teach acu, is féidir go bhfuil an deis sin a chuirtear ar fáil sa seomra ranga, go bhfuil sé ar cheann den fhíor bheagán de dheiseanna a bhíonn acu leis an Ghaeilge a chluinstin. Mar sin féin, is iondúil go gcluintear an guth céanna, guth an mhúinteora, an t-am go léir. Bheadh sé ar leas an pháiste dá mbeadh guthanna eile, blasanna eile, foclaíocht eile ag teacht isteach chuig an seomra ranga a fhad is a bheadh an teagmháil sin dírithe ar riachtanais an pháiste ó thaobh foghlama agus ó thaobh tuisceana de.

Mar sin, bíonn riachtanais ar leith ag gach leibhéal den oideachas maidir le sealbhú teanga de; agus cúinsí difriúla agus riachtanais difriúla ag leibhéal na réamhscolaíochta, na bunscolaíochta agus na hiarbhunscolaíochta.

Gné eile thábhachtach ná an obair is féidir a dhéanamh agus a chur chun cinn trí na healaíona i dtaca le páistí le sainriachtanais, sainriachtanais foghlama. Tá deiseanna ann fosta a bhaineann le cur chuige sa scoil iomlán i leith sainriachtanais foghlama,

The particular characteristics of immersion education, children learning the language for the first time and at the same time learning their subjects, this is challenging for teachers who must play two roles at the one time. It takes a creative and flexible approach and the research on this shows that teachers can spend only a limited amount of time with individual children during the school year and truthfully, less time is spent with the children than they would hope for. This in turn influences the amount of work the teacher is able to do on language acquisition.

There is a need to make more opportunities available to students to speak and write. These are the active skills, if you like. It is also very important that they have opportunities to improve their listening and comprehension skills. And it is often the case, especially in the North, that this chance in the classroom to hear Irish may be one of the very few chances for children who are not raised with Irish, who do not have Irish in the home. However, as a rule, they hear the same voice, the teacher's voice, all the time. It would be to the children's advantage to have other voices, accents, vocabulary coming into the classroom, as long as that contact would be focussed on the learning and comprehension needs of the children.

So, there are needs at all levels of education as regards language acquisition; and different conditions and requirements at nursery, primary and secondary level.

Another important aspect is the work that can be done and promoted through the arts in relation to children with particular needs, special learning needs. There are opportunities also for a whole school approach to special needs that would take



Deirdre Nic Éanruig- Ceardlann leabharcheangal/ Bookbinding workshop

cur chuige a chuirfeadh san áireamh an t-atmaisféar agus an t-éiteas ar leith a ghabhann leis na healaíona.

An rud a ba mhaith linn a dhéanamh inniu, chomh maith leis an obair phraiticiúil sna ceardlanna, ba mhaith linn díriú ar thrí phríomhcheist:

- A. Na healaíona a fhorbairt mar uirlis sealbhaithe agus saibhríthe teanga i gcomhthéacs an tumoideachais
- B. Clár ealaíon ildisciplíneach mar ábhar curaclaim, cad é mar is féidir seo a chur chun cinn?
- C. Cad é an próiseas, agus cad iad na gníomhartha a bheidh de dhíth leis an phróiseas, an chur chuige seo a fhorbairt?

Ba mhaith linn na smaointe seo a bhogadh céim chun tosaigh, inniu, dá mb'fhéidir.

into account the unique atmosphere and ethos inspired by the arts.

What we would like to do today, as well as the practical work in the workshops, is to focus on 3 main questions:

- A. The development of the arts as a means of furthering language acquisition and enrichment in immersion education
- B. How to progress an interdisciplinary arts programme as a subject on the curriculum
- C. What is the process, and what actions can be taken to develop this process, this approach?

We'd like to move these ideas forward today, if possible.

Comhthéacs do Chlár Ealaíona

Cormac Ó Briain, Comhordaitheoir na nEalaíon Gaeilge, POBAL

Rinne POBAL taighde ar na healaíona Gaeilge in 2004 agus fuarthas amach go raibh riachtanais ar leith agus deiseanna ar leith sna healaíona i dtaca leis an fhocal labhartha agus scríofa, agus go raibh gá le cur le comhordú san earnáil. Bhí, leis, tacaíocht phráinneach de dhíth leis na healaíona Gaeilge a chaomhnú is a chur chun cinn.

Cuireadh straitéis 3 bliana le chéile bunaithe ar an eolas seo agus ar thaighde 2009 ar riachtanais na hearnála. Cuireadh tús le cur i gcríoch na straitéise i Lúnasa 2010, le tacaíocht ón Chomhairle Ealaíon, agus ceapadh mar Chomhordaitheoir na nEalaíon Gaeilge mé.

Tá a lán deiseanna againn chun comhoibriú a dhéanamh le chéile, oideoirí, ealaíontóirí agus POBAL, le dreamanna eile, mar éascaitheoirí. Tá neart féidearthachtaí ann i dtaca leis an fhoghlaim chomhleanúnach de. Tá deiseanna foghlama in achan achar curaclaim, thuaidh agus theas. Is fada aitheanta é go bhfuil cur chun tosaigh na n-ealaíon Gaeilge ar leas na teanga, ar leas na foghlama agus go gcuireann sé deiseanna ealaíonta ar fáil do pháistí.

Tá dhá chur chuige éagsúla ann:

1. Clár ealaíon ildisciplíneach le cur leis na healaíona mar ábhair churaclaim
2. Na healaíona mar uirlis i leith sealbhú agus saibhriú teanga i dtimpeallacht an tumoideachais.

The Context for an Arts Programme

Cormac Ó Briain, Irish Language Arts Co-ordinator, POBAL

POBAL carried out research on Irish language arts in 2004. It discovered that there are particular needs and opportunities in the arts associated with the written and spoken word and there is a need to increase coordination in the sector. There is an urgent need also to protect and promote Irish language arts.

A 3 year strategy was drawn up based on this information and on the 2009 research on the needs of the sector. We started to implement the strategy in August 2010, with support from the Arts Council, and I was appointed as Irish Language Arts Coordinator.

There are a lot of opportunities for working together, educators, artists and POBAL, with others, as facilitators. We have a lot of opportunities for joined up learning. There are learning opportunities in every area of the curriculum, north and south. The importance of promoting Gaelic arts has been recognised as a aid to language promotion, promotion of learning and also the promotion of artistic opportunities for children.

There are 2 different approaches:

1. A multidisciplinary arts programme to add to the arts as curriculum subjects
2. The arts as a tool in language acquisition and enhancement in the immersion education environment.

Dá mbeadh clár ealaíon daingnithe sna scoileanna ag baint úsáide as ealaíontóirí, bheadh níos mó ama ag múinteoirí le díriú ar obair eile mar bíonn múinteoirí sna Gaelscoileanna faoi níos mó brú mar gheall ar shealbhú teanga. Thabharfadh sé deis do mhúinteoirí breathnú ar an dóigh a bhfuil páistí ag dul i ngleic leis an churaclam agus díriú ar chaighdeán a ardú.

Tá sliocht beag agam anseo ó Sheán Mac Corraidh:

‘The issue of time means that teachers constantly battle to bring pupils to comparable levels of attainment in the curriculum with their peers in English Medium Education. . .

...it was generally conceded that not enough Irish-speaking visitors come to the schools.’

Seán Mac Corraidh - *Ar thóir an dea-chleachtais: The Quest for Best Practice in Irish-medium Primary Schools in Belfast*

Is féidir linn uilig bheith páirteach i gcothú, i gcaomhnú agus i gcur chun cinn na n-ealaíon, ar ár son féin agus ar son ár bpáistí.

Táimid ag súil, fá dheireadh an lae, go mbeidh creatlach de phlean againn i dtreo ár n-ealaíona dúchasacha agus comhaimseartha a dhaingniú sna córais oideachais; clár ealaíon a chuimseodh an dá ghné a luaigh mé thuas, mar atá, tacaíocht do riachtanais sealbhaithe teanga sa tumoideachas agus tacaíocht do na healaíona mar ábhair scoile.

If we consolidate an arts programme in our schools, teachers would have more time for other work as teachers in Irish medium are under additional pressures due to language acquisition. It would give teachers the opportunity to observe how children are engaging with the curriculum and to concentrate on raising standards.

I have a short quote here from Seán Mac Corraidh:

‘The issue of time means that teachers constantly battle to bring pupils to comparable levels of attainment in the curriculum with their peers in English Medium Education. . .

‘However it was generally conceded that not enough Irish-speaking visitors come to the schools.’

Seán Mac Corraidh - *Ar thóir an dea-chleachtais: The Quest for Best Practice in Irish-medium Primary Schools in Belfast*

We can all take part in the nourishment, preservation and promotion of our arts, for ourselves and for our children.

It is hoped, by the end of the day, that we will have the beginnings of a plan on the way to consolidate an arts programme in the education systems that would accommodate the two elements I mentioned above - supporting language needs in immersion education and supporting the arts as curriculum subjects.

Taithí na hAlbain / The Scottish Experience

Brian Ó hEadhra, Bord na Gàidhlig & Creative Scotland

Maidin mhaith. Tá mo chuid Gaeilge cineál lag, na laethanta seo, mar sin, déanfaidh mé an chaint seo sa Bhéarla. I'll have to speak in English as we don't have a translator for Gàidhlig today and my Irish isn't as good as it used to be.

I just thought I would give you a bit of background because as you notice, I do have an Irish name. I am from Dublin and I went to a rugby school. There were very little Gaelic arts in the rugby school, I have to admit. But I went to the summer colleges in the west of Ireland and there is a wonderful facility, Áras Chrónáin, in Clondalkin, which got me into traditional music and Irish language. I kept up the language and I did have Irish at home as well.

I was in a band, a traditional music band called ANAM, and the band moved to Scotland, because we actually felt we had more opportunities with music and Irish language and song in Scotland and Britain than we had here in Ireland, and that's a subject which we could discuss until the cows come home.

In 1999, I went to Sabhail Mór Ostaig which, as many of you will know, is the Gaelic college in Skye. They have been very successful in bringing people to the Gàidhlig language. After that, I went to Ness in the Isle of Lewis where I was the manager of a Gàidhlig arts and cultural centre.

Subsequently, I went to Inverness in the Highlands where most of the Gàidhlig language organisations in Scotland are based. Not in Edinburgh, not in Glasgow and not in the Western Isles, although they do have officers in all these places.

So I started working for CnaG, Cumann na

Gàidhlig, which is a Gàidhlig developmental body. I left that for various reasons which I am not going to explain now, nothing controversial, it's just that I felt I wasn't being pushed hard enough in that sector.

I started working then for BLAS, a Gàidhlig festival across the Highlands and Islands, the whole Gàidhlig region. Some of you might have heard of Nós Úr which is a competition for Gàidhlig and Scots languages. It was held twice in Inverness and fed into the Liet international Festival, a European competition for new songs in minority languages. We were trying to encourage Gaelic songwriters, Scots, Ulster Scots songwriters. All the different Celtic languages came together and that was quite a challenge but it worked quite well. We had an excellent Ulster Scots entry by Malachy Duffin called 'I dinnae gae a hoot'. It was very important, I think, to bring the different languages together, and we did quite well in the international competition.

After that, I became an Ùlpan tutor. I don't know has anyone here heard of Ùlpan? It is an interesting method of teaching adults Gàidhlig in a relatively quick time frame. Ùlpan was created by the Israelis and rolled out by the Israeli army to teach people Hebrew when they set up the Israeli state. It is a very structured system of learning and quite militaristic and I always say it's a kind of mild brainwashing.

The Welsh took it up quite a few years ago and I believe it's the main method of teaching Welsh to adults in Wales. A Welsh man and a Scottish man - this isn't a joke! - decided that they would bring Ùlpan to Scotland, and that is the main way that people learn Gàidhlig in Scotland, through the Ùlpan system. It's very interesting. None of these systems are perfect and no one would say that Ùlpan is perfect, but it's very effective. You go from class 1 to class 155 to fluency because Ùlpan is primarily accessed by parents of children in Gàidhlig medium education who want to learn Gàidhlig



Cormac Ó Briain (POBAL), Clare Walsh (Gaelscoileanna), Seán Ó Coinn (Comhairle na Gaelscolaíochta), Deirdre Davitt (Foras na Gaeilge).

quickly. If you did a proper Úlpan course and you fulfilled it to the letter, you'd be fluent, or close to fluent, in two years.

So Úlpan is the main method of teaching Gàidhlig in Scotland. And I think it would be good for us to learn what happens here in Ireland and maybe for the Irish to look at the Úlpan system. I'm happy to talk to anyone about that. And Úlpan is also supported by Bòrd na Gàidhlig.

And finally, I moved on to become the first Gàidhlig Arts and Culture Officer for Bòrd na Gàidhlig and the Scottish Arts Council. This was a strategic post to try and get these organisations to work more closely together. And to basically deliver the National Gàidhlig Arts Strategy. In July 2010, the Scottish Arts Council merged with Scottish Screen to become Creative Scotland or Alba Chruthachail. So now I work for Bòrd

na Gàidhlig and Creative Scotland as Gaelic Arts and Culture Officer.

So that is a bit of background. I just thought I would put myself in context for you and I'm happy to talk to anyone about any of those past projects I have worked on.

So some figures for you. It is interesting to see how much people in Ireland know about Gàidhlig in Scotland and vice versa. You would think that people would know quite a lot, but you'd be surprised.

In 2001, the UK census showed that in Scotland 58,652 people over 3 years old had Gàidhlig, that is, 1.2 % of the population. The overall number of children in Gàidhlig nursery schools 2010-2011 was 802. There were 2,312 children receiving Gàidhlig medium primary education 2010-11. The number of secondary school pupils taught

subjects through the medium of Gàidhlig was 410. And the number of pupils registered as 'Gàidhlig learners' 2010-11 was 2,691. These are people who are learning Gàidhlig within the school system. In comparison to Ireland, there are relatively few Gàidhlig schools. Gàidhlig medium education is primarily provided by units within English medium schools.

There are a few exceptions to this where instead of having a Gàidhlig unit in an English school within the Highland region, some schools have English units within Gàidhlig schools, which kind of turns it on its head. That happened at Slate on Skye and is also happening at Staffin on Skye. So we do have Gàidhlig schools, - Sgoiltean Gàidhlig. The first one was Sgoil Gàidhlig Ghlaschú, which caters for pupils 3-18 and has a capacity for 800 pupils, although this may increase to 1,200 pupils by 2012. Inverness has a Gàidhlig school which opened in 2007. That's already at capacity and they have already put an extension on because, as usual, they have underestimated the interest in the language. There is now talk in Inverness of building a second Gàidhlig school, building the first stand alone school in Scotland, and also there's talk of other schools opening in Fortwilliam, Portree and one or two in the Western Isles.

We also have Gàidhlig centres. Bòrd na Gàidhlig is trying to create Gàidhlig centres where the various language bodies would be concentrated and officers would be centred. There is one in Glasgow and that would house Comunn na Gàidhlig, Comhairle nan Leabharachain (the Gaelic Books Council). You would have An Lòchrann for audience development. We are working on something similar in Inverness, to bring all the organisations together. And this will help development, share resources etc. It will also have a wrap-around child care centre. I suppose it would be comparable to an Droichead or an Chultúrlann here.

As I said to you, I'm the Arts and Culture

Officer and I work across all the arts, both traditional and contemporary, across all of Scotland and in Creative Scotland, I have a national remit as well. With my job I'm being asked, obviously, to encourage partnership between Bòrd na Gàidhlig and Creative Scotland, and one of the things we are trying to do, as you are trying to do here, is the mainstreaming of the language across the whole of the nation, so the way I look on it is that I'm trying to break down the 'them and us' scenario.

When I go down to speak to someone in, say, a theatre in Edinburgh, and they say 'Oh, the Gaels do this' and 'Oh, the Gàidhlig speakers do that' and it's always 'up there in the Western Isles and the Highlands', well, I try and break this down and get them to understand that it's no longer 'them and us', that it's just 'us'; that Gàidhlig is one of the indigenous languages of Scotland and as an artistic or cultural body, I believe they should be interested in this. And usually they say, yes, we should, but no one has spoken to us about this before. So my job is to get them interested.

Obviously, there is the whole Gàidhlig fraternity. All these organisations, as in Ireland, they have come about because of a lack of movement from the national bodies. Maybe not in Ireland so much, but in Scotland, these organisations have sprung up to fill a need that wasn't being met by Government.

So we have all the bodies that are dealing with Gàidhlig and then we have all the other bodies around the central belt that aren't engaging the way they should do. So what I have to do is basically get them all into a room and get them speaking and working together. That is the challenge and I have to say that for some of these organisations in, say, Edinburgh or Dundee, it's not their fault that they have not engaged because no one has really ever approached them before. So I am trying to normalise Gàidhlig activity.

Another initiative, that is now presently underway in Scotland, is that all publicly funded organisations have to develop Gàidhlig plans. This is being rolled out by Bòrd na Gàidhlig, so, for example, all of the local authorities will have to have Gàidhlig plans. These are corporate plans but these will impact on how they work and how they deliver what they are being asked to deliver.

So, for example, Scottish Natural Heritage, they now have a Gàidhlig plan, they have Gàidhlig on their website and they are working on pamphlets in Gàidhlig. They wouldn't have done so much before; they now have Gàidhlig as part of their plan. What we can do is, we can now go to these bodies, whether they be local authorities or national parks, and ask them how they are delivering their language plan and ask them would they like to do something for school children, would they like to create something for the community, would they like to work with this organisation? And it is basically a question of pairing them up and getting them working on Gàidhlig arts and cultural initiatives.

So there are huge opportunities that were not there before. In a way, Gàidhlig didn't have many teeth before. We do have, since 2005, a national plan for Gàidhlig and this gives Gàidhlig much more status within Scotland.

Sometimes I'm called the National Gàidhlig Arts Strategy Officer. The National Gaelic Arts Strategy (Ro-Innleachd Nàiseanta nan Ealan Ghàidhlig) was created in 2007 and will finish in 2012.

The National Gaelic Arts Strategy is, as it sounds, a national strategy for Gaelic arts. I didn't write it but I have been asked to implement it as best I can. There is a National Gaelic Arts Strategy Forum - snappy, I know - and the forum is made up of those who are funding Gaelic arts and culture - Bòrd na Gàidhlig, Alba Cruthachail (Creative Scotland), Highlands and Islands Enterprise and we have Iain Hamilton here today also,

from Highlands and Islands Enterprise and MG Alba and BBC Alba.

We now have a Gàidhlig television channel, BBC Alba. The BBC are very good at creating resources and they work closely with the education sector as well. So these organisations sit around the table and we try and look at the delivery of the National Gaelic Arts Strategy. At a strategic level, we decide how we are going to deliver it, who should work together etc.

Below the forum, this advisory forum, is an associate membership. All of this is new, we have only had 2 meetings of this new forum. The associate members have access to the minutes of the meetings and to the agendas of the meetings. Anyone can become an associate member, get a password for the website (www.ealainghaidhlig.com) and be able to see what we are talking about. This is a new approach. Before it was all slightly secretive, behind closed doors, and I don't think it should be like that.

So what we are doing now is that we are working on the next National Gaelic Arts Strategy. And this Strategy, for the first time, will be brought into the National Plan for Gàidhlig. The current Strategy isn't in the National Plan for Gàidhlig.

So right, I'm working on the next National Gaelic Arts Strategy. This is based on the aims of Creative Scotland, so by doing that, we are tying in with the aims of the Arts Council and their funding streams and the terminology that they use and trying to normalise Gàidhlig within the mainstream system of funding for the arts.

We also have the Curriculum for Excellence which is a new curriculum in schools which aims to achieve a transformation in education in Scotland by providing a more coherent, more flexible and enriched curriculum from 3-18. The curriculum includes the totality of experience which is planned for children in Scotland through their education, wherever they are being educated. So basically it

gives teachers more flexibility to deliver the curriculum and they can deliver this wherever, be it in the classroom or outside.

Up until now, the Gàidhlig medium units have just been following the standard English language curriculum translated into Gàidhlig. This new curriculum gives more flexibility to look at the curriculum from a Gàidhlig perspective rather than an English language one. We also have an intranet site, Glow, which is delivered by Learning and Teaching Scotland. This is the world's first national intranet for education and it is transforming the way that learning is delivered in Scotland. Teachers have all this information on the intranet site, different ways in which they access the system; they can download resources and, of course, Gàidhlig is very important on that system, but it's also a system that enables teachers to work together and share ideas. It's basically a Skype for teachers, but in a closed system.

As I say, we have a lot of initiatives. There's the Youth Music Initiative which is in its 9th year. It's a £10 million project across Scotland, embracing all genres of music; £8 million going to the schools and £2 million going to extra-curricular hours. There are 220-230 projects across Scotland. In the Highlands area, for example, the Highland Council have decided that all children in P6 will get access to traditional music and quite often this is Gàidhlig song. So across the Highlands, all children have access to traditional music.

Feis na nGael is a Gàidhlig youth arts movement, and about 13,000 children annually participate and are supported through Feis na nGael. The Feis movement, I suppose its equivalent in Ireland would be Comhaltas Ceoltóirí Éireann. It's not quite like that but it has branches and other similarities. So I'm working with national organisations and just to go through some of them: The Book Trust, working 0-3 year olds developing resources for Gàidhlig; The National Youth Choir of Scotland, NICOS, are for the first time developing a national

Gàidhlig boys choir; The National Theatre Association of Scotland have, since I started working, recruited for the first time a Gàidhlig associate, so there will be more Gàidhlig commissions and educational work through National Theatre of Scotland. Glasgow Life which is Glasgow Council's arts arm, they have a strategy for Gàidhlig arts. They do a lot of work in Glasgow. And I am also encouraging the Irish language population in Glasgow to interact with the Gàidhlig population in Glasgow.

There was one or two other things I wanted to say about Gàidhlig. Gàidhlig in Scotland is predominantly apolitical, with no religious divide; there is more of a Highland-Lowland divide, though things are getting better. We also have a new majority SNP government which was never thought possible before, and they are very focussed on delivering Scottish language and culture.

I have 2 daughters, 4 and 6. They go to school, they go to Gàidhlig school, and in their class, there will be Catholics and Protestants. One teacher might be Protestant, the other Catholic. I think people in Ireland find that kind of strange, that if you speak Gàidhlig you are not making any statement. You can be a unionist or a separatist. Religion is a non-issue. If someone speaks Gàidhlig, you wouldn't know if they were Catholic or Protestant, Unionist or otherwise. You speak Gàidhlig because you find it interesting or you have a relative that speaks it. So it's kind of interesting how that works. The things that are an issue here aren't an issue in Scotland.

So just to wrap up, we have a number of other projects and organisations that I am working with, the Books Council, for example, and I'm talking to Scottish Opera also and working on a number of other projects.

I do believe that there needs to be more cooperation between Gàidhlig and Irish schools and institutions. I believe that the students need to learn about the wider

Gaelic world and their sense of place geographically, historically and culturally. I believe that we should share resources, especially new technology in things like apps, publishing, games, programmes etc.

We have organisations that are here to assist, like Colmcille, and I think that we should see more visits between staff, between students, between communities, between Ireland and Scotland; we are not that far away from each other. I think that this is vital for putting our language into context.

My time has run out, but I believe that there is a lot of work that can be done; there are opportunities and there is funding! I know that is hard to believe, but there is funding available, it's not all gone, and I would be

happy to discuss opportunities with either artists or educationalists or development officers.

One of the things that I thought could happen was that the Gaelic Arts Officers in Scotland could get together with officers in Ireland. Maybe that would be a starting point. But I am quite optimistic about what is happening in Scotland. Obviously, we look a lot in Scotland to what is happening in Ireland, and we look forward to working together.

Móran taing! Go raibh míle maith agaibh. Tá mé sásta bheith anseo arís in Éirinn agus tá mé cinnte go mbeidh ceanglaichean idir sinn féin sna blianta agus sna míonna atá romhainn.



Mary Ryan- Tábhacht na drámaíochta mar uirlís foghlamtha/
The importance of drama as a learning tool.

Na hEalaíona agus na Luathbhlianta

Marc Mac Lochlainn, Stiúrthóir ealaíona, BRANAR

Is é an rud atá in BRANAR ná comhlacht drámaíochta a dhíríonn ar pháistí go háirithe. Thosaigh mise an comhlacht 10 mbliana ó shin. Chaith mé tréimhse mar mhúinteoir bunscoile, agus ansin, chaith mé tréimhse mar mhúinteoir meánscoile. Bhí mé ag iarraidh go dtiocfadh daoine isteach sa scoil ag déanamh ceardlanna ealaíon leis na páistí, ach go mbeadh siad in ann iad a dhéanamh i nGaeilge. Fuair mé uafásach deacair é duine cinnte a fháil. Bhí neart ealaíontóirí ann, ach ní raibh an taithí acu le daoine óga, agus ní raibh an taithí acu ar na héilimh a bhíonn ag na daoine óga sin. D'fhág mé an scoil in 2001 agus chuir tús le BRANAR.

Nuair a thosaigh muid amach, bhí muid ag freastal ar na meánscoileanna don chuid is mó. Bhí muid ag déanamh ceardlann agus ag nascadh na drámaíochta agus an churaclaim. Bhí muid ag nascadh, abair, na dtéacsanna a bhí na déagóirí ag staidéar le modhanna drámaíochta, chun beocht a thabhairt don rud a bhí siadsan ag léamh, mar cheap mé nuair a bhí mé i mo mhúinteoir go raibh sé iontach leamh a bheith ag léamh leabhar agus téacsanna nuair a ba léir gurbh fhearr do na daltaí a bheith ina seasamh agus i mbun gnímh.

Idir an dá linn, thosaigh rudaí ag forbairt le BRANAR agus anois is ar naíolanna, ar bhunscoileanna, ar mheánscoileanna a bhímid ag díriú go príomha agus bímid in ann cuid oibre a dhéanamh leis na coláistí tríú leibhéal agus leis na coláistí traenála freisin.

Is sa bhunscoil a dhéanann muid an réimse oibre is leithne. Bímid ag déanamh ceardlann agus próiseas drámaíche, ach ag díriú isteach ar an phróiseas agus ní ar an

The Arts and Early Years

Marc Mac Lochlainn, Artistic Director, BRANAR

BRANAR is a drama company that works primarily with children. I started the company 10 years ago. I spent a period as a primary school teacher, and then as a secondary school teacher. I was trying to get people to come into the schools to do art workshops with the children, but that they would be done in Irish. It was very difficult to find the right people. There were plenty of artists but they did not have experience with children, and they didn't have experience of the demands of young people. I left the school in 2001 and started BRANAR.

When we first started out, for the most part we visited secondary schools. We were doing workshops that linked the curriculum and drama. We were linking, say, the texts the teenagers were studying with a drama perspective, to bring life to what they were reading, because when I was teaching, I thought that it was very dull to be reading these books and texts when the children would prefer to be up and about and active.

In the meantime, things started to develop with BRANAR and now we work in nurseries, primary and secondary schools and we also do some work in third level colleges and training colleges.

Most of our work is concentrated in primary schools. We do workshops and dramatized processes, which are workshops that focus on the process and not on the end result.

táirge ag an deireadh. Chomh maith leis sin, tugaimid isteach drámaí le haisteoirí proifisiúnta agus léiríonn muid na drámaí sa scoil agus ceangailte leis sin, bíonn ábhar a roghnaíonn muidne nó téama a roghnaíonn muidne agus ceanglaíonn muid é sin leis an churaclam.

Bímid ag castáil ar go leor leor daoine óga agus tugaimid deis teagmhála leis na ealaíona dóibh, mar lucht féachana nó tri bheith páirteach i gceardlanna. Anuraidh is dócha go ndearna muid teagmháil le 29,000 páiste idir cheardlanna agus drámaí agus mar sin de.

Ní roghnaíonn ach 3% de dhaoine fásta freastal ar an amharclann, ach le daoine óga, le páistí, go háirithe sa bhunscoil, tá tú in ann freastal ar 100% den tsochaí agus déanaimid cinnte go bhfuil 100% den tsochaí in ann a bheith i dteagmháil éigin leis na healaíona. Is rud iontach tábhachtach é sin, go bhfuil páistí in ann ceangal bheith acu leis na healaíona, nó eispéireas ealaíon de shaghas éigin a bheith acu.

Is é an rud atá mé ag iarraidh a dhéanamh inniu ná an ceangal a dhéanamh idir an Ghaeilge mar a fheiceann an páiste sa rang í agus cén dóigh ar féidir linn feabhas a chur ar an teagmháil a bhíonn acu leis an teanga. Agus freisin agus b'fhéidir níos tábhachtaí ná sin, feabhas a chur ar an teagmháil leis na healaíona sa teanga sin.

An nós a fheicimse sna ranganna ná go ndéanann na páistí ceangal idir an Ghaeilge agus an rang nó an Ghaeilge agus an scoil. Agus níos mó ná sin, idir an Ghaeilge agus an múinteoir. Agus an rud a tharlaíonn ná nach mbíonn aon labhairt nádúrtha ann. Níl siad in áit ina mbíonn siad ag comhrá go nádúrtha le chéile mar nuair a labhraíonn muidne le chéile, cuir i gcás, is nós nádúrtha é go nglacann tú seal só nuair a labhraím, éistean tú liom agus nuair a labhraíonn tú, éistim leat. Ach sa rang, ní bíonn an tsealaíocht sin ann, bíonn an ceannas ag

As well as that, we bring in plays with professional actors and we show the plays in the schools and usually there is a subject we have chosen, or a theme, connected to this and connected in turn to the curriculum.

We meet a lot of young people and we give them a connection to the arts, either as a member of an audience or through doing a workshop with us. Last year, I estimate we worked with at least 29,000 children, between workshops and plays.

Only 3% of adults choose to go to the theatre, but with young people, especially primary school children, you are able to serve 100% of society and we make sure that the 100% have an artistic experience. It is a brilliant and important thing to connect children to the arts, or for them to have some kind of artistic experience.

What I am trying to do today is make a connection to Irish, how the child in the classroom sees it and how we can improve the contact the child has with Irish. And also, perhaps more importantly than that, to improve the connection to the arts in that language.

The practice that I see in the classroom is that children make a link between Irish and the classroom or Irish and the school. And even more so, between Irish and the teacher. What happens then is that there is no natural conversation. They are not in a place where they can converse naturally because when we speak to each other, for example, it's natural for you to take a break when I speak; you listen to me and when you speak, I listen to you. But this doesn't happen in the classroom, the lead role is taken by the teacher. And there's

an mhúinteoir. Agus tá bainistíocht ranga ann freisin. Bíonn ar na páistí nósanna a fhoghlaim ar nós go gcaithfidh tú do lámh a chur suas sula labhraíonn tú. Agus má tá an múinteoir ag iarraidh labhairt le chuile dhuine, ní féidir ansin ach go mbeidh seans an-srianta agat labhairt.

Go han-scioptha, foghlaimíonn na páistí gurb é sin nós an ranga. Ní bhíonn aon fhorbairt, ní bhíonn aon leathnú ar an teanga a bhíonn á labhairt agus in úsáid acu.

Nuair a bhí mé ag ullmhú dó seo, bhí mé ag léamh an churaclaim náisiúnta atá anseo agus an rud atá in Eocharchéim a 1 ná go n-éilíonn an curaclam ag an aois óg sin go mbíonn na páistí in ann cur síos a dhéanamh, go mbíonn siad in ann reacaireacht, go mbíonn siad in ann míniú a thabhairt, moladh a dhéanamh, tuairimí a léiriú agus tacú leo, mothú a léiriú, léirmheas a dhéanamh ar rud éigin. Go mbíonn siad in ann pointí a phlé agus cinntí a dhéanamh.

Is mór an méid é sin le cur i gcrích agus gan de dheis ag múinteoir ach ceist bheag a chur ar chuile dhuine. Ní oibríonn an córas mar atá ansin, dar liom. Tá rudaí eile ag teastáil sa dóigh is go mbeidh muid in ann freastal air sin.

An rud a tharlaíonn nuair atá córas ceisteanna agus freagraí i bhfeidhm ná go gcuireann an múinteoir ceist ar nós, cén chaoi an aimsir inniu, cuireann an páiste a lámh suas agus glacann an múinteoir le freagra gonta ar nós, tá an lá go hálainn, tá an ghrian ag taitneamh, níl aon scamail sa spéir. Agus is é an ceacht a fhoghlaimíonn an páiste ná: níl an múinteoir ach ag iarraidh 3 nó 4 focal uaim agus sin mo chuid oibre déanta. Suífidh mé siar agus ní bheidh tada eile le déanamh agam leis an rang.

Ag aois 2 nó 3, foghlaimíonn siad an nós sin go han-scioptha. An brú atá ar an mhúinteoir ná conas seo a shárú.

class management also. The children have to learn classroom practice .i. that you put up your hand if you want to speak. And if the teacher is wanting to talk to everyone, you can't speak much then, because the answers have to be quick.

The children learn very, very quickly that that is the practice in the class. There is no development, no broadening of language use.

When I was preparing this talk, I was reading the national curriculum here, and in Keystage 1, the curriculum demands that children at that young age be able to describe things, tell stories, explain, give recommendations, express opinions and support them, express feelings, be able to review something. That they be able to make a point for discussion and make decisions.

This is a lot to achieve when the teacher only has a chance to ask everyone a quick question. I believe that the system as it is does not work in this respect. We need other elements in order that we can address this.

What happens when there is a question and answer system in place is that the teacher asks a question such as, what's the weather like today, the child puts up his hand and the teacher accepts a short answer such as, 'the day is beautiful', 'the sun is shining', 'there are no clouds in the sky'. And the lesson the child learns is: the teacher is only asking for 3 or 4 words from me and that's my work done. I'll sit back and take no further part in the class.

At the age of 2 or 3, they learn the habit very quickly. The pressure is on the teacher to overcome this.

Má chuireann tú ceist ar pháiste, ‘cén dath atá ar an liathróid?’ agus más é ‘tá sé dearg’ an freagra a fhaigheann tú, bíodh geall go bhfaighidh tú ‘dearg’ mar fhreagra ó chuile dhuine acu. Mar bíonn siad ar fad ag iarraidh an múinteoir a shásamh. Tá go leor oibre le déanamh ar an mhodh ceisteach, mar sin.

Agus b’fhéidir freisin go bhfuil páistí ann a cheapann nach bhfuil na freagraí ar eolas acu agus nach bhfuil a fhios acu cad é tá i gcloigeann an duine fhásta. Is amhlaidh nach dtugann siad aon tuairim. Ní labhraíonn siad. Fanann siad siar. Nó b’fhéidir dá bhfreagródh siad, freagra aon fhocal nó frása an-bheag a bheadh ann. Caithfidh muid teacht ar bhealach chun na daoine sin a mhealladh chun cainte.

An rud atá le déanamh againn áiteanna a chruthú nó suíomhanna a chruthú nó ócáidí a chruthú a ligfidh dóibh leathnú a dhéanamh ar an stór focal a bhíonn in úsáid acu agus a thabharfaidh deiseanna níos mó urlabhraíochta dóibh. Agus deiseanna a bheith ann ina mbeidh siad in ann caint idirghníomhach a dhéanamh, eatarthu féin, agus nach mbeidh an chaint ag brath ar dhuine fásta a bheith i láthair. Is dóigh liom gur féidir leis na healaíona na deiseanna sin a chur ar fáil mar má chruthaíonn tú na hócáidí seo agus na nósanna sin sa rang, bíonn na páistí níos saoire sa rang i dtaobh a gcuid cainte agus bíonn siad níos sásta leanúint ar aghaidh gan an múinteoir a bheith i láthair.

Tá na healaíona iontach maith maidir le freastal ar na riachtanais foghlamtha atá ann, na bealaí éagsúla ina bhfoghlaímíonn daoine.

Don chuid is mó, tá an curaclam atá i bhfeidhm ar fud an domhain, tá sé seanchaite. Tá sé bunaithe ar na na héilimh a bhí ann aimsir na réabhlóide tionsclaíche nuair a bhíothas ag iarraidh go mbeadh daoine in ann léamh, mata a dhéanamh agus scríobh. Agus níor athraigh an curaclam ó shin.

If you ask a child, ‘What colour is the ball?’ and if ‘it’s red’ is the answer you get, be assured that ‘red’ is the answer you will get from everyone. They are all trying to make you happy. There is a lot of work to do on the method of questioning.

And maybe also there are children who think they do not have the answer and they do not know what the adult is thinking. They then don’t give any answer. They do not speak. They hold back. Or maybe if they answer, it’s a one word or a small phrase answer. We have to find a way to encourage these people to speak.

So what we have to do is to create places and occasions in which they are allowed to broaden the vocabulary they use, we have to give them chances to articulate for themselves. And opportunities for actively talking between themselves, and they don’t have to depend on an adult being present for that talking to happen. I think the arts can provide these opportunities because if you create these occasions and these habits in the classroom, the children are freer in class as regards speaking and happier to continue without the presence of the teacher.

The arts are very good for attending to the learning needs that are there and to all the different methods of learning.

In most cases, the curriculum that is in place throughout the world is outdated. It is based on the demands of the industrial revolution when they wanted people to be able to read, do maths and write. And the curriculum has not changed since.

Má amharcann tú ar an churaclam mar thriantán, tá léamh, scríobh, mata agus eolaíocht, b'fhéidir, ag an bhuaic agus tá na healaíona ag an bhun. Faigheann tú méid áirithe ama do na healaíona - don tarraingt, nó mar sin. Faigheann tú méid áirithe ama le haghaidh ceoil. Faigheann tú níos lú ama le haghaidh drámaíochta agus ní thugtar aon aird ar bith ar dhamhsa ná ar ealaín d'aon saghas eile.

Creideann muidne gur fearr plé leis na healaíona mar 'fho-mhúinteoir' agus ní mar 'ábhar scoile'. Agus mar chomhlacht, bímid ag iarraidh sin a chur i gcrích agus muid ag obair i scoileanna. Déanann muid iarracht suíomhanna a chruthú a spreagfaidh na páistí chun a gcuid smaointe a chur in iúl, gur féidir sin a leathnú amach chuig cluiche ranga nó suíomh beag drámata nó rud éigin mar sin.

Agus sna naíonáin agus sna ranganna óga sa scoil, tá rud ann a dtugaimid 'an cúinne baile' air. Sin cúinne beag sa seomra ar féidir leis a bheith mar shiopa, mar oifig dochtúra, nó cibé. Tá úinéireacht ag na páistí ar an spás agus meas acu air dá réir.

Tá staidéar déanta ar an chúinne baile seo, i seomra naíonán; bhí na páistí thart faoi 4 bliana d'aois. Thosaigh siad an siopa seo, gníomhaire taistil, agus tháinig an múinteoir isteach sa siopa agus an rud a rinne sí ná gur fhiafraigh sí díobh cén sórt siopa a bhí ann. Níor tháinig sí isteach a rá, 'An siopa búistéara é seo?', rud a chuirfeadh an chuid is mó de na páistí ag reáchtáil siopa búistéara de bhrí gur chuala siad na focail sin ó dhuine fásta. An freagra a fuair sí ar a ceist, 'Cén saghas siopa atá ann?' ná gur gníomhaire taistil a bhí ann. Chuir na páistí ceist ar an mhúinteoir cá raibh sí ag iarraidh dul agus dúirt an múinteoir nach raibh a fhios aici ach an raibh aon mholtaí acu. Agus dúirt cailín beag 4 bliana d'aois go molfadh sí di dul ag sciáil san Eilvéis mar go raibh an áit sin go hálainn. Ghlac an múinteoir leis an chomhairle sin. Lean an comhrá ar aghaidh

If you look at the curriculum as a triangle, reading, writing, maths and perhaps science are up there at the pinnacle and the arts are at the bottom. You get a certain amount of time for the arts - for drawing, or whatever. You get a certain amount of time for music. You get less time for drama and no attention is given at all to dance or art of any other sort.

We believe it's better to deal with the arts as a 'sub-teacher' rather than a 'school subject'. One of the main things we do as a company is to try and achieve this in schools. We try to create spaces for children's ideas, and maybe this can be used and broadened out into a class game or a drama scene or something like that.

And in the nursery and in the younger classes, there is a development we call 'the home corner'. That corner can be a shop, or a doctor's, anything. The children have ownership of the space and they respect the space that has been given to them.

A study has been done on the home corner in a nursery; the children were about 4 years old. They started a travel agency and the teacher came in and she asked them what sort of shop it was; she didn't come in and ask, for example, if it was a butcher's shop, a question that could steer most of the children into running a butchers shop, just because the teacher said it. Here the teacher asked 'what kind of shop is it?', and they said it was a travel agents. The children asked the teacher where she wanted to go and the teacher said she didn't know but asked them if they had any recommendations. And a small 4 year old girl said she should go skiing in Switzerland because it was a beautiful place. The teacher accepted this advice. The talk continued and the teacher

agus d'iarr an múinteoir comhairle faoin chéad rud eile a bheadh le déanamh aici. 'Fan soicind,' a dúradh léi, 'caithfidh mé glooch a chur ar an óstán.' Lig sí don ghirseach scairt a chur ar an óstán agus chuir sí seomra in áirithe don mhúinteoir agus chuir ceist uirthi an seomra 'do bheirt nó do dhuine amháin' a bheadh de dhíth. Lean an comhrá ar aghaidh. 'Cad a dhéanfas mé anois?' a dúirt an múinteoir. Agus dúirt an cailín, 'Caithfidh tú íoc.' Thóg an múinteoir fíorsheicléabhar amach as a mála agus thosaigh sí ag scríobh seic, agus d'iarr páiste beag eile acu cárta uirthi sa dóigh is go dtiocfadh léi an síniú a sheiceáil!

Tá na rudaí seo ar fad ar eolas ag páistí mar bíonn siad ag fanacht le tuismitheoirí, bíonn siad sna háiteanna seo agus foghlaimíonn siad na rudaí a fheiceann siad thart timpeall orthu. Agus tá an foclóir acu. Ba é an rud a rinne an múinteoir sin ná gur thug sí deis do na páistí an foclóir sin a chleachtadh.

Ach is annamh rud mar sin sna scoileanna. Ní bheadh siad ag caint faoi chúrsaí tráchtála go mbeadh na páistí sa mheánscoil! Ach bhí na naíonáin in ann déileáil leis an chomhrá sin - trí mheán an spraoi; an fhantaisíocht a thugann siad air go teoiriciúil.

Nuair atá tú ag caint faoi shealbhú teanga, is féidir le dhá fhócas a bheith ann. D'fhéadfá a rá go bhfuil tú ag fócasú ar an teanga féin agus ar an ghramadach nó d'fhéadfá díriú ar an bhrí. Caithfidh an dá rud oibriú le chéile, ach tarlaíonn i bhfad níos mó foghlama, sílim, má chuireann tú fócas ar an bhrí nó beidh na páistí ag lorg brí i rud éigin trí mheán an chuir i gcéill nó ócáidí samhlaíocha nó mar sin.

Don chuid is mó, tarlaíonn foghlaim dara teanga ar bhonn neamhbheartaithe. Agus iad ag déanamh rud éigin eile, tarlaíonn foghlaim. I gcás na naíonán thuas, b'fhéidir nach mbeadh an foclóir céanna ag an bheirt acu, ach bheadh siad ag foghlaim óna chéile, bheadh siad ag foghlaim ón mhúinteoir ar bhonn neamhbheartaithe. Ní raibh an

asked what was the next step. She was told, 'Wait a second, I have to call the hotel'. She let the girl phone the hotel to book a room and then the teacher was asked whether it was a room for 'one person or two?' The conversation continued and the teacher said, 'What do I do now?' and the girl said, 'You have to pay'. The teacher then lifted her real cheque book out of her bag and wrote a cheque, and another child asked did she have a card so she could check the signature!

Children learn all this when they are waiting for a parent; they are in these places and they learn what they see around them. And they have the vocabulary. What the teacher did in this case was to give the children an opportunity to practice it.

But this would be a rarity in schools. They wouldn't even talk about business until the children had reached secondary school. But the nursery children were able to deal with this conversation – through play - or fantasy as they call it theoretically.

When we talk about language acquisition there can be two focuses. Maybe you put the focus on the language itself and the grammar or on the meaning. The two things must work together but a lot more learning happens, I think if the focus is put on meaning, because the children will be looking for meaning in something through pretend playing or through other types of imaginative play.

For the most part, the learning of the second language happens in an unplanned way. While they are doing something else, the learning happens. If we look at the example of those children in 'the home corner', maybe the two of them would not have the same words, but they would learn together and from the teacher, in an unplanned

múinteoir ag rá, 'Cad é seo? Seicleabhar? Seicleabhar. Abair é!' Ní raibh aon rud mar sin ann, ghlac siad leis go raibh sé ag tarlú go nádúrtha. Agus freisin, i ngan fhios. Sin an rud is láidre agus is draíochtúla faoi na healaíona.

Tarlaíonn an t-uafás foghlama i ngan fhios. Bíonn na páistí go hiomlán gafa sa suíomh nua atá cruthaithe acu agus bíonn an fhoghlaim ag tarlú thart timpeall orthu agus b'fhéidir nach mbeadh a fhios acu go raibh sé foghlamtha acu, go dtí go mbeadh deis acu triail a bhaint as arís iad féin, ar ócáid éigin eile.

Bímse ag déanamh oibre le FORBAIRT NAONRAÍ TEO agus bímid ag déanamh cúrsaí traenála leis na daoine atá ag obair sna naonraí. An rud is mó a mbíonn siad buartha faoi ná go mbeadh na páistí ag úsáid foclaí Béarla ar na hócáidí seo. Bímse a rá leo go mbeidh an focal Béarla ann go dtí go dtabharfar an focal Gaeilge dóibh. Beidh comhthéacs acu ansin don fhocal. Beidh a fhios acu cén áit, cén comhthéacs ina n-úsáideann tú an focal sin. Sin arís ceann de na buanna a bhaineann le húsáid na drámaíochta.

Tá mé ag iarraidh 'quote' a thabhairt daoibh:

Drama has shown itself through many years of research and practice as useful in engaging learners in constructing their own language growth, reflecting meaning in the fullest sense of personal and cultural relevance and matching individual levels of ability and supporting self initiated activity.

Bímse ag brath cuid mhaith ar mhodhanna múinte dara teanga TEFL mar faighim an-éifeachtach iad.

way. The teacher did not say, 'What is this? Cheque book? Cheque book. Say it!' There was nothing like that, they accepted that it was happening naturally. And also unconsciously. That is the strongest and most magical thing about the arts.

A huge amount of learning happens unconsciously. Children are totally absorbed in the new situation they have created and the learning is happening all round them and maybe they do not know that they have learned something until they have a chance themselves to try it again at another time.

I do a lot of work with FORBAIRT NAONRAÍ TEO and we do training courses with people who are working in the nurseries and their main worry is that children will use English words during these occasions. I tell them that the children will use the English word until they are given the Irish word. They will then have a context for the word. They will know where and when to use the word. This again is one of the merits of using drama.

I would like to give you a quote from a study:

Drama has shown itself through many years of research and practice as useful in engaging learners in constructing their own language growth, reflecting meaning in the fullest sense of personal and cultural relevance and matching individual levels of ability and supporting self initiated activity.

I depend a lot on TEFL methods of teaching a second language. I find them very effective.

Chonaic muid ar fad páistí ag spraoi le bréagán agus iad chomh saíte sa chluiche nach -airíonn siad tada eile timpeall orthu.

Nuair atá páistí i lár rud mar sin, ní bhíonn an oiread bac air i dtaobh cainte. Tosaíonn sé ag baint úsáide as i bhfad níos mó focal. Tosaíonn sé ag baint úsáide as dula éagsúla cainte. Bíonn sé ag triail rudaí, bíonn sé ag triail rólanna. Bíonn sé ag athrú ó ról amháin go ról eile.

Bhí fear darbh ainm Piaget a rinne staidéar ar shíceolaíocht an linbh. Bhí Piaget ar dhuine de na príomhsmaointeoirí sa réimse seo agus tugann sé sin ‘spraoi siombalach’ ar an spraoi a bhíonn ag an pháiste agus é ag obair le bréagán agus mar sin de. Ach athraíonn an spraoi siombalach agus tosaíonn siad a chleachtadh an chumais teanga atá acu, a stór focal, agus mar sin de. Athraíonn an spraoi siombalach ina spraoi ‘socio-dramatic’, ina spraoi idir daoine. Agus ansin cleachtann siad gnáthshuíomhanna, foghlaimíonn siad conas atá mar dhuine.

Más é go bhfuil muid ag iarraidh ar na páistí seo an Ghaeilge a fhoghlaim i gceart, is tábhachtach amach deiseanna a thabhairt dóibh leis an teanga a úsáid i gcomhthéacs nach seomra ranga é nó nach ócáid oideachasúil é.

Tá sé tugtha faoi deara go mbaineann páistí úsáid as i bhfad níos mó aidiachtaí agus iad ag spraoi. Baineann siad leas as rudaí le cur síos ar an rud atá siad ag déanamh, rud nach ndéanfadh siad i ngnáthsheomra agus iad ag caint le múinteoir.

Baineann siad i bhfad níos mó úsáide as briathra cúnta, ar nós, ‘meas tú an mbeidh...?’ nó, ‘meas tú an ndéanfaidh muid mar seo anois?’ Déanann siad iarracht an cinéal struchtúir sin a chur ar an chomhrá acu mar gheall go bhfuil siad ag spraoi ann. Bíonn deiseanna acu cur i gcéill a dhéanamh, ‘simulations’ a dhéanamh ar an saol mar atá.

We have all seen children with a toy and they are totally taken by it and they do not notice anything else around them.

When children are in the middle of something, there are less barriers to talk. They begin to use more vocabulary. They start using various constructs. They try things out, they try roles out. They change from role to role.

There was a man called Piaget who studied the psychology of the child. Piaget was one of the main thinkers in this field, and he called the fun that children have with toys ‘symbolic play’. But the ‘symbolic play’ changes and they practice their language skills etc. And the ‘symbolic play’ changes to ‘socio-dramatic’ play - play between people. And they practice various ordinary situations and they learn how to be a person.

If we want the children to learn Irish correctly, it is very important that we give them opportunities to use the language in contexts outside of the classroom, outside of education.

We know now that children use a lot more adjectives when playing. They make use of things to describe what they are doing, something that they do not do in the usual classroom setting whilst speaking to the teacher.

A lot more auxiliary verbs are used – such as, ‘do you reckon that it will. . .?’ or, ‘what do you think, will we do it this way now? They try to put a kind of structure on the language now because they are having fun. They have a chance to pretend and simulate real life.

Agus an rud is siombalaí atá tugtha faoi deara ná an bealach a mbíonn páistí ag labhairt agus iad ag spraoi. Tá sé cosúil linne - bhuel, liomsa, cibé, ó ní féidir liom labhairt ar bhur son - tá a fhios agat nuair atá tú thar lear agus cúpla deoch ólta agat. Tá tú sa Spáinn, b'fhéidir, agus go tobann, mothaíonn tú go bhfuil tú líofa sa Spáinnis. Tosaíonn tú ag labhairt le daoine agus níl aon bhac ort agus tosaíonn tú ag labhairt go líofa, dar leat, sa teanga sin. Sin an bealach is fearr go dtig liom cur síos ar an chaoi a mbíonn páistí agus iad ag labhairt le linn spraoi fantaisíochta. Go mbíonn siad go huile agus go hiomlán gafa leis an rud atá siad a dhéanamh; ní thugann siad aird ar bith ar a bhfuil ag tarlú thart timpeall orthu; ní bhíonn aird ar bith ar an rud atá ceart nó mícheart; baineann siad triail as rudaí. B'fhéidir gur sin an dóigh chuige - daoine a chur ag ól. . . agus beidh líofacht teanga againn ar fad!

Tá ról an-tábhachtach ag an mhúinteoir sa spraoi seo. An rud is tábhachtaí go n-aithníonn an múinteoir cén uair ba chóir bheith mar cheannaire agus cén uair ba chóir bheith mar pháiste eile i measc an scaifte. Cén uair ba chóir treoir na bpáistí a leanúint seachas an treoir a bheadh ar intinn ag 'múinteoir'. Gan seilbh a ghlacadh ar an chluiche. An cluiche a fheiceáil ón taobh istigh, an dráma a fheiceáil ón taobh istigh, nadeiseanna foghlama a aithint, é seo uile a fheiceáil agus dul leis.

Má thagann sé go nádúrtha ó na páistí, an spreagadh agus an moladh ó na páistí, beidh i bhfad níos mó measa acu ar an mhéid atá tusa ag iarraidh a dhéanamh leo.

Má dhéanaim rudaí a bhrú oraibhse, beidh sibh rud beag cosantach. Mar an gcéanna le páistí. Má thagann sé ó taobh istigh den ghrúpa, beidh i bhfad níos mó spraoi ag baint leis freisin.

Go raibh maith agaibh.

And the most symbolic thing that has been noticed is the way children speak whilst having fun. It is like us - well like me, anyhow, because I can't talk for you - you know when you are abroad and you have a few drinks. You are in Spain, maybe and suddenly you feel like you can speak Spanish. You start talking to people and there is no stopping you and you start to speak fluently, as it seems to you, in that language. That is the best way I can describe how children speak when they are in their period of fantasy fun. They are totally consumed with what they are doing. They pay no attention to what is happening around them, they pay no attention to what is right and wrong and they try things. Perhaps that's the key - get everyone drinking. . . and then we'll all be fluent!

The teacher has a very important role to play here. The most important thing is for the teacher to recognise when to be in charge and when to be like another child in the group. When they should follow the children's lead rather than the lead coming from the 'teacher's' mind. To avoid taking possession of the game. To see the game from the inside, to see the drama from the inside, the learning opportunities from the inside, and to go with it.

If it comes naturally from the children, the enthusiasm and suggestions from the children, they will have a lot more respect for what you are trying to do with them.

If I try to force you do something, you will be a little defensive and it is the same with children. If it comes from inside the group, they will have a lot more fun with it too.

Thank you very much.

Plé i nGrúpaí

Grúpa 1

Rinneadh athscríobh ar an phlé sna grúpaí ó thaifeadtaí. Ní raibh POBAL in ann ainm gach duine a aimsiú agus dá réir sin, le leanúnachas a choinneáil cuireadh litreacha in ord aibítire in áit ainmneacha. Ní tugtar ach conclúidí ón ghrúpa ‘Sealbhú teanga’.

D'éascaigh POBAL an chomhdháil ‘Inspireagadh’ mar sin de, ní bhaineann i gcónaí na barúlacha a léirítear sna grúpaí seo le POBAL, ach leis na daoine a bhí i láthair.

Cormac Ó Briain: Cén fáth a shíleann muid go bhfuil tábhacht leis na healaíona agus féidearthachtaí ar leith leis na healaíona i gcás an tumoideachais?

A: Ní mór cur in iúl do na húdaráis go gcuireann na healaíona go mór le scileanna litearthachta na bpáistí.

B: Agus lena scileanna uimhearthachta.

C: Bíonn deis ag páistí le riachtanais speisialta iad féin a chur in iúl fríd na healaíona, deis nach mbíonn acu go minic. Maidir le sealbhú teanga de, i mBéarla, thig le páistí labhairt faoi mhothúcháin agus thig leo a rá, mar shampla, ‘I’m feeling grumpy this morning’. Ach inár gcásna, is minic nach bhfuil sin acu. Caithfidh muidne sin a thabhairt dóibh; bíonn siad ag brath orainn. Nuair is féidir leo iad féin a léiriú fríd na healaíona, trí phictiúir nó cibé, cuidíonn sin leo rudaí a rá, agus ansin an rud atá ráite a aistriú go scríbhinn. Tugann na healaíona cumhacht do na páistí, dar liom féin. An drámaíocht, an ealaín, an ceol, cibé bua atá acu, cuireann sé go mór le cumas litearthachta, le cumas cumarsáide s’acu.

D: Molaim féin na rainn agus na dánta agus na hamhráin, tugann siad sin an-chuid Gaeilge do na páistí agus iad ag iarraidh an Ghaeilge a fhoghlaim den chéad uair agus tá an-saibhreas Gaeilge iontu, i ngan fhios do na

Group Discussions

Group 1

The discussions in groups were transcribed from recordings. POBAL was unable to identify each speaker and as a result letters in alphabetical order have been used in place of names. Only the conclusions from the group ‘Language acquisition’ have been given.

POBAL acted as facilitators at the ‘Inspiration’ conference therefore the opinions expressed in the group discussions are not necessarily those of POBAL, but of those present.

Cormac Ó Briain: Why do we think the arts are important and that there are particular opportunities associated with the arts in the case of immersion education?

A: We have to make the authorities aware that the arts add significantly to the literacy skills of the children.

B: And to their numeracy skills.

C: Children with special needs have an opportunity to express themselves through the arts, an opportunity they don’t often have. As for language acquisition, in English, children can speak about their feelings and can say, maybe, ‘I’m feeling grumpy this morning’. But in our case, often they don’t have that (turn of phrase). We have to give that to them; they depend on us. When they can express themselves through the arts, through pictures or whatever way, this helps them put things into words and subsequently, translate the spoken word into the written word. I think the arts empower the children. Whatever talent they have, drama, art, music, it significantly increases their literacy and communication skills.

D: I recommend rhymes and poems and songs, they give a lot of Irish to the children while they are trying to learn the language for the first time, and there is a wealth of Irish in the poems and songs without the children

páistí iad féin. Tá an Ghaeilge acu, tá siad ag labhairt i nGaeilge, tá siad ag aithris amhráin, ag déanamh athrá i ndiaidh an mhúinteora. Is bealach iontach furasta don mhúinteoir Gaeilge a thabhairt do na páistí. Tá a fhios againn nach bhfuil Gaeilge sa bhaile ag an chuid is mó dár bpáistí. Ní cáineadh sin ar na tuismitheoirí, sin mar atá rudaí.

E: Tugann na healaíona níos mó muiníne do na páistí agus cuireann siad na páistí ag labhairt i nGaeilge go nádúrtha sa dóigh is nach ndéanann siad an ceangal sin idir an scoil agus an Ghaeilge nó bíonn siad ag ceol nó ag déanamh drámaíochta agus bíonn sé sultmhar.

B: Déanann siad eispéireas níos saibhre den churaclam leasaithe chomh maith.

Cormac Ó Briain: An dara ceist atá agam ná cad é an tábhacht atá leis na healaíona iontu féin mar uirlis forbartha ealaíon – lucht féachana nua; féidearthachtaí proifisiúnta agus gairmiúla do Ghaeil óga; saibhreas cultúrtha? Cad é an tábhacht atá leis na healaíona mar ghairm bheatha, dar le múinteoirí?

F: Tá sé an-tábhachtach go mbeadh na healaíona ag croí éiteas na scoile, ar bhonn laethúil.

D: Ó thaobh fostaíochta de?

Cormac Ó Briain: Ó thaobh dearcadh daoine ar na healaíona. Ceann de na fadhbanna atá ann, sílim, ná go n-amharcann daoine ar na healaíona mar rud ‘breise’ seachas mar rud gur féidir slí bheatha a bhaint as. Dá dtosódh muid anois ag cothú dearcadh níos dearfaí ina leith inár bpáistí, b’fhéidir go dtiocfadh linn an todhchaí a athrú.

E: Tá an dearcadh sin go fóill sa scoil, ag cuid múinteoirí agus tuismitheoirí. Tá tábhacht faoileithagnacróí-ábhair agus, b’fhéidir, ag an eolaíocht agus i gcónaí bíonn an drámaíocht ar deireadh. I scoileanna, ba cheart go mbeadh an drámaíocht chun tosaigh mar go gceiliúran sí an scoil ina hiomláine. Rinne

even realising it. They have Irish, they are speaking Irish, they are singing songs, repeating after the teacher. It is a brilliant and easy way for the teacher to give the children Irish. We all know that many children do not have Irish at home. This isn’t a criticism of the parents, this is how it is.

E: The arts give more confidence to the children and set them off speaking Irish naturally so they do not make that connection between Irish and the school for they are singing or doing drama and it’s is enjoyable.

B: They bring a richer dimension to the enhanced curriculum also.

Cormac Ó Briain: The second question I have is what is the importance of the arts in themselves as an artistic development tool - a new audience; professional opportunities for young Gaels; cultural enrichment? What importance do teachers place on the arts as a career?

F: It is very important that the arts are a part of the ethos of the school on a daily basis.

D: In regard to employment?

Cormac Ó Briain: As regards the way people look at the arts. I think one of the problems is that people look at the arts as something ‘extra’ rather than as a potential career. If we could nourish a more positive outlook on the arts in our children, maybe there would be a change in the future.

E: That opinion is still prevalent in the school, among some teachers and parents. There is a particular importance attached to the core subjects, and to science, maybe, and subjects like drama tend to go to the bottom of the list. Drama should be the most important subject in the schools because it celebrates all that is in the school. We did a play

muid dráma ar na mallaibh agus bhí a lán Gaeilgeoirí sa lucht féachana. Cuid acu, ní raibh deis acu teacht isteach chuig an scoil roimhe sin. Shíl siad gur rud scoite scartha a bhí sa scoil. Deis iontach atá ann le nascanna leis an phobail a dhéanamh. Caithfidh muid próifíl na drámaíochta a ardú sna scoileanna.

F: Ceapaim chomh maith go bhfuil difríocht idir an bunleibhéal agus an t-iarbhunleibhéal agus sin an áit a bhfeicfinn an fhadhb. Ag an bhunleibhéal, tá sé an-éasca an drámaíocht a dhéanamh inár gcuid ranganna agus ár bpointí a dhéanamh, ach más múinteoir ardleibhéal/ardteiste thú agus scrúduithe le déanamh agus iomaíocht ann idir na hábhair agus am teoranta ag na múinteoirí, ní bhíonn an t-am ann do na healaíona. Más sin mar atá, mar a bheas, cad é mar is féidir scéim a chur i bhfeidhm agus cad é mar is féidir an t-am a fháil chuige? Tá níos mó ceisteanna ná freagraí agamsa, ar an drochuair.

B: Sílim chomh maith nuair a bhaineann siad an iarbhunscolaíocht amach go gcuirtear na páistí amach ar bhealach acadúil agus b'fhéidir go bhfuil an t-am ann chun roghanna eile gairme a thabhairt dóibh.

Cormac Ó Briain: Cad é atá de dhíth sa ghearrthréimhse, sa mheántréimhse agus san fhadtréimhse? Agus cad é mar a fhaigheann muid é? Ag smaoineamh ar na healaíona a dhaingniú ag croílár an tsaoil scoile atá mé. Tosaímis leis an ghearrthréimhse, más féidir?

G: Cad é tá de dhíth go praiticiúil, nó ó thaobh polasaithe de, nó an dá rud?

Cormac Ó Briain: An dá rud.

G: Go praiticiúil, feictear domsa, mar iardhrámadóir agus mar áisitheoir ealaíon, nach bhfuil infrastruchtúr sách láidir ann. Tá easpa riarthóirí ealaíon a bhfuil scileanna riaracháin acu. Tá easpa áisitheoirí drámaíochta ann. Ní mór áisitheoirí drámaíochta agus áisitheoirí ealaíon a fhorbairt agus mar aon leis sin,

recently with simultaneous translation and there were a lot of Irish speakers in the audience. Some of them hadn't had the opportunity to come into the school before. They thought of the school as something apart. It is a great chance to make links with the community. We have to raise the profile of drama in the schools.

F: I think as well that there is a difference between primary and secondary and that is the place I see the problem. At primary level, it is easy to do drama in class and to make our points, but say you are teaching A-level or Leaving Cert and there are exams to be done and competition between the subjects and limited time for teachers. If that's the way things are, and will be for the foreseeable future, how can we implement a scheme and how do we get the time? I have more questions than answers, unfortunately.

B: I think that when they reach secondary level, children are set on an academic course and perhaps it is time for other choices.

Cormac Ó Briain: What is needed in the short, medium and long term? And how do we get it? I'm thinking of how to consolidate the arts as being central to school life. We'll start with the short term if we can?

G: What is needed practically, or as regards policies, or both?

Cormac Ó Briain: Both.

G: Practically, it seems to me, as a past dramatist and as an arts facilitator, that the infrastructure is not very strong. There is a shortage of arts administrators with administration skills. There is a lack of drama facilitators. We need to develop arts and drama facilitators and the infrastructure, the business structures, management structures

an t-infrastruchtúr, na struchtúir ghnó, na struchtúir bhainistíochta a chur, i gcomhar le heagraíochtaí cosúil linn (Ealaín na Gaeltachta) agus an t-infrastruchtúr a fhorbairt thar am. B'fhéidir go mbeadh níos mó eolais ag na múinteoirí atá ag obair ar an talamh.

D: Tá mé féin ag obair i mbunscoil agus tá aon ardán amháin ag na bunscoileanna in aghaidh na bliana chun drámaí a léiriú, mar atá, comórtas Féile Scoldrámaíochta na hÉireann. Bíonn babhta áitiúil againn i mBéal Feirste agus tá an t-ádh linn bheith ag obair le Coláiste Feirste le cúpla bliain anuas. Ach taobh amuigh de sin, agus níl mé ag déanamh mórtais ar bith, ach ní bhíonn ach mé féin agus mo bhean chéile ag stiúradh na féile. Agus dá mba rud é nach mbeinn sásta dráma a dhéanamh, ní bheadh dráma curtha isteach sa chomórtas ag scoil s'againn.

Cormac Ó Briain: I mbliain a 2 den straitéis s'agam, beidh muid ag plé drámaíochta agus ag tabhairt daoine le chéile chun plé a dhéanamh ar riachtanais na hearnála sin.

D: Sin an rud atá de dhíth. Is múinteoir bunscoile mé ach ag an am céanna, ba mhaith liom bheith ag teagasc na drámaíochta chomh maith, ach ní thig leat achan rud a dhéanamh agus tá cúrsaí ama i gceist. Ach tá féile s'againn anois greanta i bhféilire na ngaelscoileanna: gach Márta, bíonn sí ann, i gColáiste Feirste. Táimid ag smaointiú ar Fheis na Samhna a chur ar bun. Ba chóir go mbeadh níos mó deiseanna den saghas sin ag na páistí le linn na scoilbhliana. Nuair a fhágann tú an bhunscoil, cuimhníonn tú ar an cheol, ar an spórt agus ar an dráma.

A: Sílim dá dtiocfadh linn treoracha a fháil ó na húdarais churaclaim go mb'fhéidir an curaclam a chur i bhfeidhm fríd na healaíona. Ba mhaith dá mb'fhéidir le múinteoirí an curaclam a chur i bhfeidhm agus iad ag plé le cúrsaí drámaíochta.

in conjunction with bodies such as ourselves (Ealaín na Gaeltachta) and to develop that infrastructure over time. Maybe teachers working on the ground would have more information?

D: I work in a primary school and the only platform for drama each year is the Féile Scoldrámaíochta na hÉireann competition. We have a local heat here in Belfast and we have been lucky to work with Coláiste Feirste for the last couple of years. But outside of that, and I'm not boasting, but there is only myself and my wife directing the festival. And if it was the case that I wasn't happy to do this, there wouldn't be any play from our school in the competition.

Cormac Ó Briain: In year 2 of the strategy, we'll be looking at drama and bringing people together to discuss the needs of the drama sector.

D: That's what's needed. I am a primary school teacher but at the same time I would like to be teaching drama, but you cannot do everything and there is question of time also. But our festival is now a fixture in the schools' calendar: it's on every March in Coláiste Feirste. There should be more and we are thinking about a Halloween festival. There should be more opportunities of this nature for children during the school year. When the children leave primary school, they remember the music, the sport and the drama.

A: I think if we could get direction from the curriculum authorities that maybe we could implement the curriculum through the arts. It would be good if teachers could implement the curriculum whilst doing drama.

D: Thig leat a bheith glic ar an dóigh sin, mar shampla, leis an ghné sin den churaclam, ‘An Domhan thart orainn’.

A: Níor cheart go mbeadh ort a bheith glic. Ba cheart go mbeadh an treoir ag teacht ón chomhairle curaclaim ó thuaidh agus ón chomhairle curaclaim ó dheas a rá gur cuid thábhachtach de, cur i gcás, theagasc na staire cuid de na heachtraí staire a léiriú fríd an drámaíocht. Níl fáth ar bith nach dtig sin a dhéanamh agus mar an gcéanna ag leibhéal na bunscoile agus ba chóir dul chun cainte leis an dá chomhairle curaclaim leis sin a bhaint amach.

F: Ag leanstan ar aghaidh ó sin, ceapaim, ar bhonn ghearrthréimhseach, go mbeadh orainn bheith thar a bheith díreach faoi cad é atá i gceist. An bhfuil costas leis? An mbaineann seo leis na scoileanna ó thuaidh agus ó dheas? An mbaineann seo leis an Ghaeltacht/Ghalltacht? An bhfuil sé oscailte do gach éinne? An rud sé seachtaine nó rud sé bliana é? Ó mo thairbh féin, má tá tú ag iarraidh rud ar bith ar na húdaráis, sin iad na ceisteanna a chuirfidh siad. Bheadh orainn bheith iontach beacht maidir leis na buntáistí don scoil.

E: Na healaíontóirí agus na múinteoirí sin a bhfuil baint acu leis na healaíona sa scoil, dá mbeadh comhchlár acu, fís do na healaíona sa scoil, déarfainn gurbh é sin an bealach ba ghaiste le bogadh chun tosaigh.

Cormac Ó Briain: Cad é faoin mheántréimhse?

E: Na príomhoidí a thabhairt ar bord. Ba cheart go bhfeicfeadh siad na buntáistí a bhaineann le cur chun cinn na n-ealaíon sa scoil, ar gach leibhéal. Agus san fhadtréimhse, oifigeach ealaíon/forbartha bheith lonnaithe in achan scoil.

Cormac Ó Briain: Tá sé mar chuid den straitéis go mbeadh páistí spreagtha ag na healaíona agus go mbeadh ealaíontóirí fostaithe sna scoileanna.

D: You can be clever with the way it is done, for example, through that aspect of the curriculum, ‘The World around us’.

A: You shouldn’t have to be clever. It would be better if there was direction from the curriculum councils North and South saying that it is an important aspect of, for example, teaching history to explain some of the important historical events through drama. There is no reason why that cannot be done, and at primary level as well, and we have to start a conversation with the two curriculum councils to make that happen.

F: Following on from that I think, on a short term basis, we would have to be absolutely clear about what is involved. Is it expensive? Does it include schools both north and south? Does it include Gaeltacht and non-Gaeltacht areas? Is it open to all? Will it last 6 weeks or 6 years? Based on my own experience, if you are asking for anything from the authorities, these are the questions they will ask. We would have to be very exact as regards the advantages to the schools.

E: Artists and those teachers who work with the arts in the school, if they had a joint programme, a vision for the arts in the school, I’d say that would be the quickest way to move forward.

Cormac Ó Briain: What about the medium-term?

E: Get the Principals on board. They should see the advantages to promoting the arts in the school, at every level. And in the long-term, an arts/development officer based in each school.

Cormac Ó Briain: Its part of the strategy that children would be stimulated by the arts and that artists would be employed by schools.

A: Ag dul siar chuig an ghearrthréimhse, tá a fhios agat an t-airgead a fhaigheann scoileanna sa tuaisceart d'imeachtaí breise scoile, níl a fhios agam an bhfuil a mhacasamhail ann ó dheas?

F: Tá scéimeanna ann.

A: Bíonn airgead breise ag dul chuig scoileanna a thig i gceann le chéile le himeachtaí a reáchtáil, agus níl fáth ar bith nach mbeadh béim ar na healaíona agus nach mbeadh ealaíontóirí fostaithe le tabhairt faoi sin i gcomhar lena trí nó ceathair de scoileanna i gcomharsanacht.

Cormac Ó Briain: Cad faoin mheántréimhse agus an fhadtréimhse?

C: Dar liom féin go mbeadh sé maith cineál de sheirbhís *peripatetic* a chur le chéile do na scoileanna, ag díriú ar na healaíona.

A: Na coláistí oiliúna, b'fhéidir san fhadtréimhse nár mhiste dul i dteagmháil leo agus iarraidh orthu an bhéim a chur ar thábhacht na n-ealaíon, sna cúrsaí oiliúna s'acu.

D: Bheadh sin go hiontach ach is é rud go mbím féin ag iarraidh cuairteoirí a thabhairt isteach ó thaobh cúrsaí seach-churaclaim de, ach tá sé doiligh theacht ar dhaoine saineolacha ar ealaín, cheol, dhrámaíocht agus Gaeilge acu.

G: Dar liom, ní hionann drámaíocht na Gaeilge agus drámaíocht an Bhéarla agus is é an rud céanna é leis an cheol agus an amhránaíocht. Tá easpa éascaitheoirí ann agus easpa daoine a rachadh chuig suíomhanna Béarla leis an chultúr Gaelach a léiriú.

E: Tá ionad foghlama cruthaithí anseo sna 6 chontae darb ainm Studio One agus déanann siad ceardlanna beochana, scannánaíochta agus srl agus deir siadsan liomsa, achan uair a chuirimse scairt orthu, agus ní féidir liom iad a thabhairt isteach ar scoil cionn is nach bhfuil Gaeilge ag na héascaitheoirí, agus

A: Going back to the short-term, you know the money that schools get in the north for extra events, I wonder is there anything similar in the south?

F: There are schemes.

A: Money is given to schools that come together to organize events and there is no reason the focus should not be on arts and that artists shouldn't be employed to work in maybe 3 or 4 schools in the same neighbourhood.

Cormac Ó Briain: What about medium- and long-term?

C: I think it would good if there was a peripatetic service put together for the schools, focussing on the arts.

A: The teacher training colleges, maybe it would be an idea to contact them in the long-term and ask them to put emphasis in their courses on the importance of the arts

D: That would be great but the thing is, I'm always trying to bring people into the school for extra-curricular activities but it is hard to get people with expertise in art, music, drama who speak Irish.

G: I don't think that drama in Irish and drama in English are the same, nor music and singing. There is a lack of facilitators and also a lack of people going into English medium to illustrate Gaelic culture.

E: There is a creative learning centre here in the 6 counties, Studio One, and they do animation, film workshops etc and every time I contact them - I can't bring them into the school because the facilitators don't have Irish - they say that if I could

deir siadsan dá mbeinn ábalta duine ar bith a mholadh go ndéanfadh siad an duine sin a thraenáil.

Cormac Ó Briain: Beidh mé féin ag obair le daoine cosúil le Micheál (Ealaín na Gaeltachta) chun bunachar a chur le chéile de na healaíontóirí uilig le Gaeilge sa tír.

Brian Ó hEadhra: Táimid ag iarraidh sin a dhéanamh in Albain chomh maith.

Cormac Ó Briain: Ar cheart scéim píolótach / scéimeanna píolótacha teoranta a chur le chéile – agus a thriail?

Gach duine: Ba cheart, ba cheart, cinnte.

Cormac Ó Briain: Cén cruth a bheadh ar na scéimeanna píolótacha? Cad iad na tosaíochtaí ó thaobh disciplíní de? Agus cá fhad a mhairfeadh siad? Agus cad iad na haoisghrúpaí? Agus cá bhfaighfí maoiniú? Agus cá háit a gcuirfí na scéimeanna sin i bhfeidhm mar tá mé féin den bharúil gur cheart dóibh a bheith sa chathair, faoin tuath, sa Ghaeltacht, sa Ghalltacht, thuaidh agus theas. Ní aithníonn na healaíona Gaeilge an teorainn agus ba cheart dúinn bheith ag obair le chéile. An aontaíonn achan duine leis sin?

Gach duine: Cinnte.

Cormac Ó Briain: Cad é mar a chuirfeá a leithéid de scéimeanna le chéile? Meitheal oibre, mar shampla?

E: Tá mé féin mar chuid de mheitheal oibre de mhúinteoirí ealaíon. Is Google-grúpa atá ann agus bainim úsáid as ar bhonn laethúil. Má tá ceist ar bith agam, cuirim suas ar an súiomh é agus faighim freagra láithreach.

Cormac Ó Briain: Cén saghas meitheal oibre a bheadh de dhíth agus cé a bheadh mar príomhpháirtithe inti? Ealaíontóirí, múinteoirí?

G: Saineagraíochtaí.

recommend anyone with Irish to them, they would train this person.

Cormac Ó Briain: I will be working with people like Micheál (Ealaín na Gaeltachta) to compile a database of all the Irish-speaking artists in the country.

Brian Ó hEadhra: We are trying to do that in Scotland also.

Cormac Ó Briain: Should we put together one or more pilot schemes and try them?

All: Yes, yes certainly.

Cormac Ó Briain: What form should the pilot schemes take? What would the priorities be as regard disciplines? How long should they last? What age groups? Where would we get the funding? And where would the schemes be located? I'm of the opinion they should be in the city, in the country, in the Gaeltacht, in the Galltacht, north and south. Irish language arts do not recognize the border and we should be working together. Does everyone agree on that?

All: Certainly.

Cormac Ó Briain: How would these schemes be put together? A working group, for example?

E: I am part of a working group for teachers of my subject. It's a Google-group and I would use it daily. If you ask a question, you get an answer almost immediately.

Cormac Ó Briain: What sort of working group do we need and who would be the main partners? Artists, teachers?

G: Specialist organizations.

Cormac Ó Briain: Sílim féin gur cheart d'urlabhraí ó na rialtais, na húdaráis a bheith ann. Sílim go mbeadh sé sin ríthábhachtach; tá an t-airgead acu agus tá an chumhacht acu.

G: Agus bainisteoirí togra chomh maith.

Cormac Ó Briain: Cad é a bheadh de dhíth chun seo a bhogadh chun cinn?

Gach duine: Airgead, maoiniú, struchtúir.

A: Na húdaráis oideachais. Ní fiú scéim phíolótach a bhunú gan tacaíocht ón dá roinn oideachais ón tús.

G: B'shin croílár na ceiste, is dócha, dul i bhfeidhm ar an dá roinn oideachais faoi thábhacht na n-ealaíon. B'shin an chéad chéim.

Cormac Ó Briain: Cad é an t-amscála chun seo a bhaint amach?

H: Sílim an cheist atá ann ná cad iad na céimeanna beaga is féidir linn a ghlacadh chun seo a thabhairt ar aghaidh, gan radharc a chailleadh ar an mhórphictiúr?

C: Má tá tú ag dul sa tóir ar spriocanna indéanta agus fiú más spriocanna beaga a bhaintear amach, beidh siad ina n-eiseamláir do na daoine tábhachtacha. Bheadh sé maith pleán a leagan amach agus amscála sa phleán. Toiseacht amach le rud beag rathúil, b'fhéidir, rud beag trasteorann - níl a fhios agam an múnla a bheadh air - agus sin a úsáid mar fhianaise.

Cormac Ó Briain: I think there should be representatives from the governments, from the authorities, this would be very important; they have the money and the power.

G: And project managers also.

Cormac Ó Briain: What is needed to progress this?

All: Money, funding, structures.

A: The educational authorities. There's no point in having a pilot scheme without prior support from both education departments.

G: That would be central probably, being able to impress on the two departments how important the arts are. That would be the first step.

Cormac Ó Briain: What timescale are we talking about?

H: I think the question here is what are the small steps we can take to move this forward, without losing sight of the big picture?

C: If you are looking for achievable targets and even if they are small things that are achieved they will be an example to the authorities. It would be good to lay out a plan with a timescale. Start out with something small and successful, maybe something cross-border - I do not know what form it would take - and use this as evidence.



Séamas Mac Annaidh ag spreagadh páistí i dtreo na litríochta /
Séamas Mac Annaidh encouraging children in literature

Grúpa 2

Nic Saidléir: An chéad cheist atá ann ná cén fáth a bhfuil tábhacht agus féidearthachtaí ar leith leis na healaíona i gcás an tumoideachais?

Z: Tá siad fíorthábhachtach mar ba mhaith linn go mbeadh an Ghaeilge níos mó ná leabhar scoile. Ba mhaith linn comhthéacs úsáid na Gaeilge a leathnú amach. Más féidir leis an ealaíontóir saol eile a chur i láthair an pháiste trí mheán na Gaeilge, léiríonn sé gur féidir leis an pháiste b'fhéidir leanúint ar aghaidh agus an Ghaeilge a úsáid ar bhealaí éagsúla. Gan trácht ar shaibhreas cainte agus stór focal Gaeilge an pháiste a mhéadú agus a leathnú.

Y: An féidir an frása 'ealaín ar mhaithe le healaín' a shainmhíniú? Cad a chiallaíonn sé?

Nic Saidléir: Cad é bhur mbarúil féin?

X: Ag baint taitnimh as na healaíona in áit scrúdú a dhéanamh orthu.

Y: Saoradh de chineál éigin.

X: Saoradh, sea.

Y: Á saoradh trí mheán na n-ealaíon.

X: Seans le bheith cruthaitheach chomh maith. Gan a bheith mar ábhar acadúil. Muidne mar mhúinteoirí, bíonn muid ag plé le cuid mhaith obair thréadchúraim sa scoil agus feiceann muid easpa féinchúraim agus easpa measa ar an teanga agus caithfidh muid cur i gcuimhne dúinn féin go bhfuil muidne ag plé le déagóirí. Ní chaitheann siad leis an Ghaeilge mar a chaith muid féin léi nuair a bhí muidne ar scoil. Is ionann an Ghaeilge agus an scoil agus obair baile daofa. Tá muid ag iarraidh rud difriúil sa saol a thabhairt dóibh a thig leo a úsáid le bogadh ar aghaidh sa saol. Tá muid ag iarraidh meas ar an teanga a chothú iontu. Tá cuid mhaith féidearthachtaí ann.

Group 2

Nic Saidléir: The first question we have is why are the arts important in the case of immersion education and what possibilities do they open up?

Z: They are very important because we want Irish to be much more than a school book. We want to broaden the context for the use of Irish. If an artist can show the children another type of life through the medium of Irish, it shows them that they can continue using Irish and in different ways. And of course, it increases and enriches their use of language.

Y: Can we define the term 'art for art's sake'? Does it have a particular meaning?

Nic Saidléir: What do you think yourselves?

X: Enjoying the arts without examining them.

Y: A sort of liberation.

X: Liberation, yes.

Y: Freeing them through the arts

X: A chance to be creative as well. Maybe it should not be an academic subject. As teachers, we deal with a lot of pastoral care issues in the school and we see a lack of self-care and respect for the language and we have to remember that we are dealing with teenagers. They do not look on Irish the way we did when we were at school. Irish means school and homework to them. We are trying to give them something different in their lives that they can use in order to move on. We are trying to nourish respect for the language in them. There are a lot of possibilities there.

W: Sílim, lena chur leis sin, go mbaineann sé chomh maith le cúrsaí féinmhuiníne agus le cumas a thabhairt don pháiste, mar a dúirt Mary, roimhe, le bheith ag caitheamh le daoine, ag idirghníomhú le daoine. Nascann sé seo go maith leis an churaclam ó thaobh cúrsaí forbartha pearsanta de, rud a bhfuil anois béim mhór air i gcuraclam na bunscoile. Sílim go gcuidíonn sé go maith leis sin.

V: Sílim go raibh sé iontach suimiúil an rud a dúirt Marc (Mac Loughlainn) maidir le daoine úra bheith ag teacht isteach chun na scoile, daoine a bhfuil baint acu le pobal na scoile. Sílim go bhfuil an-tábhacht le cláracha teilifíse ar nós *Imeall Geal*, ionas go bhfeictear daoine mar Thomaí Rua (Ó Conghaile) agus go mbíonn déagóirí ábalta a rá, ‘Ta Gaeilge aige agus bíonn seisean bródúil as bheith ag caint i nGaeilge agus tá sé ar an teilifís’. Tá an-tábhacht leis sin, gur féidir linn, taobh istigh de na healaíona, ‘role models’ a thabhairt do na déagóirí. Is cóipchultúr é cultúr an lae inniu. Daoine clúiteacha, sin an rud a tharraingíonn aird déagóirí. Thig le leithéidí Thomaí Rua taispeáint daofa go dtig leo feidhmiú trí mheán na Gaeilge.

Nic Saidléir: Cad é an tábhacht atá leis na healaíona iontu féin mar uirlis forbartha lucht féachana nua, mar uirlis forbartha féidearthachtaí proifisiúnta agus gairmiúla do Ghaeil óga agus mar uirlis forbartha an tsaibhris chultúrtha? Tá trí cheist difriúla ansin. Thiocfadh linn amharc orthu ceann i ndiaidh a chéile. An chéad cheann ná páistí a mhealladh mar lucht féachana chuig rudaí taobh amuigh den scoil?

Z: Dúirt Ryan Meredith, ‘Some people are made to make life possible to live, other people want to make it worth living’. Ceapaim go bhfuil ealaíontóirí i gceist sa darna cuid den abairt sin. Ní féidir linn daoine a chur chun bóthair gan tuiscint bheith acu ar na gnáthrudaí a léiríonn conas is féidir leo a saol a chaitheamh. Tá

W: I think, to add to that, that it is connected to confidence, and, as Mary said, earlier, to enabling the child to interact with people. This links in with the curriculum as regards personal development, something that there is a big emphasis on in the primary curriculum, and that supports it well.

V: I think what Marc (Mac Loughlainn) said about new people coming into the school is very interesting, people who have a link to the school community. I think programmes like *Imeall Geal* are very important so that people can see people like Thomaí Rua (Ó Conghaile) and that teenagers can say, ‘He has Irish and he is proud to speak it and he is on TV’. It is very important that in the arts we have role models for teenagers. We are operating in a copycat culture. Teenagers are drawn to famous people. Somebody like Thomaí Rua can show them that it’s possible to be the part through Irish.

Nic Saidléir: What is the importance of the arts in themselves as a developmental tool for new audiences, for professional and career opportunities for young people and for cultural enrichment? There are three different questions there. We could look at them one by one. The first one - to attract children to events outside of school, to create a new audience?

Z: Ryan Meredith said, ‘Some people are made to make life possible to live, other people want to make it worth living’. I think artists are included in the second part of that phrase. We can’t put people on the road (to life) without them understanding the basics that help you live your life. That guidance is very necessary. Life cannot go on without it.

na treoracha sin fíor-riachtanach. Ní féidir leis an saol dul ar aghaidh ina n-éagmais. Is féidir leis an saol dul ar aghaidh gan ealaíontóirí, ach ní féidir leis dul ar aghaidh gan innealtóirí ná dochtúirí. Ach cén fiúntas a bheadh sa saol gan spraoi gan sult? Is féidir leis na healaíona, go háirithe na drámaí, is féidir leo staid an duine, ‘the human condition’, a mhíniú ar bhealach a chuireann san áireamh conas is féidir le duine a shaol a mhaireachtáil. Tá luach sna healaíona nó tugann siad sóláas agus tugann siad misneach dúinn leanúint ar aghaidh agus ar an gcaoi sin, tá siad chomh tábhachtach le dochtúirí agus mar sin de.

U: Agus mé ag léamh thaighde POBAL, mhothaigh mé go raibh daoine sa Ghaeláras i nDoire, sa Chultúrlann agus daoine ó Aisling Ghéar, sílim, go raibh siadsan ag tagairt do na deacrachtaí a bhaineann le lucht féachana a fháil agus le lucht féachana a aithint. Níl a fhios acu an bhfuil na daoine atá tagtha trí chóras an Ghaeloideachais ag tabhairt tacaíochta do na healaíona Gaeilge. An amhlaidh nach bhfuil siad ag léiriú suime sna healaíona Gaeilge de bharr nár cothaíodh an bhfuil suim acu sa saghas ealaíon atá á chur ar fáil?

V: Sílim féin go bhfuil an-fhadhb ann maidir le tuismitheoirí nach bhfuil an scil sin acu de bheith ag dul chuig an amharclann lena bpáistí. Téann na páistí chuig an Grand Opera House le geamaireacht na Nollag a fheiceáil le May McFettridge agus sin an t-aon uair sa bhliain a theagmhaíonn siad leis an earnáil. Sílim go gcaithfidh muidne, mar ealaíontóirí, an dearcadh sin a athrú - tá na healaíona ann do gach duine. Sílim go bhfuil sé tábhachtach go mbeadh grúpaí ar nós Aisling Ghéar ag obair taobh istigh den phobal, mar a dhéanann Brassneck Theatre Group. Tá Brassneck ag tabhairt na ndrámáí chuig tithe tábhairne agus chuig cumainn CLG agus níl sé róchostasach agus ní gá duit tacsáí a fháil go dtí lár na cathrach. Caithfidh tú costas íseal a chur ar rud. Níl tú ag iarraidh

Life can go on without artists but it cannot go on without engineers and doctors. But what would be the point without fun or enjoyment? And the arts, especially drama, can interpret ‘the human condition’ in a way that takes into account how a person can survive. The arts are very important; they give us solace and the courage to continue and in that way, they are as important as doctors etc.

U: Reading through POBAL’s research, I noticed that people in the Gaeláras in Derry, in the Cultúrlann in Belfast and people from Aisling Ghéar, that they talked about the difficulties of attracting an audience and identifying an audience. They don’t know if those who have come through the gaelscoileanna are supporting the Irish language arts. And if they don’t seem interested in Irish language arts, is this because there were not enough opportunities provided for them to attend arts events when they were at school? Is it because they’re not interested in the type of arts programmes that are available in Irish?

V: I think there is a big problem with parents who don’t have that skill of going to the theatre with their children. So the children go to the Grand Opera House to see the pantomime with May McFettridge and that is the only time of the year that they come in contact with the sector. I think that one of the things we have to do as artists is to change that attitude – the arts are for everyone. I think it would be important for groups like Aisling Ghéar to be working inside the community, like Brassneck Theatre Group. Brassneck are taking plays to pubs and GAA clubs and it does not cost too much and you don’t have to get a taxi to the city centre. You have to put a low cost

luach an ruda a íslíú, ach tá tú ag iarraidh é a dhéanamh níos éascaí le lucht féachana a mhealladh.

X: Agus bíonn an fhadhb chéanna, is dócha, leis na healaíona Béarla. Tá *initiative* darb ainm ‘Test Drive the Arts’ i bhfeidhm le bliain anuas, chun daoine a mhealladh isteach, daoine a shíleann nach mbaineann na healaíona leo. Cuirtear ticéidí saor in aisce ar fáil d’imeachtaí ealaíon.

Y: Músclaítear an tsuim sa cheol i bpáistí óga ar scoil, sna bunscoileanna go háirithe. Agus is amhlaidh atá tú ag cruthú lucht éisteachta a bheas oile ar an cheol agus thiocthadh an rud céanna a dhéanamh leis an drámaíocht agus leis na healaíona eile fosta. Ba mhaith suim a bheith ag gach duine sna healaíona go ginearálta, ach ba mhaith fosta an fhaill bheith ag gach duine le díriú ar fhoirm ealaíne amháin.

T: Bhí mé ag smaointiú ar dhéagóirí agus ‘Britains Got Talent’ - tá barraíocht tionchair aige sin ar dhéagóirí. An féidir linn sin a athrú? Tá cuid mhór ag iarraidh dul thar sáile nó chuig an Astráil. Agus tuigim - bhí mise i mo dhéagóir. Ach tá barraíocht tionchair ag an Bhéarla.

V: Is é sin an rud a tharlaíonn nuair atá mionteanga timpeallaithe ag mórtheanga.

X: Mar a dúirt tú, is maith nuair a thagann daoine ón taobh amuigh isteach sa scoil le bheith ag obair leis na daltaí ar na healaíona, ar rud nach bhfuil ‘sa leabhar’. Ach tá sé ag iarraidh níos deacra rudaí a dhéanamh leis na páistí nach mbaineann leis an siollabas. Tá na healaíona tábhachtach, tá an ceart agat, ach tá iarscoláirí ón Ghaeloideachas anois ag obair mar innealtóirí agus dochtúirí; ta an-éagsúlacht ann anois agus thig leat dul ag obair mar aisteoir is eile fosta; thig leat do rogha rud a dhéanamh. Níl sé éasca agus thig le déagóirí go háirithe bheith iontach diúltach, agus thig leo a bheith mí-aibí agus ní thuigeann siad an fiúntas atá sa dara teanga.

on this. You are not trying to devalue it, but you’re trying to make it easier to attract an audience.

X: The English language arts probably have the same problem. There is an initiative, ‘Test Drive the Arts’, that has been going for about a year now, to attract people in who think the arts have nothing to do with them. They provide free tickets for arts events.

Y: Children’s interest in music is awakened in school, in primary school especially, and that’s the basis for the creation of an audience that is knowledgeable about music, and the same could be done with drama and the other arts also. Everyone should have an interest in the arts in general, but also have the chance to focus on one art form.

T: I was thinking about teenagers and ‘Britain’s Got Talent’. That influences our teenagers too much. Can we change that? A lot want go abroad, or to Australia. And I understand that. I was a teenager. English has too much of an influence.

V: That happens when a minority language is surrounded by a majority language.

X: As you said, it’s great when people from outside come into the school to work with the pupils on things that aren’t in ‘the book’. But it is getting harder to do things with the children that are outside the syllabus. The arts are important, you are right, but there are Irish medium past pupils who are doctors and engineers; there is great variety now and you can work as an actor or whatever; you can do your own thing. But it’s not easy and teenagers especially can be very negative and they can be immature and they don’t understand the value of a second language.

T: Tuigean siad Gaeilge, foghlaim, scoil.

X: Níl mise chomh sean sin, ach ní raibh sin mar sin nuair a bhí mé ar scoil mé féin. Ach bhí muidne insan *elite*, tá's agat, na Gaeilgeoirí ar fad; bhí muid iontach speisialta, ach tá sin caillte anois. . .

T: Fiú an damhsa, mar tá cuid mhór hip hop agus bailé ann. Duine amháin, níl aithne agam ach ar chailín amháin ar scoil a dhéanann damhsa Gaelach.

Z: Is ionann sin is a rá nach bhfuil 'scene' ann i dtaca leis na healaíona Gaeilge de. Ach caithfidh tú an rud atá uathu a thabhairt dóibh trí mheán na Gaeilge, fiú hip hop sa Ghaeilge, a fhad is gombíonn an Ghaeilge acu.

Nic Saidléir: An mbeadh na páistí eolach ar na cineálacha postanna atá ar fáil i saol na Gaeilge? Agus ó thaobh lucht féachana de, luaigh muid gur chóir go mbeadh níos mó taithí ag na páistí ar fhreastal ar ócáidí ealaíon.

X: Tá na scoileanna ag déanamh scoth oibre agus mar a dúirt tú féin, tá scoláirí ann agus bheadh an-suim acu sa drámaíocht agus ní dhéanfaidh siadsan dearmad choíche ar an chéad dráma a chonaic siad ar scoil agus beidh dúil acu sa drámaíochta ar feadh a saoil.

Y: Tá postanna ar fáil sna healaíona fud fad na tíre, ní amháin i dtuaisceart na hÉireann. Taobh amuigh d'Éirinn chomh maith. Is féidir le daoine an Ghaeilge a úsáid i Meiriceá Thuaidh go háirithe, agus san Astráil. Ba mhaith dá mb'fhéidir an dearcadh sin a chothú i measc an aosa óig: gur féidir leo an Ghaeilge a thabhairt leo chuig cibé post nó chuig cibé rud a dhéanfaidh siad i ndiaidh na scoile; gur féidir leo úsáid a bhaint aisti i gcónaí.

Nic Saidléir: Cad é atá de dhíth leis na healaíona Gaeilge a chur chun cinn go ginearálta agus cad atá de dhíth ar mhúinteoirí? Cad iad na riachtanais agus cad iad na bearnaí?

T: They understand Irish, learning, school.

X: I am not that old, but it was not like that when I was at school myself. But we were the elite, you know, all the Gaeilgeoirí; we were very special, but that's lost now. . .

T: Even dance, because there is a lot of hip hop and ballet. One person, I know only one girl at school who does Irish dancing.

Z: That means that there is no 'scene' for Irish language arts. But we have to give them what they want in Irish, even hip hop, as long as it's in Irish, as long as they can speak Irish.

Nic Saidléir: Would children be aware of the type of jobs available in the Irish language sector? And as regards building audiences, we mentioned that there should be more of a practice of children attending arts events.

X: The schools are doing great work and as you said, there are pupils who would have a lot of interest in drama and they'll never forget the first play they saw at school and they'll continue with that interest.

Y: There are arts jobs available not only in the north but all over Ireland and even outside of Ireland. People can now use Irish in North America, in Australia. We should promote that view among young people, that they can take Irish with them to whatever job or to whatever they do after leaving school; that they can always use it.

Nic Saidléir: What is needed generally to promote the arts? What do teachers need? What are the needs and what are the gaps?

Y: An stáisiún teilifíse TG4, is áis iontach ar fad é. Tá na cláracha iontach nua-aimseartha, tá caighdeán na Gaeilge go maith, tá siad proifisiúnta agus tá siad chomh maith le cláracha ar bith ar stáisiún teilifíse ar bith. Raidió agus teilifís, mar sin, agus irisí beaga do pháistí fosta. Agus ar scoil, na gnátháiseanna a bhaineann leis an teangeolaíocht. Agus tá tábhacht mhór le hatmaisféar agus le cultúr na scoile fosta.

X: Tá muidne ag obair faoi láthair ar an drámaíocht do na bunscoileanna, sraith de dhrámaí do pháistí, agus ansin, chomh maith, le cumas a fhorbairt sna múinteoirí leis an drámaíocht a theagasc. Is cinéal de chomhoibriú é a thig le scoileanna a thógáil agus a bheith ag obair air iad féin. Agus chomh maith leis sin, cineál cluichí agus, is dóiche, moltaí do mhúinteoirí sa dóigh is gur féidir leo drámaí s'acu féin a sholáthar.

T: Na daoine sin a bhíonn ag teacht chuig an scoil, *African Drums*, cuir i gcás; an fear a bhíonn ag teacht, Béarla atá aige agus tá sin intuigthe mar is as an Afraic é agus labhraíonn siad Béarla. Tá sin ina fhadhb mhór. Tá múinteoir *salsa* a thig isteach, duine ón Spáinn, Pedro, agus labhraíonn sé Spáinnis agus Béarla. Tá an bhearna sin ag dul a bheith ann, le ceol, ceol domhanda.

X: Mhóthaigh mé agus mé ag éisteacht le daoine ar maidin, mhóthaigh mé go raibh muid ag déanamh níos mó i scoil s'againne ná mar a shíl mé. Bhí píobairí ag teacht isteach chugainn, agus daoine as Albain. Agus tá na Fanzinis againn. Ach tá i gcónaí rudaí le forbairt againn agus tá an ceart agat, tá sé deacair daoine líofa a fháil.

T: Agus tá rudaí níos nua-aimseartha de dhíth, rudaí cosúil le hip hop, rudaí a bhfuil suim ag na daoine óga iontu, chan an ceol traidisiúnta amháin.

V: Sílim an rud a tharla maidir le ceol traidisiúnta gur cuireadh brú ar dhéagóirí: tá an teanga ar eolas agat, anois caithfidh tú ceol a fhoghlaim, caithfidh tú damhsa a

Y: The television station, TG4, it's a brilliant resource. The programmes are very up to date, the standard of Irish is good, they're professional and they are as good as any programmes on any other TV station. Radio and television, therefore, and wee magazines for children as well. And at school, the usual resources connected to linguistics. And the atmosphere and culture of the school is very important also.

X: We are working on drama for the primary schools at the minute, a series of plays for children, and on developing the teachers' ability to teach drama. It's a type of collaboration that schools can take up and run with themselves. And as well as that, games and suggestions for teachers, so they can supply their own plays.

T: The people who come to the school, for example, *African Drums*; the man who comes, he speaks English, which is understandable as he is from Africa and they speak English. That is a big problem. The *salsa* teacher is from Spain, Pedro, and he speaks Spanish and English. That gap is going to be there, with music, world music.

X: Listening to people here this morning, I began to feel that we were doing more in our school than I'd thought. There were pipers coming in to us, and visitors from Scotland. And we have the Fanzini Brothers. But there are always things to develop and you're right, it is hard to find people who are fluent (in Irish).

T: And we need more modern things also, like hip hop, that young people are interested in, not just traditional music.

V: I think what happens as regards traditional music is that pressure is put on teenagers: you have the language and now you have to learn music, dancing, you have to play Gaelic

fhoghlaim, caithfidh tú peil Ghaelach agus iománaíocht a imirt. Cuireadh iad uilig isteach i mbosca na scoile.

Y: Is féidir na healaíona, gach foirm ealaíne, a nascadh leis an Ghaeilge. B'fhéidir go bhfuil sé róchúng bheith ag caint faoin cheol traidisiúnta agus an rince Gaelach. Tá siad sin tábhachtach, ceart go leor, ach is féidir dearcadh i bhfad níos leithne a chruthú i measc an aosa óig go ginearálta.

V: Nuair a bhímse ag glacadh rang drámaíochta maidin Dé Sathairn sa Chultúrlann, bíonn páistí suas le 15 bliain d'aois ann agus labhraíonn siad i mBéarla ach amháin nuair a bhíonn siad ag labhairt liomsa. Sin an rud a tharlaíonn. Tarlaíonn sé in achan chlós, in achan scoil, timpeall na tíre. Bhí mise ag comhdháil, cúpla seachtain ó shin, agus bhí bean ann ón Bhreatain Bheag agus bhí sise ag rá go raibh an fhadhb chéanna acu ansin. Níl an locht ar na Gaeilgeoirí amháin; tarlaíonn sé nuair atá mionteanga iomlán timpeallaithe ag mórtheanga agus tá a fhios againn sin. Tá fiúntas leis na healaíona, ach caithfidh muid theacht ar bhealach éigin leis na páistí a spreagadh chun an teanga a úsáid.

Y: Tá cultúr mór cumhachtach ag brú orthu an t-am ar fad. Táimid ag troid catha i ndáiríre.

Z: Tá daoine thart timpeall orthu ag déanamh rudaí spleodracha úrnu, rudaí atá difriúil le rud ar bith a dhéanann siad féin, agus tá sé deacair mar go bhfeiceann siad iad arís agus arís go leanúnach. Hip hop - is féidir leis a bheith maith don Ghaeilge.

T: Agus fiú an rac, agus rudaí mar sin.

Z: Ar chuala tú Bubba Shakespeare? Tá seisean thall i dTiobraid Árann. Tá sé thar cionn ar fad agus déanann sé i nGaeilge é. Tá sé dochreidte agus tá pearsantacht iontach aige.

football and hurling. They all get put into the school box.

Y: It's possible to link the arts, every art form, to Irish. Perhaps it's too restrictive to be talking about traditional music and dance. They're important, certainly, but it's possible to create a broader outlook among young people in general.

V: When I am practising with the drama class on a Saturday morning in the Cultúrlann, there are children up to 15 years old there and they speak English except when they are talking to me. That's what happens. It happens in every school yard around the country. I was at a conference the other week and there was a woman from Wales there and she said they have the same problem. The fault doesn't lie with Irish speakers only; it happens when a minority language is completely surrounded by a majority language and we know that. We can use the arts, but we have to find a way to encourage the children to use the language.

Y: A dominant powerful culture is pressurizing them. We're fighting a serious battle.

Z: People around them are doing new exciting things, that are different to anything they themselves do and it's difficult because they see that again and again. Hip hop, I think it can be good for Irish.

T: Even rock and things like that.

Z: Have you heard Bubba Shakespeare? He's based in Tipperary and he is great. He performs in Irish. He is incredible and he has a great personality.

X: Nuair a labhraíonn siad Béarla eatarthu féin, níl a fhios agam an dtig pionós a chur orthu mar bheadh sin diúltach chomh maith. Beidh orainn níos mó deiseanna a thaispeáint daofa agus nach ionann an Ghaeilge agus an ceol traidisiúnta i gcónaí.

V: B'fhéidir go gcaithfidh muid níos mó oibre a dhéanamh ar na tuismitheoirí in ionad brú a chur ar na páistí i gcónaí. Sílim féin go bhfuil tuismitheoirí ann a deireann, 'Chuir muid ár bpáistí chuig Gaelscoil agus tá píosa s'againne déanta anois. Ní gá dúinn tuilleadh a dhéanamh ná tuilleadh ranganna a ghlacadh'. Agus do na páistí, ábhar scoile atá sa Ghaeilge dá réir.

Pointí ag éirí as an cheardlann:

1. Is éigean réimse agus comhthéacs na Gaeilge a leathnú taobh amuigh den scoil
2. Saorann na healaíona páistí agus tugann deis dóibh sult agus taitneamh a bhaint as an teanga
3. Spreagann na healaíona meas ar an teanga;
4. Cuireann siad le féinmhuinín an pháiste;
5. Rud dearfach spreagúil é daoine eile ag teacht chuig na scoileanna agus iad bródúil as an Ghaeilge
6. Forbraíonn an drámaíocht cumas na bpáistí i gnéithe eile den saol
7. Tá sé ina chath leanúnach in éadan thionchar an Bhéarla; ba cheart go mbeadh níos mó deiseanna chun an Ghaeilge a úsáid
8. Níl go leor béime ar na deiseanna a chuireann an Ghaeilge ar fáil do dhaoine

X: When they speak English between themselves, I don't know can we punish them because that would be negative as well. We have to show them other opportunities and that Irish does not always mean traditional music.

V: Maybe we have to do more work on the parents instead of always putting pressure on the children. I think that there are parents who say, 'We put our children in the Gaelscoil and we have done our bit. We don't have to do anymore or take any more classes'. And for their children then, accordingly, Irish is a school subject.

Points arising from the workshop:

1. The range and context of Irish outside of school has to be increased
2. Arts free children and give them a chance to enjoy the language
3. They inspire respect for the language
4. They raise self-confidence
5. It is positive and encouraging to see people who are proud to use Irish coming into the schools.
6. Drama develops our children's abilities in other aspects of their lives
7. There is a continuous battle against the influence of English; there should be more opportunities to use Irish
8. There is not enough emphasis on the opportunities Irish provides for people

9. Bheadh sé maith spéis a mhúscailt i dtaca le lucht féachana úr a thógáil
10. Tá neart deiseanna ann leis na healaíona Gaeilge, fiú thar lear. Is féidir leis an Ghaeilge a bheith ina buntáiste
11. Ba cheart go mbeadh na háiseanna céanna ag earnáil na Gaeilge is atá ag earnáil an Bhéarla

9. It would be good to increase interest in building new audiences
10. There are a lot of opportunities within Irish language arts, even abroad. Irish can be an advantage
11. There should be the same resources for the Irish language arts sector as there are for the English language sector.



Deirdre Nic Éanruig- Ceardlann leabharcheangal/ Bookbinding workshop

Achoimre ar na pointí ó Ghrúpa 3

Sealbhú Teanga

1. Cuidíonn an tsiamsaíocht leis an fhoghlaim.
2. Tugann na healaíona ardán ar leith do pháistí, rud atá maith do gach aon pháiste, agus go háirithe dóibh siúd a bhfuil riachtanais speisialta nó foghlama acu.
3. Tugann siad deis do mhúinteoirí béim a chur ar theagasc an chultúir.
4. Tá deis ann leis na healaíona Gaeilge a leathnú amach agus ealaíona sráide, mar shampla, a chur san áireamh fosta. D'fhéadfadh sé seo gné ealaíon an churaclaim a dhéanamh níos suimiúla dóibh siúd nach bhfuil teacht acu ar na healaíona traidisiúnta/Gaelacha go furasta, agus chuirfí lena saibhreas Gaeilge dá réir.
5. Tugtar faill do pháistí an Ghaeilge a úsáid agus blasanna, guthanna agus canúintí eile a chloisteáil agus a thuiscint.
6. Cothaíonn na healaíona deiseanna labhartha Gaeilge a thugann le fios do pháistí nach gá go mbainfeadh an Ghaeilge leis an scoil amháin. Is bealach é seo le cur lena gcrúinneas sa Ghaeilge.
7. Is féidir le healaíontóirí scileanna nua a theagasc do mhúinteoirí a ligfidh dóibh an curaclam a sheachadadh taobh istigh d'am níos giorra.
8. Tá deiseanna ann faoi láthair chun coimicí agus úrscéalta grafacha a tháirgeadh sa dóigh is go bhfeicfeadh na páistí carachtair a bhfuil dúil acu féin iontu, amhail vaimpíirí agus ninjas.

Summary of points from Group 3

Language Acquisition

1. Entertainment helps learning.
2. The arts give a particular platform to children; this is good for all children but especially for those with special or learning needs.
3. Teachers have a chance to put the emphasis on cultural teaching through the arts.
4. There is an opportunity to broaden the arts out and to include street arts, for example. This could make the arts section of the curriculum more interesting for those who do not have access to traditional or Gaelic arts thus adding to the richness of their language.
5. The arts give children opportunities to use their Irish and to hear and understand different accents, voices and dialects.
6. The arts promote opportunities for children to speak Irish and lead them to understand that Irish is not necessarily connected exclusively to the school. This is a method of nourishing accuracy in the language.
7. Artists can teach new skills to teachers which allows them to deliver the curriculum in a shorter timescale.
8. There are opportunities available now to produce comics and graphic novels so that children see characters that they are interested in themselves, such as vampires and ninjas.

9. Cuireann na healaíona deiseanna ar fáil do pháistí a ligeann dóibh ceisteanna móra a chur faoi chúrsaí a bhaineann lena bhforbairt féin.
10. An bhfuil barraíocht maorlathais ag baint leis na healaíona a thabhairt isteach sna scoileanna agus an bhfuil an chuma ar an scéal go bhfuil níos mó béime ar an mhatamaitic agus ar an litearthacht gan go leor airde a thabhairt ar na buntáistí foghlama a bhaineann leis na healaíona? I ndáiríre, is féidir leis an healaíona cuidiú leis an pháiste fad a bhaineann le scileanna litearthachta agus matamaitice.
11. Is iomaí bealach ar féidir an Ghaeilge a theagasc trí mheán na n-ealaíon agus nach dtugann na páistí faoi deara gur ag foghlaim atá siad. Más rud é, áfach, gurb é cultúr na scoile gurb ionann an Ghaeilge agus an scoil, is amhlaidh is lú deiseanna a bheidh ann chun cur le saibhreas Gaeilge na bpáistí.
12. Tugann na healaíona Gaeilge tuiscint do pháistí gur féidir ceangal bheith ann idir an Ghaeilge agus an fhostaíocht.
13. Ba cheart go mbeadh deiseanna foghlama Gaeilge ann d'ealaíontóirí sa dóigh is go mbeadh níos mó de rogha ag oideoirí i dtaca le healaíontóirí a thabhairt isteach sa scoil.
14. Tugann na healaíona deiseanna do pháistí lena gcuid smaointe a fhorbairt.
15. Cuireann na healaíona féiniúlacht Ghaelach chun cinn.
16. An bhfuil go leor ag tarlú ó thaobh na drámaíochta sna scoileanna le cur leis an Fhéile Scoldrámaíochta.

9. The arts allow children the opportunity to ask important questions pertaining to their own development.
10. Is there too much red tape as regards bringing arts into schools and does it appear that more emphasis is placed on literacy and mathematics without paying attention to the advantages of learning these through the arts? The arts seriously help the child completely with literacy and numeracy skills
11. The arts present many ways to teach children Irish without them realising they are engaged in a learning process. If it is the culture in a school however that Irish is equated exclusively with the school environment, there will be fewer chances accordingly to expand their use and understanding of the language.
12. Irish language arts give children the understanding that there can be a connection between Irish and employment.
13. There should be opportunities for artists to learn the language so that there would be much more of a choice for educators when bringing arts into schools.
14. The arts give children opportunities to develop their ideas.
15. The arts promote a Gaelic identity.
16. Is there enough happening in schools as regards drama to add to the School Drama Festival.

17. Dá mbeadh ealaíontóirí sa rang, an mbeadh an múinteoir in ann níos mó tairbhe a bhaint as na ceachtanna agus iad a dhéanamh i bhfad níos bríomhaire? Ní ealaíontóir gach múinteoir agus in amanna, bíonn duine le scileanna ar leith ina chuidiú.
18. Ba cheart go mbeadh níos mó ábhair ar an idirlíon agus ar an ardán.
19. Ba chóir go mbeadh an ceart ag páistí ar an cheol a fhoghlaim ar scoil.
20. Nuair nach bhfuil an saibhreas teanga ag na páistí, is féidir teachtaireachtaí tábhachtacha a chur ina láthair trí úsáid a bhaint as íomhanna in éineacht le rud beag Gaeilge.

17. If there were artists in the class would the teacher be able to get a lot more out of lessons and make the class much livelier? Not every teacher is artistic and sometimes someone extra with particular skills would be helpful.
18. There should be more material available on the internet and on stage.
19. Children should have the right to learn music at school.
20. When children do not have a rich store of Irish, important messages can be transmitted to them through the use of images accompanied by a small amount of text in Irish.



Cormac Ó Briain (POBAL), Gavin O'Connor (Comhairle Ealaíona TÉ/ Arts Council NI)

I láthair ag an chomhdháil

Present at the conference

Ainm / Name

Aisling Uí Coinn
Ann Perry
Ariel Killick
Brain Ó hEadhra
Breifne Mhic Choinnigh
Bridín Bn Mhic Loingsigh
Caitlín Gamble
Carol Nic Con Mara
Catherine McKenna
Ciara Uí Dhuibh
Dara Mac Uibhaille
Déaglán Mac Tréinfhir
Deirdre Davitt
Deirdre Nig Éanruig
Eoin Ó Coisneacháin
Fionnuala Nic Coitir
Fionnuala Ní Mhealláin
Garaí Mac Roibeáird
Gavin O'Connor
Iain Hamilton
Laoise Ní Fhlannagáin
Louise McCreesh
Máire Nic an Bhaird
Máire Nic Giolla Ceara
Marc Mac Lochlainn
Maria Nic Fhearchair
Mary Ryan
Micheál Mac Fhearraigh
Micí Walsh
Niall Caomhánach
Nuala Ní Néill
Rónán Mac Murchaidh
Séamas Ó Donnghaile

Eagras / Organisation

Coláiste Caitriona
DCAL
Ealaíontóir neamhspleách
Bord na Gàidhlig / Creative Scotland
Bunscoil Eoin Baiste / INTO
Altram
Altram
Altram
NIGAT
Gaelscoileanna
Cleamairí Ard Mhacha
Cleamairí Ard Mhacha
Foras na Gaeilge
Múinteoir / Ealaíontóir
CCEA
Scoil an Droichid
Bunscoil an tSléibhe Dhuibh & Féile na scoil-dhrámaíochta
ESA
Comhairle Ealaíona
Creative Industries, Highlands & islands Enterprise
Bunscoil an tSléibhe Dhuibh
BBC Raidió Uladh
Coláiste Feirste
CASS
BRANAR
Bunscoil an Iúir
Ealaíontóir
Ealaín na Gaeltachta
Comhairle Iúir & an Mhúrn
Coláiste Feirste
Aisling Óg
Conradh na Gaeilge
Bunscoil Mhic Reachtain

Seán Fennell
Seán Ó Coinn
Seán Ó Maoilisté
Síle Uí Dhuibh
Suzanne Waring
Tom Clarke
Ursula Mhic an tSaoir
Ursula Uí Dhonnaile

Gaelscoil na bhFál/ Féile na scoil-dhrámaíochta
Comhairle na Gaelscolaíochta
Cairde Teo.
Foras na Gaeilge
Coláiste Feirste
Jigtime Programme
Comhairle Iúir & an Mhúrn
Oifigeach Gaeilge, Comhairle Dhún Geanainn & Comhairle
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Foras na Gaeilge



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