



*Visual Art*



# ARTS - VISUAL- DRAMA-MUSIC & DANCE

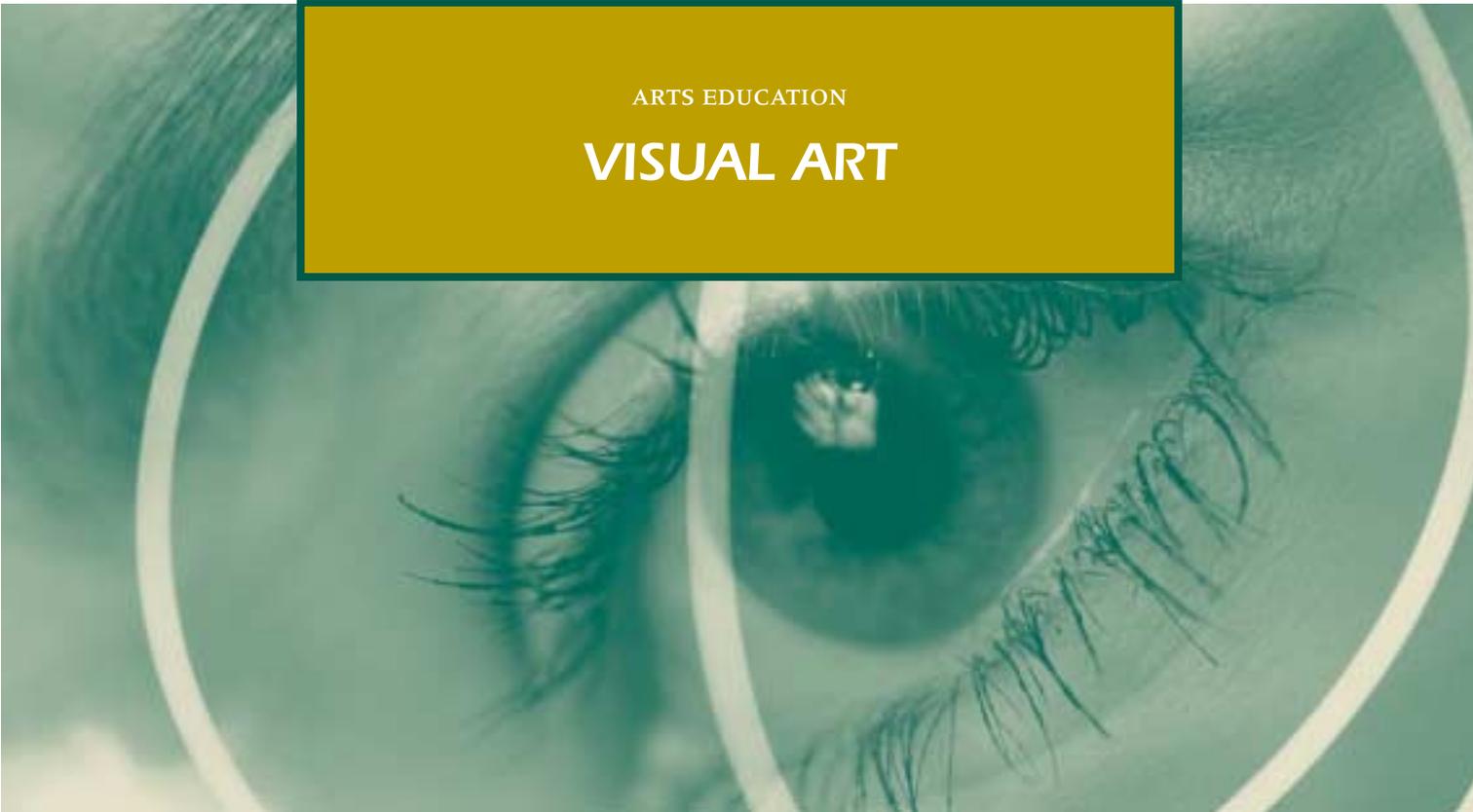
## TOPICS IN COMMON

|   | Advertising | Built Environment | Career/Work Roles | Colours & Patterns | Computer Graphics | Cultural Diversity | Design | Environment | Games | Human Body | Interpersonal Skills | Listening Skills | Local Community | Materials | Media |
|---|-------------|-------------------|-------------------|--------------------|-------------------|--------------------|--------|-------------|-------|------------|----------------------|------------------|-----------------|-----------|-------|
| <b>COURSE</b>   |             |                   |                   |                    |                   |                    |        |             |       |            |                      |                  |                 |           |       |
| Vocational Preparation & Guidance                       |             |                   | ■                 |                    |                   | ■                  |        |             |       |            | ■                    |                  | ■               |           |       |
| English & Communications                                | ■           |                   |                   |                    |                   |                    |        |             |       |            | ■                    | ■                |                 |           | ■     |
| Mathematical Applications                               |             |                   |                   |                    |                   |                    | ■      |             |       |            |                      |                  |                 |           |       |
| Social Education  |             |                   |                   |                    |                   | ■                  |        | ■           |       |            | ■                    | ■                | ■               |           | ■     |
| Active Leisure Studies                                  |             |                   |                   |                    |                   |                    |        | ■           | ■     | ■          | ■                    |                  | ■               |           |       |
| Agriculture/Horticulture                                |             |                   |                   |                    |                   |                    |        | ■           |       |            |                      |                  |                 |           |       |
| Childcare/Community Care                                |             |                   |                   |                    |                   |                    |        |             | ■     |            | ■                    | ■                | ■               |           |       |
| Graphics & Construction Studies                         |             | ■                 |                   |                    |                   |                    | ■      |             |       |            |                      |                  |                 |           | ■     |
| Craft & Design  | ■           |                   |                   | ■                  |                   |                    | ■      |             |       |            |                      |                  |                 |           |       |
| Engineering   |             |                   |                   |                    | ■                 |                    | ■      |             |       |            |                      |                  |                 |           | ■     |
| Hair & Beauty   | ■           |                   |                   | ■                  |                   |                    | ■      |             |       | ■          | ■                    | ■                | ■               |           |       |
| Hotel Catering & Tourism                                | ■           |                   |                   |                    |                   | ■                  |        |             |       |            | ■                    | ■                | ■               | ■         |       |
| Information & Communication Technology                  | ■           |                   |                   | ■                  | ■                 |                    | ■      |             |       |            |                      |                  |                 |           |       |
| Office Administration & Customer Care                   | ■           |                   |                   |                    |                   |                    |        |             |       |            | ■                    |                  |                 |           |       |
| Technology  |             | ■                 |                   |                    | ■                 |                    | ■      | ■           |       |            |                      |                  |                 |           | ■     |
| Gaeilge   |             |                   |                   |                    |                   | ■                  |        |             |       |            | ■                    | ■                | ■               |           | ■     |
| Introduction to Information & Communications Technology |             |                   |                   |                    | ■                 |                    |        |             |       |            |                      |                  |                 |           |       |
| Leisure & Recreation                                    |             |                   |                   |                    |                   |                    |        | ■           | ■     | ■          | ■                    |                  | ■               |           |       |
| Modern Language   |             |                   |                   |                    |                   | ■                  |        |             |       |            | ■                    | ■                |                 |           | ■     |
| Religious Education                                     |             |                   |                   |                    |                   | ■                  |        |             |       |            |                      |                  | ■               |           | ■     |
| Science   |             | ■                 |                   |                    |                   |                    |        | ■           |       | ■          |                      |                  |                 | ■         |       |
| Sign Language   |             |                   |                   |                    |                   |                    |        |             |       |            | ■                    |                  |                 |           | ■     |

LEAVING CERTIFICATE APPLIED

ARTS EDUCATION

# VISUAL ART





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# INTRODUCTION

## RATIONALE

The Arts Education course requires the completion of two modules from Dance, Drama, Music or Visual Art or any combination of these.

## NUMBER AND SEQUENCE OF MODULES

Module 1: Individuality and Identity

Module 2: The Local Environment

## DESCRIPTION OF MODULES

### **MODULE 1**

#### **UNIT 1: RESEARCH**

Making studies of oneself, one's physical and social environment and one's friends.

Collecting and analysing examples of figurative imagery from pop culture and the art world.

Collecting and categorising information and material related to hobbies, interests and occupations.

#### **UNIT 2: MAKING:**

Producing individual or group "self portraits" in two or three dimensions.

#### **UNIT 3: CONTEXTUAL REFERENCES:**

Examples of art work in the autobiographical tradition, for example, the work of Rembrandt, Picasso or Warhol.

Examples of popular culture imagery, for example, individuals represented as heroes, stars, celebrities or cult figures.

Family photographs.

Photographic reproductions of a variety of people.

#### **UNIT 4: REFLECTION AND EVALUATION:**

Making statements on the expressive meaning and quality of individual or group "self-portraits".

Explaining how people are represented in pop culture imagery.

## **MODULE 2**

### **UNIT 1: RESEARCH:**

Directly experiencing the environment by means of field studies.

Identifying suitable subjects and sites.

Compiling visual information and other materials.

Planning working methods.

### **UNIT 2: DEVELOPING IDEAS:**

Group approaches to the study of a variety of aspects/concerns.

Describing initial responses and improving study skills.

Planning to create more ambitious pieces of work.

### **UNIT 3: MAKING:**

Producing art works based on a study of the natural and built environments by choosing from a range of art disciplines.

### **UNIT 4: CONTEXTUAL REFERENCES:**

Documentation on environmental care.

Documentation of urban planning.

References to the work of environmental artists such as Andy Goldworthy and Richard Long.

References to landscape artists, for example, the work of contemporary Irish landscape painters such as Sean McSweeney and Brian Bourke.

Public sculpture and mural paintings.

### **UNIT 5: REFLECTION AND EVALUATION:**

Making a coherent exhibition of the art work, including writing appropriate signage.

Making critical judgements on the visual quality of the environment.

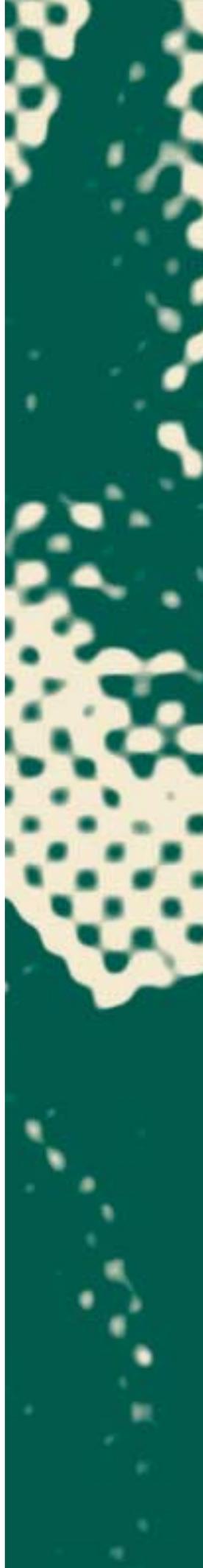
Making statements on the expressive meaning and quality of individual art works.



VISUAL ART

MODULE 1

# INDIVIDUALITY AND IDENTITY



## MODULE 1:

# INDIVIDUALITY AND IDENTITY

### PURPOSE

Students need opportunities to investigate issues that are meaningful to them. They can develop personal values and gain self-esteem by creating images and forms relating to themselves and their culture. The sense of satisfaction that can result from personalised work is the main theme of this module.

### PREREQUISITES

None.

## AIMS

This module aims:

- to raise self-esteem and develop self-confidence
- to develop an ability to use the expressive potential of Visual Art media
- to create an awareness of how others have investigated, expressed and communicated the concept of `self' in visual art
- to develop a range of research, perceptual, making and evaluatory skills.

## UNITS

Unit 1: Research

Unit 2: Making

Unit 3: Contextual References

Unit 4: Reflection and Evaluation.

## Units 1 – 4

NOTE: A SAMPLE THEME PLAN FOR THIS MODULE IS OUTLINED IN APPENDIX 1

### LEARNING OUTCOMES

The student will be able to:

1. create visual artwork which reflects their own sense of 'self' and co-operate with others to create group-oriented work.
2. collect imagery and other resource material and develop ideas
3. identify and experiment with visual elements and with a range of materials and tools, to create work of an appropriate quality
4. recognise the ways in which artists have dealt with the concept of "self".

### TEACHER GUIDELINES

- ▶ Carrying out work on the concept of self does require a high degree of sensitivity on the part of the teacher.
- ▶ Motivating students to gather resource material is fundamental to this type of work. Even meagre visual sources, for example, a standard family album photograph can form a sound starting point if used creatively.
- ▶ An excellent starting point would also be direct observational drawing using a mirror.

## RESOURCES

### PUBLICATIONS

*The Art Teachers Handbook* – Hutchison

*Drawing with Pencils and Pastels* by Hazel Harrison,  
Anness Publishing Ltd. London

*Every Picture Tells a Story* – O'Brien Educational

*The Book of Art – A Pictorial Encyclopaedia of Painting, Drawing  
and Sculpture* (10 volumes) Grolier Incorporated

Junior Certificate Art Craft and Design textbooks

Magazines such as National Geographic.

Books on crafts available from most bookshops or in the library.

Introduce and promote a wide range of general art materials along  
with resource and found object materials.



# KEY ASSIGNMENTS

MODULE 1: INDIVIDUALITY AND IDENTITY

## CHECKLIST

I collected visual information about myself and other people,

I developed ideas suitable for making art work

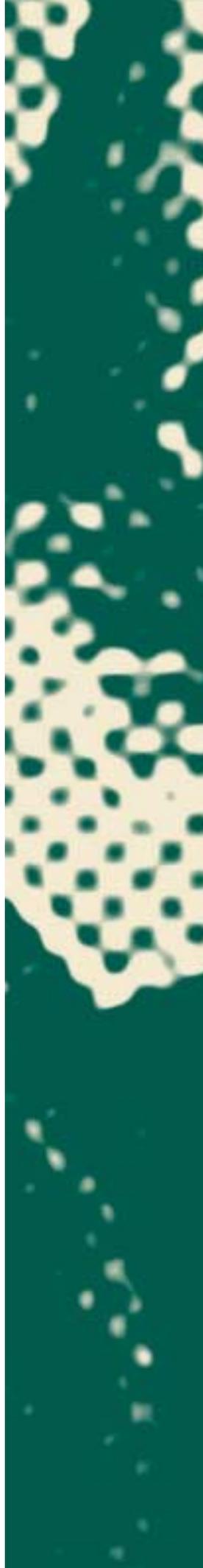
I completed a piece of artwork

I kept notes on how I did the work and described what was good and bad about the work.

VISUAL ART

MODULE 2

## THE LOCAL ENVIRONMENT



## MODULE 2:

# THE LOCAL ENVIRONMENT

### PURPOSE

In this module students can undertake a study of their local built and natural environments. This should lead to an enlightened sense of environmental awareness brought about by aesthetic perceptions. Physical contact with the environment is paramount, as is the students realisation that their interpretation of environmental values is personally meaningful and of wider relevance.

### PREREQUISITES

None.

## AIMS

This module aims:

- to develop feelings for the natural and built environments
- to develop the students capacity to respond visually and critically to the environment
- to evolve a teamwork approach to environmental investigation based on direct experience
- to develop in students an increased capacity to use artistic processes and to extend their understanding of how artists have responded to the environment and how they have promoted environmental care
- to encourage students to communicate their ideas and feelings to a wider audience.

## UNITS

Unit 1: Research

Unit 2: Developing Ideas

Unit 3: Making

Unit 4: Contextual References

Unit 5: Reflection and Evaluation

## Units 1 – 5

NOTE: A SET OF SAMPLE THEME PLANS FOR THIS MODULE ARE OUTLINED IN APPENDIX 2

## LEARNING OUTCOMES

The student will be able to:

1. based on group and individual learning methodologies, collect and organise resources and information
2. use a variety of artistic approaches
3. identify and experiment with artistic visual qualities and with a range of materials and tools
4. produce art works of a personally expressive and aesthetic nature
5. recognise some of the ways in which artists have responded to, and promoted environmental issues
6. begin to have a more participatory role in environmental care.

## TEACHER GUIDELINES

- ▶ Field study work is central to this module therefore careful planning should be carried out in terms of feasibility and equipment.
- ▶ Through negotiation students can be formed in small-groups or sub-groups to investigate particular aspects of the subject.
- ▶ Walking tours of the actual sites will be essential in order for students to become familiar with them - these might be classified as "sensory walks".
- ▶ Recording experiences by means of photography, note taking, making diagrams and maps, and direct observational drawing will also be essential.
- ▶ The use of lists of descriptive words can be very effective in drawing students' attention to discrete visual phenomena.
- ▶ It must be emphasised that the approach is not one of 'raiding' the environment for good subject matter for making art works - the studies will be more genuine and more environmental in character, if there is a sustained focus on the visual quality of the environment, and on how to make personally expressive statements on this matter.

## RESOURCES

### PUBLICATIONS

*Art and The Built Environment* Longman.

*An Eye on the Environment, An Art Education Project* Urwin Hyman.

*The Child in the City* Architectural Press.

*Art in Public* (ISBN 0907730183)

### CD-ROM

Biosphere – A Multimedia Encyclopaedia of the Environment  
Morgan Interactive

Shapes - Design in Nature Vol.1 Focus Interactive

Shapes – Man Made Design Vol. 2 Focus Interactive

### MATERIALS

General fine art materials along with found and natural materials.

Agencies

An Taisce

ENFO

The Department of the Environment

The Department of Agriculture

The Arts Council (slide pack on Irish landscape painters)

County Enterprise Boards and local County Councils

Local Naturist Groups

Local Historical Groups

Sculptors Society of Ireland, 119 Capel St. Dublin 1.



# KEY ASSIGNMENTS

MODULE 2: THE LOCAL ENVIRONMENT

## CHECKLIST

I collected visual information about the local environment,

I developed ideas suitable for making art work,

I completed a piece of art work,

I kept notes on how I did the work and described what was good and bad about the work.

## Appendix 1: Sample Theme Plan for Module 1

### Theme: Me and my life

#### **PURPOSE**

Students can explore aspects of themselves and their lives through a variety of visual art media and processes. The approach is one of enhancing students' awareness of how they can express themselves through visual forms. This is not new ground for visual art; many artists main concern is the concept of `self' and the nature of ones life in a modern technological western society. Students should be allowed as much freedom as possible to explore issues that are genuinely meaningful to them.

#### **COURSEWORK**

A good starting point would be to gather a selection of photographs showing individual students at different ages and in different situations; these could form the basis (when photocopied and enlarged) of a "personal history" montage. A collection of two-dimensional or low-relief bric-a-brac from the students' daily existence could be combined with the montage imagery (see the work of Kurt Schwitters).

Have the students investigate how artists have dealt with the concept of "self" for example, the self-portraits of Durer, Rembrandt, Van Gogh and Lucian Freud; or the concept of how one relates to other people, for example in Picassos painting of women, or an imaginative investigation of ones identity, for example, Chagall's painting based on his Russian roots, etc.

Making a series of observational drawings of oneself, working from a mirror and using a variety of drawing media.

Creating a life-size collage on cardboard of the person "I would least like to be" and "the person I would most like to be".

Taking a portrait photograph of each member of the class group and creating a group portrait using montage techniques.

The suggestions above only begin to touch on the possibilities. The key ingredient will be the teachers ability to draw the students out and motivate them to investigate subjects which can be broadened or deepened as the case requires.

## Appendix 2: Sample Theme Outlines for Module 2

### Theme 1: Responding and Appraising the Natural Environment Through the Eye of an Artist

A heightened sense of awareness for the subtle qualities of the natural environment can encourage students to feel and think more clearly about it. In this Example the aims can be achieved mainly through a visually sensitive response.

The key concept is one of sensitive response by cultivating the habit of looking for visual qualities in natural forms and environments, while possessing a feel and awareness for environment care.

#### **AIMS**

##### **SHORT TERM:**

to encourage students to respond sensitively and questioningly to their natural environment by having them feel and think more clearly about visual and other qualities.

##### **LONG TERM:**

to help students feel an empathy with nature and to play a more creative, participating and satisfactory role in shaping their environment.

#### **COURSEWORK**

##### **1. RESEARCH:**

It is intended to be a group oriented study.

A good way to begin would be to identify a number of distinct natural habitats in the locality, for example, different types of fields, tracks and paths, cliffs, beaches, quarries, woods, hills and mountains etc.; places where buildings interact with the natural environment for example, farmyards and sheds in fields, pre-historic sites, ruined castles, homes etc; man-made things in the natural environment, for example, canal locks, bridges and roads, gates, discarded machinery, bric-a-brac etc; different climatic conditions, for example, the seasons, the sky, light etc., or animals and insects in their natural environment.

It will be more effective to study and compare relatively large scale features, for example, a particular stretch of beach, alongside the task of focusing in on particular details.

Make a number of drawings and diagrams on the spot in the locations which focus on particular visual details, for example, the patterns, colour, shape and texture of the subjects.

Take a series of photographs which describe the nature of the space in the places under study. Also photograph people, animals, activities etc.

Make a pictorial map of the geographical layout of the places.

Collect a variety of natural forms and discarded objects.

Make a list of words that describe the visual qualities of the natural environments and the collected forms. (The words could be taken from a given vocabulary list).

## 2. MAKING:

Perceptual skills - a high level of drawing ability is not essential; the objective is to describe the colour, the linear qualities, the structure, the texture, the pattern of natural forms and environments.

Direct honest observation will be more useful than 'stylish drawing'.

It will be important to learn and explore means of greatly enlarging the visual qualities of the natural forms, for example, by using view finders, grids, placing forms on an overhead projector, or in slide mounts for projection etc.

Complete a series of paintings based on the research drawings, photographs and projections which collectively function to compare and contrast the visual qualities of:

- (i) a natural environment e.g. a bog; these paintings might concentrate on overall, or more general views of the environment and,
- (ii) of greatly enlarged (perhaps through a projection mechanism) paintings of details such as growth patterns, colour, texture, form etc. of natural forms.

It is important to emphasise that the objective is not to make paintings of picturesque landscape scenes or small flower paintings but to have students respond directly and intelligently to a particular natural environment and particular qualities of selected natural forms.

The pictorial map can be used to help viewers mentally place the paintings within their locality.

Make a series of explanatory signs to accompany each painting or group of paintings, for example: "This painting shows a view of a small rectangle pond of water which has formed as a result of the manner in which the bog was cut. You will notice that the sky is reflected in the pond which shows it to be an overcast dull day. The next painting is a greatly enlarged view of a small root form found in this bog".

Make a display of the work so as to communicate with a wider school and community audience.

Additional/alternative approaches would be to make a horizontal relief model of a part of the natural environment, (perhaps using chicken wire and papier-maché), or to complete a group-based mural on the theme of "a view of the landscape and a close up view of natural growth" (a good approach to organising is to create a group-based mural and to have individual students draw/paint specific subjects on card or thick paper; cut these out and collage the mural from the individual efforts).

## Theme 2: Responding and Appraising the Built Environment Through the Eye of an Artist

The way we think about our local place can be determined by the sense of feeling we have for it. This feeling is based to a large degree on our visual, auditory and tactile sensations, in other words what we see, hear, feel, taste and smell forms our emotional interactions with a place. A heightened sense of awareness for the subtle qualities of the built environment can help to encourage students to feel and think more clearly about it. In this example the aims can be achieved mainly through a visually sensitive response.

The key concept is one of sensitive response by cultivating the habit of describing and discussing the characteristics of places and making judgements on them.

### **AIMS**

#### **SHORT TERM:**

to encourage students to respond sensitively and questioningly to their local built environment by having them feel and think more clearly about visual and other qualities.

#### **LONG TERM:**

to help students play a more creative, participating and satisfying role in shaping their environment.

### **COURSEWORK**

#### **1. RESEARCH:**

It is intended to be a group orientated study.

A good way to begin would be to identify a number of distinct places which are representative of the locality generally.

It will be more effective to focus on what might be considered 'ordinary' areas along with areas which are considered to be 'special' in the locality.

Good examples would be housing schemes (both private and council), a main shopping/commercial street, old ally ways or

small isolated seldom used streets, back gardens, waste ground, neglected areas, areas where the built environment meets the country side, historical sites and buildings, small factories and shopping centres etc;

Make a number of drawings and diagrams on the spot in the localities which focus on particular visual and tactile details.

Take a series of photographs which describe the nature of the space in the places under study. Also photograph people, animals, activities etc.

Make a pictorial map of the geographical layout of the places.

Make a list of words that describe the feeling of the places (the words might be taken from a given vocabulary list).

#### MAKING

Perceptual skills - a high level of drawing ability is not essential; the objective is to describe as many individual features as possible.

Direct honest observation will be more useful than 'stylish drawing'.

An ordinary instamatic camera can be used (paying particular attention to the viewpoints from which the shots are taken).

Complete a series of paintings based on the research drawings and photographs which collectively function to compare and contrast the visual qualities of the selected places.

Here again a direct honest approach to mixing accurate ranges of colour and creating varied textures is called for.

It is important to emphasise that the objective is not to make paintings of picturesque places or evocative ruins but rather to have students respond directly and intelligently to a range of places.

The pictorial map can be used as an aid to help viewers mentally place the paintings within their locality.

Make a series of explanatory signs to accompany each painting or group of paintings, for example:

This series of paintings were made in response to our research of the old alley at the back of the main street. As a group we have attempted to show how beautiful ordinary stone walls can be, how surprising and unfamiliar some of the rear views of buildings are and how rich the alley is in plant life. The positive things we found were...while the negative features were...

Make a display of the work so as to communicate with a wider school and community audience.

Additional/alternative approaches would be to make a cardboard model of a particular area of the local built environment, or to complete a group-based mural on the theme "our local village/town, past, present and future" (a good approach to organising to create a group-based mural is to have individual students draw/paint specific subjects on card or thick paper; cut these cut and collage the mural from the group's individual efforts.

### Theme 3: Environmental Sculpture

Working with natural materials in outdoor venues can create a positive interaction with the natural environment. This can lead to genuine intimacy and a feel for environmental conservation. Making site specific sculpture brings new perspectives to the concept of community identity and sense of place. The approach is to make a number of environmentally sensitive art works.

#### **AIMS**

##### **SHORT TERM:**

to provide a context for students to interact with the natural environment, through handling and working natural materials.

##### **LONG TERM:**

to create positive values and attitudes towards the environment and to enhance students sensitivity and knowledge of the relationship between sculpture (art) and conservation.

#### **COURSEWORK**

A number of approaches could be adopted though making with actual natural materials may be the most rewarding.

The concept of a sculpture park (area) or trail is now well established in the art field and has helped engender new creative endeavours.

The approach taken need not be very ambitious in terms of scale or permanency - in fact a particularly educational experience is to make transitory or ephemeral work.

Negotiation for permission from local landowners, County Councils, woodland agencies etc. can form an important aspect of the learning experience.

Good sites would be local bogs, woodlands, coast, school grounds etc.

Research will involve a general study of ancient earthwork sites, rituals related to such places with a focus on local examples.

Works can be made on an ongoing basis over a number of weeks with the objective of seeing and documenting how the works "last", that is, cycles of change, brought about by weather and perhaps vandalism.

The works need not be robust or over ambitious in terms of manual labour required in their creation.

Good examples for a sculpture trail would be making dry stone wall constructions based on particular motifs; making hand-made "buildings" by assemblage methods; cutting motifs in the earth; making peat bog or plant constructions etc.

The changing nature of the work can be documented by using an ordinary instamatic camera.

## RESOURCES

### PUBLICATIONS

*The Materials and Methods of Sculpture* by Jack C. Rich.  
Published by Oxford University Press.

*A Sense of Place - Sculpture in Landscape* by Peter Davies & Tony Knipe. Published by Ceolfrith Press No. 73 ISBN 0904461858.

*Art in the Garden - Installations*, Glasgow Garden Festival  
ISBN 0948274018.

*The Green Book* - Quarterly Review of the Visual & Literary Arts, 49  
Park Street Bristol BS1 5NT.

*The Unpainted Landscape* (available from Graeme Murray Gallery),  
15 Scotland Street Edinburgh.

*Specialist Bookseller* - Ian Shipley 70 Charling Cross Road,  
London WC2 0BB.

*The Forest of Dean Sculptures* ISBN 094826504 3.

*Grizedale Forest Sculpture Project*, Catalogue & Video. Hawksherd  
NR Ambleside Cumbria LA22 00J.



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