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**AN COMHCHOISTE UM CHOMHSHAOL, CULTÚR AGUS
GAELTACHT**

31Ú DÁIL ÉIREANN / 24Ú SEANAD ÉIREANN

**TUARASCÁIL AN CHOISTE MAIDIR LEIS
ÚSÁID A BHAINN AS NA HEALAÍONA CHUN MÍBHUNTÁISTE A
CHOMHRAC**

**(ÚSÁID A BHAINN AS NA HEALAÍONA CHUN MÍBHUNTÁISTE I MEASC DAOINE ÓGA,
DAOINE SCOTHAOSTA AGUS DAOINE ATÁ FAOI MHÍBHUNTÁISTE SÓISIALTA A
CHOMHRAC AGUS LÁNPHÁIRTÍOCHT NA NDAOINE SIN, AGUS UILECHUIMSITHEACHT
SHÓISIALTA, I BPOBAIL ÁITIÚLA A SPREAGADH A THUILLEADH)**

Meitheamh 2014

**JOINT COMMITTEE ON ENVIRONMENT, CULTURE AND THE
GAELTACHT**

31ST DÁIL ÉIREANN / 24TH SEANAD ÉIREANN

**REPORT OF THE COMMITTEE ON
UTILISING THE ARTS TO COMBAT DISADVANTAGE**

**(UTILISING THE ARTS TO COMBAT DISADVANTAGE AMONG THE YOUNG, THE
OLD AND SOCIALLY DISADVANTAGED AND TO ENCOURAGE THEIR GREATER
INTEGRATION AND SOCIAL INCLUSION WITHIN LOCAL COMMUNITIES)**

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1. RÉAMHRA / PREFACE

Is prionsabal bunaithe a bhfuil glacadh leis go forleathan na healaíona a úsáid chun cuimsiú sóisialta a chur chun cinn agus chun eisiámh a chomhrac. Tacaíonn an taighde idirnáisiúnta leis an mbeartas sóisialta seo agus tá sonraí suntasacha fianaise-bhunaithe ann a dhearbhaíonn a éifeachtaí atá sé ó thaobh aghaidh a thabhairt ar shaincheisteanna sóisialta ar shlí neamhchomhraiceach, fhadtéarmach fhorbarthach.

Sa chomhthéacs sin molann an Comhchoiste um Chomhshaol, Cultúr agus Gaeltacht go ndéanfar staidéar cuimsitheach ar an éifeacht a bhíonn le maoiniú trí na healaíona chun míbhuntáiste sóisialta a chomhrac agus chun cuimsiú sóisialta a chur chun cinn sula ndéanfar aon mhóráthruithe beartais sa réimse seo. Creideann an Coiste go bhfuil sé ríthábhachtach taighde fianaise-bhunaithe a sholáthar chun a chruthú gur fíor go bhfuil tionchar suntasach, dearfach ag aon tograí maoinithe sa réimse seo ar chuimsiú sóisialta agus ar mhíbhuntáiste a laghdú. Ní mór go mbeidh tionchar an chaiteachais seo dearfach, ó thaobh éifeachtachta de, i gcomparáid le caiteachas sóisialta eile.

Molann an Coiste go stiúrfaidh an Roinn Ealaíon, Oidhreacht agus Gaeltachta comhordú an taighde seo le cúnaimh ó ollscoileanna agus institiúidí teicneolaíochta na hÉireann. Aon gheallsealbhóirí atá bainteach faoi láthair le cuimsiú sóisialta a chur chun cinn trí na healaíona, ba chóir go mbeidís siúd páirteach sa staidéar seo chomh maith. Ba chóir samplaí soiléire a leagan amach den chaoi ar féidir leis na healaíona míbhuntáiste sóisialta a chomhrac, agus ba chóir dea-chleachtas sa réimse seo a bhunú.

Aithníonn an Coiste, áfach, go bhfuil deacrachtaí ann maidir le sonraí iontaofa a sholáthar a d'fhéadfaí a thuiscint mar tháscairí oibiachtúla go bhfuil feabhsuithe sóisialta á ndéanamh. Mar shampla, tá sé costasach sonraí a ghiniúint nó taighde a dhéanamh ar chuimsiú sóisialta agus tógann sé roinnt blianta é a dhéanamh. Dá bhrí sin, molaimid go ndéanfaidh an Roinn Ealaíon, Oidhreacht agus Gaeltachta athbhreithniú chomh maith, i gcás gur féidir sin, ar shonraí atá ann cheana féin, idir shonraí ó Éirinn agus sonraí idirnáisiúnta, agus go gcinnteoidh sí go ndéanfar aon sonraí iomchuí atá ar fáil faoi láthair a úsáid ina cuid breithnithe.

Utilising the arts to promote social inclusion and to combat exclusion and disadvantage is a well-established and accepted principle and area of work. International research supports this social policy and there is significant evidence-based data that confirms its efficacy in addressing social issues in a non-combative, long-term and developmental way.

In light of this the Joint Committee on Environment, Culture and the Gaeltacht recommends that a comprehensive study of the impact of funding through the arts to combat social disadvantage and promote social inclusion be carried out in advance of any major policy changes in this area. The Committee believes that it is vital that evidence based research is provided to prove that any funding proposals in this area do have a significant and positive effect on social inclusion and reducing social disadvantage. The impact of this spending must be positively compared in effectiveness to other social spending.

The Committee recommends that the Department of Arts, Heritage and the Gaeltacht lead the coordination of this research with the assistance of Ireland's universities and institutes of technology. Stakeholders currently involved in promoting social inclusion through the arts should also be involved in this study. Clear examples of how the arts can combat social disadvantage should be outlined and best practice in this area established.

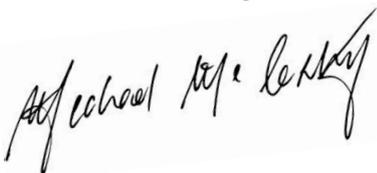
However, the Committee recognises that there are difficulties with providing reliable data that conclusively points to what might be understood as objective indicators of social improvements. For example, the generation of data or research on social inclusion is expensive and can take some time to conduct. Therefore, we recommend that, where possible, the Department of Arts, Heritage and the Gaeltacht also review existing data both in Ireland and internationally and ensure that any relevant data currently available is also included in its considerations.

Tá go leor gnéithe ag baint le fiúntas na n-ealaíon don tsochaí, agus ceann amháin den iliomad gnéithe sin is ea comhrac eisiaimh agus míbhuntáiste shóisialta. Cé go ndírítear go sonrath sa tuarascáil seo ar an ngné áirithe seo, aithníonn an Coiste bailíocht na ngnéithe eile chomh maith, ach ní thagann siad faoi réim na tuarascála seo.

Cé go mbíonn cuimsiú sóisialta mar thoradh nádúrtha ar pháirt a ghlacadh sna healaíona, tá sé tábhachtach agus tairbhiúil don tsochaí, mar sin féin, an ghné seo de na healaíona a chur chun cinn agus tacú léi go sonrath. Molann an Coiste don Aire Ealaíon, Cultúir agus Gaeltachta tacú leis an dearbhú seo agus, lena linn sin, a aithint go dtacaíonn eagraíochtaí éagsúla ealaíon, ar a slí uathúil féin, le cuimsiú sóisialta sna healaíona trí na misin, na tosaíochtaí agus na cumais éagsúla atá acu. Déanann na heagraíochtaí go léir a gcion aonair féin i réimse ar leith agus, ag an am céanna, cuireann siad le comhaidhm iomlán an chuimsithe shóisialta chomh maith. Dá réir sin, ba chóir go mbeadh sairse acu maidir le cineál aon straitéisí a ghlacann siad i ndáil leis seo a chinneadh.

Ba mhaith liom buíochas a ghabháil leis na daoine agus leis na heagraíochtaí go léir a chuir lenár mbreithniú ar an ábhar seo; ní fhéadfaí tuarascáil chomh cuimsitheach, éifeachtach a dhéanamh murach a n-ionchur. Ba mhaith liom buíochas a ghabháil chomh maith le comhaltaí an Choiste as a gcuid dianseasmhachta agus a gcuid tiomantais le linn an fhianaise a cuireadh os comhair an Choiste a éisteacht agus a scagadh. Ba mhaith liom buíochas a ghabháil chomh maith le foireann Rúnaí an Choiste agus le Seirbhís Leabharlainne agus Taighde an Oireachtas as an obair dhian atá déanta acu le linn comhairle a chur ar an gCoiste, cabhrú le tiomsú na dréacht-tuarascála agus leis an dréacht sin a chur in eagar agus in atheagar tar éis gach ceann dár gcruinnithe.

Mar fhocal scoir, ba mhaith liom a iarraidh ar an Aire Ealaíon, Cultúr agus Gaeltachta staidéar a dhéanamh ar an tuarascáil seo go mion agus cruinniú a thionól leis an gCoiste chun plé a dhéanamh ar na 19 moladh atá déanta ag an gCoiste lena mbreithniú. Tá mé féin agus comhaltaí eile an Choiste ag tnúth le plé a dhéanamh leis an Aire ar an gcaoi ar féidir linn cibé líon de na moltaí seo is féidir a chur i ngníomh



Michael Mc Carthy TD
Cathaoirleach
24/06/2014

The value of the arts to society is many-faceted and combating social exclusion and disadvantage is just one of those facets. While this report focuses specifically on this particular facet, the Committee also recognises the validity of the other facets, but they do not come within the remit of this report.

While participation in the arts generates social inclusion by its very nature, it is nevertheless important and beneficial to society to specifically promote and support this facet of the arts. The Committee encourages the Minister for Arts, Culture and the Gaeltacht to support this assertion and while doing so to recognise that different arts organisations, through their various missions, priorities and abilities, support the arts and social inclusion through the medium of the arts in their own unique way. Each makes an individual contribution in a particular area, while at the same time contributing also to the overall collective aim of social inclusion. Accordingly, they should have leeway in determining the nature of any strategies they adopt in terms of this.

I would like to thank all the individuals and organisations who contributed to our consideration of this subject and without whose input it would not have been possible to produce such a comprehensive and effective report. I wish to also thank the members of the Committee for their persistence and dedication in hearing and distilling the evidence put to the Committee. I would also like to thank the staff of the Committee Secretariat and the Oireachtas Library and Research Service for their hard work in advising the Committee, in assisting in compiling the draft report and in assisting in editing and re-editing it after each of our meetings.

Lastly, I would call on the Minister for Arts, Culture and the Gaeltacht to study this report in detail and to meet with the Committee to discuss the 19 recommendations which the Committee has put forward for consideration. I and the other members of the Committee look forward to engaging with him on how we can implement as many of these recommendations as feasible.

2. COMMITTEE RECOMMENDATIONS

- 1) Adopt a national policy by which the arts will be recognised as a fundamental means of combating social exclusion and promoting the well-being and inclusion of disadvantaged groups within local communities and at a national level. Give strong consideration to including the level of engagement in the arts as a National Indicator of well-being.
- 2) Develop an adequately funded structure to conduct research into the arts and the efficacy of the arts in promoting social inclusion. Co-ordinate and bring together the various strands of research that are undertaken in Ireland and in doing so provide a definitive and all-encompassing corpus of information that will allow the development of the arts and funding for the arts to be conducted in the most systematic, effective and cost-efficient manner possible.
- 3) Gather and co-ordinate a list of all the existing services and funds that are currently provided to the arts from the various bodies across Ireland.
- 4) Give the Department of Arts, Heritage, and the Gaeltacht the primary function in overseeing the Arts in Ireland and make it the source of all funding for the arts, both through the local authorities and directly to arts organisations.
- 5) Establish a cross-departmental committee chaired by an Assistant Secretary in the Department of Arts, Heritage and the Gaeltacht with appropriate research funds, support and structures to identify barriers that exist to participation in the arts at community level by all sectors of society. Charge this committee with working with other Government Departments, encouraging each department to outline its strategy in relation to arts and culture in order to maximise and understand the contribution of the arts to the wider Government portfolio in general. In this regard, it is essential that the officials dealing with the arts have substantial experience of the arts, both academically and practically, and understand fully the implications of policy.
- 6) Conduct a comprehensive study of the impact of funding through the arts to combat social disadvantage and promote social inclusion in advance of any major policy changes in this area. Identify the evidence that demonstrates that effective funding in this area does have a significant and positive effect on social inclusion and reducing social disadvantage. The Department of Arts, Heritage and the Gaeltacht should lead the coordination of this research with the assistance of Ireland's third level educational institutions and other relevant stakeholders.
- 7) Appoint an official, at Principal Officer level, within the Department of Environment Community and Local Government to co-ordinate, in close consultation with the Department of Arts, Heritage and the Gaeltacht (as per the committee recommended in Recommendation 3 above), that Department's policy on and to implement that Department's strategy with regard to the funds it provides to local authorities to promote the arts. Ensure that this official liaises, on an on-going basis, with all the local authorities monitoring their activities and expenditure, both direct and indirect, on arts administration and projects.

- 8) Government Departments should only provide arts funding to a local authority after that local authority has given explicit recognition to the arts and declared publicly that it considers the provision of arts services in its area as a core service to the local community.
- 9) Have all funding channelled into a local authority area co-ordinated by the local authority arts office so that funding from different sources and for different purposes, i.e. for health or education purposes, can be utilised in a coherent manner, in cooperation with the local community and its various representative organisations. This will facilitate the development of a co-ordinated and unified strategy for the local authority area as a whole and avoid non-productive replication and duplication.
- 10) Local authorities and arts partners should develop targeted arts programmes that have legacy and sustainability strategies and that take cognisance of the need to provide opportunities and progression beyond individual projects to participants. While this will not always be possible as for instance in certain once-off events, local authorities and arts partners should operate in accordance with this principle insofar as possible.
- 11) Appoint Social Inclusion Officers in all local authorities which do not already have such Officers, authorising them, *inter alia*, to examine county development strategies, corporate plans and other plans devised at local level and to ensure that these include the aim of promoting social inclusion within their area.
- 12) Utilise the new Local Community Development Committees (LCDCs) which will replace the City and County Development Boards to deliver targeted, well-planned and relevant arts programmes. To facilitate this, provide one or more positions on these Boards to represent and champion the arts.
- 13) Put a mechanism in place to facilitate meaningful consultation between Local Government and the Arts Council / An Chomhairle Ealaíon. Such a mechanism should ensure that all levels of Local Government and both elected representatives and local authority officers are facilitated in consulting with the Arts Council / An Chomhairle Ealaíon.
- 14) Provide multi-annual funding to arts organisations to facilitate them in long-term planning and the implementation of strategies over a number of years. Facilitate the ability of the Arts Council / An Chomhairle Ealaíon to make multi-annual funding commitments to organisations in particular instances where this is recognised as the most effective means of funding long-term projects.
- 15) Provide specific funding or ring-fence a certain percentage of funding specifically for projects that are geared towards combating social exclusion and bringing the arts to disadvantaged groups. Create a scheme such as 'Arts Inclusive' to which Local Authorities could apply for funding for such a project.
- 16) Provide specific funding to arts organisations to assist them in meeting the on-going administrative expenses they incur and to allow them to engage in long-term planning and the implementation of strategies over a number of years. This funding should be addressed separately from funding provided for specific projects.

- 17) Note and address the issue of certain arts organisations being caught between receiving low funding for venues from the Arts Council / An Chomhairle Ealaíon on the one side and low funding for these venues from the local authority on the other side. This Report identifies the insecurity of tenure faced by many arts groups as an issue that needs to be addressed. Regarding this issue, ensure dialogue between the Arts Council / An Chomhairle Ealaíon and local authorities in the annual awarding of grants and funding, to ensure that appropriate decisions and clear sighted decisions are implemented.
- 18) Adopt an imaginative and progressive approach to the use of vacant properties as venues for arts activities and engage all Government Departments and Agencies, including the National Asset Management Agency, in this process. Outline best practice to facilitate these arrangements and to develop contracts between property owners and arts organisations which ensure security of tenure for arts organisations occupying these properties.
- 19) Ensure that the national and local broadcasting services provide adequate coverage of locally based arts events in all parts of Ireland, including rural Ireland and not just in the major urban centres. These events, which cater for local groups and communities, include such activities as the Scór competitions and local feiseanna, talent competitions and amateur productions.

3. INTRODUCTION

3.1 Initiation of Report

At its meeting on 10 January 2012, the then Joint Committee on Environment Transport, Culture and the Gaeltacht agreed to consider the topic 'Utilising the Arts to combat disadvantage among the young, the old and the socially disadvantaged and to encourage their greater integration and social inclusion within local communities. In this project, the Committee agreed to consider:-

- (1) The coordination of local authority funding to ensure that it was targeted at deprived communities and groups and used in such a way that it assisted those communities and groups in addressing the problems they faced;
- (2) How the Department of Environment, Community and Local Government could coordinate and assist in this process;
- (3) The appointment, within the Department of Environment, Community and Local Government, of an official coordinator of local authority arts;
- (4) How the 'Per Cent for Art' in major projects could be utilised on living art rather than on monumental art.

The Committee agreed to invite the following organisations to assist it in its consideration of this topic and these issues:-

- 06 March 2012 – Anam Beo in conjunction with Offaly County Council;
- 06 March 2012 – Luisne Art Project in conjunction with Mayo County Council;
- 13 March 2012 – Upstate Theatre Project in conjunction with Louth County Council;
- 13 March 2012 – Irish Chamber Orchestra in conjunction with Limerick City Council;
- 20 March 2012 – Cumann Lúthchleas Gael;
- 20 March 2012 – Cork Academy of Music and Graffiti Theatre Company in conjunction with Cork City Council;
- 27 March 2012 – Artlands;
- 27 March 2012 – Axis Arts and Community Resource Centre (Ballymun) and Common Ground (Canals area) in conjunction with Dublin City Council;

- 03 April 2012 – Bealtaine Festival – Age and Opportunity, Fíabín Teo, Filmbase and National Association for Youth Drama;
- 17 April 2012 – Arts Council / An Chomhairle Ealaíon;
- 17 April 2012 – National Campaign for the Arts;
- 24 April 2012 – Department of Environment, Community and Local Government and Department of Arts, Heritage and the Gaeltacht.

The Committee also received a detailed written submission from Blue Drum which it included in its consideration of this issue.

When the Joint Committee on Environment, Culture, Transport and the Gaeltacht was disbanded, the new Joint Committee on Environment, Culture and the Gaeltacht assumed responsibility for completing this project. In this Report ‘the Committee’ can refer to either the former or the current Committee and should be referenced by date. The last meeting of the former Committee was held on 13 June 2012 and the first meeting of the current Committee was held on 19 June 2012.

In this Report the Committee considers how local authorities and arts organisations use the funds allocated to them by the Department of Environment, Community and Local Government (the Department of Environment) to promote the arts. It considers what benefit are derived from these funds and whether they are being used in the most efficient and cost-effective manner.

3.2 Identification of Main Problems

3.2.1 Distribution of Funding

The Committee is concerned that the distribution of funding by local authorities to arts organisations is not being co-ordinated centrally by the Department of Environment, Community and Local Government. This view was expressed by the Committee at its meeting on 24 April 2012.

“Although the Department of the Environment, Community and Local Government is one of the most significant funders of [the] arts, particularly through local authority programmes, there does not seem to be a co-ordinated approach to this allocation of funding within the Department ... [The money] is just given out through the local authorities. It is probably due to the democratisation process that it goes out in a very un-stranded way, but there is no accountability and that is one of the reasons we are [examining this].”

The Committee hopes this report will assist the Department of Environment in identifying new ways to assist local authorities:-

“.... to ensure greater cohesion in the Department of the Environment, Community and Local Government approach and a higher level of assistance to local authorities. For instance, the Department does not have a single individual who provides an overall analysis for local authority members.”

3.2.2 Ensuring Social Inclusion

The Committee is primarily concerned with ensuring social inclusion and ensuring that the people most in need of assistance and intervention are targeted and facilitated in participating at a full level in projects organised at community level. In this regard, it wants to ensure that allocated funds are adding value and facilitating community involvement and inclusion. Identifiable instances of added value include:-

- (1) Personal benefits to individuals such as increased confidence and self-esteem and improved conversational and social skills, improved motivation and perseverance and enhanced judgment and decision-making capabilities;
- (2) Social benefits experienced by the community such as lesser incidents of dropping out of school and reductions in crime and anti-social behaviour.

3.2.3 Security of Tenure and On-Going Day-to-Day Administrative Expenses for Arts Organisations

Many arts organisations have to cope, on a continuous basis, with insecurity of tenure in the premises they occupy. In addition, they have ongoing difficulties in meeting their day-to-day administrative expenses. The current system of providing once-off grants or grants for specific programmes does not take account of these difficulties which need to be addressed as a priority and in this regard, the Committee expressed the following opinion at its meeting on 3 April 2013:-

“At present, politicians need to come up with a brilliant idea that does not cost any money and that will make money at the same time. That is the sort of creativity that is demanded of politicians today.”

The National Campaign for the Arts was established in 2009 in response to the Report of the Special Group on Public Service Numbers and Expenditure Programmes. Addressing the Committee, it outlined its anxieties about cultural infrastructure:-

“Cultural infrastructure is under threat because a number of bodies are being reviewed. Some are national cultural institutions and it is being decided whether they should be rationalised, amalgamated, abolished or merged. Culture Ireland, for example, is under review. We are concerned about the rationale behind the review and the strategy in place.”

This Report can be accessed at:-

(<http://www.finance.irlgov.ie/documents/pressreleases/2009/bl100vol1.pdf>)

3.3 Data on Problems Identified

During its hearings, the attention of the Committee was drawn by witnesses to certain relevant published data.

3.3.1 Participation in the Arts

The following table outlines attendance at a variety of arts events in Ireland, by occupational class. The figures are taken from *The Public and the Arts*, 2006, a survey carried out by Hibernian Consulting *et al* on behalf of the Arts Council / An Chomhairle Ealaíon. 1,210 people, aged over 15 years and living across the country were surveyed. The table demonstrates the lower percentage of people from classes C2 and DE (skilled, semi-skilled and unskilled working class) attending selected arts events than those from the ABC1 class (upper middle, middle and lower middle classes).

Percentage of People Attending Selected Arts Events, 2006, by Occupational Class			
	DE	C ₂	ABC ₁
Play	19	23	41
Classical Concert	3	5	12
Arts Exhibition	9	9	23
Ballet ³²	0	2	4
Traditional Irish or Folk Music	15	16	21
Rock / Pop Music	19	27	37
Film	42	55	69
Street Theatre / Festival	15	14	24
Attended Any Event ³³	71	84	93
31 ABC ₁ includes the upper middle class, middle class and lower middle class; C ₂ consists of the skilled working class; and DE of the semi-skilled and unskilled working classes.			
32 Some arts events such as ballet have low attendance overall, and where numbers are low the survey figures have a large margin of error and so should be taken as indicative of trends only.			
33 This includes the arts events listed in the table, as well as musicals, variety shows, stand-up comedy, circus, art-house film, contemporary dance, other dance, jazz/blues, country & western music, world music, other live music, readings and 'other' arts events.			
Source: Hibernian Consulting <i>et al</i> , 2006 and unpublished data from the Public and the Arts survey, 2006.			

3.3.2 Cultural Inclusion

Cultural inclusion is the right for all citizens to participate in the nation's artistic and cultural life – to enjoy art, to make art, to participate in decisions about art.

In January 1997 the National Economic and Social Forum (NESF) published a report entitled *The Arts, Cultural Inclusion and Social Cohesion: Report No 35* which considered the issue of cultural exclusion from the rich cultural resources of a society, as well as the social capital that goes with that. This report, *inter alia*, identified those people who are

culturally included, identified the policy barriers that need to be addressed to tackle their cultural exclusion, and made a series of recommendations to make cultural inclusion for all citizens a reality.

In calling for greater priority to be given to inclusion, the report notes:-

“...none of the mainstream arts organisations are required by any national policy or legislative provision to allocate funding to programmes to promote cultural inclusion.”

NESF Report: The Arts, Cultural Inclusion and Social Cohesion

Conclusions

The State indirectly supports social inclusion in the arts in communities through a broad range of departmental and agency programmes.

A number of community development programmes use the arts as a tool in community development. These include the Local Development Social Inclusion Programme, the Community Development Partnerships, the Family Resource Centres, RAPID, CLÁR and LEADER. The PEACE II Programme (funded by the EU) also plays a similar role in utilising the arts to promote reconciliation and integration in communities in the Border counties.

What is of particular concern is that arts offices do not have clear policy guidelines on social inclusion, or ring-fenced funding for the arts and social inclusion. In short, what is needed is a clear policy outlining strategic direction and requirements on social inclusion, with ring-fenced funding and staff to implement it.

8. Many groups apply to different official bodies and agencies for the same arts funding. A cross-cutting issue such as social inclusion in the arts also has no funding ‘home’ and so no specific funding stream.

All of the above suggests the need for more ring fenced and coordinated funding for social cohesion actions and policy in the arts. This does not necessarily imply extra funding allocations, but instead a focus on social inclusion in the arts in existing funding so that spending on this issue is not purely discretionary. Where any extra costs might arise, these would be more than offset by the resulting benefits.

Local authority arts offices carry out social inclusion work, but this varies according to each local authority. There is little ring-fenced funding for cultural inclusion in their work, and no centralised coordination of this social inclusion arts work. Data is not systematically collected on who is using the facilities of the arts offices, or attending events supported by them. A number of arts officers do not feel adequately trained to carry out social inclusion work. However, it is difficult to obtain sustained funding, and additional staff, specifically to encourage greater inclusion in the arts.

Better Policy Coordination

- 8.4 There is a very broad range of organisations working in the arts, in both the statutory and the voluntary and community sectors. Some of these were set up ‘intentionally’ to focus on and fund the arts; while others

'unintentionally' fund the arts. It is key for a vibrant arts ecology that such a range of organisations exist, to provide opportunities for the participation in, creation and consumption of the arts at amateur, community and professional levels. However while there are informal links between many of these organisations, no central strategic links exist for policy development purposes. This is the case in the arts sector generally. But such a structure is particularly needed to address the specific problems that arise in relation to social inclusion in the arts (see paragraph 4.38 on).

- 8.5** Moreover, structured links need to be established for policy purposes between the centre and agencies and bodies operating at local levels. It would also be useful to link national arts organisations with local arts bodies, which may facilitate, *inter alia*, policies and programmes on touring by the national cultural institutions. The establishment of a forum for mainstream arts organisations and local arts bodies to meet should be considered for this purpose.
- 8.6** A lead agency should take responsibility for the overall strategic direction of participation and inclusion in the arts. A coordinated policy to support cultural inclusion would strengthen this, as would the involvement of all key players in the area, including those with no intentional arts funding remit.
- 8.7** The experience of the Dutch in the coordination of arts/cultural policy provides a model that merits consideration here by all the interests involved. There the approach is to draw up a four-year cultural plan, which covers heritage, the arts, libraries and the media. This process takes a year, in consultation with all those affected. The intention is that the cultural plan takes account of the full scope of culture including relationships with sectors outside the mandate of the Ministry for Arts (see Everitt, 1999).
- 8.8** Within the local authorities, defined strategic links between the arts and social inclusion at plan level and staff management levels are needed. Such work could be carried out by the community and enterprise divisions of the local authorities.
- 8.9** In local areas, in some cases different local partners are working well together. However, this is not always the case and in many local areas communities, groups and statutory bodies are working in isolation from each other. The possibility should, therefore, be explored of formally encouraging local organisations, both statutory and non-statutory, to work together on a structured partnership basis.

Strategic Recommendations

- 8.10** The work of local arts offices is not well coordinated at present. Although the Arts Act and the Arts Plans provide some strategic direction, and the Arts Council plays a key role in coordinating the work of the arts offices at the moment, there is a lack of clear policies or guidelines to assist the arts offices in their work, and no strategic organisation which allows them to pool their experience. A possible solution here is a larger and better supported Association of Local Authority Arts Officers. The Team also welcomes the Arts Council's commitment in *Partnership for the Arts: In practice 2006-2008* (Arts Council, 2006b:81) to 'formalise our information and advice systems with a view to avoiding overlap and facilitating

collaboration, particularly in the development of local arts plans', and recommends that this be acted on as soon as possible.

- 8.11** What is of particular concern is that arts offices do not have clear policy guidelines on social inclusion, or ring-fenced funding for the arts and social inclusion. In short, what is needed is a clear policy outlining strategic direction and requirements on social inclusion, with ring-fenced funding and staff to implement it.

Management and Certainty of Funding

- 8.14** Problems with overall funding streams have been identified, such as lack of multi-annual funding budgets, revenue funding not following capital funding, staffing allocations not following capital funding, and difficulties securing continuing funding for successful pilot programmes.

All of these issues pinpoint the need for better financial planning and, in particular, the long overdue need to move to a system of multi-annual funding allocations.

- 8.15** Many groups apply to different official bodies and agencies for the same arts funding. A cross-cutting issue such as social inclusion in the arts also has no funding 'home' and so no specific funding stream. All of the above suggests the need for more ring-fenced and coordinated funding for social cohesion actions and policy in the arts. This does not necessarily imply extra funding allocations, but instead a focus on social inclusion in the arts in existing funding so that spending on this issue is not purely discretionary. Where any extra costs might arise, these would be more than offset by the resulting benefits.

Supports for Children

- 8.17** A number of further possible actions need to be considered:

- More arts provision for young people, particularly in disadvantaged areas, both in a school context and outside the school.
- Disadvantaged schools should receive more funding to encourage young people to participate, linking where possible with people working locally and nationally in the arts.

Targeted Measures for Specific Groups

Outreach and Use of Public Spaces

- 8.19** The issue here is to increase participation in the arts by disadvantaged groups and communities. Given the lack of policies in this area in the past, this requires focused outreach work, and this will in turn need to be backed up with adequate and sustained funding and staff into the future.

Supports for Specific Groups

- 8.23** Judging from the submissions received, there is a widespread feeling that disadvantaged socio-economic groups are not properly recognised or integrated in Irish arts and cultural inclusion programmes.

Improved Data and Evaluation

8.36 There are very limited data available on participation (in its different dimensions) in the arts, on what is done with funding and who benefits and how. For this purpose, a number of actions need to be taken:

- A survey to supplement that undertaken by the Arts Council on *The Public and the Arts* should be undertaken, under the aegis of the NESF. The emphasis should be on targeted groups, minorities, with a view to ascertaining levels of participation and creation in the arts, and identifying barriers and related policy issues.
- More data on visitors (with breakdowns by social groups, tourists, etc) to cultural institutions which receive large levels of public funding should be requested on a periodic basis. A generic questionnaire might be established for all cultural institutions to gauge information on participants/visitors, such as that used in the UK.
- Guidelines and indicators on the arts' contribution to social inclusion and cohesion should be developed bearing in mind that some of this may need to be qualitative and based on case studies. In this regard, the Combat Poverty Agency has suggested (see the table below) indicators for use in relation to the arts that could be adapted and refined for other cultural institutions.
- Better data is also needed on who is involved in decision-making in the arts (race, gender, social class etc), to assess inclusivity in this aspect of participation.

Table 8.1 Proposed indicators on the arts and social inclusion in local authorities

Indicators on the Arts

1. The number of arts/culture projects that involve National Anti-Poverty Strategy target groups.
2. The percentage of the arts budget allocated to social inclusion projects.
 - Independent evaluation and surveys require resources and, to be effective, ear-marked funds must be provided for this purpose, and the work carried out by an independent body. To assist policy development and better informed decision-making, the results should be published.
 - A group to oversee the development of cultural statistics in Ireland should be set up, with representation from the Central Statistics Office, the Department of Arts, Sport and Tourism, the Arts Council and other relevant stakeholders.

Implementation Mechanisms

8.37 A number of the key findings and recommendations that were made in the NESF's most recent report on public services delivery are directly relevant and could be readily applied in the arts sector in order to facilitate the implementation of the recommendations made above. The more important of these are:

- Greater strategic and integrated planning at national level to address gaps in access and support for cultural inclusion, especially in disadvantaged urban and isolated rural areas;
- Central government should set the strategic priorities and allocate adequate resources (both finance and staff) to meet these priorities;
- Stronger links between policy-makers at the centre and providers and users of the services at the local level;
- Representative mechanisms for coordination, shared learning, and advocacy;
- There should be a lead agency with clear responsibility for cultural inclusion, and the partnership approach should be an integral part of this; and
- Common national performance indicators should be set to measure the overall effectiveness of services, and these should link to local indicators.

8.39 The proposed Strategy Committee would play the key role in driving forward the process of change and the recommendations made in this report. To be effective, this Committee should have an independent chair appointed by the Minister of Arts, Sport and Tourism, and include membership of other key departments and representatives of the main stakeholders involved, both in the statutory and non-statutory sectors.

Strategy Committee

Departments should be represented at senior official level (Assistant Secretary General). No such body exists at present which includes policy makers, budget-holders, service providers and users and this is a serious gap. Such a group to drive forward the recommendations is particularly important, bearing in mind that the recommendations of at least one earlier report on poverty and the arts (Moore/Working Group on Poverty, 1997) did not include having such a group, and its recommendations were consequently not systematically implemented.

8.40 The main functions of this Committee would include:

- Establishing work structures to ensure more effective policy coordination and linkages between the very wide range of organisations in the arts sector, both in the statutory and in the voluntary and community sectors at national and local levels;
- Linking in with the local arts partnership fora proposed under the City and County Development Boards (see 8.42 below);
- Following-up and implementing the recommendations of this report;
- Addressing specific issues and problems in key areas such as budgetary and staffing resources, autonomy/accountability for the arts sector;
- Promoting innovation and mainstreaming successful pilot projects; and

— Improving data collection, research and policy evaluations.

8.41 The other main departments on the above Committee should include: Education and Science; Environment, Heritage and Local Government; Community, Rural and Gaeltacht Affairs; Finance; and Social and Family Affairs. Other departments, agencies and groups (e.g. local groups working in the arts, artists) would be invited to attend as the need arises.

8.42 The proposed new local Partnership Fora would mirror similar fora that have been established in the case of sports and the community fora under the City/County Development Boards structures. They would need to include local groups working in the arts, as well as artists, and be adequately resourced to carry out their functions.

This report can be accessed at:-

http://files.nesc.ie/nesf_archive/nesf_reports/NESF_35_full.pdf

3.3.3 Economic and Social Research Institute (ESRI) Report

The Director of the Upstate Theatre Company drew the Committee's attention to an ESRI report entitled *In the Frame or Out of the Picture?: A Statistical Analysis of Public Involvement in the Arts* which had been prepared by Pete Lunn, and Eilish Kelly and was published by the ESRI in January 2008.

The results of a survey included in this report looked at social class, educational attainment and income levels and posed questions as to which social groups were more likely to attend different types of arts events, why some people were many times more likely to be involved in the arts than others and why some people were excluded from the arts.

The survey assigned each respondent to one of six social classes: upper middle, middle, skilled working, semi-skilled, unskilled, farmer, according to the occupation of the chief income earner within the household. During the model-building process, almost invariably, the major difference between classes existed between the first three categories, the so-called ABC1s and the others. For this reason, Table 7 presents odds ratios for ABC1 expressed relative to non-ABC1s, who would take the value 1.00. The ABC1 category covers 41% of respondents in the survey.

ABC ₁	Play	Rock/Pop Concert	Stand-Up Comedy	Musical	Art Exhibition	Country & Western	Opera/Ballet/Classical	Public Art	No Arts
	1.58	1.72	1.31	1.55	1.68	0.54	1.82	1.44	0.61
ABC ₁	Theatre	Concert Hall	School Hall	Art Gallery		Novel / Story / Play	Biography / Autobiography	Arts Non-Fiction	No Reading
	1.61	1.99	1.63	2.53		1.76	1.98	1.88	0.53

Source: Lunn, Pete and Eilish Kelly. *In the Frame or Out of the Picture?: A Statistical Analysis of Public Involvement in the Arts*. Economic and Social Research Institute, January 2008.

The main conclusion of this report is that involvement in the arts is very strongly influenced by social and economic background. People of lower educational attainment, lower social class or lower income are very much less likely to be involved in the arts. This finding does not only apply to 'high' arts, such as classical music, theatre and arts exhibitions, but right across the spectrum, including mainstream films, comedy and popular music, as well as reading.

While it has been previously reported that people from disadvantaged groups are less likely to be involved in the arts, the relationship revealed in this report is stronger and more wide-ranging than has been documented before. In particular, educational attainment appears to have the most consistent impact on involvement, with those of less than average attainment being many times less likely to attend arts events of almost all types, or to read for pleasure.

The existence of local arts officers and arts centres has the potential to widen access to the arts. However, the data show that awareness of arts officers and, to a lesser extent, arts centres is also heavily skewed towards those in more advantaged groups. Hence, at present, these components of the arts infrastructure reflect, rather than counter, the bias towards the better-off. Overall, the findings provide strong evidence for the view that greater priority needs to be given to 'cultural inclusion' in arts policy.

3.3.4 Household Budget Survey

The micro-data from the (2004-2005) Household Budget Survey, carried out by the Central Statistics Office, contains data for household spending on cinema and theatre trips, for 8,000 households, complete with extensive background information. The authors point out that public funding of the arts is regressive.

3.3.5 Arts Audience Report

Arts Audiences is an initiative of The Arts Council / An Chomhairle Ealaíon and Temple Bar Cultural Trust, which looks at the relationship of the audience to the arts. Its surveys are intended to be representative of adults in the Republic of Ireland on a geographic and demographic basis and it tries to understand the size, scope and profile of audiences in Ireland.

According to its report, 'Arts Attendance in Ireland 2012 – 2013', arts attendance is holding steady year on year, despite the economic circumstances. Two million adults, or 57% of the adult population, report that they attend arts events. This figure remains unchanged from the 2011 and 2012 reports. One and a half million adults report that they attend arts events at least once a year, and this figure has remained unchanged since 2010. All art forms, except jazz and folk concerts, are predominantly attended by those in social category ABC1.

This report looks at social groups, which are divided into the ABC1 group and C2DE group. Social grade is based on information given by the respondent regarding the occupation of the household's chief income earner. Occupations which fall into ABC1 are: A – higher managerial, administrative or professional; B – managerial, administrative or professional; and C1 - supervisory, clerical, junior managerial, administrative and professional. More than 40% of Irish people are in the highest social class definition.

This report also indicates that members of the ABC1 category are over-represented at arts events compared to their presence in the population.

Chart 1: Percentages of Regular Attenders by Social Class			
Percentage who were ABC1	2011	2012	2013
Population	40	40	41
Folk concerts	51	47	47
Plays	54	51	51
Any performance in a theatre	55	49	52
Ballet	56	50	60
Contemporary dance	60	40	50
Jazz	60	49	48
Art galleries & exhibitions	63	54	55
Classical music	63	57	55
Opera	64	54	64
Source: Arts Audiences 2013 Arts Attendance in Ireland 2012 – 2013: Target Group Index 2013			

This report can be accessed at:-

<http://artsaudiences.ie/wp-content/uploads/2013/11/Arts-Attendance-in-Ireland-2012-2013-published3.pdf>

4. PROMOTION OF SOCIAL INCLUSION BY LOCAL AUTHORITY FUNDED ARTS PROGRAMMES

4.1 Research

Several Committee members were of the view that a comprehensive study of the impact of funding through the arts to combat social disadvantage and promote social inclusion must be carried out in advance of any major policy changes in this area. In their opinion, it is vital that evidence based research is provided to prove that any funding proposals in this area do have a significant and positive effect on social inclusion and reducing social disadvantage. The impact of this spending must be positively compared in effectiveness to other social spending.

These Committee members suggest that the Department of Arts, Heritage and the Gaeltacht should lead the coordination of this research with the assistance of Ireland's universities and institutes of technology. Stakeholders currently involved in promoting social inclusion through art should be involved in this study. Clear examples of how arts can combat social disadvantage should be outlined, and best practice in this area established.

4.2 Coordination

Following the suggested establishment of evidence based research showing the strong impact of the arts in combatting social disadvantage and promoting social inclusion, the Committee considered the feasibility of establishing a central funding coordinator for projects in this area.

The Department of Arts, Heritage and the Gaeltacht should be the central funding coordinator to ensure consistency in criteria and standards and access to funding. In this regard, the Department should work with local authorities and all arts groups submitting funding proposals to ensure a coordinated approach in the sector.

The Department of Arts Heritage and the Gaeltacht should consider establishing two funding streams comprised of once-off annual grants and multi-annual grants up to five years in duration. While specific annual grants could be used for specific occasions or issues arising, multi-annual grants would be particularly effective in supporting groups that utilise the arts by facilitating the development of long-term strategies.

4.3 Rating System for Arts Grants

The Committee considered whether all future grants to the arts should have a social inclusion rating system. Such a system would reward projects that specifically promoted social inclusion and combatted disadvantage. In this regard, the Department of Arts, Heritage and the Gaeltacht could establish an appropriate

rating system based on the findings of its research on the effectiveness of the arts in reducing social disadvantage and increasing social inclusion. If such a scheme was put in place, all arts groups would be proactively encouraged to consider their proposals and actions in terms of their social impact.

4.4 Arts in Health

4.4.1 Anam Beo, Co Offaly

Anam Beo is an independent arts and health organisation originating from an *Arts in Health* programme initiated by Offaly County Council's Arts Officer and the Health Service Executive Dublin mid-Leinster. Its aim is to promote the benefits of the arts in health care.

Anam Beo has five professional facilitating artists. It provides participants from Care Centres with art workshops and an annual exhibition, ensuring social inclusion. It facilitated 200 *Arts in Health* workshops in 2011 with more than 1,000 attendances and up to 600 participants, on a small annual budget of less than €30,000. Everything, including general meetings, happens in a professional studio to keep costs down.

Anam Beo engages with older people in both residential and day care centres and the Health Service Executive provides funding of €12,750.00 per year for this purpose from its budget for older people.

Addressing the Committee Anam Beo stated:-

“The financial climate is having an effect on care centres, which are struggling with basic workload. In day rooms, where 15 people have been sitting silently, within 15 minutes, ten of those people will be Anam Beo participants, chattering and enjoying the atmosphere as an audience....

Anam Beo is tied to going to the day care centres for older people, whereas other funding and other sources allow the artists to branch out, such as the Irish Wheelchair Association, the Renal Unit and different community projects. Separate funding was sought to enter the Renal Unit of Tullamore hospital. Patients can be sitting there for up to three hours, attached to machines and unable to move left or right. They recently completed a simple printing project in the Renal Unit. The patients were delighted.

We know the benefits of this type of initiative. Anyone who has been in hospital for any period knows that, to be happy, who one talks to makes all the difference.”

In 2009 the Anam Beo project became sufficiently established to gain independence from Offaly County Council. It is now an independent company with charitable status and a voluntary board of directors. It is

one of the success stories, which could not be sustained without the work of the facilitating artists.

Addressing the Committee Offaly County Council stated:-

“The arts are not a panacea for social exclusion but they are a unique experience. They orientate individuals and groups towards greater participation in community life, increase self-esteem often lacking in citizens on the margins of society and promote a greater sense of place and civic pride.”

4.4.2 Luisne Art Project, Co Mayo

The Luisne Art Project is a disability arts programme for members of the Crann Mór Resource Centre, Ballinrobe, Co Mayo. It is operated by the Western Care Association since 2005 and is funded by the Association and by Mayo County Council. Other supports are provided by TACÚ Family Resource Centre.

The Luisne Art Project meets weekly for facilitated workshops.

Mayo County Council has had an arts and disability budget and an arts and disability programme since 1989. In 1999 an arts ability project was established. This was an eight month residency where an artist worked with a group. This was a very successful, creating 28 works of work which were exhibited in Ballinrobe library. The success of this project was a catalyst for further development.

The Luisne Art Project has put in place a long-term programme that will give people a real chance to engage with their creativity. It is assisted by Crann Mór, a part of the Western Care Association, which is an advocate for people with disabilities and has long-term, practical supports for engaging people with disabilities in employment. Community experience is provided by the Arts Squad in Mayo County Council and Mayo County Council provides funding.

Addressing the Committee Mayo County Council commented on the Luisne Art Project.-

“There was no social or any other agenda, just to do a quality arts project. It was open ended. The expertise of the artists was essential, as was quality materials and having a space. The funding is €10,000 per annum, which is getting trickier as time goes by.”

Luisne Art Project has supported work in a variety of disciplines including clay, construction, creative writing, drawing, painting, photography, print, sculpture, stained glass and textiles. It has hosted exhibitions in Ballinrobe Community School, Ballinrobe Library, the Castlebar Linenhall Arts Centre, the National Museum of Ireland-Country Life, the Tacú Family Resource Centre and University Hospital Galway. It won an Aontas Star Award in 2010 and a member was chosen for inclusion in the Ireland

Fiftieth anniversary competition. There have been two publications, *Flame* and *Luisne* and a website.

Projects have been funded under the International Day of Persons with Disabilities heading. Five projects were funded in 2011 and six projects were funded in 2012.

In respect of the Luisne Art Project, Mayo County Council also commented:-

“The group has achieved significant artistic skills and competence in a variety of processes. They have improved concentration and they are more able to set goals and achieve things that they set out to do. Their skills in conversation have expanded, their persistence and discipline are better. They have increased self-confidence in expressing opinions, their communication skills are better and they are able to do more independent judgment and make their own decisions. If one saw the group at the launch of their first exhibition and how shy and timid they were and contrast that with how proud they were to have the Taoiseach launch their exhibition, they ‘own’ the work now and they want people to see it and buy it. There has been a major transformation.”

4.5 Arts and Tackling Disadvantage

4.5.1 Grove Street TV Project, Birr, Co Offaly

In 2011, an arts project was initiated in the Grove Street local authority housing estate, outside Birr, Co Offaly through the Per Cent for Arts scheme. This is an estate with complex social issues, a high unemployment rate of 77% and a large number of children under the age of 12. In consultation with a parents’ group, suggestions were requested from artists on innovative approaches with children. An artist, Michael Fortune, worked on the Grove Street TV project. He worked with young people every week for a year to show them how to make animations, short films and documentaries that they uploaded onto their online community television station. It became Ireland’s only online community television station, which can be viewed on *grovestreet.tv*.

Children and adults learned to use cameras, edit film footage, manage a website and upload their content. The project attracted many eight to 12-year olds and their parents and approximately 12 families were involved in the year-long project. Since then some of the films that the young people made have been entered into the Fresh Film Festival in Limerick and the project will provide an ongoing legacy.

Addressing the Committee Offaly County Council stated:-

“The Per Cent for Arts scheme allowed significant time to invest in a community arts project for which the resources would not normally have been available. Time is needed to develop a meaningful

project with outcomes that can have a long term positive impact. The scheme is for one-off projects and the challenge is to secure the resources to sustain any momentum that derived from them. Evaluation is also key to such projects in order to know how it contributes to social inclusion and renewal.”

4.5.2 Limerick Regeneration Areas

Sing Out with Strings is a community music initiative, run by the Irish Chamber Orchestra, which brings music tuition into primary schools in regeneration areas of Limerick city. Its objective is to achieve positive social change through music in areas have suffered adversely with issues such as poverty, low school completion rates, unemployment and crime and to assist the young people in these areas to overcome the adverse effect of these issues through participation in music.

The Irish Chamber Orchestra provides weekly workshops in singing, song-writing and violin tuition for almost 300 children in three schools. The project was established in 2008 by the Irish Chamber Orchestra as a community engagement programme working within Limerick’s regeneration process.

The project involves 297 children and 31 staff. The first school orchestra at Galvone National School involves over 50 members including children and staff. Children in all three schools receive weekly singing / song writing workshops and three weekly pre-instrumental / violin classes with a dedicated violin tutor. Pupils’ own compositions are then arranged for performance with the ICO at a live concert that occurs twice during the school year.”

Sing Out with Strings began with seed funding from the Strategic Innovation in Education Fund in the University of Limerick and has continued with ongoing support from the Healy Foundation, the JP Mac Manus Foundation, Limerick Enterprise Development Partnership, Limerick Regeneration and other private donors.

The annual cost of the ‘Sing Out with Strings’ programme is approximately €145,000.00. This caters for almost 300 children, providing weekly singing and song-writing workshops, three weekly violin lessons during school hours, two after-school orchestras and before-school lessons. In addition, there are two concerts per academic year with the Irish Chamber Orchestra, involving arrangements of the children’s own music.

Addressing the Committee the Irish Chamber Orchestra stated:-

“The inspiration for ‘Sing Out with Strings’ comes from a Venezuelan programme entitled El Sistema founded by Dr José Antonio Abreu. He proposed utilising music as a tool for enabling children in socio-economically disadvantaged areas, who are often restricted by their circumstances, to develop valuable life skills that would help them to grow as musicians and successful people. He began the project with

11 children. The project has now spread to more than 300,000 children across Venezuela and has inspired projects in Australia, North America and Europe.”

In 2007, as part of its due diligence before approving a loan of \$150 million US dollars, the Inter-American Development Bank published a rigorous evaluation of the activities and impact of the Fundación. The report found that program participants experienced significantly improved life and career outcomes over non-participants, including a 20% improvement in school drop-out rates.

El Sistema : extract from evaluation by Inter-American Development Bank

Venezuela’s National System of Youth and Children’s Orchestras (the “System”) is a pioneering initiative that, for more than 30 years, has provided musical training to over two million boys and girls ages 3 to 19. The System is made up of the Fundación del Estado para el Sistema Nacional de Orquestas Juveniles e Infantiles de Venezuela [Venezuelan State Foundation for the National System of Youth and Children’s Orchestras] (FESNOJIV), 126 community-based centers located in all the states in the country, and, associated with them, 326 orchestras and choirs.

There are currently [in 2006] 245,353 beneficiaries enrolled in the program, of whom approximately 67% are from the country’s two poorest social strata (81% if the medium-low stratum is included). The primary individual benefits attributed to the System include improvements in academic achievement and in the psychological development of children and young people. Its social benefits include reducing the school dropout rate and the rate of youth violence. The System has also included particularly vulnerable groups, such as the disabled: the Coro de las Manos Blancas—the world’s only choir of deaf girls, boys, and young people.

Currently attached to the Ministry of Social Welfare and Participation (MPPPPS), FESNOJIV has enjoyed significant independence and continuity since its establishment in 1979.

Benefits. Sixty-three percent of the System’s beneficiaries have good or excellent achievement in school (compared to 50% among their classmates who do not participate in the System). Parents report substantial improvements in their children’s punctuality, responsibility, and discipline after going through the System (95%, 96%, and 86%, respectively, according to the 2004 ULA report). According to the results of a recent cost-benefit study conducted during program preparation, there are important social benefits—representing about 1.68 bolívares for each bolívar invested in the System—from the decline in the school dropout rate and the drop in victimization in communities where the System is present (see Table IV-1 [reproduced below]).

The program’s baseline also confirms the benefits related to the training of human capital and individual behavior (two-thirds of parents surveyed report these as the primary advantages of their children’s participation in the System).

As shown in Table I-2 [reproduced below], there are also significant benefits in terms of social capital formation and improvement in formal employment expectations for boys, girls, and young people of working age (14 and up).

Table I-2 Baseline Indicators ⁴						
Measure	Indicator			Intervention Group	Control Group	
Academic achievement	Class attendance			95.5%	87.6%	
	School dropout rate			6.9%	26.4%	
Employability	Participation in formal employment of youth ages 14 and up: participation in social security system and/or written contract			40.7%	12.5%	
Conflict management / social capital	Participation in community activities			60.1%	37.9%	
	Percentage of beneficiaries whose parents or guardians are notified of behaviour problems at school			12.4%	22.5%	
Socioeconomic profile of beneficiary	Persons living in poverty			59.9%	69.8%	
Table IV-1 Programme Benefits						
	Rate %		Projected impact through 2015 (number of cases)	Unitary benefit per beneficiary (US\$ 2007)	Total benefit (US\$ million 2007)	Counterfactual analysed
	Intervention group	Control group				
Direct measurement of benefits						
Savings due to reduction in school dropout rate	Dropout rate: 6.9%	Dropout rate: 26.4%	30,133 dropouts prevented	US\$16,018	US\$244.65 million (*)	Without the program, there is no additional increase in enrolment without reducing the quality, and therefore no additional dropouts could be prevented in the educational system in the future.
Savings due to reduction in crime	Thefts per 100,000 inhabitants: 112 Injuries per 100,000 inhabitants: 184	Thefts per 100,000 inhabitants: 120 Injuries per 100,000 inhabitants: 191	3,036 thefts prevented 2,657 injuries prevented	US\$4,886 per theft prevented US\$2,442 per injury prevented	US\$14.65 million	There is no expansion of the System, and the current rates of victimization do not change.
Opportunity of system						
Total savings with respect to the next best alternative to the Orchestra System	N/A	N/A	254,647 additional beneficiaries	US\$241 in savings per system beneficiary with respect to participation in the public school system (**)	US\$56.16 million (***)	The increase in system enrolment is absorbed by the public school system, which will provide these individuals with the same number of class hours (710 per year).
Note:	All assumptions were calculated to obtain conservative estimates. Thus, all scenarios assume a conservative discount of 12% per year. In addition, benefits are measured only to 2015, even though they will likely extend beyond this time.					
Source:	Inter-American Development Bank. Program to support the Centro de Acción Social por la Música, Phase II (VE-L1017) Loan Proposal, May 2007. See evaluation http://elsistemausa.files.wordpress.com/2012/03/iadb-evaluation.pdf					

Many of the programs inspired by El Sistema have seen similar results. Addressing the Committee the Irish Chamber Orchestra stated:-

“Sing Out with Strings takes a creative approach to social regeneration. The Irish Chamber Orchestra can introduce children to new experiences on a daily basis which changes their window to the world and, in turn, enables them to re-imagine their individual and collective identities, turning them from ‘youth at risk’ to ‘youth in action’, thus redefining their futures on their own terms.

The schools estimate that we have reached more than 2,000 community contacts, be they family, community leaders, people who attend the concerts and people who support the pupils in attending additional after school activities associated with the project. We have 36 new musical compositions all written by and with children. These were all arranged for the Irish Chamber Orchestra and performed live by the children. We have established two after-school orchestras. Not only children but teachers, special needs assistants, learning resource teachers, caretakers and secretaries learn new skills or how to play an instrument. These lessons are held at 8 a.m. and after school.”

The music education department of Mary Immaculate College conducted an evaluation of Sing out with Strings in June 2011. This evaluation concluded:-

- (1) Personal development is evident with increased self-esteem and confidence, pride, and self-discipline in the children;
- (2) Concentration levels have increased and children exhibit increased motivation for learning;
- (3) Socially, children have shown improved behaviour and communication skills;
- (4) Children have developed vast musical skills such as motor memory training and composition skills.

This project is a catalyst for social change, providing opportunities for integration between different areas of Limerick city through music making and performance. It is creating a sense of community pride and is uniting communities with parents playing a strong role in the community element of the programme.

The benefits of having links with the University of Limerick were noted widely in all of the schools and the breaking down of third level barriers and stereotypes has been a significant finding in the evaluation (Kenny, Ailbhe and Gwen Moore. Sing Out with Strings Evaluation Report Limerick, Irish Chamber Orchestra, University of Limerick, 2011).

The evaluation recommended the establishment of longer term and sustainable funding going forward, stronger partnerships in the classroom and community, and second level support for the children progressing to

secondary schools. However, currently, the Irish Chamber Orchestra does not have the resources to allow the project to continue for students beyond the age of 12 years.

4.5.3 Axis Arts Community and Resource Centre

Axis Arts Community and Resource Centre opened in 2001. Located in the centre of Ballymun, it is an arts venue, production company, arts development organisation, community resource centre and home to a range of community development organisations..

None of this work would be possible without the core funding received from Ballymun Regeneration Limited, a Dublin City Council company, established in 1997, to implement a regeneration programme which will result in a new town with new facilities for 30,000 people.

The Ballymun Music Programme is managed by the Dublin Institute of Technology Access and Civic Engagement Office. It offers, in partnership with seven primary and secondary schools in Ballymun and Dublin, the opportunity for children in these schools to participate in the arts and provides a pathway for progression to further studies. It provides music tuition in its purpose-built, state-of-the-art Ballymun Music Room as well as in the local schools and offers the children the opportunity to play music and sing. Participants have performed in the National Concert Hall alongside the RTÉ Symphony Orchestra and in the Axis Theatre, the Helix and the O2. It has participated in the filming of Ballymun Lullaby.

The continued investment has allowed Axis to develop its work locally and attract interest nationally and internationally. It reflects Ballymun Regeneration Limited's recognition and championing of the arts as a tool for regeneration. Investment in the arts is not seen as a single focus activity but enables cross-cutting responses to a range of societal issues. The vision of Axis is to provide a centre for excellence with the community at its heart. Its work has been studied internationally and Axis has been invited to attend and / or speak at international conferences in such places as Serbia, Sweden and the United States of America.

Addressing the Committee Axis Arts and Community Resource Centre Ballymun referred to the public consultation which the consultancy firm 'Green Hat' had conducted on behalf of the Ballymun Regeneration Limited states:-

"It is not possible to overrate the importance of Axis as a major community resource. It is a major contributor towards local and regional policy development across a range of important social issues, whether anti-poverty, positive cultural expression or economic generation, and in an area which has long suffered an 'image crisis', it provides creative, positive leadership and generates civic pride."

4.5.4 Cork Academy of Music, Cork City

Cork Academy of Music was established as a voluntary initiative in 1994 to serve people in Cork city, in areas of relative disadvantage where RAPID programmes operate. Its ethos is that music can be used as a tool for social inclusion where there has been a lack of opportunity to acquire education and skills. The staff and tutors include personal development along with instrumental and theoretical tuition. The Academy has a very successful Foundation and Access course to third level degree programmes.

A report entitled The Use of Music as a Tool for Social Inclusion. Cork, Cork City Council, published in 2009 states:-

“Participants from parts of the city where educational attainment rates are below average have been enabled to gain qualifications and progress through music programmes. The Cork Academy of Music has a particularly good record with 50 students continuing to further education in Ireland and the UK [United Kingdom], from its foundation up to date.

50 graduates of the Academy have gone on to gain degrees, from University College Cork, Leeds University and the Cork Institute of Technology Cork School of Music. Some of these individuals have also gone on to careers in the music industry.”

The report recommends that educational authorities and local agencies should work with Cork Academy of Music and other music projects to support successful community music education services. Other recommendations include the potential to complement service provision in schools by launching a citywide afterschool music tuition programme. The recommendations also suggest action in supporting their educational, training and rehearsal space needs and pooling venue resources in strategic locations in the city.

This report can be accessed at:-

<http://www.corkam.com/music-social-inclusion.pdf>)

Addressing the Committee the Cork Academy of Music stated:-

“We have used a [Foras Áiseanna Saothar (FÁS)] Community Employment Scheme for the past 18 years to run the school. We set out with the aim of giving those marginalised, such as the long-term unemployed and early school leavers, the opportunity of learning music to a qualification standard with certification to enable them to take up employment in the music industry or go on to further education.

We have put over 1,000 people through the Academy. We are proud we have 50 graduates who have completed our foundation and access course in the academy.

Like all groups, we have problems with sustainability and funding. Our funding comes mainly from FÁS and other sources. We have no consultation with our funding bodies and they just decide what to give us each year. FÁS was straight, in that it allowed moneys for training and materials amounting to €30,000.00. Four weeks ago, somebody took €17,500.00 off this, and left us in the serious position that we have eight weeks' funding left. This was done with no consultation and, naturally, we would like to be involved in a consultation process.”

Cork City Council has purchased a school for the Academy on the North Mon campus which will give the people on the north side of the city their own School of Music. It is expected that different aspects of the arts such as drama will be developed in this building.

4.5.5 Graffiti Theatre Company, Cork

Graffiti is a professional company specialising in drama and theatre work for and with infants, children and young people. It has a reputation for creating models of best practice. A considerable amount of the work involves engaging with young people of all ages in areas designated as disadvantaged. In 2011, the Graffiti Theatre Company worked with over 2,000 young people designated as disadvantaged in a way which was personal and designed to empower. The age range was eight months to 18 years.

Addressing the Committee the Graffiti Theatre Company stated:-

“When considering how local authority funding of the arts can be targeted to the benefit of the socially disadvantaged, we need to be aware of how much ground work has to be done before we can look at integration.

Let me take the Committee through the steps involved in our recent intervention in the Glen Youthreach ... For every hour of drama and writing, we have had three hours of reassurance and confidence building, but we have a group of six people whose self-confidence and self-belief has spilled over into every aspect of their work in Youthreach. The ratio that works is, three professionals to six young people. After 18 years of work in this field, I know that the 1:2 ratio works – one person working to build the confidence of two disadvantaged young people. There is no better ratio than that, but it is expensive.

Cork city has enjoyed a great deal of political and executive support for the arts. Funding by Cork City Council is now virtually on a par with that of the Arts Council and its funding per capita is among the highest provided by any local authority in Ireland. Its arts plans are produced without guidance from central government, unlike city or county development plans. However, should priorities change, Cork

City Council would have no obligation to maintain these funding levels as it is at the discretion of a local authority and its members to continue to operate the arts programmes.”

Addressing the Committee Cork City Council stated:-

“It is very unproductive to have staff in Graffiti and such organisations applying to five or six organisations [for funding] to get one project off the ground. If one were to calculate the cost to the State, one might conclude there has been no cost-benefit analysis or that the benefit is a very long time coming.”

4.5.6 Artlands

Artlands is a social enterprise about creativity, and a response to cultural and social disadvantage.

The specific cultural disadvantage experienced in rural areas was documented in the Economic and Social Research Institute report entitled *In the Frame or Out of the Picture: A Statistical Analysis of Public Involvement in the Arts* (see also above). This report showed that, based on residential location, those least likely to attend arts events lived in small towns and rural areas and that they were significantly disadvantaged as well. The report also showed that attendances at arts events in community spaces were not affected by variables such as income, gender and social status.

Addressing the Committee Artlands stated:-

“... utilising those venues can break down barriers to participation in the arts.

We have carried out research with the Third Sector Research Centre on the benefits of grass root community arts groups. They are as follows –

- they enhance the health and wellbeing of individuals and provide common ground for social contact that reduces isolation and brings pleasure;
- they bring people together for a common activity, build a sense of belonging and help to develop social cohesion across class, ethnic and generational divides;
- they help people acquire new knowledge and transferable skills that can enhance employability;
- they benefit the local and wider economies through memberships and advertising;
- they often provide employment for professional artists; and

- creative expression helps individuals gain greater understanding of themselves.

Up to 10% of the population participates in the arts on a voluntary and amateur basis. Although the sector is small and individual it is large scale across the nation. Another key fact is longevity. The average duration of many of these community groups is 28 years so they are long-standing community assets.”

4.5.7 The Horse Outside Project

Addressing the Committee Limerick City Council related how it had sponsored the Horse Outside project in 2012, a project based on a music video produced by ‘The Rubber Bandits’, a comedy hip-hop duo from Limerick.

Caring for horses is an integral part of the lives of children in Roxboro and South Hill Limerick. To celebrate this aspect of their lives the Roxboro School Completion Programme and the South Hill Outreach Programme, in conjunction with the Hunt Museum, purchased and placed a fibre-glass horse in the ground of the Hunt Museum. Based on the collection in the Hunt Museum, the life-size fibreglass horse was decorated by children. Many different objects including a bronze shield and a Sybil Connolly evening gown were used as sources of inspiration in decorating the horse.

The project was a great success attracting tourists to the area and facilitating the museum in reaching out to a wider audience.

4.5.8 Bealtaine Festival

Addressing the Committee Offaly County Council stated:-

“The national festival of Bealtaine is strong in Offaly as a result of the lead role of the Council in co-ordinating it among active retirement groups in the county. The programme consists of approximately 30 events involving 1,800 participants for the month of May and organised by active retirement groups, the arts office, the library service and cultural venues around the county.

4.5.9 Hullabaloo

Hullabaloo is a children’s arts festival established by Offaly County Council in partnership with the Birr Theatre and Arts Centre and the Offaly library service in 2008. Offaly County Council makes a contribution towards the programme costs and the artists’ fees.

The aim of the festival is to provide accessible, high quality arts experiences for primary school children and their parents. The libraries

and family resource centres are the key to the festival. They facilitate its integration into the town' and lowers any perceived barrier to participation.

As a result of the festival, more children are participating in the libraries and the libraries themselves are increasing their programming for children's events and projects throughout the year.

Large numbers of children participate in the festival which is a fantastic opportunity for them.

Later in life, as teens, they can often only participate in arts projects if their parents can afford to pay for their participation, through music lessons etc. This issue needs to be addressed more fully as access to the arts offers opportunities to combat anti-social behaviour.

4.5.10 Graffiti Art

Addressing the Committee Louth County Council stated:-

"In Dundalk, the County Council hosted an exhibition in the Basement Gallery by two young graffiti artists, Kube and Omin. The Gallery attracted an entirely new audience and affirmed the value of the two artists. They felt that they were recognised as visual artists, on a par with painters and sculptors. A piece of graffiti art was purchased for the Council art collection. Kube and Omin were commissioned by businesses around Dundalk to create new work in locations around the town."

4.5.11 Mayo Youth Orchestra

Mayo County Council's targeted engagement with the youth includes the EXCEL programme of the Mayo Youth Orchestra. The Orchestra was successful in winning one of the first awards in the Music Generation programme providing them with the opportunity to engage with contemporary music. This is the U2-funded scheme worth €600,000 over three years.

4.6 Promoting Social Inclusion as a Policy Objective

At its meeting on 13 March 2012 the Committee noted that the Arts Council / An Chomhairle Ealaíon has no specific requirement to promote social inclusion through the Arts. It noted that while there is an implicit understanding that many organisations fulfil a very important function in fostering inclusion, no existing organisation incorporates this aim as one of its specific objectives.

"There is no explicit requirement to promote cultural inclusion in respect of the Arts Council or any other actors in the arts sector. Notwithstanding that there was an implicit understanding that many organisations work in that area and fulfil a very important function, how do we change the terms? Is legislation

required? Is more guidance required? How will those policy changes be made? Is inequality becoming more embedded in decision making around arts funding and arts policy or is the position improving?"

The Committee considered how this aim can best be incorporated into the policy and strategy of Arts organisation. Can their terms of reference be changed? Is guidance required? Is legislation required?

At the Committee meeting on 17 April 2013 the National Campaign for the Arts set out the variables determining participation in the Arts.

"Participation in the Arts in Ireland varies markedly according to a number of factors, especially education level, socio-economic status, area and age. This variation is associated with a range of barriers, such as economic costs, poor transport, lack of literacy and social and psychological barriers. The Arts Council is only part of the picture in terms of solving these problems."

However, the picture is more complex than this and the National Campaign for the Arts stated that many people, who are not disadvantaged, do not participate in the Arts and in this regard drew members attention to the Economic and Social Research Institute (ESRI) / National Economic and Social Forum (NESF) 2008 Report entitled 'In the Frame or Out of the Picture? A Statistical Analysis of Public Involvement in the Arts'.

"Then there is access. I direct members back to the ESRI / NESF Report. The Chairman mentioned that certain very disadvantaged sections of the population may have a greater opportunity to access the Arts, but there is a swathe of people in the middle who have none at all. According to the ESRI / NESF Report, some people do not even go to the cinema. It is not about high art, opera and gigs – they do not go out at all and are disenfranchised from the cultural life of the country."

This Report, by Mr Pete Lunn and Ms Eilish Kelly can be accessed at:-

http://www.esri.ie/news_events/latest_press_releases/new_research_shows_arts_s/index.xml)

Addressing the Committee, the Department of Environment stated that social inclusion programmes do not necessarily focus on the arts:-

"With regard to whether we are reaching the people who need it most in the context of social inclusion, most of the programmes run through the community division of our Department such as the Local and Community Development Programme, the RAPID programme, the community and voluntary supports, the volunteering programme and so on have a specific focus on social inclusion but not particularly in regard to the Arts.

Some of them cover the community arts. There are social inclusion officers in 15 local authorities, part funded by our Department, and part of their role is to proof for social inclusion. They examine the county development strategies, the corporate plans and other plans devised at local level and essentially proof them from a social inclusion point of view. The role of social inclusion officers is

being examined in the context of all the changes going on in local government but they had the role in the past.”

Addressing the Committee, Limerick City Council proposed ring-fencing arts funding specifically for social inclusion projects, rather than having local authorities and other agencies cherry-picking. This should be done centrally as part of Government policy with Arts Council / An Chomhairle Ealaíon funding.

5. PRIMARY RESPONSIBILITY FOR THE ARTS

5.1 Department of Arts, Heritage and the Gaeltacht

The Department of Arts, Heritage and the Gaeltacht is primarily responsible for the promotion of the Arts in Ireland. It oversees the conservation, preservation, protection and presentation of Ireland's heritage and cultural assets.

5.2 The Arts Council / An Chomhairle Ealaíon

The Arts Council / An Chomhairle Ealaíon was established in 1951. It operates under the aegis of the Department of Arts, Culture and the Gaeltacht and is responsible for funding, developing and promoting the Arts in Ireland. Funded from the Department's Vote Group for this purpose, it operates as an autonomous body and its Strategic Statement 'Developing the Arts: Arts Council Strategic Statement' published in November 2013 is currently the primary operational strategy for the arts in Ireland.

The Arts and Culture (Practitioners) National Interactive Strategy of the Department of Arts, Heritage and the Gaeltacht (2011), addresses the manner in which local authorities collect data and interact with the various communities of interest.

Before 1985 there would have been few festivals, venues or arts groups outside of the greater Dublin area and the Arts Council / An Chomhairle Ealaíon had been 'Dublin-centric', with the exception of tours around Ireland. However, in 1985, it initiated a regional development strategy which brought local arts development directly into the remit of local government.

The Arts Council / An Chomhairle Ealaíon liaises with local authorities to deliver various Arts programmes. As part of this liaison it works strategically with the Association of Local Authority Arts Officers to develop capacity in particular areas, such as public arts, strategic planning, the arts and disability, etc.

Addressing the Committee the Arts Council / An Chomhairle Ealaíon drew attention to the close relationship it has with the local authorities:-

"The most significant partnership the Arts Council has had in the past 27 years is our relationship with local government, notably the local authorities. This has underpinned the long-term policy objective of the Arts Council to increase public access to and participation in the arts...

...

There is an arts service in every single local authority area and at least one arts Council-funded venue, many of which were developed by local authorities.

We in the Arts Council regard this as the core national infrastructure for the arts. In this context we view the local authorities as our equal partners in providing for and developing the arts at local level.

Expenditure is evidence of the level of partnership. Under the heading Arts Council Funding outside the Dublin city area, one will see that Arts Council funding in 2011 amounted to €26.7 million and the local authority funding outside the Dublin city area was €25.6 million. One sees the equality between the figures down through the years.”

...

We regularly meet the County and City Managers Association through a management liaison group, which was established in 2009.”

At this meeting, the Arts Council / An Chomhairle Ealaíon went on to outline the challenges facing arts organisations which include:-

- (1) Identifying better ways of utilising and sharing local resources;
- (2) Planning responses to the effects of the public sector embargo and developments arising from Local Government Efficiency Review Group recommendations regarding shared services and the merging of local authorities;
- (3) Working better with local agencies, such as rural development companies, LEADER groups, etc.

5.3 Local Government Responsibility for the Arts

Section 6.1 of the Arts Act 2003 places a statutory obligation on each local authority to ‘prepare and implement plans for the development of the arts within its functional area’. Section 6.—(1) of the Act states:-

- “6.—(1) A local authority shall, for the purposes of section 67 of the Act of 2001, prepare and implement plans for the development of the arts within its functional area and shall, in so doing, take account of policies of the Government in relation to the arts.
- (2) A local authority may provide such financial or other assistance as it considers appropriate to such persons or in respect of such activities, projects or undertakings, for the purposes of—
- (a) stimulating public interest in the arts,
 - (b) promoting knowledge, appreciation and practice of the arts, or
 - (c) improving standards in the arts,
- within its functional area.”

Addressing the Committee the Department of the Environment, Community and Local Government outlined the multi-faceted Arts provision made by local authorities.

“The contribution of local authorities to the arts takes many forms; from the provision of public sculpture, employment of arts officers, provision of and support for arts centres, municipal galleries and collections to support for local arts festivals and providing funding to local arts groups and organisations utilising the arts to combat disadvantage in local communities ...”

5.4 Funding by the Department of Environment, Community and Local Government

Addressing the Committee the Department of Environment, Community and Local Government outlined the system it uses in funding and delivering its arts programmes, explaining that a key principle underlying its activities is enabling communities to identify and address social and economic needs and problems in their areas.

The Department of Environment funds and oversees a number of Programmes.

5.4.1 Local Community and Development Programme

The Local and Community Development Programme operates through 51 Local Development Companies.

Many joint arts projects targeting the disadvantaged involve local development companies, local authorities, local groups and other State bodies. An example of such a project is the funding provided to the Dublin Institute of Technology for its Community Links Programme under the Local and Community Development Programme. This Programme supports the Ballymun Music Programme which engages young people from disadvantaged backgrounds with an exciting music Programme which aims to foster their self-esteem, provide them with a positive social environment and improve their opportunities in future education and careers.

5.4.2 Rapid (Revitalising Areas by Planning, Investment and Development) Programme

The RAPID Programme aims to improve the quality of life and opportunity of the 51 most disadvantaged communities in Irish urban areas. It supports initiatives that use the arts to address social exclusion.

Building on the Ballymun Music Programme, the Department of Environment, Community and Local Government agreed, in principle, to provide additional funding to develop music appreciation and practice for disadvantaged children in the three Cork City RAPID areas. Unluckily, funding for the RAPID

programme had dried up before these areas could benefit. However, some funding has since been allocated to these newly designated RAPID areas, although not specifically for the arts.

A significant portion of activity in the community arts field in RAPID areas is now funded through the Department via Pobal, a not-for-profit organisation with charitable status that manages various funding programmes on behalf of the Irish Government and the European Union.

PEACE funding was allocated to a very innovative community arts project that was a joint initiative between Sligo County Council's arts office and the RAPID office.

5.4.3 Leader (Liason Entre Actions Pour Le Development d'Economie Rurale) Elements of the Rural Development Programme

The LEADER elements of the Rural Development Programme support a diverse range of community arts initiatives through the 35 local LEADER companies.

Addressing the Committee the Department of Environment, Community and Local Government informed the Committee that it was not be in a position to comment on the arts or community arts dimensions of such initiatives as they fell outside its policy remit.

Since 2000, local authorities, through the city and county development boards, have facilitated the integration of certain services at local level. The boards have overseen the delivery of integrated ten-year strategies for economic, social and cultural development. The future role of the boards is under consideration in the context of significant local government reform. The coordination they provide across statutory bodies and other stakeholders will, however, be sustained in any new arrangements.

5.5 Government Policy and Strategy

At the Committee meeting on 24 April 2012 the Department of Environment informed the Committee that the Department of Arts, Heritage and the Gaeltacht funds most of the national cultural institutions, including the Crawford Gallery, the Irish Museum of Modern Art, the National Gallery, the Natural History Museum and the National Museum.

The Department of Environment noted that while it can be argued that a significant proportion of the population, not subject to social or economic disadvantage, do not visit these institutions, this proportion is significantly less than the proportion of the population that are subject to such disadvantage and do not visit these institutions. As entry to these institutions is free, it is clear that the barriers that exist for this latter group are not due to lack of resources. This is a crucial point.

The Department of Environment informed the Committee that local authorities spent almost €393 million on recreation and amenities in 2011 and within this expenditure, it allocated nearly €53 million to arts programme funding and it provided the following figures in this regard:-

Carlow County Council	555,829	Birr Town Council	3,500
Cavan County Council	1,446,437	Bray Town Council	277,474
Clare County Council	730,914	Buncrana Town Council	0
Cork County Council	1,834,831	Bundoran Town Council	0
Donegal County Council	2,346,977	Carlow Town Council	672,417
Fingal County Council	3,438,064	Carrick-on-Suir Town Council	1,900
Dún Laoghaire / Rathdown County Council	3,465,894	Carrickmacross Town Council	0
Galway County Council	466,583	Cashel Town Council	15,215
Kerry County Council	329,974	Catlebar Town Council	0
Kildare County Council	770,831	Castleblayney Town Council	4,015
Kilkenny County Council	453,611	Cavan Town Council	73,349
Laois County Council	812,434	Clonakilty Town Council	0
Leitrim County Council	833,162	Clones Town Council	0
Limerick County Council	382,701	Cobh Town Council	2,724
Longford County Council	193,538	Dundalk Town Council	1,219,661
Louth County Council	319,126	Dungarvan Town Council	27,952
Mayo County Council	1,628,713	Ennis Town Council	677,766
Meath County Council	635,665	Enniscorthy Town Council	45,392
Monaghan County Council	973,609	Fermoy Town Council	0
North Tipperary County Council	551,704	Kells Town Council*	-6,448
Offaly County Council	463,364	Killarney Town Council	9,732
Roscommon County Council	1,204,311	Kilrush Town Council	7,686
Sligo County Council	993,829	Kinsale Town Council	12,740
South Dublin County Council	1,349,654	Letterkenny Town Council	392,312
South Tipperary County Council	1,226,161	Listowel Town Council	0
Waterford County Council	331,814	Longford Town Council	32,035
Westmeath County Council	392,517	Macroom Town Council	1,778
Wexford County Council	720,032	Mallow Town Council	33,235
Wicklow County Council	491,480	Midleton Town Council	0
Cork City Council	2,766,197	Monaghan Town Council	23,025
Dublin City Council	8,529,112	Naas Town Council	5,000
Galway City Council	3,717,128	Navan Town Council	34,050
Limerick City Council	1,055,152	Nenagh Town Council	35,522
Waterford City Council	1,361,733	New Ross Town Council	0
Clonmel Borough Council	5,697	Skibbereen Town Council	8,608
Drogheda Borough Council	902,653	Templemore Town Council	0
Kilkenny Borough Council	151,835	Thurles Town Council	82,413
Sligo Borough Council	210,429	Tipperary Town Council	5,135
Wexford Borough Council	0	Tralee Town Council	648,328
Arklow Town Council	0	Trim Town Council	7,092
Athlone Town Council	340,485	Tullamore Town Council	0
Athy Town Council	0	Westport Town Council	42,359
Ballina Town Council	70,085	Wicklow Town Council	0
Ballinasloe Town Council	6,500		
Total = €52,890,665			
* Kells -€6,448. The balance in question relates to audited Annual Financial Statement 2010 data. From contact with the relevant local authority it is understood that the negative (credit) value results from a technical accounting adjustment between the years 2009 and 2010 to reflect updated accrual information (local authority accounts are produced on an accruals basis). An accrual provision made in the prior year was reversed to reflect up to date information and resulted in a negative cost as no further expenditure (debit) occurred in this category in the subsequent year of 2010 (as per email from the Department of Environment, Community and Local Government dated 26/07/2013).			

The Committee noted this €53 million spent in 2011 on the operation of the local authority arts programme, but also noted that there was no dedicated funding of the arts. However, the fact that the Department of Environment had delivered and enumerated on certain funding suggested that there was a stated interest in how these funds were spent, especially in terms of arts programmes.

In regard to this point, addressing the Committee the Arts Council / An Chomhairle Ealaíon stated that it believed that there should be specific recognition for the arts within the Department of Environment.

5.6 Tackling Social Exclusion

At its meeting on 20 March 2013, the Committee considered whether or not there should be greater co-ordination between various Government Departments on how arts monies were spent at a local level.

At this meeting Cork City Council stated:-

“There should be a coherent strategy for arts in disadvantaged communities. The Department of the Environment, Community and Local Government should be the lead Department in that regard and it should work on the strategy through an interdepartmental group, perhaps involving the Department of Health, the Department of Education and Skills and the Department of Arts, Heritage and the Gaeltacht.”

Addressing the Committee the National Association for Youth Drama (the Association), which is the development organisation for youth theatre in Ireland and which has upwards of 58 member youth theatres affiliated to it, supported this view:-

“Current provision is supported through a variety of disparate funding avenues. The fragmented nature of some of the arts-based interventions being conducted in the area of social disadvantage is due to the lack of co-ordination between the strategies of those Departments that fund the work. It is not uncommon for a single project to be funded by a number of different Departments or agencies, all with different priorities but with ultimately the same goal.

An interdepartmental strategy supporting inter-agency action between youth services, local authorities, arts organisations, Garda diversion projects and so forth is needed to ensure sustainable, quality arts access is available for all young people, disadvantaged or otherwise.”

The Association elaborated the consequences for local arts groups of a lack of co-ordination:-

“Arts plans do exist at a local and county level. The difficulty is that they differ from county to county, as I highlighted. For example, in 2009, just after we finished Centre Stage +10, there were 16 drama groups in Cavan under the title Cavan Youth Drama, and a large amount of their funding came from the peace and reconciliation fund. When that ended, 16 drama groups in Cavan ended

too. Despite the commitment of the arts officer to the idea of drama in Cavan, her hands were tied because that commitment was not held centrally within the local authority. That is just an example of what can happen. It might not have happened in another county, depending on the resources there. It does differ.”

The Association also stated:-

“That an interdepartmental strategy supporting inter-agency action between youth services, local authorities, arts organisations, Garda diversion projects and so forth is needed to ensure sustainable, quality arts access is available for all young people, disadvantaged or otherwise. ... a national mapping exercise be conducted to measure the existing level of arts-based social development and inclusion programmes.”

The Association recommended that the following two recommendations from the 2007 Report of the National Economic and Social Forum entitled ‘The Arts, Cultural Inclusion and Social Cohesion’ be implemented:-

- (1) There be better policy co-ordination between national and local agencies and Arts organisations;
- (2) Arts partnership fora be established at county level.

Based on its experience the Association believes that targeted programmes are necessary. However, in the planning of all projects, cognisance should be taken of the need to provide opportunities that allow progression beyond the actual project itself where this is feasible. Accordingly the Association believes that local authorities and other funders of arts-based social inclusion projects should work with arts partners to develop programmes that provide opportunities for progression and potential pathways for the participant. However, it drew attention to the following caution in this regard.

“I raise the issue of having an interdepartmental strategy with the knowledge that this is a complicated area. We do not want to suggest that we get into a situation where we have one over-arching body at local and national level, which will just engage in rationalisation. Part of the beauty of it is the richness and the diversity in what happens. It is about finding a way.

I am suggesting that there should be some cohesion and some shared understanding of what is good practice.”

The Association put forward the view that the best way in addressing this issue is to look at local fora that could involve stakeholders from all of these areas at a local level at least. However, the Committee responded that similar structures already in existence were not as effective as they might be:-

“Funding is piecemeal everywhere. The witnesses mentioned an Arts partnership forum. I hate to hear about yet another forum, which I immediately think of as another quango.

When the Strategic Policy Committees (SPCs) were set up, there was supposed to be a collaborative arts body as part of the Arts, Culture and the

Gaeltacht SPC, which, in turn, was supposed to have a sub-committee of arts groups in each county. That is obviously not working as well as it should be. Maybe the person who sits on the Arts SPC puts whatever he or she hears in his or her pocket and never reports back to anybody.”

Addressing the Committee Arts Council / An Chomhairle Ealaíon proposed the development of an inter-departmental strategy to address social exclusion:-

“The issue of exclusion can only be effectively addressed as part of a coherent, integrated, cross-departmental approach to policy in the areas of the arts, culture, heritage, education, health, justice, equality, the environment, community, local government, children and youth affairs, etc, with each sector bringing its own expertise, priorities and financial support to the table.”

5.7 Primacy of Department of Arts, Heritage and the Gaeltacht

Addressing the Committee the Arts Council / An Chomhairle Ealaíon expressed the view that the Department of Environment lacks enthusiasm for the arts:-

“Although we met with the Minister for the Environment, Community and Local Government, Deputy Hogan, and then with ... the assistant secretary responsible for local authorities, there is not a major appetite for the arts within the Department. I plead with this Committee to ensure that whatever comes out of its deliberations provides a mandate to the Department to take responsibility in this regard.”

Regarding this, addressing the Committee the Department of Environment stated that the arts policies developed by it and the local authorities are subsidiary to those of the Department of Arts, Heritage and the Gaeltacht:-

“The role of local authorities in the arts is undertaken in the context of overall arts policy as developed by the Department of Arts, Heritage and the Gaeltacht. In partnership with the Arts Council, it provides the dedicated funding to local authorities for the arts.

The Department of the Environment, Community and Local Government is supportive of that Department’s primacy in setting, monitoring and reporting on arts policy.

We do not have a dedicated funding stream in respect of the arts but provide substantial funding to local authorities via a general purpose grant which is not constrained by specific spending parameters.

Local authorities support the arts through their own resources, deploying the general purposes grant as they consider appropriate, and drawing on support from the Arts Council and other avenues which they source themselves.”

The Department of Environment elaborated on the rationale for this method of funding.

“Local authorities are best placed, with their budgets set by the elected members, to identify and respond to the needs of their communities and to identify the contribution that their support for the arts will make to enrich the lives of citizens. They also know the levels and causes of disadvantage within their communities and, through the arts officers working with colleagues in city and county councils, can ensure the arts can make a contribution to addressing these disadvantages.

Local authorities are multi-functional agencies, delivering at local level the policies and programmes set by many Departments. The responsible parent Department and its agencies engage with the local government sector in so far as their substantive policy area is concerned.”

The Department of Environment described its twofold responsibilities in regard to local authorities:-

- (1) To ensure that the local government system is well structured and fit for purpose, including delivery of services and programmes on behalf of other Departments;
- (2) To oversee the delivery of services and programmes for which the Department has responsibility, such as housing, planning and community affairs.

The Department of Environment stated:-

“Therefore, under the Local Government Act 2001, local authorities have considerable discretion to engage in the activities they consider necessary or desirable to promote the interests of the local community. The Act specifically mentions artistic, linguistic and cultural activities in this regard.

The Department of Environment stated that under Schedule 13 of the Local Government Act 2001 (No 37 of 2001) local authorities are responsible, under the heading ‘Artistic, linguistic and cultural activities’ for:-.

“The provision of art galleries, arts centres, concert halls, museums, theatres, opera houses and the holding of artistic, linguistic and cultural performances and events and promotional activities.”

6. STRUCTURE

6.1 Multiplicity of Funding Bodies

At its meeting on 6 March 2013 the Committee noted the role several Departments have in funding the arts:-

“At any county council level there is engagement and a funding relationship between the arts office and the Department of Arts, Heritage and the Gaeltacht, the Department of Health, the Department of Education and Skills, the Department of Social Protection through the community employment schemes, the Department of the Environment, Community and Local Government and perhaps others such as the Department of Transport, Tourism and Sport.”

The Committee also noted:-

“... how innovative are the arts and artists in accessing funding from all kinds of different sources and this can be a disadvantage because one can become caught in a particular round and conditions of funding.”

Much of the energy of the various organisations is spent trying to find funding from all sorts of areas. For example An Foras Áiseanna Saothair – Irish National Training and Employment Authority (FÁS) offers funding to some. Others find money wherever they can and must tailor their programmes to fit the relevant requirements.

The Committee considered whether there should be greater co-ordination between the various Departments on how arts funds should be spent at local level. It noted the possibility of having an official based in the Department of Environment who would manage and deal with all local authorities and ensure that records of the total amount of funding, direct and indirect, of the arts was recorded. This would facilitate an evaluation of the funding and ensure that it was efficiently spent:-

It would let us see what funding is provided to the Arts Council from the Department of Arts, Heritage and the Gaeltacht and what funding is provided by the Department of the Environment, Community and Local Government and the Department of Justice and Equality and so on and would allow us map out not only the provisions that exist but also the funding and would support the excellent projects that exist.”

Addressing the Committee the National Campaign for the Arts agreed with this suggestion that the Department of Environment should appoint an official with dedicated responsibility for the Arts:-

“If this amount is invested in the arts at local level, it is time to have an official with dedicated responsibility for the arts within the Department of the Environment, Community and Local Government. Such an official would have expertise, would be informed and could inform. This is a matter of co-ordinating and cohering policy and actions in respect of local authority funding.

The funding by the authorities is substantial yet discretionary. As such, every project that has presented to the Committee in the past six weeks is vulnerable.”

However, addressing the Committee, the Department of Environment disagreed:-

“On the need for a dedicated unit in the Department, our key interest in the local government system is to ensure it is fit for purpose and has structures and systems in place to discharge its functions. For our Department, these functions are in the housing, community and planning areas, and the provision of arts services is for the Department of Arts, Heritage and the Gaeltacht and Arts Council.

A range of jobs performed by local government does not have anything to do with our Department. Our interest is to ensure the systems are in place and they are fit for purpose. Accordingly, we do not have a dedicated unit dealing with arts funding, no more than the Department of Defence has a dedicated unit dealing with civil defence.”

The Department of Environment stated that it was happy to engage with other Departments when these needed to discuss how local authorities were delivering their functions. It also engaged with the County and City Managers Association and various interest groups in the local authority system to ensure that they understood what was needed and it endeavoured to ensure these needs were met and the local authority system was fit for purpose. It would continue to meet with the Department of Arts, Heritage and the Gaeltacht and the Arts Council / An Chomhairle Ealaíon, as required.

6.2 Local Authority Representation on the Arts Council / An Chomhairle Ealaíon

At its meeting on 13 March 2013 the Committee noted that there was no requirement for local authority membership on the council of the Arts Council / An Chomhairle Ealaíon and considered whether a mechanism should be put in place to facilitate this. This could be a progressive development and could facilitate closer cooperation between the local authorities and the Arts Council / An Chomhairle Ealaíon.

Addressing the Committee, the National Campaign for the Arts supported this:-

“A major obstacle is the lack of communication between Departments, local authorities and the Arts Council.

The Arts Council has met the County and City Managers Association and individual local authorities, but the Council’s strategy is to reduce funding for the core costs of venues with low local authority support in the expectation that local authorities will fund those costs.

If that [was] to be applied by the Arts Council as a national strategy, it needs to be mirrored by a national strategy from the Department of the Environment, Community and Local Government and local authorities. When that does not

happen, venues like ours find [they] have to deal with two different organisations which are sending mixed messages.”

At this meeting, the National Campaign for the Arts also gave its opinion on funding:-

“The Arts Council’s strategy is to increase funding to venues with substantial local authority funding and to reduce funding to venues with minimal local authority funding. ... An example would be the Linenhall Arts Centre in County Mayo, one of the longest established venues. It receives €35,000 from its local authority and €255,000 from the Arts Council. This is a significant difference.

Under the current strategy, the Arts Council will cut a venue’s funding because its local authority is not funding it substantially. Our members are being punished by this strategy and are finding it difficult to continue. Can this situation be resolved or considered?

In regard to the bill, what happens if there is going to be a deficit? The Linenhall in Mayo, for example, is down money from the Arts Council and the local authority does not want to budge. A mechanism has to be put in place so that the three parties can speak to each other.”

Addressing the Committee, the Arts Council / An Chomhairle Ealaíon commented on its practice of reducing funding to certain venues in receipt of local authority funding:-

“We fund 52 venues around the country, of which 34 are local authority venues. When we did not have 52 venues, the Arts Council may have funded venues that happen to be local authority venues more.

Given the new venues coming on the books every year, we have had to have tough discussions with many local authorities and tell them that in order to ensure a county is catered for we will have to reduce funding for other venues. While the Arts Council might have been a major funder of a venue, we have told local authorities we need to have a more equitable and equal conversation with them about their venues.”

Addressing the Committee, Limerick City Council stated that while thinking and implementation could be good at a local level this was not always the case at national level. Although the County and City Managers Association had established an informal liaison group with An Chomhairle Ealaíon / the Arts Council, the local authorities should be a major partner with statutory powers:-

“We firmly believe local authorities – I am not just talking about Limerick City Council – are key players in rolling out arts services and infrastructure. We should have a place on the Arts Council as a major partner with statutory powers. While there are now constraints on the spending of money, every local authority expends significant funds annually in the development of the arts.”

Addressing the Committee the National Campaign for the Arts supported this:-

“There should be local authority experience on the Arts Council. If these two bodies, as it were, are spending more than €100 million on funding the arts, they should be talking to each other cohesively.”

Addressing the Committee, Cork City Council also supported this proposal and referred to the support local authorities give to the arts:-

“There should be cohesive arts policies employed across Departments and agencies – I include the HSE’s [Health Service Executive] Arts and health policy – in the implementation of the recommendations in the Points of Alignment report of the Department of Education and Skills.

...

We are vetting the relevant organisations and their projects all the time and that is why they do or do not receive funding. It is a no-brainer that the local authority arts office, which has already garnered the support of the elected members at local level, should be the one source of funding. If we rubber-stamped projects with a health or education slant in terms of quality, it would rule out much replication and duplication.”

Addressing the Committee, Louth County Council stressed the importance of enhancing the relationship between the local authorities and the Arts Council.

6.3 City and County Development Boards and Local Community Development Committees

City and county development boards were established in each of the 34 city and county councils in 2000, as a Government response to the challenge of better integration of public and local service delivery. They comprise representatives from local development, local government, the social partners and state agencies. Their main function is to bring about the more co-ordinated delivery of public and local development services at local level. They are chaired by a local authority elected member and are serviced from within the local authorities by Directors of Service for Community and Enterprise and their staff. They have a statutory basis in section 129 of the Local Government Act 2001.

Addressing the Committee, Louth County Council stated:-

“Using the Arts to combat disadvantage requires expertise across a range of areas, such as community development, planning, youth work, health services and community arts. City and County Development Boards, CDBs, already exist as developmental structures and consideration should be given to utilising these structures to deliver targeted, well-planned and relevant arts programmes. For this to happen successfully, two things must change: the current make-up of the boards and the necessity for ring-fenced funds. At present, the membership of each county development board is constituted in such a way that there are no arts or cultural positions reserved on the board. This means there is likely to be an absence of champions for the arts on CDBs, thus making it difficult for arts initiatives of the type we have been discussing to succeed at board level. This should be changed.”

At this meeting, Louth County Council proposed that in the current financial climate local authorities need to change their policy approach and integrate the arts at an early stage through the city and county development boards:-

“The thrust of our argument was that city and county development boards, CCDB, with a statutory base, should see the arts are integrated and give a local endorsement of community participation. It can no longer stand alone in the current financial climate because all bodies are being systematically and substantially squeezed.”

The Committee noted that vocational education committees, the Health Service Executive and agencies other than the Arts Council / An Chomhairle Ealaíon feed into the arts at local level. While the idea of city and county development boards acting as a conduit through which all other players could create cohesion demonstrated forward thinking, the Committee noted, however, that they operate without funding and as such would be unable to function effectively unless funding was granted to them. The Committee also noted that while they can designate tasks, they have no control over the groups responsible for implementing them.

However, addressing the Committee Cork City Council outlined its doubts regarding the efficacy of this proposal:-

“The city / county development boards would have to learn and come to terms with a whole new brief if they were to learn about the arts.

If one looks at the strategies from 2002 developed by county development boards the delivery on the ground is quite poor. We are about delivering on the ground and therefore I think there is no better mechanism than having the arts office as the conduit if one is looking to co-ordinate services and funding. Adding another layer through county development boards, which are themselves probably under review as to their effectiveness, is unproductive.”

Addressing the Committee Artlands, a rural project, expressed doubts on the suitability of the city and county development boards in tackling social inclusion through the Arts.

“I am not sure the city / county development boards are the right vehicle for jointly agreeing a strategy between bodies. There is an explicit target within the LEADER programmes and the social inclusion programmes that deal with exclusion, cultural inclusion, quality of life, and social and cultural provision ... I am not so clearly aware of that being a strong principle of the city / county development boards ...”

‘Putting People First – An Action Programme for Effective Local Government’ sets out Government policy for reforming local government. Under this programme, Local Community and Development Committees, which will be responsible for the planning and oversight of local and community development actions at local level and for providing enterprise support through the Local Enterprise Offices, are being established. Accordingly, the County and City Development Boards will be phased out.

6.4 Local Authorities and Local Development Companies

Addressing the Committee Offaly County Council stated that the Minister for Environment, Community and Local Government was considering how to better align the work of local authorities and local development agencies and suggested that a better alignment of local authority plans with the Department of Environment's expenditure programmes on arts and culture would have a significant local impact:-

“It could be done in conjunction with those of the integrated local development companies that are funded through the Department of the Environment, Community and Local Government to deliver the local and community development programmes and Leader programmes.

Local authorities can provide the policy context and some programming content but that could be added to significantly through better alignment with the activity of the local development companies.”

Addressing the Committee Artlands supported this position. It stated that the various arts networks and the majority of its own projects would not have happened without the vision and support of local development companies through the LEADER programme. These companies acting in addition to the county arts officers are a significant player in tackling rural cultural and community development.

Addressing the Committee the Department of Environment stated that although the Arts Council, Points of Alignment: Report of the Special Committee on the Arts and Education, 2008 addressed many worthy issues, it was a report of its time.

This report is accessible at:-

http://www.artscouncil.ie/Publications/Arts_education_en_08.pdf.

The Department of Environment stated that this report concentrated more on inputs than outputs stating, for example, that the Department would establish a unit with a certain number of staff and specifying what the unit would do. However, it did not outline issues such as the number of children who should receive music lessons, training in the arts, etc. This created difficulties when the Government sought to reduce the numbers of State agencies and when the numbers working in the public service started to decline. The only way the Department could establish a unit of this type would be to close or cut the services of another unit. The report was strongly focused on the formal education system, which gives rise to curriculum issues. These issues are highly political, not in a party political sense but that everybody wants to have a say on the curriculum.

6.5 Per Cent for Arts Schemes

Addressing the Committee the Department of Environment stated that it had received criticism from the public about providing Per Cent for Art Scheme funding. While this funding amounted to a very small proportion of the overall budget of any given project, the argument had been made that the money could be better used and while the Department of Environment believed that these views were not representative of wider opinion, nevertheless it was an opinion held by some.

7. FUNDING

7.1 Funding Options

Addressing the Committee the Department of Arts, Heritage and the Gaeltacht stated that it aspired to a funding model for arts organisations whereby one third of their funding would be provided by the State, one third from Box Office takings and one third from fundraising and sponsorship. At present, all organisations funded by the Department generally subsisted on a combination of this formula. All of these three elements have been hit.

Addressing the Committee the National Association for Youth Drama described the main challenge for youth theatres as:-

“... simply remaining operational. While project money can often be accessed from a variety of sources, money to rent spaces, pay facilitators, pay utilities and pay insurance is very difficult to get. ... local youth arts groups should be supported in the way that they need to be supported.

- (1) Small grants that cover space rental, facilitator fees and insurance costs should be prioritised over one-off project grants;
- (2) Establishment of a national programme that allows suitable NAMA [National Asset Management Agency] held premises to be used specifically for organisations and agencies working directly with young people.”

Addressing the Committee the Graffiti Theatre Company pointed to what it identified as a major problem in the funding of arts organisations:-

“When funding theatres, the Arts Council only provides project funding. It does not give us any opportunity to sustain anything. Projects are given a certain sum of money and unless one is a very well-run and well-known youth theatre, it is very difficult to get funding.

The funding we are looking at will always come from local authorities. ... we want money to pay rent, the facilitator and for the room which young people work in. People are not looking at fundamental needs. We need sustained funding.”

Addressing the Committee Fibín Teo stated:-

“It is extremely difficult to run a theatre company when one cannot get a grip on one’s cash flow or know when money will come in. We would appreciate a three year structure.”

Addressing the Committee Cork City Council stated that local authorities provide benefits- in- kind that enable arts organisations to continue:-

“The benefit- in-kind we provide in Cork city, in place of hard cash that we do not get from the central exchequer, is unquantifiable. Many of the organisations the Committee will talk to in this series of presentations operate in the absence of on-going core revenue funding sufficient to their needs.”

Addressing the Committee the Arts Council / An Chomhairle Ealaíon presented the following details in respect of local authority spending on the arts:-

2008 €47.8 million ('because there was a lot of capital at that point');
2009 €35.0 million;
2010 €39.2 million;
2011 €29.9 million.

These figures reveal the reduction in local authority spending on the arts in recent years and the Arts Council / An Chomhairle Ealaíon outlined the effect of financial cutbacks on its operations:-

“In 2008, we had around €85 million to invest in the arts, with a staff of 65 and a significant infrastructure of venues, arts centres and organisations throughout the country. That was structured to be sustainable when we would reach funding of €100 million, the level at which we had costed our strategic development in 2006 – 07. We do not need to tell the Committee that the resource levels available to us have gone in the opposite direction, as they have for many organisations. In 2012, we will invest €62 million in the arts, employing a staff of 45. We must contextualise the capacity State agencies have to deliver across a broad range of needs. We are trying to do more with less and to achieve this we have focused rigorously on outcomes. We must be able to demonstrate these outcomes are a return on the public investment. We have had to be smarter and more strategic in our approach than ever before.”

The Arts Council / An Chomhairle Ealaíon stated that the total full-time equivalent staff in arts services four years previously was 121, but this was now down to 86, a drop of almost 30%. Many of these losses were specialist outreach staff who worked in the community. This was important to highlight as it was linked to the issue of measuring outcomes.

Addressing the Committee the Department of Arts, Heritage and the Gaeltacht stated that all organisations working in the arts had been effected by cutbacks and the department itself had recently lost three members of its staff in its Arts Division who had not been replaced.

7.2 Multi-Annual Funding

At its meeting on 3 April 2012 the Committee considered the issue of multi-annual funding being provided to arts organisations. In this regard, they referred to the experience of the Oireachtas Committees as an example of organisations which have moved to three year cyclical funding programmes.

“Such programmes do not have to have a beginning, middle and end, but we could perhaps move to cyclical funding of particular arts initiatives, programmes

or theoretical frameworks. Funding would not be given for three years but a series of directions should be considered. A funding model should not be based on the quality of work but rather the rolling out of a particular theoretical framework or approach. The question should be considered.”

The Committee noted the experience of the Birr Theatre and Arts Centre:-

“Birr Theatre and Arts Centre ... receives its funding as a community enterprise. This is because Pobal, which provides the funding, sees the centre as an enterprise, not as a theatre. Pobal is not considering the arts outcomes, as such; rather it is looking at the enterprise. The centre receives multi-annual funding, which is brilliant because it means that there is certainty with regard to three years’ worth of money and plans can be made accordingly. I am always fascinated by the fact that this is not the case for many of those organisations. I am of the view that the Committee should recommend the use of multi-annual funding structures because this would place everyone on a much more even keel and allow organisations to plan for their enterprises.

Birr Theatre and Arts Centre has reached the stage where it is liaising with local hoteliers, etc, in order to establish the number of bed nights it is generating. We are obliged to do this in order to justify the money we receive from the local authority and to make a case to the various other providers of funding.”

Established in 1992, Pobal is a not-for-profit organisation with charitable status. It manages various funding programmes on behalf of the Irish Government and the European Union. It is committed to supporting communities and local agencies and it encourages the piloting of new initiatives. Its mission is to promote social inclusion, reconciliation and equality through integrated social and economic development.

The Pobal website can be accessed at:-

<https://www.pobal.ie/Pages/Home.aspx>.

Addressing the Committee the Arts Council / An Chomhairle Ealaíon stated that it does not receive multi-annual funding:-

“As the State agency for the arts, we would love to receive a multi-annual funding envelope from the Government. It would then make it much easier for us to make multi-annual commitments to organisations if we had that degree of security ourselves.”

Addressing the Committee the Department of Arts, Heritage and the Gaeltacht outlined why it did not provide multi-annual funding:-

“The Arts Act prohibits the Department from giving any direction on funding to the Arts Council. Accordingly, we cannot give multi-annual funding to any organisation. However, from the top of Government all the way down, recipients of funding are broken down into two tiers – those which get multi-annual funding and those which have to take up whatever slack is left. The Arts Council gives multi-annual funding to one and is examining giving it to others.

The more clients put into the multi-annual funding box, the more second-class citizens the other clients become, however. Take the example of €100 million in funding in one year. If one organisation got multi-annual funding of €50 million from that but the total allocation dropped the following year to €80 million, the other organisations have only access to €30 million. I know the Arts Council is examining the issue.

The Department, however, would not go down the road of multi-annual funding.”

Addressing the Committee, the National Campaign for the Arts suggested that the definition of Arts funding might vary from local authority to local authority.

“The Arts Council’s investment in the Arts is €63.2 million, down 25% from the high of 2008.

When we asked for local authority funding for the arts, the County and City Managers Association, (CCMA), through the Office of Local Authority Management, (OLAM), replied with the figure shown. The body stated that this was the best its system could do, but the figure is not accurate or definitive. What one local authority determines arts funding to be might differ from another authority’s determination. Even if the figure is not accurate, though, it remains a significant sum of money and is almost on a par with Arts Council funding.”

The National Campaign for the Arts identified the weakness of the research base underlying decisions as one of the gaps in the system and posed the question of how does the Government know it is getting value for money.

“The investment of €100 million among a population of four million is quite low on a *per capita* basis. For the outcomes it produces, €100 million is a relatively modest amount of money.”

7.3 Interaction of Policies of Local Authorities and Arts Departments

Addressing the Committee the National Campaign for the Arts drew attention to the problems that arise when the Arts Council / An Comhairle Ealaíon reduces funding for the core costs of venues that receive low local authority support in the expectation that those local authorities will then increase their funding to those venues.

Theatres such as Siamsa Cois Tíre in Tralee, Co Kerry, Backstage Theatre in Longford, Co Longford, Draíocht in Drogheda, Co Louth the Linenhall in Castlebar, County Mayo are negatively affected by this strategy on local authority funding and the Committee noted:-

“I am very concerned about the strategy ... mentioned regarding Linenhall. Based on my experience in Offaly, there was a constraint in a previous strategy in only matching the funding the local authorities put in. That was terribly destructive because it meant the local authorities were disadvantaged to start with because they were not in a position to raise funding through rates and thereby put more money into the programmes in which they wanted to invest.

Then the Arts Council was depriving them even further. I can possibly see where it was coming from in terms of encouraging local authorities to invest more. However, if they did not have the means they could not do it.”

Addressing the Committee, the Department of Arts, Heritage and the Gaeltacht referred to what it considered an important initiative in the Programme for Government.

“There is a section in the programme for Government [2011] that calls for us to work with NAMA [National Asset Management Agency] to get the use of empty buildings for arts organisations. NAMA deals more with leases but we are looking at ways of using empty buildings. Arts groups have been ahead of the Department with some of them making their own arrangements with landlords. I was very interested in the arrangements made by Limerick City Council and will follow up on it.

It is important we put together a template lease arrangement which will allow an arts organisation a peppercorn rent [a rent that is very low or nominal] on an empty building. Landlords will be happy if they have someone in their buildings even if they are not getting any rent because security issues would be dealt with. They would be concerned, however, that when they want a group to vacate their premises, when they need them, they will do so.”

Addressing the Committee the Department of Environment outlined why it did not centrally co-ordinate arts funding.

“The document we circulated gives the breakdown [see Table 1 of this Report].

...

The income for local authorities shown on the document includes €3.5 million from the Arts Council; €7.2 million from their own resources in terms of what they can charge or other forms of income that arise in the operation of the Arts programme; and local authority transfers of less than €1 million, giving a total income of approximately €11.5 million to match the expenditure of €53 million the Arts gets from the local authority system.

The balance is made up of the moneys our Department gives to local authorities by way of a general support grant. They have their own income from commercial rates and other sources.

The local authorities have the discretion, within those broad sums of money, to decide how best to spend their money. They have the expertise at local level. They also have the elected members’ knowledge and understanding of their communities to help them set their budgets. The setting of a budget for the local authorities is a reserved function and they decide how much of their general purpose grant or of commercial rates are to go in the direction of the arts or in other directions they would wish to spend on. It is clear that the arts is an important part of what local authorities do for an income of €11.5 million. They are spending over €50 million on the arts and therefore they clearly regard what they do in the arts as important.”

The Department of Environment further outlined which types of funding can be earmarked for the arts and which types cannot-

“I was asked about dedicated funding from the Department of the Environment, Community and Local Government. The Department provides funding to local authorities by way of a general purpose grant. The income for the local government fund comes from motor taxation and, more recently, household charges and other sources. This is allocated to the local authorities which are expected, within law, to spend the money they receive on the services they are due to provide. The Department does not provide dedicated funding or earmark any slice of the general purpose grant for any particular area, including the Arts. Our interest in the expenditure of the grant is to ensure it is spent in accordance with the law and in an efficient and effective manner. There is also an audit process. The Department is conscious, however, that decisions on expenditure are made by the elected members of local authorities, having regard to the needs of their respective communities.

The Deputy asked about discretionary funding and if we will move to earmarking some of that for the arts. If we are asked to earmark some of it for the arts, we would be asked to earmark the rest for everything else, which is a difficulty when the local government system is meant specifically for local governance. We have elected representatives which are meant to and do understand their local area and local communities. They understand what can be of assistance for the arts, the leverage they get at a local level and what can be done with regard to disadvantage etc. Why would we specify that a local authority should spend a certain percentage when it may be beneficial for one authority to spend a bit more or others a bit less? These are the reasons we do not foresee going down that road.

If there are needs for spending in particular areas or projects and it is supported, for example, by the Arts Council with the provision of funds or funding streams from central Government for housing, planning, urban renewal or the Arts, that can be earmarked. Discretionary funding will not be used in that context.”

The above contributions from witnesses indicates that funds which are allocated to the local authorities come in the form of a general purpose grant which cannot be earmarked, while funds that flow through the Department of Art, Heritage and the Gaeltacht can be earmarked for arts projects.

8. RESEARCH

8.1 Dearth of Research

Addressing the Committee, Limerick City Council stated that on the issue of research, there is an absence of a systematic evaluation of impacts, especially in the context of social inclusion:-

“If this debate can achieve one outcome, it is to agree on the need to undertake systematic research which focuses not only on how it can be cost efficient to provide an arts programme in a school but also on the positive impacts the arts have on society in general.”

Addressing the Committee, Upstate Theatre Company outlined some research findings on participation in the arts:-

“The ESRI [Economic and Social Research Institute] / National Economic and Social Forum’s [2008] Report ‘In the Frame or Out of the Picture: A Statistical Analysis of Public Involvement in the Arts’ states –

‘A substantial amount of revenue for the arts is generated by the National Lottery and, according to the report, the money is spent regressively. This method increases the regressive transfer of wealth because lottery tickets are bought disproportionately by those of lower class. These findings mean that if overall policy does not explicitly and successfully target those in lower social economic groups, it is harder to justify the way the arts are funded.’”

This report can be accessed at:-

http://www.esri.ie/news_events/latest_press_releases/new_research_shows_arts_s/index.xml

The Upstate Theatre Company referred to other research findings indicating that mainstream arts organisations are not required by any national policy or legislative provision to allocate funding to programmes which promote cultural inclusion. However, although they are not required to do so, that is not to say they do not.

8.2 Evaluation of the Arts

Addressing the Committee; the Graffiti Theatre Company stated that it engaged in significant teaching which it rigorously documented and evaluated:-

“The research report on the BEAG project, which is on our website, contains interesting commentary on methodology. The problem we face in doing decent research is finding partners. One cannot, for example, tie in a university without continuity of funding. The search for funding to document arts practice longitudinally is, therefore, a chicken-and-egg scenario.”

This report can be accessed at:-

<http://graffiti.ie/wp-content/uploads/2011/07/BEAG-Pilot-Report.pdf>

The Graffiti Theatre Company quoted findings from the Cultural Learning Alliance in Britain report 'ImagineNation: The Case for Cultural Learning' (2011) demonstrating the impact of cultural learning on the lives of children and young people:-

"The findings are that learning through Arts and Culture improves attention in all subjects. Participation in structured arts activities increases cognitive abilities. Students from low-income families who take part in arts activities at school are three times more likely to get a degree. The employability of students who study arts subjects is higher and they are more likely to stay in employment. Students who engage in the arts in school are twice as likely to volunteer and are 20% more likely to vote as young adults."

This report can be accessed at:-

<http://www.culturallearningalliance.org.uk/page.aspx?p=100>

Addressing the Committee the Irish Chamber Orchestra described one of its community initiatives entitled 'Sing Out with Strings'. This initiative began in September 2008 and supports children in Limerick's regeneration areas. Inspired by a previous initiative in Venezuela entitled 'El Sistema, Sing Out with Strings' it provides singing, song writing and violin workshops for the children. Research on the impact of 'Sing out with Strings' has been under way for five years and it is expected to have results from it at the end of ten years.

"For people to take it seriously, we need to run the programme for another five years – that is, ten years in. We are already producing results. We are already seeing anecdotal evidence. But we need to be able to produce it in such a way that policy-makers will take notice when I state that they will save billions of euro in justice, social services and health. That will take a little longer.

There is research going on all over the world. We already know, for example, that children who take part in music programmes in America do not become young offenders. ... [The Irish Chamber Orchestra] was referring to research from Australia and Venezuela which shows the impact music has in areas of social disadvantage]."

Addressing the Committee, Artlands cited research by Voluntary Arts Ireland and the Third Sector Research Centre on the benefits of grassroots community arts groups. The results of this research as outlined in a report entitled 'The role of grassroots Arts activities in communities: a scoping study' (Third Sector Research Centre (UK). Ramsden, Hilary et al. Working Paper 68, December 2011) found that such groups:-

- (1) Enhance health and wellbeing and provide social contact that reduces isolation and brings pleasure;
- (2) Bring people together for a common activity, builds a sense of belonging and develops social cohesion across class, ethnic and generational divides;

- (3) Help people acquire knowledge and transferable skills that can enhance employability;
- (4) Benefit the local and wider economies through memberships and advertising;
- (5) Often provide employment for professional artists;
- (6) Help individuals gain greater understanding of themselves.

This report can be accessed at:-

<http://www.voluntaryarts.org/wp-content/uploads/2012/01/WP68-Role-of-grassroots-arts-activities-in-communities-McCabe-and-team-Dec-2011.pdf>

Addressing the Committee, witnesses for Artlands stated that these assets are sometimes under-utilised, under-recognised or under-valued and accordingly the sector needs a national development agency to support it and advocate on its behalf such as Voluntary Arts in Britain. Such agencies are missing in Ireland as we do not have a strong enough cross country network or enough national representation for the voluntary and amateur arts sector.

Addressing the Committee, Common Ground stated that in 2010 the Australian Council for Education Research cited a report in the United States of America entitled 'Champions of Change The Impact of the Arts on Learning' (Fiske, E.(ed.) USA, 2000) that tracked children's engagement in the arts for 12 years. This report identified the following impacts on children who engaged in the arts:-

- (1) More likely to turn up and stay in school;
- (2) Improved communication skills;
- (3) Improved attention span;
- (4) More likely to vote when they grew up.

This report can be accessed at:-

http://www.australiacouncil.gov.au/__data/assets/pdf_file/0014/32225/boys_education.pdf

Common Ground stated that there must be a balance must between qualitative research and the quantitative data often required by interdepartmental bodies.

At its meeting on 3 April 2013, the Committee considered the possibility of voluntarily sharing available research on a central website. The ownership of this information would be clear and its availability would assist people in planning for the future. This would be a preferable option to establishing another quango that was not needed.

Addressing the Committee, the National Association for Youth Drama urged the formulation of a complete national picture to determine effectiveness, models of good practice and gaps in provision. It proposed a national mapping exercise to measure current arts programmes aimed at social development and inclusion.

Table 2: Extract from 'Champions of Change: The Impact of the Arts on Learning

The most impressive data to date is found in the American document Champions of Change: The Impact of the Arts on Learning. It has come about as a result of research commissioned by the Arts Education Partnership and the President's Committee on the Arts and the Humanities. Over a period of several years, seven teams of researchers undertook the examination of a variety of arts education programs using varied methodologies.

Education

Results indicated an impact on children's capacity to think creatively and to bring a high degree of meta-cognitive processing skills to problem solving. There was evidence of knowledge transference and a capacity to make connections and develop a sense of belonging to an arts-based community as well as to develop literacy skills through varied arts disciplines e.g. drama, music, dance. Most importantly, researchers addressed the need to look at a host of variables which impact on young people and a particular focus was to consider the ameliorating impact of arts education on young people who were impoverished socially and economically and /or, at risk.

The most startling finding of the report comes from the data analysis, over a decade, of 25,000 students which factor in socio-economic variables. In all cases students with a high level of arts participation out-perform "arts-poor" students on virtually every measure. In fact, the report takes the approach that given that learners can attain higher levels of scholastic achievement on literacy and numeracy tests, arts interventions represent a significant advance in enhancing the performance of "youngsters from disadvantaged circumstances."

Even more telling is that the advantage for students of low-income backgrounds makes a more significant difference than for their counterparts. "Sustained involvement in particular art forms-music and theatre are shown to be highly correlated with success in mathematics and reading." (Fiske, 2000:viii)

This latter finding is enhanced by cross-referencing with the Chicago Arts Partnerships in Education (CAPE) results. CAPE results are themselves a result of a ten year-long study by Shirley Brice Heath which directed its attention to after-school programs in the areas of sports / academic, community involvement and the arts. These programs were particularly geared to youth from disadvantaged backgrounds. Not only were the youth in all these programs doing better at school than their peers from the same socio-economic backgrounds, but the young people attending the arts programs were outperforming all the other groups, despite having been initially categorised as "at risk". It was clear to researchers that characteristics of the arts programs i.e. their capacity to enable young people to assume roles, responsibilities, take risks and generate and abide by rules, had a great impact on all other aspects of their lives and in enhancing their academic achievement. (Fiske, 2000:viii)

Addressing the Committee, the Bealtaine Festival / Age and Opportunity referred to a study in the United States of America on the benefits of the arts for older people entitled 'The Creativity and Aging Study: The Impact of Professionally Conducted Cultural Programs on Older Adults' Final Report: April 2006:-

"A big study was carried out in the US [United States of America] by Gene Cohen and colleagues. They looked at a group of older people, the average age of whom was about 80, who were living in the community and invited to join a choir. They also set up a control group of people who were not in the choir, and they measured their health and well-being over a period of time. The outcomes were very good. There was better morale, fewer falls, fewer visits from doctors and other outcomes that one would not necessarily expect."

Table 3: Summary by Gene Cohan of part of Study entitled 'The Creativity and Aging Study: the Impact of Professionally Conducted Cultural Programs on Older People

- The intervention group reported better health one year after baseline starting point measures, while the control group reported their health was not as good one-year post baseline.
- Both the intervention and control groups had more doctor visits one year after baseline compared to baseline, but the control group increased their doctor visits at a significantly greater rate.
- Both the intervention and control groups had more medication usage one year after baseline compared to baseline, but the control group increased their medication usage at a significantly greater rate.
- At the one-year follow-up, participants in the intervention group reported less falls than at baseline, while the control group reported more falls than at baseline.
- At the one-year follow-up as compared to baseline, participants in the intervention group showed greater improvements on each of the depression, loneliness, and morale scales as compared to the control group.
- At the one-year follow-up as compared to baseline, participants in the intervention group had on the average an increase of two activities per person, while those in the control group had on the average a decrease of two activities per person.

This study can be accessed at:-

<http://www.arts.gov/resources/accessibility/aa/present.html>.

Bealtaine Festival / Age and Opportunity observed that cutting edge activity is happening, particularly in the aging sector:-

“If it was able to align with a university structure for a research process it might be possible to provide small service business industries which would grow from the arts research, backed by universities, which could become self-sustaining. Given the aging population we are starting to examine the area.”

The Committee noted the chronic lack of evidence and research regarding the numbers of people participating in the arts and their expertise and the enjoyment people experienced from the arts. Whether this was a fault of the arts community and arts organisations or not, there was no cohesive approach to the problem.

Addressing the Committee, the National Campaign for the Arts cautioned about instrumentalism:-

“We can certainly look at the experience in the UK [United Kingdom] where Arts were employed to keep people in schools, stop recidivism and so on. That is very specifically a different context from that of the Arts Council. The Arts Council should not get directed into such work. We know that the Arts Council is part of the picture.”

The Committee noted:-

“It is clear that in any other sector including agri-food, tourism and farming, a full body of research is done in all Departments, which in itself influences policy

making and then further influences the investment of taxpayers' money. There is no global evidence where one could review metrics and value – I mean that in a non-economic way. ... the last public one was in 2006, which is a generation ago. ... This is not about money anymore. The cutbacks are happening and while we are very resilient, it is about how policy making informs funding decisions.”

The National Campaign for the Arts called for more focused research:-

“We are undertaking research to establish a roadmap for the further research that is necessary. A body of evidence is missing. It would help the National Campaign for the Arts, NCFA, to make its case for the arts more clearly. It would also help to inform policy and decision making at Government level.

There is an opportunity for a pilot programme involving, for example, six local authorities on the question of cultural participation. Arts Audiences [surveys] consider cultural participation in the case of adults, but there is no nationwide record of cultural participation among younger people.”

Addressing the Committee, the Arts Council / An Chomhairle Ealaíon agreed that there was a need to collect better data on what is done and to highlight the social and economic dividends of the arts:-

“That is why it is very important that we work with the County and City Managers Association as well as the Association of Local Authority Arts Officers to ensure there is co-operation and collaboration on data collection.”

The Arts Council / An Chomhairle Ealaíon stated that many arts organisations gather quantitative and qualitative information. However, each organisation does it differently to support the particular case they wish to make when seeking funding.

“At a national level the arts need to find ways to engage with the national count and measurement. The Arts Council is beginning the process at a national level with the strategy. There is a need for evidence-based policy making.”

Addressing the Committee, the Department of Arts, Heritage and the Gaeltacht commented on the measurement of participation by young people in the arts:-

“We do not have any way of measuring the participation of young people in the arts. We do have Arts Audience surveys which give us some bits of information. Part of our service level agreement with Comhaltas Ceoltóirí Éireann is that it must give us the number of young people it trains. Again, however, we are just scratching the surface.”

The Committee noted:-

“The challenge for the witnesses and for members of the Committee is to ensure that the research, which everybody mentioned, is completed. In our deliberations we have found that while considerable research exists, it has not been brought together, a matter we will address when we publish our report.”

9. ARTS AND EMPLOYMENT

9.1 Employment

Addressing the Committee the National Campaign for the Arts stated that the arts industry is a significant employer in the Irish economy and referred to the report by Indecon, International Economic Consultants entitled 'Assessment of the Economic Impact of the Arts in Ireland: An Update Report 2011'.

"The Arts Council's commissioned Indecon report (2011) shows the arts provide 21,328 jobs. One of the biggest groups currently facing disenfranchisement comprises all those who have been made newly redundant."

This report can be accessed at:-

http://www.artscouncil.ie/Publications/Indecon_Update_Report_fin.pdf

The National Campaign for the Arts stated that the arts enhance Ireland's reputation abroad and cited the 2011 'Imagine Ireland Festival' as a tremendous example of a relatively small investment reaping a huge financial reward and a good profile for Ireland. During this festival, Culture Ireland supported the production of more than 500 events and promoted Irish creativity and artistic talent in America.

Addressing the Committee the Department of Environment commented on the Western Development Commission:-

"The Western Development Commission (WDC) which falls under the aegis of the Department, did interesting work in regard to the creative industries. Sligo County Council in association with the WDC secured funding from the EU [European Union] aimed at creating jobs and growth in the creative economy in the local area. There probably is a debate in the arts world around the creative arts and job creation and so on, but that is something a number of local authorities are examining in the context of job creation."

Subsequent to the hearings of the Committee on the topic of the arts, the Arts Council / An Chomhairle Ealaíon published a report it had commissioned from Indecon International Economic Consultants. This report entitled 'Assessment of the Economic Impact of the Arts in Ireland An Update Report October 2012' indicates 'that the arts continue to be a major employer and contributor to Irish economic output'.

According to this report the arts provide significant direct and indirect employment:-

- (1) The annual funding from the exchequer to the Arts Council / An Chomhairle Ealaíon supporting some 2,270 jobs;
- (2) This funding generates an annual turnover of €184 million;

- (3) Tax returns, including Pay As You Earn, Pay Related Social Insurance and Valued Added Tax, accruing to the Irish exchequer from this funding amounts to of €42 million;
- (4) The wider arts sector supports 20,755 jobs, and contributes €336 million in taxes to the Irish exchequer;
- (5) The arts impact on the creative industries, including film and video, publishing, advertising, software, radio and television, libraries, archives, museums and other arts facilities and in the process supports 77,000 jobs and contributes €4.7 billion to the Irish economy.

This report can be accessed at:-

<http://www.artscouncil.ie/en/news/news.aspx?article=f740bf7d-f099-4e8a-bac5-ad398b808065>

The Arts Council / An Chomhairle Ealaíon committed €60 million in funding to various organisations and individuals in 2011. This determined their ability to purchase goods and services, to employ staff and to undertake programmes of investment. Their estimated turnover in 2011 was €145 million and this turnover has, in turn, an impact on the wider economy.

However, the Arts Council / An Chomhairle Ealaíon's own grant-in-aid has been reduced by €22 million or 25% between 2008 and 2012 and there have been very significant jobs losses since 2009 and proportionate tax losses to the Exchequer.

In an article entitled 'The arts more than pay their way and the government should recognise that' in the Irish Independent on 13 November 2012, Ms Pat Moylan, Chair of the Arts Council / An Chomhairle Ealaíon commented on the contribution the Arts make to the Irish economy.

"The Arts are jobs intensive and employment has to be at the core of any national investment strategy for our future and the future of college graduates...

The Arts are one of the main parts of the State's creative capacity, helping to foster innovation, drive ideas and further restore our battered image. This is fundamental to our ability to win investment."

10. OTHER ISSUES

10.1 Cumann Lúthchleas Gael – Scór Competition

Addressing the Committee, Cumann Lúthchleas Gael outlined details of its arts competition, Scór. The Scór competition is comprised of the following eight events:-

- (1) Ballad Group Singing.
- (2) Céilí / Figure Dancing.
- (3) Instrumental music.
- (4) Novelty Act.
- (5) Question time.
- (6) Scéalaíocht / Recitation.
- (7) Set Dancing.
- (8) Solo singing.

Members of individual clubs in Cumann Lúthchleas Gael represent their club, taking part initially in a county championship, with the winners progressing to the provincial championship and thence to the All-Ireland Final.

Cumann Lúthchleas Gael stated that it was a cause of regret that Raidió Teilifís Éireann had ceased to broadcast Scór competitions:-

“It is sad to think that Scór is not covered on television, considering what is covered on television. We could do without some of the programmes covered. It is not even covered on TG4, so I hope somebody from TG4 is listening. However, it should not be left to TG4, which does a good job for the language. It is up to the national station to take the likes of Scór on board.”

10.2 Arts Officers / Arts Managers

At the Committee meeting on 24 April 2012 the Committee considered the suggestion that arts officers should be re-designated as arts managers as a means of increasing their status and the status and recognition accorded to the arts.

Addressing the Committee, the Department of Environment, Community and Local Government stated that in its opinion this suggestion might have to be put on hold, in light of current difficulties:-

“We are in the midst of trying to find efficiencies in the local government system, with the Local Government Efficiency Review Group placing a premium on

generating staff savings through downsizing, managing more efficiently and streamlining middle and senior management.

There are staffing and industrial implications for re-naming particular groups or grades of officers. In the context of local authority sizes and efficiencies, as well as industrial relations implications, any proposal from a local authority would have to take the competing requirements into account. In the current circumstances, I do not see it, although it may happen after a period.”

10.3 Staff Retirements and Local Government Effectiveness in Promoting the Arts

At the Committee meeting on 24 April 2012 the Committee considered the effect of staff retirements on the effectiveness of local authorities in promoting the arts.

Addressing the Committee, the Department of Environment, Community and Local Government stated that the number of staff employed by local authorities had decreased ‘since the high point’ from 37,250 to 28,750, a decrease of 8,500:-

“After the clear-out at the end of February [2012], the staffing figure would be just short of 28,750. There has been very significant downsizing in the local authority system but posts are being filled as needed.

In that same period 17 posts in the arts area – although not all strictly arts officers – have been approved to be filled. Some of these may have been deployed to the Museum, for example, but the 17 posts are in the arts or that sphere.”

APPENDIX 1 – RECORD OF HEARINGS

A webcast of all public hearings, including invited witnesses who did not make written submissions during the public consultation phase, can be accessed on the archives pages of the Houses of the Oireachtas Service (www.oireachtas.ie).

The link to the record of the hearings is:-

<http://oireachtasdebates.oireachtas.ie/debates%20authoring/debateswebpack.nsf/committeebasebyyear/2012?opendocument>

APPENDIX 2 – RECORD OF WRITTEN SUBMISSIONS

A record of all written submissions to the Joint Committee is can be accessed on the archives pages of the Houses of the Oireachtas Service (www.oireachtas.ie).

The link to the record of the written submissions is:-

http://www.oireachtas.ie/parliament/oireachtasbusiness/committees_list/etcg/presentations/

APPENDIX 3 – TERMS OF REFERENCE OF COMMITTEE

a. Functions of the Committee – derived from Standing Orders [DSO 82A; SSO 70A]

- (1) The Select Committee shall consider and report to the Dáil on—
 - (a) such aspects of the expenditure, administration and policy of the relevant Government Department or Departments and associated public bodies as the Committee may select, and
 - (b) European Union matters within the remit of the relevant Department or Departments.
- (2) The Select Committee may be joined with a Select Committee appointed by Seanad Éireann to form a Joint Committee for the purposes of the functions set out below, other than at paragraph (3), and to report thereon to both Houses of the Oireachtas.
- (3) Without prejudice to the generality of paragraph (1), the Select Committee shall consider, in respect of the relevant Department or Departments, such—
 - (a) Bills,
 - (b) proposals contained in any motion, including any motion within the meaning of Standing Order 164,
 - (c) Estimates for Public Services, and
 - (d) other matters as shall be referred to the Select Committee by the Dáil, and
 - (e) Annual Output Statements, and
 - (f) such Value for Money and Policy Reviews as the Select Committee may select.
- (4) The Joint Committee may consider the following matters in respect of the relevant Department or Departments and associated public bodies, and report thereon to both Houses of the Oireachtas—
 - (a) matters of policy for which the Minister is officially responsible,
 - (b) public affairs administered by the Department,
 - (c) policy issues arising from Value for Money and Policy Reviews conducted or commissioned by the Department,
 - (d) Government policy in respect of bodies under the aegis of the Department,
 - (e) policy issues concerning bodies which are partly or wholly funded by the State or which are established or appointed by a member of the Government or the Oireachtas,
 - (f) the general scheme or draft heads of any Bill published by the Minister,
 - (g) statutory instruments, including those laid or laid in draft before either House or both Houses and those made under the European Communities Acts 1972 to 2009,
 - (h) strategy statements laid before either or both Houses of the Oireachtas pursuant to the Public Service Management Act 1997,

- (i) annual reports or annual reports and accounts, required by law, and laid before either or both Houses of the Oireachtas, of the Department or bodies referred to in paragraph (4)(d) and (e) and the overall operational results, statements of strategy and corporate plans of such bodies, and
 - (j) such other matters as may be referred to it by the Dáil and/or Seanad from time to time.
- (5) Without prejudice to the generality of paragraph (1), the Joint Committee shall consider, in respect of the relevant Department or Departments—
- (a) EU draft legislative acts standing referred to the Select Committee under Standing Order 105, including the compliance of such acts with the principle of subsidiarity,
 - (b) other proposals for EU legislation and related policy issues, including programmes and guidelines prepared by the European Commission as a basis of possible legislative action,
 - (c) non-legislative documents published by any EU institution in relation to EU policy matters, and
 - (d) matters listed for consideration on the agenda for meetings of the relevant EU Council of Ministers and the outcome of such meetings.
- (6) A sub-Committee stands established in respect of each Department within the remit of the Select Committee to consider the matters outlined in paragraph (3), and the following arrangements apply to such sub-Committees—
- (a) the matters outlined in paragraph (3) which require referral to the Select Committee by the Dáil may be referred directly to such sub-Committees, and
 - (b) each such sub-Committee has the powers defined in Standing Order 83(1) and (2) and may report directly to the Dáil, including by way of Message under Standing Order 87.
- (7) The Chairman of the Joint Committee, who shall be a member of Dáil Éireann, shall also be the Chairman of the Select Committee and of any sub-Committee or Committees standing established in respect of the Select Committee.
- (8) The following may attend meetings of the Select or Joint Committee, for the purposes of the functions set out in paragraph (5) and may take part in proceedings without having a right to vote or to move motions and amendments—
- (a) Members of the European Parliament elected from constituencies in Ireland, including Northern Ireland,
 - (b) Members of the Irish delegation to the Parliamentary Assembly of the Council of Europe, and
 - (c) at the invitation of the Committee, other Members of the European Parliament.

b. Scope and Context of Activities of Committees (as derived from Standing Orders [DSO 82; SSO 70])

- (1) The Joint Committee may only consider such matters, engage in such activities, exercise such powers and discharge such functions as are specifically authorised under its orders of reference and under Standing Orders.

- (2) Such matters, activities, powers and functions shall be relevant to, and shall arise only in the context of, the preparation of a report to the Dáil and/or Seanad.
- (3) It shall be an instruction to all Select Committees to which Bills are referred that they shall ensure that not more than two Select Committees shall meet to consider a Bill on any given day, unless the Dáil, after due notice given by the Chairman of the Select Committee, waives this instruction on motion made by the Taoiseach pursuant to Dáil Standing Order 26. The Chairmen of Select Committees shall have responsibility for compliance with this instruction.
- (4) The Joint Committee shall not consider any matter which is being considered, or of which notice has been given of a proposal to consider, by the Committee of Public Accounts pursuant to Dáil Standing Order 163 and/or the Comptroller and Auditor General (Amendment) Act 1993.
- (5) The Joint Committee shall refrain from inquiring into in public session or publishing confidential information regarding any matter if so requested, for stated reasons given in writing, by—
 - (a) a member of the Government or a Minister of State, or
 - (b) the principal office-holder of a body under the aegis of a Department or which is partly or wholly funded by the State or established or appointed by a member of the Government or by the Oireachtas:

Provided that the Chairman may appeal any such request made to the Ceann Comhairle / Cathaoirleach whose decision shall be final.

APPENDIX 4 – MEMBERS OF COMMITTEE

Mr James Bannon TD	(Fine Gael)	
Mr Paudie Coffey TD	(Fine Gael)	
Mr Noel Coonan TD	(Fine Gael)	Leas-Chathaoirleach
Ms Ruth Coppinger TD	(Independent)	
Ms Marcella Corcoran Kennedy TD	(Fine Gael)	
Mr Barry Cowen TD	(Fianna Fáil)	
Mr Kevin Humphreys TD	(Labour)	
Mr Michael Mc Carthy TD	(Labour)	Cathaoirleach
Mr Tony Mc Loughlin TD	(Fine Gael)	
Ms Michelle Mulherin TD	(Fine Gael)	
Ms Catherine Murphy TD	(Independent)	
Mr Gerald Nash TD	(Labour)	
An t-Uasal Seán Ó Fearghaíl TD	(Fianna Fáil)	
Mr Brian Stanley TD	(Sinn Féin)	
An t-Uasal Peadar Tóibín TD	(Sinn Féin)	
Senator Cáit Keane	(Fine Gael)	
Senator Denis Landy	(Labour)	
An Seanadóir Fiach Mac Conghail	(Neamhspleách)	
Senator Hildegarde Naughton	(Fine Gael)	
An Seanadóir Labhrás Ó Murchú	(Fianna Fáil)	
Senator Ned O'Sullivan	(Fianna Fáil)	