

The Arts, Cultural Inclusion and Social Cohesion

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Preface

Introduction

A commitment to social inclusion requires that we embrace all facets of life including the economic, political and cultural domains. While we are familiar with the concepts of economic marginalisation and social exclusion, we are less so with that of cultural exclusion. By cultural exclusion we mean exclusion from access to cultural goods and resources that are regularly accessed by the better-off in society. Learning a musical instrument, appreciating how music is composed and performed, developing the capacity to understand and interpret visual culture, for example, provide children (and adults) with access to rich cultural resources that interact with social capital¹ to contribute to quality of life and well-being.

In his eloquent address to the NESF Plenary Session devoted to this report, Francois Matarasso (2006) put the case for cultural inclusion even more strongly. It is, he said ‘fundamental to democratic society that everyone has an equal right to participate in the nation’s artistic and cultural life, alongside the right to participate in formal democratic processes’ – a principle enshrined in Article 27 of the UN’s Universal Declaration of Human Rights. ‘Put simply, since the arts shape the continual evolution of people’s thoughts and beliefs, democracy must ensure all citizens have equal access to the arts, alongside equal access to education and political enfranchisement’ (p. 2).

Yet access to artistic resources, the ability to generate and sustain cultural capital², and the capacity to engage in active cultural citizenship appear to be distributed highly unevenly across Irish society. As Matarasso (2006) states, it is the role of the government to address this, by increasing ‘the diversity of cultural expression through various means, including ensuring that all citizens have equal access to the arts not just as consumers, but also as creators, producers, distributors, commentators and decision-makers. That is cultural inclusion’ (p. 3)³.

However relatively little attention in a formal policy sense has been paid to date to this aspect of the arts in the Irish context, although some significant initiatives have been undertaken in this regard at national, regional and local level. In the early 1990s, the Combat Poverty Agency and the Arts Council introduced a number of measures to promote community development and cultural inclusion by addressing the issues of poverty and disadvantage. Nearly all local authorities now have an arts officer and engage actively in schemes to broaden participation in the arts, and a major programme to address increased participation and social inclusion in the library service has been underway for some years. As shall be seen later a range of other measures have also been put in place by other State

¹ Defined by the OECD as ‘networks together with shared norms, values and understandings that facilitate co-operation within or among groups’ (see NESF, 2003, pages 3 and 29).

² Cultural capital, as defined by Pierre Bourdieu (1986), refers to the set of cultural experiences and aesthetic sensibilities that enable people to wield power and status in society. The acquisition of culture starts in families and schools but has an impact throughout the lifecycle as a marker of status and distinction.

³ See also Stanley, 2006.

departments and agencies and voluntary and private organisations to bring about increased participation by all in the arts. As such, in a practical sense much has happened in Ireland in the last twenty years.

Against this background, and taking into account its earlier report on the *Implications of Social Capital* (NESF, 2003), the NESF decided to initiate work on how the arts contribute to cultural inclusion and social cohesion and how this can be enhanced further.

Issues to be Examined

While much of this report relates to participation in the arts, and cultural inclusion in general, the Project Team for this report decided early on that in relation to the detail of institutional practice and policy just three main areas of the arts, namely libraries, the visual arts and theatre (both professional and amateur), would be examined⁴. The reasons for this are outlined in Chapter 1. It was also decided that the following broad questions would be explored:

1. What is meant by arts participation and cultural inclusion?
2. Why does participation in the arts and cultural inclusion matter?
In particular, how does it contribute to social cohesiveness?
3. What are the main barriers to cultural inclusion through participation in the arts?
4. What policies and measures have been put in place in Ireland to address, either directly or indirectly, the issues of participation in the arts and cultural inclusion?
5. Drawing on existing Irish practice and lessons, if any, from elsewhere what changes can be recommended to improve the contribution of the arts to cultural inclusion and social cohesion?

⁴ Libraries are included here as part of the arts sector, although some might consider that they belong to the wider cultural sector (see Chapter 1).

Team Membership

A Project Team to work on this report was established in December 2005. Its membership, which was drawn from the four strands of NESF members⁵, and so was representative of a broad range of interests and organisations, was as follows:

CHAIR Professor John O'Hagan, Trinity College Dublin

STRAND ONE

Mr Jimmy Deenihan, T.D. Fine Gael

Ms Liz McManus T.D. Labour Party

Senator Paschal Mooney Fianna Fáil

STRAND TWO

Ms Jane Boushell Services, Industrial, Professional & Technical Union

Ms Mary McGreal Irish Farmer's Association

Mr Brendan Newsome Irish Business and Employer's Confederation

STRAND THREE

Ms Margot Kenny National Youth Council of Ireland

Ms Siobhán O'Donoghue Anti-Poverty Network

STRAND FOUR

Ms Vanessa Coffey Combat Poverty Agency

Dr Mary Corcoran National University of Ireland, Maynooth

Dr Martin Dowling University College Dublin

Mr Chris Flynn Department of Arts, Sport and Tourism

Ms Emma Kelly Arts Council

Ms Helen O'Donoghue Irish Museum of Modern Art

Mr Kevin Ring Department of the Environment, Heritage and Local Government

NESF Secretariat **Dr Anne-Marie McGauran**

⁵ Membership of the NESF is drawn from four strands – Oireachtas (TDs and Senators from both Government and Opposition parties); Employers, Trade Unions and Farming organisations; the Voluntary and Community sector; central Government, local Government and independents.

Working Methods

The Team met ten times.

A public call for submissions was made in February 2006. Altogether 82 submissions were received from interested organisations and individuals, and these are summarised in Annex 1 of this report. A list of individuals and organisations who made submissions is outlined in Annex 2.

The Team also consulted a wide range of individuals and organisations throughout Ireland. The groups and individuals which were met by the Team and the NESF Secretariat are listed in Annex 3.

The Team also held a seminar in the Mansion House, Dublin. This focused on the issue of social inclusion in cultural policy, drawing on UK experience. Key policy makers and organisations working in this area in Ireland were invited to attend (attendees are listed in Annex 4).

The information gained from these different processes has been used to develop the Team's thinking on the contribution that the arts can make to cultural inclusion and social cohesiveness and the best ways to promote this in Irish policy.

The Team presented a draft of this report at a Plenary Session of all NESF members, and individuals and organisations interested in this area of work, on 1 November 2006. This Plenary Session was addressed by two keynote speakers, Mr Francois Matarasso, an independent researcher and writer on the social benefits of the arts; and Ms M. Sharon Jeannotte, Policy Advisor at the Department of Canadian Cultural Heritage in Ottawa. It was also addressed by Mr John O'Donoghue, T.D., Minister for Arts, Sport and Tourism. The Plenary Session provided valuable feedback to the Team on many issues and helped to shape the final report. A list of those who attended is presented in Annex 6.

As with all NESF reports, wide consultation was, as seen above, a key feature of the work for this report and in this regard the Team was struck by, and very much appreciated, the level of engagement by so many people with the issues addressed. Apart from drawing on the views and opinions of the many people working in the arts in Ireland, the Team as mentioned above also invited three of the most important international thinkers on the topic of cultural inclusion to address invited audiences. Considerable desk-based research was also undertaken on the written material on cultural inclusion, although in this regard there is rather limited source material. The term cultural inclusion is in limited use elsewhere and most of the work on it appears to have taken place in the UK, where considerable disagreement on the findings of the research there is evident (see later). As such, work in this area is in its infancy, with much data and evidence yet to be compiled. This report then is just the *starting* point hopefully for a more detailed programme of research and policy discussion, especially bearing in mind the dramatically changing ethnic composition of the population underway in Ireland, with all of the implications of this for cultural recognition and inclusion.

Outline of the Report

Section I, consisting of two chapters, provides the key background material for the report. Chapter 1 outlines the definitions of the various key concepts underlying the report, such as social capital, culture, participation, etc. It then outlines in some detail the arguments that participation in the arts can contribute significant benefits to society, at both an individual but more important at a societal level. Data on participation in the arts in Ireland is then presented, and the main barriers to increased participation are identified. Chapter 2 then outlines the key Irish legislation and policies in relation to the arts, cultural inclusion and social cohesiveness.

Section II sets out the extensive range of actions implemented by various bodies with an impact, either intentional or otherwise, on participation in the arts in Ireland. Chapter 3 deals with key arts bodies, namely the Department of Arts, Sport and Tourism, the Arts Council and the national cultural institutions. Chapter 4 examines the actions/policies of the Department of the Environment, Heritage and Local Government and the local authorities. Chapter 5 looks at the policies and actions of the Department of Education and Science and bodies which it funds in relation to the arts, while Chapter 6 looks at the various ways that art in the community is supported.

What is missing in these Chapters is a sense of the relative sums of public money being allocated to the issue of cultural inclusion. Although figures are available on Government expenditure allocated to the arts⁶, it is not clear how much of this money is being allocated to this aspect of policy. A bigger difficulty is that much funding which goes to cultural inclusion is designed for some wider purpose, and it is simply the case that one of the sectors that benefits from such funding is the arts sector. Apart from not knowing even in broad terms the relative sums of public money allocated to cultural inclusion, there is also extremely limited evidence relating to the impact of such funding, although experience from elsewhere suggests that the measurement of such benefits is almost impossible due to such issues as defining 'outputs', distinguishing correlation from causation and the long-term nature of the impacts⁷. As such, these chapters simply outline the range and nature of the actions that relate to arts participation and cultural inclusion, with further work required in relation to evidence on funding, levels of participation and resulting benefits.

It should be remembered also in the discussion that follows that funding of the arts has objectives other than cultural inclusion. In particular, much funding to the arts can be justified on the basis solely of encouraging innovative and experimental work⁸. Participation in this type of experimental activity might be

6 For example statistics given by the Department of Finance to the Central Statistics Office for a work in progress on cultural statistics indicate that in 2004 Government expenditure was €15.24m on visual arts, €17m on theatre, €23.74m on museums, and €24.7m on libraries.

7 For example the rather heated academic exchanges that followed the publication of the Matarasso report, *Use or Ornament*, in the UK. See Matarasso, 1997; Merli, 2002; Belfiore, 2002; and Matarasso, 2003. The difficulties involved were also cogently outlined by Jeannotte (2006) in her presentation to the NESF Plenary Session. For a discussion of the wider international context, see Gordon & Beilby-Orrin (2006). This is a background paper for a Workshop on the International Measurement of Culture, Paris, 4.12.2006, with a follow-up planned for June 2007 at the OECD World Forum on Statistics, Knowledge and Policy. One of the challenges at these workshops will be the elaboration of appropriate measures of the social impact of culture, a topic of direct relevance to this report.

8 This is not to suggest that there is necessarily a dichotomy between cultural inclusion and experimental work. It is often through cultural inclusion programmes that artists are influenced by the context in which they create their work and exposed to new experiences which can enhance their creativity.

extremely low initially but ultimately some of the results of this work can benefit the more popular art forms such as television and cinema and eventually reach a large and wide audience. Likewise, there are aspects of culture, for example some museums and the built heritage, which many people would like to see protected, and be funded by the State, even though they might not visit many museums or heritage sites.

Cultural inclusion though is a very important aspect of policy towards the arts and in this regard, as the report will emphasise throughout, participation in the ‘making’⁹ and organising of the arts is as important if not more important than just the ‘consumption’ of (attendance at) the arts.

Section III contains the recommendations, with a summary of key issues outlined in the report, and options for the future.

Acknowledgements

The Project Team would like to thank everyone who contributed to the report. It is particularly grateful to those who made written submissions, and to those who took time to meet the Project Team. Many organisations supplied material for the report and for the Plenary Session, and we would like to thank them also. The Project Team is also grateful for the assistance it received from a number of Government departments and state agencies.

Finally, the Team would like to record its fullest appreciation to Professor John O’Hagan, who chaired the Project Team, and Mr Seán Ó h-Éigeartaigh, Director of the NESF: their experience, wisdom and expertise ensured that the work of the Team was both very fruitful and enjoyable. Its greatest debt though is to Dr Anne-Marie McGauran, NESF Secretariat, who so expertly and patiently co-ordinated the whole consultation process and so painstakingly researched and prepared numerous drafts of the Report.

⁹ From here on the term ‘making’ will be used to refer to what some people might call ‘creating’ or ‘doing’ or ‘actively participating’ in the arts. The various aspects of participation were also referred to in the earlier quotation from Matarasso (2006).



Social Inclusion and Social Cohesiveness

- 1.1 ● Much has been written in the last twenty years on the issue of social capital and its importance to social cohesiveness. Social inclusion can be defined as ‘the process by which certain groups are brought from the margins of society to participate more fully in that society through the removal of the barriers to them so doing by virtue of poverty, low education, inadequate life-skills and/or low recognition and status in terms of cultural identity and contribution’¹⁰. Many have argued, therefore, that social inclusion involves not just reacting in material terms to low incomes, but equally importantly in the context of this report, responding to the imagination and symbolism of all individuals and groups. The focus of this report, therefore, is on how the arts contribute to social inclusion and hence social capital and social cohesion.
- 1.2 ● As pointed out by Jeannotte (2003), it was Putnam’s 1993 book, in which he observed a positive relationship between membership of sports clubs, cultural and recreational groups and social organisations and the performance of regional governments in Italy, that led to an interest by governments throughout the world in the linkages between civic participation and sustainable communities. The main emphasis in the ensuing debate has been on the importance of social capital, but also with some attention paid to the role of culture and the arts in this process¹¹.
- 1.3 ● As Jeannotte simply puts it, social cohesion is what makes social systems hold together as opposed to falling apart. The definition of social capital most often used is that of Putnam (2001:19): ‘social networks and the norms of reciprocity and trustworthiness that arise from them’. Social networks though can reinforce exclusive identities and homogenous groups or they can be outward looking and encompass people across diverse social backgrounds. Both kinds of social capital bring benefits, individual and collective, but it is the latter type of social capital, which Putnam called ‘bridging social capital’, that is the focus of this report.

¹⁰ There are many different definitions of social inclusion and this is an adaptation of these. See for example the website of the Office for Social Inclusion: <http://www.socialinclusion.ie>

¹¹ Much work has been done in this regard in the UK. See for example Matarasso, 1997; Jermyn, 2001; Jermyn, 2004; and West and Smith, 2005.

Social networks that exclude certain cultures and/or adopt too narrow an interpretation of national identity can lead to a divisive social capital. This is particularly relevant in Ireland today, with the rapidly changing ethnic composition of the population. It is the 'bridging' type of social capital that leads to an inclusive society and ultimately to more sustainable social cohesiveness.

- 1.4 ● The key question to be considered by the Project Team was if and how participation in the arts adds to social capital, and hence to social cohesiveness. If it does, then the concern arises that if a broad spectrum of the population do not participate, we are not making the best use of the arts as an avenue to increase social capital and social cohesiveness.
- 1.5 ● Participation in the arts has several dimensions, four of which are listed here¹².

Table 1.1 Dimensions of participation in the arts

Production of art

Participation in decision-making in the arts

Passive consumption of the arts

Active consumption of the arts

- 1.6 ● The first is participation in the creation or *production* of art, be it at a professional or amateur/personal level. This is an aspect of participation which will be given special focus in this report and can be termed somewhat crudely as 'making' art. Second there is participation in the *decision-making* process, on what type of art is produced, where, and by and for whom. This aspect of participation while important is not significantly addressed in this report, due to a lack of data and evidence. There is also participation in the *consumption* of the arts. Within this category one might identify our third dimension of participation, namely *passive* consumption, and the fourth, *active* consumption. The latter consumption requires active mental engagement between the consumer of the art and the work of art. The dividing line between passive and active consumption is a grey area, although we all can think of areas of the arts where appreciation of the art form requires some preparation and/or prior knowledge and active mental engagement, and others where the opposite applies.

¹² A fifth category could be included, which involves an interaction between consumption and production, a type of participation that is typical of the practice of community arts.

- 1.7 ● Some suggest that the so-called ‘classical arts’¹³ involve a high level of skill to execute on the production side and a high level of accumulated experience and knowledge to appreciate on the consumption side, and it is this which distinguishes them from the ‘popular’ arts¹⁴. While this might be the case in general, *within* an arts form, for example film or classical music, there are also marked gradations in terms of these requirements on the production and consumption side of the activity. Nonetheless, the above distinctions and considerations are useful to bear in mind in the discussion that follows.

The Arts and Cultural Sector

- 1.8 ● The term ‘culture’ is used in a ‘wide variety of contexts to mean many different things, sometimes rigorously defined, frequently not’ (Throsby, 1999:5). Throsby suggests a two-pronged interpretation of culture, deriving from the work of the World Commission on Culture and Development in 1995.
- 1.9 ● The first sees culture as a specific set of activities, however they may be defined, and as such the cultural ‘sector’ consists of this set of activities. The main issue here then is what activities to include as cultural activities, the choice inevitably being subjective. For the purposes of this report we do not attempt to delineate the activities that qualify as cultural¹⁵, but simply examine three areas of activity that few would not question as cultural in nature, namely libraries, the visual arts and theatre. These in turn could also be considered to belong the smaller ‘arts sector’, a subset of the cultural sector¹⁶. While the emphasis of later chapters of the report will be on these areas of the arts sector, much of the discussion though relates to the arts sector in general.
- 1.10 ● The choice of these three areas, to start with, was dictated by a number of factors, apart from the obvious one of keeping the work of the Project Team to manageable proportions. First, these reflected a number of areas where the members of the Team had expertise. Second, the library service where much work has been undertaken in Ireland on social inclusion and social cohesion makes for a very interesting case study. Third, there have been some exciting developments in the visual arts and theatre (both amateur and professional), at national level and in particular at local level, where there is an increasing focus on the contribution of the arts to local community cohesion. Last, these are all areas of large public expenditure and as such are of concern to public policy on these grounds alone. Restricting the choice to these areas inevitably leads to the omission of

¹³ ‘Classical arts’ would include for example classical music, opera, art exhibitions, ballet.

¹⁴ For example film, popular music.

¹⁵ The Council of Europe (1999:13) defined the set of activities as ‘the performed, visual and literary arts, the audiovisual sector, the built and moveable heritage, crafts and design, architecture, combined and multimedia arts, the tradition of folk arts and “popular culture” (rock music, fashion, advertising, circus, etc)’, embracing not just professional arts but also amateur and voluntary activity.

¹⁶ As mentioned in the Preface, some do and others do not include libraries as part of the ‘arts sector’, but all include them as part of the cultural sector.

what some people might consider very important activities, such as traditional music or public television or popular cultural activities such as the cinema, but there is no reason why they cannot be studied also, at a later stage.

- 1.11 ● The second view of culture is what might be termed an anthropological or sociological view, where ‘culture is seen as a set of attitudes, practices and beliefs that are fundamental to the function of different societies’ (Throsby, 1999: 6). Culture in this sense is expressed in a particular society’s values and customs, which evolve over time and may be transmitted from one generation to another. This is a much more all-embracing concept of culture. It is useful though to bear it in mind when the later discussion considers the impact of the arts ‘sector’ as defined above on the broader notion of culture, on its role in defining the nature and function of a society and in particular on its impact and relevance to the concept of social cohesion.

Benefits from Participation in the Arts: Social and Individual

Introduction

- 1.12 ● In a major review of the benefits of the arts, McCarthy, *et al* (2004) provides a framework for discussing these benefits that is worth repeating here at some length¹⁷, as this study reviewed a huge volume of literature, including that relating to cognitive benefits, behavioural benefits, health benefits, community-level social benefits and economic benefits resulting from participation in the arts. It also carefully articulated why *a priori* certain benefits could follow from the arts, even though difficult to establish or prove in any definitive sense. Many of the points raised in this study were also made cogently by people who made presentations and submissions to the Project Team. The strength of the McCarthy *et al* work is that it brings all of these arguments together in a coherent and comprehensive way. Much of what follows is a resume of this study.
- 1.13 ● The benefits arise from the different aspects of participation discussed above. Some derive solely from one aspect of participation while others arise from several dimensions of participation and as such the distinctions outlined above are particularly important. Another issue worth highlighting from the beginning is that while there may be many benefits arising from arts participation it does not follow that this implies *necessarily* any role for the State/taxpayer in terms of encouraging or funding in any way such participation.
- 1.14 ● In this regard the distinction between private and collective benefits from participation in the arts is important. Some of the benefits may be both private and collective (in the sense that we all benefit in some way

¹⁷ For an earlier discussion on a similar topic see Guetzkow, 2002.

from one person's participation) but many would argue that some collective benefit needs to exist and be significant (at least relative to the private benefit) to justify State expenditure and intervention. It is also the case that other leisure activities, such as for example sport, might also generate similar but more significant collective benefits and present an even stronger case for State funding. The important point to remember here though is the extent to which these benefits can be generated anyway through the market, without the need for any State intervention. There is also of course the trade-off between State expenditure on the arts and other areas of activity such as for example security and health, with pressing and urgent needs. Thus establishing the nature and extent of the benefits from the arts (a hugely difficult task, as mentioned earlier) in itself is not enough; what has to be argued is that these benefits are as worthy if not more worthy of State funding than other competing activities. This is not an easy thing to establish in any area, be it the attraction of foreign industry, the hiring of more health care staff or gardai, or whatever. The reality of policy-making is that political choices have to be made in the absence of complete or even nearly complete information.

- 1.15 ● It is possible though to recommend changes in planning and organisation that could lead to a more effective outcome, within the fixed budget constraint. In other words not all, or even most, proposed changes require new funding.
- 1.16 ● Some of the collective benefits from the arts arise only where professional and artistic standards are high, or where the work is experimental in nature and/or controversial, and sometimes such works of arts may not be compatible with large levels of participation and/or equal participation by socio-economic group. This is the age-old dilemma of excellence versus access, in all of the dimensions of participation in the arts. While the dichotomy is often overstated at times, it is nonetheless worth bearing in mind when discussing public policy and the arts sector.

Instrumental Benefits for Children:

Arts in Education and the Wider Public Domain

- 1.17 ● While the arts have intrinsic benefits¹⁸, which will be examined later, there are it is argued a range of instrumental benefits, namely benefits over and above the intrinsic benefits, which have spill-over effects that apply both to individuals and communities. This Section will examine the first of these¹⁹.

¹⁸ By intrinsic benefits we mean the benefits to an individual of just enjoying the arts.

¹⁹ The whole Section as mentioned already draws heavily on McCarthy *et al*, 2004. The emphasis here, in line with this report, is on educational benefits only. They did review individual health benefits also but found that the literature in this area is not well developed and is basically theoretical, and that much of the empirical evidence is questionable.

1.18 ● The arts, it is claimed, create cognitive, attitudinal and behavioural benefits for children who are exposed to them, either in or out of school (see for example Fiske, 1999). Children of course are a particularly important grouping in society in relation to the arts by virtue of their demographic size, the developmental significance of childhood experiences and their economic dependence. As such, many would argue that they warrant special attention in terms of policy and provision in relation to cultural inclusion. However, there are different forms of art education (formal and informal) and each can create a different type of benefit for children. McCarthy *et al* identify three main forms of art education, each of which will be discussed below²⁰.

Table 1.2 Three main forms of art education (formal and informal)

Art-rich school, home and public environment

Art as a teaching tool

Direct instruction in the arts

Source: McCarthy *et al*, 2004

- 1.19** ● The first is what they refer to as an ‘*art-rich*’ *school environment*, which incorporates the arts throughout the school curriculum and/or offers students a range of extra-curricular activities in the arts. This however should be extended to the benefits of an ‘arts-rich’ home and public environment also for children, as many of the same benefits apply. Such an environment clearly acknowledges the value of these activities and provides recognition to arts participation by children. These environments offer a variety of opportunities for children to develop positive attitudes to the arts and also toward school and society more generally and could be particularly important for children whose learning skills and styles are not well suited to a traditional academic setting.
- 1.20** ● A good experience through for example participation in the production of a play can influence a child or young person’s whole attitudes towards the arts and indeed school and society in general. Through such involvement, as with sport for example, children and young people also develop team skills and positive social behaviour. Finally, participation in such activities can lead to a growth of self-confidence, which can also arise through recognition that not only academic or sporting achievements matter, but also success in artistic activity. This in turn can lead to increased self-efficacy, with the consequential benefits that flow from this.

²⁰ Mr Martin Drury, independent arts consultant, in his presentation alerted the Project Team to the importance of children’s art experiences in arts policy and provision. As he stated, children are literally and figuratively ‘players’ and thus need to and should inhabit a continuum of arts experiences with all modes of participation on offer. As a result of his submission, this Section takes into account not just the formal education sector, as done by McCarthy *et al*, but the wider continuum of childhood experiences of the arts from formal arts education to extensive public provision outside the school environment.

- 1.21 ● The arts can also be used as a *pedagogical tool* to help children learn, for example using music while studying or performing a scene from a reading lesson. Children have different styles of learning, both in and out of school, and use many different forms of intelligence in the learning process. These capacities are much broader than the linguistic and logical/mathematical modes of learning emphasised in the more scholastic approach to education, and also vary greatly across individuals. As such, individuals have different preferences and abilities for learning modes, and the use of arts is recognised as one important learning mode. An example here would be poor readers creating image ‘pictures’ of words which they hear and thereby improving their reading skills. Related to this, and perhaps of lesser importance, is the integration of art into non-art courses as a mean of teaching subjects such as history and social studies.
- 1.22 ● Finally of course there is *direct instruction* in the arts, including both appreciation and understanding of the arts and courses that teach creative skills, such as choir, orchestra or painting. The former is part of the normal school curriculum and as such may not be much different to any other subject, but it is important to stress that they should be provided as legitimate and acceptable academic subjects as is the case in most countries, but not in all schools in each country. It will be argued later that in some respects they are different to other academic subjects, with intrinsic benefits that can have greater spill-over effects.
- 1.23 ● Instruction in the creation of art, both within and outside school, appears though to be the most fruitful way of generating educational and behavioural instrumental benefits. Part of the reason may be that the learning process involved in such training differs from the learning process more generally. Hands-on instruction involves an integrated and progressive approach to teaching both practical skills and concepts and as such is well suited to the cumulative nature of the learning process. Similarly, because hands-on training involves a diverse set of skills or intelligences it is well suited to adaptation to the diverse learning styles and skills of children. It also requires children to monitor their own learning process and to recognise how important feedback (namely their ability to perform what has been taught) is to their progress. In other words it helps children to ‘learn how to learn’.
- 1.24 ● Moreover, making art provides a particularly effective way to develop the personal skills that are critical to behavioural change. For example, preparation for a successful performance requires self-discipline and planning, which in turn builds an individual’s perceived self-efficacy. Such benefits are normally associated with participation in sport but apply equally to making art²¹.

²¹ Mr Martin Drury also emphasised the importance for the young not just of in-school arts experiences but also out-of-school education and experiences and informal youth settings. Thus the importance of linking in-school and out-of-school art experiences, as discussed later in the report.

Instrumental Benefits to Communities

- 1.25 ● At the most basic level the arts provide, like many other activities, opportunities for people to gather together through attendance at local arts events, such as arts festivals, drama or choir groups, art classes and art creation. Regular involvement in these events can build social solidarity and social cohesion through the creation of community symbols (e.g. murals and other outdoor art objects) and community identity and pride.
- 1.26 ● The arts can also offer opportunities to build social capital, since much of the participation is either in making the art as part of a wider group or actually organising the arts events. The latter often involves a wide range of individuals in a community and leads to the development of both a sense of collective efficacy and skills in leadership and organisation²². These skills arise from the need to raise funds, organise facilities, manage arts organisations and community arts projects, and to communicate/advertise and persuade. These events also can help create linkages across different socio-economic groups, thus developing inter-group cooperation and communal cohesion.
- 1.27 ● The making or creating of local arts experiences such as plays or musicals (as opposed to their organisation) also often brings groups of people together over a long period, thereby leading to the development of social bonds, a sense of trust and expectations of reciprocity. This in turn leads further to a sense of community and social identity among the participants²³.
- 1.28 ● But sports clubs, tidy-towns committees and so on create the same benefits, it might be argued. That is true, but it is important to remember that it is not only these activities that create such benefits, so do the arts²⁴. It may also be the case that the arts create different communal benefits than these activities, given as will be seen later the communicative nature of the arts, the personal nature of creative expression, and the trust associated with revealing one's creativity to others. This may make joint arts activities particularly conducive to forging social bonds and bridges across social divides. It is also through the arts, more perhaps than through sports or other local activities, that different ethnic groups can develop and maintain their cultural heritage and communicate their cultural identity to the rest of the community (see MRCL, 2006). The arts also are more accessible perhaps to all groups, including older people and those with disabilities and are more inclusive for women than for example many sporting activities.

22 A good example of this was provided by Ms Ailbhe Murphy, community artist, in her presentation to the Project Team where she outlined how the *Tower Songs* project to mark the closure of the Fatima Mansions flats in Dublin involved the writing and recording of songs sung by residents, with the choir made up of 50 people of different ages and cultures. Another good example presented to the Project Team by Ms Eileen Burgess, Donegal County Librarian, related to the Taobh Tíre project which provides library services in isolated rural areas in Donegal, in partnership with the County Council and the local community. See paragraphs 6.34, Box 10; and 4.12, Box 3, for more detail.

23 These points were made also in relation to the benefits of participation in drama by young people by Ms Orlaith McBride, Director of the National Association for Youth Drama, in her presentation to the Project Team.

24 There are however important synergies possible between the arts and sporting activities in developing social capital in local communities. An example is the close relationship in rural areas and small towns between local branches of the GAA and Comhaltas Ceoltóirí Éireann. Often they use the same venues, the same people are involved in organising and volunteering, etc.

- 1.29 ● All of the above though can create negative spillovers (as can other activities). Because so much of the activity is voluntary, peer pressure may be applied to ‘force’ some to assist and thereby create social tension and a loss of social cohesion. It may also be the case that a small number of individuals set the agenda and have an undue influence on what art events are staged, with a concept of social cohesion that is exclusive rather than inclusive and bridge-building. Adequate State funding to supplement the large voluntary contributions in kind can reduce such tensions, and require as conditions the creation of an inclusive, bridge-building social capital arising from artistic activities at local level.
- 1.30 ● Apart from the creation of social capital, the arts can also generate communal economic benefits. These benefits do not depend on individual effects but on the existence of some artistic events or infrastructure. There are three possible categories of financial/economic benefit²⁵. There is the employment that is created in providing the arts event or infrastructure, which involves many categories of workers, including artists and other workers directly involved as well as those in supplying industries. There are the ‘magnet’ effects of the arts in attracting tourists and finally there is the possibility that a good artistic infrastructure might be instrumental in attracting businesses and investment to a community or city²⁶.
- 1.31 ● While it is important to recognise the benefits from the arts, it is also important to state that such benefits can be generated from almost any economic activity, such as good golf clubs, restaurants, roads, schools, and so on. It may be though that some cultural attraction is the only ‘good’ a small community has to ‘sell’ and thereby be of central importance to its economic survival. As such, a cultural asset could be considered similar say to the establishment of a new industry and be worthy of some government support. The fact that the cultural asset contributes in this way may lead more people to take a sense of pride and involvement in their local cultural activities, thereby enhancing social capital further.

Intrinsic Benefits: Private and Public

- 1.32 ● Instrumental benefits of involvement in the arts are neither the only or indeed most important benefits that the arts offer, although these benefits from a public policy/funding perspective are recognised as very important. What draws individuals to the arts though is not that they will be better citizens as a result or perform better in class, but the expectation that participation in the arts will be a rewarding personal experience, in terms of pleasure, emotional and/or intellectual stimulation and meaning.

²⁵ See O’Hagan (2001), for a critical review of the economic contribution of the arts to the economy, and Rushton (2006) for a more recent review including the work of Richard Florida.

²⁶ This was highlighted recently by the President of the Chambers of Commerce, Mr. Robin O’Sullivan, when he cited the example of Tipperary Co. Council and Thurles Town Council in agreeing to a ring-fenced rate increase of 25% to fund 4 infrastructural projects for the town, one of which was an Arts Centre.

- 1.33 ● Experience of the arts is different to that of most other consumer goods and services, especially where one is involved in active consumption of the arts. Consumption of any art form is essentially a communicative experience, a bridge from artist to audience and a bridge linking individual beholders. Artists are able to experience the world in ways not immediately obvious to other people and this is why appreciation of the arts often requires active consumption. 'In the act of expression, the artist makes inner reality public, and therefore communicable to others. The material he or she works with — whether language, image, sound, or movement — is not raw material but, rather, a public system of symbolic meaning developed and refined by generations of use and thus shaped by the society in which the artist develops'²⁷.
- 1.34 ● The effect of a work of art or play or piece of music or book is felt immediately in the aesthetic experience, but that experience can have continued effect when the individual reflects on and shares his/her impressions with others. The aesthetic experience is not therefore limited to passive spectatorship through simple captivation and pleasure but very often stimulates curiosity, questioning and the search for explanation. Moreover, following this there can be the experience of shared interpretation and discourse and this affects both the private and public sphere. In other words such shared discourse can contribute to a sense of community and shared values.
- 1.35 ● Captivation and pleasure are the immediate and direct effects of aesthetic experiences. The arts though provide a different form of captivation and pleasure perhaps to many other goods and services as this may derive from new ways of seeing and experiencing the world that can be deeply uplifting, unsettling, disorienting or tragic. It is this that raises the possibility that the effects of recurring artistic experience can impact on the sensibility and understanding of the individual. 'These effects are private benefits that spill over in the public realm by developing citizens who are more empathetic and more discriminating in their perceptions and judgments about the world around them' (McCarthy *et al*, 2004: 47). A vibrant democratic society requires individuals who can think for themselves and are understanding of and considerate towards the views of others. Individual experiences of the arts can play a unique role in this regard²⁸.
- 1.36 ● Individual experience of the arts can also bring cognitive benefits different from the instrumental benefits that increase learning aptitude in the young. Aesthetic experiences in, for example, narrative literature, drama and film often involve active participation of the receiver's cognitive and emotional faculties in discovering and interpreting the narrative in ways

²⁷ See McCarthy, *et al*, (2004:41). Similar points were made by Benson in *Art and the Ordinary*, stating 'that a more dynamic and helpful way of thinking about art is to ask what it does, how it functions, and how it is always developing because human ways of living are always changing' (Benson, 1988:40).

²⁸ A similar point was made by Ms Norma McDermott, Director of An Chomhairle Leabharlanna, in relation to reading, in her presentation to the Project Team.

that cannot be gained through other methods of learning²⁹. The benefits from this are similar then to other forms of learning, benefits that are quasi-public in nature and hence merit consideration for public funding.

- 1.37 ● The private consumption of the arts can also lead to benefits that are almost wholly public in nature. These are different to the instrumental benefits discussed already as they arise not from the organisation and production of local arts events but from shared individual responses to the arts. Such benefits also arise in sports and other events; the point to make here is that they arise also in relation to the arts. The arts though can provide the means for communally-expressive personal emotion that may not be the case for other activities. Music, dance, poetry and the visual arts are used to mark significant events such as funerals, marriages, etc, to capture both religious and secular narratives valued by the community. This is because the arts allow private feelings to be jointly expressed, something that people may desire but cannot achieve in any other way but through the arts.
- 1.38 ● The other public benefit resulting from the arts is related to this, namely the expression of communal meanings³⁰. Works of arts sometimes manage to convey what whole communities wish to express but cannot do so as well by any other means. For example, the writings of Irish playwrights and authors have helped to define uniquely the 'Irish' experience, including its finest aspirations and greatest limitations. The arts also can mark national traumas, national triumphs and national heroes. For example, public monuments and museums throughout the country provide an artistic legacy that captures the history and values of entire communities and also provide mechanisms whereby people can re-imagine and define their own identities. The arts also introduce new voices into a community, voices that can redefine the fabric of the national or local culture. As such, they can play a pivotal role in integrating excluded minority groups or new immigrant communities into the wider society. The arts can also bring about social change, using a means of communication that newspapers or other means of discourse cannot achieve, by challenging accepted social norms of behaviour and systems of belief.

²⁹ The great American education philosopher John Dewey argued that all education begins with experience, and the role of museums and libraries can be particularly important in this regard.

³⁰ These points were also made by Ms Sharon Murphy, Arts Officer with Dún Laoghaire Rathdown County Council, in relation to drama, in her presentation to the Team.

Evidence on Participation in the Arts in Ireland

- 1.39** ● A number of surveys have been carried out on an irregular basis on participation in the arts in Ireland. These surveys give a clear indication of an uneven pattern of participation in the arts and also highlight the need for more data and evidence in relation to the issues discussed earlier in this Chapter.

‘Consumption’ of Culture

- 1.40** ● The following table outlines attendance at a variety of arts events in Ireland, by occupational class. The figures are all taken from *The Public and the Arts, 2006*, a survey carried out by Hibernian Consulting *et al* on behalf of the Arts Council. This surveyed 1,210 people aged over 15 living across the country.

Table 1.3 Percentage of people attending selected arts events, 2006, by occupational class³¹

	DE	C2	ABC1
Play	19	23	41
Classical Concert	3	5	12
Art Exhibition	9	9	23
Ballet³²	0	2	4
Traditional Irish or Folk Music	15	16	21
Rock/Pop Music	19	27	37
Film	42	55	69
Street Theatre/Spectacle	15	14	24
Attended any art event³³	71	84	93

Source: Hibernian Consulting *et al*, 2006, and unpublished data from the Public and the Arts survey, 2006.

³¹ ABC1 includes the upper middle class, middle class and lower middle class; C2 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 attendances 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 this 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.

- 1.41 ● The figures show that fewer people from the DE occupational classes attended arts events, compared to those in the ABC1 and C2 classes. However when compared to earlier 1994 data (see Clancy *et al*, 1994), the 2006 data show that variations in attendance have altered slightly, with a greater increase in participation between 1994 and 2006 by those from C2 and DE occupational classes than by those from the ABC1 group. Nonetheless, those from the ABC1 group are still much more likely to attend arts events, particularly those sometimes considered ‘high art’, such as plays, classical music concerts, art exhibitions and ballet.
- 1.42 ● The 2006 survey also looks at participation rates according to household income, and finds that the participation of those on incomes of under €30,000 per year is much lower, as outlined in table 1.4 below.

Table 1.4 Percentage of people attending selected arts events, 2006, by household income

	Under €30,000	€30,000 or more
Play	19	38
Classical Concert	4	11
Art Exhibition	12	23
Ballet	2	2
Traditional Irish or Folk Music	13	24
Rock/Pop Music	22	35
Film	41	64
Street Theatre/Spectacle	16	20
Attended any art event	70	92

Source: Unpublished data from The Public and the Arts, 2006.

- 1.43 ● Those on higher incomes were three times more likely to attend classical concerts, and twice as likely to attend plays, and art exhibitions. Attendance at street theatre/spectacle shows the least variation by income, which may be related to the fact that most of these events are free, and to the inclusive nature of the location in which they are held.

Variations in attendance at arts events by educational level is also evident, as outlined in table 1.5 below.

Table 1.5 Percentage of people attending selected arts events, 2006, by educational level

	Primary	Attended Secondary	Completed Secondary	Third Level
Play	12	20	28	42
Classical Concert	5	4	6	13
Art Exhibition	4	5	12	28
Ballet	0	1	2	4
Traditional Irish or Folk Music	17	14	20	21
Rock/Pop Music	4	14	26	47
Film	17	41	56	79
Street Theatre/Spectacle	8	14	14	30
Attended any art event	50	68	89	96

Source: Hibernian Consulting *et al*, 2006, and unpublished data from the Public and the Arts survey, 2006.

- 1.44** ● The table shows that those with higher educational levels are more likely to attend arts events. This can be linked to the higher participation of those with higher household incomes, and from the higher occupational classes.
- 1.45** ● It should also be borne in mind that 47% of those surveyed who had primary level education only were aged over 65; and 62% of those with third level education were aged under 35, so age also has an influence on these figures (reflecting the impact of free secondary education).

- 1.46 ● Differences in participation by age are also evident, as table 1.6 below shows.

Table 1.6 Percentage of people attending selected arts events, 2006, by age

	15-24	25-34	35-44	45-54	55-64	Over 65
Play	23	30	25	38	36	28
Classical Concert	4	7	5	8	13	13
Art Exhibition	14	18	10	18	14	11
Traditional Irish or Folk Music	11	19	18	28	22	16
Rock/Pop Music	50	47	22	13	6	2
Film	78	66	61	49	40	16
Street Theatre/Spectacle	21	23	18	17	16	6
Attended any art event	94	92	88	80	78	56

Source: Hibernian Consulting *et al*, 2006.

- 1.47 ● The data shows not unexpected differences in the type of event attended by different age groups, for example high attendance by those under 35 at rock/pop music events, and higher attendance by those over 45 at plays. However when looking at age and education level together the data suggests that both older people and those with third level education are particularly likely to attend plays, classical concerts and art exhibitions; and those with third level education are relatively more likely to attend street theatre/spectacle.
- 1.48 ● In general, the group aged 35-44 has lower attendance at arts events, which may be related to family commitments (see paragraph 1.68 below). Those aged over 55, and particularly over 65, are also generally less likely to go to arts events.
- 1.49 ● Comparing participation rates between 1994 and 2006 shows that there was an increase in participation by those from farming backgrounds, and by those from rural areas. In 1994, 72% of those in rural areas had attended an arts event in the last year, compared to 83% of those in urban areas. By 2006 the respective figures were 83% and 85%. The increase for those in rural areas may be linked to the greater number of arts venues around Ireland, increased car ownership, more labour saving equipment on farms, and more part-time farmers (see Hibernian Consulting *et al*, 2006).

- 1.50 ● The 2006 survey also assessed to what extent new technologies were being used to access the arts. Computers were being used by 21% of those surveyed, the internet with broadband by 14%, digital music players by 16% and mobile phones or other mobile communication devices by 10%. Altogether 27% had downloaded arts materials from the internet in the previous year. This was the case among 48% of those aged 15-24, but a sharp decline with age was evident. More men (30%) than women (23%) downloaded, as did 30% of those in urban areas compared to 18% of those in rural areas. There were also occupational class differences, as outlined in table 1.7 below.

Table 1.7 Downloading arts material, 2006, by occupational class

	DE	C2	ABC1
Downloaded arts material	21	24	36

Source: Hibernian Consulting *et al*, 2006.

- 1.51 ● This indicates a digital divide in accessing arts materials through new technologies.

Participation in Cultural Activities

- 1.52 ● The 2006 survey by Hibernian Consulting *et al* also looked at active participation in the arts, finding that 19% of those surveyed participated actively in a variety of arts/cultural activities³⁴. This is a much lower figure than the 85% who attended an arts/cultural event. Again there were variations by occupational class, with 21% of those from the ABC1 group participating in an arts activity, compared to 17% of the C2 group, and 15% of those from the DE occupational classes.
- 1.53 ● Playing a musical instrument for their own pleasure was the most popular cultural activity in which people actively participated (8% of those surveyed); followed by painting/drawing/sculpture (6%); and singing in a choir, set dancing and other Irish traditional/folk dancing (5% each). Although the numbers involved are small, they do suggest differences in participation by income level, with for example 4% of those with an income of less than €30,000 playing a musical instrument for their own pleasure, compared to 10% of those with a higher income. Such differences were not evident for painting/drawing/sculpture; set dancing; and singing in a choir. The cost of purchasing some musical instruments may have an influence (unpublished data from The Public and the Arts, 2006).

³⁴ The analysis in this section excludes disco dancing/clubbing.

- 1.54 ● The 2006 survey also asked for the first time if those surveyed had helped with running an arts event or organisation in the last year, and found that 7% had. Again although the numbers involved are small they indicate differences by income and occupational class, with those on lower incomes and from the DE occupational class almost twice as likely not to help with the running of an arts event or organisation in the last year compared to other classes (unpublished data from The Public and the Arts, 2006).
- 1.55 ● The data also shows that women were more likely to actively participate in arts activity – 23%, compared to 15% of the men surveyed.

Participation in Voluntary Arts Organisations

- 1.56 ● A recent study carried out for Voluntary Arts Ireland looked at participation in voluntary arts activity in Ireland (VAI, 2006). VAI define voluntary arts as ‘arts and crafts that people undertake for self-improvement, social networking and leisure, but not primarily for payment’ (p.27).
- 1.57 ● Based on a sample of voluntary arts organisations in seven counties, it is estimated that there are at least 3,800 voluntary art groups in Ireland. The same study indicated that in the past year, 10% of the population made or did arts through voluntary arts groups. They also found that more women (59%) than men engage in these arts groups. 20% of those under 18 took part, and 9% of those over 18. However, those aged over 65 were least likely to take part.

Participation in Library Activities

- 1.58 ● The 2002 Public Library User Survey (PLUS) showed that there were 12 million visits to public libraries in that year. 9.3 million visits were by adults, and 2.7 million visits by children. A 2003 survey showed that 68% of adults are or had been members of a public library, with 36% having visited a public library recently (MRBI for An Chomhairle Leabharlanna).
- 1.59 ● However earlier data, collected in 1997, shows that there was variation in the proportion of different social classes using libraries. Approximately 75% of those in the DE category (working class and families on very low incomes) did not use the library at all, compared to 54% in the AB category (upper middle and middle class). Those aged 15-24 used the library most, possibly as they were studying and needed to access it to find out information (see Combat Poverty Agency, 2004). More recent analysis of PC usage in one library service showed that 40% of those using it were non-nationals, and 44% were unemployed, so this service is one which is heavily used by at least some groups who can experience marginalisation.

1.60 ● The 2006 Public and the Arts survey also indicates that 36% of those surveyed had not read for pleasure in the past twelve months. Variations by occupational class and educational level were evident, as outlined in tables 1.8 and 1.9 below.

Table 1.8 Reading for pleasure, 2006, by occupational class

	ABC1	C2	DE
Percentage who have read for pleasure	79%	60%	50%

Source: Hibernian Consulting *et al*, 2006.

Table 1.9 Reading for pleasure, 2006, by educational level

	Third level	Second Level	Attended Second Level	Primary Level or Below
Percentage who have read for pleasure	84%	64%	47%	29%

Source: Hibernian Consulting *et al*, 2006.

1.61 ● These tables indicate significantly lower levels of reading among those with lower levels of education, and those who were not in the ABC1 occupational class.

Participation of Young People

1.62 ● A 2004 survey of the leisure activities of 2,260 young Irish people, aged 12-18 years old, found that almost two thirds had one or more hobbies. Girls and young women were found to have more hobbies than boys; and higher socio-economic status was associated with more hobbies. Both boys and girls reported a drop-off in hobbies with age. The most popular hobbies by gender were as follows:

Table 1.10 Most popular hobbies of 12-18 year olds, 2004

Male (n=660)		Female (n=815)	
Play Music	28%	Dance	35%
Pets	19%	Play Music	32%
Pool/Snooker	17%	Art	27%

Source: National Children's Office/Cork Institute of Technology, 2005.

- 1.63** ● The survey also asked young people how often they read during their free time. Almost 70% of girls read every day or most days, compared to only 45% of boys. Again those in higher socio-economic classes were found to read more often.

Other Groups

- 1.64** ● The 1997 library survey cited above is the only Irish survey which looks at use of cultural facilities by ethnic minorities. There is no other data on this³⁵, or on the numbers with disabilities using arts facilities. There is also little data to indicate who is involved in decision-making in relation to arts and culture. Some data exists on the proportion of women on State boards in the arts³⁶, but figures do not exist on the proportion of those from different socio-economic or ethnic backgrounds involved in decision-making.
- 1.65** ● However, international studies provide some indication of patterns in relation to these. On race and minorities, DiMaggio & Useem (1978) note the low attendance of Black people, Asians and those of Hispanic origin at arts facilities in US studies (see also DiMaggio & Mukhtar, 2004). A more recent study (Peterson, 2005) again indicates low attendance by these groups relative to their proportion of the US population. And in the UK, the National Survey of Culture, Leisure and Sport found that those from white ethnic groups had significantly higher attendance rates at museums and galleries than those from black ethnic minority backgrounds (DCMS/ National Statistics, 2005).

³⁵ However the mission statement of the Chester Beatty Library specifies that it aims to 'promote a wider appreciation and understanding of the international cultural heritage... and foster relations between Ireland and the peoples whose cultures are represented in the collections', i.e. Asian, East Asian, Middle Eastern and European (Information supplied by the Chester Beatty Library).

³⁶ Data can be obtained on the proportion of women and men on the boards of the main national cultural institutions. The IPA Diary of 2006 (Institute of Public Administration, 2006) shows that women comprised on average 39% of the boards of these institutions. Only one, the National Gallery, indicates an imbalance in this, with only 13% of its board members being women.

- 1.66 ● On decision-making, a qualitative study outlined how, until recently, membership of the Board of the Northern Ireland Arts Council was not advertised. The subsequent advertisement for positions on the board led to an increase in the number of board members representing community arts (Lynch, 2004).

Barriers to Participation in the Arts

- 1.67 ● The existing evidence on barriers to participation in the arts is again based on irregular surveys, but suggests why participation by some groups is lower than for others. Perhaps the biggest barrier to participation by younger people relates to the school which they attend. If the school does not have an 'arts-rich' ethos then it will be very difficult for some younger people to become involved in the arts, initially at a school level and probably also in later life (see Bergonzi & Smith, 1996).
- 1.68 ● It is notable that the extent to which people experience difficulties in attending or taking part in arts activities which interest them has declined significantly over the last 12 years. In 1994, 27% of those surveyed indicated that they had no difficulties in this regard, while in 2006 83% reported no difficulties (Hibernian Consulting *et al*, 2006: 93). The barriers also have changed over time, with key barriers in 1994 such as high cost and transport difficulties declining in importance compared to family commitments and lack of time in 2006. Nonetheless these barriers remain, and vary according to occupational class. Barriers include the following:
- *Family commitments* – this was the most important reason given by those surveyed in 2006 for having difficulties attending arts events, with 30% of those having difficulties citing this reason. There is a link with the presence of children in the household, and so this could be associated with the cost of bringing families to arts events, or to the number of events which welcome families/children, and/or to the amount of time which families with young children have to attend arts events.
 - *Time* – 26% of those who experienced difficulties in attending arts events which interested them in 2006 said that it was difficult to find the time to do so. This was a problem for more of the ABC1 occupational class (32%) than for other groups, although it is not clear from the data why this is the case (unpublished data from The Public and the Arts survey, 2006). Some submissions to the Project Team suggested that many of those in this group, and with young families, are working long hours and commuting long distances, which may reduce the amount of time available for them to take part in arts and other activities.

- *Cost* – this was a reason given by 19% of those surveyed in 2006 for difficulties in attending arts events. This was an issue for 17% of the ABC1 occupational class, but for 27% of the C2 group (unpublished data from The Public and the Arts survey, 2006). Cost can also be a reason why people do not take part in making art, as some classes, musical instruments and art materials are expensive. Groups at highest risk of poverty include older people, the unemployed, lone parents, and families with a high number of children (Office for Social Inclusion, 2003), so these groups are particularly likely to be affected by this barrier.
- *Transport* – lack of transport was a barrier for 7% of the ABC1 occupational class and 4% of the C2 group in 2006, but for 24% of the DE occupational class (unpublished data from The Public and the Arts survey, 2006). Submissions to the Project Team indicated that lack of transport can be a particular barrier for older people, especially in rural areas without public transport.
- *Disabilities* – specific barriers are experienced by people with disabilities, as submissions to this report indicated. These include lack of adequate space for parking and moving around buildings, in addition to inaccessible ticket machines and websites. While physical barriers can be overcome, there is a need also for strategic vision that understands the need for scheduling events and programmes that enable people with disabilities to actually engage with the arts.
- *Literacy* – poor literacy skills impact negatively on the quality of experience of many arts forms³⁷. Some people also may not be literate in English which provides another barrier.
- *Information technology* – IT has the potential to make cultural resources more accessible, but for those without access to a computer, or who are not IT-literate, this can be a barrier as the data outlined above (see 1.50) suggests. This is particularly the case for older people, for people with disabilities, and for people living in areas without broadband access.
- *Social and psychological barriers* – submissions for this report and other studies (see Moore/Working Group on Poverty, 1997³⁸) cite several psychological barriers to the arts. For example, some people who do not attend arts event see the arts as ‘for other people’, ‘not for us’. They may feel that they are not properly educated about the arts and so do not know how to appreciate or judge them. Alternatively, the art that is shown may not relate to their experiences and so they find it irrelevant. Some find the experience of visiting art galleries or museums to be uncomfortable, as they are not sure how to behave or what to expect. Table 1.11 below indicates the extent of some social and psychological barriers for different groups in 2006.

³⁷ The Secretary General of the Department of Education and Science recently told the Dáil Public Accounts Committee that between 27% and 30% of children in disadvantaged areas have difficulties with literacy and numeracy (Irish Times, 13.10.2006).

³⁸ This study interviewed 196 people from disadvantaged backgrounds in depth to find out what factors prevented them from participating in the arts.

Table 1.11 Reasons given for not attending/participating in an arts event in which a person was interested, 2006, by occupational class

	ABC1	C2	DE
Not very interested in these kind of things ³⁹	7%	13%	17%
I might feel uncomfortable or out of place	5%	2%	7%

Source: Unpublished data from the Public and the Arts survey, 2006.

This shows that those from C2 and DE occupational classes are more likely to state that they are not interested in the arts, or that they might feel uncomfortable at an arts event.

- *Organisational barriers* – some submissions received for this report stated that arts organisations can be elitist and that this is a barrier to participation. These submissions indicated difficulties linking local community groups working in the arts, and arts organisations. Meanwhile some arts organisations who wanted to be more involved in outreach work also said that they did not have the right knowledge to develop supports for more people to become involved in the arts.
- *Communication* – in some cases people are not aware of the arts facilities or resources available to them.
- *Ethnic/racial issues* – no data has been collected yet in Ireland on barriers to accessing the arts which are due to ethnic and racial issues. However a UK study found that the main reasons why those from black and ethnic minority backgrounds did not attend arts venues or participate in the arts were lack of time, lack of information on what is available in the local area, and lack of interest (DCMS/National Statistics, 2006). This is an issue which needs to be explored in greater detail in this country.

Barriers Specific to Young People

- 1.69 ● The 2004 survey of 2,260 young people's leisure activities in Ireland (National Children's Office/Cork Institute of Technology, 2005) identified a number of structural barriers to their leisure participation. These mirror those identified for the population as a whole, and include lack of finance, facilities and transport, as well as time.

³⁹ Technically, if asked reasons why they do not attend an arts event which interests them, respondents should not answer that the reason is that they are not interested in the event.

- 1.70 ● This survey also examined which groups of young people were particularly likely to experience these barriers. It found that one in seven young people do not have enough money to take part in the leisure activities that they would like to. Older adolescents from lower socio-economic classes are those most likely to experience financial barriers, which links to the trend towards more commercial leisure activities as teenagers get older.
- 1.71 ● Most teenagers did not experience difficulties with transport in accessing leisure activities. However, older adolescents and those in rural areas were more likely to experience difficulties. 43% of those in rural areas reported transport difficulties.
- 1.72 ● Time was also cited as a barrier to leisure activities, and this varied by age and gender. 31% of 12-13 year olds felt they did not have enough time to take part in leisure activities, compared to 71% of 18 year olds. Meanwhile, 43% of the girls surveyed said that most of their free time is spent doing homework and studying, compared to 29% of boys. This difference is even more marked for those in the Leaving Certificate year.

Barriers to Participation in Decision-Making

- 1.73 ● There is almost no statistical evidence on the extent of participation by different groups in decision-making in the arts. However, submissions for this report did outline a number of barriers to inclusion in this area.
- 1.74 ● The reasons given for people's lack of involvement in decision-making in the arts included the following:
 - If people do not attend arts events or become involved in making art (due for example to the barriers listed above), then they are unlikely to become involved in decision-making;
 - If people do not access higher education on the arts, then they are less likely to be in a position to become involved in decision-making in the arts; and
 - People may not be aware of the opportunities to take part in decision-making in the arts.
- 1.75 ● Some submissions also suggested reasons why decision-making in the arts may not be inclusive. These included:
 - A lack of investigation, evaluation and research, which can prevent good decisions on inclusion in the arts;
 - The lack of a coherent approach to addressing the needs of minority groups in the arts, which can lead to poor decision-making in this area; and
 - The number of organisations working in isolation from one another.
- 1.76 ● It was also stated that mainstream (non-arts) organisations often do not realise the value of the arts and so do not have representatives in their decision-making structures who are qualified in these areas.

Conclusions

- 1.77** ● A broad range of benefits at both the individual and societal levels can be derived from participation in the arts. For the young, for example, such participation can develop a range of skills, self-confidence, and abilities to work with others to understand their viewpoints. More generally, the arts also play an important role in providing intellectual and emotional stimulation and meaning. They are able to symbolise aspects of the world, and provide a shared means of doing so.
- 1.78** ● However, participation in the arts in Ireland varies markedly according to a number of factors, including occupational class, educational level and age. This variation is associated with a range of barriers such as transport problems, family commitments, and social and psychological barriers. The result is that some groups of people in this country are not benefiting as they could from participation in the arts. One of the serious consequences of this could be cultural exclusion, adding further to social exclusion and the lack of social cohesiveness that is essential to the functioning of a democratic society.

2

Introduction

- 2.1 ● The *Agreed Programme for Government between Fianna Fail and the Progressive Democrats, June 2002*, aims, in the area of culture and heritage, ‘to ensure that cultural activity is available and accessible to all’. This is to be achieved by ‘developing and sustaining the increased level of activity in the arts round the country, through the Arts Council, and otherwise in accordance with statutory provisions’ (Department of an Taoiseach, 2002:33). This provides a background for policies to be drawn up and actions to be implemented by Government departments and agencies in the area of the arts and cultural inclusion.
- 2.2 ● Currently there is no national development plan for culture, but a number of key laws and policy documents where one would expect to find policy on the arts and cultural inclusion were examined, to see what support they provide for actions to encourage participation by all in the arts. These are as follows:
- 2.3 ● Key legislation:
 - Arts Act, 2003

Other legislation:

 - Local Government Act, 2001
 - National Cultural Institutions Act, 1997
 - Equal Status Act, 2000 and 2004

Key policy documents:

 - *Towards 2016* – the Social Partnership Agreement 2006-2015,
 - the Strategy Statement of the Department of Arts, Sport and Tourism,
 - the NAPSIncl (National Action Plan Against Poverty and Social Inclusion),
 - *Partnership for the Arts 2006-2010*, and
 - *Branching Out* (the seven year plan for the development of libraries)⁴⁰.

40 There are no equivalent plans for the development of the theatre or visual arts sectors.

- 2.4 ● Two other policies which will be briefly outlined are the National Children's Strategy, and the National Action Plan Against Racism. These refer to the importance of culture to children and ethnic minority groups, and suggest actions to ensure that both groups benefit from and contribute to the arts.
- 2.5 ● Some previous policy work in this area will also be looked at, namely the report 'Poverty: Access and Participation in the Arts' (Moore/Working Group on Poverty, 1997), which examined access to the arts by disadvantaged groups.
- 2.6 ● The policies of a number of other Government departments are also relevant to cultural inclusion, but not as centrally as those listed above, so they are not examined here.

Legislation

Arts Act, 2003

- 2.7 ● The key legislation which governs the arts in Ireland is the *Arts Act, 2003*. It provides a basis for broadening access to the arts in local authority areas, as it states that:

“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”.
- 2.8 ● In order to carry out these functions, the Act requires local authorities to prepare and implement plans for the development of the arts within their local areas. This is an important shift in the legislative environment and provides an enhanced role for the local authorities in the arts. On the other hand, it was noted in consultations carried out by the Project Team that there is no requirement in the legislation for the local authorities to fund the implementation of these plans.
- 2.9 ● The requirements to 'stimulate public interest in the arts', and to 'promote knowledge, appreciation and practice of the arts' are useful in terms of promoting cultural inclusion, and are evident in the Arts Plans of many local authorities. However, these requirements do not make specific reference to ensuring that as many groups as possible in society benefit from or are involved in the arts, particularly groups who are under-represented as participants in the arts. Nor does the Act make such requirements of other organisations which provide services and supports in the arts.

Local Government Act, 2001

- 2.10 ● The Local Government Act, 2001 provides a modern statutory framework for the structures, functions and operations of local government. The Act focuses on governance and financial management, but it does have several provisions relevant to this report. First, one of the three central aims of the Act is to:
- *support community involvement with local authorities in a more participative local democracy.*
- 2.11 ● The Act then goes on to outline several ways in which this can happen. In general terms, Section 67 of the Act outlines that one of the functions of a local authority is do things ‘it considers necessary or desirable to promote the interests of the local community’ in a number of areas, including ‘cultural activities’. Section 69 then outlines that in performing its functions, a local authority ‘shall have regard to... the need to promote social inclusion’.
- 2.12 ● More specifically, in Section 78, the Act allows the library authorities to arrange for provision of services including ‘activities and events of artistic, linguistic, educational, cultural, recreational, community or similar interest’.
- 2.13 ● So the provisions in Sections 67 and 78 legally empower local authorities to carry out artistic functions, while Section 69 obliges them to have regard to the need to promote social inclusion in carrying out these (and other) functions.
- 2.14 ● The Act also makes provisions for greater public and community involvement in some of its decision-making structures. In particular Section 129 requires the establishment of City and County Development Boards (CDBs). These are to be made up of members of the council and its staff, representatives of public authorities, of social partners and of publicly-funded or supported local bodies concerned with local enterprise, rural development or community development. The functions of the CDBs are to maximise the economic, social or cultural development of the area. Each CDB is to draw up a strategy for the economic, social and cultural development of the county or city and the community. This provides an opportunity for the arts to be integrated into the long-term vision of both the local authority and the local community.
- 2.15 ● Section 48 also requires the local authorities to establish strategic policy committees to consider matters concerned with the formulation, development, monitoring and review of policy. This provides a forum for arts plans and policies to be considered at the level of these committees, thereby providing opportunities for local authority and community-wide ownership and endorsement of local arts policy.

- 2.16** ● These provisions of the Act underpin local consultation and involvement, and also require a strategy which includes local cultural development to be drawn up.

National Cultural Institutions Act, 1997

- 2.17** ● The National Cultural Institutions Act, 1997 focuses mainly on the governance and powers of a number of national cultural institutions⁴¹. However, it also has some provisions relevant to the arts and social inclusion.
- 2.18** ● First, Section 14 covers the issues of charges. Subject to the consent of the Minister, it allows different levels of charges to be set for different groups, in the National Museum and National Library⁴². Setting charges must take into account the need to provide a service to members of the public, particularly to young people; and to increase public interest in the collections of the Museum and Library. This provision allows for the fact that some people might not be able to afford to pay for access. It also makes it much more difficult for these two institutions to introduce charges, as the legislation requires that both Houses of the Oireachtas must pass a positive order agreeing to the introduction of such charges. This is very welcome, but at the moment only applies to these two institutions.
- 2.19** ● Secondly, Section 17 allows the Museum to organise exhibitions of objects within the State or Northern Ireland, to increase and diffuse knowledge of human life in Ireland. If applied to venues outside the Museum, this can be very useful for those living outside Dublin who wish to access these cultural resources.
- 2.20** ● In terms of inclusive decision-making, Section 19 requires a gender balance on the board of both the National Library and the National Museum, although not on the boards of any other cultural institutions⁴³. Board members are also to be appointed with regard to their attainments or interest in certain areas such as art, craft, design, and, interestingly, social inclusion and education.
- 2.21** ● Finally, Section 23 legislates for committees to advise the museum and library on the provision of information and services to the public. This provides a good opportunity for the public to participate in this area.
- 2.22** ● The issues of charges, touring and representative decision-making are useful to address in legislation as they can all broaden access to and participation in the arts. However, as outlined above these provisions apply only to some, and not all, of the cultural institutions.

⁴¹ The Department of Arts, Sport and Tourism lists the national cultural institutions under its remit as the National Archives, National Concert Hall, National Library of Ireland, National Museum of Ireland, Chester Beatty Library, the Irish Museum of Modern Art, and the National Gallery of Ireland. There is also a Council of National Cultural Institutions which was established by the Heritage Fund Act of 2001. This Council consists of representatives of these 7 institutions and also of the Heritage Council, the Arts Council and the National Theatre Society.

⁴² Neither have charges for entry.

⁴³ The 2005-2007 Strategy Statement of the Department of Justice, Equality and Law Reform also outlines that the Government is committed to ensuring that a minimum of 40% of nominations to State boards are from each gender. However, this commitment does not have legislative backing.

Equal Status Act

- 2.23 ● This Act, published in 2000 and revised in 2004, prohibits discrimination in the provision of goods and services on nine grounds. The nine grounds are – gender, marital status, family status, sexual orientation, religion, age, disability, race and membership of the Traveller community.
- 2.24 ● The Act defines service as ‘a service or facility of any nature which is available to the public generally or a section of the public, and... includes... facilities for... recreation... cultural activities...’ (Section 2, 1).
- 2.25 ● As a result, discrimination in the provision of cultural services (in relation to the nine grounds) is outlawed.
- 2.26 ● Submissions to this report show that the implications of the Act for the provision of cultural services to people with disabilities are well known. However, the submissions also indicate that there may be less awareness of the implications of the Act for the provision of cultural services in relation to other grounds, such as family status, age, and race. For example, some submissions stated that not all cultural activities welcomed families, or children.

Policies

Towards 2016

- 2.27 ● The latest Social Partnership Agreement (Stationery Office, 2006) outlines a number of commitments relevant to the arts and cultural inclusion.
- 2.28 ● First, Section 21 states that the Government will ‘support development in ... arts and cultural policies at regional and local level’, and ‘make arts more accessible to all including the support of programmes in socially deprived areas’.
- 2.29 ● There are also some specific commitments for particular groups. A National Recreation Policy is to be published to provide frameworks for availability of recreational amenities for younger children, and youth friendly and safe facilities for older children/young people. The Government also states that it will ‘continue to encourage participation by children in arts and cultural activities as a means to enrich their quality of life’ (Stationery Office, 2006:45).
- 2.30 ● To improve the economic and social well-being of rural communities, there will also be actions to ‘develop local initiatives essential to community well-being, with particular focus on the availability of local culture and leisure facilities’ (Stationery Office, 2006:34).

Department of Arts, Sport and Tourism Policy

- 2.31** ● The Department of Arts, Sport and Tourism does not appear to have a clear policy to increase participation by all in the arts. Its programme of work for the next three years is set out in its Strategy Statement 2005-2007 (Department of Arts, Sport and Tourism, 2005). However, its Mission Statement, which outlines the main overall aim of the Department's work, does not include broadening participation in the arts. This is a change from the Strategy Statement of 2003, where 'facilitating greater access to sport and the arts' was included in the Department's Mission Statement (Department of Arts, Sport and Tourism, 2003:1).
- 2.32** ● Following on from its Mission Statement, the Strategy then lists the Department's high level goal (the key thing it will do to implement its mission) on arts and culture. This is to:
- 'create an environment that enables art and culture to flourish, through the provision of an appropriate legislative, policy and resource framework' (Department of Arts, Sport and Tourism, 2005:6)⁴⁴.
- Again this does not refer to increasing participation in the arts.
- 2.33** ● Although the mission and high-level goals of the Department do not make any reference to increasing participation in and access to the arts, there are some references in other parts of the Department's Strategy Statement to expanding access to the arts. The aim of the Programme for Government 2002-2007 has already been referred to above. And in the section headed 'Identification and management of cross-departmental issues', it is stated that 'the broad aim of the Department's funding for the arts, both through the Arts Council and through direct capital grants, is to increase access for all to the enjoyment of and participation in the arts' (Department of Arts, Sport and Tourism, 2005:12). However, it is confusing that this is not listed as an explicit part of the mission or high-level goals of the Department, if this is its broad aim.
- 2.34** ● The fact that increasing participation in the arts is not an explicit part of the mission or high-level goals of the Department is evident in the objectives, actions and indicators outlining the detailed work it will undertake to fulfil its mission. Reading though the objectives shows that funding of cultural institutions, building of new arts venues and changes in the governance of some cultural institutions are the Department's strongest work foci for the 2005-7 period. There is no mention in either of the objectives or actions of increasing participation in the arts. Meanwhile only 2 out of 19 outcome indicators (which measure how successfully the Department implements its actions) are for increased audiences for the arts. Both of these indicators are to measure the success of newly-built

44. The Department's website lists a different mission statement to that which is published in its Strategy Statement. The Department's mission statement on its website is 'to contribute to the economic, social and cultural progress of Irish society and the enrichment of its quality of life through promoting sustainable tourism, encouraging excellence in sporting and artistic achievement, facilitating greater access to sport and the arts, and preservation of our cultural inheritance'. It is not clear why greater access to the arts is not part of the Department's published Strategy Statement, and is not followed through on in actions in the Strategy Statement, as will be outlined in the paragraphs which follow here.

venues (Department of Arts, Sport and Tourism, 2005). Building new arts venues is very valuable and necessary to increase participation in the arts, particularly where there is a lack of venues. However, as many of those consulted for this report said, this is only one part of increasing participation. Many argued that it was also important to have a strategy for building audiences.

- 2.35 ● It is interesting to contrast the above with the focus in the Strategy Statement on increasing access and participation in sports. The high level goal of the Department in sport is:
- ‘recognising the role of sport in fostering healthy lifestyles, to *support and influence increased interest and participation in sport*, the improvements of standards of performance in sport and the development of sports facilities at national, regional and local level, through an appropriate policy and resource framework’ (Department of Arts, Sport and Tourism, 2005:7/8).
- 2.36 ● With increasing participation specifically stated as part of the Department’s high level goal in sports, this focus is then clearly carried through to the objectives, actions and indicators for the Department’s work on sport. The first two objectives are to ‘facilitate the use of public funds to promote increased participation in sporting activity’, and ‘facilitate the provision of sports facilities on a nationwide basis’ (Department of Arts, Sport and Tourism, 2005:19). 8 of 25 outcome indicators refer specifically to increasing levels of participation in sport.
- 2.37 ● The Strategy Statement also lists cross-departmental work which the Department needs to manage in the arts. Some of this is relevant to increasing access. This includes taking account of the requirements of the National Disability Strategy when planning new projects in cultural institutions. It is also noted that educational programmes at cultural institutions are directed primarily at children and are in compliance with the National Children’s Strategy. Finally the Strategy Statement outlines that free admission to the cultural institutions is continued and that this complies with the inclusivity provisions of the National Anti-Poverty Strategy.
- 2.38 ● However, the Department’s Strategy Statement does not identify work-links with organisations which can assist greater inclusion in the arts, for example the local authority arts offices⁴⁵, the Department of Education and Science, the Department of Community, Rural and Gaeltacht Affairs, the Office of Social Inclusion, or other organisations who deliver a significant amount of community arts projects on the ground. Links with these bodies may be missing due to the fact that broadening participation in the arts is not included in the mission and high level goals of the Department.

⁴⁵ The only link mentioned is to the Department of the Environment, Heritage and Local Government in connection with the National Monuments.

- 2.39 ● Again the policy on sports shows a more integrated framework. The list of cross-departmental issues includes work with local authorities to allow wide-ranging participation in sporting activities, work with the Department of Community, Rural and Gaeltacht Affairs in relation to the RAPID programme in disadvantaged areas, and an inter-departmental steering group to devise a strategy for the location of sports facilities at national and local level.
- 2.40 ● So overall the policies of the Department of Arts, Sport and Tourism lack a clear strategic direction to promote greater participation in the arts by all.

NAPSIIncl

- 2.41 ● The National Action Plan Against Poverty and Social Exclusion, or NAPSIncl, outlines the strategies, specific measures and institutional arrangements to eradicate poverty and social exclusion (see Office for Social Inclusion, 2003). These and their related targets are set by the relevant Government departments. The strategy is monitored and evaluated by the Office for Social Inclusion (OSI) which is located within the Department of Social and Family Affairs. OSI is the Government Office responsible for coordinating economic, employment and social policies to tackle poverty and build a more inclusive and cohesive society. Its key policy document is NAPSIncl. This recognises the multi-dimensional nature of social exclusion, and so has actions and targets across a wide range of policy areas. So one would expect the issue of increased participation to be addressed in the NAPSIncl⁴⁶.
- 2.42 ● The NAPSIncl focuses on economic exclusion and exclusion from the labour market. However, it does look at what it calls 'social participation', including participation in the arts, culture and recreation.
- 2.43 ● Social participation is defined as the 'extent to which people organise themselves and participate in voluntary work'. The NAPSIncl then states that 'improving access to facilities for arts, culture and recreation is an important means of increasing participation in voluntary activities and has a positive impact on socially disadvantaged individuals, groups and areas' (Office for Social Inclusion, 2003:10). This approach is very much in line with the arguments raised in Chapter 1 for increasing access by all to the arts.
- 2.44 ● One of the policy tasks outlined to encourage social participation is to 'continue to improve access to arts, cultural and recreation facilities' (Office for Social Inclusion, 2003:10). However, the actions which are outlined to meet this task are not specifically focused on disadvantaged groups who do not currently use cultural resources/facilities. Instead, it is stated that the ACCESS scheme (2000-2004)⁴⁷ which funded new arts and culture venues will improve general access to arts and culture facilities, and this will lead to a positive impact on socially disadvantaged individuals and

⁴⁶ Possibly as the Office for Social Inclusion addresses the issue of cultural inclusion, there is no mention of arts and culture and their links to social exclusion and poverty in the 2003-2005 Strategy Statement of the Department of Social and Family Affairs.

⁴⁷ See Chapter 3.

groups. However, nothing is outlined to ensure that those who are socially excluded and/or living in poverty do access these new venues. There are no specific objectives or targets outlined on this, unlike many other areas focused on by the Plan.

- 2.45 ● However, in relation to literacy, an area relevant to this report, a number of specific policy measures are outlined. There are commitments to tackle illiteracy through the education system, including investment in adult education, and through the National Adult Literacy Agency (NALA). There are also some commitments to increase access to IT for all.
- 2.46 ● Interestingly, some of the key institutional structures which have been set up to facilitate anti-poverty strategies do not include representatives of the arts. For example, neither the Cabinet Committee nor the Senior Officials Group directing work in this area includes a representative from the Department of Arts, Sport and Tourism.
- 2.47 ● Overall, the NAPSIncl policy indicates a weak focus on the issue of increased participation in the arts and culture. While this issue is listed as one of the major trends and challenges in terms of addressing poverty and social exclusion, the Plan lists no actions or related targets specifically to improve access to the arts for those in poverty and experiencing social exclusion.

Partnership for the Arts

- 2.48 ● *Partnership for the Arts: Arts Council Goals 2006-2010* (Arts Council, 2006a) is the Arts Council's framework of values, principles and goals for supporting the arts over the coming five years. It was drawn up following wide consultation with the arts community, and submissions from the public, and contains a number of commitments to increase participation in the arts.
- 2.49 ● First, one of the six values the Arts Council outlines in *Partnership for the Arts: Arts Council Goals 2006-2010* is a duty to the public. This has two parts – to:
 - 'provide a wide variety of opportunities [for the public] to experience the arts', and
 - 'ensure that public funds allocated to the arts are dispersed fairly and in accordance with stated policies and good public-service practice' (Arts Council, 2006a:9).
- 2.50 ● The plan then goes on to list five specific goals, and two of these directly relate to broadening access to the arts. The first goal is to 'make it possible for people to extend and enhance their experiences of the arts' (Arts Council, 2006a:20). To achieve this, the Arts Council plans to:

- support arts organisations and other specialist organisations and bodies, to enable more people to experience the arts;
 - acknowledge and support the growing role of local authorities;
 - create better opportunities for young people to experience the arts;
 - recognise and support the important contribution of voluntary groups and the amateur arts; and
 - extend opportunities for people to work collaboratively with artists.
- 2.51 ● To implement this goal, the Arts Council proposes working with several partner organisations, such as arts organisations, the local authorities, the City and County Manager's Association, the Department of Education and Science, voluntary arts organisations, and schools, prisons and libraries. It also plans to develop a number of support programmes for these bodies to extend the arts to more people.
- 2.52 ● The second goal relevant to broadening access to the arts is to 'affirm and promote the value of the arts in society'. To achieve this goal the Arts Council will 'inform public appreciation of the contribution of the arts to daily life' by collecting data on attitudes to the arts, and designing and implementing a public awareness campaign on the arts (Arts Council, 2006a:16-17).
- 2.53 ● To accompany *Partnership for the Arts: Arts Council Goals 2006-2010* the Arts Council also published *Partnership for the Arts: In practice 2006-2008* (Arts Council, 2006b), which outlines the key areas of work to implement the plan over the next three years. These initiatives are grouped by 1) artform, 2) type of art organisation, and 3) arts practices which cross all artforms.
- 2.54 ● Some of the initiatives are specifically relevant to this report, particularly the initiatives in Group 3, 'arts practices which cross all artforms'. In this group there are sections specifically on:
- arts and disability;
 - arts and health;
 - arts in schools;
 - local arts;
 - participatory arts;
 - public art and
 - young people, children and art.
- 2.55 ● A number of key actions are outlined under these initiatives in Group 3. Most of these relate to developing management and supporting best practice, and so are focused on arts organisations. It is the initiatives on young people and children which seem to be most specifically focused on those who will actually create the art, rather than the organisations which

could support them to do so. In this section the actions are to extend opportunities for young people and children to participate in and ‘make’ arts; broaden our understanding of what this contributes to young people and to the arts; as well as recognising the alternative artforms of young people and children.

- 2.56 ● There is also an initiative listed under Venues (one of the areas covered in Group 2, ‘type of art organisation’), for ‘introducing an effective touring policy’ (Arts Council, 2006b:59). This would increase opportunities for those outside the main urban areas to experience the arts.
- 2.57 ● The Arts Council also states in *Partnership for the Arts: In practice 2006-2008* that they invite interested bodies (e.g. artists, resource organisations, production companies) to ‘come and talk to us about your ideas, about how our funding programmes might support you, and about how you can, in turn, help in achieving these goals’ (e.g. Arts Council 2006b: 68). This provides another opening for the specific development of actions to promote greater participation in the arts.
- 2.58 ● So overall in its policies and programmes, the Arts Council supports arts organisations (i.e. production companies; resource and service organisations; festivals and events; and venues) in increasing participation in the arts in many ways, including broadening access for a range of audiences. This is evident in funding decisions, but the Council does not have explicit policies on some of these areas.

Branching Out

- 2.59 ● *Branching Out* is a plan for the strategic development of the library service from 1999 to 2006 (Government of Ireland, 1998).
- 2.60 ● There are several commitments and developments in *Branching Out* to improve access by all to public library resources and facilities. These commitments are central to the policy. First, one of the four principles to guide the future public library service is that the service will ‘provide open and democratic access to the world of information’ (Government of Ireland, 1998:10). Then several of the recommendations in the report outline specific actions which will be taken to increase access. These are as follows:
 - “investment in library infrastructure and services should enhance equity of access to information and should form part of the Government’s National Anti-Poverty Strategy.”
 - “to promote equality of access to the public library service, each library authority should develop and implement a strategy to improve access to the library for everybody. The strategy should seek to overcome physical barriers to library use, social barriers to library use and financial barriers to library use.”

- “library authorities should carry out a fundamental review of how they serve isolated communities, whether rural or urban. Library authorities should be prepared to use innovative solutions to meet identified needs.”
 - “a small allocation should be made available to pilot some innovative solutions in delivering library services to isolated communities.”
 - “a review of library charges should be undertaken by each library authority during 1999. This review should focus on, among other things, the equity of membership charges taking into account ability to pay.”
 - “to address the need to provide access to library services to people with disabilities, the project team [of *Branching Out*] recommends that library authorities should include in their access strategy, measures to bring all of their libraries into compliance with Part M of the Building Regulations by 2006.”
 - “to market library services effectively, each library authority should carry out a programme of research into what their users and the public in their area want from the library.”
 - “the Department of Environment and Local Government and An Chomhairle Leabharlanna should have a formal relationship with the Department of Education and Science centred on arrangements for life-long learning” (Government of Ireland, 1998:11-14).
- 2.61 ● *Branching Out* recommended a national commitment to information access through public libraries. It was suggested that this could take the form of a charter whereby the State guarantees that every citizen should be able to access all information at, or through, the local public library. It was seen as essential that the necessary infrastructure be put in place through the public library system to make electronic government equally accessible to all.
- 2.62 ● *Branching Out* also considered the issue of access to arts and culture through the library network. It recommended a national strategy on delivery of the arts, taking as its starting point the report of the Public Libraries and the Arts Committee⁴⁸. It recommended that the Arts Council, in formulating and in implementing the next Arts Plan, should take account of the positive role that libraries can play in developing the full spectrum of the arts in Ireland. This is particularly important for communities that do not have access to any other arts infrastructure.
- 2.63 ● It was also recommended that the Minister for the Environment and Local Government request the Minister for Arts, Heritage, Gaeltacht and the Islands to initiate a national programme on the digitisation of library collections of high cultural value. Digitising collections means that they become available to many more people, on-line.

⁴⁸ The Public Libraries and the Arts Committee was established between the Arts Council and An Chomhairle Leabharlanna following the Arts Plan 1995-1997, to explore how partnership between them could secure maximum benefit for the arts. The Committee produced a report, *Arts and the Magic of the Word* (Arts Council/Library Council, 1998), which outlined the current position and made recommendations for future developments to facilitate access to the arts through the public libraries.

- 2.64 ● *Branching Out* therefore focuses on increasing access to the cultural resources of the libraries, with specific reference to groups in poverty and in isolated areas. It outlines specific actions to carry out this work. As this plan has been in place since 1999, many of these recommendations have now been implemented, as will be outlined in Chapter 4.

National Children's Strategy

- 2.65 ● The National Children's Strategy (Stationery Office, 2000) was published in November 2000. It outlines future policy developments to ensure that children in Ireland enjoy a fulfilling childhood and reach their full potential.
- 2.66 ● Objective D of the Strategy states that 'children will have access to play, sport, recreation and cultural activities to enrich their experience of childhood' (Stationery Office, 2000:37). During the consultation process the need for more community-based play, leisure and cultural activities was high on the list of the issues raised by children. There is an emphasis on sporting activities in the actions undertaken and proposed, but there is also a commitment to increase opportunities for children to engage in the arts through the various Arts Council art plans.

National Action Plan Against Racism

- 2.67 ● This is a plan to combat racism in Irish society, prepared by the Department of Justice, Equality and Law Reform and published in January 2005 (Department of Justice, Equality and Law Reform, 2005).
- 2.68 ● One of the objectives of the plan is to encourage recognition of cultural diversity, with a particular focus on this in the arts. The plan sees arts and culture policy as having the potential to promote interaction and understanding of cultural diversity.
- 2.69 ● The plan states that the Government will develop measures to encourage more media programming which focuses on cultural diversity in Ireland. The report also suggests that consideration could be given to including a 'contribution to intercultural relations' as a criteria to be taken into account when the Department of Arts, Sport and Tourism is developing new schemes. It also outlines the development of an intercultural arts centre in Dublin as a priority (Department of Justice, Equality and Law Reform, 2005).

Other Work

- 2.70 ● A key document which focused on poverty and the arts and made related policy recommendations is *Poverty, Access and Participation in the Arts* (see Moore/Working Group on Poverty, 1997). This report was the outcome of a Working Group jointly established in 1995 by the Combat Poverty Agency and the Arts Council, as both had become increasingly interested in access to the arts for people who live in poverty and experience disadvantage.

- 2.71** ● Research carried out for the report looked at the participation of those in poverty in the arts, finding (as now) that those with low incomes were less likely to participate, and outlining the barriers to participation. Based on this data, the Working Group agreed seventeen recommendations to facilitate greater participation in the arts by groups living in poverty and experiencing disadvantage. The recommendations included the following:
- public bodies responsible for the arts should strategically focus on those experiencing poverty, measure the effectiveness of policies and programmes to do this, and link funding to this;
 - arts organisations and institutions and the local authorities should work in consultation with disadvantaged groups in the delivery of the arts;
 - specific supports were recommended to develop community arts;
 - arts in schools in disadvantaged areas should be resourced; and
 - national arts institutions should have staff to develop education strategies with those from disadvantaged communities.
- 2.72** ● The report recommended that ‘serious consideration should be given to implementing these recommendations as soon as possible’ (Moore/Working Group on Poverty, 1997:15). However as this NESF report will show, many of these recommendations were not implemented, and still need to be acted on.

Conclusions

- 2.73** ● Legislation and key policy documents which can increase the access of all to cultural resources and facilities show a mixed picture. In terms of legislation, local authorities are the organisations given most responsibility for broadening participation in and access to the arts, while taking social inclusion into account. However, with a few exceptions legislation does not require other organisations providing cultural resources or facilities to broaden participation, particularly for groups in poverty.
- 2.74** ● The policy documents of two organisations working on social inclusion, and on the arts, that is the Office for Social Inclusion and the Department of Arts, Sport and Tourism, do not have a clear policy to broaden participation by all in the arts. The Department in particular does not include this in its mission or among its high level goals. The key policy documents of both organisations lack specific actions and targets to improve participation by those in poverty in the arts.
- 2.75** ● However, the action plans for both the library service and the Arts Council have broadening participation in the arts and culture as key goals, and outline actions to improve participation. *Branching Out* lists specific actions to be carried out to encourage groups in poverty and in isolated areas to access library services.



Key Actions to Support Broader Participation in the Arts

Consultation carried out for this report and submissions to the Project Team indicated a very wide variety of organisations providing services relevant to the arts, with many people underlining the number of organisations they worked with to deliver arts services. The following diagram gives an indicative outline of these:

Diagram 3.1
Organisations supporting the arts in Ireland

Government Departments	State Agencies	National Cultural Institutions
<ul style="list-style-type: none"> ■ Arts, Sport and Tourism ■ Environment, Heritage and Local Government ■ Education and Science ■ Social and Family Affairs ■ Community, Rural and Gaeltacht ■ Finance 	<ul style="list-style-type: none"> ■ Arts Council ■ Library Council ■ FÁS ■ Údarás na Gaeltachta ■ HSE ■ RAPID/CLÁR 	<ul style="list-style-type: none"> ■ National Gallery ■ National Library ■ Irish Museum of Modern Art ■ Chester Beatty Library ■ National Archives ■ National Concert Hall ■ Abbey Theatre ■ National Museum of Ireland
Local Authorities	Private	Voluntary Sector
<ul style="list-style-type: none"> ■ Library services ■ Arts offices 	<ul style="list-style-type: none"> ■ Companies ■ Individuals 	<ul style="list-style-type: none"> ■ Local partnerships ■ Voluntary arts and culture groups

In this Section, we will look at the supports given by these organisations to broaden participation in the arts in Ireland. First, the key cultural inclusion actions of the Government departments and agencies which are focused specifically on the arts (the Department of Arts, Sport and Tourism, the Arts Council and the national cultural institutions) will be outlined in Chapter 3.

Then the actions of the Department of the Environment, Heritage and Local Government and the local authorities will be discussed in Chapter 4.

Chapter 5 will look at the actions of the Department of Education and Science to promote inclusion in the arts. Finally, the support given by a variety of State and non-State organisations for art in community settings (be it arts as community development or otherwise) will be considered in Chapter 6.

Such a wide range of organisations working in the arts helps underpin a vibrant arts ecology, as it provides opportunities for the participation in, creation and consumption of the arts at amateur, community and professional levels.

In these Chapters, the key actions listed in publications and other documents will be outlined. Issues relevant to the work of these organisations which were brought up in the Project Team's consultations for this report will also be outlined.

3

CHAPTER 3

Department of Arts, Sport and Tourism, the Arts Council and the National Cultural Institutions

- 3.1 ● The key actions which the Department of Arts, Sport and Tourism carries out which can promote cultural inclusion are provision of funding to:
- 1) the Arts Council,
 - 2) the national cultural institutions, and
 - 3) ACCESS, the programme to build new arts venues.
- 3.2 ● In the following paragraphs the work carried out to promote greater participation under these actions will be outlined.

The Arts Council

- 3.3 ● In 2006 the Department of Arts, Sport and Tourism provided funding of €72.31m to the Arts Council (see <http://www.arts-sport-tourism.gov.ie/arts/council.html>). The Arts Council is an autonomous body established in 1951 to stimulate public interest in and promote knowledge, appreciation and practice of the arts. It is the State's principal instrument of arts funding and an advisory body to Government on arts matters.
- 3.4 ● The Strategy Statement of the Department does not indicate that the Arts Council is required to carry out actions to increase participation in the arts as a condition of this funding. However, the actions of the Arts Council support cultural inclusion in several ways. How its funding is used to do so will be outlined here.
- 3.5 ● Funding allocated by the Arts Council in 2006 can be divided into three categories⁴⁹:
- Schemes
 - Support for artists
 - Revenue⁵⁰.

Funding is also provided to the local authorities, and this will be considered in paragraphs 3.18 on.

⁴⁹ All information given in the following paragraphs was collated from the Arts Council website, Summer 2006.

⁵⁰ The Arts Council is now re-organising its revenue grants programme. This is being replaced with funding under the following five set of supports – annual programming grants; annual funding; regular funding; small festivals scheme; and projects – once off awards. This will come into operation for 2007 grants.

Arts Council Schemes

- 3.6** ● The schemes provide most funding to projects with specific goals to broaden access to the arts. In particular, there is an Artist in the Community Scheme, which is run for the Arts Council by CREATE, the national development agency for collaborative arts practice⁵¹. This scheme aims to encourage meaningful collaboration between artists, and communities of place and/or interest. Although funding to this scheme has grown since 2002, it is not very large – in 2006 €115,000 was allocated to 24 of 150 applicants.
- 3.7** ● Other schemes include the Schools Exhibition Linkage Programme, the Small Festivals Scheme (see paragraph 3.16) and the Local Partnership Scheme. The two former schemes in particular aim to make art more accessible, while some projects funded under the Local Partnership Scheme also aim to bring the arts to a broader audience. In 2006, €800,000 was allocated under the Small Festivals Scheme (Arts Council, 2006c), up to €33,000 under the Schools Exhibition Linkage Programme (Arts Council, 2006d), and €60,000 under the Local Partnership Scheme⁵².

Arts Council Support for Artists

- 3.8** ● Artists can apply for funding to work in a particular artform or combination of artforms. There is no specific requirement or funding stream for artists to carry out culturally inclusive work as part of this funding. Project funding is also available for individual artists. Again this is artform based, with no specific requirement or funding for cultural inclusion. However, applications can be made to do participatory work in a particular artform or combination of artforms, and such applications are made, and are funded. In 2006, a small number of projects with social inclusion aims were funded, such as one by Amnesty International to bring together established filmmakers, photographers and transition year students to produce short films /photography reflecting young people's human rights concerns; a multi-agency partnership between Sligo County Council, local schools and the Model & Niland Arts Centre; and an Arts in Education programme.

Arts Council Revenue

- 3.9** ● Revenue funding by sub-programme in 2006 was as follows⁵³:

⁵¹ CREATE's mission is to provide support and advice to artists and arts organisations working collaboratively with communities of place and/or interest. It was founded in 1983 to promote community-based arts activities and to act as a network service for arts practitioners. See <http://create-ireland.ie> for further information.

⁵² Information supplied by the Arts Council.

⁵³ All funding figures are taken from the Arts Council website, July 2006.

Table 3.1 Revenue funding by the Arts Council – 2006 offers

Sub Programme	2006 Offers €
Resource and Services Organisations	10,702,077
Production Companies	14,936,200
Venues	19,004,000
Festivals and Events	6,566,200
Total	51,208,477

3.10 ● In terms of revenue funding, again there is no specific funding for participatory or outreach work. However, examination of the figures shows that funding is being provided to organisations which broaden access to the arts.

3.11 ● For example, *Resource and Services Organisations* whose main work involves broadening participation in the arts and who were funded in 2006 included the following:

- Arts and Disability Ireland – €119,300;
- Arts and Disability Forum – €34,500;
- The Ark Children’s Cultural Centre – €660,000;
- Cinemobile – €70,000;
- Cork Community Artlink – €35,000;
- CREATE – €243,000;
- Drama League of Ireland – €52,000;
- Irish Association of Youth Orchestra – €130,000;
- National Association for Youth Drama – €240,000;
- National Youth Arts Programme – €65,877; and
- Waterford Healing Arts Trust – €48,000.

3.12 ● A number of other organisations funded under this category also have a strong participatory remit, such as the Music Network which received €680,000 and which has the double remit of supporting the career of musicians and making live music accessible to the population of Ireland. Altogether €10.7m was awarded to resource and service organisations in 2006.

- 3.13** ● As regards the *Production Companies* funded, in 2006 €14.93m was awarded by the Arts Council to these companies. Again some funding is going to organisations which carry out participatory and outreach work. For example, Arambe Productions received €20,000 in 2006. Arambe is the first African theatre organisation in Ireland and aims to encourage an artistic community among Ireland's ethnic minorities and to become a model of good intercultural practice. Other organisations funded, which aim to involve new audiences or to focus on social inclusion in some way, include Barnstorm Theatre Company (€310,000); Blue Teapot Theatre Company (€13,500); Calypso Theatre Company (€275,000); Dublin Youth Dance Company (€20,000); Dublin Youth Theatre (€50,000); and Galway Youth Theatre (€50,000), for example.
- 3.14** ● In terms of *Venues*, a total of €19m was awarded to a range of venues in 2006. The highest funded was the Abbey Theatre, which received €7,200,000. It has run an education and outreach division for the past number of years (see Box 1 below for more detail). The next highest funding went to the Gate Theatre and to the Project Arts Centre, which received €850,000 and €800,000 respectively. The Axis Arts Centre, which has a strong community arts focus, received €25,000. In general arts centres, which usually have a stronger community and local focus, received quite low funding from the Arts Council. However, many of these are also funded by local authorities, so a balanced view of the support they receive from the State is not clear from these figures.

Box 1

Abbey Theatre Outreach Programme⁵⁴

This was set up in 1995, and has had three phases of work.

1995-1998 – a wide range of projects were carried out with particular groups including children, young people, the community and older people. This included back-stage tours, post-show talks, and community groups performing their own devised work. Work was carried out in partnership with other national agencies and Government departments.

1998-2002 – a smaller number of projects were focused on, under three themes. The themes were a) seeing plays at the Abbey and Peacock Theatres; b) meeting theatre practitioners; and c) creating theatre in response to work on stage of interest to particular groups. Much of this work was carried out with children, in partnership with other arts organisations and schools.

2002 on – a number of mainstream programmes were developed, including a workshop programme to introduce theatre to young people, theatre matinees for older people, and a children's workshop.

⁵⁴ This was outlined to the Project Team by Ms Sharon Murphy, now Arts Office with Dún Laoghaire Rathdown County Council, and former Director of this programme.

- 3.15 ● Finally, funding for *Festivals and Events* can be very important in reaching new audiences. Some festivals and events are also specifically focused on bringing the arts to groups who may not be participating in them. For example, Age and Opportunity in 2006 received €45,000, which was used for the Bealtaine festival which brings cultural activities to older people. The Baboró Children's Festival also received €170,000; Clifden Community Arts Week €56,000; Dublin Gay and Lesbian Film Festival €14,000; Earagail Arts Festival €180,000; the Festival of World Culture €75,000; Galway Arts Festival €445,000; Scoil Samhraidh Willie Clancy €80,000; and the St Patrick's Festival €50,000. Overall, in 2006 festivals and events were awarded €6.56m.

Small Festivals

- 3.16 ● Another scheme provides awards to small festivals, and in 2006 140 such festivals were awarded a total of €800,000. Some of this funding went to organisations carrying out festivals and events with a focus on cultural inclusion, including the following:

- East Clare Community Support/St Patrick's Day Festival and Scariff Harbour Festival;
- Hospital Family Resource Centre;
- The Base, Ballyfermot Youth Centre and Childcare Facility;
- Aisling Children's Arts Festival;
- 2nd African Film Festival;
- Ag Seinm Trad Arts Group/Trad Camp;
- Clarinbridge Community Arts Festival; and
- Galway Youth Federation/Westside Arts Festival.

Other Funding Allocations

- 3.17 ● The Arts Council also jointly funds a number of programmes which are key to broadening access to the arts. These include, for example, the local authority arts offices, the National Youth Arts programme, the Arts in Schools support, and Ealaín na Gaeltachta.

- 3.18 ● *a) Funding to local authorities*

The first arts officer was employed in 1985, in partnership between the Arts Council and Clare County Council. The aim was to make the arts integral to people's lives, through providing more local access to the arts. The Arts Council paid half of the arts officer's salary, and also contributed some programme funding. In 2006 all but one local authority had an arts officer and the Arts Council currently makes a contribution to the salary of 16 arts officers. Arts officers also apply for and are awarded funding under various Arts Council schemes. Altogether in 2005, the Arts Council allocated €2.18m to local authorities, including Ealaín na Gaeltachta

(see below)⁵⁵. Overall, the local authority arts office plays a critical role in helping people experience the arts (see also Chapter 4).

3.19 ● *b) National Youth Arts Programme*

The National Youth Arts Programme is run by the National Youth Council of Ireland and jointly funded by the Arts Council and the Department of Education and Science. It aims to realise the potential of young people through good quality arts practice and to develop policies and activities for youth arts at local, regional and national level. As well as providing guidelines for those working in youth arts, it also funds artists in residence and research projects. A key part of its work is also to provide relevant training for youth workers and artists.

- 3.20** ● This programme also manages the two funding awards available specifically for youth arts practice outside schools, on behalf of the Arts Council and the Department of Education and Science. These are the Artist in Youth Work Residency Award and the Youth Arts Development Award. The latter is for the research and development of partnerships, strategy and policy relating to youth arts.

3.21 ● *c) Arts in Schools*

To further the promotion of the arts in schools, the Artists in Schools Guidelines were recently published to provide practical guidance on the most effective ways for artists and teachers to work together with pupils in schools. These guidelines were devised as a joint piece of work between the Department of Education and Science and the Arts Council (see Arts Council/Department of Education and Science, 2006). Again this work promotes access to the arts.

3.22 ● *d) Ealaín na Gaeltachta*

Údarás na Gaeltachta was set up to develop the Gaeltacht economy, in order to preserve and enrich the Irish language as its principal language. However, it has also addressed the issue of Irish language culture in the Gaeltacht in partnership with the Arts Council.

- 3.23** ● In 1998 Údarás na Gaeltachta and the Arts Council set up Ealaín na Gaeltachta to support arts development in the Gaeltacht, with each committing 50% of the initial budget.

- 3.24** ● The first plan of this company, *Plean Ealaíon 2000-2003*, had a number of objectives, some of which related to 'nurturing individual and community development through the arts' (Arts Council/Údarás, 2004:8). Projects funded at this time included arts workshops for older people, drama workshops in primary schools, youth theatre, and creative writing in secondary schools, all of which would promote engagement in the arts. In 2004, just under €150,000 was allocated in funding to such projects. €40,000 was also allocated to festivals in Gaeltacht areas (see <http://www.ealaín.ie/maoiniu/liosta.html>).

⁵⁵ Funding data supplied by the Arts Council.

- 3.25 ● More recently the company has produced *A Strategy for the Development of the Arts in the Gaeltacht 2005-2009* in partnership with the Arts Council and published in 2004. One of its five objectives is to: 'Cultivate the artistic development of individuals and communities to ensure that individuals can learn to express themselves creatively, that young people growing up in the Gaeltacht are encouraged and supported to engage with the arts and encounter and identify with role models who have made careers in the arts, so that people living in the Gaeltacht have access to the arts as participants and as audience members' (Arts Council/Údarás, 2004: 11).
- 3.26 ● This objective clearly aims to broaden participation in the arts. A number of actions proposed will support this. These include establishing partnerships with local authorities, encouraging relevant national organisations to support and increase their presence in and engagement with Gaeltacht-based artists and arts organisations, and developing a public art policy to support imaginative use of the Per Cent for Art scheme (see also paragraph 6.32 on).
- 3.27 ● However, the vast majority of proposed actions in the Plan are not focused on broadening audiences, but instead on supporting artists and developing a sustainable arts infrastructure in the Gaeltacht. While the latter are necessary so that arts are available in the Gaeltacht, the Plan might be developed in the future to focus more strongly on developing audiences and encouraging those who do not take part in the arts to do so.
- 3.28 ● Under *Plean Ealaíon 2000-2003* three arts officers were employed on temporary contracts. New posts are to be advertised as part of *A Strategy for the Development of the Arts in the Gaeltacht 2005-2009*.
- 3.29 ● *Other*
The Arts Council also employs an arts participation manager and officer, as well as a youth programmes manager, an arts education specialist, and local arts development manager and officer. All of these posts aim to broaden participation in the arts.

Conclusion

- 3.30 ● At the 2006 World Summit on the Arts and Culture, Jennifer Bott of the Australia Council of the Arts noted that Arts Councils have traditionally been set up to create performance. However, changes in society mean that people no longer want to only 'consume' such performances, but also to participate in the arts (see also Stott, 2006). The Irish Arts Council funding to culturally inclusive work may indicate that such a change is occurring here.
- 3.31 ● Examination of funding allocations indicates that the Arts Council funds a range of socially inclusive arts practice. However, interviews with Arts Council personnel indicate that this funding is not ring-fenced. While it is extremely important that particular art forms and individual artists and arts organisations are funded to further develop their work, this should not

preclude a funding stream specifically for work which is inclusive. It would be useful to make available funding specifically for socially inclusive arts, for artists or organisations who wish to work on this, so as to clearly show and underpin the Arts Council commitment to this work.

National Cultural Institutions

Funding

- 3.32** ● In 2005 the Department of Arts, Sport and Tourism provided the following funding to the national cultural institutions⁵⁶:

Table 3.2 Funding to national cultural institutions in 2006

Institution	Amount (€m)
National Museum	19.80
National Library	11.40
National Archives	4.90
National Gallery	9.44
IMMA	6.48
Chester Beatty Library	2.48
National Concert Hall	2.85

Source: Figures provided by Department of Arts, Sport & Tourism.

- 3.33** ● As already mentioned in Chapter 2, the Strategy Statement of the Department does not indicate that these institutions are required to carry out cultural inclusion work as one of the conditions under which they are funded. However, the institutions do carry out actions to promote cultural inclusion, as will be outlined here.

⁵⁶ The Department provides funding directly to these national cultural institutions, although there are also three other institutions, as outlined in footnote 41.

Actions

- 3.34** ● In terms of social inclusion, one of the four supporting objectives of the national cultural institutions, as listed on the website of the Department of Arts, Sport and Tourism⁵⁷, is ‘to establish a policy framework to facilitate greater access to the national collections by the general public and the development of local and regional museums’ (see <http://www.arts-sport-tourism.gov.ie/culture/overview.html>).
- 3.35** ● A Council of National Cultural Institutions (CNCI), a statutory body, was established by the Department of Arts, Sport and Tourism under the Heritage Fund Act, 2001⁵⁸. As part of its work, the CNCI set up a working group on Education, Community and Outreach (ECO). It devised a policy framework for ECO work by the cultural institutions, which was published in 2004 (Council of National Cultural Institutions, 2004). This noted that ECO work needs to inform and be integrated within the wider policy, planning and management ethos of the cultural institutions. Key actions proposed for ECO work included a strategic plan on this, developing indicators, a cycle of evaluation, providing skilled staff to work on ECO, and an emphasis on the value of partnership with other organisations (cultural and non-cultural) in carrying out this work.
- 3.36** ● Most of the cultural institutions employ dedicated staff to work on ECO, including for example the Irish Museum of Modern Art, the National Gallery, the Chester Beatty Library, the National Concert Hall and the National Museum⁵⁹. The National Archives does not appear to employ any staff for this function.



VISITORS AT IRISH MUSEUM OF MODERN ART

Reproduced courtesy of the Irish Museum of Modern Art

⁵⁷ The Strategy Statement does not list this however.

⁵⁸ Its purpose is to facilitate the pooling of talent, experience and vision of the Directors of the National Cultural Institutions to further the national cultural interest, and to make recommendations to the Minister for Arts, Sport and Tourism on proposed acquisitions using the Heritage Fund. In addition to the institutions named above, the CNCI also includes the Arts Council, the Heritage Council, and the National Theatre Society.

⁵⁹ The Crawford Art Gallery in Cork, which became a national cultural institution while this report was being written, also has staff dedicated to working on ECO.

- 3.37** ● Some other key national institutions, which are not part of the national cultural institutions group funded by the Department of Arts, Sport and Tourism, also play a role in promoting wider access. For example, as outlined above, the National Theatre Society (Abbey Theatre), which is funded by the Arts Council, has had an education and outreach division for a number of years. There is also the Ark, the Cultural Centre for Children, again funded by the Arts Council, which programmes, promotes and hosts high quality cultural work which is by children, for children and about children. It also has a range of policies to promote accessibility, such as concession tickets, events outside Dublin where the main building is located, and disability access.

Conclusion

- 3.38** ● It is a very positive development that nearly all of the national cultural institutions now have a focus on outreach and education. However, this does not seem to be required as part of their funding.
- 3.39** ● Consultations for this report also indicated that the outreach and education divisions in these institutions tend to be poorly funded, and isolated from senior management within the institutions. This weakens, of course, their work, as building audiences for the arts often requires focused outreach work, with active engagement with relevant communities, and this takes time and effort and so can be expensive. In addition outreach programmes which start and stop due to lack of funding can often do more harm than good.
- 3.40** ● Some submissions noted that a lot of the outreach work concentrates on children and young people. This is very positive, but there is also a need to focus on adults.
- 3.41** ● Finally, a key issue mentioned by many is that not enough touring work is carried out by these institutions. Cultural institutions have carried out work with local groups, but the quantity of this work is seen as low. For the institutions to be seen as truly national, it is considered that they should be required to tour, and have comprehensive touring policies, schedules and budgets.

ACCESS

Phase I

- 3.42** ● The ACCESS scheme (2000-2004) funded the building of new arts and cultural venues. These can be integrated arts centres, theatres, museums or galleries as well as arts studios and other creative and performance spaces. By December 2004, 44 such facilities were being funded by the Department of Arts, Sport and Tourism, at a cost of €45.7m (see <http://www.arts-sport-tourism.gov.ie/arts/access.html>). (A list of the successful projects is outlined in Annex 5).

3.43 ● The ACCESS scheme is part of the National Development Plan 2000 to 2006 (NDP), which is partly funded by the European Structural Funds. In line with NDP and EU Structural Funds requirements, ACCESS has some anti-poverty and social inclusion criteria for its funding allocation. The first objective of the funding is to:

— ‘support greater participation by all sections of society in and appreciation of the arts at both regional and local level’.

Then, one of the selection criteria for funding is the project’s:

— ‘capacity to significantly enhance access to, and participation in, arts and cultural activities’ (BMW, 2001: 58).

3.44 ● In addition, one of the three performance indicators where data is to be collected is the increase in use of facilities, including the number of participants/audiences (BMW, 2001: 59).

3.45 ● It is also stated in the funding criteria that ‘it will be a requirement in relation to the management policy of any funded facility that specific provision is made for subsidised access for socially disadvantaged individuals and groups’ (BMW, 2001: 58).

3.46 ● The Department’s website states that ‘particular emphasis was placed on community-based projects and 17 such [ACCESS] projects were included. It is hoped that the scheme will bring about a greater participation in the arts’.

3.47 ● So there is a significant requirement in relation to social inclusion in the ACCESS funding. This could provide a useful model for other organisations.

Phase II

3.48 ● The Department of Arts, Sport and Tourism has recently established ACCESS II (2007-2009), which follows on from the previous ACCESS funding, which was due to expire in 2006. 70% of ACCESS II funding will be for refurbishment of existing buildings (see <http://www.arts-sport-tourism.gov.ie/arts/access.html>).

3.49 ● The first selection criteria for ACCESS II funding is the extent to which the project will ‘improve and extend access to, or participation in, the arts within the catchment area of the relevant facility’. It is also a requirement that all facilities be ‘universally accessible, both in terms of general access and participation in the practice of arts and culture activities’. Application forms for the funding ask what markets (local/regional, national etc) the scheme will target. They also ask for a likely breakdown of activity by client groups. Prices to be charged for admission are asked for also, whilst indicating that schemes do not have to charge admission.

- 3.50** ● At the moment, the guidelines and application forms do not specifically require greater participation by all sections of society, or specific provision to be made for subsidised access for socially disadvantaged individuals and groups, as the previous ACCESS programme required. However, the guidelines for funding do state that ‘all projects must comply with requirements under the NDP 2007-2013 as directed by the Department of Arts, Sport and Tourism, i.e. publicity, performance indicators, horizontal impacts etc’. ‘Horizontal impacts’ in the previous NDP include impacts on those in poverty, so this may lead to greater focus on use of these facilities by this group in the new ACCESS II funding.

Conclusion

- 3.51** ● This overview of the actions of the main arts organisations shows that there is a considerable amount of work taking place to promote greater access to the arts. However, there is no ring-fenced funding to ensure this happens, and it is only in the ACCESS 2000-2004 scheme that there are requirements for organisations receiving funding to have specific policies to promote access for all groups, including those in poverty.

4

CHAPTER 4

Department of the Environment, Heritage
and Local Government and the Local Authorities

- 4.1 ● The key actions which are carried out by the Department of the Environment, Heritage and Local Government and the local authorities to promote cultural inclusion are through the library service and the arts offices.
- 4.2 ● Most of the Department's spending is channelled through the local authorities. This is allocated to them according to their population size, but they also have some funding from other sources⁶⁰. The allocation of the budget among different local authority functions, including the libraries and the arts, is then decided annually by the councillors. So there is no requirement for a particular proportion of a local authority's budget to be spent on either the libraries or the arts. All local authorities do fund these services, but the proportion of council spending allocated to them varies by local authority.
- 4.3 ● The work carried out by the arts offices and library services, and in particular that to promote cultural inclusion, will be outlined below.

The Library Service

- 4.4 ● Public library services are provided by 32 local authority library authorities throughout the country. Altogether in 2004 they operated 353 central and branch libraries. They also provide library services in hospitals, schools, prisons, day care centres, in parish halls and other community service points, numbering a further 800 services. 18 of the authorities operate mobile libraries which serve neighbourhood housing, rural areas and areas of small population. 31 mobiles are in operation nationwide⁶¹.
- 4.5 ● A 2003 MRBI survey showed that 68% of adults are or had been members of a public library, with 36% having visited a public library recently. Altogether 833,968 people were registered as members of public libraries in 2003⁶².

60 Such as commercial rates, housing rents etc.

61 Figures supplied by An Chomhairle Leabharlanna, September 2006.

62 Information supplied by An Chomhairle Leabharlanna.

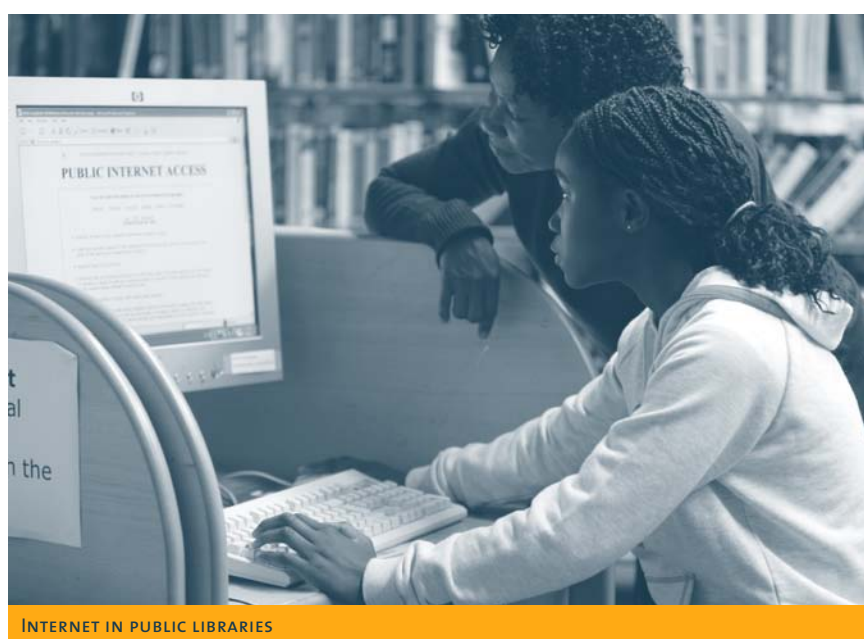
- 4.6 ● However, registered membership is only a partial measure of library usage. Many people use the library for services which do not require them to be registered members, such as looking for information; attending a reading or other event; learning a language; or using the Internet.
- 4.7 ● On average, 2.6% of local authority funding goes to the library service, although this proportion varies by local authority. Overall in 2006, €107m was spent on the running of the public library service (An Chomhairle Leabharlanna, 2006).

Actions to Promote Cultural Inclusion

- 4.8 ● As outlined in Chapter 2, *Branching Out* provides many commitments to promote cultural inclusion in the libraries. These have been implemented in a variety of ways, and will be outlined below.

4.9 ● 1) *Public access to the Internet*

Funding is being provided for the provision of 1,400 Internet terminals in libraries⁶³. A number of projects have also been set up to encourage greater use of the Internet. For example, the *AGORA* project aims to bring the general public on-line. It makes it easy for people with no technical expertise to create simple Internet web pages, to upload images and to establish their own foothold online. A similar project, *Virtual Communities*, provides technology, support, education and on-going facilities to enable community centres to maintain information on-line. *Lifesteps* provides guides to use of the Internet, which are aimed at late adopters of the Internet, such as farmers, women with home duties, and the unemployed. The public libraries, working with An Chomhairle Leabharlanna, have also developed a website www.askaboutireland.ie to make local history and cultural content available over the Internet. Familiarisation sessions are held in libraries to introduce targeted groups of users to the Internet and to the website.



INTERNET IN PUBLIC LIBRARIES

Photo by Mark Russell Hill. The NESF is grateful to An Chomhairle Leabharlanna for permission to use this photograph.

63 Figures supplied by An Chomhairle Leabharlanna and the Department of the Environment, Heritage and Local Government.

4.10 ● 2) Access for those with disabilities

Library Access and Making Access Happen (Equality Authority/An Chomhairle Leabharlanna, 2003; 2004), two research and training programmes to extend access for people with disabilities, have been set up, with support from An Chomhairle Leabharlanna and the Equality Authority. These have provided guidelines and training for librarians on how to give better services to those with disabilities. Optical Scanning Facilities for those with visual impairments are also being installed in 44 libraries. Virtually every library also has a stock of large print books, audio and other forms of accessible media. In terms of physical access, all new libraries comply with the accessibility provisions of the Building Regulations. Libraries constructed prior to the 1992 Building Regulations are subject to an accessibility audit carried out by the local authority, to identify remedial action necessary to make them accessible. Each local authority is to draw up an implementation plan for this action within three months of completing the accessibility audit.

4.11 ● 3) Outreach work

Outreach work with many socially excluded groups has been carried out by the public libraries network countrywide. For example Moyross library in Limerick, and the Westside library in Galway have carried out outreach work with the local community. An example of new work planned with Watchhouse Cross Library in Limerick is outlined in Box 2 below. A number of counties also employ an outreach librarian. For example, Dublin City Public Libraries has employed a staff member to focus on social inclusion and life-long learning, to address barriers to access and to find ways of delivering a more inclusive and relevant library service (Combat Poverty Agency, 2004).

4.12 ● 4) Services to rural communities

The Taobh Tíre pilot project in Donegal⁶⁴ has developed a model to provide better library services to isolated rural and urban communities. This is outlined in Box 3.

Box 2

Watchhouse Cross Library – Outreach Work

Limerick City Library is due to open a new library by the end of 2006 in Watchhouse Cross to service Moyross, Ballynanty, Killeely and Thomondgate. A number of these areas experience some level of disadvantage, and as this report shows, it is often those experiencing disadvantage who are less likely to access cultural facilities.

The library service is, therefore, arranging door-to-door visits with the assistance of various agencies in the area, including local action centres and partnerships, Comhairle, the City Development Board, the social welfare office, the VEC, the RAPID team and Barnardo's, on what services to provide.

The library will also have an IT suite, exhibition area, community rooms, sound-proofed music rooms, a storytelling area and an art and crafts room for toddlers.

(Information supplied by An Chomhairle Leabharlanna)

⁶⁴ Funded jointly by the Department of the Environment, Heritage and Local Government and the local authority through the Public Libraries Research Programme.

Box 3

Taobh Tíre – Donegal County Council

The Taobh Tíre project delivers library services through a network of service points in remote and isolated communities. The service points are hosted in local Resource Centres, co-ops, community halls and a range of community and public buildings.

Each service point has a small collection of books, as well as a PC connected to the Internet which provides access to the Donegal County Library's on-line catalogue. This gives readers an opportunity to choose from over 170,000 books, CDs, videos, DVDs, and books on tape – and to have them delivered to a service point near them.

Step-by-step guidelines showing users how to search and request items on the on-line catalogue are also available in each centre.

This project is a pilot one, in order to develop a model to provide services to isolated areas. It is hoped that the project could be mainstreamed in other such areas.

Source: Donegal County Council, undated

4.13 ● 5) *Services to immigrants*

The Libraries and Cultural Diversity project is another pilot project, which has investigated multicultural library service provision internationally and nationally to help develop such services here. Usage of Irish libraries by foreign nationals was also surveyed. The project was carried out in three library services – Dublin City, Waterford City and County Meath.

4.14 ● One of the outcomes is to increase the stock of books in foreign languages, for non-English speaking groups now living here. For example, foreign language books are hired from a UK company to loan in public libraries; and copies of Irish books which have been translated into foreign languages are sourced to stock in Irish libraries, so that immigrants can read about Irish culture in their own language⁶⁵.

4.15 ● Many of these projects were initially supported as pilot projects by the Library Council and the Department of the Environment, Heritage and Local Government in order to develop future policy and programmes in this area. A number, such as the Optical Scanning Facilities project, are currently being mainstreamed.

⁶⁵ The latter scheme is supported by Ireland Literature Exchange. Information in these paragraphs has been supplied by An Chomhairle Leabharlanna.

Libraries and Culture

- 4.16 ● In terms of wider cultural facilities, libraries both provide information on culture through their resources on local history, and through programmes such as *www.askaboutireland.ie*. Library collections and staff expertise also enable people to contextualise the arts and culture experience with additional information, so that participants can engage more deeply in the experience and at a level which suits their needs.
- 4.17 ● Libraries also act as a venue for other cultural facilities. They provide a programme of events and activities through their network of 353 branches. Examples of the range of activities include Children's Book Week, author visits, reading clubs, poetry readings, multicultural events celebrating dance, traditions etc⁶⁶. In addition libraries are used as a venue for arts exhibitions and events. According to both librarians and arts officers, libraries are much less off-putting than art galleries as spaces in which to attend cultural events, as so many people are more familiar with them. For example, in Waterford a photo exhibition on hurling was put on in the library, as well as a Polish exhibition. These both attracted people into the library who might not normally go to art exhibitions.
- 4.18 ● The use of libraries as a venue for cultural activities is particularly important in rural areas, where there may not be any other such space available locally. Submissions to the Project Team from librarians noted how many libraries wished to develop more multi-functional space that could be used by local groups for a variety of purposes.
- 4.19 ● Libraries work with a wide range of local organisations, including schools, to bring cultural and literary resources to a broader audience. Through their community databases which they collate and update, they also provide 'civic capital' information.
- 4.20 ● The library service is also linked in to local groups through the County and City Development Boards, which include the local social partners and work to develop economic, social and cultural strategies for local authorities. Where the library service is represented on these boards, this allows meeting and networking with community and voluntary groups in a decision-making and policy-making fora. However it was noted that the links between the libraries and others working on social inclusion within the local authorities (such as Social Inclusion Units, CLÁR and RAPID staff), varied by local authority and could be dependent on links between individuals.

⁶⁶ E.g. the Chester Beatty Library has organised workshops with local authority libraries to show aspects of Indian, Malaysian, Japanese and Chinese culture.

Issues Raised in Consultation

- 4.21 ● A number of those consulted for this report stated that some library services charge for membership, and a very small number charge for Internet access. Although the charges are small⁶⁷ these can make a difference for those on very low incomes, and many of those consulted would like to see the charges abolished altogether. The low charges mean that this would cost very little.
- 4.22 ● Other issues raised included that of opening hours. These have lengthened following recommendations in *Branching Out*. Nonetheless, there were still examples cited of libraries closed for lunch, or open mainly during business hours, even though many of those who could use or wish to use the service are working during these hours.
- 4.23 ● Many librarians also wanted training and capacity-building on how to effectively work with groups who are not currently using the library service.
- 4.24 ● A number of submissions noted that some social inclusion measures had been introduced on a pilot basis, but that it was difficult to move these measures on to a more secure funding base. In fact a number of problems with funding were noted, including minute or non-existent budgets for social inclusion work, competing for funding for social inclusion work with other organisations, and year-to-year funding uncertainties which led to difficulties in planning medium- and long-term projects.
- 4.25 ● It was also mentioned that it was difficult to employ new staff to run outreach and other such programmes, due to the embargo on public sector staff being applied to local authorities. Staff are also often tied to buildings to maintain opening hours rather than bringing that service out into disadvantaged communities who need personal contact, confidence-building and persuasion to use available services.

Local Authority Arts Offices

- 4.26 ● As outlined in Chapter 3, the Arts Council began a programme of co-funding the position of arts officer in local authorities in 1985. By now, 33 of 34 local authorities employ arts officers, reflecting both the Arts Council's and local authorities' recognition of the value of placing professional expertise directly within the local authority to strategically develop the arts within a given locality. Local authority arts officer positions are now mainly permanent and additional specialist staff have been engaged in a number of cases. On average, arts offices have 2.5 staff members including the arts officer, but the number of staff is uneven with some very large counties only employing the arts officer.

⁶⁷ The highest charges in 2004 were €12.50 to become a member of the library, and €4 per hour to use the Internet (data supplied by An Chomhairle Leabharlanna).

- 4.27 ● One estimate of the amount spent by local authorities on the arts comes from an internal Arts Council report, which estimates that €56m was spent by local authorities on the arts officers and related programmes, including buildings, in 2005. €41m of this was spent on capital programmes. The main funding for arts offices is allocated directly from the local authority's budget, and the Per Cent for Art scheme also provides monies for arts offices to commission art as part of the local authority road and housing budgets (see Chapter 6). However, many of those consulted by the Project Team consider the discretionary basis of funding to the arts offices as vulnerable to cut-backs.

Actions to Promote Cultural Inclusion

- 4.28 ● Arts offices seek to respond to social inclusion needs, as the provisions of the Local Government Act 2001 require social inclusion to be taken into account. A review of the 34 County and City Development Board strategies for economic, social and cultural development found that 73% (1,225) of the social inclusion actions proposed were in non-social inclusion policy areas. Of these 1,225 actions, 55 were targeted on social inclusion in culture (see Fitzpatrick's Associates/ERM Ireland Ltd, 2003). A number of arts offices are also located within the Community and Enterprise divisions of the local authorities, which are the divisions responsible for developing and overseeing the implementation of their strategies for economic, social and cultural development. This helps to link social inclusion and the work of arts offices.
- 4.29 ● The Arts Act 2003 states that local authority plans must be drawn up with reference to national policy in the area, and so the Arts Council's goals of broadening access to the arts, and increased participation in the arts, are taken into account in the local authority arts plans.
- 4.30 ● Many examples of projects to broaden access can be found among the work of arts offices. For example, arts offices run festivals, fund artists-in-residency in schools and in workplaces, fund community arts projects, run programmes for young people to be involved in the arts, and support work with older people and with people in care. Many of these programmes can bring the arts to people who may not have had many opportunities to participate up to then. An example of an Artist-in-Residency project in Roscommon is outlined in Box 4.

Box 4

Art@Work – Roscommon County Council

Art@Work is a residential programme organised by Roscommon County Arts Office where artists spend three weeks in a company in County Roscommon making artwork motivated by the environment, staff, materials and working practices of the company.

The programme was initiated to bring artists and the making of art closer to the public and holds equal benefits for artists, management and staff. For many people entering a gallery can be an unlikely thing for them to do and quite often the art can seem very remote from them. By organising residencies for artists within companies, the people there have the opportunity to see art being made first hand, observe the processes of art making and become familiar with art.

For example a residency by musician Klaus Vormehr with Arigna Fuels, who make smokeless coal products, involved him recording the sounds of the coal machinery and making them into musical compositions. Pamela Wells broke down statistical data from interviews with members of Roscommon Fire Service and developed these into abstract paintings.

Art@work simultaneously promotes the value of the arts in society, assists artists in realising their artistic ambitions and makes it possible for people to extend and enhance their experiences of the arts.

Participating artists and companies for the 2006 programme involved –

- Dennis Collins – Ros FM, Roscommon;
- John Daly – Roscommon Herald, Boyle
- Angie Duignan – Molloy's Bakery, Roscommon
- Michael Fortune – Roscommon Champion, Roscommon
- Garreth Kennedy – FDK Engineering, Ballaghaderreen
- Pamela Wells – Roscommon Fire Service

(Information supplied by Roscommon County Arts Office.)

- 4.31 ● Some of the arts offices have ring-fenced a specific budget for projects which enhance social inclusion, such as community arts and arts in context. For example in both Cork City Council and Sligo Arts Office there is a dedicated budget for community arts. The Cork City Council arts office also requires some mainstream arts organisations which it funds to undertake cultural inclusion work, such as education and outreach work on the arts in the Crawford Gallery in the city.
- 4.32 ● Some arts offices have also decided to employ arts officers whose work is to broaden access to the arts for specific communities. For example, in Cork City and Dublin City Councils, and in Louth and Meath County Councils, community arts officers are employed. In Laois a youth arts officer is employed.

- 4.33 ● Many arts offices also apply for funding from organisations which have a social inclusion remit, or which want to promote greater inclusion as part of their work, and so the art programmes produced from this funding specifically address cultural inclusion. Examples include work with older people in residential care in Mayo (see Box 5 – below), funded by the HSE; and a Sculpture in Woodland outreach and education programme run in partnership by Wicklow Arts Office, Coillte, the Arts Council and the Department of Agriculture and Food (see <http://www.sculptureinwoodland.ie/>); etc. Some arts offices also apply for and receive funding from social inclusion offices located within the local authorities.

Box 5

Between Colours – Mayo County Council

In 2003 the Arts Office of Mayo County Council established a pilot programme for five artists to work with older people in a variety of settings, including long and short stay settings, social housing units and centres catering for people with dementia.

The clients, many of whom were at first reluctant to engage in something completely outside their experience, found this engagement with visual art new and challenging. Benefits included increased use of imagination, ability to communicate ideas, ability to express themselves, stimulation of mind and body, and increased sociability. The artists found themselves at times inspired and uplifted by the freedom with which the clients expressed themselves, and the individual nature of their creative voices.

The art was exhibited in a variety of settings, including public libraries, a railway station and an arts centre, and on billboards as part of the Bealtaine festival (for arts and older people).

The programme also involved a mentoring and evaluation strand.

It is particularly valuable in enabling older people in care settings to engage with the arts and culture.

Source: Mayo County Council, 2006.

Other Key Issues

a) Ambivalent strategic direction

- 4.34** ● Consultation with arts officers showed that some feel the arts are used as a tool to meet social inclusion and other *Better Local Government*⁶⁸ goals for local authorities. At the same time other arts officers did not see art and social inclusion aims being at odds with each other. While seeing the arts offices' key goal as promoting excellent arts projects, many of these officers wanted the projects to be available to as many people and groups as possible, and so considered the social inclusion aims of the local authorities complementary to their work.
- 4.35** ● Some of the ambivalence about social inclusion in the work of arts offices may be related to their history. While the Arts Council was the primary source of funding for arts programming in the local authorities during the 1980s and 1990s, now, in many cases, the majority of this funding comes from the local authorities, and as social inclusion has become prioritised in the work of local authorities, this has also risen in priority within arts offices.
- 4.36** ● Comparison with the work of the libraries shows that the *Branching Out* document, along with the existence of the Library Council, is able to draw together social inclusion work taking place, and provide it with strategic direction at a national level. While a large amount of social inclusion work is also taking place in the arts offices, such clear strategic direction from one central organisation and policy document is missing.
- 4.37** ● Many of those consulted for this report considered that the strategies on economic, social and cultural development put together by the County and City Development Boards did not address culture very well. Instead, these strategies focused on economic and social issues. Nonetheless, the scope for the strategies to focus on both cultural and cultural inclusion issues is there, and the review of the strategies (see Fitzpatrick's Associates/ERM Ireland Ltd, 2003) shows that this is beginning to be addressed.

b) Lack of strategic links

- 4.38** ● The arts offices work with a wide variety of organisations to deliver their remit. For example, the local authority arts plans are based on the Arts Council's plans and there is liaison with the Council to do this. This provides an element of co-ordination in this work. However, a number of strategic links are missing. On a general level, the arts offices have no official links with the Department of the Environment, Heritage and Local Government who indirectly provide them with most of their funding. Some arts offices carry out a lot of work with the HSE, but there are no links between their parent bodies. In terms of social inclusion, there is no co-ordination evident between the Office for Social Inclusion and the arts offices.

68 *Better Local Government: A Programme for Change* outlines the course for reform of local government. See Department of the Environment, 1996.

- 4.39 ● Within the local authorities, strategic links also appear haphazard, and missing in some cases. In relation to social inclusion, some arts offices work well with social inclusion units, or RAPID/CLÁR co-ordinators. In some counties there are social inclusion committees, with both RAPID and arts officers on them. But these links do not exist in all counties. It depends on the local authority plan, and also on the extent to which the director of services in the area sees these services as linked.
- 4.40 ● So while arts offices have links with other local authority divisions and organisations external to the local authority, there is a lack of central strategic links and co-ordination between these divisions and organisations. This leads arts offices to ‘re-invent the wheel’ and duplicate work. This is the case generally, and also in relation to social inclusion and the arts.

c) Funding uncertainties

- 4.41 ● Some arts offices have been able to spend a proportion of their overall funding on cultural inclusion. However, there is no budget specifically available for this. So many arts offices apply for funding for the arts and social inclusion from other organisations such as the HSE, LEADER, and PEACE II. They are then in competition with community groups applying for the same arts and social inclusion funding. Some arts officers were of the opinion that the time spent making applications would be saved if there was a dedicated budget for social inclusion and the arts in their own budgets.
- 4.42 ● Arts officers also reported difficulties in planning medium and long-term development, as local authority services do not know the amount of next year’s funding.
- 4.43 ● Similar to the librarians, some arts officers also reported that a lot of time was spent seeking continuing funding for social inclusion measures that had been introduced on a pilot basis.
- 4.44 ● Arts officers – and others – also reported a problem of cross-cutting issues such as community arts having no funding ‘home’. Anecdotally, they are seen as too arts focused for social services funding, and too focused on social services for arts funding.

d) Poor data measuring the work of arts offices

- 4.45 ● It is also difficult to gain information on the overall participation of people in arts events locally, let alone further information on the socio-economic status of those taking part in these events. There is no centrally published data, with national data on overall participation and consumption of the arts limited to irregular small-scale surveys (e.g. Clancy *et al*, 1994; Hibernian Consulting *et al*, 2006).
- 4.46 ● In 2004, a standard set of indicators were introduced to measure the delivery of services by the local authorities, nationwide. The indicators for the arts service are as follows:

— Number of arts grants allocated

— Total value of arts grants allocated per 1,000 population

(Department of the Environment, Heritage and Local Government, 2004).

- 4.47** ● Many of those consulted for this report did not consider that the indicators for the arts service adequately measured the type of service which they delivered⁶⁹. For example, the indicators are financial only and give no indication of the type of services available, or the number using the services. Nor is it possible from these to assess participation by different groups.
- 4.48** ● It is also difficult to gain an overview of the work carried out by arts offices to promote greater access to the arts, as there are no publicly-accessible centrally held records of their activities⁷⁰. Often recording their work and its outcomes is a low priority for under-staffed arts offices. This makes it difficult to coordinate an evidence base to develop best policy on promoting cultural inclusion.

e) Capacity-building

- 4.49** ● Some arts officers also felt that they were not adequately qualified or experienced to provide good community arts work, to work with people excluded from the arts, or to conduct appropriate analysis of participation rates and outcomes. They were interested in training and capacity-building to tackle this.

f) Management of arts venues

- 4.50** ● As outlined above, the ACCESS programme has funded the building of a number of arts centres, and a number of these are now run by local authorities. There is variation in how these are managed, although most are run as independent not-for-profit companies limited by guarantee. Most arts offices work with the arts centres, using these as venues for their work, or to do outreach work with them.
- 4.51** ● It also emerged from the submissions and consultations that not all arts centres have the same level of public access. While some centres offer use of their space to local arts and other groups, with differential prices according to ability to pay, some centres do not offer this type of access. These may not be funded directly by the ACCESS scheme, as it requires specific provision for subsidised access for socially disadvantaged individuals and groups.

⁶⁹ The Association of Local Authority Arts Officers hopes to bring forward recommendations in relation to these indicators in 2007.

⁷⁰ A similar problem was also noted by the Library Service, which the Library Association of Ireland hopes to address.

- 4.52 ● It was also noted that capital funding for arts venues was not necessarily followed by adequate revenue funding to cover day-to-day operating costs. Lack of such funding has implications both for staff numbers, and also for provision of equipment to go with the space. In addition, it was difficult to receive sanction to employ staff to run these centres, due to the embargo on recruiting new public sector staff. These factors meant the capital facility was in danger of being underutilised, with a consequent waste of public monies.
- 4.53 ● Some groups consulted noted that different organisations are building different spaces with no links and regard to the possibility of shared usage. Again this has implications for the effective use of public monies.
- 4.54 ● It was also noted in the consultation process that it is more and more difficult for artists to access studio space in urban areas, where the price of property has increased markedly over recent years. There is a danger that artists could be moved away from and so be less accessible to local communities, if property costs determine artistic activity to such an extent. One way this could be tackled is by including artists' studios in newly constructed public buildings, where suitable.

Conclusions

- 4.55 ● The local authorities are key organisations delivering cultural services to local communities throughout the State. Through the arts and library services they support cultural activities with a range of groups, including groups who traditionally have not had high participation levels. However, the funding which is allocated to such activities by the local authorities, as with all library and arts service funding, is discretionary. Some local authority services also allocate staff to work on participatory or outreach work, but again this allocation is discretionary. A number of arts officers and librarians also feel that they do not have enough knowledge to work effectively to increase participation among groups who do not currently use their services.
- 4.56 ● Strategic direction for the library and arts services on cultural inclusion varies. It is more coordinated for the library service, in a number of ways. Firstly, the Library Council advises the Department of the Environment, Heritage and Local Government on the policy direction of the library service nationally. In relation to the arts offices, although the Arts Council is now funding a scheme for them to work together, and there is an informal Association of Local Authority Arts Officers, there is little centralised policy direction and coordination for them. This is particularly evident as they are funded by two different organisations with different remits.

- 4.57 ● Secondly, the library service has the benefit of the *Branching Out* policy document, which drew together and provided a strategic focus at national level for much work already happening on the ground. Although the arts offices' work is informed by *Partnership for the Arts* and other policy documents produced by various Government departments, there is no policy document specifically focused on them.
- 4.58 ● Thirdly, the absence of a central co-ordinating organisation for the arts offices may contribute to the lack of centralised data on participation in and consumption of the arts, and of a central location outlining the very wide range of work undertaken by local authority arts offices.
- 4.59 ● The Library Council has a Council membership made up of nominees of the Minister for the Environment, Heritage and Local Government, and of the main associations representing the staff and council members of local government, among others. The arts offices have less senior representation in decision-making than this. They may benefit therefore from a higher profile within and greater support from their county and city councils, possibly through the City and County Managers' Association⁷¹.
- 4.60 ● This has a number of implications for the development of a policy on social inclusion in the arts for the arts offices' work in the local authorities:
- Firstly, there is no one central organisation currently able to devise and manage the implementation of such a policy. *Branching Out* has several specific actions listed to promote cultural inclusion, which are then to be built on in future strategic developments. The arts offices do not have such specific actions which may be built on in the future.
 - Secondly, the lack of centrally held data means that up-to-date information on who needs to be targeted to take part in the arts does not exist and policies cannot, therefore, be properly evaluated for their effectiveness.
 - Thirdly, the lack of a central organisation to develop, share and drive forward best practice in the arts and social inclusion means that local authorities are 're-inventing the wheel' in this work. The Arts Council proposes some work to combat this, with *Partnership for the Arts: In Practice 2006-2008* (Arts Council, 2006b:81) stating that it will 'formalise our information and advice systems with a view to avoiding overlap and facilitating collaboration, particularly in the development of local arts plans'. This is a welcome goal.
 - Fourthly, the lower level staffing and management links which arts offices have to decision-making in the local authorities also presents them with difficulties in accessing funding and implementing policies on social inclusion in the arts.

⁷¹ The Association of Local Authority Arts Officers is currently developing a three-year plan which will look at the representation of arts officers on a range of different boards, among other issues.

- 4.61 ● The library service is approximately 120 years older than the arts office service and so has had much more time to develop an institutional structure for policy development and implementation purposes. This is a stronger institutional structure in terms of strategic direction, reporting structures, status in the local authority, and these all help the library service to be more linked into social inclusion. A number of models could be explored in order to develop the work of arts officers within local authorities, but the library service structure is one which could be considered as a model for the development of the arts service.
- 4.62 ● Meanwhile the work of the library service needs to be further developed, to ensure that this current early work to broaden participation of its services continues.

5

Introduction

- 5.1** ● This Chapter will outline the work carried out by the Department of Education and Science and bodies which it funds, that support broader participation in the arts.

Overview of the Department's Work in the Area of the Arts

- 5.2** ● One of the Department's five high level goals is 'to support, through education, a socially inclusive society with equal opportunity for all' (Department of Education and Science, 2005:5). It has detailed programmes to support this goal. In particular, the Department promotes inclusion in the arts through some of the following programmes:
- 1) School art curriculum
 - 2) School libraries
 - 3) Youth work
 - 4) Programmes to tackle disadvantage
 - 5) Supports for disadvantaged schools
 - 6) Third-level education in the arts
 - 7) Other

School Curriculum

- 5.3** ● Since 1971 music, and art and crafts, are part of the primary school curriculum, with drama included as part of the language programmes. In 1999, with the revision of the primary school curriculum, the teaching of these subjects was strengthened and updated into three modules – visual arts, music and drama (see Stationery Office, 1999a, b, c). Implementation of the visual arts programme took place in 2001/2002; and of the music curriculum in September 2005. The drama curriculum will be implemented in 2007. In-service training for teachers was carried out the year before implementation began in schools.
- 5.4** ● While the introduction of these modules is strongly welcomed, some submissions to the Project Team criticised it as slow, and as too reliant on teachers who may not have the skills to adequately implement the curriculum. A survey of primary teachers who had begun their teaching

careers in 2003/04 showed that while the majority felt that their pre-service training course had prepared them well to teach the various areas of the primary school curriculum, satisfaction was low in terms of their preparedness to teach music (45% felt poorly prepared), drama (32%) and visual arts (27%). The majority of respondents did feel well prepared or very well prepared to teach these subjects, but nonetheless music, drama and visual arts were three of the four subjects where teachers felt least prepared (Department of Education and Science, 2005d). This points to the important role of teacher training colleges in preparing teachers for this work.

- 5.5** ● Consultations for this work indicated the need for schools to link with artists and arts organisations in order to have adequate expertise to deliver this teaching (see Box 6 below for an example). An NCCA review of the primary curriculum found that 77% of teachers reported that they hardly ever or never had an artist in residence in their class; and 74% hardly ever or never had a trip to a location where they could see how artists work in their own environment (NCCA, 2005:94). There are also concerns about the amount of funding available for materials, as the amount of spending on the arts, as on other subjects, is discretionary, from a global funding allocation to schools.

Box 6

‘Red lines between the fingers’ – IMMA/Breaking the Cycle Project

Between 1997 and 2001 the Irish Museum of Modern Art (IMMA) worked with a number of schools designated as disadvantaged. This involved working in classrooms with children while teachers observed; working directly with teachers; and bringing teachers and children to the museum to work with artists and mediators. Teachers noted that the project helped them understand what was needed from them to facilitate creativity in their classrooms. They also found that art provided opportunities for emotional release for the children, and that the children had complex and high-quality responses to engaging with artwork in the museum.

Source: Campbell & Gallagher, 2002.

- 5.6** ● However, these modules can bring the experience of the arts to many children who may not otherwise experience them⁷². Many of those consulted for this report, and who made submissions to it, stressed how arts work in schools provides an excellent mechanism to ensure everyone is involved in the arts. Everyone goes to school, and by providing arts education in schools there is the no targeting or ghettoising of disadvantaged groups.

⁷² Indeed, 82% of those surveyed for the 2006 Public and the Arts survey agreed that ‘lack of an arts education at school is a significant obstacle to developing an interest in the arts’ (Hibernian Consulting *et al*, 2006: 108)



CHILDREN'S ART WORKSHOP

- 5.7 ● At post-primary level art and music are available at both Junior Certificate and Leaving Certificate level. However, the number of students taking these subjects is low, particularly for the Leaving Certificate, as the table below shows.

Table 5.1 Percentage of pupils taking arts subjects in main exams, 2006

Level	% of pupils taking the course
Junior Certificate	
Art, craft and design	38
Music	17
Leaving Certificate	
Art	20
Music	9

Source: Figures supplied by Department of Education and Science.

- 5.8 ● The arts curriculum for the Junior Certificate has recently been revised and implemented; programmes for the Transition Year are currently under review, while the proposals for the new Leaving Certificate art curriculum are awaiting implementation.

- 5.9 ● As outlined in paragraph 3.21, the Artists in Schools Guidelines (see Arts Council/Department of Education and Science, 2006) were recently published to provide practical guidance on the most effective ways for artists and teachers to work together with pupils in schools. The Department of Education and Science and the Department of Arts, Sport and Tourism have also recently established an Arts and Education Committee to advise on matters relevant to the arts in the formal education system, and to report on this to the Arts Council by May 2007.
- 5.10 ● At the moment funding for artists and for arts organisations and companies to work in schools is provided through programmes run by the Arts Council, through local authority arts office programmes, through the discretionary budgets of schools, and through parental contributions. This means that not all schools automatically have the experience of artists working with them. There is also a tendency for artists to work in schools on the initiative of an individual teacher who applies for funding to cover the costs. As a result, not all schools have the same level of arts education and experiences.

School Libraries

- 5.11 ● The Department of Education and Science grant aids each library service to develop primary school libraries in their area. This funding is used to build up collections in school libraries. Library services also provide advice to schools without a library on how to build one up. The grant provided is *per capita* and is based on the number of primary school children in the local authority area. In 2004, the Minister for Education and Science provided increased funding for additional books in primary schools with concentrated levels of disadvantage. However a number of submissions criticised the allocations as inadequate, and wanted to see a stronger commitment from the Department of Education and Science to the need for libraries in primary schools.
- 5.12 ● Eleven secondary school libraries were also funded by the Department of Education and Science under a three-year research programme. The Department announced in July 2005 that the scheme will be extended to a further 40 schools over the next five years.
- 5.13 ● These schemes are important in widening access for all groups. This can be particularly important for children growing up in homes with few or no books.

Schools in Disadvantaged Areas

- 5.14 ● The Department of Education and Science has introduced a new five-year action plan, DEIS (Delivering Equality of Opportunity in Schools), to combat educational inclusion. It focuses on addressing the educational needs of children and young people from disadvantaged communities, from pre-school through second-level education. The principle of early intervention underpins both the early childhood education measure and

many of the literacy and numeracy measures being adopted under the new action plan (see Department of Education and Science, 2005c).

- 5.15 ● DEIS refers specifically to the arts. It specifies that further co-operation on educational inclusion issues between the library system and the education sector will be actively pursued in implementing the action plan (Department of Education and Science, 2005c:11).

- 5.16 ● It also points to the importance of curricular relevance and choice for those from disadvantaged communities:

“It is important...that all intelligences and skills are promoted in schools and that pupils have exposure to a wide variety of opportunities to develop their potential and that will support a growth in the self-esteem, engagement, and motivation which are necessary for successful learning. Learning through guided activity and discovery, with pupils as active agents in their own learning and enrichment, is a vital part of this process.

In this context, physical education and arts education play a particularly important role in offering learning opportunities which are enjoyable and fulfilling, which encourage creativity, imagination and self-expression and promote skills in the conceptual, physical and affective domains.”
(Department of Education and Science, 2005c: 44-45).

- 5.17 ● The Department of Education and Science provides extra funding and teaching staff for schools in disadvantaged areas through a number of schemes under DEIS, for example Breaking the Cycle, the School Completion Programme, the Disadvantaged Areas Scheme and Giving Children an Even Break (see Department of Education and Science, 2005c). Some of this funding is used to reduce class sizes in schools where literacy levels are poor, in an attempt to increase literacy and provide children with this core educational and cultural skill. Some is also used for artistic experiences.
- 5.18 ● The Department also provides some funding specifically for the arts in second-level schools serving disadvantaged areas. In 2005, just over €107,000 was provided to the TEAM Education Theatre Company, the Abbey Theatre, and Creative Engagement, for these purposes. Another scheme, Exploring Literacy through the Arts, provides funding for disadvantaged schools to run summer camps on this topic⁷³.
- 5.19 ● However, in general, there is no specific funding available for the visual arts, music and theatre. School management boards are allocated capitation grants and it is then decided locally how the grant will be spent, based on the needs of that particular school. Although from time to time grants for specific purposes are given by the Department, there is currently no requirement for the funding to be spent on, for example, purchasing art materials, or employing teachers specialised in the arts.

⁷³ Data supplied by Department of Education and Science.

Youth Work

5.20 ● The Department of Education and Science supports the youth work service, which aims to aid and enhance the personal and social development of young people through their voluntary participation in programmes complementary to formal academic or vocational education and training. The Department funds a number of programmes which support the arts for young people within this context⁷⁴:

- The Youth Service Grant Scheme,
- The Special Projects for Youth, and
- The Young People's Facilities and Services Fund.

5.21 ● The *Youth Service Grant Scheme* funds 31 national and major regional voluntary youth organisations. Organisations which are involved with the 'personal, social, recreational, cultural and spiritual development of young people' can be funded. The National Association for Youth Drama (see Box 7 below) is one of the organisations which is funded through this Scheme.

Box 7

National Association for Youth Drama⁷⁵

The National Association for Youth Drama (NAYD) is the development organisation for youth theatre/drama in Ireland, with over fifty youth theatres affiliated to it. NAYD networks with and provides support to youth theatres. This includes:

- A youth drama training programme;
- A library of plays, resource packs etc;
- Youth theatre festivals, nationally and regionally;
- A mentoring scheme; and
- A scheme to encourage and publish young writers.

NAYD does not have a specific policy to target young people in disadvantaged areas. However, youth theatres are situated in both 'advantaged' and 'disadvantaged' communities. This includes youth theatres in disadvantaged urban areas such as Ballymun, Clondalkin, Ronanstown, Tallaght, and inner city Dublin; as well as others well known for their social inclusion focus such as the Balor Youth Theatre in Donegal and the Barnstorm Theatre Company in Kilkenny.

See www.youthdrama.ie

⁷⁴ Information cited here was supplied by the Department of Education and Science.

⁷⁵ Information supplied by Ms Orlaith McBride, Director of the National Association for Youth Drama.

- 5.22 ● The *Special Projects for Youth* scheme provide grants for out-of-school youth work programmes and services for young people in particular need, i.e. those at risk due to factors such as substance abuse, early school leaving, crime and homelessness. The projects funded facilitate the personal and social development of participants to enable them to realise their full potential. Currently 179 projects receive funding. Many of these projects include drama, art and music in their programmes, but five have a particular focus on theatre and/or art. These are the Galway Youth Theatre Project, Limerick Youth Theatre (Belltable Arts Centre), Waterford Youth Drama, Little Red Kettle Theatre Project, and the Blue Box Creative Learning Centre in Limerick. In 2006 these five projects were allocated a total of €326,323.
- 5.23 ● The *Young People's Facilities and Services Fund* provides services and facilities which aim to divert 'at risk' young people in disadvantaged areas from the dangers of substance misuse. It is implemented in 18 locations. This Fund was set up in 1998 and in 2004 80 mainstreamed projects were transferred to the Department of Education and Science, with a further 24 projects transferred in January 2006. Many of the mainstream projects funded under this scheme include the arts in their programmes but three have a particular focus on this area. These are the U4ea arts programme run in Cork, the Dún Laoghaire Arts Access programme and the Youth Arts Access programme, also in Dún Laoghaire. These received a total of €81,180 in funding in 2006.
- 5.24 ● Meanwhile new projects under this Fund, as well as non-mainstreamed projects, are the responsibility of the Department of Community, Rural and Gaeltacht Affairs.
- 5.25 ● The Youth Work Section of the Department of Education and Science also provides funding for the National Youth Arts Programme which develops and advances youth arts, through good quality arts practice and appropriate policies and activities at local, regional and national level (see paragraphs 3.19 on).

Programmes to Tackle Disadvantage

- 5.26 ● The Department funds a number of specific actions to combat social exclusion, at primary, post-primary and adult education levels. Those that are specifically relevant to this work include various literacy supports, and arts training through the Youthreach, VTOS and Community-based Education Initiatives⁷⁶.
- 5.27 ● (i) *Literacy supports*
- In schools, the Reading for Fun, Reading Recovery, and First Steps programmes are implemented, as well as the whole-school literacy strategies under the Junior Certificate School Programme (JCSP)⁷⁷. The *Reading Literacy in Disadvantaged Primary Schools* report, which was

⁷⁶ See <http://www.education.ie/home/home.jsp?maincat=&pcategory=17216&ecategory=20658§ionpage=12251&language=EN&link=link001&page=1&doc=18622>

⁷⁷ A number of JCSP programmes also provide a range of cultural activities to young people from disadvantaged backgrounds, with some of these programmes run in conjunction with the public library service.

published in 2004, is also being used as a basis to develop more early literacy supports (see Eivers *et al*, 2004). A number of literacy and numeracy advisers will be funded through the Primary Curriculum Support Programme (PCSP). A new Family Literacy programme, as well as after-school and holiday literacy programmes, will also be introduced.

- The “Babies Love Books” Project was launched in 2000 as part of the National Reading Initiative. It ensured that every baby born during the year 2000 received a pack of five books, information and an invitation to join any of the local libraries. The Department of Education and Science initiated this scheme and funded the purchase of the books. Library staff packed and distributed the books to all of the local health centres, who passed them on to each mother. The scheme was devised against the background that many children with poor literacy grow up in homes with no books, and so have less opportunity than others to be familiar with and enjoy books before starting school. Following a repeat scheme in 2001-2, and a review in 2002-3, this scheme was due to continue (National Children’s Office, 2003). However, it has not been continued yet. Several submissions to this report criticised this.
 - The Department’s National Adult Literacy Strategy consists of two main programmes. First, adult literacy services are provided through the VECs, in 766 locations. Tuition is free. The numbers catered for in the VEC adult literacy service was over 35,700 in the year ended December 2005. 10,000 of these were studying English as a second language. Secondly, a second TV series to follow the very successful READ WRITE NOW adult literacy and awareness programme, commenced in September 2006. Called the Really Useful Guide to Words and Numbers, it consists of two 12 part TV series, an interactive website, workbooks and a freephone tutor support line. In 2006, €23m will be spent on the National Adult Literacy Strategy.
- 5.28 ● The Department of Education and Science is, therefore, now delivering a range of literacy supports, which should increase access for those with poor literacy to written material and literature.
- 5.29 ● (ii) *Vocational training*
- The Department funds three main schemes which provide vocational arts training - Youthreach, VTOS and Community-based Education Initiatives. These are delivered by the VECs (Vocational Education Committees), on behalf of the Department.
 - *YOUTHREACH* is a programme for early school leavers, aged 15 to 20 years. The programme allows young people to follow, for example, the Junior Certificate, Leaving Certificate Applied or FETAC (Further Education and Training Awards Council) courses, whichever most appropriately meets the needs of the individual learner. Some Youthreach centres provide training in arts, crafts and drama as part of the vocational education.

— *The Vocational Training Opportunities Scheme (VTOS)* is a second chance education and training programme which provides full-time courses for unemployed people aged over 21. Courses offered include the Junior and Leaving Certificates, as well as qualifications at several FETAC levels. The latter include art, craft, design, sculpture, and photography.

— VECs also run, or support the running of, *community education* courses. These courses are aimed particularly at those who may have left school early and who want further education. Courses on the arts are run through the community education scheme.

As this training is focused on people with low levels of education, this provides opportunities for people who are unlikely to have received training in the arts to do so.

- 5.30 ● The Back to Education Initiative (BTEI) provides adults with part time adult education programmes. Art, craft and design programmes are used sometimes as entry courses for adults progressing from adult literacy courses. At FETAC level 5, art, craft and design have featured as options chosen by BTEI students who are involved in local art activities and wish to achieve certification. Art, craft and design is also used by the BTEI to engage people with intellectual disabilities.

Box 8

KCAT

KCAT stands for *Kilkenny Collective for Arts Talent* and was started by the Camphill Communities of Ireland in 1996. It began as an EU Horizon-funded project to facilitate the artistic and personal development of seven individuals with a range of disabilities. From this and contacts with other projects in Europe grew the need and inspiration for a permanent centre with a strong emphasis on inclusion, which started in a former sausage factory in Callan in 1999 and is now based in an ACCESS funded building.

Rather than integrating the one group into the other, the centre seeks to create an environment in which artists and students from different backgrounds and with different abilities can work together as creative equals and in which life-long learning is a possibility for everyone.

The centre hosts a studio for artists with special needs, an open studio, VEC funded FETAC Level 5 art courses open to students with and without special needs and a Theatre Performance course based on the same inclusive principle. KCAT regularly organizes exhibitions and other events highlighting the abilities of people with special needs and promoting art and inclusion.

See www.kcat.ie

- 5.31 ● However, even though some of the vocational training programmes funded by the Department do provide training in arts for those from disadvantaged backgrounds, such training is not a primary goal of these programmes, but instead a means of motivating students to engage and progress along the lifelong learning spectrum.

Third-Level Education in the Arts

- 5.32 ● The Department of Education and Science grant-aids a number of third-level colleges specifically to deliver training in the arts. These include the National College of Art and Design (NCAD), the Dún Laoghaire Institute of Art, Design and Technology (IADT), the Crawford School of Art (part of Cork Institute of Technology), the Limerick School of Art and Design (part of Limerick Institute of Technology), and the School of Drama in Trinity College Dublin. As well as these, there are a wide range of arts and cultural study programmes in e.g. music, multimedia, photography, and film, in the University of Limerick, Dublin City University, NUI Cork and the Institutes of Technology.

National policies to improve access to higher education

- 5.33 ● The Higher Education Authority (HEA) has set up a National Office for Equity of Access to Higher Education which concentrates on access for a number of under-represented groups – those who are socio-economically disadvantaged; members of the traveller community and ethnic minorities; students with a disability; and mature students. The Office has produced an action plan outlining supports for these students to enter higher education, as well as actions to support them to remain there (see HEA, 2004). This plan applies to all of the arts colleges named above. It contains targets, but many of the key actions, such as linking disadvantaged schools with access activities in higher education institutions, are listed as ‘on-going’. This is not surprising, given the amount of work involved. The Office has many actions within the plan to carry out and it is likely to take quite some time for these to be fully implemented.

Actions in individual colleges

- 5.34 ● Prior to publication of the above action plan, many higher education institutions had already put in place some access policies and actions of their own, although there are variations in the ways this has been done. Some colleges have programmes linked with disadvantaged schools to encourage their students to visit the university and/or to assist them to enter it (e.g. TCD, IADT, and Limerick School of Art). Some have courses to allow people from disadvantaged backgrounds to prepare to enter third-level (TCD, IADT). Some colleges also reserve places for people from disadvantaged backgrounds. Several of the arts colleges do not require Leaving Certificate qualifications for entry to some courses, or have Leaving Certificate qualifications as a part-requirement, and this can provide more options than academic qualifications as a means of entry.

- 5.35 ● All of the above arts colleges also have access officers. Usually, however, the number of staff working on access is very small (most in fact only have one access officer), and these officers usually work on both retaining current students from under-represented groups, as well as attracting new students from under-represented groups to the colleges.

Costs of study

- 5.36 ● For full-time under-graduate students, there are no course fees. Maintenance grants are also available for those full-time students who meet certain income, residency and course requirements. The main higher education grant was worth €3,020 in 2005, and a top-up grant can bring the amount to €5,970 for particularly disadvantaged students (see Dept of Education and Science, 2005b). In 2002-3 24,180 students received the higher education grant, and 9,984 of these received the further 'top up' grants as well. Tax relief is also available on approved part-time and full-time courses. There are also other grants available to educational institutions and to community partnerships to develop access by and retention for disadvantaged groups (see HEA, 2004).
- 5.37 ● Higher education grants are not however very high, particularly when compared to the minimum wage which a school leaver could earn, let alone the amount which a mature student can earn. The number of students claiming grants (24,000) is also quite low, compared to the 92,000 students enrolled in higher education in 2002-3 (HEA, 2006). In relation to the arts, access officers reported major difficulties with the costs of materials for arts students, particularly those for the visual arts. They need to buy expensive paint, paper, canvas, clay, and other materials, as well as pay for colour photocopying, and no grant assistance is available for this. In many courses books can be borrowed, re-sold or bought secondhand, but this is not the case for many arts materials. Touring is often very important to see art collections but again no grant assistance is available for this.

Access to arts colleges

- 5.38 ● The Department also funds Post Leaving Certificate courses (PLCs), which are usually run in VEC colleges. PLCs are funded by the European Social Fund, so there are no fees charged for Irish and other EU students. PLC students are also eligible to receive means-tested grants. These funding arrangements can assist those from disadvantaged socio-economic backgrounds to access the courses. In addition, although they are 'post leaving certificate' courses, up to 40% of participants are aged over 21. These are adult students who return to education and re-commence through participation in PLCs. However most courses are full-time, which may provide difficulties for older people at work or with family commitments who wish to access them.

- 5.39 ● A extensive range of PLC courses are offered in the areas of arts, craft, design, theatre, music, multi-media etc. There are also art portfolio preparation courses, which can assist people to enter mainstream third-level art and design colleges. PLCs lead to awards from FETAC and using these awards students are able to proceed to universities and Institutes of Technology if they wish. In particular, the ITs reserve places for students who have achieved level 5 or 6 FETAC awards.
- 5.40 ● Several of the arts colleges listed above, as well as some VECs, provide evening classes and summer classes in the arts. This allows many people to learn how to create art, although submissions note that fees need to be paid for part-time courses.

Other provisions

- 5.41 ● Some of the colleges also provide qualifications which build the capacity of artists to work with communities. For example, NCAD has a higher diploma in community arts. At the National University of Maynooth, a certificate and a diploma in community arts are offered, and the Certificate in Youth Arts is accredited. The University of Limerick runs a master's degree in community music.

Key issues

- 5.42 ● A national action plan has been drawn up by the HEA to broaden access by under-represented groups to higher education, including colleges providing arts education. Access work is also on-going in all the colleges providing arts education. However, the action plan and this work are relatively new, and usually small in scale. More time, resources and integration of the different bodies working in this area is needed to realise its full potential.
- 5.43 ● A National Framework of Qualifications, with ten levels, has also been developed which assists access, transfer and progression within education, including education in the arts. However, significant barriers remain in terms of finances and costs. Grants are low, and in particular do not cover the extra costs incurred by students in the visual arts.
- 5.44 ● Particular difficulties are also met by those who are older and wish to gain qualifications in the arts. PLCs which can help students develop art portfolios for admission to third-level colleges are usually only available on a full-time basis (as is most of the curriculum at under-graduate level in the arts colleges). Evening classes are available, with some leading to qualifications, but much work remains to be done. Some PLC students are entitled to retain social welfare allowances in addition to maintenance grants, but otherwise grants are paid at the same level for all students, even though mature students are likely to have much higher costs (mortgages, families to support etc).
- 5.45 ● It was also noted in submissions that there is very little research undertaken about who is not coming to higher education in visual art/design and what barriers are prohibiting participation and inclusion.

This is an issue which the National Office for Equity of Access to Higher Education should be able to address in the future.

- 5.46** ● It is very important to look at who benefits from higher education in the arts, and how those who are under-represented can be encouraged further to enter, and supported to remain there. Who is qualified in the arts has implications for who enters decision-making in the arts, for the type of arts produced, and for who produces and benefits from the arts.

Other

- 5.47** ● The Department of Education and Science also has a Per Cent for Art Scheme related to its capital funding programme (see Chapter 6). This funding can be used by schools and other educational bodies doing construction work to commission art. However, consultation carried out for this report indicated that awareness of this Scheme through the Department of Education and Science budget was low, and that it may not be fully used.
- 5.48** ● Some groups consulted noted that schools have a large amount of public space which can be used by local groups. In some cases this space is used for e.g. evening classes, but this is often underused outside school hours.

Conclusions

- 5.49** ● The Department of Education and Science funds many actions which increase knowledge of and participation in the arts, although a number of these are a by-product of the main goal to provide an inclusive education system.
- 5.50** ● One exception is the new primary school curriculum on the arts which is likely to significantly increase knowledge of and participation in the arts by all. Some criticisms of its implementation have been raised however. These include lack of funding specifically for arts materials, and for artists to work in schools. These factors are likely to particularly affect schools with high numbers of disadvantaged pupils, where there are many claims on any extra resources available.
- 5.51** ● The Department's literacy schemes, some of which have involved the public libraries in pilot projects, can also be an important means of opening access to literary and other forms of culture. Submissions from library services indicated a strong commitment by them for their work with schools in this area to be funded so that it can expand, and for the Babies Love Books scheme to be re-started.
- 5.52** ● The Department also finances vocational training which brings education in the arts to groups with low levels of education. However, in these cases the arts are secondary to the main goal of providing vocational training.

6

Introduction

- 6.1** ● This Chapter outlines various ways that the arts are supported within communities. First, a variety of Government programmes fund the use of the arts as a tool of community development, while some other statutory bodies utilise the arts as a means of personal development and enrichment. Finally, a number of voluntary bodies support the arts in communities. Through these different means a wider audience can engage with the arts.
- 6.2** ● The key Government programmes in this area are funded through the Department of Community, Rural and Gaeltacht Affairs, the Department of Social and Family Affairs, the PEACE programme, FÁS and the HSE. Their support for the arts in communities will be outlined, before the work of some voluntary organisations working in the areas of theatre and visual arts is considered.

Department of Community, Rural and Gaeltacht Affairs

- 6.3** ● The key principle underlying the activities of the Department of Community, Rural and Gaeltacht Affairs is providing support to enable communities themselves to identify and address issues in their own areas (Department of Community, Rural and Gaeltacht Affairs, 2005:6). The arts can be useful for this purpose, as they can help individuals develop personally; and encourage them to participate and interact. Through the arts, communities can also develop or change community identity and profile themselves, and this can also create community cohesion. Community arts are used, therefore, in several programmes which the Department funds or manages. These programmes are:
- 1) Community Development Programmes;
 - 2) RAPID and CLÁR; and
 - 3) LEADER.

- 6.4 ● Actions which use the arts as a means of community development, and which increase participation in the arts under these programmes, will be outlined below.

Community Development Programmes

- 6.5 ● The Department of Community, Rural and Gaeltacht Affairs provides funding for community development programmes to assist socially excluded groups and local communities to be active participants in identifying and meeting their own development needs. These include the Community Development Programme (CDP) and the Local Development Social Inclusion Programme (LDSIP) Programme, with the latter managed by Pobal (formerly ADM Ltd) for the Department (see <http://www.pobail.ie/en/CommunityLocalDevelopmentProgrammes/>). A third programme in this area is the Young People's Facilities and Services project. Projects funded by these programmes utilise community arts as a means of engaging and developing people in the community.
- 6.6 ● The *Community Development Programme* funds community development resource centres and initiatives in disadvantaged areas. It focuses on addressing poverty and disadvantage, particularly among certain target groups, by building the community's capacity and acting as a catalyst for other Exchequer-supported interventions in the area. There are over 180 projects participating in the programme or in the process of being set up. The Department will invest nearly €24m in 2006 on supporting the engagement of a co-ordinator, support staff and contributions to overhead costs. Only a small proportion of the total expenditure by CDPs, estimated at over €200m, is likely to have been spent on community arts⁷⁸.
- 6.7 ● The *Local Development Social Inclusion Programme* funds and supports area-based partnerships, community partnerships and employment pacts working in deprived urban and rural areas. It combats social exclusion through local community development. Actions focus on three areas: services for the unemployed, community development, and community-based youth initiatives. In 2004, €39m was spent on this programme (see Motherway, 2006). Again, only a small proportion is likely to have been spent on community arts.
- 6.8 ● Finally, the *Young People's Facilities and Services* project is funded by the Department of Community, Rural and Gaeltacht Affairs as well as the Department of Education and Science (see Chapter 5). It develops youth, sport and other recreational facilities to attract at-risk young people away from offending behaviour, and involves funding for the arts.

⁷⁸ Information supplied by Department of Community, Rural and Gaeltacht Affairs.

RAPID and CLÁR

- 6.9 ● The RAPID Programme focuses State resources from the National Development Plan 2000 to 2006 (NDP) in 45 of the most disadvantaged urban areas in the country. It also requires Government departments and State agencies to better coordinate the delivery of services in these areas. The CLÁR programme (Ceantair Laga Árd-Riachtanais), is a targeted investment programme for rural areas, which complements the RAPID programme. Both programmes aim to develop the infrastructure of designated communities to facilitate economic and community development (see <http://www.pobail.ie/en/RAPIDandCLR/>).
- 6.10 ● NDP funding which is focused on RAPID areas includes ACCESS, the CDP and the LDSIP, all of which are already used to fund arts initiatives. However, although funding for community infrastructure under RAPID does include ACCESS funding, there is a stronger focus on funding of sports facilities.

LEADER

- 6.11 ● LEADER is an EU-funded programme for rural development⁷⁹. It provided €73.7m from 2000 to 2006 to approved Local Action Groups in 22 rural areas throughout Ireland, to promote sustainable development in rural communities⁸⁰. A number of these projects support community arts as part of their work. For example, the South Kerry Development Partnership has a community arts scheme, to 'enable community groups to regenerate a vibrant social and cultural life' (see http://www.southkerry.ie/downloads/pdf/LP_Community_Arts_Supports.pdf).
- 6.12 ● A number of LEADER groups also work in partnership with arts offices or other organisations to deliver programmes involving the arts in rural areas. For example, the '5 to 6' project in Kilkenny is an arts-based project introducing women to a wide range of art forms. It is funded by a variety of organisations, including LEADER.

Conclusion

- 6.13 ● The Department of Community, Rural and Gaeltacht Affairs has a strong remit to support community development. Through this it provides funding for a number of projects which promote the arts in community settings.
- 6.14 ● The Department's funding to community development through arts implicitly recognises the value of the arts in developing individuals and communities. However, there is no specific mention of this in the Strategy Statement or other policy documents of the Department, which could be argued to leave community arts in a vulnerable position.

⁷⁹ A sister programme, URBAN II, is an EU programme for the economic and social regeneration of troubled urban districts in the EU for the period 2000-06, and is similar in some ways to LEADER. In Ireland, the URBAN II project is located in just one area, Ballyfermot, in Dublin. Funding there has been allocated to youth and family priorities, including a music and youth arts programme, which has funded several projects including music workshops, a Battle of the Bands, and a children's book festival.

⁸⁰ See <http://www.pobail.ie/en/RuralDevelopment/LEADER/LEADEROperationalProgramme/file,2263,en.doc>

- 6.15** ● Consultation for this report suggested that there is significant funding for the arts in Gaeltacht areas (see Chapter 3), and it would be useful if this level of funding could be made available to other communities also.

Department of Social and Family Affairs

- 6.16** ● The Department of Social and Family Affairs states that its mission is to 'promote a caring society through ensuring access to income support and related services, enabling active participation, promoting social inclusion and supporting families' (Dept of Social and Family Affairs, 2005:4).
- 6.17** ● The Department has a number of activities to promote social inclusion listed under its Goal 5, 'Poverty, social inclusion and families'. However these do not relate to social inclusion in the arts.
- 6.18** ● Nonetheless through the work of the Family and Community Resource Centres, and the Combat Poverty Agency, the Department does fund actions which involve the arts.

Family and Community Resource Centres

- 6.19** ● The Department of Social and Family Affairs funds the Family and Community Services Resource Centre Programme (FCSRC), which is run for them by the Family Support Agency. The Family Resource Centres provide services to disadvantaged families, including parenting skills training, advice, counselling and childcare. They do this through a community development model that emphasises local participation and principles of personal development and community empowerment. This is the third national programme employing a community development approach, and like the CDP and LDSIP outlined above, the FCSRC uses community arts to encourage community development.
- 6.20** ● Established in 1994, there are now 70 Family Resource Centres (FRCs) across the State, with a total programme budget of €10.61 million in 2004. One study found that approximately 1.3% of the time used in the FRCs was on community-based arts (see Motherway, 2006).
- 6.21** ● With the Department of Social and Family Affairs, the Department of Community, Rural and Gaeltacht Affairs co-funds Blue Drum, a specialist support agency for community arts which works with both Community Development Projects (CDPs) and Family Resource Centres (FRCs). Blue Drum was established in 2001 in response to the growing involvement of the community development and anti-poverty sector, both in arts-based methodologies, and in addressing issues of access to arts and cultural provision.
- 6.22** ● Blue Drum provides information, advice, training, and networking events to the community arts sector, and is also working to document community arts practice (<http://www.bluedrum.ie/about.htm>). This can provide a valuable resource to community and other local groups in the arts, and a higher profile of this work among these groups would be very helpful.

Combat Poverty Agency

- 6.23 ● In the early 1990s the Combat Poverty Agency carried out a significant amount of work to promote community arts. This included the funding of a Community Arts Pilot Programme through EU Structural Funds. This Programme was run for the Agency by CREATE, the national development agency for collaborative arts practice (see Chapter 3). This funding was given to community arts as the Agency believes that they are ‘a creative and powerful way to tackle poverty, social exclusion and disadvantage’ (<http://www.cpa.ie/ourwork/concludedprogrammes.htm#2>, 26.7.06).
- 6.24 ● In 1997 the Agency also co-published *Poverty, Access and Participation in the Arts*, with the Arts Council (see Moore/Working Group on Poverty, 1997). This report looked at participation of those in poverty in the arts, finding that those with low incomes were less likely to participate (see paragraphs 2.70 on).
- 6.25 ● The Agency currently funds some community arts programmes through the Building Healthy Communities Funding, and through Peace and Reconciliation Funding (Combat Poverty Agency, 2005 – see Appendix 3).
- 6.26 ● More recently, in 2004 the Combat Poverty Agency published *Access to Public Libraries for Marginalised Groups* (see Fitzpatrick’s Associates, 2004), to assess the extent to which public libraries have developed strategies to ensure access for marginalised groups, and how successful access mechanisms have been. It found that just over half of the library services surveyed had strategies in place to encourage access by at least some marginalised groups. The majority of the services surveyed had not carried out any analysis of these groups, or of their needs. As a result, many of the initiatives undertaken to expand access by marginalised groups were also overly dependent on committed individuals. Such initiatives had often been carried out with local representative organisations or State organisations. Lack of knowledge of the groups who are not accessing the services, and lack of staff within the library service were cited as the major constraints in developing such initiatives.
- 6.27 ● In 1999, the Combat Poverty Agency, with what is now the Department of the Environment, Heritage and Local Government and the Office for Social Inclusion, set up the Local Government Anti-Poverty Learning Network. This supports and builds the capacity of local authorities to address poverty and social exclusion. However, the support is general rather than particular and there does not seem to have been a specific focus on social inclusion in the arts.

Conclusion

- 6.28 ● Given its remit to promote social inclusion, it is surprising that the Department of Social and Family Affairs *per se* has little focus on the arts and social inclusion in its programme of work, although several agencies under its remit do focus on this issue in greater detail. Examples of actions funded which broaden participation in the arts, are community arts projects run in family resource centres, and some projects run by the Combat Poverty Agency.

- 6.29** ● Consultation for this report indicated that the transfer of the community development remit from the Department of Social and Family Affairs to the Department of Community, Rural and Gaeltacht Affairs in 2002 may have led to weaker strategic links between organisations working on poverty and social disadvantage and those working on community development, including community development through the arts.

PEACE II

- 6.30** ● PEACE II is the EU Programme for Peace and Reconciliation, for all of Northern Ireland and the Border Regions of Ireland (Counties Cavan, Donegal, Leitrim, Louth, Monaghan and Sligo). Its main aim is to promote reconciliation and help to build a more peaceful and stable society. Between 2000 and 2004, €704m was available for projects through PEACE funding (see <http://www.seupb.org/prog.htm#PEACEPROGRAMMEPEACEII>).
- 6.31** ● A number of projects funded by PEACE II use community arts of one type or another to promote reconciliation. For example, under the Priority for Social Integration, Inclusion and Reconciliation, which is one of six priorities for PEACE II funding, over €2.39m was allocated to projects in the southern border counties whose main work focused on the arts (e.g. drama, music and visual arts) (listed on <http://www.seupbsuccessfulprojects.org/>, 26.7.6). Funding is also allocated to the arts under other priorities, such as the Locally Based Regeneration and Development Strategies, where over €1m was allocated. Some of the PEACE funding has been allocated to local authority arts offices which made applications for it. Most, however, has been allocated to local organisations working in the arts (e.g. drama companies), or using the arts to promote community development (e.g. community development organisations/centres).

Per Cent for Art Scheme

- 6.32** ● Government departments and related agencies, and local authorities, operate a Per Cent for Art Scheme through which a percentage of construction budgets are devoted to commissioning an associated piece of art. Up to 1% of the construction budget, subject to a limit of €64,000, can be spent on commissioning this art.
- 6.33** ● In 2004 new guidelines on the spending of the Per Cent for Art monies were introduced, by the Department of Arts, Sport and Tourism. Originally⁸¹ many permanent art works had been commissioned but over time there was a change to commissioning temporary pieces of work, and work that focused on process rather than product (for example, commissioning a piece of music and working with a local music group to play this). The new

⁸¹ The Scheme dates in some shape from 1978.

guidelines provide greater support for such temporary and process-based pieces of work. They also underline the importance of involving the local community – ‘the overall effect on the local community should be the ultimate gain’ (Department of Arts, Sport and Tourism, 2004:30). In some areas, the Per Cent for Art scheme has been used extensively to promote public engagement through art in local development, as in the Breaking Ground project in Ballymun. This was the first programme in Ireland to offer the potential of long-term engagements for artists and community alike, with the commissioning process carefully structured through four different programme strands to encourage maximum community participation.

Regeneration Schemes

- 6.34** ● The State also provides support for the arts to support regeneration in communities in other ways. For example, the Dublin Docklands Development Authority uses the arts as a means to engage the local community in the changes that are taking place through the redevelopment of the Docklands area (see Box 9 below).

Box 9

Caught on Camera – Dublin Docklands Development Authority (DDDA)

Under the instruction of professional photographers, over 1,200 local school children and their teachers from 19 schools in the Docklands were encouraged to look deeper into the life of the community in which they live and work and to highlight and celebrate the varying cultural mix there. More than 1,600 cameras were distributed to the schools by the joint sponsors, DDDA and Agfa. The resulting photographic exhibition of 100 top entries was toured around various locations in the Docklands, and was also published in a book, *Caught on Camera*.

Source: Dublin Docklands Development Authority, 2004?(no date).

Another example is the Fatima Mansions redevelopment project which again uses the arts to engage the local community in the process of change – see Box 10.

Box 10

Tower Songs – Fatima Mansions and Dolphin House

Tower Songs is a five year city-wide arts project which aims to make visible the collective memory and experience of a number of Dublin flat complex communities as they make the transition from tower block living, via major urban regeneration initiatives. *Tower Songs* is working closely with a number of these communities across Dublin city in an inter-disciplinary arts initiative exploring through sound, voice and song their various collective historical and personal narratives of place. To date, a performance has been held by up to thirty young people of an original song written by a group of young women from Dolphin House, with the *Tower Songs* songwriter and youth worker. A second performance was by an intergenerational and intercultural choir of fifty residents from Fatima Mansions, Dolphin House and members of the nearby Rainbow Neighbourhood Project for refugees and asylum seekers.

See <http://www.cityarts.ie/listing.asp?id=19>

These programmes are funded through a variety of sources, including CityArts, Per Cent for Art, and a mix of funding from both statutory and private organisations.



TOWER SONGS PERFORMANCE – FATIMA MANSIONS 2005
PARTICIPANTS: FATIMA RESIDENTS & RAINBOW NEIGHBOURHOOD PROJECT

Video still: Katie Lincoln, Terry Blake. Artist Team: Sean Millar, George Higgs, Brian Fleming.

Other Statutory Supports which Bring the Arts to Communities

- 6.35 ● A number of other programmes, which do not specifically focus on engaging communities with the arts, do actually provide support for a wider audience to engage with the arts. These include some funded by FÁS, and the HSE.

FÁS

- 6.36 ● In addition to the vocational training programmes which FÁS runs, and which were outlined above (see Chapter 5), FÁS also funds community employment schemes. These schemes are run in public and voluntary organisations, in projects which are for community and public benefit. Jobs in the schemes are then offered to unemployed people. Eligible projects include those involving arts and culture. These projects can be very important in expanding the arts in local communities.
- 6.37 ● However, FÁS has no remit on training in the arts, or on social inclusion in these areas. The main focus of work is to train individuals for the labour market, and it is through this primary purpose that training on and availability of the arts in local communities is increased in some instances.

Health Services Executive (HSE)

- 6.38 ● Consultation with HSE personnel indicated that the arts are being used for therapeutic work in healthcare settings, particularly for older people, for those with intellectual disabilities, and for children. Some projects, such as Soilse, also use the arts as part of a drug rehabilitation programme. Many arts and health pilot projects have been carried out, a number of which were outlined in the *Arts and Health Handbook: A Practical Guide* in 2003. This was published by the Arts Council following work particularly with the Eastern Regional Health Authority (now part of the HSE) (see Arts Council, 2003). This report also outlines good practice for artists setting up a project to work with people in healthcare environments.
- 6.39 ● In 2005, the Cork City of Culture joined forces with the HSE Southern Area to develop a culture and health dimension to its activities. An arts and health programme manager was employed to oversee 32 projects in diverse healthcare settings. These included music, as well as artists' residencies, and performances (see Cork 2005, 2006).
- 6.40 ● However, although there is an increasing number of pilot projects, there is no strategic or operational plan to develop arts in healthcare across the HSE and no specific budget line for this. Instead, individuals who are interested in promoting this type of therapy or work have to apply for funding from various different budget lines to be able to run such projects.
- 6.41 ● Consultations indicated that with the HSE under increasing pressure to cut costs and staff numbers, arts in healthcare has not been seen as a priority. However, this should now be reviewed, given the benefits arising for the patients.

Other Organisations which Bring the Arts to Communities

- 6.42** ● A number of non-State organisations, some of which receive support from the State, also play a role in expanding the arts in communities. A definitive list would be long, but to give an example of these, a small number relevant to the topics focused on in this report are outlined here.

Voluntary Arts Ireland (VAI)⁸²

- 6.43** ● Voluntary Arts Ireland is a charity promoting participation in the arts and crafts by supporting the development of the voluntary arts sector. It works to develop a strong infrastructure, strategic thinking and good practice across the sector. Specifically it aims to:
- draw together voluntary arts and crafts groups and their representative bodies;
 - provide these organisations with information, advice and training;
 - ensure that their interests are represented to policy makers, funders and politicians; and
 - improve the environment for everyone participating in arts and crafts.
- 6.44** ● VAI believes that participatory arts contribute to the well-being of communities, social inclusion, lifelong learning, active citizenship, volunteering and the arts.
- 6.45** ● VAI is part of the Voluntary Arts Network which was set up with funding from the Carnegie Trust, who saw a need for such an organisation. Although active in both parts of Ireland, its running costs are currently covered by the Arts Council of Northern Ireland and the UK National Lottery only. It has also received some funding from the Arts Council here to carry out a study of the voluntary arts sector in Ireland, the *Foundations* study (see VAI, 2006).

Drama League of Ireland⁸³

- 6.46** ● The Drama League of Ireland (DLI) is the national representative body for amateur drama groups, societies and individuals. Founded in 1966, the Drama League works to foster and promote theatre in all parts of the country, providing participation for thousands of volunteers and access to tens of thousands of audience members.
- 6.47** ● The DLI offers members a wide range of services and a network of support. These include:

⁸² Information supplied by Voluntary Arts Ireland.

⁸³ Information supplied by Drama League of Ireland.

- training and summer schools in e.g. acting, directing, set design;
- a library with access to over 200,000 scripts and related drama material;
- a public liability insurance scheme offering substantial savings; and
- a resource service that helps members find a group venue, actor, director, designer or prop for a production.

6.48 ● DLI is funded by the Arts Council. It provides services to an estimated 500 active amateur drama groups in Ireland, and counts 70% of established drama societies among its members.

Companies

6.49 ● A number of businesses in Ireland also support the arts. Many purchase art, but many also sponsor artists, or art within communities.

6.50 ● It is estimated that in the region of €15m was invested by businesses in arts sponsorship in 2004. The most important rationale for this is the improvement of company profile, followed by brand development and achievement of Corporate Social Responsibility (CSR) goals. With the growth of CSR policies, certain kinds of arts sponsorships, especially if they are community based, offer opportunities to businesses to fulfil some of their obligations. 44% of businesses sponsoring the arts and surveyed in 2005, sponsored an arts event/organisation to invest in the local community. Arts Centres and community arts are also gaining relatively greater increases in their amount of funding than other arts sectors. Arts festivals now receive 22% of business arts sponsorship (see Business2Arts, 2006).

6.51 ● A number of companies have education or outreach programmes on art, such as Bank of Ireland and the Dublin Airport Authority. CIE has an art collection which was on tour of libraries in Munster in 2006. Texaco is also known for funding the Texaco Children's Art competition for 50 years. AIB Bank also funds disadvantaged communities through its Better Ireland programme, and this includes arts.

6.52 ● The Finance Act of 2001 introduced new legislation for tax and donations to charitable institutions, and where arts organisations are set up as charities they can benefit from such donations. Where corporations are making such donations, tax relief of 12.5% can be claimed, which is not very high for the businesses. For the self-employed or partners in a business, tax is often paid at a higher rate, so more can be claimed back.

6.53 ● There are also tax reliefs available on:

- Loans to arts organisations;
- Commissioning of music or works of art (where a company does not end up owning the commission);

- Provision of goods or services to arts organisations (this is considered as sponsorship);
 - Gifts to the Minister, e.g. constructing a theatre, holding an exhibition;
 - Donating art items to approved bodies; and
 - Donations to bodies approved for education in the arts (see <http://www.revenue.ie>).
- 6.54** ● The support of some businesses for the arts in communities, and the provision of tax reliefs, can therefore make arts more accessible to more people, although this does not have to be the case.

Arts and Culture Venues

- 6.55** ● The *Auditoria* report surveying the number of arts venues in Ireland found that in 2001, the Arts Council was supporting 19 theatres and 21 arts centres in the Republic of Ireland (Arts Council, 2004).
- 6.56** ● The number of venues has increased since 2001 due to the ACCESS scheme. There are also many more private arts venues as the arts market has grown with the economic boom. Some preliminary research carried out for this study found 127 (primarily non-commercial) visual arts centres and galleries throughout Ireland (see Map 2).

Overall Conclusions

- 6.57** ● A number of Government departments and agencies without a direct remit in the arts provide support for greater participation in the arts in communities through their funding or programmes. However, most of the State organisations outlined in this Chapter do so as a by-product of their main work. This includes community development supports which happen to use arts methodologies, and employment schemes which happen to employ staff in arts/cultural organisations⁸⁴.
- 6.58** ● It is likely, as others have commented, that the importance of the arts to many areas of policy where they operate is not seen or acknowledged. As Everitt (1999:16) states, 'in the social services, many public sector institutions and voluntary agencies are making use of the arts to deliver their policies... much of this work is scarcely visible to the outside world and policy makers in government accord it low priority.' The few specific references to the arts in the strategy statements and policies of many of the State organisations examined in this Chapter indicate that this is the

84 For an overview of the range of community arts in Ireland, in terms of history, theory and practice, see *An Outburst of Frankness* (Fitzgerald, 2004); as well as the CONTEXTS journal, published by CREATE between 2002 and 2005 (more information at http://www.create-ireland.ie/index.php?option=com_content&task=view&id=61&Itemid=75).

case in Ireland also. There are possibilities for the value of the arts, particularly in individual and community development, to be more explicitly stated, and so strategically supported, in the work of these organisations .

- 6.59** ● Another issue highlighted in submissions received and consultation with groups is that there are few links among different local groups, with many communities and groups working in isolation from each other. In addition, many voluntary arts bodies are not well linked into statutory groups operating in the same area.



Summary and Recommendations

In this Section, we bring together the main elements and key policy issues that were identified earlier in the report. These are summarised in Chapter 7, and complemented with a number of strategic and specific policy recommendations for the future in Chapter 8.

The recommendations are addressed not only at Government departments and State agencies but also at the local authorities, the community and voluntary arts sector and the social partners. It is essential that all of these stakeholders are involved together on a partnership basis and that their policies and programmes are better integrated and coordinated to achieve more effective outcomes in the future.

7

CHAPTER 7

Summary of Key Issues

- 7.1 ● This report has outlined the broad range of economic and social benefits at both the individual and societal levels, which can be derived from participation in the arts. For children, for example, such participation can develop a range of skills, self-confidence, and abilities to work with others to understand their viewpoints. More generally, the arts also play an important role in providing intellectual and emotional stimulation and meaning. They are able to symbolise aspects of the world, and provide a shared means of doing so. The arts also mark significant events in life (such as marriage, funerals), and express communal meanings.
- 7.2 ● Moreover, the arts contribute to and strengthen social capital and, as the growing body of international evidence shows, this in turn is associated with higher economic growth, greater social equality, and increased levels of well-being and life satisfaction. It was also argued in the NESF report on social capital (NESF, 2003) that high levels of social capital can be associated with particular benefits for young people such as fewer suicides, lower drop-out from school, reduced drug abuse and less anti-social behaviour.
- 7.3 ● However, participation in the arts in Ireland varies markedly according to a number of factors, especially educational 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.
- 7.4 ● Against this background, this report has examined the supports, financial and otherwise, which are available to encourage more people to take part and ensure that the benefits are more fairly shared by everybody. This will allow the arts to make a greater contribution to cultural inclusion and social cohesion. While considering the issues in general terms, the report concentrates particularly on three areas of the arts – the visual arts, libraries and theatre.

- 7.5 ● A number of laws and a range of policies have been developed in Ireland in recent years and are now in place to support social inclusion in the arts. Moreover, the local authorities have now a clearer legislative mandate to support social inclusion and arts. As against this, however, many mainstream arts organisations are not required by legislation to broaden participation in the sector. For example, policy documents such as the Strategy Statement of the Department of Arts, Sport and Tourism, and the National Action Plan Against Poverty and Social Exclusion, do not have a clear policy to broaden participation by all in the arts. This issue is referred to in these documents, but follow-through in terms of concrete actions and targets is at best weak and lacking in terms of real commitments and operational strategies.
- 7.6 ● In contrast, the action plans for a number of arts organisations (e.g. *Branching Out* for the library services, *Partnership for the Arts* by the Arts Council, and the Education and Outreach Policy of the National Council of Cultural Institutions) have a stronger focus on cultural inclusion. However, this work could be strengthened further and made more effective if there was a stronger strategic direction at central policy-making level.
- 7.7 ● Funding from official sources to support social inclusion in the arts is provided in a variety of ways. *Firstly*, mainstream arts organisations, such as the Arts Council and the national cultural institutions, provide such funding. This is done through funding socially inclusive arts activities within mainstream arts funding, or by funding outreach programmes in schools and the community, for example. However, there are few specific budgets dedicated to this, and where these exist, they are often small (for example, the outreach divisions of museums, galleries).
- 7.8 ● What is of particular significance, for the purposes of this report, is that none of the mainstream arts organisations are required by any national policy or legislative provision to allocate funding to programmes to promote cultural inclusion.
- 7.9 ● *Secondly*, State funding to support social inclusion in the arts is provided through the local authority services. Since the 1990s, significant capital funding has resulted in the building of many new libraries and arts centres throughout the country. In terms of attracting those who do not have a high level of participation, An Chomhairle Leabharlanna and the Department of Environment, Heritage and Local Government have supported a number of pilot programmes building on work carried out at local level to promote social inclusion in library services, and there is also a focus on social inclusion in the strategy document for the library service, *Branching Out*.

- 7.10 ● Local authority arts offices also carry out social inclusion work, but this varies according to each local authority. There is also 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. Statistics on the library service indicated that usage of libraries by the poorest groups is still low. A number of arts officers and librarians 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.
- 7.11 ● *Thirdly*, funding supports social inclusion in the arts through education. The Department of Education and Science is now implementing a new curriculum on the arts at primary level to reach all children, including those from disadvantaged backgrounds. However, concerns have been raised about the level of expertise available among teachers and within schools to adequately implement the arts curriculum. It would also be useful to have more links between artists, arts organisations and schools to do this. Currently, no extra funding is available for disadvantaged schools specifically for the cost of art materials which are an extra burden for families living on low incomes.
- 7.12 ● The Department of Education and Science also provides some funding for school libraries, with extra support for these in disadvantaged schools. It funds a variety of youth work programmes which provide support for the arts outside school, and a number of these programmes have a particularly strong focus on disadvantaged youth. The Department also funds literacy training, which helps those with reading difficulties from disadvantaged backgrounds. Some of the vocational training for adults, who are unemployed or have left school early, is in the arts.
- 7.13 ● In terms of third-level higher education in the arts, little data exists on the background of students accessing these courses. There are some supports available for entry and maintenance at third-level, but here again the costs of both studying and arts materials are high, and a particular burden for those from disadvantaged backgrounds or for mature students with family commitments.
- 7.14 ● *Finally*, 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.

- 7.15** ● The Per Cent for Art Scheme, which in some areas is used extensively to involve communities, again engages many people in communities with the arts. FÁS also funds Community Employment schemes, a number of which cover arts projects. The HSE funds programmes for the arts with for example older people, and people with intellectual disabilities, which again allows groups of people who may not normally participate in this area to engage with the arts. Business sponsorship and voluntary arts groups also play a role in expanding the arts in communities.
- 7.16** ● This diversity of programmes is increasingly important for the level and variety of art, and participation in the arts, in local communities. However (with the exception of the Per Cent for Art scheme), there is little strategic focus and support to ensure that this work continues, or ring-fenced funding for it. This may leave these means of facilitating the arts and participation in the arts in communities in a vulnerable position. Overall, to underpin a vibrant arts ecology, it is important that such a range of opportunities for the participation in, creation and consumption of the arts continues to exist, at amateur, community and professional levels.

8

CHAPTER 8

Strategic Recommendations

- 8.1** ● Based on the analysis and issues identified earlier in the body of the report, six key recommendations are identified here, with a view to exploiting more fully the potential of the arts to enhance social capital and create a more inclusive and cohesive society. These recommendations are summarised in diagram 8.1 overleaf.
- 8.2** ● Two related recommendations to underpin the six key recommendations were also proposed, namely:
- Funding – examine alternative sources of funding, such as trusts, tax relief; and
 - Space – develop a policy on how local groups can access and pay for the use of publicly-funded arts centres; coordinate public spaces being built which can be used for the arts and social inclusion.
- 8.3** ● The discussion that follows outlines the links to the earlier thinking in this report which forms the basis and the rationale for these recommendations, in terms of identifying the issue, considering possible solutions and highlighting some more specific and targeted recommendations in certain instances.

Diagram 8.1**The Arts and Cultural Inclusion: Main Recommendations**

Better Policy Coordination	Management and Certainty of Funding	Supports for Children
<ul style="list-style-type: none"> ■ At national level ■ Within local authorities ■ Among local arts groups ■ Between national and local arts organisations ■ Among arts offices 	<ul style="list-style-type: none"> ■ Multi-annual funding ■ Revenue funding (and staff) ■ Mechanism to mainstream successful pilots ■ Ring-fenced cultural inclusion funding 	<ul style="list-style-type: none"> ■ Provision for young people ■ Links between schools and artists ■ Specific funding for disadvantaged schools ■ Supports for adult education in the arts
Targeted Measures for Specific Groups	Improved Data and Evaluation	Implementation Mechanisms
<ul style="list-style-type: none"> ■ Outreach programmes ■ Public awareness campaigns ■ Access for specific groups ■ Staff training ■ Services delivery mechanisms 	<ul style="list-style-type: none"> ■ More data on who is participating in the arts ■ More data on groups who do not participate in the arts ■ Statistics which better measure the social impacts of the arts 	<ul style="list-style-type: none"> ■ Strategy Committee ■ Arts Partnership Fora

Better Policy Coordination

- 8.4** ● As outlined in Chapters 2 to 6, 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 (see the final paragraphs of this Chapter below).
- 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 (paragraph 4.39). Such work could be carried out by the community and enterprise divisions of the local authorities. This also needs to address links between social inclusion and the work of the library service.
- 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 (see paragraph 6.59). The possibility should, therefore, be explored of formally encouraging local organisations, both statutory and non-statutory, to work together on a structured partnership basis.

- 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 (see paragraph 4.38 on). 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 (paragraph 4.36), or ring-fenced funding for the arts and social inclusion (paragraph 4.41 on). 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.
- 8.12** ● The library service does not have ring-fenced funding for social inclusion work either, and again such targeted funding and matching staff resources would enable the service to develop and expand on its current responses to communities at local levels.

Management and Certainty of Funding

- 8.13** ● Improvements under this heading would flow from the coordination changes proposed above. But these would not be sufficient and a number of management and budgetary proposals are outlined in the following paragraphs.
- 8.14** ● Problems with overall funding streams have already been identified, such as lack of multi-annual funding budgets (paragraph 4.42), revenue funding not following capital funding (paragraph 4.52), staffing allocations not following capital funding (paragraph 4.52), and difficulties securing continuing funding for successful pilot programmes (paragraph 4.43). Many of these problems are not, of course, specific to the arts but apply also to many areas of public funding. 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. In terms of pilot projects, it is important to remember that some failures are to be expected, and should be accepted, but there also needs to be a means of providing the successful projects with a secure funding base. Two pilot projects brought to the Team's attention which would particularly merit such consideration were the *Babies Love Books* (5.27), and *Taobh Tíre* (4.12), projects.

- 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 (paragraph 4.44). Similarly funding for social inclusion measures in the libraries is minute or non-existent. 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 as detailed in Chapter 1.

Supports for Children

- 8.16** ● Young people and their needs were singled out for special mention in several submissions and presentations that were made to the Project Team during the course of its work. As highlighted in Chapter 1, policy in relation to arts and education for young people can reap far-reaching and lasting societal benefits and, as such, this should be central to all arts policy, but in particular to the aspect of policy dealing with social inclusion and cohesion.
- 8.17** ● A sustainable and socially-improving leisure and recreational life is built on sport, cultural activities and friends. The new primary school curriculum will bring the arts to many but the concept of arts and education needs to be broadened to include all of the dimensions discussed in Chapter 1. Besides, the provision of arts events in schools needs to be coordinated with similar work outside the school by voluntary and other organisations (see paragraph 5.5). With this and the earlier discussions in mind, a number of further possible actions need to be considered:
- More arts provision for young people, particularly in disadvantaged areas (paragraph 5.50), both in a school context and outside the school. There is more provision for sport than the arts, but there is no reason why this should be the case.
 - Fund schools to have expertise, resources and facilities to implement the arts curriculum more adequately than at present (paragraphs 5.4; 5.10). This would include links between schools and artists and art organisations outside the formal school framework.
 - Disadvantaged schools should receive more funding to encourage young people to participate, linking where possible with people working locally and nationally in the arts to provide role models and inspiration.
 - Support for the arts which take place out-of-school – for example, youth drama, ‘arts camps’ similar to sports camps etc – needs to be continued and expanded. Strengthening partnerships between the

relevant government departments, agencies and voluntary bodies which implement much of this work, would assist the integration of initiatives in this area.

- Supports for under-represented groups to enter and stay in arts education at third-level, thereby promoting greater social inclusion in the arts, should be reviewed.
- The long-promised Committee on the Arts and Education was jointly established in September 2006 by the Departments of Arts, Sport and Tourism, and Education and Science, under the remit of the Arts Council. This Committee, which may be able to address some of the issues outlined above, will report to the Arts Council by 1st May 2007.

Targeted Measures for Specific Groups

- 8.18** ● There are several aspects to what is required here. These cover policies with regard to outreach, certain groups whose own cultural heritage and inclusion in mainstream cultural practice is not yet achieved, people living in rural and isolated areas and the general issue of facilitating access for everybody.

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 (see paragraph 3.39). It is also important, of course, that these outreach programmes are not considered as only add-on marginal activities of the national cultural institutions, or national cultural policies, but are supported and engaged in by senior management in these institutions. For this purpose, an assessment of current provision and needs, in galleries, theatres and arts centres, in a coordinated way, is needed. This might be undertaken by the Council of the National Cultural Institutions, in liaison with the Equality Authority.
- 8.20** ● The effectiveness of policies in this area would, of course, be enhanced by communication strategies, information campaigns on what is available and the development of public awareness on the benefits of participation in the arts (along the lines of the 'Sports for All' campaign). Such strategies should ensure that all groups with low levels of participation are targeted. The Team welcomes the *Partnership for the Arts* commitment to a public awareness campaign on the arts and urges that this should now be acted on. One example of what needs to be done is in relation to public libraries, which do not have a dedicated marketing or advertising budget on the facilities and services that they offer to the public. Another area of work which could be expanded is that of arts organisations working in environments where people are more familiar, such as factories and other places

of work, as a way of reaching a wider audience. The work of organisations such as Blue Drum and CREATE to bring information on the arts to local communities should continue and develop.

- 8.21** ● Some events also might be held in places, such as schools, community halls, sports clubs etc where people would feel more ‘at home’. All of these options in different ways are being tried by various organisations with commendable success in some cases. Although there is a strong need by local groups for larger and more flexible spaces, there is a lot of underused public space. Different organisations are building separate spaces without considering the possibility of shared usage (paragraph 4.53). One option here is to develop more public libraries and arts centres as civic spaces. Drawing on what is happening in the case of sports facilities, a committee might be established to audit current provision and coordinate future provision of capital facilities, including in such planning not only the more obvious providers but also RAPID, and so on.
- 8.22** ● Finally, there is variation in the access that local groups have to some public spaces, especially that in art centres (paragraph 4.51). A national policy on this would be useful – possibly modelled on the approach taken under ACCESS 1 (see paragraph 3.45).

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. A key place where such problems can be addressed is the education system (formal and informal) (see paragraph 5.6) but there is also an important role to be played by the wider community, especially for those who are too late or fail to benefit from the system.
- 8.24** ● The increasing need to provide spaces and funding for ethnic minority communities to develop their own cultural expressions and participation is particularly important, given the large increase in recent years in the number of people now living here from different ethnic and cultural backgrounds. Some steps have already been taken in a number of instances (e.g. the work in libraries and by the Chester Beatty Library, see paragraph 4.13 on), but much more needs to be done. Mainstream cultural and arts organisations, local authorities, arts offices and others should be given greater support and encouragement to adapt to the increasing multicultural nature of our society, and reflect this growing diversity in mainstream decision-making structures, production and content.
- 8.25** ● This is essential if social inclusion and cohesion is to be ensured into the future, with the arts and cultural sector as mentioned in Chapter 1 having a particularly important role to play in this regard. Recommendation 8.3.3 of the National Action Plan Against Racism is to ‘develop an intercultural arts centre in Dublin’. This would be useful to allow the arts to promote social cohesion, and should be acted on.

- 8.26** ● People with disabilities, of course, have special and different needs. Much work has been carried out on how to make libraries and library services more accessible and this needs to be continued with other cultural providers. Other issues such as, for example, copyright material being available in Braille need also to be addressed. Some particular facilities which could be provided at relatively low cost include the provision of loop systems in theatres for those with hearing difficulties, and this should be acted on where possible.
- 8.27** ● A number of provisions for people with disabilities are also likely to assist older people in accessing the arts, such as good acoustics, large-print in publicity and other material, and easier physical access. As mentioned in paragraph 1.68, older people face a number of difficulties in accessing the arts. Research into their needs and the development of appropriate guidelines for working with them in the arts would help to overcome these difficulties.
- 8.28** ● The culture and heritage of the travelling community needs recognition in arts policy.
- 8.29** ● Finally, material on the arts is not always readily available in the Irish language. This is an issue that arises with other languages also and this will increase as the number of people living in Ireland with minimal English grows.

Geographically Isolated Communities

- 8.30** ● There is generally, and not unexpectedly, less provision in the arts in isolated rural areas, yet the cultural needs of people living there have to be addressed. In this regard, the Taobh Tíre service for libraries (paragraph 4.12) could be mainstreamed and the mobile library service expanded. The arts content of mobile library services could also be expanded. Increasing the use of libraries, as cultural venues, can also assist geographically-isolated communities to participate in cultural events (paragraph 4.18).
- 8.31** ● Likewise, financial incentives to encourage more touring by art companies and institutions should be provided (paragraph 3.41). The better coordination arrangements proposed earlier could address some of the difficulties in setting up tours between national and local venues, as tours require the involvement of many different organisations, often with conflicting priorities. The recent establishment by the Arts Council of the Touring Experiment – a two year research project with a budget of €2m designed to shape future policy for touring – is welcomed by the Team, and it recommends that the results of this be built on in the future.

Easier Access for All

- 8.32** ● Some submissions suggested that opening hours of some cultural institutions are not conducive to attendance by the public. Many museums open only from 10 to 5 and some do not open at weekends. Currently some libraries have relatively short opening hours (see paragraph 4.22). Where increased or varied opening hours could lead to increased attendance by

some groups, then increased funding may be needed to cover the extra costs. Likewise, innovative provision such as outdoor lunchtime arts events provided by some local authorities, or the lunchtime public lecture series provided by some libraries, could be extended.

- 8.33 ● Many of these services are provided by cultural institutions free of charge. Where charges are levied, however (e.g. entry to special exhibitions in a number of national cultural institutions), consideration should be given to the introduction of times or days that are free to all, provision of frequent-user tickets, and reduced rates for certain groups. For example, days for families, and reduced price tickets for families, may encourage higher attendance (paragraph 1.68). However, those on welfare payments, and students, should have free access. Adequate transport to cultural venues would also allow more of those who currently have free access to make use of this entitlement.
- 8.34 ● IT offers exciting possibilities, especially for those with limited physical access, with limited time and those living in isolated rural communities, to access the arts. For example, many catalogues, exhibitions, etc, can now be viewed on-line. It is important to roll-out broadband to all areas (rural and urban), and to provide funding to digitise more collections. There is also a major role for the arts to be transmitted through broadcasting. It is important also that support is provided for those not familiar with IT so that they are able to use it, for example older people (paragraph 1.68). The libraries play an important role in this area already. There are also possibilities in this regard for the culture of ethnic minorities or those from outside Ireland to be made more available.

Staff Training

- 8.35 ● Those working in mainstream arts organisations and venues, and in libraries, would welcome training on how to carry out socially inclusive work (paragraphs 4.23, 4.49).

Improved Data and Evaluation

- 8.36 ● As mentioned in Chapter 1, 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, for example ethnic 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 libraries and the arts that could be adapted and refined for other cultural institutions.

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

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

On the libraries

1. Relevance of the Libraries Collection
 - Percentage of total stock budget allocated to multicultural stock and to adult basic education
 - Stock for people with visual/hearing impairments and/or learning difficulties
2. Accessibility of the Libraries Collection
 - Percentage of libraries offering assistive technologies (e.g. optical scanning, kurtzweil 3000 Software, etc.)
 - Percentage of libraries offering assistive technologies accessible to all who live in RAPID/CLÁR areas
3. Outreach Library Services Provision
 - Percentage of total visits made to schools in RAPID/CLÁR areas as a proportion of the total schools in the local authority area

- 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. It is particularly important to address this aspect of cultural inclusion, as if people are not involved in decision-making, then

arts events are less likely to be focused on what they would like to see or do. This in turn leads to a vicious circle, as those who do not attend arts events are less likely to become involved in decision-making in the area.

- 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 stakeholders⁸⁵.

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 delivery⁸⁶ 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.

8.38 ● Against this background the institutional arrangements and linkages that need to be put in place are outlined in the Diagram overleaf.

⁸⁵ This might also link into the work of the OECD (see Gordon & Beilby-Orrin, 2006) and other international organisations (see European Commission, 2000). The genesis of OECD work goes back as far as 1972 when a UNESCO Conference of European Ministers of Culture urged the establishment of better and more comprehensive statistics on culture. In the 1980s, over twenty European and North American countries met over several years to develop a common approach and methodology for gathering data and producing cultural statistics (see UNESCO, 1986). EUROSTAT is also finalising the contents of a new Adult Education Survey questionnaire for Member States of the EU. It is planned that it will be held every four years, commencing around 2010. It is likely that there will be 10-14 questions relating to participation in arts/cultural activities.

⁸⁶ *Improving the Delivery of Quality Public Services*. See NESF, 2006.

Diagram 8.2

Institutional arrangements to implement the report's recommendations



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.

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 that are listed in the Diagram 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.

8.43 ● Finally, the NESF should continue to include cultural inclusion in its work programme, with particular reference to follow-up on the present report, looking at, for example, other art forms such as music and broadcasting, addressing data deficiencies, and inputting into the policy-making process from time to time⁸⁷.

⁸⁷ Scotland established a major Cultural Commission in April 2004 to look at all aspects of culture in Scotland. Its final report, *'Our Next Major Enterprise...'* was published in June 2005. Following this, the Scottish Executive published its response in January 2006 entitled, *Scotland's Culture: Cultar na h-Alba*. It is instructive to examine the main policy actions proposed, as Scotland and Ireland face similar cultural issues.

Annexes

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Annex I Summary of Written Submissions Received

1. Introduction and Overview

A call for submissions by the Project Team in the main national newspapers in February 2006 elicited a total of 81 responses from a range of individuals and organisations with an interest in or experience in cultural inclusion. What follows is a summary of the viewpoints and experiences raised in the submissions. It does not claim to be a comprehensive exploration of issues relating to cultural inclusion, but is instead the outcome of a call for individuals and organisations to inform the NESF of their observations and experiences in this area.

A list of all those who made written submissions is attached in Annex 2.

A large proportion of these submissions were from the library service, reflecting interest in the report, as well as the geographic spread and scope of cultural services offered through this network. A number of submissions were also received from organisations involved in the development and delivery of cultural services.

While the submissions presented a wide variety of observations and recommendations, there were certain common themes which consistently emerged. As mentioned above, many of the submissions were from the library service and it is evident from these that much could be gained from harnessing the potential of an already vibrant and rich level of cultural activity embedded within the existing library networks. For the library service, as with other groups represented in the submissions, a significant obstacle to furthering cultural inclusion is the manner in which the sector is funded. This funding needs to be consistent and secure.

It is expressly acknowledged, both in the submissions and in the policy frameworks many of them draw on, that culture needs to be part of day-to-day living for all groups and individuals. One obvious mechanism for achieving this, reiterated in the submissions, is

by increasing access to culture through the school/educational curriculum, particularly at primary and secondary levels.

In addition to the potential of the library service, many submissions acknowledged the existence and role of community development structures and networks. But these also need to be resourced in a sustainable and long-term manner so that they can deepen and expand their reach, build new partnerships, and capitalise on and document the vast amount of cultural activity that is undertaken by voluntary associations. Much of this is not widely known about as it does not come under public funding initiatives.

A final important and recurring theme was the expressed need for research and marketing, both to provide the information necessary to respond effectively to the different needs of individuals and groups currently excluded from cultural activities, as well as the need to promote 'culture' more effectively. There is also a need for evaluations to monitor and identify effective programmes.

The majority of the submissions were from organisations involved in a wide variety of developmental and participative cultural projects. These are too expansive and unique in their nature to elaborate on in this summary. However, what is evident is the ability of these organisations to be conscious of and responsive to local need in putting together the wide variety of initiatives that currently exist.

The range of issues raised in the submissions are summarised beneath under a number of key headings.

2. Meaning of Cultural Inclusion

The Oxford English dictionary defines culture as the total range of the activities and ideas of a group of people with shared traditions, which are transmitted and reinforced by members of

the group. The active participation, passive enjoyment, production and enabling of creativity requires the provision of educational facilities, properly trained staff, equal opportunities and access. Social equality represents the right of every individual to an equal share in the country's wealth and resources. Cultural equality is the right of equal access to the means of cultural production, distribution and reception. These concepts are interdependent and cannot be achieved in isolation from each other.

Access and inclusion involve both the creators of the process and the audiences of the cultural output. Involvement in the arts is based on the individual's own interests, and offers many avenues of entry so that people can make personal choices about their own avenue of engagement. Action based on self-interest is more likely to result in sustained involvement and motivation than that which is applied in order to 'do good' for recipients.

Culture is how the community lives and shares its values: the totality of accumulated habits (history), attitudes (inter-relationships), and beliefs that define our general behaviour and way of life. It is glue that holds societies together to cope with a universe that is unfathomable and a world that is often hostile. Because we are 'in' culture, it is hard to get a perspective 'on' culture - we do this by reading symbols - the products of culture such as language, food, behaviour, customs, skills, fears etc. Art creates signposts by which we can interpret and understand culture and participate in, not escape, it. It is also about having a voice in culture where development takes place. When we do not have this voice we will create it e.g. graffiti.

Cultural inclusion is part of a society where the joy of creating is shared and practiced by the majority and where culture is venerated because it is enjoyed, not just because it has the seal of approval from an authority. In this society, art is engaged in at every civic level from politics to sport, from religion to media.

Cultural inclusion is also about managing, debating and negotiating difference and conflict as well as the nurture of harmony/integration. What matters are opportunities and occasions for exploring difference and its implications, as well as commonalities⁸⁸. Individual and group identity in a multi-cultural Ireland is, therefore, where cultural articulation is most likely to reflect differences and to challenge traditional concepts or aspirations of a distinctive homogenous Irish identity. Community inclusion is where the diversity of peoples' different backgrounds and circumstances is appreciated and positively valued.

3. The Three Dimensions of Culture

Making a distinction between the three dimensions of culture referred to in the call for submissions (consumption of culture, production of it and involvement in decision-making relating to it) and each of which individually represents an area of cultural disadvantage, can in itself create a dangerous hierarchy implying that society is in some way inclusive if it allows access to one of those elements. These very distinctions can allow an individual to feel comfortable attending a concert, but on the other hand totally uncomfortable, due to perceptions about talent, when asked to participate.

The arts can engage people in a way that other activities cannot, provided that inclusion is not simply interpreted as access to consumption, but as access to the power and skills needed to make active decisions about participation and the use of personal creativity whether for profit, personal growth or enjoyment. Broad-based participation in the making of art can also help to break down perceptions of elitism in other areas of artistic participation. People who participate in art can more readily identify with artists and are more likely to go to galleries and more able to appreciate them as consumers of art/culture.

⁸⁸ See Harris and Dudley, 2005.

Cultural inclusion implies

- the consumption of cultural products,
- interaction with the agents of cultural development e.g. reading/understanding (consumption) and discussing (interacting with) a work of literature,
- production of cultural products and processes, and
- involvement in decision-making, and creating opportunities for involvement.

The higher the level of engagement possible, the greater the level of inclusion achieved. Cultural inclusion both requires and reinforces societal respect and value for personal skills and qualities, free choice, diversity, freedom of expression, participation, group action and community good.

Equality of opportunity only exists when people have the chance to be active in all aspects of cultural activities, i.e. in consumption, production and decision-making. Participation in one area builds capacity to participate in one or both of the other aspects. It is essential to see and have the opportunity for potential involvement. The representation and involvement of individuals and groups with particular needs in cultural events can help to raise awareness of the needs of those, and of other groups.

4. Barriers to Participation

People with Disabilities

A large number of submissions made reference to both the physical and psychological barriers experienced by individuals with disabilities. Psychological barriers may include a fear of form-completion, a lack of confidence, or language/articulation problems. Among the physical barriers mentioned were a lack of disabled parking spaces, insufficient spacing between shelving and furniture, problems caused to the visually-impaired by bright lights and indistinct obstacles such as chairs, tables

and stairs. Many people with disabilities are unemployed, and so cost barriers to accessing culture and the arts affects them greatly. Concession tickets are sometimes not available or still priced beyond reach.

Access to study and leisure material in Braille, audio or large print material is limited, mostly due to a lack of committed funding. The intellectual and learning progression of children is often restricted due to the unavailability of schoolbooks or general reading material in an accessible format. Although the National Council for the Blind of Ireland (NCBI) provides books in alternate formats to university and college libraries, the provision of school and university books in accessible formats is still inadequate. The NCBI is not directly funded by the State to provide educational reading material.

While the development of new technologies presents real opportunities to develop materials suitable for those with disabilities, barriers also exist in this regard. One submission made particular reference to the fact that Digital Accessible Information Systems (DAISY), which provide material in electronic and accessible formats, face copyright issues of making electronic books available from publishers for conversion to DAISY format for schools and university students. Access to audio-described visual arts is also limited. Common IT barriers to accessing cultural activities include reservations systems, ticket machines and information websites, which are not always designed to be universally accessible.

Opening hours also may not meet the needs of all the communities they serve.

Older People

A number of submissions made reference to the physical access barriers for older people such as distance and availability of suitable transport, as well as availability of materials in an accessible format. Older people may also find using IT systems such as reservation systems and information websites particularly challenging as they may not be used to using this technology.

The Library Service Network

The majority of submissions acknowledged that the library network (involving as it does all three dimensions of culture) represents a real opportunity for cultural inclusion through its proven track record of engagement and organisational efficiency. However, with limited resources for funding, buildings and staff, it is not possible to target every individual and community within the library remit. There are also difficulties in engaging certain groups that are not immediately identifiable. More resources are needed to determine their needs and to encourage their use of the library services. In many libraries or local authorities, there is only one designated Education Officer. There is also a lack of awareness among some cultural minorities of the type and level of services that libraries offer their community.

In addition to targeting non-users, it is important to research and document the extent to which traditional users of library services become disengaged.

A large number of submissions emphasised that implementation of the public sector recruitment embargo has adversely impacted on the ability of the library service to extend existing services or develop new services. In addition to difficulties recruiting necessary staff, there is a lack of multi-annual funding for innovative projects. Annual programming budgets do not always best support medium and long-term development. Multi-annual funding streams are needed for key initiatives. Library services are frequently excluded from making submissions for arts and culture related funding, and this at times favours voluntary and non-statutory agencies.

More flexible and additional opening hours, diversification of services and user groups, and the sustainability of library resources and programs are directly linked to the provision of additional staff/financial resources. Lack of public awareness of library policies and services, especially non-lending, affects the nature and extent of the library's impact. While at a local

level libraries have proven highly successful in engaging with and penetrating new user communities, responses which are effective locally rarely get replicated nationally.

Resources are also necessary for investment in IT and the replacement of outdated hardware. Poor coordination between library authorities on IT developments is evident, and this may be a consequence of a general lack of networking within the library service. Despite large investments in IT by the library sector, many people do not know how to use this technology to access resources, be it in the library or online. Internet mentoring can only be carried out where staff numbers allow.

On-going investment is necessary to maintain high quality updated stock collections, but allocation of funding for this is completely within the remit of the local authority. The competition for resources is such that this discretionary funding suffers in the budgetary process. Much funding is ring-fenced for other specific operational and staffing resources, leaving modest funding for collection and programming provision. Moreover, this provision is vulnerable to budgetary cutback when costs for staffing, utilities and building maintenance are under pressure. Per capita spend on collections remains inadequate in the light of service demands. All collections are not yet catalogued. Some book collections are available online, while others such as sound recordings, ephemera (e.g. leaflets, posters), archive holdings and photographs have received limited attention. Some content has been digitised, but much more work is needed.

While the submissions welcomed the development of a policy framework contained within *Branching Out*⁸⁹, the aspirations of national policies have not fully filtered down to local level (due to lack of funding, it was suggested). Expenditure on programmes, publications, marketing and promotion represent a very small percentage of overall expenditure. Particular emphasis was placed on

89 A seven year programme for the development of library services, published in 1998. See chapter 2.

a lack of promotion of library services. As one submission recommended: *‘enable the national marketing and promotion of a uniform, progressive service, aimed at satisfying users’ requirements’.*

Many submissions regretted the lack of engagement by the Department of Education and Science in the development of library services to support formal education. No direct provision has been made for dedicated programmes of information literacy. Library information on literacy training could be delivered via the library network with appropriate resources to support course delivery.

While physical infrastructure is well distributed throughout most urban areas, areas of deficit persist. Extensive refurbishment programmes for older libraries are needed but no current source of capital funding exists. Smaller libraries and a lack of facilities at some locations mean some services will only be supplied at the larger libraries. At a local level, some communities have no library and funding nationwide is inadequate to provide either fixed or mobile services.

Library staff need training and awareness-raising on poverty and social inclusion issues, research skills, and methods for establishing links and working on initiatives in partnership with relevant organisations, particularly for those living in poverty. There is a need for established guidelines on best practice in engaging with marginalised groups. Resources for training and staff development to create and deliver popular programmes that harness learning resources and deepen participation in selected art forms are limited.

Finally, a number of submissions emphasised the limited tendency to treat visitors to a library as customers, and to treat the service in a manner more appropriate to a commercial enterprise with the concept of a client. However, service disciplines required in the private sector are fundamentally different to those in the public sector.

Socio-Economic Status

Many submissions emphasised the gap between cultural service providers and those experiencing poverty. In addition to the potential financial barriers to accessing culture, there are intellectual, perceptual and psychological barriers, which include fear, worry, low self-esteem, lack of confidence, no permanent or fixed address and a general lack of understanding on what to expect when visiting art exhibitions or attending theatre. An individual’s perception of culture and of their place in it may present a barrier to participation.

That funding for cultural events within certain communities is difficult to obtain was highlighted throughout the submissions. In developing programmes targeted specifically at disadvantaged communities, it is essential to have committed a long-term funding flow. Opportunities for and interest in cultural-making experiences are few, costly and not available to certain disadvantaged groups, particularly young people. In addition, the arts and cultural activities provided by educational/cultural institutions may not always be popular with young people, so where there is a dearth of opportunities within the community, these young people may lose out on the artistic/cultural experience. It was also acknowledged in the submissions that good quality touring arts and cultural events rarely visit disadvantaged areas.

One submission pointed out that barriers which prevent those already engaged in arts activities from doing so more frequently differ significantly from those which hold back the disinclined non-attender from participating for the first time, and that these differences need to be identified at the community level.

Perception/Attitudes to Culture

It was widely acknowledged in the submissions that certain attitudinal barriers to taking part in culture exist, both on the part of service providers and of individuals or communities. Society’s understanding of identity as fixed and unchanging, and the creation of normal and not-

normal categories, has resulted in systems and services being designed for normal identities, thereby excluding those who do not fall into these categories. For many of the latter, the cultural or artistic services in question may be perceived as irrelevant, or difficult to access due to a lack of confidence, low literacy levels, or poor language skills. There may also be little awareness of the range of services and events available, due to factors such as educational disadvantage, living in isolation from wider society, and lack of knowledge of facilities and services and how to use them. The absence of a national vision, and a lack of overall strategy and supports for implementing policy around cultural inclusion has created a cynicism where access may be interpreted as part of the 'rhetoric' of inclusivity.

Literacy

Books are absent in many homes. Illiteracy levels among both the adult and young population are unacceptably high in Ireland. There is a large section of the public who cannot contextualise the information they are using, for example promotional material, because of educational disadvantage, poor learning opportunities, a lack of mentoring, or poor English. Language barriers exist both for those for whom English is a first language and those for whom it is not. Many of the submissions noted that the provision of different levels of access which take different literacy levels into account requires huge input in terms of funding, human resources and expertise, and is not implemented for all groups. In addition, there may be a lack of support for programmes specifically designed to support art, music and other cultural activities in Special Schools and an examination of the curriculum both in these, as well as in mainstream schooling, is required.

It was also noted that where an individual has experienced a general lack of education, this will have an impact on their literacy and e-literacy, the development of artistic skills and the development of their critical ability at every life stage. There may also be a lack of interpersonal support on programmes for those who might

have low educational attainment and low confidence, which prevents them from participating in certain areas, such as decision-making.

Art, Culture and the Education System

It was strongly urged by the majority of the submissions that the role of art in our education system be questioned. Young primary school children are exposed to the creative process and produce vast amounts of art, but this declines significantly as they progress through primary and secondary school. In the leaving certificate years, art is seen as a subject only for those who have talent or as an easy route to achieving points in the final examinations. By default, current schooling methods may be producing a generation of culturally impoverished young adults.

A number of submissions also mentioned that there is a lack of introductory opportunities to the arts within the education system. Drama for example, unlike visual arts, is not yet mainstreamed into the school curriculum and as a result young people have limited opportunities to progress experience or knowledge of drama. A number of submissions also noted the cost of materials as a significant factor in art and design education.

Community Development

Several submissions made reference to the fact that within the arts, community-based development seems to revolve around the short-term presence of professional artists in communities, rather than the broad-based development of artistic skills by the members of those communities. Although there are artists based in the community, they may not be engaged with that community. Artists may also fail to use an artistic language that the audience can interpret. This may be due, as was noted above, to a lack of support both for the artist and for the specific project through policy and funding commitment.

Additionally, many artists are leaving the city due to a lack of affordable housing, and studio spaces becoming more expensive. If artists are not living in these communities, they cannot then engage with them to shape a living culture. Another submission made reference to the dearth of training and organisational support for artists working in communities, especially those which are disadvantaged. Finally, a number of submissions noted the inadequate number of publicly-funded cultural spaces available at local level. There is no sustained support to practice at community level and the development of practice-based art educational programming in communities has been poor.

Irish Language

Some submissions noted a lack of recognition of Irish as an official language in culture. They recommended that there should be an easily recognisable and accessible collection of material in Irish which is suitable for all abilities, reflecting the importance of Irish as the first official language of the State and the diversity of literature in Irish.

Access to Music

A number of submissions highlighted lack of access to the structured tuition of music and to instruments both in and out of school hours. This is exacerbated by the expense of tuition and instrument purchase and is prohibitive for many families.

Organisation and Management of Arts Sector

A large majority of the submissions commented on the nature of arts organisations and membership, selection and funding practices, which are perceived as elitist. They noted a lack of expertise in the body of professionals whose work is to manage the interface between the public and the arts: managers, administrators, cultural workers or other animators. Additionally, several submissions noted a tradition of poor accountability within the sector.

Where the Arts Council promotes the development of the productive capacities of professional artists and the greater consumption of art by the rest of the population, the submissions recommended a need to bridge this divide. Projects funded by the Council are not necessarily where a lot of cultural engagement and inclusion takes place. One submission suggested that perhaps a new agency was needed to promote cultural rather than artistic development.

A number of submissions made reference to a lack of consultation with the representatives of excluded audiences. It was suggested that the Arts Council itself does not encourage, nor support, new independent creative work in the community and instead encourages a policy of total inclusion of arts projects under one roof instead. As such, activity is sporadic and mainly carried out on a project basis. This leaves little opportunity for ongoing participation, and for mainstreaming successful pilot projects. The submissions recommended that the cultural infrastructure needs to be developed to be responsive to a diverse range of needs.

Physical Barriers

The submissions regularly pointed to the unsuitability of venues, physical accessibility, location, and transport issues as presenting barriers to cultural inclusion. They also pointed to sensory barriers, as well as poor investment in low- and high-tech assistive technologies. A number of submissions made reference to the unequal availability of broadband on a socio-economic and spatial basis. With regards to access to information, it was recommended that venues should consider inclusive languages and clear visual communications.

Multi-Cultural Society

A large number of submissions noted lack of recognition of all cultures represented in contemporary Ireland. More emphasis is needed on the cultures of immigrants from 'developed countries' than those of 'developing countries'. For these groups, there are limited resources

available to them in terms of recognition, support and funding. A number of submissions stated that Traveller culture and identity is not properly respected and rarely to be seen in policy development or practice. They noted the absence of Traveller culture and heritage in any legislation or in any of the provisions made by bodies charged with the promotion and fostering of the arts in Ireland.

Regional Disparities

A number of submissions noted the issues involved in rural access to domestic cultural output. They recommended that more emphasis be placed on national and cross-regional touring of theatre, music, dance productions, art exhibits and author readings. Some submissions also commented on how access for many small rural communities is exacerbated by limited public transport opportunities.

5. Barriers to Decision-Making

Socio-Economic Status

A number of submissions mentioned that if members of the public, particularly those who view culture as elitist, have not attended or participated in cultural events, it would be unlikely for them to be involved in decision-making.

Lack of access to higher education in visual art/design is also preventing participation and inclusion.

Research/Analysis

The absence of a strong approach to investigation and self-questioning, and of good information/research in the area of culture was regretted by the majority of the submissions. This impedes the availability of information for decision-making within the sector. In some cases where cultural organisations were involved in consultation or research projects, the resulting reports were neither published nor made available to the participating organisations.

Targeting Specific Groups

A large number of submissions noted a lack of a coherent, inter-departmental approach to addressing the needs of certain minority groups such as non-nationals; as well as the lack of up-to-date statistical information on demographic patterns; difficulties in translation services; and difficulty in accessing sources for good quality multi-cultural stock. The need for greater coordination by staff dedicated to project development at national level, and for ongoing bi- or tri-annual forward planning for projects was noted.

Evaluation and Measurement

A significant number of submissions highlighted the need for an evaluation framework to measure the artistic and social impact of programmes, which would serve to inform decision-making at all levels.

Community Development

A main impediment to development was seen by many submissions as the difficulty in sustaining the work which people and communities are committed to and invest heavily in. The perception of the level of expertise required to participate in decision-making, coupled with low awareness of the many levels of opportunities to participate, may prevent certain individuals and groups from becoming involved. Many may have no experience of formal organised cultural activities, no awareness of the supports of cultural resource organisations and be limited by an absence of skills-building opportunities.

One submission noted that, at a local level, communities and groups often work in isolation from one another when making decisions about culture among local communities. Within culture and the arts at a community and national levels, institutions need to value more the input of stakeholders and partnerships.

Organisation and Management of the Arts Sector

The lack of official recognition by educational bodies and Government departments of the value and inclusion of art and culture in the social and personal development of individuals and communities was regretted in several submissions. Additionally, where the arts and culture are facilitated within these structures, there is often a lack of qualified local people on committees and in selecting projects or funding streams.

A large number of submissions noted that the role of libraries in cultural inclusion requires expression from the Arts Council, while one submission recommended an acknowledgement of the difference between the functions of archives and library. Many archives are currently held in private collections in addition to local museums, and the absence of a legislative policy framework clarifying conditions for the acquisition, storage and use of archives poses difficulties in accessing a rich cultural resource.

Many submissions recommended the production of digitised cultural material for inclusion on the internet, the promotion of reading and the continued development of responsive outreach activities.

Community Development

Many submissions noted that the existing structure of local authority arts officers works well, providing communities with greater access to and appreciation of both local and minority group cultural and artistic heritage. The funding of workshops for skills training, the facilitation of groups to work with professionals, and the funding of festivals especially those targeted at specific groups e.g. children, were noted as effective policies. A number of submissions also noted the effectiveness of the arts in community development as one of a number of ways in which community development organisations can address their core objectives. Several submissions made reference to the provision of art in healthcare facilities and in specialist residential settings as a highly effective mechanism.

6. Effective Current Policies

The Library Service

The submissions welcomed the current national development plan for public libraries – *Branching Out* – the first of its kind in this country – its inclusive approach to planning, its commitment to the application of the ICTs, a research programme and its ‘access for all’ stream. The *Branching Out* plan represents joined-up library resources as a national network, with a range of cultural products available electronically as well as user education guides and access to electronic resources through the internet network in public libraries. The appointment of a librarian with specific responsibility for outreach and social inclusion in a local authority under the existing strategic framework covering libraries, arts and heritage was a welcome development. Several submissions noted and lauded the extent of existing services and the inclusive nature of the library network.

7. Developing Effective Policies

Art, Culture and the Education System

The vast majority of the submissions stressed the need to endorse the consumption of culture at primary and secondary school level as meaningful and to develop the role of humanities in third level education, such that it promotes cultural inclusion. A number recommended linking the libraries in primary and secondary education to the public library network as a cost effective way forward. Research skills, critical in the new electronic and knowledge society, should be taught at all levels of education. As electronic resources and content increase and become more complex, a number of submissions recommended that the role of education in finding and assessing information required a higher level of priority. They stressed that IT familiarisation programmes are a popular and

useful means of packaging information and of creating access to specific areas of cultural interest, while also providing learning support for information literacy.

A number of submissions also noted the need to promote cultural subjects within the education system. A wider range of arts could be taught in 'art', not just the visual arts. Currently, no organisation with responsibility for the development of visual arts in education exists.

Access to Music

By offering structured opportunities for young people to learn to play a musical instrument, write, record and perform their own music, the State would be providing a valuable and constructive creative outlet for self expression, building a sense of collective responsibility, achievement and pride among young people. A number of submissions recommended the establishment of an infrastructure of affordable and locally-available music tuition funded by the State, as well as supervised youth and community-based rehearsals and recording facilities.

Community Development

One submission suggested that professional service providers in the cultural sector should be selected not alone for their particular expertise, but also and critically for their communication and community skills and experience.

The role of the library as one of the delivery agencies in neighbourhood renewal should be acknowledged.

The Library Services Network

A number of submissions recommended that a second development plan, building on *Branching Out*, should be put in place and its current, inclusive model be retained. The importance of the Equality Authority continuing to work with the Library Council to ensure equality of access to libraries was also stressed.

Targeting Specific Groups

A number of submissions suggested that a fixed proportion of local authority arts budgets should be allocated to projects that encourage inclusion for specific groups, with full-time staff engaged to implement these projects.

Organisation/Management of Arts Sector

It was recommended by several submissions that a national policy, supported by public consultations, which is strategic and developmental in approach and has the potential to inform local agency policy statements, should be developed. Within this context, cultural criteria and objectives should be identified and guidelines that support best practice, high quality experience and cultural excellence should be developed. Additionally, non cultural-specific agencies, which do not have a cultural policy but are involved in this area of work, should be encouraged to create and adopt such a policy.

A number of submissions also recommended that a Director of Services with specific responsibility for culture should be appointed within the Local Authorities to manage and coordinate the current work on culture into a single policy direction. Additionally, clear mechanisms should be established at national level for engaging with local government in order to inform national policy deliberations, so that cultural difference and learning from local engagement with these differences can input meaningfully into an over-arching national policy and legislative framework. It was also recommended that best practice from pilot initiatives be mainstreamed with due regard to actual human, physical and programme resources on the ground.

A number of submissions pointed out that several disciplines within the arts, such as dance and theatre, have no organisation outside the production structure devoted to the development of artistic skills. Additionally, traditional arts and architecture have no dedicated national development organisation.

Funding/Resources

One submission recommended that to build on work carried out in older people's residential and mental health care settings, funding for a Musician in Residence should be provided.

People with Disabilities

One submission suggested that disability awareness training for those involved in the arts should be provided. It was also recommended that people with disabilities be specifically targeted as audience/participants.

Socio-Economic Background

A number of submissions recommended that the cost barrier that exists for many individuals be addressed by developing standardised ticketing policies, integrated discount cards and funding for local social groups who arrange cultural activities for their members.

8. Target Groups

A high number of target groups were referred to in the submissions. These have been grouped as follows:

— Education System

- Early school leavers
- Primary school children
- Schools with a high proportion of socially-disadvantaged pupils
- Students at second and third level
- Adult educators in community settings (community champions)
- Adults involved in second chance education
- Adults with low e-literacy skills

— Socio-Economic Status

- Low educational and literacy levels
- Local authority housing residents
- One parent families
- Substance abusers

- The homeless
- Disadvantaged people
- Long-term unemployed

— People With Disabilities

- People with learning difficulties/disabilities
- Artists with a disability
- Deaf persons for whom Irish is their first language

— Regional Disparities

- Geographically disadvantaged areas
- Retired people living in isolation
- Rural children

— Communities/Groups

- Housebound people
- Older people
- People in hospital
- Those with mental health problems
- Travellers
- People of diverse sexual orientation
- Refugees and asylum seekers
- The Irish-speaking community

9. Measuring Progress

Many submissions cited a low commitment to evidence gathering. However a number of evaluation mechanisms are used, for example Arts Based Community Development (ABCD), where specific purpose and outcomes are described for individuals, groups and communities, as well as the policy issues important to those communities. Benefits to individuals are stated in terms of personal development, encouraging participation and interaction, improving well being and providing appropriate and accessible arts experiences. One submission pointed out that while the voluntary arts sector is the largest single provider of arts opportunities, many voluntary arts organisations

receive either little or no public funding so that their impact on participation is not captured. If only publicly-funded arts are examined, a clear picture of how the arts impact on inclusion and how people might be better included in the arts will not emerge.

One submission cited Dudley and Harris (2005), who suggested that there is a need for outcome measures for the arts that are based upon increased interaction with other people, increased interaction with social structures, increased educational attainment, and the movement from passive consumption of services to involvement with delivery. Currently statistical data collected by the library authorities measures performance through participation, such as library usage/membership, number of items borrowed, number of cultural events held, attendance at events, expenditure, ICT usage etc. This, however, does not comprehensively measure the impact that cultural inclusion strategies and policies have in contributing to social cohesiveness.

Reference was also made to the range of research and knowledge of practice which exists in other jurisdictions as well as developed methodologies to map participation on a local authority basis and to capture 'invisible' arts which occur below the radar of public funding at a local level⁹⁰. It was recommended that the Project Team consider the Rand Organisation research which demonstrates a clear relationship between socio-economic status and level of cultural participation.

10. Funding Mechanisms

The following is a summary of examples of funding mechanisms used by culturally inclusive projects. This is not an exhaustive list, and is intended more to demonstrate the range of funding sources used by the various organisations who made submissions.

Local Government Structures

- County Councils, their library service and arts offices
- Local/community groups

Statutory Structures

- Department of Arts, Sport and Tourism
- Department of Education and Science
- Department of the Environment, Heritage and Local Government
- Arts Council
- An Chomhairle Leabharlanna
- National Disability Strategy
- FÁS
- Information Society Commission

Community Development Networks

- Community development, health or youth budgets with some support from the arts sector

11. Organisational Mechanisms

The following is a summary of organisational mechanisms used to promote cultural inclusion, to demonstrate the range of measures adopted by the various organisations who made submissions.

Library Service Network

- County librarians together with the VEC Adult Education Boards
- Links with schools/disadvantaged communities and artists/writers
- Public Library Research Programme, with a partnership approach utilising library council and local library expertise and funding from the Department of the Environment, Heritage and Local Government

⁹⁰ See Harris and Dudley, 2005.

Local Government Structures

- Local authority arts offices together with festivals, venues and voluntary groups
- Local museums
- Urban and Village Renewal Programmes
- Participative design by the community through the Structural Funds (the 1995-99 Operational Programme for Local Urban and Rural Development and the 2000-2006 Border Midlands & West Operational Programme)
- The social inclusion units within local authorities

Community Development Networks

- Community development projects and family resource centres
- Cooperation between the community planner and the arts officer on public arts projects, with local communities represented on the adjudication panels for public art
- County Development Boards, and establishment of county-based community and voluntary fora as a mechanism to allow that sector engage with public policy discourse

12. What Practices Work

The following is a summary of organisational mechanisms which were found to work well to promote cultural inclusion, to demonstrate the range of mechanisms used by the various organisations who made submissions.

Community Development

- Artist in the Community/Residence schemes
- Consultation on the needs of community arts groups and artists
- Engaging with the communities

represented in particular art collections

- Direct supports, in-depth advice and training, information services and initiatives on arts-based community development approaches and methodologies

Library Service Network

- Potential of library service to involve individuals and groups to enhance cultural inclusion
- Early intervention reading programmes
- Use of internet and digital technologies to enhance access to resources and information distribution
- Specifically targeting groups through library related activities
- User surveys
- Accommodating library users with disabilities
- Free lunchtime public lectures, exhibitions and collaboration with other libraries
- Engagement with agencies to promote the use of community employment schemes and other similar programmes within the library and arts sectors
- Policies ensuring that membership criteria e.g. the need for a permanent address, are not a hindrance to participation

Organisation/Management of Arts Sector

- Publicly-funded art galleries hosting exhibitions by local, national and international artists
- Free access to arts institutions and week-end opening times
- Exhibitions of children's art, the active engagement of children and of the community with creative art activities, public spaces and performances
- Commitment to the provision of appropriate formats in the development of collections

Facilities/Space

- Public productions and exhibitions create a sense of public ownership, facilitating self-directed groups, which contributes to the potential and growth of the groups and individuals

Education

- Outreach services to pre-schools
- Diverse multi/intercultural programmes
- National institutions providing classes/visits for second- and third-level students
- Reader development programmes in secondary level schools, especially in disadvantaged areas

13. Conclusion

The greatest challenge to have emerged from the submissions is to develop a well-funded cultural sector, comprising a variety of programmes intended to involve all groups and individuals, catering for diversity of ability, access and contextual needs and in a truly coherent and mainstreamed manner.

Currently, there are attitudinal barriers and financial and physical barriers for many individuals and groups. While there are a myriad of programmes developed by a wide variety of groups and organisations, often these are not recognised or included at the national policy-making and funding levels. This is the greatest barrier to cultural inclusion for the groups they are intended to target. The recurrent theme in the submissions is a call for funding, which is based on participative/consultation mechanisms, and proven in organisational efficiencies and social outreach. The use of partnerships to develop ideas and generate collaborative programming was emphasised. Dialogues and contexts as well as funding, organisational mechanisms and cultural specificity should all be mainstreamed so that the current barriers of attitude, place and cost become irrelevant.

Annex II List of Submissions Received

Name	Organisation
Ms Helen Beaumont	Education & Outreach Working Group, Council of National Cultural Institutions
Ms Alison Branigan	Third Age Centre
Ms Olive Broderick	Voluntary Arts Ireland
Ms Jane Boushell	Irish Equity Group, SIPTU
Ms Jane Cantwell	Waterford City Library
Mr Ed Carroll	CityArts
Ms Mary Carty	Meath County Library, Arts Office
Ms Sarawut Chutiwongpeti	
Ms Vanessa Coffey	Combat Poverty Agency
Mr Edgar Cowan	
Ms Dolores Doyle	Limerick City Library
Mr Martin Drury	
N Eacha	
Mr Malcolm Eremionkhale	African Cultural Education Workshops
Ms Mary Fallon	Alan Hanna's Bookshop – Irish Library Suppliers
Ms Marie Farrell	The Linenhall Arts Centre
Mr Richie Farrell	Roscommon County Library
Ms Bernadette Fennell	Fingal County Library
Ms Ann Finnegan	O'Carolan Harp, Cultural & Heritage Festival
Mr Sandy Fitzgerald	
Dr Marian Fitzgibbon	Athlone Institute of Technology
Ms Siobhan Fitzpatrick	Royal Irish Academy
Ms Mary Flynn	Galway County Council
Ms Tina Flynn	Ashbourne Parent & Toddler Group
Ms Anne Gannon	Dublin City Library
Ms Breda Gleeson	Kildare County Library
Ms Katrina Goldstone	CREATE
Ms Theresia Guschlbauer	Junction Festival
Ms Fionnuala Hanrahan	Wexford County Library
Ms Margaret Hayes	Dublin City Libraries
Ms Nuala Hunt	National College of Art and Design
Mr Fred Johnston	Western Writer's Centre
Dr Patrick Jones	The Four Sisters Chronicle
Ms Cait Keane	South Dublin County Council
Ms Margot Kenny	National Youth Council of Ireland
Ms Lina Kouzi	National Council for the Blind of Ireland
Ms Ann Leahy	Age & Opportunity
Ms JoAnne Marie Mancini	National University of Ireland, Maynooth
Mr Ciaran Mangan	Meath County Library
Dr Susan Mannion	Mayo County Museum
Mr Brendan Martin	Wicklow County Library

Mr Clive McCarthy	Waterford Citizen's Information Centre
Mr Mark McCollum	Blue Drum – The Arts Specialist Support Agency
Ms Denise McCool	Inishowen Partnership
Ms Deirdre McCrea	Music Network
Ms Deirdre McGiven	Adult Education Centre, Meath VEC
Mr Joe McGuinness	Louth County Council
Ms Eina McHugh	The Ark
Mr Patrick McMahon	Galway County Library
Mr Gary McMahon	Galway City Council
Ms Liz Meaney	Association of Local Authority Arts Officers
Mr Martin Morris	Local Authority Archivists' Group
Mr Lali Morris	Baboró International Arts Festival for Children
Ms Nicola Mountford	Opera Ireland
Ms Aileen Nolan	National Gallery of Ireland
Mr Mícheál Ó hÉanaigh	Donegal County Development Board
Mr Muiris Ó Raghail	Dun Laoghaire Rathdown County Library
Ms Brid O'Brien	Pavee Point
Ms Eileen O'Brien	Cork County Library
Mr Tommy O'Connor	Kerry County Library
Mr Conor O'Leary	Independent consultant and arts network facilitator
Mr Gerry O'Neill	South West Mayo Development Company
Ms Clíodhna O'Neill	Rehab Group
Ms Adesola Oyinloye	Information Centre for Immigrants
Mr Michael Plaice	Cumann Leabharlann na hÉireann/ Library Association of Ireland ⁹¹
Ms Mary Reynolds	Longford County Library HQ
Mr Liam Ronayne	Cork City Library
Mr Liam Ronayne	Prison Libraries
Mr Gerard Ryan	Church of Scientology – Mission of Dublin
Ms Orla Scannell	South Dublin County Council
Mr Tomas Scannlain	
Ms Jenny Siung	Chester Beatty Library
Mr Brendan Teeling	Library Council/ An Chomhairle Leabharlanna
Dr Clare Thornley	University College Dublin
Mr Donal Tinney	Sligo County Library
Mr Austin Vaughan	Mayo County Library HQ
Cllr. Davy Walsh	Waterford City Council
Ms Teresa Walsh	South Dublin County Library
Ms Karin Wimmer	Galway Circus Project
	Ashbourne Community Library
	Dept of Education
	Junior Certificate Schools Programme Demonstration Library Project
	National Consultative Committee on Racism & Interculturalism

⁹¹ This submission included input from all public library services.

Annex III Individuals and organisations consulted by the Team and Secretariat

Arts Council

Enid Reid-Whyte

Jan Hinde

Lorraine Comer

Sarah Bannan

Seamus Crimmins

Valerie Connor

Arts officers

Ann McCarthy, Mayo County Arts Officer

Caoimhin Corrigan, Leitrim County Arts Officer

Conor Nolan, Waterford City Arts Officer

Ian McDonagh, Cork County Arts Officer

Jack Gilligan, Dublin City Arts Officer

James Harrold, Galway City Arts Officer

Jenny Sherwin, Wicklow County Arts Officer

Joan McKernan, Limerick County Arts Officer

Kate Kennelly, Kerry County Arts Officer

Liz Meaney, Cork City Arts Officer

Lucina Russell, Kildare County Arts Officer

Margaret Organ, Waterford County Arts Officer

Marilyn Gaughan, Galway County Arts Officer

Mary Butler, Kilkenny County Arts Officer

Mary McAuliffe, Sligo County Arts Officer

Melanie Scott, North Tipperary County Arts Officer

Muireann Ni Chonaill, Laois County Arts Officer

Philip Delamere, Roscommon County Arts Officer

Sarah O'Neill, Fingal County Arts Office

Sheila Deegan, Limerick City Arts Officer

Sinead O'Reilly, Offaly County Arts Officer

Siobhan Mulcahy, Clare County Arts Officer

Traolach O Fionnain, Donegal County Arts Officer

Association of City and County Librarians:

Brendan Martin, Wicklow County Librarian

Ciaran Mangan, Meath County Librarian

Donal Tinney, Sligo County Librarian

Jane Cantwell, Waterford City Librarian

Ruth Flanagan (President of the Association),
Cork County Librarian

Teresa Walsh (Vice President of the Association),
South Dublin County Librarian

Axis Centre, Ballymun

Ray Yeates

Roisin McGarr

Voluntary Arts Ireland

Brenda Kent

Olive Broderick

Association of Local Authority Arts Officers

Ailbhe Murphy, community artist

Alun Bevan, Research & Information Officer, An
Chomhairle Leabharlanna

Councillor Michael Conaghan, Dublin City Council

Dr Eleonora Belfiore, Centre for Cultural Policy Research,
University of Warwick

Eileen Burgess, Donegal County Librarian

Grace Carley, Department of Culture,
Media and Sport, UK

Janice Feighery, community artist

Mark McCollum, co-ordinator, Blue Drum

Martin Drury, independent arts consultant

Maureen Gilbert, independent consultant

Monica Corcoran, arts consultant

Norma McDermott, Director, An Chomhairle
Leabharlanna

Orlaith McBride, Director,
National Association of Youth Drama

Sharon Murphy, ex Abbey Theatre Outreach
programme, and Arts Officer,
Dun Laoghaire Rathdown County Council

Siobhan Broughan, CEO, Business2Arts

Annex IV Seminar on Cultural Inclusion, 17 May 2006: Attendance List

Ailbhe Murphy

Arthur Duignan	Create
Brendan Newsome	Wire Ropes Ltd
Brendan Teeling	The Library Council
Chris Flynn	Department of Arts, Sport & Tourism
Ciaran Diamond	Department of Social & Family Affairs
Colette O'Flaherty	National Library of Ireland
Ed Carroll	CityArts
Eleonora Belfiore	Centre for Cultural Policy Studies, University of Warwick, UK
Emma Kelly	Arts Council
Ger Barron	General Council of County Councils
Grace Carley	Department of Culture, Media & Sport, UK
Helen Beaumont	Council of National Cultural Institutions
Helen O'Donoghue	Irish Museum of Modern Art
Jan Hinde	Arts Council
Jenny Siung	Chester Beatty Library
Jimmy Deenihan, TD	Fine Gael
Joan Dempster	Arts Council of Northern Ireland
John Hynes	Department of Social & Family Affairs
John O'Hagan	Department of Economics, Trinity College Dublin
Lisa Ronan	Irish Vocational Education Association
Liz Meaney	Cork City Council, Arts Office
Lucina Russell	Kildare County Council, Arts Office
Margot Kenny	National Youth Council of Ireland
Marie Bourke	National Gallery of Ireland
Marie Claire McAleer	National Youth Council of Ireland (NYCI)
Mark McCollum	Blue Drum
Martin Dowling	Humanities Institute of Ireland, UCD
Martin Drury	
Mary P. Corcoran	Department of Sociology, NUI Maynooth
Maureen Patterson	Irish Countrywomen's Association
Olive Broderick	Voluntary Arts Ireland
Padraig Naughton	Arts & Disability
Roisin McGarr	Axis Centre
Rosita Wolfe	National Concert Hall
Sheila O'Sullivan	Association of Local Authority Arts officers
Shira Mehlman	FÁS
Síle Boylan	National Cultural Institutions
Tania Banotti	Theatre Forum Ireland
Tommy Skehan	Kildare County Council
Vanessa Coffey	Combat Poverty Agency

Annex V List of Successful ACCESS Projects⁹²

Abbeyfeale Riveroak Theatre Complex, Co. Limerick	€127K
Allihies Mine Museum, Allihies, Cork	€159K
Arts Centre, Letterkenny, Co. Donegal	€2.539M
Ballyfermot Arts Renaissance, Dublin	€508K
Ballykeeffe Quarry Amphitheatre, Kilkenny	€89K
Banogue Parish Centre Extension, Limerick	€69K
Bray Arts Centre, Co. Wicklow	€1.778M
Carnegie Arts Centre, Kenmare, Co. Kerry	€755K
Centre for Contemporary Visual Arts, Carlow	€3.174M
Civic Museum, Spanish Arch, Galway	€3.047M
Clifden Art Space, Co. Galway	€127K
Community Arts Resource Centre, Ferns, Co. Wexford	€53K
Daghdha Dance Company, Limerick	€851K
Damhsa na Bóinne, Rathcairn, Co. Meath	€102K
Dean Crowe Theatre, Athlone, Re-development	€216K
Dundalk Town Hall Theatre & Basement Gallery Re-development	€2.539M
Dundrum Town Centre Theatre, Dublin	€76K
St. Flannan's Cathedral Project, Killaloe	€89K
Garter Lane Arts Centre, Waterford	€686K
Greencastle Maritime Museum, Co. Donegal	€95K
International Folk Music Centre, Ennis	€2.539M
Ionad Ealaíona Béal an Mhurithéad Teo, Co. Mayo	€1.016M
St. John's Theatre & Arts Centre, Listowel	€15K
Joseph's Secondary School Cultural Centre, Milltown Malbay, Co. Clare	€127K
KCAT – Art & Study Centre, Kilkenny	€616K
Kino Cinema, Kiltimagh, Co. Mayo	€44K
Liberty Corner Project, Dublin	€2.832M
Lismore Heritage Centre Museum, Co. Waterford	€140K
Little Theatre, Gorey, Co. Wexford	€368K
Market House, Monaghan Arts & Cultural Venue	€736K
Martin Valley Sculpture Park, Cork	€444K
Millbank Theatre Re-development, Rush, Co. Dublin	€571K
Navan Arts Centre	€2.92M
Newbury House, Mayfield, Cork - Performance Arts Facility	€292K
Old Court House, Tulla, Co. Clare	€98K
Sligo County Museum	€2.92M
The Boyne Room Museum, Grange Castle, Grange, Edenderry	€889K
The Courthouse Arts Centre, Carrick-on-Shannon, Co. Leitrim	€3.174M
The Courthouse Studios & Gallery, Ennistymon	€762K
The Gate Theatre, Dublin	€2.159M
The Mall Arts Centre, Youghal	€825K
The Stable Artists' Studios, Tulla, Co. Clare	€571K
Thurles Civic Centre, Co. Tipperary	€2.92M
Wexford County Museum	€1.651M

⁹² As of 1st August, 2006.

Annex VI Plenary Session on Cultural Inclusion, 1 November: Attendance List

Name	Organisation
Ms Tania Banotti	Theatre Forum Ireland
Ms Cathy Barron	Office for Social Inclusion
Mr Luke Binns	Dublin Institute of Technology
Dr Marie Bourke	National Gallery of Ireland
Ms Jane Boushell	SIPTU
Ms Emma Bowell	Frameworks Films Ltd
Mr Donal Brady	Waterford County Library
Mr Gerry Brady	CSO
Ms Olive Broderick	Voluntary Arts Ireland
Ms Cathy Buchanan	Cork City Council
Ms Eileen Burgess	Donegal County Library
Ms Jennifer Byrne	Buí Bolg Ltd
Ms Anne Campbell-Crawford	Irish National Youth Ballet Company
Ms Jane Cantwell	Waterford City Library
Ms Vanessa Coffey	Combat Poverty Agency
Cllr Michael Conaghan	Dublin City Council
Mr Pat Cooke	UCD School of Art History and Cultural Policy
Ms Monica Corcoran	UCD
Dr Mary P. Corcoran	NUI Maynooth
Ms Sheila Deegan	Limerick City Council
Ms Phillippa Donnellan	Coiscéim Dance Theatre
Mr Martin Dowling	University College Dublin
Mr Martin Drury	
Mr Arthur Duignan	CREATE
Ms Rhona Dunnett	National Association of Youth Drama
Mr Patrick English	Ashbourne Library Music Appreciation Club
Ms Paula Erraoght	National Learning Network
Ms Caroline Farrell	Kildare Library & Arts Services
Ms Winni Fejne	Embassy of Sweden
Ms Bernadette Fennell	Fingal County Council
Mr Sandy Fitzgerald	Culture Works
Ms Ruth Flanagan	Cork County Library
Mr Gerald Flynn	Irish Independent
Mr Denis Foley	Carlow Vocational Education Committee
Dr Maureen Gaffney	NESF
Ms Elena Gamble	The Abbey Theatre
Ms Siobhan Geoghegan	Common Ground
Ms Tracy Geraghty	Galway Film Centre
Ms Lorraine Gilleece	County Monaghan Partnership
Ms Breda Gleeson	Kildare County Library
Ms Margaret Hayes	Dublin City Libraries

Ms Shelley Hayes	Courthouse Arts Centre
Ms Jan Hinde	Arts Council
Mr Joe Horan	South Dublin County Council
Ms Lisa Hubendick-Nyman	Embassy of Sweden
Ms Nuala Hunt	NCAD
Ms Sharon Jeannotte	Canadian Cultural Observatory
Ms Karin Jonsson	Quarryvale Community Resource Group
Prof Cecily Kelleher	UCD School of Public Health & Population Science
Ms Bernie Kiely	Junior Certificate School Programme
Ms Emma Kelly	The Arts Council
Mr Fergus Kennedy	Longford County Council
Ms Margot Kenny	National Youth Council of Ireland
Ms Brenda Kent	Voluntary Arts Ireland
Ms Anne Leahy	Age & Opportunity
Ms Pippa Little	Limerick City Gallery of Art
Ms Jacinta Lynch	Broadstone Studios Ltd
Mr Mark Maguire	Irish Museum of Modern Art
Mr Ciaran Mangan	Meath County Library
Mr Francois Matarasso	
Ms Marie Claire McAleer	National Youth Council of Ireland
Ms Orlaith McBride	National Association of Youth Drama
Mr Larry McCluskey	Co Monaghan VEC
Mr Mark McCollum	Blue Drum
Ms Deirdre McCrea	Music Network
Mr Ken McCue	Intercultural Working Group
Ms Norma McDermott	The Library Council
Ms Breda McDonald	Irish Countywomen's Association
Mr Joe McElvaney	Monaghan County Library
Ms Roisin McGarr	Axis Centre
Dr Anne-Marie McGauran	NESF
Ms Mary McGreal	IFA
Ms Eina McHugh	The Ark
Mr Reamonn McKeever	Central Statistics Office
Mr Tony McKenna	Irish Vocational Education Association
Mr Gay McKeon	Na Piobairi Uilleann Teoranta
Ms Joan McKiernan	Limerick County Council
Ms Liz Meaney	Cork City Council
Ms Paula Metcalfe	National Learning Network
Dr Jeanne Moore	NESF
Ms Kathleen Moran	Junior Certificate School Programme
Ms Pat Morris	Cumann Naisiunta na gCor
Ms Elsie Moxham	Irish Countrywomen's Association
Mr Martin Murphy	The Labour Party
Ms Yvonne Murphy	Laois County Council
Ms Sharon Murphy	Dun Laoghaire/Rathdown County Council

Mr Pádraig Murray	Irish Equity
Ms Emma Nee Haslam	Birr Theatre & Arts Centre
Ms Rowena Neville	Business2Arts
Ms Muireann Ní Chonaill	Laois County Council
Mr Eddie Noonan	Frameworks Films Ltd
Mr Fearghus Ó Conchuir	Corp Feasa Dance
Mr Niall O Donnchu	Department of Arts, Sport & Tourism
Mr Niall O'Baoill	Fatima Group United
Mr Barra O'Briain	Co Cork VEC
Mr Rory O'Byrne	Fingal County Council
Dr Larry O'Connell	NCPP
Cllr Noel O'Connor	Co Cork VEC
Ms Helen O'Donoghue	Irish Museum of Modern Art
Mr Jim O'Donovan	Social Inclusion Unit
Prof John O'Hagan	Trinity College
Mr Seán Óhéigeartaigh	NESF
Mr Conor O'Leary	
Ms Polly O'Loughlin	Pavilion Theatre Management Co Ltd
Ms Sarah O'Neill	Fingal County Council
Ms Síle O'Sullivan	Dundalk Town Council
Ms Hazel Percival	Wexford Public Libraries
Ms Clare Power	Labour Party
Dr Bernadette Quinn	Dublin Institute of Technology
Mr Ciarán Reid	Ballyfermot Partnership
Sr Brigid Reynolds	CORI
Mr Kevin Ring	Dept of Environment, Heritage & Local Government
Ms Aisling Roche	Music Network
Mr Matt Russell	Ashbourne Library Music Appreciation Club
Ms Lucina Russell	Kildare County Council, Arts Office
Ms Joan Russell	Co Cork VEC
Ms Orla Scannell	South Dublin County Council
Ms Mary Sherry	IFA
Mr Simeon Smith	MaSamba Samba School
Mr Ray Stringer	South Inner City Community Association
Mr Brendan Teeling	An Chomhairle Leabharlanna
Mr Donal Tinney	Sligo County Council
Ms Fidelma Twomey	Galway City Partnership
Ms Katie Verling	Glór – Irish Music Centre
Mr Gerard Walker	NESF
Ms Teresa Walsh	South Dublin County Library
Mr Nick Warinton	National Learning Network
Mr Willie White	Project Arts Centre Ltd
Ms Agnieszka Wiesyk	Hill Street Family Resource Centre,
Deputy Michael Woods	Fianna Fáil

Terms of Reference and Constitution of the NESF

1. The role of the NESF will be: -

- to monitor and analyse the implementation of specific measures and programmes identified in the context of social partnership arrangements, especially those concerned with the achievement of equality and social inclusion; and
- to facilitate public consultation on policy matters referred to it by the Government from time to time.

2. In carrying out this role the NESF will:

- consider policy issues on its own initiative or at the request of the Government; the work programme to be agreed with the Department of the Taoiseach, taking into account the overall context of the NESDO;
- consider reports prepared by Teams involving the social partners, with appropriate expertise and representatives of relevant Departments and agencies and its own Secretariat;
- ensure that the Teams compiling such reports take account of the experience of implementing bodies and customers/clients including regional variations;
- publish reports with such comments as may be considered appropriate;
- convene meetings and other forms of relevant consultation appropriate to the nature of issues referred to it by the Government from time to time.

3. The term of office of members of the NESF will be three years. During the term alternates may be nominated. Casual vacancies will be filled by the nominating body or the Government as appropriate and members so appointed will hold office until the expiry of the current term of office of all members. Retiring members will be eligible for re-appointment.

4. The Chairperson and Deputy Chairperson of the NESF will be appointed by the Government.

5. Membership of the NESF will comprise 15 representatives from each of the following four strands:

- the Oireachtas;
- employer, trade unions and farm organisations;
- the voluntary and community sector; and
- central government, local government and independents.

6. The NESF will decide on its own internal structures and working arrangements.

Membership of the NESF

Independent Chairperson

Dr Maureen Gaffney

Deputy Chairperson

Mary Doyle, Dept of Taoiseach

Strand (i) Oireachtas

Fianna Fáil

Dr Michael Woods T.D.
Pat Carey T.D.
John Curran T.D.
Senator Mary O'Rourke
Senator Paschal Mooney
Senator Brendan Daly
Senator Geraldine Feeney

Fine Gael

Senator Paul Coghlan
Damien English T.D.
Paul Kehoe T.D.

Labour

Joan Burton T.D.
Willie Penrose T.D.

Progressive Democrats

Senator Kate Walsh

Independents

Senator Feargal Quinn

Technical Group

Dr Jerry Cowley T.D.

Strand (ii) Employer/Trade Unions/Farming Organisations

Employer/Business Organisations

IBEC

Tony Donohue
Heidi Loughheed

Small Firms' Association

Patricia Callan

Construction Industry Federation

Dr Peter Stafford

Chambers of Commerce/

Tourist Industry/Exporters Association

Seán Murphy

Trade Unions

ICTU

Eamon Devoy

ICTU

Blair Horan

ICTU

Jerry Shanahan

ICTU

Manus O'Riordan

ICTU

Esther Lynch

Agricultural/Farming Organisations

Irish Farmer's Association	Mary McGreal
Irish Creamery Milk Suppliers Association	Michael Doody
Irish Co-Operative Organisation Society	Mary Johnson
Macra na Feirme	Carmel Brennan
Irish Countrywomen's Association	Carmel Dawson

Strand (iii) Community and Voluntary Sector*Women's Organisations*

National Women's Council of Ireland	Orla O'Connor Dr Joanna McMin
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Unemployed

INO	John Farrell
ICTU Centres for the Unemployed	Patricia Short

Disadvantaged

CORI	Sr Brigid Reynolds
Society of St Vincent de Paul	Audry Deane
Pavee Point	Brid O'Brien
Anti-Poverty Networks	Joe Gallagher

Youth/Children

NYCI	Marie Claire McAleer
Children's Rights Alliance	Jillian Van Turnhout

Older People

Senior Citizens' Parliament/Age Action	Robin Webster
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Disability

Disability Federation of Ireland	Joanne Mc Carthy
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Others

The Carer's Association	Frank Goodwin
Irish Rural Link	Seamus Boland
The Wheel	Dr Fergus O'Ferrall

Strand (iv) Central Government, Local Government and Independents

Central Government

Secretary-General, Department of Finance

Secretary-General, Department of Enterprise, Trade and Employment

Secretary-General, Department of Social and Family Affairs

Secretary-General, Department of Community, Rural and Gaeltacht Affairs

Secretary-General, Dept. of the Environment, Heritage and Local Government

Local Government

Association of County and City Councils	Councillor Ger Barron Councillor Jack Crowe Councillor Constance Hanniffy
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Association of Municipal Authorities	Councillor Patricia McCarthy
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County and City Managers' Association	John Tierney
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Independents

Institute for the Study of Social Change, UCD	Prof Colm Harmon
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Department of Sociology, NUI Maynooth	Dr Mary P. Corcoran
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ESRI	Prof Brian Nolan
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Tansey, Webster, Stewart & Company Ltd	Paul Tansey Cáit Keane
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Secretariat

Director	Seán Ó hÉigeartaigh
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Policy Analysts	Gerard Walker Dr Anne-Marie Mc Gauran Dr Jeanne Moore
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Executive Secretary	Paula Hennelly
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NESF Publications

(i) NESF Reports

Report No	Title	Date
1.	Negotiations on a Successor Agreement to the PESP	Nov 1993
2.	National Development Plan 1994 – 1999	Nov 1993
3.	Commission on Social Welfare – Outstanding recommendations	Jan 1994
4.	Ending Long-term Unemployment	June 1994
5.	Income Maintenance Strategies	July 1994
6.	Quality Delivery of Social Services	Feb 1995
7.	Jobs Potential of Services Sector	April 1995
8.	First Periodic Report on the Work of the Forum	May 1995
9.	Jobs Potential of Work Sharing	Jan 1996
10.	Equality Proofing Issues	Feb 1996
11.	Early School Leavers and Youth Employment	Jan 1997
12.	Rural Renewal – Combating Social Exclusion	Mar 1997
13.	Unemployment Statistics	May 1997
14.	Self-Employment, Enterprise and Social Inclusion	Oct 1997
15.	Second Periodic Report on the Work of the Forum	Nov 1997
16.	A Framework for Partnership – Enriching Strategic Consensus through Participation	Dec 1997
17.	Enhancing the Effectiveness of the Local Employment Service	Mar 2000
18.	Social and Affordable Housing and Accommodation: Building the Future	Sept 2000
19.	Alleviating Labour Shortages	Nov 2000
20.	Lone Parents	July 2001
21.	Third Periodic Report on the Work of the Forum	Nov 2001
22.	Re-integration of Prisoners	Jan 2002
23.	A Strategic Policy Framework for Equality Issues	Mar 2002
24.	Early School Leavers	Mar 2002
25.	Equity of Access to Hospital Care	July 2002
26.	Labour Market Issues for Older Workers	Feb 2003
27.	Equality Policies for Lesbian, Gay and Bisexual People: Implementation Issues	April 2003
28.	The Policy Implications of Social Capital	June 2003
29.	Equality Policies for Older People: Implementation Issues	July 2003
30.	Fourth Periodic Report on the Work of the NESF	Nov 2004
31.	Early Childhood Care & Education	June 2005
32.	Care for Older People	Nov 2005
33.	Creating a More Inclusive Labour Market	Mar 2006
34.	Improving the Delivery of Quality Public Services	Dec 2006

(ii) NESF Opinions

Opinion No.	Title	Date
1.	Interim Report of the Task Force on Long-term Unemployment	Mar 1995
2.	National Anti-Poverty Strategy	Jan 1996
3.	Long-term Unemployment Initiatives	Apr 1996
4.	Post PCW Negotiations – A New Deal?	Aug 1996
5.	Employment Equality Bill	Dec 1996
6.	Pensions Policy Issues	Oct 1997
7.	Local Development Issues	Oct 1999
8.	The National Anti-Poverty Strategy	Aug 2000

(iii) NESF Opinions under the Monitoring Procedures of Partnership 2000

Opinion No.	Title	Date
1.	Development of the Equality Provisions	Nov 1997
2.	Targeted Employment and Training Measures	Nov 1997

(iv) NAPS Social Inclusion Forum: Conference Reports

1.	Inaugural Meeting	Jan 2003
2.	Second Meeting of the Social Inclusion Forum	Jan 2005
3.	Third Meeting of the Social Inclusion Forum	April 2006

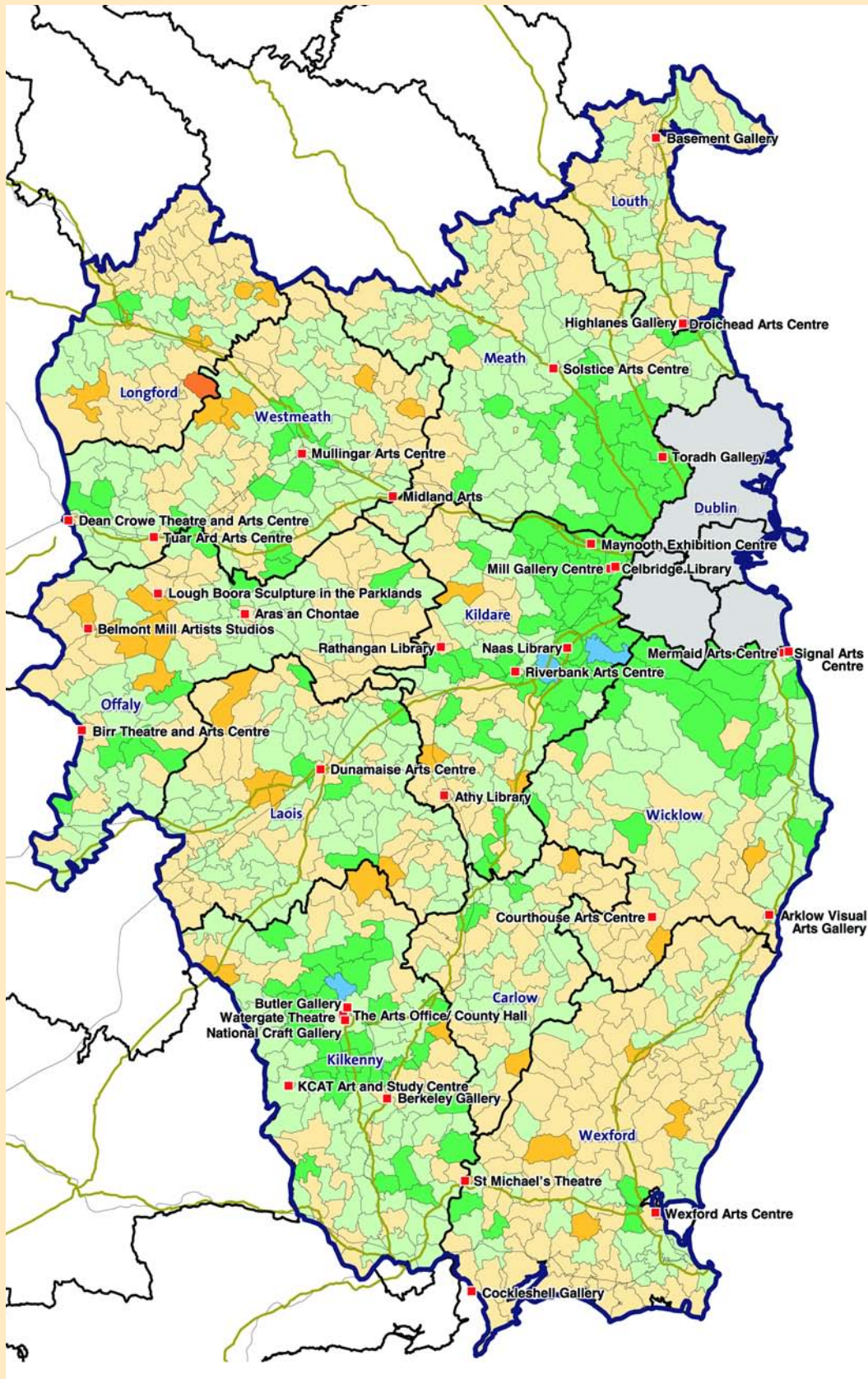
(v) NESF Research Series

1.	A Study of Labour Market Vulnerability & Responses in Donegal/Sligo and North Dublin	Jun 2005
2.	The Economics of Early Childhood Care & Education	Sept 2005
3.	Delivery of Quality Public Services	Sept 2006

(vi) NESF Occasional Series

1.	Evidence-based Policy Making: Getting the Evidence, Using the Evidence and Evaluating the Outcomes	Jan 2007
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Maps



■ Dublin

- Alternative Entertainments Gallery Space, Civic Theatre, Tallaght
- The Ark, Temple Bar
- Axis Arts and Community Centre, Ballymun
- The Black Church Print Studio Temple Bar, Dublin 2
- Broadstone Studios
- Chester Beatty Library, Dublin 2
- Concourse Space, Dun Laoghaire-Rathdown County Hall
- Douglas Hyde Gallery, Trinity College
- Digital Hub, Dublin 8
- Draiocht, Blanchardstown
- Dublin City Gallery, The Hugh Lane, Dublin 1
- FourGallery, Burgh Quay, Dublin 2
- Gallery of Photography, Dublin 2
- Grainstore Youth Arts Centre, Cabinteely
- Graphic Studio Gallery, Dublin 2
- Goethe-Institut, Dublin 2
- Irish Museum of Modern Art, Dublin 8
- National Gallery of Ireland, Dublin 2
- Office of Public Works Exhibition Space, Dublin 2
- Project Arts Centre, Temple Bar, Dublin 2
- RHA Gallery and Ashford Gallery, Dublin 2
- Tallaght Community Arts Centre
- Temple Bar Gallery and Studios, Dublin 2
- The Lab, Foley Street, Dublin 1

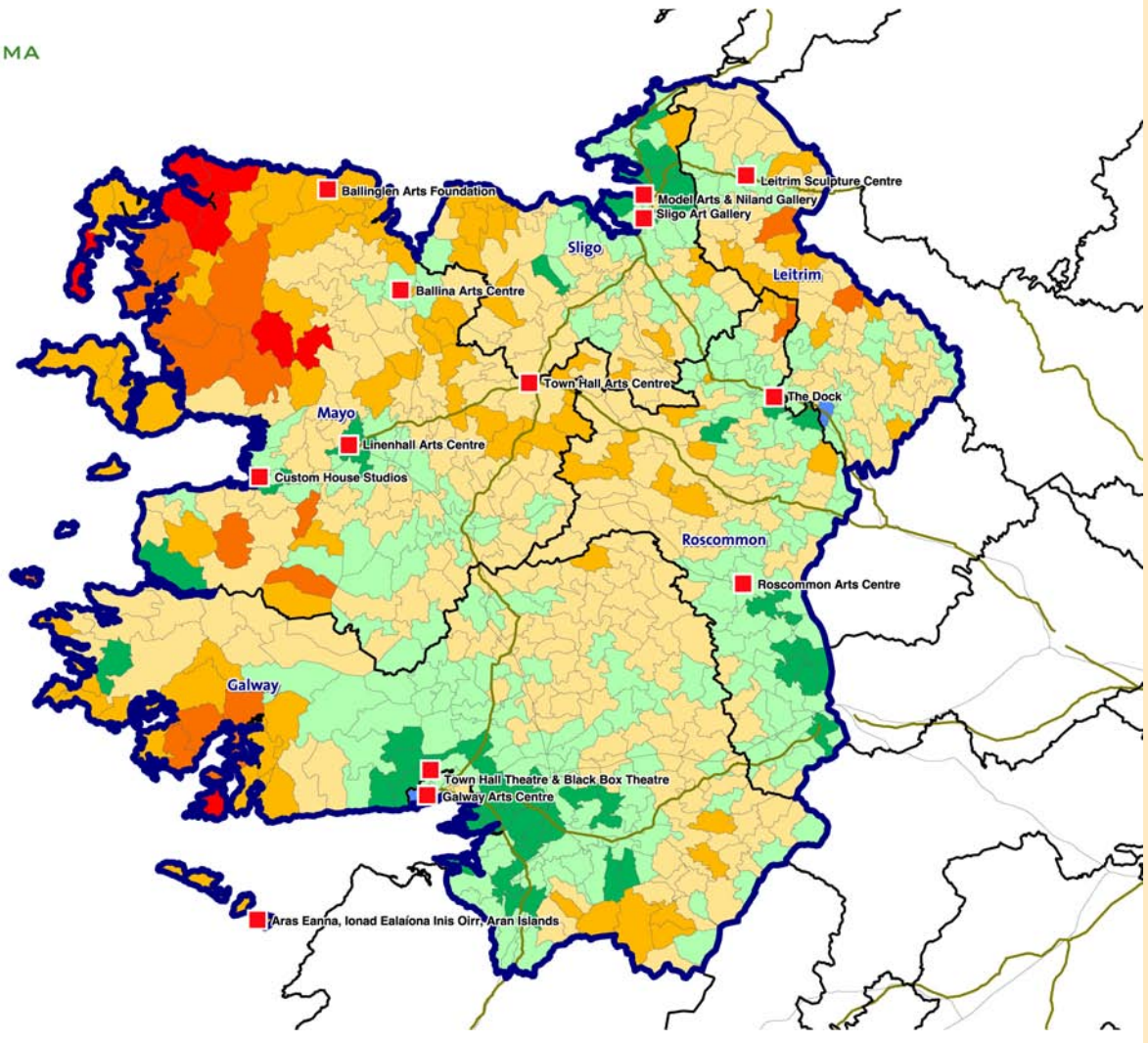
■ Non-commercial visual arts centres

Relative Deprivation Score 2002

Source: Trutz Haase

- Very Affluent
- Affluent
- Marginally Above Average
- Marginally Below Average
- Disadvantaged
- Very Disadvantaged
- Extremely Disadvantaged

Leinster



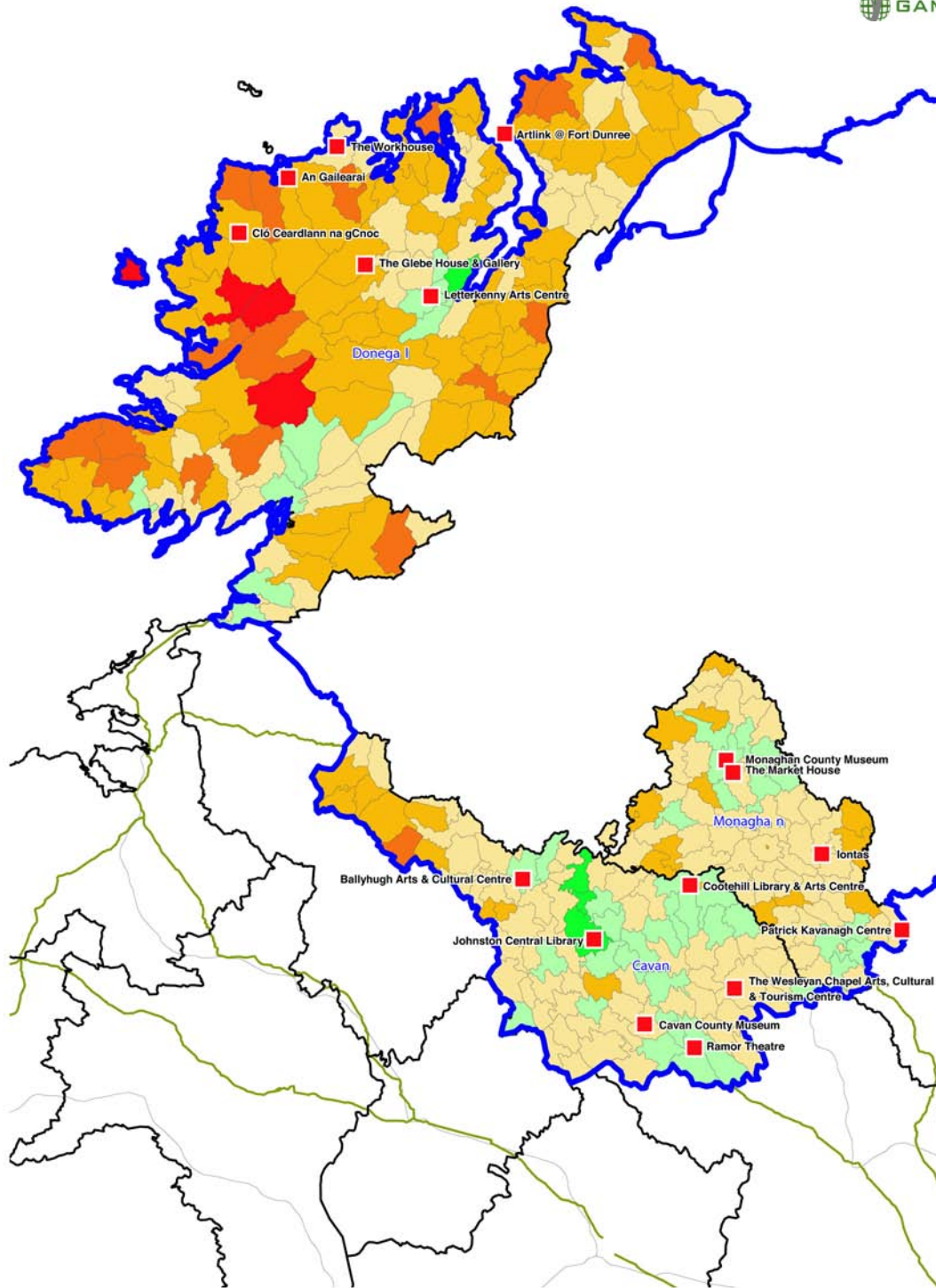
■ Non-commercial visual arts centres

Relative Deprivation Score 2002

Source: Trutz Haase

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Connaught



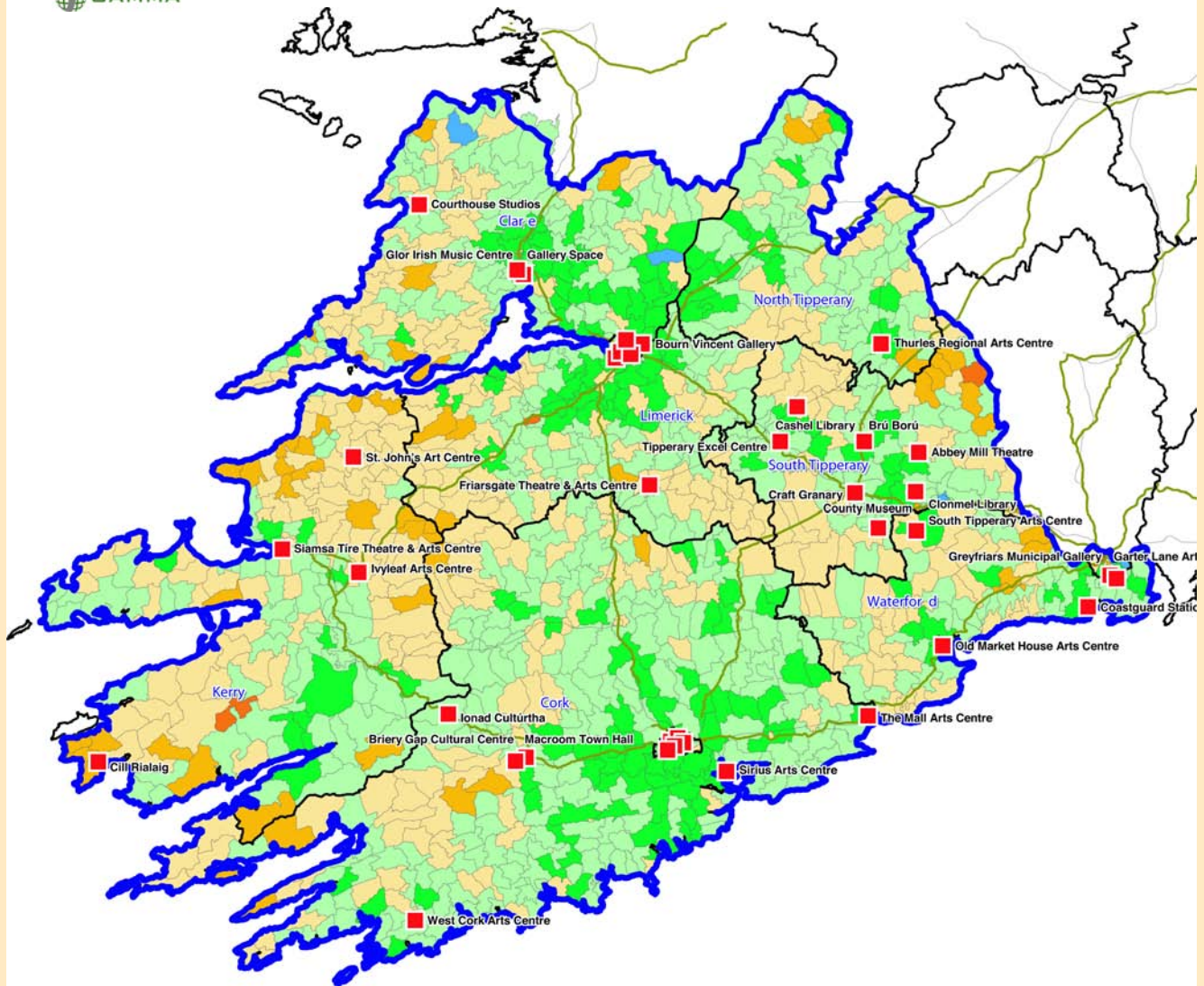
■ Non-commercial
visual arts centres

Relative Deprivation Score 2002

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Ulster



■ Limerick City

- Belltable Arts Centre, Limerick
- Bourn Vincent Gallery, University of Limerick
- Church Gallery, Limerick School of Art and Design
- Daghdha Space, Limerick
- Hunt Museum, Limerick
- Limerick City Gallery of Art
- Limerick Printmakers

■ Cork City

- Cork Vision Centre, Cork
- Crawford Municipal Arts Gallery, Cork
- Lavitt Gallery, Cork
- Lewis Glucksman Library, Cork
- Tigh Fili, Cork
- Triskel Arts Centre, Cork

■ Non-commercial visual arts centres

Relative Deprivation Score 2002

Source: Trutz Haase

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- Marginally Below Average
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- Extremely Disadvantaged

Munster

