

COMPENDIUM

CULTURAL POLICIES AND TRENDS IN EUROPE

COUNTRY PROFILE

IRELAND

Last profile update: January 2015

This profile was prepared and updated by **Dr. Marian FITZGIBBON** It is based on official and non-official sources addressing current cultural policy issues.

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Standard Reference: Council of Europe/ERICarts: "Compendium of Cultural Policies and Trends in Europe", 17th edition 2015. Available from World Wide Web: <http://www.culturalpolicies.net>. ISSN: 2222-7334.

IRELAND¹

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Last profile update: January 2015.

1. Historical perspective: cultural policies and instruments

For the most part, the history and character of the Irish system for policy development and funding of the arts since the founding of the state in 1921 is coloured by a number of factors:

- the basic tenets of the Welfare State and the Keynesian model as exemplified by the British system;
- the understandable emphasis of the new Irish state on art of a national or traditional character;
- the more pernicious dimension of this approach that validated the censorship, or curtailment in other ways, of art that was regarded as non-national or inimical to a narrow definition of Irishness;
- policy and planning deficits; and
- endemic underfunding exacerbated by a highly centralised administration.

During the first thirty years of its existence the Irish state did not establish any formal instrument for cultural policy development. In a country with little tradition of patronage, institutional or otherwise, the arts were seen as a luxury, which the new state could not afford. Thus the story of this period is one of official neglect.

The *Arts Act* of 1951 and the subsequent appointment of An Chomhairle Ealaíon, the Arts Council, as an autonomous arm's length agency, under the aegis of the Department of the Taoiseach (Prime Minister) was the first expression of an awareness of the need to address the area of cultural development.

Despite some gestures in the 1950s and 1960s (notably - and uniquely - the according of tax free status to artists for their creative work), government did little to alter the general policy vacuum. The mood of the 1960s was apparent in the demands of the arts sector. Institutional change took place with the introduction of the *Arts Act* in 1973. This set out the composition of the reconstituted Arts Council and made provision for elective funding of the arts by local government.

The transfer of responsibility in 1975 for the funding of a number of major arts bodies to the Arts Council established further the Council's status as the state vehicle for the arts. Despite low funding, from this period dates the more independent stance of the agency as well as a greater seriousness of intent in relation to its brief - in particular regional development and education. In 1978 a system of programmed co-operation was established with the Arts Council of Northern Ireland. The funding crisis persisted, exacerbated by greater public demand arising in part from the Council's own initiatives.

The launch of the new honours system Aosdána in 1983, providing institutional recognition and support by the state for distinguished creative artists, was universally hailed as the culmination of a series of Arts Council policies in support of the individual creative artist. The publication in 1987 of the Government White Paper, *Access and Opportunity*, reconfirmed the role of the Arts Council but the promised doubling of funding by 1990, via the National Lottery, failed to materialise. In the early years the advent of a new stream of funding from the Lottery (from 1987) afforded some relief to the Arts Council. Twenty-eight percent of the overall funding of the Arts Council from 2001 to 2006 came from the National Lottery and was subsumed into the overall grant-in-aid to the Council.

It was not until 1993 with the establishment of the Department of Arts, Culture and the Gaeltacht that the planning context for the arts in Ireland took a step forward. This Department was the first significant attempt by government to bring the state apparatus for

cultural support under the aegis of one body and also most importantly, gave the sector full ministerial representation. As part of a number of Departmental initiatives embracing broadcasting, heritage, film and the Irish language, the Arts Council was invited in 1995 to prepare the first plan for the arts. This resulted in an immediate doubling of funding to the Council. In addition, a programme of significant capital investment in the physical arts infrastructure throughout the country was launched by government (using EU structural funds). The appointment of specialist arts personnel by local authorities also accelerated in the 1990s.

In 2003, The Department of Arts, Sports and Tourism brought into effect the *Arts Act 2003* which:

- repeals the earlier *Arts Acts*;
- offers a fuller definition of the arts;
- provides the Minister, for the first time, with overall responsibility for promotion of the arts both inside and outside Ireland;
- introduces some changes in the structuring of the Arts Council while reiterating its independence in grant giving matters;
- empowers the Minister to give a direction in writing to the Council requiring it to comply with policies of the Minister or of the government; and
- requires local authorities to prepare and implement plans for the development of the arts within their functional areas, and in so doing to take account of government policies on the arts.

Now the Department of Arts, Heritage and the Gaeltacht (DAHG) holds the brief for the arts, culture, film and music as well as oversight of Ireland's national cultural institutions; the built and natural heritage, the Irish language, the Gaeltacht and the islands and some aspects of North / South cooperation. Other cultural functions have been distributed to different government departments (see chapter 3.1 and chapter 4.2.2). Developments in local government have brought about significant advances in regional arts provision.

Subsequent to 1995, government funding for the arts had been provided on the basis of a planned approach by the Arts Council. Coinciding with the economic boom, government funding had grown to the point where in 2006, for the first time, the Arts Council received exactly what it requested from government. The National Development Plan 2007-2013 made provision for a total of 1.13 billion EUR for the arts and culture. Since 2008, with the dramatic economic downturn, this funding trend has suffered a rapid reversal with swingeing cuts to Department and arts funding (over 30% cuts to the Arts Council), despite strong sectoral advocacy.

The economic crisis has bitten deeply into the arts sector and continues to do so. Not only in funding but through a retrogressive recentralisation thrust, the infrastructure of the arts is being eroded in ways that inhibit the development of creativity and cultural life in Ireland. A recent softening in the 2015 budget offered nothing significant to the arts sector. The tale has thus reverted to that of the official neglect which has characterised the arts in Ireland since the foundation of the state.

2. General objectives and principles of cultural policy

2.1 Main features of the current cultural policy model

As articulated in the *Arts Act 2003*, the overarching policy role for the cultural sector rests with the Department of Arts, Heritage and the Gaeltacht (DAHG) (the latest of many denominations of the Irish arts ministry). The Cultural Institutions Division of the Department provides the legal and policy framework for Ireland's national cultural institutions and heritage. The policy framework had been epitomised by the *National Cultural Institutions Act 1997* (currently under review – see also chapter 4.1 and chapter 7.1) which made provision for institutional autonomy, provides powers to government to give a state indemnity to visiting collections and artworks, makes provision for a register of cultural objects, export licences and so on. The autonomy of the Arts Council was preserved in the 2003 *Arts Act* and the Council has never protested publicly at any diminution of this status. It is however fair to add that it is constrained in so doing by virtue of its funding dependence. A determination on the autonomy of the Arts Council would require a granular study of Department / Arts Council relationships and an independent examination of policy implementation in recent years. There is certainly evidence to suggest that as the Department funding has weakened, there has been a civil service move to wield power more centrally i.e. by the DAHG and away from the Arts Council, and in a manner that has been widely criticised by the arts community. A searing example of this is the current dismantlement of the *National Cultural Institutions Act, 1997*.

Since 1995 the Arts Council has identified priorities expressed in plans of three to five years duration, which are evaluated and form the basis for government funding of the arts, subject to available resources. Beset by dramatic funding and staffing cuts, the Arts Council has undertaken a strategic review in 2014, the report of which has been published: *Inspiring Prospects* <http://www.artscouncil.ie/uploadedfiles/inspiring-prospects-report-2014.pdf> (for more details see chapter 2.3). Historically the local authority role in cultural development in Ireland, driven by the Arts Council, had represented only a small part of total national arts funding. This is a result of the highly centralised nature of the Irish state, the limited functions of local government (relative to other European countries) and the low funding base of local authorities. Local government in the 1990s gave it a more central role in arts and cultural planning at local level and since 2003 each of Ireland's local authorities is required by government to devise a plan for the arts.

As more local authorities engage actively in arts planning, their contribution to cultural policy making became more significant, connecting the cultural dimension with a range of other drivers in the local environment and economy (see also chapter 3.2). Local authorities, while by now substantially committed to their arts role, are also severely challenged in meeting and maintaining their commitments in the current economic crisis. The abolition of a number of local authorities as part of the latest wave of local government reform will also have effects on arts funding and provision. Furthermore the establishment of a wide network of cultural facilities (in some cases of significant size) throughout the country during the boom years is now proving a further challenge to fund-starved local authorities.

One effect of Ireland's crisis has been a push to encourage cooperation between arts organisations and various suggestions have been put forward to reduce costs through shared services. As part of a wider cull of the many unnecessary quangos and agencies established during the boom, the Department has determined in the case of the national cultural institutions, to roll back of the *1997 Act* which established the autonomy of these bodies. The equation of the national cultural institutions with quangos has met with

widespread opprobrium. The Minister has decided to bring some of the national cultural institutions back under the central control of the Department and government has agreed that the independent boards put in place by the *1997 Act* will be effectively dissolved. Already Culture Ireland has been absorbed into the Department. In effect the repeal of the *1997 Act* represents a recentralisation drive which is regarded by the arts community as retrogressive and likely to engender the stagnation that preceded its introduction. While the reasons given locate the recentralisation of culture in the overall cost-saving / efficiency aims of government, it is widely believed that this action, resulting in the most paltry savings, is aimed at shoring up a government department, widely perceived as of low priority and itself in danger of dissolution at different times.

2.2 National definition of culture

While there is no specific definition of culture, the arts are defined in the *Arts Act 2003* as:

"any creative or interpretative expression (whether traditional or contemporary) in whatever form, and includes, in particular, visual arts, theatre, literature, music, dance, opera, film, circus and architecture, and includes any medium when used for these purposes".

2.3 Cultural policy objectives

The Department of Arts, Heritage and the Gaeltacht (DAHG) has overall responsibility for the formulation, development and evaluation of policy and structures in the arts and purports:

"to provide an appropriate resource, policy and legislative framework to support the stimulation and development of the Arts in Ireland, such that economic returns and employment, and access to and participation in the arts by all sections of Irish society, are maximised."
(<http://www.ahg.gov.ie/en/Arts/>)

The current priorities of the Department are outlined in a briefing document for the new Minister, appointed in July 2014 (<http://www.ahg.gov.ie/en/Publications/CorporatePublications/CurrentPublications/BriefingforMinister.pdf>). The Minister has repeated her predecessor's commitment to the drafting of Culture 2025, a National Cultural Policy which will set out the high-level aims of the DAHG.

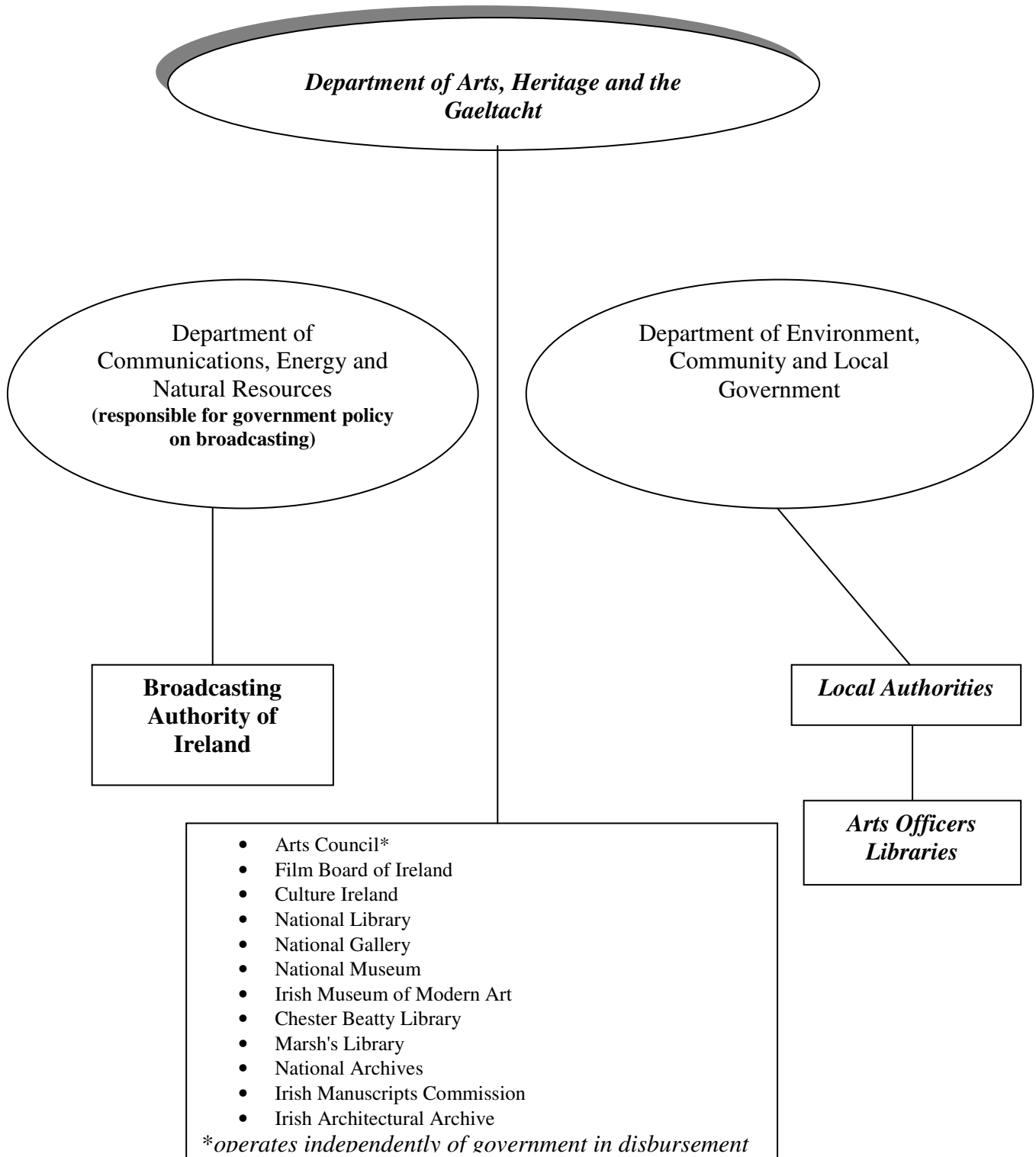
The Arts Council believes it should:

- be a development agency for the arts focussed on the public good;
- make policies and strategies that are explicit and connected;
- change its investment strategies and behaviours;
- be well-informed and evidence-based;
- strengthen its own capability and that of the arts sector; and
- engage widely and communicate openly.

Additionally, the Arts Council has set out a number of proposals based on these tenets to inform its strategic planning. Described in *Inspiring Prospects*, the 2014 report of the Arts Council Strategic review Steering Group, this credo is founded on the conviction that the Council can no longer function as it did in the past. The degree of change anticipated is variously flagged as necessitating "hard choices" that will be "transformational" in making the Council a fully functioning development agency.

3. Competence, decision making and administration

3.1 Organisational structure (organigram)



3.2 Overall description of the system

Responsibility for the political, legislative and structural context of the arts and culture in Ireland lies with the Department of Arts, Heritage and the Gaeltacht, the latest manifestation of an Arts Ministry, established after the formation of a new government in 2011. (It is worth noting that despite the growing emphasis on cultural tourism, the new government moved tourism away from the Arts department - formerly the Department of Arts, Sport and Tourism- to a new Department of Transport, Tourism and Sport. Aspects of heritage have been restored to the new Department, including responsibility for the Heritage Council). However, the cultural brief of the Irish state in its broadest sense extends through several government departments (see also chapter 3.3). As the lead body, the Department of Arts, Heritage and the Gaeltacht has responsibility for the conservation, preservation, protection and presentation of Ireland's heritage and cultural assets, the Irish language and the Gaeltacht (or Irish-speaking areas). The key functions under its remit include:

- Arts, Culture, Film and Music, as well as oversight of Ireland's cultural institutions;
- Ireland's Built and Natural Heritage;
- The Irish language, the Gaeltacht and the Islands; and
- North / South Co-operation insofar as it relates to Waterways Ireland, An Foras Teanga and the wider functions of the Department.

Within this framework the Arts Council operates as an autonomous, arms length, development body for the arts.

The Dáil or parliament has a Select Committee on Environment, Transport, Culture and the Gaeltacht and a sub-committee on Arts, Heritage and the Gaeltacht.

Participation of local government in the arts in Ireland is significantly less than in other EU countries. The arts agenda for local government (enabled to fund the arts by the 1973 *Arts Act*), was largely devised and driven by the Arts Council. The partnership approach adopted by the Arts Council has delivered results in terms of the appointment of arts personnel, the development of arts infrastructure, improved planning and budgetary provision. Recent local government reviews reflect the enhanced importance of the arts in the local government agenda, to the point that cultural matters are now regarded as an indispensable dimension of integrated local development. The Arts Council has adopted a similar approach vis à vis other local authorities, working with some regional health boards to develop an arts and health strategy and with Údarás na Gaeltachta to improve provisions for Irish-speaking areas. The Arts Council supports the arts development programmes of the local authorities and Udarás na Gaeltachta through Ealaíon na Gaeltachta and co-funds the salaries of arts officers (see also chapter 2.1). The economic crisis and the 2012 changes which have been announced in local government in Ireland have serious effects in terms of arts funding, the maintenance of the new arts infrastructure posing a major problem for many local authorities.

In the 1990s, the EU made a significant contribution to the Irish cultural landscape, funding the establishment of a cultural quarter in Temple Bar under the EU Urban Pilot Project. EU structural funds also assisted in the extensive new developments in national cultural institutions such as the National Museum, National Gallery, National Concert Hall, Irish Museum of Modern Art, National Library, Chester Beatty Library and Turlock Park House in Co. Mayo. In general EU funding whether in terms of capital funding, project grants or through training programmes provided important support for arts and cultural projects during the 1990s and constituted a key element in the staffing component of many arts facilities nation-wide.

3.3 Inter-ministerial or intergovernmental co-operation

Despite recognition some years ago by the Department of Arts, Heritage and the Gaeltacht of the necessity for joined-up policy making in concert with other departments of government, there are few formal mechanisms for on-going inter-ministerial co-operation. Indeed the changing role of the DAHG militates against sustained development in this area. However, some progress is discernible arising in part from the more integrative partnership approach adopted by the Arts Council. As stated in the 2010 report on the Living and Working Conditions of Artists:

In recent years, there has been more integration of the arts into other areas of activity in society, including tourism, health, urban regeneration and the nurturing of the creativity of children and young people. In addition, an appreciation has emerged of the potential of the arts to link to wider economic innovation in the 'cultural industries' and the arts have become linked to plans to develop a 'smart economy'. (2010: 67)

Cultural development inevitably impacts on the work of several departments – Finance, Education and Skills, Environment, Community and Local Government, Foreign Affairs and Trade, Jobs, Enterprise and Innovation, Justice and Equality and Communications, Energy and Natural Resources etc. There is an interdepartmental group for Public Art and some formal linkage with the Department of Foreign Affairs and Trade (see also chapter 3.4). The Department and local authorities operate a Per Cent for Art Scheme through which a percentage of construction budgets are devoted to the commissioning of an associated piece of art. The Arts and Culture Enhancement Support Scheme (ACCESS I and II), which concluded in 2009, involved considerable liaison between the then Department of Tourism, Culture and Sport and local authorities, through its provision of significant capital funding on a partnership basis for cultural facilities.

In January 2013 the Departments of Arts, Heritage and the Gaeltacht and that of Education and Skills signed an Arts in Education Charter (<http://www.ahg.gov.ie/en/Arts/ProjectsandProgrammes/ArtsInEducation/DetailsoftheArtsInEducationCharter/Arts%20In%20Education%20Charter%20Final%20Version.pdf>) which promised reduced ticket prices for cultural events, the development of Arts Rich Schools, and encouragement of visits to cultural institutions. Artists and arts organisations in receipt of taxpayer funds will also donate time to local education projects. The charter envisages organisations like the Arts Council, the National Cultural Institutions, the Colleges of Education and the National Council for Curriculum and Assessment working with both Departments in order to bring the arts into the classroom and learners into the institutes for the arts.

Some of the Arts in Education Charter commitments include:

- Donate time in return for taxpayer funding: A new Public Service Education Dividend will be introduced which will mean that artists and arts organisations in receipt of taxpayer funds will be expected to donate a small amount of time each year to a local education initiative.
- Arts Rich Schools: The Arts Council will introduce a national scheme which will incentivise and recognise those schools (primary and secondary) that make the arts a key part of school life.
- Visits to museums and galleries: The National Cultural Institutions shall ensure that each student visits a national cultural institution at least once in their second level school career.
- Reduced ticket prices: The National Theatre and the National Concert Hall - along with all other National Cultural Institutions that may, from time to time, charge an

admission fee for a particular event - will offer discounted tickets to those in full-time primary, post primary and third level education. These tickets shall not cost more than EUR 5 per event.

- Artists in Residence: The number of artists' residencies in Colleges of Education will be increased.
- Curriculum design: The Arts Council will be consulted by the National Council for Curriculum and Assessment on curriculum design.

A High Level Implementation Group will oversee the implementation of the Charter, and will report to the Ministers at least twice a year. This development was greeted with considerable scepticism by the arts community who questioned many aspects of the Charter and noted that it seemed to lack any commitment to real investment (see also chapter 4.3).

3.4 International cultural co-operation

3.4.1 Overview of main structures and trends

The initial government motive to intervene in cultural matters resulted in the establishment of a committee to promote international cultural relations in 1949. This survived until the establishment in 2005 of Culture Ireland, the national agency to promote Irish arts and artists overseas. With a budget of EUR 2.5 million for 2014 (a reduction of 29% on 2012), its remit includes the allocation of grants for overseas activity to Irish artists or arts organisations, the funding and facilitation of Irish participation at strategic international arts events and the management of emblematic cultural events either in Ireland or abroad. The establishment of Culture Ireland represented a significant stepping up of this area as well as the location of international arts within the arts Department (see also chapter 3.4.2). This reabsorption within the DAHG has been widely decried in public commentary. The Arts Council has taken a lead in encouraging international contacts since the middle of the 1990s, establishing in co-operation with the Arts Council of Northern Ireland and the British Council Northern Ireland, an International Arts Desk, which also hosts the European Cultural Contact Point Ireland and serves as an information point. In general the Arts Council offers support for artist mobility, networking, information, circulation and access of artistic works.

While Irish agencies and arts groups have been active in availing of European funding for cultural projects, as well as participating in networks, developing contacts and adding international dimensions to their programmes, commentators have noted that their capacity to participate effectively at this level is now hampered by funding constraints.

3.4.2 Public actors and cultural diplomacy

The cultural division of the Department of Foreign Affairs works primarily through Irish embassies abroad and in co-operation with government departments, state bodies and individuals. It promotes international educational exchanges, supports Irish studies in Universities abroad and works with the Fulbright Commission to develop high-level academic exchanges with the USA. It developed the Centre Culturel Irlandais in Paris, organised the "International Joyce" exhibition in 2004, and was involved in the Beckett Centenary Festival in 2006.

Culture Ireland's purpose (see also chapter 3.4.1) is to ensure that diverse contemporary Irish cultural practice is understood and valued internationally, to build relationships that aerate Irish cultural practice through exposure to international debates, and to advise the Minister and government on international cultural issues and relations. The British

Council, the Goethe Institute and the Alliance Francaise have long been involved in supporting cultural activity in Ireland. In 2014, the British Council enabled inter alia visiting productions in association with the Dublin Dance Festival. The Alliance Francaise runs an annual film festival in Dublin while the Goethe Institute presents an ongoing programme of exhibitions, films and concerts.

Funding cuts have made a significant impact on the provision of international arts, visible in a decrease in international exhibitions in the National Gallery, for instance. Also Irish participation in international arts encounters has diminished. Cultural agreements / Memorandums of Understanding have been signed between Ireland and a number of other countries. The Department of Arts, Heritage and the Gaeltacht participates at EU (under *Article 151*) and Council of Europe levels on matters related to culture, including film and TV production.

3.4.3 European / international actors and programmes

Ireland ratified the *UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions* in December 2006. The Department of Arts, Heritage and the Gaeltacht is the lead government department on this Convention. Ireland participates in major programmes like *Literature Across Frontiers* and also is a member of European networks such as the Informal European Theatre Meeting and the European Forum for Arts and Heritage.

3.4.4 Direct professional co-operation

A number of cultural organisations and festivals such as the National Cultural Institutions, the Dublin Theatre Festival, the Galway Arts Festival, the Dublin Dance Festival and many others, habitually engage in international co-operation through co-productions or by providing a platform for international arts events.

3.4.5 Cross-border intercultural dialogue and co-operation

Other than projects facilitated through Culture Ireland there are no government programmes specifically aimed at supporting trans-national intercultural dialogue. Culture Ireland showcased an ambitious season of Irish arts in the United States in 2011 with the aim of celebrating the Irish creative imagination, presenting world-class Irish artists and companies, and reinvesting in our unique cultural relationship with America.

3.4.6 Other relevant issues

The Metro Ireland Media and Multicultural Awards recognise efforts to to promote inclusion and integration and to combat racism. Dublin hosted the 2013 Council of Europe Intercultural Cities Milestone Conference as part of the EU Presidency programme.

4. Current issues in cultural policy development and debate

4.1 Main cultural policy issues and priorities

The approach of the decade of centennial commemorations relating to the beginnings of Irish independence and the foundation of the state has stimulated reflection on Ireland and its identity – simply, what have we made of our independence in the past 100 years and what kind of a country has resulted. This question smarts in the light of our loss of economic sovereignty (2010-2014) and the ignominy associated with the IMF takeover of our public finances. It also has given rise to discussion about the future, perhaps of a more searching nature than heretofore.

The poor role played by the arts in the shaping of Irish society may be attributed to a number of factors, most particularly the place they hold in the education system. The consequences have been far-reaching and have led in the Irish arts world to renewed calls for policy articulation in this area, a relegation of shallow extrinsic arguments for culture, and a desire to allow for leadership and maturation. There is growing impatience with the stop / go trend of cultural history, the flurry of announcements followed almost inevitably by silence and disappointment, the cycle of positive initiatives which are then unrolled or dismantled.

While ministers posit the key role the arts must play in the celebration of the upcoming anniversaries, the reflection these events provoke is perhaps more important in setting the foundations for real and lasting change to bring about a different Irish society where culture and the arts play an appropriate civic role which will contribute to the development of Irish society.

On the operational level, the perennial and interrelated questions relating to the arts in Ireland - funding, institutional status and the value of the arts in the Irish political mindset - persist –and if anything have acquired an additional edge in 2014. Commentators refer widely to infrastructural erosion - if not destruction, based on ignorance and even more brazenly, on contempt for the arts sector. It is clear that the Ministry, while valued by the arts community, is regarded by politicians as an insignificant posting and a 2014 controversy relating to board appointments showed the disdain of the highest office-holder in the land for a major cultural institution.

The reluctance of the arts community to protest in any notable way at sectoral erosion or dismemberment has also been widely observed – the small size of the sector leaving individuals and organisations with a feeling of vulnerability should they express their views openly. Indeed commentary has also noted the reticence of the Arts Council on these matters, despite its self-proclaimed advocacy role.

Of late the discourse has been framed by the cultural sector as relating to the disadvantage of operating in a policy vacuum and both the Department of Arts, Heritage and the Gaeltacht (DAHG) and the Arts Council have respectively announced an intent to or begun to address this (see chapter 4.2.1).

On the funding side, government investment in culture in Ireland during the boom years began the task of addressing years of chronic underfunding. Despite increases in allocation, international reports still placed Ireland at the bottom of the European league in this domain. Arts Council funding with the economic crisis has returned to less than the 2005 level and been reduced by one third since 2008. Similarly allocations to the National Cultural Institutions reduced over that period – by as much as 44% in the case of the National Library. With the collapse of the economy, the Arts Council grant has reduced to EUR 56 million for 2014 with just a repeat on offer for 2015. Equally swingeing cuts in

staffing are having far-reaching negative implications in terms of capacity, service and planning.

Much debate has centred on the status of the institutions which represent the pillars of the arts and culture in Ireland. Not only have long-trumpeted plans for the development of the National Concert Hall and the National Theatre been shelved, there is ample evidence of a move towards more centralised control by the DAHG, and this despite significant staffing cutbacks in that Department. Current government actions on the arts have been the subject of coruscating attacks in the national media, outrage in the Senate and the resignation in protest of a leading public intellectual from the board of the National Library of Ireland. Similarly the National Campaign for the Arts bemoaned the fact that under the rubric of public service reform, some 13 national arts institutions and agencies are pegged for changes that will have far-reaching negative effects. This matter was the subject of a major international conference hosted by the Royal Irish Academy in 2013. Cost-saving government reports pointed to a proliferation of quangos in Ireland during its boom years and recommended a strong culling. Regrettably some of the national cultural institutions were conflated with such agencies and suggestions for amalgamation were proffered which made little sense and would deliver even fewer savings – in the view of key informants and based on experience of amalgamations elsewhere. While the threat of these has somewhat receded, there remains a determined effort to replace 1997 legislation which granted considerable institutional autonomy – a mark of institutional maturation. Drafts of new legislation considerably reduce this and the potential for Ministerial or Departmental interference in matters artistic has been discussed at a recent Joint Oireachtas Committee meeting. This action is being taken in the absence of an evidence base, of research or even any experience to warrant such a turnaround and all the national cultural institutions have protested cogently through the channels available to them. Similarly some comment has focused on a weakening of the position of the Arts Council in the form of relegation from a development to a policy implementation role while the DAHG has increasingly taken to direct funding without endorsement by policy or through published criteria.

While the national cultural institutions have performed well in an autonomous capacity for almost two decades, the very Department which now purports to readopt and hold a controlling role in these bodies in the future, has itself been tainted with charges of mismanagement and has been manipulated through hamfisted political nepotism. The record offers good reasons for trepidation at a re-absorption of the cultural bodies into the central state machine. The importance of the "arm's length" principle needs little elaboration having been eloquently set out by the then Minister (and now President of Ireland) in the debates which led to the *1997 Cultural Institutions Act*. However legislation is still in preparation to this effect.

4.2 Specific policy issues and recent debates

4.2.1 Conceptual issues of policies for the arts

See chapter 4.1 for a discussion on current priorities. While the debate frequently centres on funding, the policy vacuum is now seen as a real inhibitor to development. This is aired in *Inspiring Prospects*, the latest Arts Council report, compiled on the basis of significant sector consultation and some research. The call for an overarching policy is central to the demands of the National Campaign for the Arts which also seeks greater transparency in funding, a reframing of the debate towards the intrinsic value of the arts and increased investment to achieve a functional level of funding.

The effects of the cuts have been widespread. Not only have flagship projects been shelved, many arts organisations have disappeared or had to curtail the programmes /

performances / activities. The national cultural institutions are struggling to maintain services in the face of staffing and grant cuts. Attempts to engage philanthropy in the funding of the arts, despite the urging of government to look in this direction, are hampered by an inadequate legislative framework for same as well as a paucity of donors. The Department of Arts, Heritage and the Gaeltacht and the Arts Council both have introduced incentive schemes to encourage arts organisations to raise money from private sources but income from fundraising in Ireland represents just 3% of total arts finance (as compared with 7% in the UK). In general, antagonism towards the public sector and the public domain, now widespread in Ireland, coupled with the punishing experience of NGOs who expressed a critical viewpoint, has exacerbated the crisis for many arts bodies and has inhibited a coherent public airing of the effects of cuts – to the extent that the degradation of the sector is notably discreet.

The National Campaign for the Arts has identified four strategic areas of work as their priority over the next five years: a better evidence base for better policy on the arts; a more meaningful public conversation about the arts; building shared intention across the arts sector; and supporting the mutuality of the arts and education.

4.2.2 Heritage issues and policies

The division of heritage management and services between various government departments between 2000 and 2010 along with increased devolution to local government, has generally been decried as representing an illogical disintegration of the sector. The Heritage Council is the only heritage body that takes an integrated approach to natural and cultural heritage not in state care. In 2006 the Heritage Council established a Museum Standards Programme for Ireland. A voluntary programme, it has attracted involvement from across the cultural spectrum from national institutions to small, volunteer led organisations. To date, of the 52 participants in the programme, 15 museums have achieved full accreditation and 10 have been awarded interim accreditation. The Museum Standards Programme for Ireland (MSPI) aims to benchmark and raise professional minimum standards in the museum sector.

The work of the Heritage Council reaches into the heart of communities throughout Ireland through its network of 28 County Heritage Officers, who are employed by the Local Authorities. County Heritage Officers provide a structured and co-ordinated approach to managing and promoting local heritage and have played an important role in Local Authorities since 1999. Heritage Officers aim to ensure that heritage receives due consideration at local level and provide a valuable connection for the Heritage Council to local communities..

The Heritage Council was left as an independent statutory body, detailing the Economic Value of Ireland's Historical Environment as a contribution of EUR 1.5 to the economy and direct support for 25 000 jobs. Its publication in 2012 of "Supporting Jobs, Education and Tourism in Local Communities" made a strong play for its public service remit and record, and the flexibility that engendered that work.

The Heritage Council's recent role in the formulation of policy is marked by several submissions to government on key issues. In a submission on the consultation for *Our Ocean Wealth*, Council welcomed the proposed Integrated Marine Plan for Ireland that integrated policies be developed for our seas. Council also made a submission to the Department of the Environment, Community and Local Government on the draft *Framework for Sustainable Development in Ireland* and to the Department of Agriculture on the Rural Development Plan relating specifically to *Less Favoured Areas*. In 2013 it produced a substantial body of research on the Onshore Wind Farm Sector in Ireland and made a submission to the Department of Communications, Energy and Natural Resources

on the development of a new electricity power grid which has the potential to have a significant impact on cultural and natural heritage assets.

The Heritage Council has a specific role "to promote interest, education, knowledge and pride in, and facilitate the appreciation and enjoyment of the national heritage". It does this through working with a wide range of stakeholders. It coordinates and promotes European Heritage Days, a joint action of the Council of Europe and the European Commission, known more widely in Ireland as Heritage Week. The week has proven to be enormously successful in raising awareness of heritage issues and engaging the public.

Its primary school programme, Heritage in Schools, for children aged 4-12 yrs is much in demand. The aims of the programme are to get children outdoors to experience local heritage in a hands-on, creative, tactile way. Approximately 120 000 children take part annually.

4.2.3 Cultural / creative industries: policies and programmes

An Assessment of the Economic Impacts of the Arts in Ireland in 2011, published by the Arts Council furnishes some quantitative information on the size of the creative sector in terms of value-added and employment. While the economic spin-offs of cultural activity have long been adduced to motivate government involvement in arts promotion, economic arguments have not resulted verifiably in gains for the arts sector over recent years. The Innovation Taskforce Report of March, 2010 recommended that the importance of the arts, humanities and social sciences to the innovation ecosystem be promoted and that opportunities be sought to increase synergies between these and the scientific and technological disciplines. While there is no overall framework of provisions, a number of economic organisations such as IBEC's (Irish Business and Employers Confederation) Audiovisual Federation represent the interests of creative industry sub-sectors.

Some features of the Irish arts environment support the arts and culture industries generally e.g. the fairly unique tax regime for artists resident in Ireland (introduced in the 1969 *Finance Act*), which enables all working artists to apply for tax exemptions on the income derived from their creative work (see chapter 5.1.5). In the same way, the fluidity of boundaries between the arts generally and certain culture industries particularly, means that public funds disbursed by the Arts Council have an impact, albeit indirect, on the industrial sector.

A number of initiatives support specific culture industries. The Department of Arts, Heritage and the Gaeltacht provides funding for and works in close co-operation with the Irish Film Board which is responsible for the development and promotion of the Irish film industry, supporting, through Section 481 of the Taxes Consolidation Act, 765 projects since its inception in 1994. Recent improvements in this scheme allow for its application to non EU as well as EU talent working in Ireland. The Film Board provides loans and equity investment to independent Irish film makers to assist the development and production of Irish films and cooperates with other semi-states to improve marketing, sales and distribution. The audio visual content production sector is estimated at EUR 550 million and involves 560 SMEs. Production activity in 2013 was the highest on record contributing over EUR 168 million to the Irish economy (an increase of 18% on 2012). There are 465 cinema screens in Ireland (in 70 sites) and 20% of tourists in 2012 cited film as an influencing factor in their decision to visit Ireland Screen Training Ireland provides training for the industry (see chapter 4.2.9) as do many third level colleges. A new film tax scheme is to commence in 2015.

The publishing industry in Ireland produces fewer titles per head of population than almost any country in the EU and accounts for just over 20% of book sales in Ireland. This can be attributed to the penetration of British publishing houses, their success in attracting Irish

authors, the huge mark-up by Irish book retailers and the poor readership levels of Irish people. There have been calls for dedicated nurturing of Irish publishing to address these issues. Translation funds are provided through Ireland Literature Exchange for the publishing sector.

A number of third-level institutions (Universities and Institutes of Technology) run training courses to primary degree level and beyond for people interested in employment in the music, film and multimedia industries.

4.2.4 Cultural diversity and inclusion policies

There are no officially recognised cultural minority groups in Ireland. Just 0.6% of the Irish population (2011 census), the Travelling community has campaigned for official recognition on the basis that they fit the description of a unique ethnic group, sharing, as they do, distinctive cultural traditions. A 2014 report on Recognition of Traveller Ethnicity has recommended action. In the past the EU Fundamental Rights Agency has placed Ireland in the top 10 of EU States with the highest level of discrimination in everyday life. The recession years have seen significant cuts and a withdrawal of support for traveller education.

The Travelling community are identified (both by themselves and others) as people with a shared history, culture and traditions including, historically, a nomadic way of life on the island of Ireland. The Irish Traveller Movement has been campaigning for Traveller rights since 1990. As part of the Bealtaine Festival in 2012, there was a celebration of the contribution made by older Travellers to the Travelling community and wider society.

Since 2000 Ireland had one of the highest net migration rates of the EU-15. The share of foreign born people living in Ireland rose from 6% in 1991 to over 17% of the population in 2011. The top countries of origin for immigrants were the UK, Poland, Lithuania, Nigeria, Latvia, with a notable increase in Romanian born immigrants. The *Immigration and Residence Bill 2008* was published to a not uncritical reception from immigrant representative bodies. In general some progress has been made in moving Ireland towards an intercultural society with various strategies to this end in health, tourism, housing, policing and the marketplace. Opinion polls towards diversity are very positive but public opinion towards asylum seekers and travellers is less favourable. The United Nations has noted the government failure to establish clear immigration rules as well as the impact of steep funding cuts to the funding of state bodies protecting human rights. The Immigrant Council of Ireland works to improve the lives of migrants and their families in Ireland. Following on its policy for cultural diversity, the Arts Council appointed a Cultural Diversity Advisor in 2012 and invited applications from local authorities in this field. The Department of Education and Skills' Intercultural Education Strategy 2010-2015 sets out a range of provisions in this area. At local level a number of local authorities have produced anti-racism and diversity plans while Longford County Council, for example, has published an Intercultural Strategic Plan. As in the case in all other areas of Irish life, provision for immigrant integration has been affected by budgetary cutbacks: notably, a significant reduction in the number of language teachers at primary and post-primary level.

4.2.5 Language issues and policies

Irish is the first official language of the country (English is also an official language). Almost 1.7 million people or 40.6% of the population (Census 2011) claim knowledge of the Irish language, while over 77 000 claim to speak it on a daily basis – outside the education system. The overall number of people who have a knowledge of Irish represents a 7.1% increase over that in the 2006 census. The state recognises the special status of the Irish language and implements a number of measures intended to foster and protect it. The

Official Languages Act 2003 seeks to ensure better availability and a higher standard of public services through Irish. Its provisions apply to cultural as to all other public bodies. A twenty year strategy for the Irish language was published in December 2010 (<http://www.ahg.gov.ie/en/20YearStrategyfortheIrishLanguage/>). The decline in the use of Irish in Gaeltacht areas has been an ongoing issue and there have been protests about the impact of austerity in the form of spending cuts from government departments on Irish language policy. A *Gaeltacht Bill* was introduced in July 2012, redefining Gaeltacht or Irish language-speaking areas.

The legislative mandate of the national public service broadcaster (RTE) provides that RTE's programming shall reflect the cultural diversity of the whole island of Ireland and shall cater for the expectations of the community generally as well as for members of the community with special or minority interests.

In terms of the dissemination of the Irish language, a number of agencies play a role. An Foras Teanga, set up under the Belfast Agreement, provides funding and support for a range of Irish languages and services. Údarás na Gaeltachta provides funding and support for various projects and initiatives within the Gaeltacht, especially projects that encompass language preservation. A partnership with the Arts Council since 1997 has enabled the appointment of arts facilitators in each Gaeltacht region. Bord na Leabhar Gaeilge or the Irish Language Books Board provides production grants to publishers, while Ireland Literature Exchange (funded by the two Arts Councils on the island, the Department of Arts, Heritage and the Gaeltacht and Bord na Leabhar Gaeilge) offers translation grants to publishers. The Arts Council also provides some direct funding to literary publishers to allow for the translation of foreign works into Irish or English. Successive governments have taken steps to support the development of the Irish language in the media including the establishment of Irish language TV and radio stations like TG4 (established in 1996) and Radio na Gaeltachta, as well as contributions to Irish language newspapers.

The Irish record in respect of foreign language learning is lamentable and shows no sign of improvement. The Royal Irish Academy (<http://www.ria.ie/our-work/committees/committees-for-the-humanities-and-social-sciences/modern-languages/policy.aspx>) in 2006 outlined the absence of any coherent language strategy, pointing out that Ireland is the only country in Europe, except Scotland, where a foreign language is not compulsory at any stage in the main education curriculum. Ireland has the highest proportion of citizens in the EU who say that they do not know any language other than their native tongue. Only 8% of Irish secondary school students learn two or more foreign languages compared with a European average of 60%. The lack of language skills is by now routinely adduced as an employment inhibitor in a country with 25% youth unemployment.

4.2.6 Media pluralism and content diversity

Ireland has three national television channels that receive public funding through an annual licence fee payable by those in possession of a television receiver. Recent indications were that this fee was to be replaced by a new Broadcasting charge, the scope of which has yet to be announced. The publicly funded services also generate advertising revenue. There is one independent commercial channel (TV3), four national radio services and one independent national commercial radio service. Independent radio services are also licensed at a regional and local level. Lyric FM offers a 24 hour dedicated music and arts radio menu as part of the national broadcasting service.

Media ownership in Ireland is dominated by one tycoon who controls two national radio stations as well as holding the largest shareholding in Independent News and Media, Ireland's largest newspaper publishers. The Minister has promised legislation to regulate

media mergers and to promote diversity of ownership and content, in the public interest. A Press Council and an Office of Press Ombudsman was established in January 2008. The *Broadcasting Act 2009* repealed earlier legislation and sought to address all aspects of regulation and provision of broadcasting in Ireland. It established the Broadcasting Authority of Ireland with new functions relating to public service broadcasting. The Bill places greater emphasis on the needs of viewers and listeners and among other features, makes provision for a "right of reply".

Fifty percent of RTE broadcast material is domestic product but in the case of the other Irish stations, domestic product content ranges from 27% to 45%. Seven percent of the income of the Broadcasting Authority of Ireland – derived from the TV licence – is used to commission programmes in the independent sector in Ireland. Entitled Sound & Vision, this grant scheme is designed to support the production of new radio and television programmes in Irish culture, heritage and experience and adult literacy. Budgetary constraints in RTE have reduced its capacity to commission high quality home product and this is particularly noticeable in the area of drama.

As well as their broadcasting role, RTE maintains two orchestras, the RTE National Symphony Orchestra and the RTE Concert Orchestra, the RTE Philharmonic Choir and the ConTempo String Q quartet, playing a pivotal role in the arts in the country.

Lehane, 2009 examines the place of interculturalism in Irish public service broadcasting in the context of a newly heterogeneous Ireland. The book examines many aspects of the issue including the depiction of New Nationals on news reports, the question of dedicated intercultural programming, plans by RTE to mainstream such programming and a new effort to hire intercultural personnel in all areas of RTE.

4.2.7 Intercultural dialogue: actors, strategies, programmes

The National Consultative Committee on Racism and Interculturalism (NCCRI), an independent expert body for combating racism and working towards a more inclusive intercultural society in Ireland was abolished in December 2008 as part of government cutbacks. The office of the Minister for Integration was replaced by an Office for the Promotion of Migrant Integration with a cross-departmental mandate. Research produced by the Immigrant Council of Ireland in 2011 deplored the lack of consistent, effective and strong action against racism and recommended a programme of institutional responses, victim support and awareness raising.

The United Nations is examining the Irish government failure to establish clear immigration rules and the impact of steep funding cuts on the funding of human rights promotion bodies. A new merged Irish Human Rights and Equality Commission is being established.

There are a number of examples, at community level, of intercultural projects, while organisations like the National Youth Council of Ireland (<http://www.intercultural.ie/>) have also endeavoured to address this agenda.

The Arts Council operates a policy of non-discrimination and encourages applications from artists and arts groups from minority communities for the available supports (see also chapter 4.2.4).

An Intercultural Cities Milestone event was held in Dublin in February 2013 as part of the EU Irish Presidency programme. The Hijabi Monologues exploring the voice of Muslim women in Ireland was presented in the Axis Centre in Dublin in 2013.

4.2.8 Social cohesion and cultural policies

Social cohesion features in Irish cultural policy mainly through policies for the promotion of participation and audience extension, both conventional and via the community arts movement. The 2006 Public and the Arts report, published by the Arts Council, confirmed the continuing importance of income, education and class in determining levels of engagement with the arts.

The various national programmes for government have underlined the importance of promoting social cohesion as Ireland purports to move toward a knowledge-based society. The arts are generally seen as an instrument in this endeavour, though this has not translated into explicit recognition at the central level. The National Economic and Social Forum (NESF) in its report, *The Arts, Cultural Inclusion and Social Cohesion*, published in 2007, make the case for cultural inclusion as part of social cohesion. The report shows that participation in the arts varies markedly according to educational level, socio-economic status, area and age. It points out that major national policy documents do not bear witness to a clear policy to broaden arts participation, though Library and Arts Council documents demonstrate a strong focus on social inclusion. The six key recommendations of the report, relating to better policy co-ordination, management and certainty of funding, supports for children, targeted measures for specific groups, improved data and evaluation, and implementation mechanisms, aim to correct this lack of strategic focus. In 2008, the data furnished by the Arts Council's 2006 publication on *The Public and the Arts* (see chapter 8.2) was subjected to further analysis by the Economic and Social Research Institute (ESRI) which in its report *In the Frame or Out of the Picture? A Statistical Analysis of Public Involvement in the Arts* confirmed strongly the influence of social and economic background on involvement in the arts.

There is no doubt that the economic crisis has impacted heavily on social inclusion in Ireland and many studies have pointed to the growing level of inequality in Irish society. See for example, <http://www.progressive-economy.ie/2014/07/the-inequality-debate.html>. Government cutbacks impacted strongly on the social inclusion agenda and led to outcry by civil society groups.

The National Action Plan for Social Inclusion 2007-2016, published by the Irish Government Office for Social Inclusion recognises the benefits of arts and culture and pledges that in the lifetime of the plan each of the national cultural institutions will implement access policies. The plan also encourages children's participation in the arts. The most recent annual monitoring reports for the National Action Plan make virtually no mention of cultural or arts inclusion.

4.2.9 Employment policies for the cultural sector

See also chapter 4.2.3.

Statistics commissioned by the Arts Council in 2011 show that a total of 888 people are directly employed in Arts Council supported organisations (excluding literature, film and venues) while employment in the wider arts sector is estimated at 12 972 direct jobs in 2011. Employment in the wider arts sector industries (direct, indirect and induced) is given as 20 755.

The film sector comprises some 600 companies. In terms of film industry training considerable work has been carried out by the state funded FÁS / Screen Training Ireland, established in 1995 to provide training and career development opportunities for the independent film and TV sector. The Film Board has a range of strategies including tax incentives, information on crew, facilities, locations and co-production possibilities, all aimed at stimulating film activity and employment in Ireland.

The attractiveness of the cultural sector to young people has meant that cultural and media studies education programmes generally enjoy a high degree of popularity. A consortium of third level colleges is now offering a structured PhD in Digital Arts and Humanities as part of a smart economy initiative. Overall the economic crisis has blighted the employment profile of the arts as all other sectors with little evidence of any success by government in stimulating employment.

Salary levels of employees in the public cultural institutions correspond to civil service rates, all of which have suffered cuts in recent years.

4.2.10 Gender equality and cultural policies

There are no strategies specific to the cultural labour market to support women as professionals. The government has decided that state boards should have a representation of at least 40% of each gender. Cultural institutions have overall representation of 36% women on their boards.

4.2.11 New technologies and digitalisation in the arts and culture

Pre-crisis Irish government policy had emphatically located the future success of the country in its ability to reposition as a knowledge society, an aim which has been somewhat displaced of late in the struggle for economic survival. Such a policy has far-reaching effects especially in the field of education. As yet there has been little or no debate on its implications for the arts (see chapter 5.1.7 for an account of the *Copyright and Related Rights Act 2000*).

EUR 21 million had been allocated to the National Cultural Institutions for digitisation, outreach etc in the National Development Plan 2007-2013 to provide access from abroad to the national collections. This will not be realised. The National Library of Ireland (NLI) has made a brave attempt to address the digital challenge, despite a 40% budget cut. Online visitor numbers to the Library across all digital platforms increased from 440 000 in 2009 to 4.9 million in January - October, 2013 and a concerted effort continues to redirect service orientation accordingly as part of the most significant transformation programme in the Library's 133-year history. Initiatives included the introduction of an NLI Digitisation Programme; integration of the online catalogue with Google Books, Flickr, Europeana, web crawl data, Google maps, and the Open Library; the launch of the NLI blog as a medium to highlight projects, collections, events and exhibitions, and the behind-the-scenes activity of staff and the commencement of Born Digital collecting activities.

Collaborations with Digital Humanities in Trinity College, Dublin have led to interesting initiatives (see for example dh.tcd.ie/martindiary). The Library has extensive resources – up to 14 million items - awaiting digitalisation but is considerably hobbled by funding and staffing shortages.

The Irish Museum of Modern Art has made considerable strides in 2013 in respect of the digitalisation of its collection offering virtual tours, a virtual museum, an online collection database, as well as being a partner in DECIPHER, a multimillion Euro online research project, supported by the European Union, to help people learn more about art collections in museums, galleries and other cultural institutions. The work will take three years (2011 – 2013) and will result in exciting new technology to enable cultural institutions and the public to present collections using narrative and story online. The National Gallery is also a partner in this project and has an online search facility for its collection. The National Museum provides digital access to some objects in its collection.

4.3 Other relevant issues and debates

An assessment of the status quo and the prognosis for access to and participation in the arts was given an airing at the CREATE and Voluntary Arts Ireland Arts and Civil Society Symposium in 2011. The overall state of civil society in Ireland, largely dismantled in the boom years by a process of government cooption, provides a sorry context for the particular contribution of the arts to this agenda. The diminishing arts budget offers little opportunity for doing much more than protecting artists, the institutions and established programmes of the sector, so laboriously built up over the years. Even when it was the beneficiary of more significant funding, the Arts Council could do little more than pilot or demonstration projects in the domain of arts participation, its policies never having the reach to impact on the population at large, despite impressive advocacy on its part, particularly in the crucial domain of education. The arts in Ireland were and still are the domain of the privileged or the lucky. The new *Arts in Education Charter* (see also chapter 3.3) which might have the potential to achieve greater spread for the arts and to improve access, has occasioned mixed responses, some commentators feeling that it lacks commitment to real investment and relies overly on publicly funded artists and organisations, requiring them to donate time to education projects.

The Arts Council has long classed itself as a development agency for the arts in Ireland but this claim can be easily refuted. It is increasingly clear that in relation to key aspects of Irish society, the arts agenda has not begun to approach a desirable level of impact. This is all the more serious as Ireland has been forced to concern itself with the bread and butter issues. The powers that be can dismiss the arts as relatively unimportant when jobs, health, and education are in crisis. The decreasing funding of the arts has further aggravated matters, making arts bodies draw in their horns and focus on the protection of their own constituency. As long as there is no capable and cogent arts voice at the table when the economy, employment, equality, social inclusion and integration inter alia are being discussed this will continue to be the case. And the arts will remain marginal. The only hope for change resides in the Arts Council's awareness of this lacuna and its growing realisation that in order to fulfil this role, it can no longer continue to function in the same way. Thus the agenda for change outlined in *Inspiring Prospects* is of the highest importance. The support of the Department of Arts, Heritage and the Gaeltacht (DAHG) is indispensable to this change effort. The failure of the Department to achieve anything notable in cross departmental issues that have relevance to the development of the arts or to the role that the arts could play in societal development in Ireland makes such support all the more vital if the arts are not consigned to a poor relative role for the coming decade.

5. Main legal provisions in the cultural field

5.1 General legislation

5.1.1 Constitution

The Irish constitution does not make specific reference to culture.

5.1.2 Division of jurisdiction

See chapter 3.2 for an account of the legal divisions of cultural competence and the respective roles of the Department of Arts, Heritage and the Gaeltacht, the Arts Council and local authorities. The growing centralisation of culture has been discussed (see chapter 1, chapter 2.1, chapter 7.1 and chapter 7.3).

5.1.3 Allocation of public funds

The *Arts Act 2003*, section 24 enshrines the arms length principle for the first time in legislation. Other public funding for culture is subject to normal public procurement processes. The increasing allocation of arts funding directly by the Department of Arts, Heritage and the Gaeltacht (DAHG) without reference to published criteria has been noted by commentators in recent years.

5.1.4 Social security frameworks

There are no specific social security frameworks for artists in Ireland outside of the general social security regime. Artists registered as self-employed can apply for Jobseekers' Allowance (rate in 2013: EUR 188.00 per week for a single person) if their income falls below the current level of the social welfare benefit as determined by a means test, and as long as they are available for and actively seeking work. This poses difficulties for artists who may be urged to take up non-artistic work. In 2010 the Arts Council, with the Arts Council of Northern Ireland, published *The Living and Working Conditions of Artists in the Republic of Ireland and Northern Ireland*. Of the Republic of Ireland artists who received unemployment payments in the three years prior to the study, two in five said they experienced difficulties in receiving payments because of their status as an artist. The publication by the Arts Council, in 2006, of a report on *The Socio-Economic Conditions of Theatre Practitioners in Ireland* provides some data to support better recognition of interpretative artists in the Social Welfare system. This study found that 50% of those working in the theatre earn less than EUR 7 200 per annum, have to manage on multiple jobs to survive and average just 20 weeks work per year in their specialist area. The full text is available for download from: http://www.artscouncil.ie/library/downloads/theatre_socio_study.pdf.

5.1.5 Tax laws

Though Ireland does not have general legislation aimed at stimulating arts sponsorship or investment, there is a range of tax relief that works to this end. Section 481 of the *Taxes Consolidation Act 1997* allows investors to claim tax relief on share subscriptions in qualifying film production companies. The amount of relief that can be claimed is subject to annual limits. A new film tax scheme is to commence in 2015.

Section 1 003 of the *Taxes Consolidation Act, 1997* enables persons who donate important national heritage items to the Irish National Collections to credit the value of these donations against their liabilities for certain taxes.

In addition, tax breaks are allowed on:

- business sponsorship of an artist or arts organisation in exchange for promotion of the business;
- donations to eligible institutions;
- expenditure on buildings and gardens;
- gifts to the Exchequer; and
- provision of certain goods and services such as printing of programmes or tickets, offering airline tickets, etc.

However, the 21.5% VAT charge on visits by foreign performing artists to Ireland continues to be burdensome for festivals and other organisations, as well as discouraging North / South exchange, since the same tax does not apply in the UK.

Generally the usual VAT rate of 21.5% is reduced to 12.5% in respect of sales of art works and admission to artistic and cultural exhibitions. Books and the promotion of or admission to live theatrical performances are VAT-exempt and exhibition publications are subject to zero-VAT under certain conditions.

Artists in Ireland benefit from a specific tax provision. There is, however, no overall status-of-the-artist legislation.

Tax-exempt status for self-employed creative artists resident in Ireland was introduced in the 1969 *Finance Act*. A list of beneficiaries since April 2002 is provided at <http://www.revenue.ie/en/tax/it/leaflets/artists-exemption-section-195-1997-act.html>. This provision was generally perceived as an imaginative piece of legislation, which has been lauded internationally. It allows exemption from tax on income from sales or copyright fees in respect of original and creative works of cultural or artistic merit, as well as on Arts Council bursaries, payments of annuities under the Aosdána scheme and foreign earnings. In 2014, the provision was revised with a limit of exemption on the first EUR 50 000 of profits or gains. The recent budget extended this provision to non-resident artists. This is subject to the Universal Social Charge and may be subject to Pay Related Social Insurance, VAT and High Earners' Restriction.

Employed artists are subject to the same tax regime as all Irish citizens. For non-resident artists the normal withholding rate is 26%. This is reduced to 10% or to zero in the case of those countries (over 30 of them) with which Ireland has Double Taxation Agreements.

5.1.6 Labour laws

Artists in Ireland are subject to the same labour laws as all Irish citizens.

5.1.7 Copyright provisions

The *Copyright and Related Rights Act 2000* which came into force in January 2001, provides for the protection of a wide range of artistic work - literary, dramatic, musical and artistic as well as related categories - taking account of the Information Society and the digital age. The "related rights" encompassed by the Act include "neighbouring rights", "performers' rights" and "moral rights", the latter included for the first time into *Irish Copyright Law*. The Act gives the author of a work the exclusive right to authorise the "copying", "distribution" and "making available to the public" of the work for a period of 70 years.

This legislation puts in place a modern technology-neutral regime of statutory protection for copyright and related rights; brings Irish law up to speed with EU directives and international law in this field; and provides for the first time a range of performers' rights in Irish law. Guided by the *World International Copyright Treaties (WIPO) on Copyright and on Performances and Phonograms*, the Act makes provision for copying including digital representation of copyright materials, as well as ownership of new rights attendant

on web publication. The Department of Enterprise, Trade and Employment, in compliance with the *European Parliament and Council Directive 2001/84/EC*, on the resale right for the benefit of the author of an original work and, further to a court challenge in respect of the delay in its implementation in Ireland, has introduced limited resale rights while awaiting a new *Intellectual Property Bill*. Resale rights for deceased artists were introduced in 2012..

5.1.8 Data protection laws

The *Data Protection Act 1988* and (Amendment) *Act 2003* regulates the collection, processing, keeping, use and disclosure of personal data, both manual and electronic. Cultural institutions like all others must take account of this.

5.1.9 Language laws

The *Official Languages Act 2003* provides a range of legal rights to Irish citizens in terms of their dealings with public bodies through Irish. The *Broadcasting (Funding) Act 2003* provides for the introduction of a scheme of grants to support certain cultural and heritage programming including Irish language programming (see also chapter 4.2.6).

5.1.10 Other areas of general legislation

Information is currently not available.

5.2 Legislation on culture

The *Arts Act 2003* establishes the legislative framework for cultural policy-making in Ireland. This Act defines the arts, sets out the role and functions of the Minister, local authorities and the Arts Council and prescribes the membership and procedures of the latter. The Act re-endorses the autonomy of the Arts Council in funding decisions while enshrining the overarching role of the Minister in policy matters. Provision is made for the appointment of special committees by the Minister to advise the Arts Council and the Act also provides for local authority arts planning under Section 31 of the *Local Government Act 1994*.

While the *Arts Act* is overarching in terms of provision for individual artists and while it refers to film and traditional arts, it is supplemented in these areas by other pieces of legislation, described in chapter 5.3.3, chapter 5.3.4 and chapter 5.3.6 to 5.3.7.

Legislation is currently in preparation to dismantle the National Cultural Institutions Act, 1997 by bringing National Cultural Institutions back under the control of the Department of Arts, Heritage and the Gaeltacht.

Table 1: List of the existing cultural legislation

Title of the Act	Year of adoption
<i>Public Libraries Act</i>	1947
<i>Finance Act</i>	1969
<i>Film Board Act</i>	1980
<i>Local Government Act</i>	1994, 2001
<i>National Cultural Institutions Act</i>	1997
<i>Taxes Consolidation Act</i>	1997
<i>Copyright and Related Rights Act</i>	2000
<i>Heritage Fund Act</i>	2001
<i>Arts Act</i>	2003
<i>Broadcasting (Funding) Act</i>	2003
<i>Planning and Development Act</i>	2003
<i>National Monuments Act</i>	2004
<i>Broadcasting Act</i>	2009

5.3 Sector specific legislation

5.3.1 Visual and applied arts

The legislation for the arts and culture is encapsulated in the *Arts Act 2003*, the provisions of which apply generally to all the named art forms (see chapter 5.2). There are no specific articles on the visual and applied arts.

5.3.2 Performing arts and music

The legislation for the arts and culture is encapsulated in the *Arts Act 2003*, the provisions of which apply generally to all the named art forms (see chapter 5.2). There are no specific articles on the performing arts and music.

5.3.3 Cultural heritage

A broad span of legislation covers the role of the state to protect the archaeological and architectural heritage as well as wildlife in Ireland. On the archaeological heritage side, the *National Monuments Acts 1930-2004* give the government authority to protect archaeological sites and monuments that have been identified under the Archaeological Survey of Ireland. A *National Monuments Bill* to consolidate and modernise national monuments legislation remains unpublished, following a review of the state's archaeological policy and practice. This Bill was intended as a single piece of consolidated and modernised legislation to replace existing Acts which would afford stronger protection for heritage. Key objectives of the new legislation were to maintain a balance between development needs and archaeological protection and to support government policies aimed at ensuring cost-effective implementation of infrastructure programmes.

On the natural heritage side, the *Wildlife Act 2000* (amendment) together with the European Communities Natural Habitats Regulations 1997 designates Special Areas of Conservation and Special Protection Areas in line with EU directives. Natural Heritage Areas are also designated under the *Wildlife Act 2000*.

The Heritage Council was established as a statutory body under the *Heritage Act 1995* to propose policies and priorities for the identification, protection, preservation and enhancement of the national heritage (see chapter 4.2.2).

The *Taxes Consolidation Act 1997 inter alia* allows tax relief in respect of the donation of important national heritage items to the Irish national collections in the form of a tax credit

equal to the value of the donation. The *Heritage Fund Act 2001* established a fund with an overall limit of EUR 12.7 million over a five year period to allow the principal state collecting institutions to acquire significant items for the national collection. The Council of National Cultural Institutions makes recommendations to the Minister on proposed acquisitions in respect of the five eligible institutions.

5.3.4 Literature and libraries

Ireland does not operate a fixed book price regulation. The Library Council, established in 1947, was abolished in 2012.

5.3.5 Architecture and spatial planning

Part IV of the *Planning and Development Act 2003* deals with obligations regarding architecture and the listing of protected structures. A forthcoming Planning No 1 Bill will introduce regulations to correct some of the abuses of Irish planning during the boom years, notably provision for social housing and a vacant site levy.

5.3.6 Film, video and photography

The Film Board (established under the *Film Board Act, 1980*) was reconstituted in 1993:

- to promote the creative and cultural elements of Irish film-making and film culture for a home and international audience;
- encourage the development and training of technical, artistic and production personnel; and
- to assist the production and marketing of Irish films.

See also chapter 4.2.3.

5.3.7 Mass media

The *Broadcasting Act 2009* extends the public remit of the national broadcasting stations to incorporate the broadcasting of public service programming to Irish communities in the UK and the use of new web-based technologies. The publicly funded broadcasting services operate at arm's length from the government of the day. They are autonomous in relation to day-to-day programming and editorial decisions. The over-riding objective of Irish broadcasting policy is to seek to maintain access for the people of Ireland to high quality Irish radio and television services. The mandate of the publicly funded broadcasters, defined in legislation, sets out in broad terms the nature of the service to be delivered and explicitly requires RTÉ to reflect the cultural diversity of the island of Ireland in its programming. The Public Service Broadcasting Charter specifically includes "arts" among the key genres of programming that RTÉ is expected to include in its schedules (see also chapter 4.2.6).

In the case of the independent broadcasting sector there are no legislative provisions relating to the makeup of programme schedules other than in the case of news and current affairs. Licences to broadcast in the independent sector are awarded by the Broadcasting Authority of Ireland. Proposed programme schedules are amongst the issues considered by the Authority when assessing applications for licences and are then reflected in a contract where a licence is awarded.

The provisions of the EU Television without Frontiers Directive apply to both public and private television services in Ireland. The Directive provides that, where practicable:

- 50% of programming should be made up of European works; and
- 10% of programming time (or budget) should be produced by independent producers.

These quotas apply after time devoted to news, sport and current affairs.

On the national level, independent broadcasters are required by statute to devote a minimum of 20% of broadcasting time to news and current affairs. There are no specific quotas in the case of public broadcasters. Instead RTÉ's statutory mandate requires it to deliver a comprehensive programme schedule.

RTÉ is required by statute to spend a certain minimum amount of EUR on independent productions.

5.3.8 Other areas of culture specific legislation

Information is currently not available.

6. Financing of culture

6.1 Short overview

While the past decade has seen significant increases in the funding of the arts in Ireland, the Irish economic crisis has led to significant drops in funding across the cultural sector from 2009 onwards (see chapter 4.1 for details).

Table 2: Arts Council funding, 1998-2013

Year	Funding in million EUR
1998	33.14
1999	35.55
2000	45.08
2001	48.15
2002	47.67
2003	44.10
2004	52.50
2005	66.23
2006	82.31
2007	83.00
2008	82.10
2009	73.75
2010	69.15
2011	65.20
2012	63.24
2013	59.9
2014	56.9

Source: Department of Arts, Heritage and the Gaeltacht.

Arts Council funding comes from the Exchequer and the National Lottery. (Under section 8 of the *National Lottery Act 1986*, the proceeds of the National Lottery are paid into the Central Fund of the Exchequer and therefore National Lottery funding is one of the constituents of Exchequer funding. The apportionment of National Lottery funding to various lines of voted expenditure is the responsibility of the Minister of Public Expenditure and Reform.)

Local government expenditure on the arts, and related issues, are discussed in chapter 3.2. The Arts Council reported a total net expenditure on the arts by local authorities of EUR 28.5 million in 2011 – a reduction of 27% on the 2010 spend of EUR 39.3 million.

A Deloitte (2008) survey of Irish arts and cultural institutions found that 12% of their annual turnover came from private and corporate sponsorship. According to Arts and Business (2009), this is about equal to UK private giving (at 13%) but lower than in the US (at around 40%).

6.2 Public cultural expenditure

6.2.1 Aggregated indicators

Indicator 1: Public culture expenditure, at all levels of government, per capita in 2013 was 36.00 EUR.

Indicator 2: This corresponds to 0.1057% of GDP.

Indicator 3: The share of cultural expenditure of the total public expenditure in 2013 was 0.30%.

6.2.2 Public cultural expenditure broken down by level of government

Public cultural expenditure allocated through the Departments of Arts, Heritage and the Gaeltacht, Environment, the Department of Community and Local Government and the Office of Public Works amounted to EUR 223 million in 2013. The level of funding provided by the Local Authorities is not available for 2013. The level of spend in earlier years is set out in the Table below.

Table 3: Funding of Local Authorities, in EUR, 2011-2012

	2011	2012
Library and Archival Services	142 987 682	139 753 255
Operation of Arts Programmes	49 459 859	48 860 674
Total	192 447 541	188 613 929

6.2.3 Sector breakdown

Table 4: Direct state cultural expenditure and transfers: by sector, in EUR, 2013

Field / domain / sub-domain	In EUR	In %
I. Cultural heritage		
Cultural Institutions (less archives)	138 987 000	62%
<i>Historical Monuments (OPW spend)</i>	34 879 000	
<i>Museums</i>	31 944 000	
<i>Archives</i>	963 000	
<i>Libraries</i>	7 453 000	
<i>Heritage and Folk Culture</i>	44 972 000	
<i>Cultural Infrastructure- Additional Capital</i>	18 776 000	
II. Visual Arts	4 376 000	2%
<i>Fine arts / plastic art</i>	4 213 000	
<i>Photography</i>		
<i>Architecture</i>	163 000	
<i>Design / applied arts</i>		
III. Performing Arts	33 446 000	15%
<i>Music</i>	5 738 000	
<i>Theatre, Music Theatre, Dance</i>	19 175 000	
<i>Multidisciplinary</i>	8 533 000	
IV. Books and Press	2 247 000	1.0%
<i>Literature</i>	2 247 000	
V. Audiovisual and Multimedia	17 180 000	8%
<i>Cinema (IFB)</i>	17 180 000	
<i>Television</i>		
<i>Sound recordings</i>		
<i>Radio</i>		
<i>Multimedia</i>		
VI. Interdisciplinary	4 129 000	2.0%
<i>Socio-culture</i>	963 000	
<i>Cultural relations Abroad (Culture Ireland</i>	3 166 000	
<i>Cultural Education</i>		
Not covered by I-VI	22 764 000	10%
<i>Arts Council Other</i>	17 474 000	
<i>Cultural Projects</i>	5 290 000	
Total	223 129 000	100%

Source: Department of Arts, Heritage and the Gaeltacht, 2014.

Table 5: Direct state cultural expenditure: by sector, in EUR, 2007-2012

Field / domain / sub-domain	Total 2007	Total 2008	Total 2009	Total 2010	Total 2011
Cultural institutions	50 297 000	49 727 000	43 551 000	41 144 000	38 139 000
Heritage	98 182 000	118 706 000	88 318 000	57 120 000	61 229 000
Libraries	17 949 000			18 083 000	15 666 000
Various art forms supported by the Arts Council (literature, music, visual arts, drama, multi-disciplinary arts / combined arts)	77 329 000	72 158 000	66 650 000	68 649 000	65 163 000
Cultural development / projects	44 774 000	41 995 000	23 159 000	19 881 000	14 403 000
Film	22 159 000	23 189 000	20 340 000	19 272 000	18 431 000
Expenditure on cultural activities abroad	4 202 000	4 748 000	4 550 000	5 070 000	6 994 000
Other expenditure on culture	23 645 000	28 255	24 040 000	39 210 000	36 582 000
Total	338 537 000	355 920 000	270 608 000	268 429 000	256 607 000

Source: Department of Arts, Heritage and the Gaeltacht, 2013.

6.3 Trends and indicators for private cultural financing

See chapter 7.3 for reference to a 2008 Deloitte survey. Apart from this survey some information was offered at the Department of Arts, Heritage and the Gaeltacht conference on Philanthropy and the Arts in October 2012.

Philanthropic giving and professional fundraising within the Irish Arts sector is under-developed. The facts as uncovered by the Forum on Philanthropy suggest the following comparison in terms of percentage of disposable income donated (Source: Philanthropy in the Republic of Ireland 2009 McKinsey).

The statistics also show that corporate giving is extremely low in Ireland. Corporations in the UK, for example, give 12 times more than top Irish companies. In terms of foundations, there are only 30 grant making foundations in Ireland, none of which is focused exclusively on the Arts. Per capita, if we were to meet the EU average we would have 857 such organisations.

Table 6: Philanthropic giving (all sectors including the Arts)

UK	USA	Ireland
1.2%	-	0.8%
13.6 billion	264.7 billion	500 million

Source: Philanthropy in the Republic of Ireland 2009 McKinsey.

Table 7: Philanthropic giving to the Arts, % of overall giving

UK	USA	Ireland
6%	5%	0.6%

Source: Charities Aid Foundation 2011, Arts & Business Private Investment in culture, 2010/2011, Arts Council of Ireland

Table 8: Income breakdown for 18 largest funded Arts organisations in Ireland

State funding	61%
Fundraising	3%
Commercial / other	3%
Ticket sales	29%
Private / corporate sponsorship	4%

International comparisons – state funding as percentage of Arts organisations income*

UK	Ireland	USA	Australia
46%	61%	9%	90%

Source: Arts Council of Ireland. 18 arts organisations represented from Ireland, International sources are for the sector as a whole.

7. Public institutions in cultural infrastructure

7.1 Cultural infrastructure: tendencies & strategies

Up to recently, the main change since 2002 had been in respect of international arts, now overseen by Culture Ireland (created in 2005) (see chapter 3.4.1). However from being an independent body this has now become an arm of the Department of Arts (DAHG) to the widespread dismay of the arts sector.

For reasons which are primarily economic a move towards centralisation of public cultural institutions is clear. Despite the National Library having shown full willingness to engage with other bodies – the National Archives, The Manuscripts Commission and the National Museum) in any cost saving initiatives put forward by government, there is also a clear wish by the DAHG to unroll the decentralisation of recent years and to bring national cultural institutions back within the ambit and control of the DAHG. The Chairman of the National Museum has protested at this trend, describing the Department's move as a "power grab" (Sunday Times, 4 November 2012). The parlous state of these public institutions is now the subject of commonplace commentary.

On a territorial level the increasing involvement of local government in the arts is severely constrained by the limited funds of local authorities.

7.2 Basic data about selected public institutions in the cultural sector

Table 9: Cultural institutions financed by public authorities, by domain

Domain	Cultural institutions (subdomains)	Number (Year)	Trend (++) to (--)
Cultural heritage	Cultural heritage sites (recognised)	Not available	
	Museums (organisations)	Not available	
	Archives (of public authorities)	Not available	
Visual arts	public art galleries / exhibition halls	Not available	
	Art academies (or universities)	4	
Performing arts	Symphonic orchestras	Not available	
	Music schools	Not available	
	Music / theatre academies (or universities)	4	
	Dramatic theatre	Not available*	
	Music theatres, opera houses	2	
	Dance and ballet companies	Not available	
Books and Libraries	Libraries	352 branch libraries and 31.5 mobile libraries (.5 refers to a cross border service)	
Audiovisual	Broadcasting organisations	57 sound broadcasting services and one independent national terrestrial TV service currently licensed	
Interdisciplinary	Socio-cultural centres / cultural houses	Not applicable	

Source: various web.

Note: The Auditoria survey of 1999-2002 records some 100 performing arts venues in receipt of Arts Council funding, a further 133 which are used by production companies and an additional 15, later surveyed.

7.3 Status and partnerships of public cultural institutions

When the *National Cultural Institutions Act* was being debated in the Seanad (Irish senate) in 1996, it was described by the then Minister for Arts, Culture and the Gaeltacht, Michael D. Higgins (now, of course, President of Ireland), as representing "one of the most significant legislative initiatives, in cultural heritage terms, that the Irish State has undertaken since its foundation". Its aim was, again to quote President Higgins, "to establish a modern legislative structure within which our major cultural institutions could be enabled to thrive". He went on to say that "that autonomy provided by means of statutorily established boards will give these institutions greater discretion and accountability over the handling of budgets; some flexibility over personnel resources; stronger powers to develop policies on acquisitions, the holding of exhibitions and integrating these important institutions into the national culture all within a broad compass of guiding principles set by the Oireachtas".

The National Cultural Institutions have experienced major budget cuts and are subject to a punitive Employment Control Framework which imposes a rigid regime of staff reduction up to 2014. Though this embargo has now been lifted the funding levels of the cultural institutions remains unchanged in 2014.

Table 10: Cultural Institutions Funding, thousands EUR, 2008-2012

	2008	2009	2010	2011	2012	% change vs 2011	% change vs 2008
National Library	11 875	10 742	9 251	8 084	7 120	-12%	-40%
National Museum	19 017	15 415	15 125	14 240	12 585	-12%	-34%
Arts Council	81 620	73 350	68 649	65 167	63 241	-3%	-23%
Irish Film Board	23 189	21 840	19 272	18 431	15 690	-15%	-32%
IMMA, Chester Beatty, NCH & Crawford	17 763	15 631	14 069	12 896	11 870	-8%	-33%
National Gallery	12 455	10 640	9 826	9 847	8 335	-15%	-33%
Total	165 919	147 618	136 192	128 665	118 841	-8%	-28%

Organisations are reeling in their attempts to grapple with this scenario and have considered responses ranging from a reduction in services to contraction of access and opening hours. The National Museum, with a 27% staffing cut since 2008, has announced its intention to close galleries and reduce educational tours. Varying and inconsistent missives from government called on the national cultural institutions to consider different merger propositions and shared services to reduce costs. While the general public response to these DAHG proposals has been that they were poorly thought through and, as borne out by international experience, would deliver little by way of savings, the response from the national cultural institutions can be shown to have been in good faith and constructive, waiving any fees as well as tabling positive responses to the sharing of back-office services etc.

Now in a move that runs contrary to the spirit and intent of the *1997 Act*, legislation is in preparation that will see at least two of the national cultural institutions – the National Museum and the National Library - reabsorbed as part of a centralisation move into the Department of Arts, Heritage and the Gaeltacht. There is little doubt that such action will set these organisations back to the decades preceding the *1997 Act* when the Library was part of the civil service structure, a period characterised by under-resourcing, inactivity and neglect. The National Cultural Institutions have protested at this policy shift.

Ironically despite the funding crisis, the independence accorded the national cultural institutions through the 1997 Act has had significant positive results, headway having been made by the National Library for example, on issues of access and the digitalisation agenda as well as making inroads into the considerable backlogs in cataloguing and for the first time, a feasible plan to address the lamentable state of storage of priceless national cultural holdings. The National Library has also entered into discussions with the University Libraries in Dublin to address the problem of storage collectively. This initiative is also being stymied by lack of funds and an unwillingness on the part of government to engage with the issue. See chapter 8.2.1 for audience figures for the National Cultural Institutions.

The irony of these threats to the cultural institutions, coming as they do at the outset of the Irish Decade of Commemorations 2012-2022, the centenary of a number of significant events in Irish history around national sovereignty, has been remarked upon by many commentators, especially as Irish financial sovereignty had been virtually surrendered in recent times.

8. Promoting creativity and participation

8.1 Support to artists and other creative workers

8.1.1 Overview of strategies, programmes and direct or indirect forms of support

State support for artists in Ireland is channelled through the Arts Council, which offers a suite of programmes and schemes, direct and indirect, to this end. Specific details can be found on their website (see listing of web links in chapter 9.2). See also chapter 1, chapter 5.1.5 and chapter 8.1.4. A 2010 report on *The Living and Working Conditions of Artists in the Republic of Ireland and Northern Ireland* described the arts regulatory and support framework as well as providing valuable information about key aspects of the lives of artists in Ireland including demographics, levels of education and training, work patterns, income and standard of living, and artists' reflections on their careers and lives. It is notable that this counted three times as many professional artists (4 915) in Ireland as there were in 1979. The study shows that the average income of artists is lower than that for the three occupational categories identified by the Irish Central Statistics' Office and closest to the earnings of clerical and sales employees, despite a higher education level. Thus only 41% spend all their time working as artists, since 50% earned EUR 8 000 or less in 2008 from their work as artists. Supplementary activity brought the average total personal income from all sources in 2008 to EUR 25 080.

8.1.2 Special artists' funds

Aosdána, established in 1981 by the Arts Council, is an honorary association of peer-nominated outstanding creative artists in Ireland, the aim of which is to encourage and assist members to devote their energies fully to art. Members are eligible for a Cnuas (EUR 17 180 in 2014) or annuity (means-tested) payable for a period of five years and renewable thereafter. One hundred and fifty artists benefit currently from the Cnuas. The programme is administered by the Arts Council. Aosdána also runs a contributory pension scheme. There has been significant criticism of Aosdána in recent times on the grounds that it is élite, too large and lacking in accountability. It costs EUR 2.7 million to run Aosdána annually.

In addition, the Arts Council runs a programme of direct support through awards, bursaries and schemes for all categories of individual artists. These schemes are comprehensively described on the Arts Council website and include trust funds, travel and mobility grants, project and collaborative schemes, studio grants, professional development and training programmes, purchasing programmes, commissions, residencies, artists-in-community schemes as well as a programme of grants relating to literature, theatre, music, dance, the visual arts, architecture, film, video and animation. Detail on funding allocated by the Council is routinely published on the Arts Council website. Arts Council funding to arts organisations allows these to provide employment opportunities and other supports to artists including information, advice, training, networking, marketing, dissemination and advocacy. The Council is moving towards a system of general awards and in so doing is broadening its eligibility criteria, allowing for greater flexibility in the form of new art practices, art form combinations and artistic collaborations. A new three year Laureateship for Irish fiction from the Arts Council and UCD worth EUR 150 000 was announced in December 2013.

Library compensation, public lending rights and levies on audiovisual products do not operate in Ireland.

8.1.3 Grants, awards, scholarships

Apart from the Arts Council funding described in chapter 8.1.2, there are a number of other awards, the more important being the IMPAC Dublin Literary award, an initiative of Dublin City Council worth EUR 100 000 annually and the Rooney Prize for young writers. Different local authorities offer grants, residencies and bursaries to artists. No general database of these is currently available but umbrella organisations such as Visual Arts Ireland provide newsheets for members.

8.1.4 Support to professional artists associations or unions

The Arts Council supports a number of artists' associations such as the Visual Artists Ireland, Dance Ireland, First Music Contact, Theatre Forum, Irish Theatre Institute; resource organisations like the Association of Irish Composers and Film Base; and artists' centres including the Tyrone Guthrie Centre, Annamakerrig (supported jointly by the Arts Council and the Arts Council of Northern Ireland), and the Contemporary Music Centre.

8.2 Cultural consumption and participation

8.2.1 Trends and figures

The most recent comprehensive study on public participation in the arts was published in late 2006, updating the last comprehensive survey which took place in 1994. The Public and the Arts 2006 found that Irish people generally had very positive attitudes to the arts, in particular the importance of the arts in education, the value of investment in the arts generally and in arts amenities, the role of the arts in society and the importance of exposure to the arts from different cultures in an increasingly multi-cultural Ireland. The top priority for people in terms of arts spending was for spending targeted at children and young people, followed by local, amateur and community-based arts and programmes aimed at areas of social disadvantage. Overall attendance and participation levels between 1994 and 2006 were shown to be similar. While no comprehensive fine-grained study has been conducted since 2006, Arts Audiences, using resources of the Target Group Index for Ireland, publishes information which quantifies arts attendances and provides some demographic and marketing information on arts attenders. Arts Audiences (<http://artsaudiences.ie>) is an initiative of the Arts Council and Temple Bar Cultural Trust which seeks to initiate and support audience-focused thinking in the arts. They have found that 57% (2 million) of the adult population are arts attenders of which 1.5 million attend once p.a. or more often. This corresponds with earlier data (2010). Highest attendance is at plays. (The surveys do not encompass film attendance.) Attendance has generally held steady through the recession though there is a suggestion that young people's attendance does not correspond to their numbers in the population. Information is provided on gender, social class and age profile of attenders as well as their regional distribution.. (<http://artsaudiences.ie/wp-content/uploads/2012/11/Arts-Attendance-in-Ireland-2012.pdf>).

Table 11: Trends in attendance at the National cultural Institutions, 2006-2012

Cultural Institutions	2006	2007	2008	2009	2010	2011	2012
National Archives	16 390	16 070	17 694	18 200	15 242	13 907	13 652
National Library of Ireland	109 623	103 362	136 509	138 809	185 591	206 342	181 152
National Museum of Ireland, Archaeology and History	368 842	407 202	380 547	370 965	366 201	402 582	409 275
National Museum of Ireland Decorative Arts and History	245 291	374 347	296 101	313 790	258 822	295 488	271 309
National Museum of Ireland Natural History*	153 905	108 615	n/a	n/a	253 597	289 172	290 927
National Museum of Ireland Museum of Country Life	100 967	113 430	112 195	98 523	114 343	108 785	99 682
National Gallery of Ireland	749 696	740 407	742 332	782 469	736 855	624 412	660 486
Irish Museum of Modern Art	450 941	485 530	457 611	417 706	418 977	362 955	63 642**
National Concert Hall	320 390	328 330	337 520	342 568	318 667	293 639	322 222
Chester Beatty Library	230 299	252 175	226 543	218 338	206 653	247 729	255 704
Crawford Art Gallery	n/a	208 901	175 159	167 485	188 823	188 131	190 217

Source: <http://www.ahg.gov.ie/en/Culture/CulturalInstitutions/> accessed on October 29, 2014.

* The National Museum of Natural History was closed from July 2007 until April 2010.

** The Irish Museum of Modern Art was relocated from the Royal Hospital, Kildmainham to Earlsfort Terrace for renovation from November 2011 until October 2013.

No information is available on the participation of national minority groups or immigrant groups in Irish cultural life, nor on audience composition at multi-cultural festivals. Nor is there information on private expenditure on cultural participation and consumption.

8.2.2 Policies and programmes

The Arts Council regards participation in the arts as a core value across all its programmes and addresses the arts and community, disability, cultural diversity, health and older people under this rubric.

While the Arts in Education (see chapter 3.3) charter promised initiatives in the domain of relationships between artists, the arts and schools, little has been reported to date.

A conference hosted by CREATE and Voluntary Arts Ireland (October 2011), explored issues of arts practice, policy and inclusion. Broadly, it acknowledged the inhospitable context for arts participation given the uneasy relationship between the state, the market and civil society in Ireland and the considerable challenges this poses in terms of scale and system. It is widely accepted that civil society in Ireland has been disabled by a policy of co-optation during the boom years with implications for all aspects of social cohesion, including arts policy. Along with the dangers posed by the current crisis, it underlined the need for new thinking to underpin progress in this domain.

The National Gallery, Irish Museum of Modern Art and National Library and Museum as well as the other national cultural institutions and all arts venues operate a policy of free admission and have education and outreach departments that offer workshops, symposia, in-service teacher training, lectures, resource rooms, demonstrations etc. All the national cultural institutions are now being severely challenged by budget cuts and staffing restrictions: this will inevitably continue to impact on access and outreach policy in the coming years.

The Heritage Council runs a National Heritage Week and a programme of intervention in schools to raise consciousness of the natural heritage.

Annual projects - such as Culture Night when hundreds of cultural and arts organisations open their doors to the public free of charge - function as high profile events that focus on an access agenda. No discussion has yet arisen in Ireland on minimum cultural provision and access to culture nor are there public policies – beyond the aspirational - that explicitly link cultural participation with social cohesion.

The Irish Film Institute Archive acquires, preserves and makes available Ireland's moving image heritage from 1897. The IFI provides individual viewing facilities as well as screenings from the archive. Audience figures are not available.

8.3 Arts and cultural education

8.3.1 Institutional overview

The paucity of provision for the arts in Irish education is well documented. The Arts Council has had a long history of involvement with the arts in education, from the perspectives of advocacy and policy development, as well as through direct schools programmes but it is severely constrained in terms of resources to address the needs of arts and cultural education in Ireland, a domain that falls properly within the remit of the Department of Education and Skills. There has been a significant improvement in arts provision in the curriculum for primary schools which bears witness to a welcome and momentous shift in the perspective on the full development of the child: it now remains to resource this adequately. The glaring shortcomings of Irish education particularly in relation to music have been pointed out regularly. A 2003 Arts Council publication *Supporting Arts in Education* lists and details the programmes of 104 funded organisations, 33 local authorities and 10 national cultural institutions engaged in arts education as well as Arts Council awards and opportunities for arts educators. In July 2008 the *Points of Alignment* Report articulated once again the case for arts in education and the role of the Department of Education in this enterprise. First among its recommendations was the establishment of a national arts-in-education development unit. However in its ongoing advocacy work the Arts Council published in 2008 a digest of information on 72 research reports published in relation to the arts in education between 1979 and mid-2007 (Arts, Education and Other Learning Settings). In their planning document, *Developing the Arts in Ireland 2011-2013*, the Arts Council reiterated its wish to build on the 2008 Report of the Special Committee on Arts and Education and to work with the Department of Education and Skills as well as the Minister for Children and Youth Affairs. The importance of this in a country with nearly one million young people is self-evident. Finally in the current year, the Departments of Arts and Education published the *Arts in Education Charter* to a mixed response (see chapter 3.3 and chapter 4.3).

The *Broadcasting Act* 2009 gave responsibility to the Broadcasting Authority of Ireland for the promotion of media literacy through its Sound and Vision II scheme. To date, as documented in a recent review, media literacy has not figured substantially in the output of

this scheme. The New Directions in Film and Media Literacy report 2012, produced by the Irish Film Institute offered a number of recommendations including a short course for the new Junior Cert and an initiative with the Irish Film Board to introduce Irish language films into the classroom.

8.3.2 Arts in schools (curricula etc.)

See chapter 8.3.1. While the Irish primary school curriculum provides for exposure to the arts and creative activity, the shortcomings in arts education at second level have been well documented. Reform of second-level education is under way but it is not clear if and how this will improve arts education for young people. Resourcing issues have hampered the use of new technology in schools.

8.3.3 Intercultural education

Ireland has long had experience of ethnic, cultural, linguistic and religious diversity but the 2000s saw a dramatic escalation in immigration with notable challenges in the educational and cultural domains. Bilingualism has been a feature of Irish education since the foundation of the state as has the presence of the Traveller community and minority religious groups. The Department of Education has published an Intercultural Education Strategy 2010-2015, the goals of which include enabling the adoption of a whole institution approach, building the capacity of education providers to develop an intercultural learning environment, supporting students to become proficient in the language of instruction, encouraging partnership, engagement and effective communication between education providers, students, parents and communities and promoting and evaluating data gathering and monitoring so that policy and decision making is evidence based. (http://www.education.ie/en/Schools-Colleges/Information/Intercultural-Education-Strategy/mig_intercultural_education_strategy.pdf) .

The Department has issued guidelines on Traveller education in second-level schools in Ireland, underpinned by the intention to foster conditions conducive to pluralism in society and to raise cultural awareness. The full text is available for download:

http://www.education.ie/servlet/blobServlet/insp_survey_traveller_education_provision.pdf.

The responsibility for intercultural education lies with the educational policy-makers at the national level. One of the specific aims of senior-cycle education is "to educate for participative citizenship at local, national, European and global levels".

The National Council for Curriculum and Assessment published Intercultural Guidelines for Primary Schools in 2005 (<http://www.ncca.ie/uploadedfiles/Publications/Intercultural.pdf>) and for the post-primary sector in 2006:

(http://www.ncca.ie/uploadedfiles/publications/InterGlines_Eng.pdf).

The Irish National Teachers Organisation (INTO) has also published Intercultural Guidelines for Schools. The full text is available for download:

<http://www.into.ie/ROI/Downloads/Publications/Other/filedownload,963,en.pdf>.

The National Youth Council of Ireland runs an Intercultural Youth Programme which inter alia seeks to embed diversity in youth work, promote good practice, and assist with intercultural policy development and the design of intercultural programmes.

See also chapter 4.2.5.

8.3.4 Higher arts education and professional training

Higher and professional arts training provision in Ireland is spread across the third level system. The National College of Art and Design as well as a network of art colleges in the

major centres of population provide for training in the visual arts and design. Trinity College Dublin has established an Academy for the Dramatic Arts in association with the UK Royal Academy for the Dramatic Arts. Music education is provided by the Royal Irish Academy of Music, the Music Conservatory in Dublin Institute of Technology as well as a number of Institutes of Technology. A number of tertiary education bodies, notably the Dublin Institute of Technology, the Institute of Art Design and Technology, Dun Laoghaire and Cork and Tralee Institutes of Technology have developed a range of music technology, arts and multimedia programmes and courses, which generally attract much student interest.

A new higher education framework has been introduced in line with the Bologna process under the aegis of the National Qualifications Authority of Ireland. This incorporates an output-based approach to learning and is underpinned by a commitment to maximising access, transfer and progression. An international review of third level arts provision under the aegis of the Higher Education Authority was completed in 2012. All third level colleges are subject to the performance indicators being developed by the Higher Education Authority.

8.3.5 Basic out-of school arts and cultural education (music schools, heritage, etc.)

Music Generation is a project financed by U2 and the Ireland Funds to finance a scheme to offer children and young people in Ireland the opportunity to learn a music instrument and / or avail of vocal tuition. Administered by Music Network, the programme is being rolled out on a phased basis from 2010 to 2015. This scheme, which builds on pilot programmes run by Music Network in Dublin and Donegal, now has Music Education Partnerships in twelve areas and has received a pledge from government of matching funding of EUR 1 million for 2015.

Cultural institutions generally endeavour to provide programmes for children and young people. The Ark in Dublin offers a range of cultural experiences for children from Junior infants to sixth class in Primary School (<http://ark.ie/schools>) while the Luan Gallery in Athlone runs a series of courses, arts and crafts classes for children (<http://www.athloneartsandtourism.ie/whats-on>). The Arts Council provides a range of examples at <http://www.artscouncil.ie/Arts-in-Ireland/Venues/Information-resource/Outreach/> (see also chapter 8.3.1).

The Heritage Council runs a Heritage in Schools scheme <http://www.heritageinschools.ie/> whereby 165 specialists are available to engage with primary schools. In 2011, there were 1 595 visits to schools under this scheme, reaching 118 620 children.

8.4 Amateur arts, cultural associations and civil initiatives

8.4.1 Amateur arts and folk culture

In 2006, Voluntary Arts Ireland, which promotes participation in the arts across Northern Ireland and the Republic published research which points to some 3 800 voluntary arts groups engaging 4 000 FTEs per annum with an expenditure of c. EUR 38 million. Voluntary Arts Ireland is engaged in civil action, volunteerism and the pursuit of community cohesion and inclusion. CREATE, the national development agency for collaborative arts in social and community contexts, undertakes partnerships to further its agenda – arts and health, cultural diversity and the arts and older people. Both organisations hosted an Arts and Civil Society symposium (October 2011) to discuss the current and future relationship of arts and civil society in a time of crisis as well as the ifs and buts of how art fits with a market led art / cultural tourism model and how arts and

culture can be reaffirmed at the heart of civic engagement. In recent years, there has been a significant investment of public funds by the Department of Arts (through the ACCESS scheme) in the creation of local arts infrastructure throughout Ireland. Similarly, voluntary and amateur activity has led to the growth of arts festivals and the demand for arts officers and arts planning at the local level. This infrastructure and the investment of local government in arts and culture constitutes the main public support for voluntary and amateur arts activity from the public purse and is crucial to local arts provision. Generally the framework of support for amateur arts is based on a partnership approach: between the Arts Council and local authorities, the National Youth Council and Udarás na Gaeltachta.

The National Folk Theatre, Siamsa Tíre receives public funding and traditional music is supported extensively by the Council through a range of schemes and initiatives.

8.4.2 Cultural houses and community cultural clubs

There are no centres that meet this description in Ireland. The Arts Council and local government fund a network of arts centres (see chapter 8.4.1). The extensive Irish library network - with over 300 service points - constitutes an important cultural resource and hosts a range of cultural events. In the domain of traditional music, Comhaltas Ceoltoiri Eireann has hundreds of local branches which are dedicated to the preservation and promotion of traditional Irish music.

8.4.3 Associations of citizens, advocacy groups, NGOs, and advisory panels

See chapter 8.4.1 for information on cultural advocacy undertaken by CREATE. In May 2011, the Limerick City and County Integration Working Group undertook a networking event attended by a diverse range of arts and community interests, to provide information and encourage ambition in the area of cultural diversity and the arts, and to facilitate networking between individual artists, arts organisations and diverse communities living in Limerick. The Arts Council highlighted five particular schemes in terms of their potential to support high quality work in this area, and an information booklet was disseminated.

9. Sources and links

9.1 Key documents on cultural policy

A selection of Arts Council research reports is offered here. Many of these are available in electronic format from the Arts Council website: <http://www.artscouncil.ie>

ACE Committee: *Art and the Ordinary Report*. Dublin: The Arts Council / An Chomhairle Ealaíon, 1989.

Arts and Disability Ireland in partnership with CREATE: *Face On: Disability Arts in Ireland and Beyond*, 2007, Dublin

Arts Council / An Chomhairle Ealaíon: *Annual Reports, 1953-2001*. Dublin: The Arts Council / An Chomhairle Ealaíon, 1953 - 2001.

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Arts Council / An Chomhairle Ealaíon: *Arts Education and Other Learning Settings. A Research Digest*. Dublin: The Arts Council / An Chomhairle Ealaíon, 2006.

Arts Council / An Chomhairle Ealaíon: *Assessment of the Economic Impact of the Arts in Ireland. An update report*. Dublin: The Arts Council / An Chomhairle Ealaíon, 2012.

Arts Council / An Chomhairle Ealaíon: *Developing Cultural Cinema in Ireland*. Dublin: The Arts Council / An Chomhairle Ealaíon, 2001.

Arts Council / An Chomhairle Ealaíon: *Inspiring Prospects Arts Council Strategic Review 2014 Report of the Steering Group*. Dublin: The Arts Council / An Chomhairle Ealaíon, 2014. Arts Council / An Chomhairle Ealaíon: *Irish Arts Sector – Private investment Report* Dublin: The Arts Council / An Chomhairle Ealaíon, 2014.

Arts Council / An Chomhairle Ealaíon: *Living and working Conditions of Artists*. Dublin: The Arts Council / An Chomhairle Ealaíon, 1980.

Arts Council / An Chomhairle Ealaíon and Arts Council of Northern Ireland: *Living and working conditions of Artists in the Republic of Ireland and Northern Ireland*. Dublin: The Arts Council / An Chomhairle Ealaíon, 2010,

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Arts Council / An Chomhairle Ealaíon: *Partnership for the Arts*. Dublin: The Arts Council / An Chomhairle Ealaíon, 2005.

Arts Council / An Chomhairle Ealaíon: *Points of Alignment. The Report of the Special Committee on the arts and Education*. Dublin: The Arts Council / An Chomhairle Ealaíon, 2008.

Arts Council / An Chomhairle Ealaíon: *Sounds New*. Dublin: The Arts Council / An Chomhairle Ealaíon, 2006.

Arts Council / An Chomhairle Ealaíon: *Study of the Socio-Economic Conditions of Theatre Practitioners in Ireland*. Dublin: The Arts Council / An Chomhairle Ealaíon, 2005.

- Arts Council / An Chomhairle Ealaíon: *Supporting Arts in Education*. Dublin: The Arts Council / An Chomhairle Ealaíon, 2003.
- Arts Council / An Chomhairle Ealaíon: *Tax and the Artist*. Dublin: The Arts Council / An Chomhairle Ealaíon, 1986.
With financial assistance from UNESCO.
- Arts Council / An Chomhairle Ealaíon: *The Arts, the Disabled*. Dublin: The Arts Council / An Chomhairle Ealaíon, 1985.
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- Arts Council / An Chomhairle Ealaíon and Combat Poverty Agency: *Poverty: Access and Participation in the Arts*. Dublin: The Arts Council / An Chomhairle Ealaíon, 1997.
- Arts Council / An Chomhairle Ealaíon and the Library Council: *Arts and the Magic of the Word*. Dublin: The Arts Council / An Chomhairle Ealaíon, 1999.
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9.2 Key organisations and portals

Cultural policy making bodies

The Department of Arts, Heritage and the Gaeltacht

<http://www.ahg.gov.ie/en/>

The Department of the Environment, Heritage and Local Government

<http://www.environ.ie>

Professional Associations

Association of Irish Composers

<http://www.composers.ie/>

Business2Arts

<http://www.business2arts.ie>

Comhaltas Ceoltóirí Eireann

<http://comhaltas.ie/>

Theatre Forum

<http://www.theatreforumireland.com/>

Visual Artists Ireland

<http://www.visualartists.ie/>

Grant-giving bodies

Aosdana

<http://www.artscouncil.ie/aosdana/>

The Arts Council

<http://www.artscouncil.ie>

The Irish Film Board

<http://www.filmboard.ie>

The Irish Heritage Council

<http://www.heritagecouncil.ie>

Culture Ireland

<http://www.cultureireland.com/>

Cultural research and statistics

The Arts Council's virtual library

<http://www.artscouncil.ie/library/>

The National Archives

<http://www.nationalarchives.ie>

The National Library

<http://www.nli.ie>

Culture / arts portals

Arts and Disability

<http://www.artsanddisability.com>

Ask about Ireland

<http://www.askaboutireland.ie>

Chester Beatty Library

<http://www.cbl.ie>

CREATE – National development agency for collaborative arts

<http://www.create-ireland.ie>

Culture Net – Gateway to the Culture and Heritage of Ireland

<http://www.culturenet.ie>

What's On?

<http://events.artscouncil.ie>

Ireland Literature Exchange

<http://www.irelandliterature.com>

Public Art

<http://publicart.ie>

The Irish Museum of Modern Art

<http://www.modernart.ie>

The Irish Theatre Institute

<http://www.irishtheatreinstitute.com>

The National Concert Hall

<http://www.nch.ie>

The National Gallery of Ireland

<http://www.nationalgallery.ie>

The National Museum of Ireland

<http://www.museum.ie>

The National Theatre

<http://www.abbeytheatre.ie>

The Library Council

<http://www.librarycouncil.ie>