

INQUIRY INTO THE FUNDING OF THE ARTS IN NORTHERN IRELAND

**SUBMISSION BY THE ARTS COUNCIL OF NORTHERN IRELAND
TO THE COMMITTEE OF CULTURE ARTS & LEISURE**

26TH FEBRUARY 2009

1. To compare the per capita spend on the arts in Northern Ireland with that of other European countries/regions, and to establish the rationale which other countries/regions have used in order to increase their spend on the arts.

Historically, the per capita spend on the arts in Northern Ireland is renowned for being the lowest in the UK and Ireland. While the uplift from £6.13 to £7.58 was welcomed in 2008, we as a region are still at the bottom of the per capita arts funding league as illustrated in Table 1 and Table 2. The Scotland figure in Table 1 includes Scottish Executive's funding of the national performing arts companies (namely, Scottish Opera, Scottish Ballet, the Royal National Scottish Orchestra, the Scottish Chamber Orchestra and the National Theatre of Scotland).

Such limited funding allocation to Northern Ireland has had a direct impact upon artists and arts organisations, as the number and value of applications submitted to ACNI far exceeds the available funding resources.

For example, the Annual Support for Organisations Programme (ASOP)¹ in 2009/10 received 129 applications. The total value of these applications amounted to £13.5m. However, the total amount of funds available for this programme was only £10.1m.

This has been a trend over a number of years where there has been a significant gap between requests for funding and the funds available to meet them. The following tables show the gap for both the ASOP (organisations) and SIAP (individuals) funding programmes.

ASOP				
Year	Completed and vetted requests £	Requests awarded £	Funding gap £	Percentage rejected
2003/2004	9,010,488	7,548,010	1,462,478	16%
2004/2005	10,071,680	7,473,116	2,598,564	26%
2005/2006	9,177,959	7,642,815	1,535,144	17%
Total	28,260,127	22,663,941	5,596,186	20%

SIAP					
Year	Completed and vetted requests £	Requests awarded £	Funding gap £	No of individual artists rejected	Percentage rejected
2003/2004	1,895,554	665,285	1,230,269	259	65%
2004/2005	1,253,381	445,562	807,819	208	64%
2005/2006	1,529,772	472,512	1,057,260	216	69%
Total	4,678,707	1,583,359	3,095,348	683	66%

¹ Grants for programming costs for organisations running arts programmes through the year.

This funding shortfall has impacted upon the ability of the Arts Council to respond to need and has artificially deflated the sector's potential

In relation to spend on the arts in other European countries and regions, it is difficult to directly compare UK funding, due to different systems of support for creativity and cultural life, distinct definitions, and the range of legal structures and cultural policies.

Cultural activity is a basic human and developmental need. It is recognised by Article 27 of the Universal Declaration of Human rights which states that: 'Everyone has the right freely to participate in the cultural life of the community, to enjoy the arts and to share in scientific advancement and its benefits.'

Table 1: Arts spending per capita in the UK and the Republic of Ireland for 2008/2009

Area	Arts Spending per Capita
Scotland	£14.04
Wales	£10.10
England	£8.47
Republic	€17.92
Northern Ireland	£7.58 ²

Table 2: Arts spending per capita over the last three financial years in the UK and the Republic of Ireland

Region	2006/07	2007/08	2008/09
Scotland	£12.01	£9.21	£14.04
Wales	£8.81	£9.60	£10.10
England	£8.09	£8.14	£8.47
Republic	€12.46	€18.87	€17.92
Northern Ireland	£6.09	£6.11	£7.58

² This is an adjusted settlement figure which shows an uplift from £6.13 to £7.58 per capita (2008/2009) and includes ring-fenced amounts for: the Creative Industries Initiative Fund (£500,000), Arts & Business (NI) (£455,000), Ulster Bank Belfast Festival at Queen's (£125,000), Royal Society for Ulster Architects (£30,000) and the Spectrum Centre (£100,000), which was in addition to the base-line grant.

2. To explore innovative approaches of sourcing additional funding across the arts sector, including reviewing models of best practice that exist elsewhere.

Current Sources of Funding

Funding for the arts in Northern Ireland comes from a mixture of sources within both the public and private sector as well as from European sources. The Arts Council of Northern Ireland (ACNI) is the primary source of arts funding in the region, receiving both exchequer and lottery funding from the Department of Culture, Arts and Leisure and Department of Culture, Media and Sport.

The arts sector is also supported through partnership funding from the 26 local authorities, OFMDFM, DSD, DE, NIHE and IFI.

Earned income

While there will always be a need for public subsidy of the Arts, some organisations such as performing arts organisations generate box office related income through ticket sales/admissions, programmes, merchandising, café facilities, sale of work, or source additional income through other tradable services, for example, providing arts based training in their specific art form.

Other forms of income

Other sources of income include membership schemes, patronage schemes, fundraising events and other one-off projects. However, it has to be recognized that such forms of funding are either transient or short-term in nature. As a direct consequence of how the arts sector receives financial support, it is difficult for many organisations to offer full-time or part-time positions. The arts sector therefore relies heavily on voluntary support as a source of invisible subsidy. For example, the arts organisations reported nearly 2,400 individual working in a voluntary capacity in both in formal and informal roles (Source: The Arts in Numbers – A Statistical Analysis of the 2006/07 Regularly Funded Organisation Survey). In addition, 900 voluntary arts groups were recorded by Voluntary Arts Ireland; and it was noted that 12% of the adult population participates in the arts through voluntary arts groups.³ Additionally, the value of the voluntary contribution to the arts is more than just monetary. There is an intrinsic benefit of volunteers operating in the sector which is fully aligned with the government's objectives of strengthening citizenship, community cohesion and improved community relations.

Risks to Current Funding

Sourcing additional funding for the arts sector is especially pertinent within the current economic climate, especially if partnership funding from the Department of Education (DE) and Department of Social Development (DSD) may be considered to be at risk. For example, the continuation of funding from the DE to the Creative Youth Partnership (CYP) is dependent on the success of a recent business plan submitted by the CYP Steering Committee. Additionally, DE's review of their Community Relations Policy may have a detrimental impact upon the funding of arts organisations that fall under 'Cultural Traditions' within the Traditional Arts sector. Other arts organisations such as Greater Shantallow Community Arts may lose vital financial support from the current review of the Neighbourhood Action Plan within the DSD. Local government has been

³ Facts, Figures and Futures: Voluntary arts the State of the Sector (2003)

experiencing unprecedented financial pressures and constraints due to loss of revenue income, the rise in estimated debt and escalation in the cost of waste management all of which may result in a reduction of services, including arts provision. Such pressures may mean that a major arts event hosted by Belfast City Council is likely to be cancelled in 2009.

For those arts organisations that are not charitable or community and voluntary-led, a reduction in disposable income may impact upon box office receipts as the recession affects the levels of discretionary spend by the public. There is a danger the arts may be seen as an unaffordable luxury and given the prevailing financial circumstances, families may have to make hard choices, which could damage box office income for arts organisations. An interesting apparent paradox is that receiving theatres in the UK are experiencing an increase in attendance possibly as a relief from economic gloom. However, this may be a short-lived phenomenon.

It is also important to consider post RPA changes upon local government. For example, one proposal, with specific reference to the arts, was that £1.4 million of Arts Council funds should transfer to local government. The funding picture, however, has altered since that original assessment and the figure could reduce. Irrespective of that future sum, the Arts Council wishes to place on record that it fully supports the principle of local authorities making decisions on locally based arts organisations within their catchment area. We are working with colleagues in local councils to maximise the transferred amount as well as ensuring adequate protection exists for the arts given the very real pressures faced by local government in the current circumstances.

Sponsorship

Sponsorship, defined as the “the payment of money by a business to an arts organisation with the explicit objective of promoting the business’ name, its products, services or image” is also a source of funding for arts organisations in Northern Ireland.

Arts and Business (A&B) define private investment as amounts covering business investment (cash, in-kind sponsorship, corporate membership, donations, awards and prizes); individual giving (including donations, legacies and bequests, and friends’ schemes) and trusts and foundations.

A&B carry out a Private Investment in Culture Survey (PICS) on an annual basis and such research has revealed that the arts account for only 18% of the UK’s total sponsorship market.

The figures for 2007-08⁴ indicate that:

- UK Private Investment in Culture is just under £687m. in total. This is an increase of 12% on the previous year and it continues to represent a significant influence on the cultural funding landscape.
- Private investment is still largely concentrated on the big national organisations.
- Business investment (cash, in-kind sponsorship, corporate membership & donations, awards & prizes) in 2007-08 was £163.42m. which equated to 24% of all private investment in the UK – in 2007-08 Business investment was down 7%, not surprising given the economic climate
- Individual giving was the biggest private provider in 2007-08, bringing in just over £382m. up 25% from 2006-07
- Trust & Foundations contributed £141m. in 2007-08, up 7% on the previous year

⁴ at the time of writing only headline figures had been produced for 2007-08

- Top 50 organisations in the UK take 65% of the total private investment figure – 30 of these are based in London
- In 2007-08 Northern Ireland received 1.2% (£8.53m. including in-kind) of a UK private investment total of £687m.
- The breakdown of the Northern Ireland PICS figure is as follows: investment from business comprised £3.99 m. of the total; individuals comprised £2.21m. and investment from Trusts and Foundations comprised £2.33m. of the total.

Within that total, business investment has decreased by 8.9% from 2006-07. Business investment accounts for 47% of the total private investment in Northern Ireland, most of which comes from sponsorship. It is worth noting that annual fluctuations in private investment figures can be linked to the 'natural cycle' of fundraising campaigns linked to time-bound projects, notwithstanding, the challenging economic climate is a contributing factor. The small scale of private enterprises in Northern Ireland has limited the number of companies and businesses that can be approached for sizeable sponsorship deals and, given the volatility of the economic markets it is unlikely that this form of funding will increase further, at least for the foreseeable future.

However, it should be borne in mind that the Arts & Business PICS survey covers the entire cultural sector, including museums and heritage. ACNI's own main survey instrument of its funded clients is the Regularly Funded Organisations Survey. The most recent figures below provide a snapshot of the sponsorship market in Northern Ireland and show the percentage of income that Regularly Funded clients received through sponsorship in 2006-07:

Table 3: Sponsorship income for ACNI Revenue Funded clients (2006/07) ⁵

Rank of ACNI Funding (1=largest)	Revenue Grant Income ('000)	Sponsorship Income ('000)	Sponsorship as % of total income
1 to 10	3,679 ⁶	436	4
11 to 21	1,040	116	3
22 to 32	764	282	8
33 to 43	558	66	4
44 to 54	405	9	1
55+	775	129	2
	7,221	1,038	4 (mean)

Source: ACNI RFO 2006/07 (Note: Figures are self-reported by client organisations and are based on a sample of 98 organisations in receipt of revenue funding).

Table 3 shows us that:

- The total sponsorship received by revenue funded clients during 2006-07 totaled just over £1m, comprising 4% of their total income
- The top 10 revenue funded clients received £436,000 in sponsorship during 2006-07, representing about 40% of the total sponsorship secured in that year.

⁵ See appendix 1 for list of organisations

⁶ This includes £2m awarded to the Ulster Orchestra which secured £127,126 in sponsorship and £92,546 in donations in 2006/07.

Since completion of this data, Belfast Festival at Queen's has secured a major sponsorship deal with the Ulster Bank for a 3-year period commencing 2008/09 and the Lyric has managed to secure an individual donation of £1m for its new theatre. However, these are exceptional in scale, timing and frequency of occurrence.

Philanthropy

In a modern sense, philanthropy is the "contributions to support a cause by means of time, money or goods by individuals or corporations" (Atkins, Kingsley, 'Promoting Philanthropy in Ireland; 101 Fund Raising Tips' The Ireland Fund, 2004).

Philanthropy has been gaining ever increasing press in Ireland however while figures suggest there may be as many as 100,000 millionaires, philanthropy is estimated at just over 0.55%GDP. The comparable figure for the United States is double this.

The overwhelming trend is that while high net worth individuals are willing to fund the arts, they do not do so to the same extent as they fund others sectors. A recent report produced by Venture Philanthropy Ireland estimates that arts philanthropy is the poor relation to other sectors: health, education and the environment. From a corporate perspective the position is somewhat different. A McKinsey Global Survey (February 2008) suggests that 46% of businesses addressed culture & arts issues as part of their corporate philanthropy programme. However, as with individual giving this was the lowest percentage in a list of corporate social responsibility (CSR) issues including sport, education and health.

UK-wide figures from Arts & Business show that Individual Giving in 2007/08 reached record levels, experiencing a 25% increase and amounting to £382.4 m., which now exceeds corporate sponsorships and grants from Trusts and Foundations. In Northern Ireland, Individual Giving equates to 25.8% of Private Investment support (£2.21m.) and although this increased substantially from 2006-07, business investment is still ahead in Northern Ireland equating to 47% of private investment support. The increase in Individual Giving in Northern Ireland is attributed some major donations linked to capital programmes. The NICVA Northern Ireland Giving Survey 2008 indicates that the Arts receive 0.1% of all donations made by the sample surveyed, with an average monthly donation of just £4.60. This is below the overall average donation of £22.69, and significantly below the top three supported causes (religious organisations, health and children).

Trusts, foundations, and charitable giving

Although the UK has seen trusts such as Paul Hamlyn and Joseph Rowntree provide funding for arts based organizations, other funding opportunities are accessed through such schemes as Comic Relief and Children in Need. For example, the Echo Echo Dance Theatre Company (an ACNI funded client) hosted a series of dance workshops for disadvantaged children through funding secured from Children in Need. However, such funding opportunities are often project based and time bound and do not address the long term sustainability issues of arts organisations.

PriceWaterhouseCooper's 'Managing in a Downturn' report, December 2008, indicates that within the charity sector there is widespread concern that most sources of income will at best remain static and that income from trusts, corporate organisations, and legacies in particular will decrease. On average 36% of charities surveyed for this report expect no increase in income, and a further 39% expect a decrease.

The current recession and its effect on disposable income may also have repercussions on the income received by organisations through individual giving. NICVA's Northern Ireland Giving Survey (2008) shows that excluding cash donations in a place of worship, there has been a 10.3% decline in the financial yield of charitable donations from 2005 to 2008. 54% of individuals surveyed in this research stated that the amount of money they give to charity is determined by the level of their disposable income.

EU Structural funding

The EU Structural Funds exist to support economic development in disadvantaged areas of Europe. Arts and cultural projects have been directly supported by the EU structural Funds (European Regional development Fund and European Social Fund) in the past because they have met both EU and UK criteria for economic and social development. Further opportunities exist for arts organisations to implement projects through transnational funds such as Leonardo and PEACE III, although these are highly competitive. It is however, difficult to establish what the total value of all awards has been. Another issue that will impact upon such investment is the revised rules to the EU Structural funds, which places priority on supporting countries that became EU members from 2004 onwards. The result of such changes means that countries like the UK are not seen as a priority for such investment.

Gift Aid

This is the key element of tax efficient charitable giving in the UK. Under the scheme, an individual will obtain income tax relief for a 'qualifying donation' made to a charity. The individual is treated for the purposes of income tax as if the gift had been made after deduction of income tax at the basic rate, or where applicable at the higher rate. A company may similarly claim relief from corporation tax by way of a charge on income for a 'qualifying donation'. HMRC figures indicate in 2007-08, £3,950m. was donated through the scheme⁷. No figures are available from HMRC which indicate the receiving charitable sector. NICVA research indicates that in Northern Ireland, seven in every ten donations that qualify to be gift-aided are not, resulting in an estimated annual loss of £48.2 million to the voluntary and community sector.⁸

Innovative approaches of sourcing funding across the sector:

Boston Museum of Fine Arts⁹ has diverse income streams – earned income 40%; endowment income 40%; and fundraising 10-15%. It concentrates on using all assets, e.g., renting space, events, retail operations, cultivated relationships, and entry charges. The Director of Institutional Relations described this approach to funding as 'sweating the asset'. However, the UK arts sector and indeed patrons of the arts in Northern Ireland operate in a vastly different context to the United States. While this may be the case such ideas may be drawn upon and adapted to suit the Northern Ireland context.

⁷ www.hmrc.gov.uk

⁸ NICVA Northern Ireland Giving Survey 2008. Accessed on 13/02/09 at www.communityni.org/index.cfm/section/News/key/271108-charitable-giving-survey

⁹ From 'Philanthropy & the Arts' Venture Philanthropy Ireland Ltd, 2008

What is more relevant is the move in the UK towards social enterprise as opposed to charitable enterprise, as more and more charities are creating independent income streams. The Social Enterprise Coalition forecasts that the current low share (less than 2% registered with Companies House as of 31 December 2007 with obvious cultural/artistic purposes) of Community Interest Companies is likely to grow in the future as the benefits of asset-locking and social intent are recognised.

The Creative Industries sector operates with a different model and focus, and while this is a more entrepreneurial sector, it cannot exist without public subsidy. Nevertheless, it can provide some useful and innovative models of sourcing additional funding and as a sector; it is also embracing the social economy framework and moving towards a self-sustaining model. For example, the Oh Yeah music centre in Belfast is a social enterprise. Oh Yeah is providing a physical location where various strands of the music industry can grow and interact. These include performance, rehearsals, recording, song writing, networking, PR, marketing, management, graphic design and music media skills. The aim is to give long-term and real-time advice plus office space to emerging music projects. Oh Yeah is currently financed by donations, plus income streams from use of the building. Oh Yeah has received funding support from the Paul Hamlyn Foundation, UnLtd, 4Talent and Belfast City Council, and in addition have been sponsored by Carling and HMV. They use the income provided by hire of office and rehearsal space to finance projects. Such projects will involve outreach to young people who wouldn't traditionally use a service like Oh Yeah, plus training and mentoring musicians and showcasing their talent.

Additionally, a number of ACNI clients have established a trading wing in order to financially sustain their organisation. Such examples include Belfast Print Workshop and the Belfast Community Circus who run separate legal entity trading wings as social enterprises.¹⁰ Craft NI is another example of an arts organisation that is currently working toward being financing self-sustaining.

Some arts organisations are accessing vacant de-rated commercial premises, and while this is not a long term solution it provides a potential stop-gap and additional cost-effective space for some organisations. For example, the currently unoccupied Northern Bank (the former Exchange and Assembly Rooms), in Waring Street is used to stage occasional theatre performances (such as The Parker Project, a joint Lyric Theatre and Rough Magic Theatre production which was staged as part of the Cathedral Quarter Arts Festival) and for exhibitions, such as the Emer Gallery's recent showing of 'New Works & Retrospective Exhibition by J B Vallely'.

¹⁰ Social enterprise means that the profits that the company make is reinvested back into the business

3. To carry out a stocktake of the research which has been carried out to date, regarding the measurement of the economic and social benefits of investing in the arts.

The arts are important to societies and cultures across the world as they contribute to both economic and social growth. For instance, the intrinsic and extrinsic value of the arts has grown significantly and has supported the development of a complex mixed economy in which the public, private, voluntary and community sectors all interact. Additionally, participation in the arts has been shown to enhance quality of life, promote social cohesion, to develop community relations as well as fostering local identity.

Creative industries are increasingly seen as part of a modern, knowledge-based economy, in a variety of areas. While global cultural production has become more concentrated in a handful of centres, the potential of these sectors has been demonstrated for re-branding and for diversification of their economic base away from declining industrial sectors.

In general, the creative industries are seen as increasingly important for the economy for the following reasons:

- Creative and cultural industries are a fast growing economic sector – now accounting for 8% of the UK's GDP¹¹
- Falling barriers to entry into some creative sectors- digital technology has helped to promote innovation and new entrants
- Creativity is increasingly seen as an important input in to the whole economy.
- Consumers are spending more of their income on a range of cultural and leisure goods.

The link between culture and the wider economy is increasingly important. For example, the creative industries provide some of the ideas and images that are used in other contexts, such as advertising copy, product design, branding or other commercial manifestations of creative culture.

Recent years have seen both an expansion of cultural and creative industry practitioners and the development of new markets for skills. As well as greater opportunities for commercial engagement, there has been a growth in demand for the services of cultural and creative industry practitioners in new public sector settings – education is a primary market for those involved in Creative Partnerships, but there are also new markets in health and urban regeneration.

Specialist centres for art, design, fashion, communication and the performing arts are developing an unrivalled base of creative knowledge in the UK with expertise available not just for creative businesses but for all businesses. The UK government-funded Technology Strategy Board promotes the development of innovation in many ways. As well as investing in programmes and projects, much of its work is in spreading knowledge, understanding policy, spotting opportunities and bringing people together to solve problems or make new advances. It does this through the creation of new networks and knowledge transfer programmes.

¹¹ Creative Industries Economic Estimates Statistical Bulletin, January 2009

Economic Growth

Government wishes to increase the economic competitiveness, prosperity and productivity of Northern Ireland. As the structure of European economies move into a post-industrial phase, knowledge and innovation become key elements of added value. The arts can contribute directly to this new creative economy by providing employment opportunities, generating a range of commercial activities and building confidence and pride within artists, arts organisations and the communities they serve. Evidence of this potential is set out below:

- *Creative Industries:* In the UK, employment in the creative industries amounts to just over 1 million jobs, with a further 790,000 creative jobs in other industries. A recent study by DCAL estimated that over 33,500 people were employed in the creative industries or creative occupations in Northern Ireland in 2003¹². This represents 4.6% of the workforce compared to 6.8% in Great Britain. The potential exists therefore for greater expansion of the sector.
- There are complex reasons why Northern Ireland lags 2.2% (equating to approximately 16,000 jobs) behind the GB average (and therefore much further behind the leading regions), but it cannot be disassociated from the historically low level of public investment in the arts and the restricted local market that has been developed in recent years. There is an urgent need for major increases in the investment in the arts sector in Northern Ireland, which will in turn directly and indirectly develop the creative industries sector over the coming years. This presents both huge potential and a major challenge for the Government and the Arts Council.
- *Impact Studies:* A social and economic impact study of the Grand Opera House carried out in 2004 found that every £1 of Arts Council revenue subsidy resulted in over £5 being spent within the wider Northern Ireland economy. A similar study of the Ulster Orchestra showed that it generates direct spend of over £3 million, equating to £1.90 for every £1 of revenue subsidy received.
- *Arts Attendance:* A recent Arts Council survey estimated that nearly three quarters (73%) of those surveyed among the general population had attended an arts event or performance.
- Ulster Bank Belfast Festival at Queen's (October) achieved record box office sales in 2008 of £660,000, a £130,000 increase on the previous year, estimated economic value of £7.8million (source QUB). The Festival welcomed 479 artists to Belfast from outside Northern Ireland, the number of visitors to the festival from outside of Northern Ireland rose by 250%. Research has shown that income generated as a result of the Festival each year is significantly higher than the majority of arts festivals in the UK¹³.

12 Estimating Employment in the Creative Industry Sector in N Ireland, Philip Spotswood of DCAL 2006

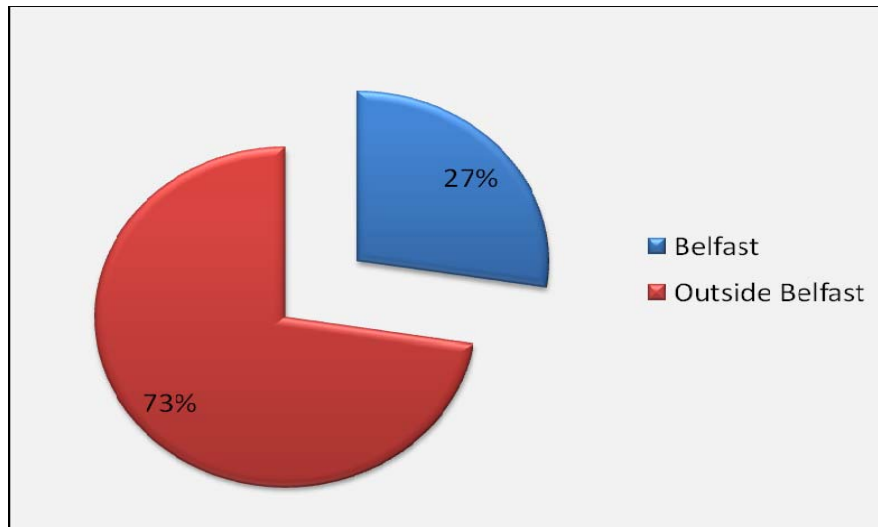
13 EUCLID, Review of the Belfast Festival 2003

- *Employment:* Preliminary analysis of the Regularly Funded Organisations (RFO) survey reported that the 147 organisations involved in this survey and funded by the Arts Council employed 3,128 individuals in 2006/07, of these 2,365 were artistic staff and 763 administrative, working either on a contract or permanent basis, including both part and full time staff.
- *Volunteering:* The sector, in turn, levers a significant voluntary contribution that provides a substantial positive impact. Without this support many of these organisations would be unable to function effectively, or at all. In a regional economy like Northern Ireland voluntary input is often vital to the sustainability of ‘grass roots’ organisations that nurture the arts and the wider creative economy.
- *Capital Programme:* Since 1994 the Arts Council has helped to establish 13 cultural buildings in towns and cities across Northern Ireland. Buildings as striking as the Marketplace Theatre in Armagh City; the £10.5m. Strule Arts Centre, situated in the heart of Omagh; the Burnavon Arts and Cultural Centre in Cookstown; the Millennium Forum and the Verbal Arts Centre in Derry – all of these dedicated facilities are now established landmarks playing a prominent part in the local community. Other notable capital projects include: the Island Arts Centre in Lisburn, the Millennium Court Arts Centre in Portadown, the Carnegie Museum and Arts Centre, Larne the Flowerfield Arts Centre in Portstewart and most recently The Braid Museum and Arts Centre in Ballymena and the Alley Arts and Conference Centre in Strabane. These venues have helped to bring additional direct and indirect employment at the construction stage and subsequently for venue staff, artists and other support services. The importance of improved cultural facilities has also been recognised in the Government’s Investment Strategy for Northern Ireland, which is committed to providing £20 million for arts infrastructure projects over the next 10 years¹⁴. There are further plans for buildings in Belfast: Crescent Arts Centre, new Lyric Theatre, the Metropolitan Arts Centre situated in the Cathedral Quarter.

¹⁴ Strategic Investment Board (2005), Investment Strategy for Northern Ireland (ISNI) 2005-2015

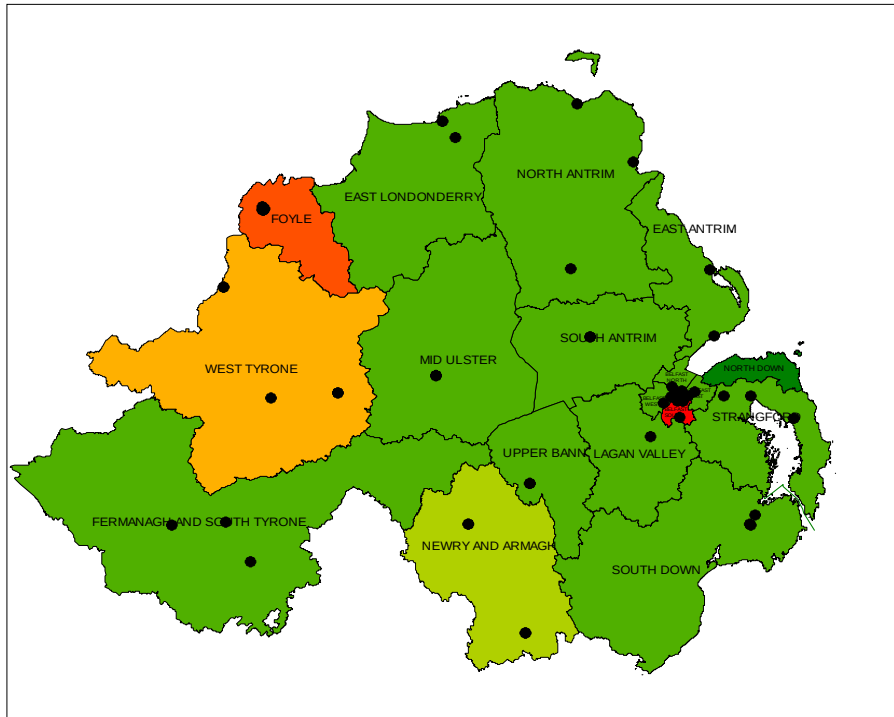
The following tables illustrate the proportion of those awards allocated outside Belfast and the spatial distribution of capital awards throughout the region.

CAPITAL AWARDS 1995-2008



£24.4m (73%) OF CAPITAL AWARDS WERE ALLOCATED OUTSIDE BELFAST

SPATIAL DISTRIBUTION OF CAPITAL AWARDS 1995-2008



Cultural Tourism: Northern Ireland experienced an unprecedented growth in tourism in the decade from 1994-2004, with visitor numbers increased by more than 60%. The arts help to establish Northern Ireland as a tourism destination. They bring distinctiveness to the tourism product and help to shape consumer perceptions of place. Festivals in particular offer year-round opportunities, catering for short-break visitors. Many of our smaller festivals are based in non-traditional venues, are sustained by the enthusiasm and dedication of individuals and create niche market opportunities. For example, the Open House Festival delivers a programme of new wave American Roots Music, Old-Time, Bluegrass, Cajun & Creole and Irish Traditional Music (September); Cathedral Quarter Arts Festival (May) offers a vibrant programme of events covering live music, theatre, art, comedy and a raft of family entertainment; the Bluegrass Music Festival at the Ulster American Folk Park, Omagh (first weekend in September), attracts international artists from USA and Europe as well as artists from Northern Ireland; Féile an Phobail provides festival goers with a rich mix of music and comedy, drama and exhibitions and family events in August, and the spring festival, Féile an Earraigh and Draíocht Children's Arts Festival (late October) extend the programming range; the William Kennedy Piping Festival in Armagh (November) has distinctive profile, provides vibrant and diverse programme from the world of piping; the Belfast Children's Festival (May) is organised by Young At Art and Foyle Ulster-Scots Festival showcases a number of Ulster-Scots events in August.

But challenges remain:

- Northern Ireland still not seen as “holiday” destination (pure holiday visitors account for between 18% and 21% of visitors – Visiting Friends and Relatives (37%) and Business Visitors (38%) are much higher proportionately)
- Tourism is still a small section of the economy - contributes an estimated 1.82% of GDP and is considered to be underperforming compared with the Republic of Ireland - 4.4% (Source: the Northern Ireland Affairs Select Committee Report, 2007), yet it still amounts to £510m. direct spend (Source: Northern Ireland Tourist Board).
- Systematic failure to take tourism seriously and adequately fund long-term product development. For example, the Arts Council ideally would like to give Festivals and other providers guaranteed funding to make the necessary long-term investment needed (5 year horizon).
- Largest market - Great Britain - is softening but the advantageous exchange rate and lower rate of VAT may encourage visitors from the Republic of Ireland. The Republic of Ireland is Northern Ireland's second largest source of tourists - 322,000 visitors spent £43m. in 2007 - border towns such as Newry and Enniskillen have recently benefitted from an “invasion of shoppers” but it is questionable whether this has the potential to bring more general benefits to other areas of the economy

Supporting International Opportunities: The Arts Council, with its partners, is helping to promote the arts from Northern Ireland abroad and to generate interest in our artists and their creativity. Northern Ireland's artists are increasingly travelling abroad for career development and marketing

opportunities. In doing so, they reveal to international audiences the distinctive character of our society.

The Arts Council's exhibition at the Venice Biennale in 2007, the world's foremost showcase for contemporary art was a resounding success, as was Northern Ireland's presence in Washington DC during the Smithsonian Folklife Festival. *South by Southwest* (SXSW) in Austin, Texas is one of the largest music festivals in the United States. 2009 is the third year that the Arts Council has supported the Northern Ireland Music Industry Commission (NIMIC) to help artists, music businesses and entrepreneurs participate in the event. The Northern Ireland Centre in Europe has forthcoming plans to showcase the best of our arts in Brussels and last year the Arts Council, in association with the Golden Thread Gallery, presented a *Contemporary Survey of Art from Northern Ireland* as part of the Harbin Winter Cultural Festival at Heilongjiang, China. This commitment to raising Northern Ireland's international profile is expected to attract international attention, promote investment and encourage the development of tourism.

In summary, while this section demonstrates the economic impact and benefit of the arts to society, there are relatively few evidence-based studies in this area. Such studies are imperative in arguing the associated benefits of the arts to the Northern Ireland economy. The Arts Council recognises the need to achieve a better picture of the economic footprint of the arts upon society. Consequently, a number of studies are currently being commissioned in order to strengthen this evidence base. For example, a joint commission between An Chomhairle Ealaíon and the Arts Council of Northern Ireland will establish an in-depth study of the living and working conditions of artists in Ireland as the last study was almost a decade ago. A forthcoming Arts Council project will lead to the development of a Digest of Arts Statistics for the region - a single source publication that will capture such data as arts consumption, employment, expenditure levels, direct and contributed income figures for the sector. Finally, the Arts Council is commissioning an evaluation of the economic impact of its Capital Programme and what it has delivered over the past 14 years.

Children and Young People: The economic importance of knowledge and creativity has led to a renewed interest in the role of the arts in education. Through *Creative Youth Partnerships* (in conjunction with DCAL, DE and the ELBs) the Arts Council has provided over £1.5 million to develop access to, and participation in, the arts by young people in Northern Ireland in both formal and alternative learning environments. Established in 2004 under the strategy 'Unlocking Creativity', the programme was designed to develop arts activity for children and young people aged between 3 and 25. CYP ensures that children and young people have the opportunity to participate in long and short term programmes of creative arts activities, in contexts of their own choosing and across a wide range of art forms. The programme has led to an increased range, breadth and spread of participation in youth arts activity, new partnerships with providers such as youth clubs, strengthened links with the curriculum and offered high quality experiences for young people.

CYP has five Development Officers which operate within each of the Education and Library Board (ELB) areas. In addition to the development officers, Action Zone Support Groups operate within the five boards. These comprise organisations whose work involves young people promoting personal, community development, cultural development. To date the CYP programme has provided creative arts programmes and activities for approximately 11,000 children and young people in youth and community settings, and approximately 50,000 children and young people in

schools . While some of the CYP projects were one-offs, while others were more sustained in nature.

Research has shown that the CYP programme has supported the implementation of the Northern Ireland Curriculum and is contributing to dissemination of good practice. CYP's work outside schools has been particularly effective in engaging disaffected young people with an increased volume of activity focused on NEET (Not in Education, Employment or Training) groups, working through Youth Service and voluntary organisations.

Qualitative research undertaken with 32 school principals across Northern Ireland identified the impact of CYP. The findings suggest that CYP has had an impact on pupils' learning; that it has led to improved levels of confidence, and has helped to develop thinking skills, communication skills, enhanced levels of motivation and improved the ability of participants to learn independently. It has also been identified as a way of working in support of the revised curriculum and has helped to supporting ongoing professional development of teachers.

Ofsted - The impact of Creative Partnerships: Ofsted¹⁵ published a report on the Creative Partnerships programme in England after inspecting a sample of 36 schools. The findings of the Ofsted inspection confirmed that Creative Partnerships is delivering improvements in the aspiration and achievements of young people and in the skills and creativity of teachers. It noted that there were significant improvements in basic learning skills of young people who had participated in Creative Partnerships activities:

Improvements in literacy, particularly writing, and speaking were significant in the majority of schools visited. Developing and applying mathematical skills in context was also an indicator of pupils' achievement which several schools identified. Pupils used information and communications technology (ICT) effectively to research, explore, develop and model ideas in and across different subjects.

Inspectors found that the projects had improved the confidence and creative skills of young people. The development of these new skills and attributes contributed significantly to improvement in the overall attitude of young people to education. Inspectors also found that the programmes were contributing to the *Every Child Matters* outcomes.

Impact on schools and teachers: An independent survey of head teachers conducted by British Market Research Bureau (BMRB) spoke to 75% of head teachers from Phase 1 and 2 areas to assess their perception of the impact of Creative Partnerships. Secondary schools have reported that:

92% have seen an improvement in pupils' confidence; 91% have seen an improvement in pupils' communication skills; 87% have seen an improvement in pupils' motivation; 80% have seen an improvement in pupils' enjoyment of school; 78% have seen an increase in pupils' ability to learn independently and 70% have seen an improvement in pupils' behaviour.

¹⁵ Ofsted (the Office for Standards in Education, Children's Services and Skills) inspect and regulate care for children and young people, and inspect education and training for learners of all ages.

Health

Over the past 30 years, the relationship between the arts and improved health outcomes has been increasingly recognised. This has been manifested through arts in healthcare programmes, art therapy, integrated public art in healthcare venues as well as the use of arts as a core recreational activity in long term care facilities. Funding of the arts in such settings is beneficial to physical, emotional health and wellbeing.

The development of links between the arts and public health policy recognises not only the preventative capacity of the arts but also its power to aid patient recovery, reduce anxiety and depression levels. For example, Arts Care¹⁶ funded by the Arts Council is an organisation that provides a range of creative activities in many healthcare facilities in Northern Ireland. Such interventions include the Clown Doctors programme, delivered in hospitals and respite centres for life-limited children, using performing arts skills to interact with young patients. This service would not have been possible without the Arts Council seed funding.

Another example of Arts Care work is within the recently established Bayview Resource Centre in Bangor¹⁷. Prior to its construction a series of participatory arts workshops were held over a two year period. The ethos of this project centred on the users of the facility creating visual artwork that could be incorporated into the design of the building.

The Arts Care 'Moment by Moment' project involved a series of workshops with patients, families and staff at the Cancer Centre, Belfast City Hospital. An artist-in-residence programme led to a series of workshops in poetry, visual arts and digital art and the younger participants created digital animation which they were able to share with friends and family through the social networking website, 'Facebook.'

The 'Dreams' project at the Mater Hospital was also funded by the Arts Council. The aim of this project was to measure the impact of arts within a health facility and consisted of a series of workshops in which patients created visual art which was then exhibited within the hospital. This work was independently evaluated by the Community Evaluation Northern Ireland (CENI). The findings in this report show that 88% of those who took part in this project described the arts activity as beneficial. The scheme won the first prize in the prestigious Blair L. Sadler International Healing Arts Competition.

The Arts Council has a strong history of funding integrated public art in the healthcare estate. In recent years, we have invested just under £1.2m in a variety of facilities across Northern Ireland. It is clear that

¹⁶ Arts Care, founded in 1991, is a unique Arts in Health Charity based in Northern Ireland. In partnership with Health Trusts throughout Northern Ireland, Arts Care engages 21 Artists-in-Residence and 7 Clown Doctors as well as many project artists, who facilitate and co-ordinate participatory workshops and performances. Believing in the benefits of creativity to well-being, Arts Care makes all forms of art accessible to patients, clients, residents and staff in healthcare settings.

¹⁷ The Bayview Resource Centre in Bangor is a £4.6million facility that ensures the continuity and improvement of services to elderly people, older people with a learning disability, and or dementia, physically disabled people and those who suffer from mental ill-health problems, so that they may continue to live more independent lives.

art in healthcare settings, along with high quality architecture, enriches the lives of patients, staff and visitors, and plays an active part in bettering patient outcomes. For example, the positive effect of our contribution to the children's unit at the Royal Victoria Hospital has helped to enrich the overall environment and the Holywood Arches Health is another example of an integrated arts projects.

Regeneration

Arts Council funding has contributed to culturally-led regeneration.

Iconic public realm projects such as the 'Big Fish' at Lagside and the new promenade at Newcastle have received much public recognition; the latter receiving the Civic Trust Award for Excellence in the Public Realm.

Large capital investment projects such as the Millennium Forum Theatre in Derry (£2.57m); the Verbal Arts Centre; the Playhouse (£1.1m) and An Gaelaras (£0.65m) have directly contributed to the regeneration of the City. Such cultural builds would not have been possible without Arts Council funds and partnership working with ILEX.¹⁸

A network of new arts centres has been developed in towns and cities around Northern Ireland. The Market Place, Armagh which hosts a number of thriving events attracts many visitors to the City. Events such as the renowned John Hewitt International Summer School are bringing a confident new profile, attracting participation from leading writers, poets, artists and musicians and stimulating local economic development. Another popular event is the William Kennedy Piping Festival that was conceived to bring together pipers from different countries and traditions, from across Europe, Canada and the USA as well as the cream of Irish pipers.

In Belfast, the Grand Opera House (GOH) is often cited as a contributing factor to the regeneration of Great Victoria Street, in relation to shops, restaurants, pub trade, and evening economy. This area is commonly referred to as 'the Golden Mile'. Despite the onset of the Troubles, and having been very badly damaged by bombs blasts, the theatre was restored extensively and continues to thrive, promoting musicals, plays, pantomimes and live music. An extensive development in 2006 offers much improved facilities that have been warmly received by the public.

The new generation of cultural facilities in Belfast, for example, Belfast Waterfront Hall, and new projects in development and in the pipeline (the Ulster Hall refurbishment, the Crescent Arts Centre, the new Lyric and MAC in St Anne's Square) will greatly improve the cultural infrastructure and have an important impact in the transformation of the City .

In rural areas this investment has been no less transformational from state-of-the art facilities at Strabane, to smaller scale capital projects, such as The Patrician in Carrickmore. These cultural venues

¹⁸ ILEX is an urban regeneration company that was established to promote the physical, economic and social development of the Derry City Council area.

bring visitors, throughput and spend into the local economy, revitalizing the commercial heart of our towns and acting as a lever to other investment and enhancing the built environment.

It should also be noted that less obviously but equally importantly, the arts have played a central role in the social transformation of urban and rural districts. In Northern Ireland the contribution of community theatre has been particularly important in facilitating engagement and providing a safe environment for the exploration of difficult social issues. Carnivals and festivals have created neutral spaces that allow people from different social and community backgrounds to mix and work together. A recent survey of the Arts Council's Regularly Funded Organisations (RFOs) demonstrated that 66% of participation-based activity is cross-community.

Equality and Inclusion

The Premium Payment award was introduced by the Arts Council in 2003 for recipients of Access to the Arts and New Work awards. The identification of need for the payment of additional costs emerged from results of the Equality Impact Assessment (EQIA). Drawing on findings from the consultation exercise, augmented by additional data and research, it was clear that the overall ceiling of 10% on administration /running costs limited the scope of what organisations could do to promote access and participation amongst Section 75 groups. To address this differential, the Arts Council introduced a premium payment of up to £3,000, awarded on top of the main grant. Such payments are not paid automatically but rather are based on need, as demonstrated through documented, acceptable expenditure.

In general terms, the introduction of Premium Payment reflects the overarching objectives of the Arts Council of encouraging access to and participation in a broad range of arts activities and overlaps with the general equality issue of differences in participation and uptake by different groups. Similarly, the skewing in our objectives towards, for example, persons with a disability gives explicit recognition that different groups have different needs, experiences and priorities in relation to arts policy. The implications in terms of data requirements for equality monitoring are discussed later but in overall terms the introduction of the scheme gives substance to the Council's commitment to directly support client/user groups to work towards achieving better and more equitable representation of S75 groups within the arts audience.

The Arts Council has voluntarily chosen to introduce equality monitoring for its funding programmes, an action which led to the Arts Council being chosen as a case study on equality monitoring with OFMDFM recommending the Arts Council's model to other organizations. The introduction of equality monitoring provides a concrete means of demonstrating compliance with our statutory duty.

Examples of organisations funded by the Arts Council that have focused on enhancing the quality of life of people with disabilities through their participation in artistic activity include the work of Open Arts, Share Arts, Drake Music, Share Music and Dungannon Community Arts Studio. We have commissioned research into participation levels among disabled people, disability awareness and facilities for disabled people. The findings reveal high interest in the arts amongst the population of people with disabilities, with 82% expressing interest in one or more art forms. Further, it has given us an insight into the physical, economic and social barriers which hinder people with disabilities accessing the arts¹⁹. In 2007

¹⁹ Arts Council Northern Ireland (2007) Disability Baseline Report

the Arts Council commissioned first large-scale study of disability in Northern Ireland to use the 'social model', a concept which, in its simplest terms, moves the focus away from people's impairment towards the obstacles to inclusion that disabled people cope with every day. The report (Barriers to Disabled People's Participation in and Access to the Arts: IPSOS MORI) is an important step towards the removal of attitudinal and environmental barriers to participation and provides high level findings which emerge from a substantial body of research evidence around arts and disability.

The Arts Council also works to improve access for disabled people to the arts by funding ADAPT NI and the Arts and Disability Forum. Such organisations are committed to correcting the under-representation of disabled people in the arts audience. Barracuda Club Night and Oska Bright Film Festival were two projects that targeted younger adults with learning disabilities through empowerment-based social and arts activity at their core. The Arts Council is the lead funder of the National Deaf Children's Society's arts programme, which has won many awards for its work and is seen as leading the way for deaf children who want to be involved in the arts, in confidence-building and skills development.

Additionally, the Arts Council recognises the need to strengthen participation amongst older people and is currently developing a strategy to overcome the barriers older people face in accessing the arts. To date, a number of consultations have taken place with relevant stakeholders such as Age Concern, Help the Aged and the Age Sector Platform. Examples of dedicated work with older people include: Poetry in Motion, an audio anthology of voices from Belfast and the Big Telly's work with older people through healthcare facilities, for example, in the Dementia Centre. The Arts for Older People Network, funded by the Arts Council, has conducted research into good practice in relation to arts projects engaging older people. This research has been widely used. Other examples include plays devised from older people's authentic stories and memories, performed by older actors.

In March 2009 the Arts Council will be launching a public campaign targeted at older people with the aim of encouraging them to participate in the arts. We are currently working with media partners to incentivise participation through competitions for free tickets as well as a poster and web-campaign.

Other examples of how the Arts Council is supporting equality and inclusion include: working with Audiences NI and its members to promote family friendly policies in all our arts organisations. In addition the Open Arts Choir is an example of an ensemble that demonstrates inclusion and it received national recognition in 2008 when featured in a UK-wide BBC Choir Competition.

Disadvantaged, Vulnerable and Shared Communities

Much of the Arts Council's core funding is directed towards organisations based in and working with disadvantaged and vulnerable communities. For example, the Arts Council is currently in discussion with the Simon Community regarding an artist in residence programme in one of their hostels. Another proposed project is with Victims' Support Northern Ireland in relation to running a project in one of their centres. In addition, through a variety of dedicated programmes e.g. 'Support for Victims and Survivors' and 'STartUp', the Arts Council has contributed to the Government's aim of enriching and uniting local communities.

The Council's £3.6m programme 'Re-imaging Communities' is rooted in the building of a shared future for Northern Ireland. We are working with other agencies (OFMDFM, DSD, NIHE, CRC & IFI) to free the public realm from displays of sectarian and racial aggression and intimidation while encouraging the

legitimate expression of cultural celebration. This programme extends across the whole of Northern Ireland and is not simply aimed at the major conurbations. Many of our small towns and villages have such legacy challenges.

Ethnic Minorities

The arts help us to develop and celebrate diversity in terms of our own identity. 'Diversity' is one of the core values of the Arts Council and we aim to provide equal access to opportunities for all sections of society. Diversity and social inclusion are integrated into all of our funding programmes. The Arts Council has historical and continued links through funding awards with a number of organisations that support ethnic minorities. In the past ten years the Indian Community Centre, Chinese Welfare Association, An Munia Tober, the Mandarin Speakers Association and ArtsEkta, have all been recipients of Lottery funds through the Arts Council.

The Arts Council, in association with the Community Relations Council, delivered a pilot programme for Black, Minority and Ethnic communities that tackled some of the associated characteristics of racial intolerance and marginalisation. This programme was a good example of successfully encouraging and promoting integration and social inclusion now mainstreamed in Arts Council core programme funding. While one of the four priorities within the newly launched Small Grants Programme addresses cultural diversity. The Arts Council is placing priority on ethnic minority communities availing of such grassroots arts programmes in order to develop understanding of the multiculturalism in Northern Ireland today.

4a. To examine how those organisations which provide public funding to the arts in Northern Ireland allocate their funding across the various art forms, and to consider whether the method of allocation sufficiently takes into account the need to find a balance between the community and professional arts sectors

The role of the Arts Council is to support the development of the Arts across Northern Ireland. We do this primarily through the disbursement of Exchequer and National Lottery funds to artists and arts organisations. Funding decisions are informed by the Council's five year development strategy for the arts, 2007-2012 and by a set of individual policies for each art form. Funding recommendations are made to Council by specialist artform development officers.

Individual artform areas identified as being in need of development may be given extra support, current examples being Dance and Drama.

The Arts Council creates opportunities for artists and arts organisations to engage with other sectors and contribute to wider Government agendas and cross Departmental strategies, through a range of special initiatives and targeted programmes. In addition, Arts Council funding criteria encourages arts organisations to bring their work to new audiences and encourages greater participation through audience development and outreach schemes.

The Arts Council advocates the social, creative and economic benefits of the arts to Northern Ireland and promotes the local and international successes of our artists and art organisations in their pursuit of excellence.

Artists have diversified to meet the needs of modern society. Increasingly, professional artists work with local residents to enhance their community image, with teachers to develop arts activities for children within the curriculum, in hospitals and health care settings working with staff and helping to achieve good patient outcomes.

Increasing coalescence and overlapping of artistic practice in the last 20 years means that traditional distinctions between the different branches of the arts, including Community and Professional Arts, have lost much of their definition and significance. The situation in terms of modern practice in Northern Ireland is more fluid and many practitioners would no longer recognise themselves as belonging to fixed categories of artistic practice.

The Arts Council's view is that artistic practice in Northern Ireland involves a wide variety of different but frequently interrelated types of activity.

Although not exhaustive, this range of this artistic activity includes:

- Professional artists engaged in a community context (eg. Re-imaging Communities Programme; Art of Regeneration Programme; working with teachers to develop creative opportunities for children through the Creative Youth Partnerships Programme);
- Community Arts organisations employing the arts as a tool for wider community development linked to regeneration (eg. Wheelworks; Down Community Arts; New Lodge Arts);
- Voluntary and Amateur Arts organisations rooted in local communities but not defining their primary activity as developmental (eg. Belvoir Players; local watercolour or photographic societies; Donaghadee Male Voice Choir);
- Many Community-based organisations regard their practice as highly Professional – a view endorsed by the Arts Council (eg. Andersonstown Contemporary School of Music; NI Piping and Drumming School);
- Organisations and collectives whose primary ambition is the development of their specific art form (eg. Echo Echo Dance; Queen’s Street Studios; Lyric Players);
- Organisations which address the needs of specific groups within society (eg. Young at Art; Sticky Fingers; Replay; ArtsCare; Open Arts Choir);
- Festivals and venues which provide a broad mix of arts activities and which engage with the local community through outreach and development programmes (eg. Foyle Ulster Scots Festival).

One of the distinguishing features of the Arts sector in Northern Ireland is the interconnectedness of its various activities. In this small region, artists and arts organisations operate in a fragile ‘ecosystem’ in which even moderate changes to one element may create ‘ripple-down’ consequences for the rest.

A recent illustration of this finely-balanced symbiosis in Northern Ireland’s arts sector is the network of regional theatre venues. As a consequence of pressure on the arts budget, the Arts Council reluctantly reduced funding to District Council-run regional venues in order to safeguard the future of the independent arts sector. However, we are aware that decreased levels of funding for regional venues has resulted in: (1) reduction in choice of quality arts and outreach activities available to the public in these areas; (2) reduction in opportunities for indigenous companies to tour their work, leading to fewer opportunities for local actors, musicians, etc. to develop their careers and generate income, leading to fewer opportunities for local writers to have their work commissioned and produced. With a modest increase in resources under the current CSR, we will review the situation.

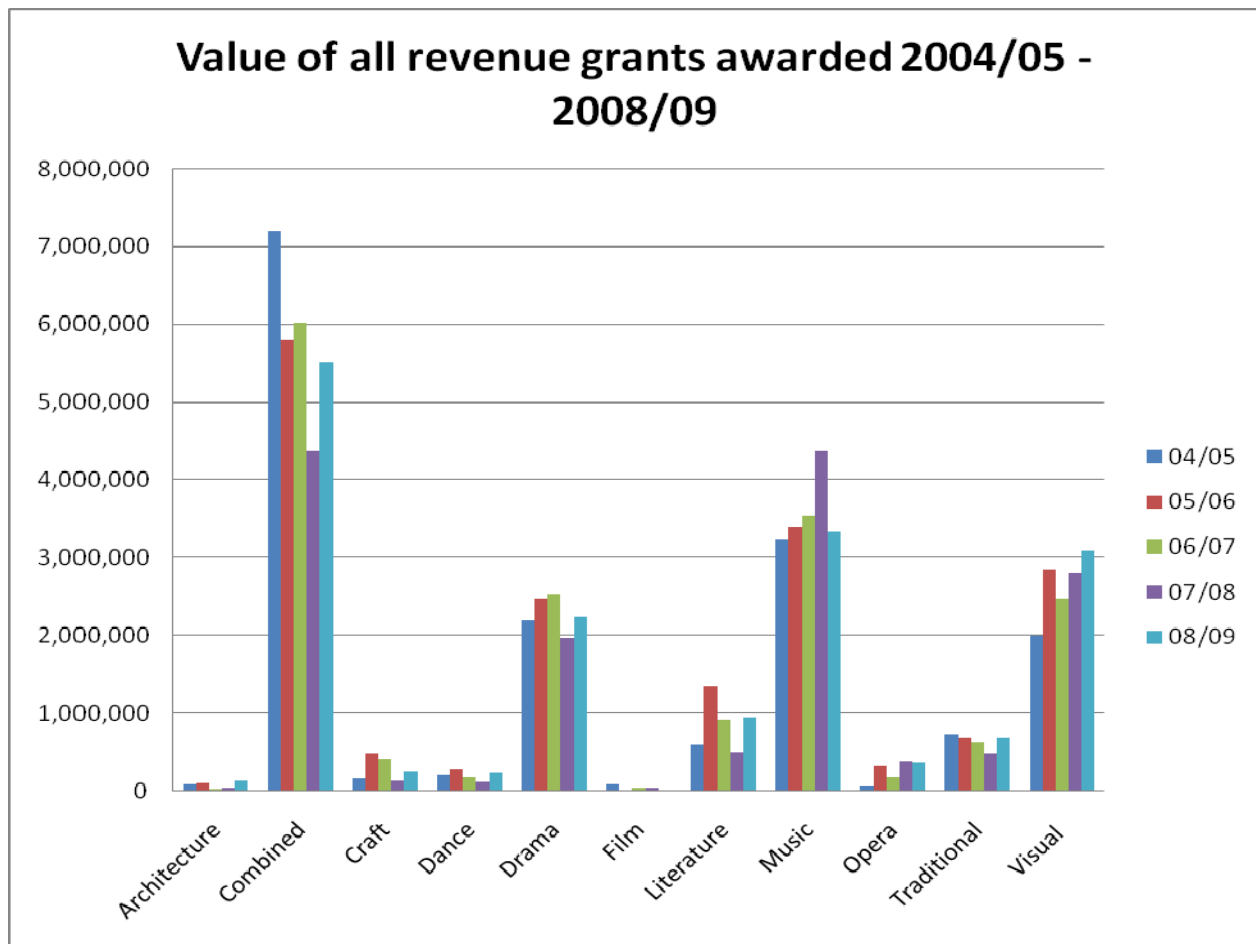
In conclusion, the Arts Council of Northern Ireland strives to facilitate greater co-operation across the sector in order to encourage the best out of this connectivity. It is equally the role of an arts council to support the pursuit of excellence and the integrity of artistic practice.

On a practical note, we are pleased to provide a breakdown of our grants distribution since 04/05 – 08/09. This includes both Exchequer and Lottery funding.

The Committee is invited to note the Council operates a number of funding programmes as follows:

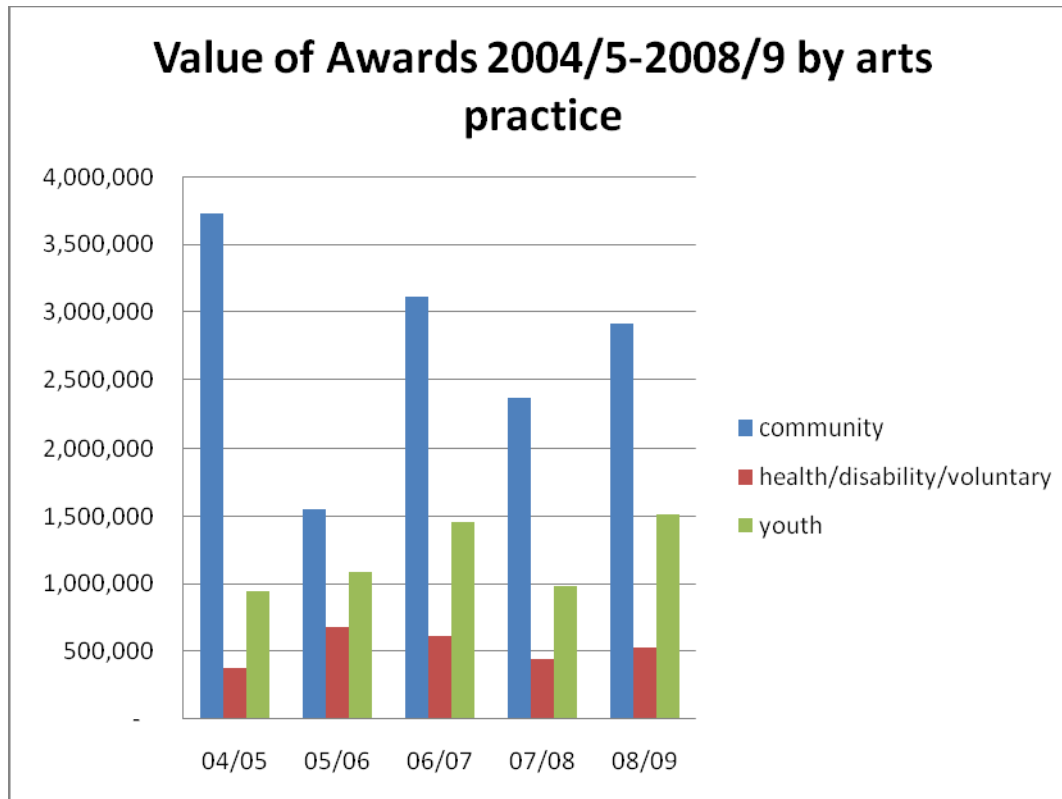
- Annual Support for Organisations Programme (ASOP)
- Support for the Individual Artist Programme (SIAP)
- Project Funding
- Re-imaging Communities Programme
- Equipment grants
- Musical Instruments for Bands
- Public Art
- Awards for All (in 09/10 to be re-launched as the Arts Council's Small Grants Programme)

Table 4 provides a breakdown of exchequer and lottery funding by artform, excluding capital funds for buildings. Please note “combined” includes venues & festivals and cross- artform projects)



	04/05	05/06	06/07	07/08	08/09
Architecture	98,100	106,470	23,749	43,401	135,000
Combined	7,200,554	5,792,552	6,009,718	4,364,834	5,511,087
Craft	176,015	484,003	410,585	133,022	265,570
Dance	218,062	294,530	189,842	118,911	247,370
Drama	2,205,578	2,483,262	2,538,986	1,966,915	2,245,588
Film	94,652	14,340	47,689	53,372	13,170
Literature	592,792	1,349,810	915,391	512,323	959,296
Music	3,224,494	3,393,351	3,537,784	4,370,346	3,342,644
Opera	69,416	322,784	179,470	389,051	360,418
Traditional	736,494	691,839	634,533	490,686	688,408
Visual	2,000,922	2,839,041	2,477,066	2,792,676	3,087,704
	16,617,079	17,771,981	16,964,813	15,235,537	16,856,255

However, more refined analysis shows that within each of the artforms the pattern of arts practice (including community arts) has been funded as set out below.



	04/05	05/06	06/07	07/08	08/09
community	3,729,891	1,546,321	3,107,638	2,361,613	2,908,928
health/disability/voluntary	374,854	678,354	615,634	439,718	534,100
youth	948,957	1,084,884	1,460,649	979,447	1,512,874
	5,053,702	3,309,559	5,183,921	3,780,778	4,955,902

The above table does not include grants made under the Awards for All programme or the Musical Instruments for Bands programme which could also be considered community arts.

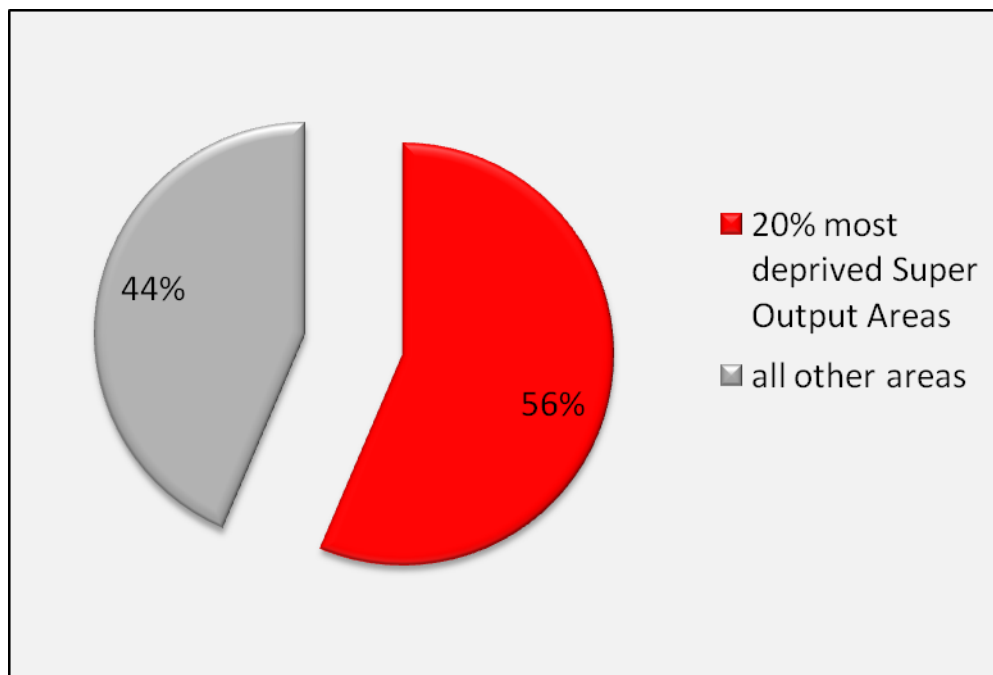
4b. Target Social Need

The Arts Council is very conscious of its obligations with respect to wider government policies including TSN and the need to encourage community regeneration as well as engage with 'hard to reach' communities.

Two years ago we revised our application forms and scoring criteria to take account of geographic, artform and social disadvantage issues. These elements are now weighted in the scoring process. Moreover we are soon to commission an independent review of the Council's entire grant making system which, once agreed by the Department, will inform 2010/11 funding decisions.

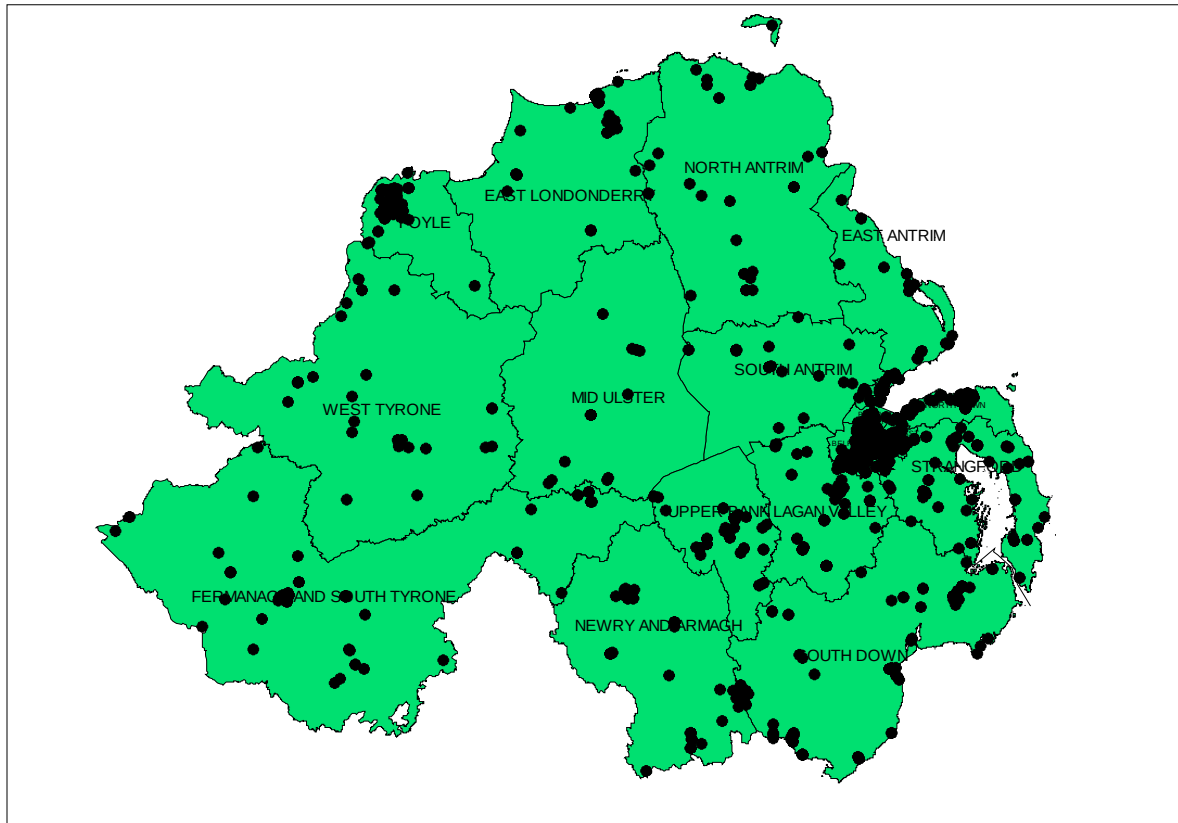
An analysis of our awards by deprivation and spatial pattern of funding between **2003/04 – 2007/08** reveals the following;

PRINCIPAL GRANTS PROGRAMMES AWARDS BY DEPRIVATION



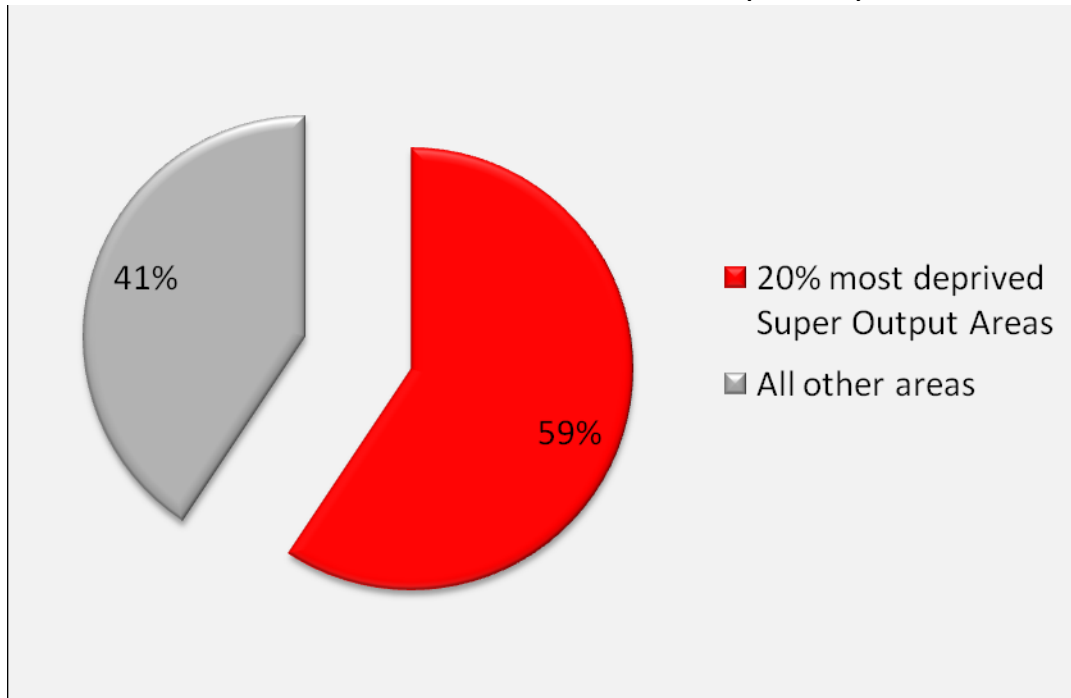
£31.5m (56%) OF PRINCIPAL GRANT PROGRAMME AWARDS WERE MADE WITHIN THE 20% MOST DEPRIVED AREAS IN NORTHERN IRELAND

SPATIAL DISTRIBUTION OF PRINCIPAL GRANT PROGRAMME AWARDS



In Belfast the pattern of awards to the most disadvantaged areas is represented in the following table

PRINCIPAL GRANT PROGRAMME AWARDS BY DEPRIVATION (BELFAST)



£24m (59%) OF PRINCIPAL GRANT AWARDS WERE AWARDED WITHIN THE 20% MOST DEPRIVED AREAS OF BELFAST

4c & d. Encourage community regeneration and engage with communities which have historically found it difficult to develop an arts infrastructure and therefore access arts funding

There are a number of programmes and initiatives that the Arts Council delivers which have been designed to encourage participation from groups which have historically not accessed the arts. It should also be noted that, in most programmes, we have reduced the level of required partnership funding to encourage new applications from community groups.

Awards for All

The joint Lottery distributors' Awards for All programme was established in Northern Ireland in 2001/02 and offers up to 100% funding to small groups to run arts programmes involving people in their communities. The awards are intended to make a real difference to smaller groups and strengthen community activity, particularly among those who struggle to find funds from elsewhere.

The programme is intended to:

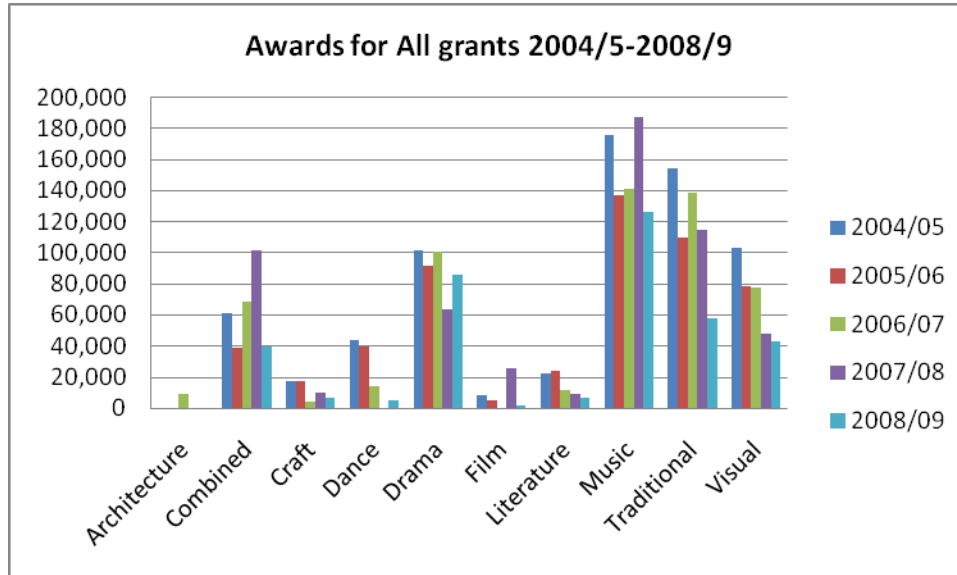
- bring people together and increase community-based arts activities by helping communities to meet their needs through voluntary action, self-help projects, local facilities or events. 'Communities' could be people in a local area or people who share a common interest or need;
- involve more people in a wide range of community-based activities by developing projects and supporting activities which are open and accessible to everyone wishing to take part;
- increase skills and activities by supporting projects which help to develop people and organisations, encourage talent and raise standards;
- have a focus on improving access to the arts amongst the most disadvantaged people in society.

It is through this programme that the Arts Council funds the many amateur musical and drama companies to mount their annual productions and the competitive festival circuit by providing the costs of professional adjudicators.

From 2001 to date the Council has awarded £4.1M to 1021 groups across Northern Ireland. In the period 2004/05 to 2008/09, a total of £2,71M has been awarded, 59% of which has been to groups outside Belfast and Derry.

Whilst Awards For All has served Northern Ireland well over the past number of years, it has become increasingly complex to have a single scheme which responds to a wide variety of applications. As a result Awards For All is changing with each Lottery distributor providing its own 'tailor-made' small grants scheme. The Arts Council's Small Grants Programme was launched in January 2009 with the first decisions expected in April 2009.

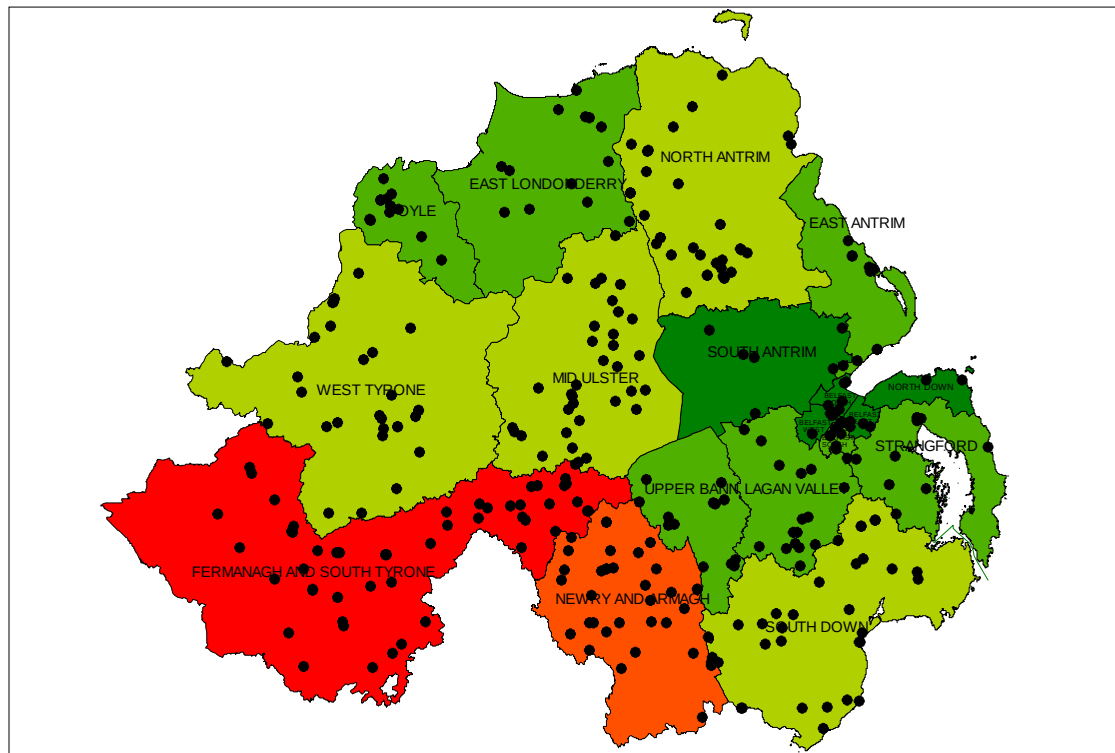
The table below demonstrates the spread of artform activity funded through Awards for All during the period 2004/5 to 2008/9.



Bands

With the introduction of Lottery funds in 1995 the Arts Council offered a programme for the purchase of Musical Instruments for Marching Bands. Within a period of 2 years the Council had awarded £1.5M to 109 bands throughout Northern Ireland. Given the level of funds invested in this sector as compared to that invested in the arts sector as a whole over the same period, the Council suspended the funding programme. The programme was re-introduced in 2002/03. The Council's total investment in bands since 1995 is £3.9M to 340 bands many based in rural/deprived areas. 91% of the funds allocated under this programme have been to bands outside Belfast and Derry and reach across all 26 local authority areas.

SPATIAL DISTRIBUTION OF AWARDS TO BANDS 1995-2008



In 2006 the Council commissioned PriceWaterhouseCoopers to conduct a review into the impact of the Council's investment in the band sector. Amongst the findings the review concluded that the programme delivered benefits to the music sector by encouraging participation from young people learning new skills and extending their repertoire. Contrary to popular perception, 33% of surveyed bands had cross-community membership.

STart-UP

The Start-UP programme is an example of how the Council provided seed funding to areas where there was weak cultural infrastructure. Funded through the DSD's Renewing Communities programme, STart UP ran for one year in 2007/08 with a budget of £100,000. The aim of this programme was to provide support (including 100% grant aid) to those organisations who had not previously availed of Arts Council funding and at making a real difference to smaller groups, particularly for those who struggle to find the money from elsewhere.

DSD funding ceased but the Arts Council has now identified a small budget from its own 2009/10 resources to offer "seed funding" to encourage community groups to initiate arts programmes which may be developed to a stage where they could apply under the Council's main funding programmes.

The 2007/08 programme, employed 49 artists, primarily located in rural areas and involving a mix of Protestant and Catholic communities. There were also a number of projects involving ethnic minority groups.

St Patrick's and St Mary's Mothers Union	500	WINDSOR HILL	NEWRY & MOURNE
Market Street Beacon Centre	5,000	TOWN PARKS EAST	MAGHERAFELT
Glynn Community Development Association	5,000	GLYNN	LARNE
Carrickfergus Neighbourhood Development Group	5,000	MILEBUSH	CARRICKFERGUS
Benedy Community Association Ltd	5,000	UPPER GLENSHANE	LIMAVADY
Friends	5,000	GLENAAN	MOYLE
Muintir na Mointeach	5,000	WASHING BAY	DUNGANNON
St McNissi Tiny Tots	5,000	RANDALSTOWN	ANTRIM
Latinoamerica Unida	5,000	BOTANIC	BELFAST
The Change That Art Group	5,000	HAMILTONSBAWN	ARMAGH
Fermanagh Women's Aid	5,000	PORTORA	FERMANAGH
Augher/Clogher Carer's Group	5,000	CLOGHER	DUNGANNON
The Dominican Playgroup	5,000	ST MARYS	NEWRY & MOURNE
Stiles Community Group	5,000	STILES	ANTRIM
Bridge Youth Project - REACT	5,000	KILKEEL CENTRAL	NEWRY & MOURNE
Ardinariff Historical and Cultural Society	5,000	THE HIGHLANDS	LIMAVADY
Pomeroy Resource Centre	5,000	POMEROY	COOKSTOWN
Pomeroy Comhaltas Ceoltoiri Eirean	5,000	POMEROY	COOKSTOWN
Lylehill Girls Brigade	5,000	CLADY	ANTRIM
Kildress Area Youth and Community Club	5,000	DUNNAMORE	COOKSTOWN

Art of Regeneration

The key aim of this programme was to position the arts at the centre of society in order to help meet some of the social challenges facing Northern Ireland. The Arts Council believes that by putting the arts and artists at the heart of regeneration, solutions, driven by artistic imagination and vision, may be found. A strong ethos of the programme centred on developing the relationship between communities and local councils through partnership working.

The three key themes of this programme were:

- **The Environment** – contributing to ‘sustainable development’ through the use of recycled resources and materials. Regeneration through environmental enhancement;
- **Good Relations** – encouraging good relations between communities, promoting tolerance, respect and mutual understanding;
- **Anti-social Behaviour** – reducing low level neighbourhood disorder and anti-social behaviour by building relationships with young people developing skills and wider community participation.

Ten awards totalling £2.4m were made to local authorities working together with a diverse range of delivery partners such as traditional musical schools, youth organisations, community safety partnerships and local tenants’ associations.

Re-imaging Communities Programme

With a total budget of £3.6m the Re-Imaging programme was launched in 2006. Working under the strategic themes of *Shared Future*, *Community Relations*, *Community Cohesion*, *Regeneration through the Arts* and *Neighbourhood Renewal*, the programme provides support for a range of projects which

- Support cultural awareness and development of community based arts projects focused on the public realm
- Commission public art for shared spaces
- Remove redundant symbols and emblems
- Support locally based charters outlining how communities plan to tackle negative perceptions of their areas in an integrated manner
- Remove aggressive sectarian/racist murals and graffiti.

Re-imaging Communities complements other structural programmes within the following broad categories:

- Neighbourhood Renewal Areas
- Anti-Sectarian and Anti-Racist Strategies
- District Council Good Relations Strategies
- Local Arts and Cultural Plans
- Urban/Rural/Village/Housing Estate Programmes
- Community Safety Strategies

The programme is funded by the Arts Council through its National Lottery funds, DSD through its Renewing Communities Programme, OFMDFM, Northern Ireland Housing Executive and the International Fund for Ireland.

The programme is now scheduled to end in 2009/10 when current funds run out. The Council has commissioned an economic appraisal and evaluation of the current programme in order to seek further funds from a range of public bodies to extend the life of the programme.

To date the programme has supported 112 projects, 57 of these are situated in predominately Protestant areas, 20 in predominately Catholic areas and 35 in areas that are not considered to be of 'single identity'.

It is worth highlighting that projects can be further categorised as follows:

- 74% of Re-imaging projects are based in the most deprived super output areas
- 60% has been awarded within designated Neighbourhood Renewal Areas
- 5% has been awarded in designated Areas at Risk.
- 49 are in NIHE estates
- 15 are on arterial routes
- 13 are in small towns or villages
- 12 are in interface areas
- 6 are on main thoroughfares

5. To compare those organizations which provide public funding to the arts in Northern Ireland with similar organisations across these islands, in terms of how they allocate funding across the various art forms.

Arts Councils in each of the UK regions and the Republic of Ireland support artists and arts organisations through Exchequer and Lottery funds. A breakdown across the various art forms for each of the Councils represents a significant piece of research in its own right owing to issues of consistency and comparability between budgets and systems of classification. We are more than happy to work with the Library and Research Services in their aim of offering an analysis to the Committee within the constraints of the available data.

6. To consider whether there are any art forms which are currently not receiving adequate funding, given their level of participation and /or impact with regards to targeting social need and regenerating communities.

The Arts Council has been commissioning independent reviews of each of the art forms that receive funding support in order to assess the developmental needs of individual sectors. A rolling programme of work began in 2007/08. The first art form review undertaken was Drama followed by Dance, Visual Arts and Opera. The latter two are due to conclude in June 2009. It should be borne in mind that Craft was the subject of a major review in 2002 and Architecture in 2005. Further plans to review other artform areas are dependent on resources, but the ambition of the Council is to conclude reviews of significant areas of its operation. Furthermore, by 2008/09 Drama and Dance had received uplifts in funding of 14% and 108% respectively, reflecting the recommendations of their respective reviews.

For purposes of illustration, the Committee may be interested to know the extent to which the Arts Council has been able to meet the requests of arts organisations submitting successful exchequer and Lottery applications in 2008/09. This is set out in the table below:

Artform	Amount Requested	Value of award	%
Architecture	145,401	135,000	93
Combined	6,574,713	5,471,654	83
Craft	347,379	259,338	75
Dance	284,669	242,370	85
Drama	2,549,989	2,160,303	85
Film	13,170	11,470	87
Literature	1,210,999	952,796	79
Music	3,742,684	3,207,695	86
Opera	423,909	360,418	85
Traditional Arts	763,035	630,660	83
Visual Arts	3,473,981	2,845,423	82

The Council is of the firm view that the whole of the arts sector is underfunded and this includes all artform areas and community, youth and disability arts organisations as well as our individual artists. The Council is also conscious that there are real developmental issues which need to be addressed in certain communities, in certain artforms and in certain arts practices.

It is also necessary to highlight the displacement caused by the closure of funding programmes such as the EU Peace Programme, and within the current funding climate, to note the increased financial pressures on community-based projects arising from the threat to partnership funding from the Department of Social Development amongst others, and the unprecedented constraints on local government funding which will almost certainly result in a reduction of services, including arts provision.

Appendix 1: Sponsorship income for ACNI funded clients List of organizations

The table details the organisations in each band in Table 3, based on the amount of funding received from ACNI and starting from 1 being the highest amount of funding, to 54 being the lowest amount of funding.

1-10	11-21	22-32	33-43	44-54
Ulster Orchestra	Replay Productions	Aisling Ghear	ADAPT NI	Context Galleries
Grand Opera House Trust	Moving on Music	Belfast Print Workshop	Cahoots NI	Lagan Press Ltd
OMAC	Tinderbox Theatre Co.	Beat Initiative	Play Resource Warehouse	Flax Art
Verbal Arts Centre	Opera Theatre Co.	Open Arts	Voluntary Arts Ireland	Creative Writers Network
Derry Theatre Trust	Feile an Phobail	Belfast Festival at Queens	Anderstown Traditional and Contemporary Music School	VOID
Castleward Opera	Audiences NI	Blackstaff Press Ltd	Maydown Youth Training Project (Waterside Theatre)	Drake Music Project
Culturlann McAdam O’Fiaich	Big Telly Theatre Co.	Cathedral Quarter Arts Festival	NI Piping & Drumming	Ulster Association of Youth Drama (UAYD)
Crescent Arts Centre	Kabosh Theatre	Armagh Rhymers Workers Co-operative Ltd	An Gaelaras (Blathanna)	Streetwise
North West Play Resource Centre (The Playhouse)	Belfast Community Circus School	Young at Art	Seacourt Print Workshop	Queen Street Studios
Arts & Disability Forum	Community Arts Forum	Belfast Exposed	Sticky Fingers	Echo Echo