



Community Arts Partnership - *Connecting Creativity and Community*

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Community Arts Partnership
Response to the Consultation Document
Strategy for Culture & Arts 2016-2026

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Section 1: Introduction

Introduction

After what has been a couple of years of real torment for the arts community, many of us relished the opportunity to assist in the development of a 10 year strategy that would place the arts right at the centre of the conversation within our civic society. It was also a timely opportunity because we know that next year the department for culture, arts and leisure (DCAL) will be rolled into the super government department for communities (DC). So it is doubly significant to see a strategy that could determine the arts support structures at the heart of government that would then translate to the resourcing and platforming of the arts within wider society. Indeed it is triply significant, because the first national cultural policy ([Culture 2025](#)) is being developed in the Republic of Ireland. These parallel processes, defining how the respective ministries nurture and steward the arts for the next 10 years on the island, must chart new territory for creativity and navigate hugely significant commemorations for this island and all who live on it and who visit us.

In January 2015, a Ministerial Arts Advisory Forum (MAAF) was set up under the Chairmanship of Mr Bob Collins, Chairman of the Arts Council. That Forum included representatives of a selection of arts and culture organisations that broadly reflected a range of genres including children and young people, people with a disability, venues, community arts programmes and festivals. Following a number of meetings, the Forum developed a set of draft proposals, ideas and suggested themes to inform the 10 year arts and culture strategy and the proposed consultation document that would be required to gather opinions and views. It was intended by the Forum that the ideas and proposals would form part of a process of ongoing consultation with the Department which in turn would provide a draft consultation document which would have the full endorsement of the Forum.

Given the presumed pressures of time in June 2015 the Forum developed some outline ideas and has itself offered commentary to the consultation document from DCAL.

The following document is an attempt to amplify some of the thinking developed through the Forum discussion process, various other conversations and indeed focus group meetings facilitated by Community Arts Partnership, allowing for particular reference to the mission, vision and values of community arts practitioners and organisations, and offer comment and response to the consultation paper.

Section 2: Our Ambition for the Arts

Article 27 UN Declaration of Human Rights.

(1) 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.

(2) Everyone has the right to the protection of the moral and material interests resulting from any scientific, literary or artistic production of which he is the author.

The Irresistible Impact of the Arts

Everybody has a cultural life and makes cultural choices. There is not a single person in Northern Ireland who has not been moved by music, charmed by a child's spontaneous dancing, proud of the first drawing of a grandchild, entertained by a stage presentation, captured by a book, enthralled by a film or who has simply enjoyed experimenting with her own creative potential. The arts do engage thousands of people across a range of backgrounds and cultures, but of course there are still opportunities to enhance that ability and challenges to its reach.

People's lives are transformed by their introduction to and engagement in the arts. New ways of being and perceiving are realised. Communities of interest and place, culture and ethnicity are enriched. Community Arts, whilst consistently supporting the marginalised through a range of socio-economic circumstance, do not exclusively view a deficit model of artistic response as the only modus operandi of activity. Far from it, the transmission of the richness, depth and excellence of all aspects of creativity and art-making, via all who champion, practice and advocate for the arts, promotes participation in all our community settings, across centres of learning, health settings, etc.

The arts are a major contributor to employment in NI, with almost 6,000 jobs and over 9,000 volunteers. Supporting and crucial to the development of the creative industries, the arts are a key component of our creative economy, employing over 50,000 people. In all our schools and academic institutions, the promise of exciting new creative careers should not be solely the stuff of dreams but should be understood as the next stage in our educational and economic progress.

Our arts and culture help celebrate our shared, disparate and contested identity, and they are our most accessible means of exploring, understanding and transforming our local cultural dialogue. In creating attractive, welcoming and inclusive cultural celebration, the Arts are recognised as a draw for visitors, local, national and international.

Arts bring people together. We celebrate who we are; what we can contribute, what we enjoy, what entertains, and what enables our shared celebration of people and place. The arts reflect our cultural selves and the local offering of carnivals, theatre, public art, street art and galleries, books, comics, films, workshops and masterclasses, community plays

and fashion design shows, poetry slams, concertos and gigs and a myriad of other events and happenings, highlight the best of our achievements and point to the depth of our collective potential.

Locally, the arts may not always have resisted the narrative of an elite, class-based system, preserving access for a privileged few, but for more 20 years, N Ireland has gone a long way to opening up access and participation for all sections of our society. The next 10 years are crucial in maintaining and enhancing that shared platform for all artistic exploration and creative engagement, so that the world can see a modern, progressive, outward-looking, international, confident, healthy, vibrant, creative, determined and talented people putting their creative needs at the centre of their own lives and encouraging Northern Ireland to take its place on any international stage and shine.

Looking forward

This will be the first Inter-Departmental Arts and Culture Strategy developed in more than 10 years building upon the foundations of the last strategy. However, it should be noted that successive strategies have been undertaken: a long list of reports stretching back to the mid-90s including *The Arts And Northern Ireland Economy*, *John Myerscough Northern Ireland Economic Research 1996*, *Multimedia Ireland Call Realising The Potential By Forbairt 1998*, *Opening Up The Arts The Strategic Review Of The Arts Council By Anthony Everett In 2000* , and of course *Unlocking Creativity From* in 2000 which heralded the first major policy development of the then newly established *Department For Culture Arts And Leisure*.

Any new 10 year strategy must look forward, trying to imagine what Northern Ireland and our society might be like. We should remember that today's population of children and young people includes all the writers, painters, playwrights, poets, composers, musicians, architects, town planners, digital creators, song-writers, film makers who will shape Northern Ireland and our understanding of it in the next 30-40 years and who will have an impact on the following fifty years. As technological development races to explore new digital horizons, our creativity must keep pace. Growing and harnessing the wealth of local creative expertise to maximize the potential for everyone will be key. That has challenge and potential. It must be explored, exploited and developed.

What our society might be like in 10 years is hard to imagine. We would like to see a place where;

- Everyone enjoys the fundamental right of access to the fullest range of creative opportunities.
- Participation is promoted across all settings and circumstances, formal and informal.
- Experimentation, endeavour and excellence in process and product, publication, performance and exhibition are recognised and valued.

- Health and wellbeing is enhanced through active engagement in creativity, for all ages, in all places.

We see arts and culture as shaping this future...

But what does our creative future look like in 2026?

The years to 2026 will witness exponential technological growth for a truly global conversation engaging all facets of life, digitally. It is thought by January 2026 that the European population will still be much the same but there will be 1 billion more people who inhabit the earth. Here the promise of peace and prosperity will see our population rise by attracting more people to call here home.

For N Ireland to become a well-spring for creativity and offer support for opportunities locally, nationally and internationally we need the resources to do so. We require a comprehensive policy platform that we can look to, reflecting our ambition not only for the arts themselves but for our communities and our society so that together our economy and our creative futures can be strengthened. In so doing, the future well-being of society in terms of social cohesion, promoting equality, tackling exclusion and social deprivation will be supported alongside a flourishing creative industry sector with a sustainable arts infrastructure that can inspire our educators, our business leaders, visitors, investors, artists, young and old, rich and poor, gay and straight, the worried-well and those challenged by serious illness.

This can be a place that understands the power of the arts in and of themselves and that also has figured out how to translate that power into having meaningful, deep, resonating impact across our whole community.

Community Arts

The definition that Community Arts Partnership has held to and that has also been the foundation of Arts Council of Northern Ireland's strategies and policies relating to community arts for the last decade, is as follows:

"Community art is a process of harnessing the transformative power of original artistic expression and producing a range of outcomes: artistic, social, cultural and environmental.

Looked at politically, socially, culturally and/or economically, community arts aim to establish and maximise inclusive ways of working, providing an opportunity for communities and their participants to continue to find ways to develop their own skills as artists and for artists to explore ways of transferring those skills.

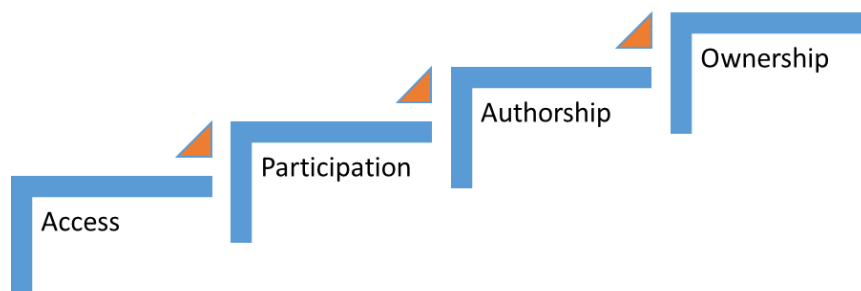
Through this process, community arts aim to maximise the access, participation, authorship and ownership in collective arts practice."

Community arts practice is concerned not only with such standard aesthetic preoccupations as the function of beauty and sublimity in art, but with the relations between art and society. Community arts wants to support transformation. It wants to harness that power to produce positive change in the world. Artists have highly

developed analytical skills that give them the ability to offer different perspectives, both actually and philosophically. When these skills are incorporated into a purposeful process that includes many views, voices and opinions, it becomes the essential core of the creative dialogue within community arts processes. All aesthetic considerations are now amplified with other considerations. The concerns, ideals, ambitions and contexts of the participants are at play. In community arts, enabling people to be artists and as such empowering the creative ability to reflect and create is key. Then, as the definition runs, this can be applied to a range of circumstances and potentials. Because of this ability, community arts can reach and support people where they are. It is not encumbered by predetermined artistic ritual or history. There is real autonomy in the process and it can offer those, particularly those on the margins, an attractive, engaging and highly productive way to express that requires no more than their active willingness to take part.

But community arts can only work where we have a thriving artistic and creative environment, with local high-calibre artists, motivated with the potential and possibility of a dynamic arts infrastructure. Investing and maintaining that necessary creative setting is the greatest challenge for the next 10 years and more.

The Four Stages of Community Arts Practice



Section 3: A Strategic Framework¹

SUGGESTED VISION

“.....Investing in a Dynamic Creative Future Where Arts and Culture are celebrated, valued and available to all....”

SUGGESTED MISSION

The NI Executive is committed to investing, supporting and promoting Arts and Culture to maximize the impact and benefit of our vision

STRATEGIC THEMES

Economy	Access for everyone	Cultural expression	Valuing the Arts	Creativity and Skills	Community cohesion	Well Being
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OUR VALUES

Promoting equality of opportunity

Tackling Poverty & Social Exclusion

Promoting Excellence

Rewarding Innovation

Connecting Community

OUR PRINCIPLES

Participative

Responsive (to need)

Open to all

Multi-layered and multi-disciplined

Outcomes-focused

Trend setting

Excellent

¹ This framework could be presented in a number of ways e.g. see Appendix 2

Our Ambition for the Arts Strategy

Our vision of this strategy is for a Northern Ireland that values the arts and culture; recognises creativity as central for personal and social development; appreciates the educational, economic and health benefits of engagement in the arts and cultural life; aspires to and celebrates world class achievement; has real ambition for how Northern Ireland is seen as a vibrant centre of the arts and culture; and is committed at Executive level to a sustained programme of investment that will encourage access to and active participation in the arts and culture for everyone and in so doing, continue to promote equality and tackle poverty and social exclusion.

1. The Economy

The relative social and cultural value of the arts are not only embedded in the everyday life of the community, but are also part and parcel of our economy. In creating a new economic narrative, where indices of wellbeing and new outcomes-focused socio-economic return can provide evidence, our policy makers and strategists need to describe as fully as possible, the ambition, infrastructure and targeted performance of this sector. Any strategy must not only recognise and protect the intrinsic cultural power as symbols of reaffirmation but also help define the economic and social benefits capable of being supported by a nuanced, expert and multifaceted applied arts context. The arts can play an increasingly central role to support policy outcomes across a variety of areas of government concerns. The interdepartmental ambition for the strategy as notionally set out in early 2015 for this 10 Year Strategy, can be reaffirmed across a range of key performance indicators in any new Department for Communities (DC).

In the face of so-called austerity, the arts are most definitely identifiable as precarious. The sustainability of the enterprise of artists, practitioners, craftspeople, participants and arts organisations, has never been more unsure. Without a definitive re-affirmation and protection of the central role the arts can and do play, the uncertainty of the arts precariat will only prevail.

Therefore in terms of return on investment, there are a range of economic models and matrices that all suggest the arts punch well above their weight promoting enhanced economic performance. Of course, making savings through actions that increase wellbeing, socially include and develop community cohesion, promote employability, build new, hitherto unheard-of jobs (particularly within the digital sphere), these all have immediate and lasting economic benefit. Defining the arts accurately so that the potential impact can be more fully understood and developed, should be fundamental to our strategy for the 10 years at least.

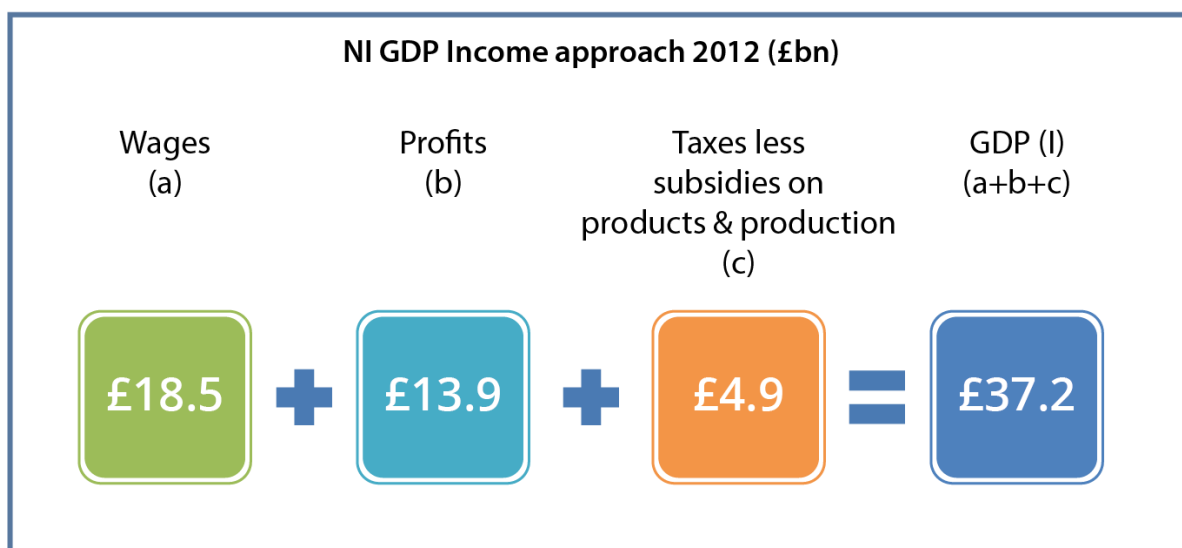
When the current architect of austerity describes the arts sector as “one of the best investments we can make as a nation” then the recognition of the importance of the arts to the economy must be further understood and harnessed. In his spending review last

November, George Osborne noted that £1bn of funding adds “a quarter of a trillion pounds to the economy – not a bad return”. So, the Chancellor of the Exchequer reckons the multiplying effect to be 250:1.

In terms of N Ireland, that might equate to £4.875 Billion which does seem somewhat overly ambitious given that Belfast City Council, as quoted by ACNI in their Strategy Response, only put the multiplying effect in the city at 8 times. Still, in purely economic terms an 8 times larger return on investment is incredible, that’s a 700% increase. Community Arts Partnership’s parent New Belfast Community Arts Initiative calculated in the first demonstration report on the Social Return on Investment (SROI), that the multiplying effect of socially-engaged arts activity was more like 14:1, ie £14 for every £1 invested – this wasn’t pure financial return but an aggregation of all the savings made through better health and wellbeing, artists employment, employability and educational attainment by participants, etc.

The most recent figures from the Dept. for Finance and Personnel and the Office of National Statistics, make for interesting reading too.

Only recently has DFP published GDP figures for NI themselves. The most recent figures they have for GDP (gross domestic product) and GVA (gross value added)



Overview of GDP by expenditure approach 2012.

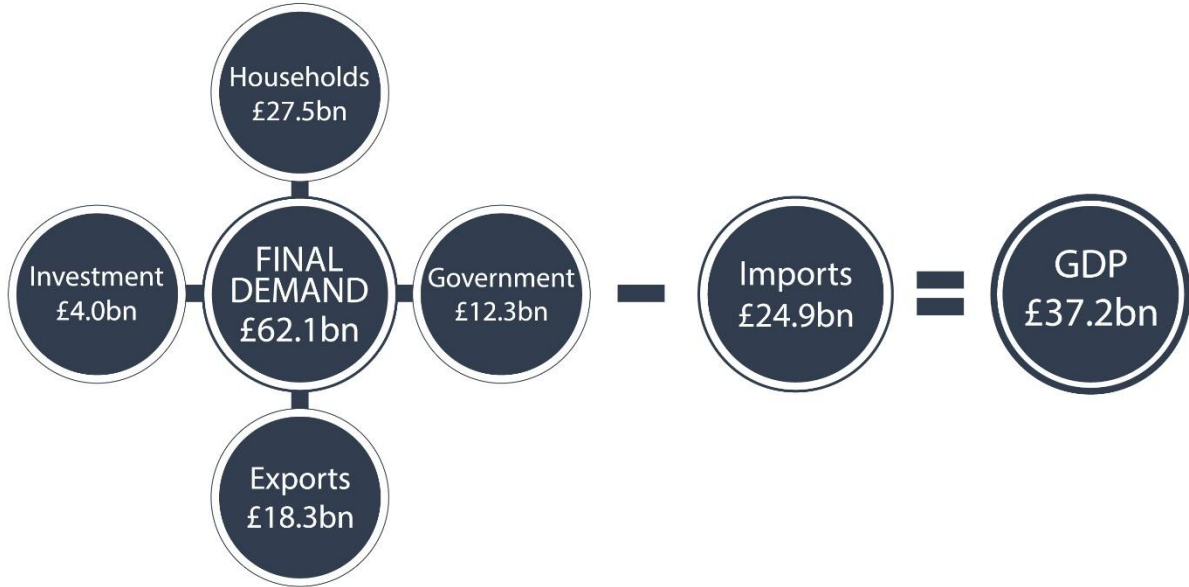
GDP can be measured in three ways:

- **Output measure:** This is the value of the goods and services produced by all sectors of the economy; agriculture, manufacturing, energy, construction, the service sector and government
- **Expenditure measure:** This is the value of the goods and services purchased by households and by government, investment in machinery and buildings. It also includes the value of exports minus imports

- **Income measure:** The value of the income generated mostly in terms of profits and wages.

In theory all three approaches should produce the same number.

Expenditure measure below



Gross Value Added (GVA) is a measure of the increase in the value of the economy due to the production of goods and services. It is measured at current basic prices, which include the effect of inflation, excluding taxes (less subsidies) on products (for example, Value Added Tax).

UK Countries GVA ^{1,2} , 2014 ³					
	GVA per head (£) ²	GVA per head growth on 2013 (%)	GVA per head index (UK=100)	Total GVA (£m) ²	Total GVA growth on 2013 (%)
United Kingdom	24,616	3.6	100.0	1,618,346	4.6
England	25,367	3.7	103.1	1,377,851	4.6
Wales	17,573	2.1	71.4	54,336	2.4
Scotland	23,102	4.2	93.9	123,543	4.6
Northern Ireland	18,682	1.9	75.9	34,384	2.5

1. GVA at current basic prices on workplace basis (background note 3).
 2. Figures may not sum due to rounding in totals; per head (£) figures are rounded to the nearest pound.
 3. 2014 estimates are provisional.
 4. Per head and per head index figures exclude the statistical discrepancy and Extra-Region: the off-shore contribution to GVA that cannot be assigned to any region (background note 1). These are included in the total GVA figure.
Source: Office for National Statistics

SHARE OF GROSS VALUE ADDED (GVA) BY SECTOR, 2011				
Sector	England (%)	Wales (%)	Scotland (%)	Northern Ireland (%)
Agric., forestry & fishing	0.7	0.6	0.9	1.3
Mining & quarrying, electric, water, waste	2.5	4.2	7.2	2.1
Manufacturing	10.2	16.8	11.3	13.0
Construction	6.4	7.1	6.9	6.9
Retail, Transport, accom. & food	18.6	17.0	17.9	20.3
Info. and comms	7.2	2.8	3.0	3.1
Finance & insurance	9.1	4.3	7.1	5.0
Real estate	10.9	11.0	9.6	8.8
Professional & admin. services	12.4	6.9	10.4	6.9
Public admin., education & health	18.5	26.3	22.2	29.3
Arts, entertainment & recreation, other	3.5	3.1	3.5	3.3

Given that 3.3% of GVA is attributed to arts, entertainment & recreation, even if only one fifth (20%) of that value added were produced by just the arts themselves, that in itself would amount to **£227M**. It is more likely that the appropriate contribution is more than one in five, suggesting a ratio of return on investment closer to 12:1.

Did you know?

Arts engagement was found to be associated with higher wellbeing. This is valued at £1,084 per person per year, or £90 per person per month. (Department for Culture, Media & Sport **Quantifying and Valuing the Wellbeing Impacts of Culture and Sport, 2014**)

Per Capita Spend

In comparative terms, the people of Northern Ireland deserve as much if not more support for the arts sector. Historically, the arts have signalled a maintenance of normality and civility throughout the darkest days of our conflict. Today, this sector should be a flourishing vital part of the regeneration initiative, providing a vital, high profile platform for the enhancement of our social peace dividend.

COUNTRY	EXPENDITURE PER CAPITA
Northern Ireland	c £5.50 (2015)
Ireland	c £9.50 (2015)
England	c £10.50 (2013)
Scotland	c £17.50 (2014/15)
Australia	c £100 (expenditure over three tiers of government) (2013/2014)

In the culturalpoliciesnet online figures² determines that the median Public Cultural Expenditure per capita in EU Region, averaged between 2010 and 2013 was 1.54% of public expenditure and 0.56% of GDP. Northern Ireland DCAL spend expenditure currently sits at 0.78% and 0.2% respectively, leaving N Ireland struggling firmly at the bottom of any European League table.

If we look solely at Arts spend this falls to 0.23% (Public Spend) and 0.06% (GDP). In comparison, the Republic of Ireland government spent 0.11% of GDP on investment in Culture and the Arts, almost twice as much.

The table below from NESTA commissioned Creative Employment in the UK and EU (Dec 2105) shows that beyond the creative industries, the UK employs significantly greater levels of musicians and artists than the EU average, with a creative sector intensity second only to Sweden in the whole of EU. Northern Ireland, in the next 10 years, could play an even more meaningful aspect in this expanding part of the creative economy. The creative economy is not to be confused with the creative industries, rather should be seen as the embedded all-embracing sector of which the arts and creative industries are a subset.

EU/UK CREATIVE INDUSTRIES GROUPS, 2011-2013 COMPARISON			
EU-28			
DCMS Industry group	Industry employment	% of all creative industries employment	% of all employment
Advertising and marketing	1,923,000	17.14%	0.89%
Architecture	2,302,000	20.53%	1.07%
Design activities	377,000	3.36%	0.18%
Film, TV, video, radio and photography	877,000	7.82%	0.41%
IT, software and computer services	3,022,000	26.93%	1.40%
Publishing	1,001,000	8.93%	0.47%
Museums, galleries and libraries	600,000	5.35%	0.28%
Music, performing and visual arts	1,115,000	9.94%	0.52%
	11,218,000	100%	5.21%
UK			
Advertising and marketing	445,000	19.98%	1.52%

² Monitoring Public Cultural Expenditure in Selected European Countries 2000-2013
Gross figures in € per capita and in % of total public expenditure or of GDP; all levels of government
State: July 2015

Architecture	437,000	19.68%	1.49%
Design activities	109,000	4.90%	0.37%
Film, TV, video, radio and photography	211,000	9.50%	0.72%
IT, software and computer services	562,000	25.28%	1.92%
Publishing	190,000	8.63%	0.65%
Museums, galleries and libraries	106,000	7.22%	0.36%
Music, performing and visual arts	161,000	4.81%	0.55%
	2,221,000	100%	7.58%

Did you know?

United Kingdom and Ireland have the highest share of art students in the EU

In 2009, in the EU27, 1.5 million people worked as writers or artists, equivalent to 0.7% of total employment. The highest numbers were recorded in Germany (330 000), the United Kingdom (200 000), France (180 000), Italy (120 000), the Netherlands (110 000) and Spain (100 000). Among the Member States, the share of writers or artists in total employment varied from 0.1% in Romania to 1.5% in Finland and Sweden.

During the academic year 2007/2008, 725 000 students, or 3.8% of all tertiary students in the EU27, studied arts. The United Kingdom (6.8%), Ireland (6.6%), Finland (5.6%) and Cyprus (5.5%) recorded the highest shares of tertiary students in arts.

SELECTION OF INDICATORS FROM THE CULTURAL SECTOR									
	Writers and creative artists* 2009		Tertiary students studying arts**, as % of all students, 2007/2008	Trade in cultural goods***, % of total external trade, 2010		Harmonised indices of consumer prices, 2010 (2005*100)			
	In thousands	% of total employment		Exports	Imports	Total	Cultural services****	Books	Newspapers
EU27	1,482	0.7	3.8	0.6	0.4	111.9	113.3	106.5	117.5
Belgium	26	0.6	5.1	0.2	0.3	111.4	114.7	111.3	116.2
Bulgaria	18	0.6	2.4	0.1	0.1	136.6	139.3	133.4	111.7
Czech Republic	36	0.7	1.9	0.5	0.4	113.7	127.6	112.3	121.7
Denmark	25	0.9	3.6	0.3	0.5	110.8	120.0	108.7	124.1
Germany	328	0.8	3.6	0.5	0.3	108.4	107.8	100.7	117.4
Estonia	3	0.5	5.1	0.7	0.2	127.0	139.7	119.2	139.9
Ireland	17	0.9	6.6	0.2	0.8	105.4	112.5	103.9	119.9
Greece	23	0.5	2.1	0.5	0.7	117.7	117.9	111.6	114.9
Spain	102	0.5	4.7	0.4	0.2	112.9	113.8	110.8	111.4
France	180	0.7	4.2	0.6	0.5	108.8	109.4	105.1	113.7
Italy	119	0.5	4.0	0.3	0.2	110.6	109.2	107.0	113.7
Cyprus	2	0.4	5.5	0.6	0.7	112.0	112.1	96.2	136.3
Latvia	7	0.7	3.3	0.6	0.2	137.9	172.3	143.2	153.1
Lithuania	7(un)	0.5	3.2	0.3	0.1	128.6	139.0	120.5	110.4
Luxemb.	2	0.7		0.1	0.5	113.1	111.5	101.2	121.8
Hungary	24	0.6	1.7	0.1	0.1	129.7	130.5	131.1	130.2
Malta	(u)		2.8	0.3	0.4	112.4	92.5	92.2	120.1
Netherl.	108	1.3	4.4	0.2	0.2	107.6	116.9	80.9	120.2
Austria	37	0.9	5.2	0.6	0.9	109.5	112.3	100.6	119.8
Poland	69	0.4	1.1	0.4	0.2	115.6	106.0	113.9	96.1
Portugal	21	0.4	5.2	0.2	0.4	108.9	111.5	114.4	115.5
Romania	13	0.1	1.2	0.1	0.2	135.2	114.7	119.3	180.4
Slovenia	6	0.6	1.9	0.3	0.2	115.6	115.8	104.3	127.8
Slovakia	12	0.5	1.7	0.3	0.2	112.2	111.4	120.3	120.4
Finland	36	1.5	5.6	0.2	0.4	110.5	119.7	103.9	119.2
Sweden	68	1.5	4.4	0.4	0.4	110.8	108.0	110.0	121.6
UK	196	0.7	6.8	1.8	0.8	114.5	119.9	115.7	123.7
Iceland	3	1.9	2.9			152.8	127.6	121.9	152.3
Norway	35	1.4	3.0			111.8	128.3	88.6	125.2
Switzerl.	37	0.9	4.3			104.1	105.5	95.6	111.3
Croatia	8(u)	0.5	2.6			115.9	117.6	115.2	108.0
Macedo.	2	0.3	1.8						
Turkey	37	0.2	1.4			151.4	129.3	197.4	179.2

In the next 10 years, if N Ireland is not to lose further ground to our nearest neighbours in GB and Ireland targeted investment must be made. If we are to avoid remaining stubbornly rooted to the foot of all European assessment tables of cultural provision, rates of investment must be increased.

Linking investment to the EU median per capita level would greatly enhance revenue funding for the arts. This in turn would allow for less reliance on Lottery funds, leaving them to support the good causes and additionality that they are legally obliged to deliver and see project work flourish beyond recognised arts organisations and into diverse community and schools programmes.

Creative readiness in the digital age must also be a funded commitment, mirroring a government commitment to greater connectivity through broadband. Future employability for generations will be determined on our investment over the next years, in the digital literacy not just of the very young, but across our whole community.

Strategic Aims

- Provide sufficient investment to maintain and grow the arts.
- Recognise and promote the range of cost and social benefits gained through the arts

How do we get there between 2016-2026?

- Increase revenue funding to the arts
- Link investment to EU median per capita level (1.54% of public expenditure and 0.56% of GDP)
- Bring forward innovative tax incentive proposals to benefit creative economy
- Develop integrated creative digital policy across government departments
- Maintain and promote linkage between community, professional and academic arts platforms.

2. Access for Everybody

By access, we mean much more than physical location, ease of attendance or the price of a ticket. The fundamental issue is that the potential of the arts should be enjoyed by all and not only by those with the material resources, educational advantage or family tradition.

So beyond having physical access to art locally in our towns, cities and rural areas, we require enabled access at crucial staging points in our lives; within formal and informal education; within our workplace, care setting, health setting; within our public services; on our public broadcaster; at all stages of our curriculum; in our economy.

Strategic Aims

- Recognising the role the arts play in opening up access to creativity.
- Appreciating that all arts organisations are volunteer-led and support invaluable voluntary engagement with arts and culture.

- Understanding the barriers to active arts participation and finding creative ways to remove them.
- Making all the connections across government and the arts community realise the fullest range of benefits and support innovative new projects.

How do we get there between 2016-2026?

- Strategic alignment within the new Department for communities.
- Strategic vision with departmental support for arm's length body (ALB) discrete policy & action plans, fully costed and resourced for implementation.
- Improved sustainability for key arts and infrastructural organisations.
- Improved opportunity for innovation and development.

3. Cultural Expression

Cultural diversity is an asset, rich in heritage and potential, for both individuals and societies. The protection, promotion and maintenance of cultural diversity is an essential requirement for sustainable development for the benefit of present and future generations³.

Promoting creativity and strengthening cultural production and expression enables a deeper engagement within society, allowing for the sharing of a rich and diverse cultural heritage, for citizen and visitor, practitioner and consumer alike. Cultural expression gives us the means to understand our past, illuminate our present, dream of our future and celebrate our uniqueness.

Strategic Aims

- Finding new ways to bring people into greater contact with the arts.
- Enhancing the potential for community engagement to enhance active participation.
- Recognising the potential - and the urgency - of bringing everyone into the new media world.
- Encouraging children to value the power of their own imaginations.

³ (UNESCO Cultural Diversity Convention, ratified on 07/12/2007 United Kingdom of Great Britain and Northern Ireland)

How do we get there between 2016-2026?

- Properly conceived and implemented audience and participant development policy, with key expert stakeholders across sector.
- Cross-departmental community arts strategy to dovetail with community initiatives like TIBUC and Racial Equality Strategy with signposted tri-annual review.
- Digital development programme, showing ambition for local readiness to take lead in transforming technological uptake.
- Children's Creative Futures, a development programme aimed at crucial early years arts and creative interventions, fully costed and implemented across region.

4. Valuing the Arts

The fundamental power that the arts hold for an individual as audience member or creative producer is vast and varied. This intrinsic value of entertaining us, inspiring us and providing us with uniquely pleasurable experiences is hard to quantify, but we know its effect, implicitly and we enjoy it every day. To become the authors of a dynamic, cultural future requires imagination and energy, both readily abundant in a healthy, resourceful creative environment. We must nurture the fullest ecology of the arts and their potential, from the cradle to the grave and recognise the benefits to all by doing so.

But we further understand that the arts and culture sector play a valuable role in promoting social and economic goals through local regeneration, attracting tourists, the development of talent and innovation, supporting education and skills development, improving health and wellbeing, and delivering a host of other supporting services across a diverse range of needs and interests.

Any strategy should seek to harmonise and facilitate the ability of all to make application for public funds. Currently, there are as many processes as there are funders, even within government. There should be a review of all funding processes, with recognition of the capacity required to make application and a set of guidance developed that assist all arts funding in all government departments.

Strategic Aims

- Appreciate the role that the arts and culture can play in personal and social development of everyone at all ages.
- Having an ambition for everyone to realise their full potential in engaging with the arts and culture.

- Facilitate the contribution of all those involved in arts and culture.
- Understanding the benefits of arts and culture for Northern Ireland's place in the world.

How do we get there between 2016-2026?

- Integrate the arts and culture strategy within next PfG.
- Agree a set of strategic commitments and cross-departmental outcomes within CSRs 2015 – 2026.
- Determine there will be a new concordat to facilitate the applying for and adjudication of arts-related grant-aid.
- Align arts and cultural budgets at pro-rated median EU levels.
- Agree commitments from new Super-Councils to ensure full integration of arts and culture overarching framework into all community planning.
- Champion a percent art scheme, as part of the corporation tax re-investment process.
- Determine a raised tax threshold for all artists and arts professionals.

5. Creativity and Skills

Arts and culture directly promote learning and skills development within our schools, communities and workplaces. Our young people can acquire not only technical creative abilities but in doing so enhance literacy, language development, mathematical attainment and future employability.

In a 2013 OECD report commented on the arts role in society:

By artistic skills, we mean not only the technical skills developed in different arts forms (playing an instrument, composing a piece, dancing, choreographing, painting and drawing, acting, etc.) but also the habits of mind and behaviour that are developed in the arts. Arts education matters because people trained in the arts play a significant role in the innovation process in OECD countries: the arts should undoubtedly be one dimension of a country's innovation strategy.

(© OECD 2013 *Art for Art's Sake? The Impact of Arts Education* (Winner, Goldstein and Vincent-Lancrin, 2013))

The same report spells out in its introduction:

In knowledge-based societies, innovation is a key engine of economic growth, and arts education is increasingly considered as a means to foster the skills and attitudes that innovation requires, beyond and above artistic skills and cultural sensitivity.

Indeed, *OECD (2010), The OECD Innovation Strategy. Getting a Head Start on Tomorrow* and *OECD (2012), Better Skills, Better Jobs, Better Lives: A Strategic Approach to Skills Policies*, both point to the arts having a role in developing a necessary creative faculty within innovation-based societies.

Ultimately, the arts are an essential part of the forming and functioning of any country, and a key barometer as to the general “health” of that society itself. Across all society, the arts increase life chances by enhancing skills, confidence and personal achievement, supporting wellbeing and ambition.

Creativity and skills are the domain of the artists and producers, crafters and makers. Over 35% of our undergraduates leave with only 5% returning. In the arts, some our most talented are forced to leave to find greater opportunity elsewhere or opt for other career choices. In the next 10 years, we must make living and working in the arts in N Ireland attractive and sustainable. Innovating tax breaks for corporations through our new tax-varying powers at the Assembly, could make corporate investment in the arts very attractive. Wedding a 1% Art Scheme to corporation tax processes would see a huge potential investment be realised. Increasing tax thresholds for artists and producers similar to that of the Republic of Ireland, would attract and maintain a creative population living and working locally. Introducing dedicated tax measures for the creative economy would attract not just organisation wishing to avoid taxation, but those wanting to establish themselves in creatively dynamic environments. Where some might aim for tax havens, Northern Ireland can be a Creative Haven and recognised as such internationally.

Strategic Aims

- Exploring educational opportunities to foster creativity.
- Seeing the power of creativity in our personal lives.
- Recognising the value of the experience of creative arts in other work-related spheres.
- Developing the skills and talents that will see the economic potential of creative insights.
- Support living and working for artists and creative organisations.

How do we get there between 2016-2026?

For example;

- Promote creative digital literacy programmes to dovetail with DEL & DETI targets.
- Extend and support curriculum based arts participation.
- Maintain and extend creative apprenticeship programme.
- Maintain and extend creative learning in non-formal learning environments.
- Extend and support informal community-based arts participation.
- Introduce tax breaks, investment schemes and increased threshold variations for creatives.

6. Community Connections

The arts and culture sector have an unparalleled ability to creatively support community cohesion, facilitating welcoming and safe opportunities to creatively explore and celebrate greater connections among and between communities. Creativity offers active participation in intercultural, intercommunity, inter-generational and inter-ability projects whilst also supporting new and diverse communities and audiences to take part in the arts. Promoting equality and tackling poverty and social exclusion has been central to the role of publicly-funded arts for decades. With dedicated expertise, the arts are a key instrument in connecting individuals and communities to new opportunities, learning and practical life-enhancing benefit. The PEPSE agenda can continue to be well served by excellent local practice.

We cannot underestimate the challenge not just for artistic practitioners but for our society as a whole, a challenge that has defeated many and that has riven public debate and kept communities apart for decades. The arts have the power to help change that. The arts can recognise more immediately a shared ownership around a range of issues and the powerful positive potentials that can flow. The arts offers government and society a new dimension in reducing the barriers within our society.

In particular, given both TIBUC and the Racial Equality Strategy, the role of the arts as the most able support to inter-community and intercultural dialogue must be supported, not just in socially engaged creative programmes, but in more embedded mainstreaming of a determination to equalise opportunity for all sections of the community. This requires organisations, funders, agencies and programmes to incorporate truly intercultural practice, beyond the outmoded forms of multiculturalism. This will fundamentally promote the emergence of cultural empathy and deeply social and artistic dialogue.

Furthermore, recognising the role that the arts can play in stimulating investment, cultural tourism, international exchange, world-class exhibitions, performances,

publications and practice, the next 10 years will be crucial to cementing Northern Ireland's reputation.

Strategic Aims

- Giving everyone in Northern Ireland a greater understanding of the rich traditions across all communities.
- Creating and supporting opportunities for the arts to bring people together.
- Recognising the richness and variety that new residents of Northern Ireland bring to its social and cultural life.

How do we get there between 2016-2026?

For example;

- Extend range and reach of intercultural arts and creativity.
- Develop and enact discrete policy platforms.
- Recognise and include arts and culture provision within all community-based initiatives.
- Encourage local government to deploy creative engagement in community planning.
- Encourage all government departments to develop policy for creative community cohesion practices.
- Encourage the streamlining of funding and reporting processes to allow for the greatest possible take-up of opportunity.
- Adequately resource arts provision within initiatives like TIBaUC and the Racial Equality Strategy.

7. Wellbeing

Wellbeing will become a more widely quoted social measurement in the next 10 years. Maintaining good health and actively improving the health of others in medical settings can be very effectively achieved through the arts. Recognising the potential of arts and culture to improve people's lives in health, education, work and learning will be a key facet of arts engagement.

The government-commissioned ***Five Ways to Wellbeing (nef 2008)*** are: *Connect, Be Active, Take Notice, Keep Learning, Give*. It has been noted that '*these five actions correspond closely to behaviours that can emerge in well-designed participatory arts projects*' (Cameron

et al, 2013). Another example, the public mental health framework ***Confident Communities, Brighter Futures*** (DoH, 2010) states that mental health is intrinsic to wellbeing which it defines as: *'a positive state of mind and body, feeling safe and able to cope, with a sense of connection with people, communities and wider environment'*. Participation in the arts and creativity is given as an example of how promoting participation and purpose can enhance engagement for both individuals and communities.

Strategic Aims

- Recognise the benefits of arts and culture in promoting health and wellbeing in medical and non- settings.
- Encourage and support the greater engagement with the arts and culture in healthcare settings.
- Support a greater understanding of the work opportunities opened up by active engagement with the arts.
- Recognise and promote the life-long health benefits of attending and participating in arts and culture.

How do we get there between 2016-2026?

For example;

- Invest to maintain and expand participatory engagement in the arts for all in medical settings.
- Commission and pilot wellbeing outcomes frameworks for arts organisations.
- Support greater accessibility for all in participatory arts activity, especially the very young and the elderly.
- Encourage new high level interdepartmental platform across policy areas, to promote wellbeing through arts and culture.

Section 4: The Challenge

Underpinning any strategy or plan must be a commitment of resources. As part of the consultation process it may be helpful to raise a number of challenging questions of government and funding bodies. We have set out below some of the questions and challenges that the Forum believe the NI Executive need to be consider and address to turn words in action.

What can the Executive do to promote and support Arts and Culture?

Some practical proposals

- Agree a set of strategic commitments and outcomes within the next CSR.
- Embed the arts and culture strategy by linking it to budget processes thereby informing the allocation process.
- Agree commitments from Councils to ensure full integration of arts and culture overarching framework.
- Invest in communicating the arts and culture strategy to all citizens.
- Convene an Interdepartmental Strategy Delivery Group to monitor the implementation of any forthcoming strategy.
- Prepare and present to the Assembly, an annual report that advises progress on the implementation of that strategy.
- Encourage other Departments to make a positive contribution based upon a clear understanding of how do arts and culture contribute to the Departmental objectives.

Section 5: Conclusion

Supporting our collective artistic potential is a responsibility shared by a great many people and agencies. In fact, as culture is in fact *a way of organising our adaptive strategies, within our given parameters of place and technology⁴* and that *offering new ways of seeing or being, responds rapidly to the immediacy and interaction of people and places* then investment in this area of social interaction is key.

The arts matter in all our lives. They matter to our society. They make a significant statement about us, about the place in which we live and about its place in the wider world. Arts and culture are central in all our lives. The arts should be there for each and every one of us. To realise the full potential that individuals have, to create a rich cultural experience for everyone requires time, effort and support. It requires investment. This is true in all spheres of our lives. Investment is key, from central and local government and from the private sector. Participation as professionals and volunteers, audiences, artists and citizens is life-changing.

Community Arts Partnership represents the work and aspiration of over 4,000 people annually who want to become creatively active. In 15 years, we have seen demand for every aspect of our programme surge.

The consultation process and strategy is an opportunity to inform policy makers and tell the story how the arts make a key contribution to our lives and that the need to invest is crucial because of the incredible range of benefits. That is why it stakes a claim for the committed and sustained engagement and support of the Executive now and in the future.

⁴ CS foreword

Community Arts Partnership
Response to the Consultation Document
Strategy for Culture & Arts 2016-2026

DCAL November 2015

January 2016

APPENDIX 1

Appendix 1



Parliamentary Assembly
Assemblée parlementaire

<http://assembly.coe.int>



Recommendation 1990 (2012)

The right of everyone to take part in cultural life

Author(s): Parliamentary Assembly

Origin: Assembly debate on 24 January 2012 (4th Sitting) (see [Doc. 12815](#), report of the Committee on Culture, Science, Education and Media, rapporteur: Ms Marland-Militello).
Text adopted by the Assembly on 24 January 2012 (4th Sitting).

Eurovoc

- right to culture
- cultural heritage
- cultural policy
- arts

The right of everyone to take part in cultural life

1. The Parliamentary Assembly notes that the right of everyone to take part in cultural life presupposes equal and free access for all to a variety of cultural resources. This participation may be more or less active, depending on whether one is a member of an audience, practises an activity as an amateur or engages in artistic or creative activities on a professional basis.

2. The Assembly believes that it is the responsibility of States and local public authorities to ensure the necessary conditions are met to “develop to the fullest the talents with which nature has blessed Man and thereby to establish among all citizens an actual equality and make a reality of the political equality recognised by law” (Condorcet, Report on public instruction, presented to the National Assembly on 20 and 21 April 1792).

3. Common cultural wealth is a matter for all public and private stakeholders, but the State must assume its crucial role. As the major cultural agent, the State not only has a responsibility to ensure a wide supply of cultural services, through all its public

institutions, but also acts as an initiator, promoter and regulator of synergies between public institutions and organisations in the non-profit and private sectors which contribute to the protection and promotion of cultural heritage, to artistic creative endeavour, and to the public access to the full range of cultural and artistic resources.

4. The State likewise has a duty to take account of the radical changes in the methods of accessing culture, with the boom of digital culture and the Internet; to facilitate the emergence of new artists and new forms of expression; and to further develop new ways of disseminating cultural content in order to make it accessible to all.

5. In a robust democracy, guarantor of diversity, the obligations to respect, protect and realise cultural rights should be interpreted as an integrated obligation to produce results in terms of cultural democratisation, paving the way for equal access to the arts. This integrated obligation to produce results involves creating an open-ended environment that allows everyone to achieve personal fulfilment and to participate in cultural, social and political life.

6. Access to the arts allows all human beings to balance the realm of the mind with the realm of feeling. The two should complement and enhance one another so that every individual can realise his or her full potential, and see others under a new light. Through cultural ties and intercultural dialogue, access to the arts thus helps to promote “harmonious living together” within a society, a country, and even between peoples, fostering relationships between the citizens of the world through enhanced mutual understanding. Moreover, access to the arts and free artistic and cultural expression contribute to the development of critical thinking and therefore to reinforcing democratic citizenship.

7. Access to the arts is especially important for young people, in particular those aged between 15 and 25 who are at a critical time in their lives when they are building a future for themselves as adult citizens. Introducing them to cultural resources is a process that draws on their subjective sensitivity and creative imagination, and gives them considerable freedom of initiative (not sufficiently accorded to members of this age group).

8. Standing as they do at the crossroads between generations, young people are a key means of transmitting cultural resources and values within society. From an intergenerational and social cohesion perspective, one of the main responsibilities of policy makers is to cultivate – especially among young people – the “desire for culture”, without which – however good the cultural offer and whatever the conditions of access may be – young people will not feel engaged. In order to encourage them, policy makers need to involve them more directly in cultural activities, promote ground-breaking initiatives and raise the profile of any practices that create cultural, social and political bonds.

9. In this context, it is necessary to favour artistic and cultural resources that enable encounters (between members of the public, artists and/or creators): the performing arts (theatre, opera, concerts, circus acts, etc.) and the visual arts (exhibitions,

performance art, etc.) provide these opportunities for encounters. Special attention also needs to be paid to the ways in which young people access artistic and cultural activities, which greatly help to build their self-confidence by enabling them to discover the many facets of their personality.

10. Participation in the arts serves to enhance our societies' artistic and cultural heritage, thanks to the many and varied creations that it generates. Support for innovative young creative talent is vital therefore because without it, future heritage would be impoverished. Therefore, policy makers have a duty to boldly embrace innovation in order to secure for future generations what they will, in time, come to see as a classic heritage of universal value, as bequeathed to us by our forbears.

11. The Assembly notes with regret that, beyond the constant talk in favour of cultural rights, material, financial and human resources and the information, mediation and artistic and cultural education systems in place still do not make it possible to translate effectively and fairly (national and international) professions of faith and declarations, despite the wide variety of initiatives and projects and the professionalism of the people who work in these areas.

12. The right to take part in cultural life is pivotal to the system of human rights. To forget that is to endanger this entire system, by depriving human beings of the opportunity to responsibly exercise their other rights, through lack of awareness of the fullness of their identity.

13. The Parliamentary Assembly therefore recommends that the Committee of Ministers:

13.1. formally endorse the "Guidelines for developing policies to ensure effective participation in cultural life" attached to this recommendation, of which they form an integral part;

13.2. forward this recommendation to all the member States, so that they can be guided by it when framing their national policies;

13.3. forward this recommendation to those intergovernmental committees and the secretariat of the intergovernmental sector of the organisation responsible for programmes relating to culture, education, technological innovation, youth and equal opportunities, asking them to:

13.3.1. duly incorporate the promotion of the right of everyone to participate in cultural life into current projects (for example, projects on education for democratic citizenship and human rights);

13.3.2. duly incorporate the promotion of the right of everyone to participate in cultural life into any initiatives that might be launched in the framework of the reflection on "living together" and of the partnership between the European Commission and the Council of Europe in the field of youth policy, research and youth work;

13.4. set up a committee of experts or a transversal working group and instruct it to:

13.4.1. consider what could be done to facilitate co-ordinated political action at European level in order to promote the right of everyone to participate in cultural life;

13.4.2. consider what could be done to improve co-operation between the Council of Europe, the European Union and other international bodies in implementing targeted programmes to encourage youth participation in cultural life and to support innovative creative activities, in particular those related to the technological evolutions;

13.4.3. collect and assess examples of national good practice with a view to preparing practical proposals, which the competent intergovernmental committees would then examine, approve and submit to the Committee of Ministers for adoption;

13.5. invite the European Union and UNESCO to this committee of experts or transversal working group and to closely involve in its work the Parliamentary Assembly, the Congress of Local and Regional Authorities of the Council of Europe, the Conference of International Non-Governmental Organisations of the Council of Europe and the Advisory Council on Youth;

13.6. in the light of the conclusions and practical proposals submitted to it, take appropriate measures to develop specific plans for co-operation between the Council of Europe, the European Union and UNESCO, aimed at supporting the implementation of the right of everyone to take part in a variety of cultural activities and to increase, in particular, young people's participation in cultural life, both as members of the public and as practitioners;

13.7. in the framework of the programme on "Democratic governance through educational, culture and youth policies", instruct the CultureWatchEurope Platform to establish a set of indicators on the participation of different groups, in particular youth, in cultural life, and to monitor developments in this field.

14. The Assembly invites the European Conferences of Ministers responsible for culture, education, youth and digital technology (media) to take this recommendation into account and to include in their respective agendas the issue of more effective promotion of cultural rights, including the right of everyone to take part in cultural life, both as members of the public and as practitioners, all over Europe.

15. The Assembly, recognising the increasingly important role played by local and regional authorities in promoting and implementing cultural rights, invites the Congress of Local and Regional Authorities of the Council of Europe to take this recommendation into account and to incorporate it into its work programme.

16. The Assembly is of the opinion that greater consideration should be given to the right of everyone to take part in cultural life in the work of the Council of Europe's European Centre for Global Interdependence and Solidarity (North-South Centre); the Assembly therefore invites the Centre's bodies to include in its projects discussions on the effective implementation of this right and on the contribution it makes to the harmonious development of civilisations through greater creative diversity and multi- and intercultural dialogue.

Appendix 1 – Guidelines for developing policies to ensure effective participation in cultural life

I. General guidelines

1. Recognise cultural rights as rights that permit each person, alone or in community with others, to develop all his or her abilities to be a thinking and feeling being and all his or her capacities for creative imagination. Recognise that these rights are primary needs for the entire human species, which is designed to live in society: essential levers for cultural interchange and intercultural dialogue, cultural rights are also pillars of the principle of “living together” within society, thanks to common cultural and artistic references that provide access to all the humanist values handed down in democratic, liberal societies.
2. Affirm the right of everyone to take part in cultural life as the right that encapsulates the full set of cultural rights for, if properly guaranteed, it will pave the way for equal access for all to national and international cultural resources and the right to participate therein as authors or performing artists.
3. Develop integrated policies to promote participation in cultural life and introduce joint strategic planning across the various governmental sectors concerned, including the ministries responsible for culture, education, enterprise, research and digital technology, together with those responsible for youth and equal opportunities. Involve in the task of designing and executing these policies regional and local authorities, according to their powers and responsibilities in the relevant areas.
4. Stabilise the implementation of government policies in the cultural sphere by ensuring the long-term viability of tried and tested projects. This is so that, with the changes of political power that are an inherent feature of any liberal democracy, each new government does not seek to impose its stamp, periodically jeopardising high-quality cultural projects.
5. When framing integrated policies for cultural democratisation, take into consideration the paralysing effect of multiple sources of discrimination (such as economic circumstances, where people live, social status, problems arising from various disabilities, but also the specific situation of young people) in order to identify the types of support required so that participation in cultural life can be tailored to these specific contexts.
6. Make the obligation to achieve results in terms of cultural democratisation, with frequent interaction between operators, central to the mission of every public institution that contributes to cultural activity, education and mediation.
7. Create networks of public and private cultural operators to enable them to share experiences and develop partnerships, whilst pooling resources. Consider the transfrontier aspect of cultural initiatives, with joint projects with various countries.
8. Make public funding to private cultural operators conditional upon their contribution to cultural democratisation and to cultural partnerships. Encourage, through fiscal

measures, any forms of sponsorship that support democratic approaches to culture and assistance in setting up other private cultural institutions.

9. Update and significantly expand the mediation role played by the major cultural institutions and place the following at the heart of their programmes:

9.1. the practice of tailoring mediation to particular target groups (the young, the elderly, disadvantaged groups or people who stay away from cultural resources), whilst avoiding focusing purely on one-off activities whose sole purpose is to occasionally attract as many people as possible to cultural places;

9.2. the development of “participatory projects” where members of the public are invited to participate directly in the creative process within workshops, in order to involve them personally in artistic practice;

9.3. the use of information and communication technologies (screens, Internet, virtual reality and augmented reality, etc.) for multi-faceted, multi-disciplinary projects with user-friendly environments that are likely to encourage active participation by the public.

10. Rethink the role of the school as an institution essential for arts education and cultural development, as a place for teaching the skills needed to make the right to take part in cultural life both effective and attractive, and as a place of freedom of artistic expression and extensive contact between pupils and cultural works, with artists, in artistic institutions or theatres and concert halls.

11. Better integrate a mandatory course on artistic and cultural practices in national education systems. Encourage practices that seek to foster creativity and sensitivity and that emphasise the link between the cultural life of the region and the education system.

12. Provide induction courses in the arts for all student teachers, thereby helping to remove the barriers between traditional teaching, by highlighting the artistic dimension of all subjects: for example, the various pictorial representations of relief in geography, sculptors’ mobiles as an application of the laws of physics and history of art to accompany the teaching of historical events. Obviously, learning to read, write and count is essential; learning to see, hear and feel is equally essential.

13. Extend the pedagogical methods used in arts education to other subjects by introducing interactive dialogue with pupils, and taking care to let them speak so that they can ask questions and explain their own individual actions as pupils.

14. Support projects that aim to establish within schools places for artistic creation that allow contact between pupils, cultural works and artists, and afford pupils an opportunity to learn about free expression and artistic creation.

15. Encourage the development of amateur pursuits in extracurricular and out-of-school settings, taking care to offer options open to a range of choices, tailored to different groups of people.

16. Draw on local non-profit networks, with facilities for fostering new talent with the support of skilled professionals, thereby enabling people to discover their own previously overlooked talents. In particular, give young people access to spaces for creative work, allowing them every freedom to pursue their activities or develop their projects, drawing on youth organisations, and encourage them to pool their resources and share their creativity by forming networks with other associations in order to devise joint projects.

17. Support, in particular financially through multi-annual objective-setting contracts, cultural associations that provide opportunities for local cultural mediation for young people but also for people of every generation.

18. Encourage cultural and artistic expression which, through a critical view on political, social, economic and cultural conditions of today's society, contributes to the development of critical thinking and to reinforcing democratic citizenship. Encourage public access to these expressions.

19. Take firmly into account the new forms of creative activity and ways of disseminating artistic and cultural content that the technological revolution has made possible, by abolishing geographical and temporal boundaries, and by creating an essential space for freedom of expression and sharing. The idea is also to encourage the emergence of, and to adopt, new ways of consuming and creating culture made possible by new technologies, particularly when it comes to reaching young audiences.

20. Promote multi-disciplinary creations designed via and for the Internet (for example Net Art) combining several modes of expression and which use interactive digital technologies as a means of creation.

21. Ensure that there is a system in place to protect creative endeavour, not least in order to give effect to the intellectual property rights that are part of human rights, thus making a career in the arts an economically viable option for young creators. The digital revolution has brought drastic changes with positive effects on cultural democratisation, but it has also seen the emergence of large-scale pirating of cultural works, posing a serious threat to future creative work. If everyone is to be able to take part in cultural life, ways need to be found of addressing this harmful phenomenon for the sustainability of cultural diversity.

22. For cultural development strategies to succeed in promoting participation in cultural life and provide support for creative endeavour, make use of the following principles of interconnection and factors for mutual enhancement: the inter-artistic and the intercultural, the interspatial, the inter-temporal and the inter-institutional.

II. Specific guidelines concerning the use of the principles of interconnection

Inter-artistic and intercultural

1. Together with a thorough understanding of each artistic discipline, develop an approach to arts education and training that emphasises connections between the arts, not only so that everyone can acquire a comprehensive grasp of the multi-faceted and multi-disciplinary forms of artistic expression but also so that each discipline can benefit from other artistic approaches.
2. Promote arts education projects which emphasise interaction between the arts, between the arts and other fields, and between artists and the public. For example, artistic activities that create connections between plastic arts, music, sound and light arts and a creative dialogue with the public through new communication technologies in areas not dedicated to the arts (for example, industrial wastelands, areas in social housing estates for street arts).
3. Provide more sustained ongoing political and economic support, with multi-annual contracts setting out aims for theatres and concert halls, exhibition centres and companies of performing and visual artists, as these provide opportunities for contact between all sectors of the arts and, through them, between all the cultural sectors. They also help to bring together and actively involve a variety of young people, amateur and professional artists.

Inter-spatial and digital arts

4. Promote creations produced with local residents (participatory forms) and initiatives where the encounter between the arts and people comes to life in settings capable of linking artistic, philosophical and environmental thinking, thus giving real meaning to their citizenship: redevelop existing covered public spaces (such as railway stations) or open-air public spaces (such as parks) in order to turn them into places of creative participation for local residents.
5. Encourage local cultural initiatives that seek the cultural, historical, social and economic promotion of a given area, through ties between creators, the public and the various professionals involved in these initiatives.
6. Implement national programmes to digitise the cultural heritage, one of the goals adopted by the European Commission when developing Europeana, which provides multilingual access to the full range of cultural heritage and contemporary cultural content.
7. Connect virtual spaces to public spaces and support ground-breaking digital services projects with *in situ* facilities (3D, augmented reality, immersive virtual reality systems, mobile phones, podcasts, etc.) or web-based facilities that can be accessed remotely (virtual visits, thematic routes, online services).
8. Make use of the new methods of disseminating virtual cultural content, by transferring for example visual arts to virtual galleries and museums where works could be displayed in online exhibitions.

9. Adopt a policy of supporting innovative cultural digital services in order to facilitate experimentation with new uses for digital technology and encourage new partnerships between cultural operators and the business community and private and/or public research institutions.

Inter-temporal aspect

10. Revive traditional local skills, sources and examples of artistic creation of former generations.

11. Work with “collective memory” artists (for instance archaeologists) and, conversely, construct a vision of the urban environment of the future that one wishes to pass on (prospective art).

12. Encourage initiatives that create a long-term territorial dynamic (festivals, celebrations, theme days).

13. Promote activities related to the collective memory and also develop along these lines the role of museum institutions, theatres and concert halls (heritage works, artists from previous centuries and classical theatre, for example), thereby highlighting the heritage and enabling young people to familiarise themselves with their own national culture and that of other countries.

Inter-institutional

14. Encourage the setting up of co-ordination bodies to ensure that cultural policy and education policy are mutually supportive, with permanent committees of professionals that can be renewed at regular intervals.

15. Build closer links between schools and local and national cultural institutions, not only in order to facilitate pupils’ access to these institutions, but also in order to bring the skills and experience of these institutions and their staff to arts teaching in schools, for all pupils and from a very early age.

16. Encourage inter-institutional partnerships (between national governmental authorities, and between national and local authorities) and public–private partnerships, right from the strategy development stage, for designing projects and planning, in order to ensure the highest possible level of co-ordination and interaction.

Community Arts Partnership
Response to the Consultation Document
Strategy for Culture & Arts 2016-2026

DCAL November 2015

January 2016

APPENDIX 2

1 ECONOMY Strategic Aims

Provide SUFFICIENT INVESTMENT to maintain and grow the arts.	Recognise and promote the range of cost and SOCIAL BENEFITS gained through the arts
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How do we get there between 2016-2026?

INCREASE REVENUE FUNDING to the arts	Link investment to EU MEDIAN PER CAPITA LEVEL (1.54% of public expenditure and 0.56% of GDP)	Bring forward INNOVATIVE TAX INCENTIVE proposals to benefit creative economy
Develop INTEGRATED CREATIVE DIGITAL POLICY across government departments	Maintain and promote LINKAGE BETWEEN COMMUNITY, PROFESSIONAL AND ACADEMIC ARTS PLATFORMS	

2 ACCESS FOR EVERYBODY Strategic Aims

RECOGNISING THE ROLE the arts play in opening up access to creativity.	Appreciating that all arts organisations are VOLUNTEER-LED and support invaluable voluntary engagement with arts and culture.
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UNDERSTANDING THE BARRIERS to active arts participation and finding creative ways to remove them.	Making all the CONNECTIONS across government and the arts community realise the fullest range of benefits and support innovative new projects.
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How do we get there between 2016-2026?

STRATEGIC ALIGNMENT within the new Department for communities.	STRATEGIC VISION with departmental support for arm's length body (ALB) discrete policy & action plans, fully costed and resourced for implementation.
IMPROVED SUSTAINABILITY for key arts and infrastructural organisations.	IMPROVED OPPORTUNITY for innovation and development.

3

CULTURAL EXPRESSION

Strategic Aims

<p>Finding new ways to BRING PEOPLE INTO GREATER CONTACT WITH THE ARTS.</p>	<p>ENHANCING THE POTENTIAL FOR COMMUNITY ENGAGEMENT to enhance active participation.</p>
<p>Recognising the potential - and the urgency - of bringing everyone into the NEW MEDIA WORLD.</p>	<p>ENCOURAGING CHILDREN to value the power of their own imaginations.</p>



How do we get there between 2016-2026?

<p>Properly conceived and implemented AUDIENCE AND PARTICIPANT DEVELOPMENT POLICY, with key expert stakeholders across sector.</p>	<p>CROSS-DEPARTMENTAL COMMUNITY ARTS STRATEGY to dovetail with community initiatives like TIBUC and Racial Equality Strategy with signposted tri-annual review.</p>
<p>DIGITAL DEVELOPMENT PROGRAMME, showing ambition for local readiness to take lead in transforming technological uptake.</p>	<p>CHILDREN'S CREATIVE FUTURES, a development programme aimed at crucial early years arts and creative interventions, fully costed and implemented across region.</p>

4

VALUING THE ARTS

Strategic Aims

<p>Appreciate the role that the ARTS AND CULTURE can play IN PERSONAL AND SOCIAL DEVELOPMENT of everyone at all ages.</p>	<p>Having an ambition for EVERYONE TO REALISE THEIR FULL POTENTIAL in engaging with the arts and culture.</p>
<p>FACILITATE THE CONTRIBUTION of all those involved in arts and culture.</p>	<p>UNDERSTANDING THE BENEFITS OF ARTS AND CULTURE for Northern Ireland's place in the world.</p>



How do we get there between 2016-2026?

<p>INTEGRATE THE ARTS AND CULTURE STRATEGY within next PfG.</p>	<p>Agree a SET OF STRATEGIC COMMITMENTS and cross-departmental outcomes within CSRs 2015 – 2026.</p>	<p>Determine there will be a new concordat to FACILITATE THE APPLYING FOR AND ADJUDICATION OF ARTS-RELATED GRANT-AID.</p>	
<p>Align arts and cultural BUDGETS at pro-rated MEDIAN EU LEVELS.</p>	<p>Agree commitments from new Super-Councils to ensure full integration of arts and culture overarching framework into all COMMUNITY PLANNING.</p>	<p>CHAMPION A PERCENT ART SCHEME, as part of the corporation tax re-investment process.</p>	<p>Determine a RAISED TAX THRESHOLD for all artists and arts professionals.</p>

5

CREATIVITY AND SKILLS

Strategic Aims

<p>Exploring EDUCATIONAL OPPORTUNITIES to foster creativity.</p>	<p>Seeing the POWER OF CREATIVITY in our personal lives.</p>	<p>Recognising the VALUE OF THE EXPERIENCE OF CREATIVE ARTS in other work-related spheres.</p>
<p>DEVELOPING THE SKILLS AND TALENTS that will see the economic potential of creative insights.</p>		<p>SUPPORT LIVING AND WORKING for artists and creative organisations.</p>



How do we get there between 2016-2026?

<p>Promote CREATIVE DIGITAL LITERACY PROGRAMMES to dovetail with DEL & DETI targets.</p>	<p>Extend and support CURRICULUM BASED ARTS PARTICIPATION.</p>	<p>Maintain and extend CREATIVE APPRENTICESHIP PROGRAMME.</p>
<p>Maintain and extend CREATIVE LEARNING IN NON-FORMAL LEARNING ENVIRONMENTS.</p>	<p>Extend and support INFORMAL COMMUNITY-BASED ARTS PARTICIPATION.</p>	<p>Introduce TAX BREAKS, INVESTMENT SCHEMES AND INCREASED THRESHOLD variations for creatives.</p>

6

COMMUNITY CONNECTIONS

Strategic Aims

<p>Giving everyone in Northern Ireland a greater UNDERSTANDING OF THE RICH TRADITIONS across all communities.</p>	<p>Creating and supporting OPPORTUNITIES FOR THE ARTS TO BRING PEOPLE TOGETHER.</p>	<p>Recognising the RICHNESS AND VARIETY that new residents of Northern Ireland bring to its social and cultural life.</p>
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How do we get there between 2016-2026?

<p>Extend range and reach of INTERCULTURAL ARTS and creativity.</p>	<p>Develop and enact discrete POLICY PLATFORMS.</p>	<p>Recognise and include arts and culture provision within all COMMUNITY-BASED INITIATIVES.</p>
<p>Encourage local government to deploy CREATIVE ENGAGEMENT IN COMMUNITY PLANNING.</p>	<p>Encourage all government departments to develop policy for CREATIVE COMMUNITY COHESION PRACTICES.</p>	

7

WELLBEING

Strategic Aims

<p>Recognise the BENEFITS OF ARTS AND CULTURE IN PROMOTING HEALTH AND WELLBEING in medical and non- settings.</p>	<p>Encourage and support the greater engagement with the ARTS AND CULTURE IN HEALTHCARE SETTINGS.</p>
<p>Support a greater understanding of the WORK OPPORTUNITIES OPENED up by active engagement with the arts.</p>	<p>Recognise and promote the LIFE-LONG HEALTH BENEFITS of attending and participating in arts and culture.</p>



How do we get there between 2016-2026?

<p>Invest to MAINTAIN AND EXPAND PARTICIPATORY ENGAGEMENT IN THE ARTS for all in medical settings.</p>	<p>Commission and pilot WELLBEING OUTCOMES FRAMEWORKS for arts organisations</p>
<p>Support GREATER ACCESSIBILITY for all in participatory arts activity, especially the very young and the elderly.</p>	<p>Encourage new high level INTERDEPARTMENTAL PLATFORM ACROSS POLICY AREAS, to promote wellbeing through arts and culture.</p>

Community Arts Partnership
Response to the Consultation Document
Strategy for Culture & Arts 2016-2026

DCAL November 2015

January 2016

APPENDIX 3

Community Arts Partnership

Community Arts Partnership takes the lead in the **promotion, development and delivery of community arts practice**, in the belief that the arts can transform our society at a cultural, social and economic level.

We support and collaborate with community groups, centres of learning, artists, arts centres and other organisations in Northern Ireland and beyond.

Our mission is :

To take the lead in the promotion, development and delivery of community arts practice, to affect positive change.

Our vision is

To see the emergence of a just, inclusive, peaceful and creative society, where difference is welcomed and participation is valued.

We have a two-fold approach to arts development:

- firstly supporting access and participation by seeking to affect policy through advocacy and leadership and
- secondly, promoting authorship and ownership through the active engagement in projects and programmes.

We offer a platform for policy consultation and development, whilst at the same time, develop new creative opportunities for artists, communities and individuals through:

- Arts workshop programme
- Arts workshop services
- Advocacy
- Information
- Research
- Platforms for networking and sharing experiences
- Professional training
- Other initiatives to promote engagement.

CAP projects

Landmarks is a visual arts / art in public project. Participants are encouraged to produce pieces of work which can express their views of the world and/or have a particular resonance to their own community or the area where they live. Participants are also offered the opportunity to work with other groups from different communities / areas to create a joint piece of art inspired by a theme relevant to them all. Joint pieces produced in the past included two large scale sculptures: *Belfast Wheel* in King William Park (Belfast) and *Century Citizen and Belfast Bloom* to be installed in Jubilee Gardens and Botanic Gardens respectively, and *The Sails* mosaics on the front of Cotton Court building in Waring Street (Belfast).

Masque is a carnival arts project, it now also incorporates all forms of performance related activities such as dance, drama, costume and mask making, stage make-up, and set and float building. Whilst the project provides cross-city links for large-scale performance events, groups can choose to focus on smaller community based performances, or experiment with different art forms without necessarily working towards a final piece. Works created through Masque have been showcased in carnivals and festivals in Belfast, Derry, and Sligo.

Poetry in Motion Schools has since 2000 had more than 13,000 students taking part in this project, and the project has published over 2,000 poems. Poetry in Motion for Schools aims to develop the creative abilities of young people and enable their poetic voice through language and image. We achieve this through workshops conducted in schools by published/producing poets. These facilitators have a wealth of experience in working with young people, helping to foster creativity via the spoken and written word. Schools that have taken part in this project see it as an enriching experience for both pupils and teachers and find that it also forges many links with the curriculum and supports wider learning. Our innovative projects send out a clear message that poetry is alive and well and capable of progressing with the fast changing landscape of language, technology and cultural innovation.

In 2014, Community Arts Partnership added to the Poetry in Motion Schools project the prestigious Seamus Heaney Award for Achievement.

Poetry in Motion Community is a poetry project for local writers / aspiring writers. The programme focuses on practical outcomes and transferable skills. Poetry in Motion Community not only encourages writers to write, but assists them in learning how to edit, plan, schedule, choose illustrations, market themselves, negotiate with others and speak publicly. Poetry is at the core of the programme's activities, but additional projects are facilitated in any medium that involves creative engagement with text and/or performance skills. The work of local poets and writers has been promoted and brought to the general public through several publications and over 100 poetry performances, including BBC Radio 4 Poetry Slam – All Ireland Heat (2009).

In 2014 Community Arts Partnership added to the Poetry in Motion Community Project the prestigious Seamus Heaney Award for New Writing.

Side by Side works in parallel with other programme strands and offers workshops in a variety of art forms. Side by Side integrates groups of people with disabilities, the elderly and ethnic minorities with the able-bodied, and individuals of different ages and backgrounds, thus extending the reach of arts-based workshops and providing a supervised setting for new relationships to be built between groups. This offers the opportunity for the arts to be practiced by individuals within a mixed learning and physical ability, skill base and different social background, allowing creativity to inspire all.

Trash Fashion is an eco-aware clothing design project which uses recycled clothes and materials as the basis for re-branding and re-making items in whatever creative style the participants wish. This innovative project encourages participants to slash, shred, stencil, embroider, embellish, print and dye, deconstruct and metamorphose second hand clothing, to create a unique look. Workshops educate participants about recycling, sourcing eco-friendly materials, the historical connection to textile production in Belfast, and provide them with the freedom of creative expression. Workshops also give them the opportunity to showcase their original outfits and celebrate their achievements in a professionally staged fashion show.

This is Me is a multi-media exploration of identity project. Working across different media including video, photography, animation and music, This Is Me seeks to tell stories that inhabit our communities within their history and identity. Stories are told and listened to, and in so doing new skills and higher levels of confidence are gained, a fresh understanding and communication is created between individuals, communities and the wider world. This is Me workshops provide hands on-artistic creativity and community owned art through digital images and sounds to accompany the stories of our existence.

PICAS - The Programme for InterCultural Arts Support (PICAS) is a new CAP programme offering a range of opportunities to support the delivery of key areas of the Arts Council Intercultural Arts Strategy. The Purpose of the programme is to encourage and foster initiatives in the intercultural arts arena.

This two year programme has been designed to assist communities and individuals, artists and activists to support the Intercultural Arts Strategy. The PICAS programme offers a range of different supports to so-called indigenous working-class communities and new communities. In seeking to facilitate greater intercultural understanding, supporting communities, individuals and arts professionals to maximise their impact in an intercultural setting, Community Arts Partnership has developed a range of initiatives. PICAS has networking opportunities, training programmes, support for artists, creative programs, funding clinics and mentoring opportunities to promote the widest possible impact for new, established and marginalised communities.

In 2015 through 2016, the PICAS project has been maintained, and one of the key projects has been the production and launch of the intercultural handbook, "Between Ourselves - exploring interculturalism through intercommunity creative practice" which documents the ground-breaking work of 5 intercultural arts projects, facilitated by CAP and the PICAS project, but also orientates intercultural arts practice theoretically.

Working in areas of Deprivation

In 2014 according to SOAS, 60 per cent of all CAP community projects were conducted in areas of deprivation, falling in the highest quintile of need. The remaining 40% of participation centres on those marginalised primarily through disability, minority ethnic status, vulnerable adult status and are described as section 75 groups as per ACNI procedures. Of the schools programme in 2014, 19 schools of 30 across N Ireland were located in areas in the highest 50% of deprivation. Again, special schools taking part are in the main located in less deprived areas. By electoral area, the percentage is 90% for the community programme alone.

Community Arts Partnership, since 2011, has offered a balanced programme right across Northern Ireland. We support community groups and schools in taking what is off on their first steps on an artistic journey. Our programs are available currently in every county; across every age group; in schools, community centres, church halls local community development offices, libraries et cetera.

Community Arts Partnership develops and delivers programmes where people find themselves. This enables Community Arts Partnership to assist groups close to home thereby reducing some of the barriers to participation.

CAP has also undertaken research in partnership with Rural Community Network, looking at the development potential of community arts in regional areas and mapping the current baselines.

CAP is supported by its principal funder, the Arts Council of Northern Ireland.

For more information please feel free to contact Gordon Hewitt - Information and Policy Manager - Community Arts Partnership - [Subscribe](#) to our growing arts news network. www.comartspartner.org

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