



community arts partnership

Community Arts Partnership
Submission to The Northern Ireland Executive's
Consultation on the Programme for Government Framework
2016-2021

Introduction

Community Arts Partnership, the lead advocate Community Arts Organisation in Northern Ireland, welcomes the opportunity to contribute to the Northern Ireland Executive's Consultation on the Programme for Government Framework 2016-2021.

Community Arts Partnership also recognises that the executive will be "engaging outside Government to develop plans which recognise the various parts that many different organisations and sectors have to play."

And that the Executive has asserted that they "want to work with local government, the private sector, community and voluntary sectors and beyond to maximise what we can achieve collectively."

We would like to see the Arts sector added to that list; the sector straddles the private, public and community/voluntary spheres and much of our work builds a solid platform of agency, skills and capacity for Northern Ireland's highly regarded Creative Industries, working across education, health, social cohesion and inclusion, culture, entertainment and the creative economy.

We appreciate that this consultation emerges in a period of political, social and economic uncertainty, with the recent vote by the United Kingdom to alter its relationship with the institutions of the European Union, with effectively a new UK government in place whose policy orientation is being developed in the wake of Brexit and the full impact of that decision, particularly for Northern Ireland, is likely to be unclear for some time.

Given that any new Programme for Government must be read in tandem with the Fresh Start agreement, we wish to see how conditions for those living, working, learning and those on the margins through their particular social-economic or health needs, or by way of the ethnicity, sexuality, gender, or lifestyle choice, finding themselves in more challenging circumstances can see improvement in their life chances and enjoy the right to equal access to arts provision.

The new Programme for Government's Outcomes Based Approach, aims to direct the economic and social well-being of Northern Ireland over the long-term, i.e. it is suggested that the 14 Outcomes aim to last longer than the life-span of Assembly terms, allows perhaps for a more ambitious approach than simply reacting to the vagaries of the immediate political timetable.

With that in mind, it is Community Arts Partnership's aim through our contribution to aid in the process of strengthening the Programme for Government Framework, suggesting changes and additions to the existing draft framework where we feel this is worthy of consideration.

About Community Arts Partnership

Community Arts Partnership (CAP) was formed in 2011, a merger between the New Belfast Community Arts Initiative (NBCAI) and the Community Arts Forum (CAF), two major organisations at the forefront of community arts in Northern Ireland.

CAP's mission since its formation has been to take the lead in the promotion, development and delivery of community arts practice, to affect positive change.

Our vision, has been, and continues to be, to work towards 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: supporting access and participation by seeking to affect policy through advocacy and leadership and promoting authorship and ownership through the active engagement in projects and programmes.

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

Community Arts Partnership builds upon and supports the proven assertion that active participation in the arts can not only increase the potential to reduce social exclusion, but participation in community arts activities can offer an effective route for personal growth, enhanced confidence, skill-building and educational developments which can improve people's social contacts and employability.

Engagement with community arts practices, brings benefits in other areas such as environmental renewal and health promotion, and injects an element of creativity into organisational planning.

Community Arts Partnership has been actively engaged in the development of policy and strategy in the support of community over the last decade.

In helping develop the Arts Council of Northern Ireland's Community Arts Strategy, Community Arts Partnership has co-developed and implemented the core definition that:

“Community art is a process of harnessing the transformative power of original artistic expression and producing a range of outcomes: 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”

Put simply, community arts practice develops original creative thinking, activity and outcomes to affect positive change.

Beyond that CAP works through Article 27 of the UN Declaration on 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.”

Delivering our Programme of Community Arts

Community Arts Partnership develops and delivers a core arts workshop programme consisting of a wide range of inspirational participant-led workshops which are offered to community groups, and primary, post-primary and special school students in Northern Ireland, with a focus on those marginalised for a variety of circumstances - social, economic, cultural, personal.

Our arts programme brings together organisations and individuals on projects which: are developed and delivered at very high standards; are rooted in the local community and are responsive to local needs and interests; develop and empower individuals and communities; target delivery within disadvantaged communities, contributing to the social, economic and cultural regeneration of our society; contributing to social cohesion by providing a platform for cultural dialogue and understanding within and across communities.

Community Arts addresses social issues, including racism, sectarianism and discrimination; promotes participation in the arts to individuals and groups of different abilities, traditions, ethnicities, backgrounds, age and sexual orientation; expands opportunities to experience the arts by bringing the arts to community /public spaces; advances the role of local artists in the community as contributors to personal and community self-esteem and empowerment; supports artists by providing employment and development opportunities; encourages partnership working and collaborations among and between arts, educational, voluntary and statutory organisations and aims to integrate and complement schools and community groups' activities, resources and services; have a region-wide dimension.

The programme consists of different main strands which encompass visual, performing and verbal arts, traditional and digital media, and fashion.

All workshops across different programme strands are facilitated by professional artists with expertise in a spectrum of disciplines and a wealth of experience in working with community groups and schools.

Artists act as 'catalysts' throughout the projects to enable participants to express their full creative potential.

We have been able to offer a core workshop programme to community organisations and schools free of charge thanks to the support of public funders, the principal funder being the Arts Council of Northern Ireland.

Community Arts Partnership's Projects

Landmarks (formerly Belfast Wheel) 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.

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.

Poetry in Motion Schools including since 2015 the Seamus Heaney Award for Achievement, has since 2000 had more than 15,000 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.

Poetry in Motion Community, including since 2015 the Seamus Heaney Award for New Writing, 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.

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.

This is Me is a multi-media exploration of identity project. Working across different media 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.

The Programme for Intercultural Arts Support (PICAS) is a 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, designed to assist communities and individuals, artists and activists offering a range of different supports to so-called indigenous working-class communities and new communities.

Sixty per cent of all CAP community projects are 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.

Community Arts Partnership would suggest that our core programme has been highly successful in bringing creative engagement to tens of thousands of participants who otherwise would not have had access to artistic activities.

Despite our successes, we have done this while experiencing severe cutbacks in funding. Community Arts Partnership, along with the entire Arts sector has struggled with Austerity lead cuts to the Arts, which sees three things – a sector undervalued despite its substantial contribution economically and socially, a sector witnessing the smallest outlay for the Arts compared with our nearest neighbours and competitors and finally a reduction in our capacity to impact social exclusion, social problems like racism and sectarianism, and beyond that, aid in the building of a solid platform for the creative industries.

The Arts and the Arts sector

The UK government’s commitment to austerity and the budget cuts which flow from this policy approach, has seen substantial and sustained cuts to the sector.

Most recently £500,000 was cut from the Arts Council of Northern Ireland’s budget, now £10.49 million down from over £14.5 million in 2012.

The Arts sector budget is less than 1% of the total budget allocation and situates Northern Ireland’s per capita spend as the lowest compared to our nearest neighbours and lower by some way when measured against international standards.

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)

The economic case for the Arts sector

The constant reduction in available financing for the Arts sector goes against the evidence demonstrating how valuable the Arts sector is to the economy.

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.

There are various estimates for the return on investment in the Arts in Northern Ireland. Belfast City Council, as quoted by ACNI in their Strategy Response, put the multiplying effect in the city at 8 times. That is, for every £1 invested there is a return of £8.

Recent figures produced by the Department of Finance and Personnel suggest that Northern Ireland GDP is approximately £37 billion, with Arts, Entertainment and Culture generating around 3.3% of GVA.

Depending on how that figure is recalculated to offer the Arts sector contribution, it would be reasonable to suggest that even if only one fifth (20%) of that value added were produced by just the arts themselves, that in itself would amount to **£227M**. (See Appendix 1)

This economic contribution is echoed in studies produced by our nearest neighbours calculating the economic contribution of the Arts sector.

The Arts Council of England carried out a comprehensive study of the impact of the Arts sector finding that the arts and culture industry employed on average 110,600 fulltime employees in the UK, (99,500 in England alone) during the period 2008-11 which is 0.48% of all employment. (See Appendix 2)

The same study found that the arts and culture industry generated £12.4 billion in 2011.

The arts and culture industry pays nearly 5% more than UK median salary and therefore makes a positive contribution to household earnings.

Creative Scotland estimated that arts and culture accounted for £3.2 billion GVA in Scottish Economy in 2010. (See Appendix 2)

Wider benefits of the arts

The Arts sector also contributes to health and well-being.

Studies show that those attending a cultural place or event in the previous year were almost 60% more likely to report good health compared with those who had not and theatre goers were almost 25% more likely to report good health.

Research has shown that a higher frequency of engagement with arts and culture is generally associated with a higher level of subjective wellbeing.

Engagement in structured arts and culture improves the cognitive abilities of children and young people.

A number of studies have reported findings of applied arts and cultural interventions and measured their positive impact on specific health conditions which include dementia, depression and Parkinson's disease.

The use of art, when delivered effectively has the power to facilitate social interaction as well as enabling those in receipt of social care to pursue creative interests.

There are reviews which highlight the benefits of dance for reducing loneliness and alleviating depression and anxiety among people in social care environments.

Community Arts Partnership's own research into Community Arts and Dementia showed that, properly applied community arts practice could encourage people experiencing dementia to engage socially.

The Case for Community Arts

Community Arts, sitting within the sector, funded publicly, generates a substantial return both economically and socially.

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 around 14:1, i.e. £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.

This would suggest that the return on community arts is perhaps considerably higher than the Arts sector in general, this despite receiving very little in the way of funding, because of its inclusive mode of working and the populations it serves.

Community Arts Partnership has calculated that as little as 9% of funding in the funding round (2016/17) from ACNI was to be granted directly to community arts programmes, rising to 10.5% if Health and Participatory arts were included.

This is set against the fact that the top 5 funded organisation continue to enjoy the lion's share of funding, receiving over 35% of all revenue funding, leaving another 104 organisations to

compete for the remainder. Indeed, the top 10 funded organisations retain 45% of all available annual funding.

Although up to 21% percent of all project funds do go to community arts projects, with the reminder going to an array of areas, some incorporating “outreach” activity, it still leaves those most marginalised by their socio-economic circumstances struggling most to resource their activity.

Given the high proportion of acute need in Northern Ireland, with historically the greatest levels of deprivation in these islands, highest level of physical and mental health issues, highest proportion of economically inactive population, the pressures on these budgets for community-based organisations is immense.

Community Arts Partnership has four times the number of applications to places available, the great majority coming from the highest quintile of need. We could run our programme 4 times over, i.e. supporting over 12,000 workshop places annually, if we had the funding and personnel capacity. The demand is there but the funding is not.

The level of investment is not commensurate with the level of need. Indeed, the per capita arts investment in Northern Ireland is the lowest among all 28 EU states and indeed, considerable lower than all our near neighbours.

Given the level of social distress, the distribution of funding is still not representative of the profile of need and the diversity of demands from the widest population. Any increase in engagement or participation must be matched by a commensurate and adequate increase in investment in grass roots, community-focused arts engagement.

If we accept that there is a strong case for the Arts in terms of the economic and social impact, and particularly here in Northern Ireland a strong case for funding community arts organisations and projects; working at the coal-face of poverty, social exclusion and the difficulties caused by sectarianism and racism, it would be reasonable to expect that the Arts and the Arts sector (including the contribution of community arts) should be found in the Outcomes, Indicators and Measures of the Program for Government Framework.

The missing sector

Initial inspection suggests that the Arts are mentioned only briefly in the Consultation document, in Outcomes, 5, 9, 10, and 12, in indicator 27 and as part of the lead measure for indicator 27.

Community Arts Partnership believes that given the rich evidence base for the economic and social contribution of the Arts sector, and Community Arts within that, and given also that the aim of the Programme for Government is to alleviate disadvantage we suggest that the following suggestions be given consideration for inclusion in the Programme for Government Framework.

Outcomes/Indicators/Measures

Outcome One - We prosper through a strong, competitive regionally balanced economy

Given the economic impact of the Arts sector, far wider if the creative industries and tourism is included, there should be recognition of this in the commitments from the executive, and through the indicators and measures for this outcome.

Where the Executive commits to working with “local government, business and entrepreneurs, with institutions of learning and other skills providers, Trades Unions and with international partners” this should be amended to include “the Arts sector and Creative Industries.”

Raised here also is the rural community. A recent report (see Appendix 3) documenting the provision of, access to and participation in the Arts in rural communities, suggested firstly that despite an international narrative of success built on Game of Thrones, there was another less heralded narrative of rural decline; population, employment, farm sector revenue with an accompanying rise in social difficulties e.g. suicide, depression.

Arts provision, as an avenue to aid in the arrest of such difficulties as well as being part of the general national cultural experience, was respondents said, far too limited, citing a metropolitan focus as part of the problem. (See Appendix 3)

We would suggest where the Executive outlines its commitments to this Outcome, there is included a commitment to rural-proofing economic expenditure, and the addition of a new Indicator, “promote economic parity for rural areas.”

A new measure may need to be developed to look at parity of Arts provision, which could be developed in conjunction with the Arts sector.

Please find below a couple of suggestions for additions to some of the other Outcomes, Indicators and Measures which Community Arts Partnership, as a leading participant in the Arts Matter NI consultation, identified.

Indicator 11 – Improve Educational outcomes - The Measure for this indicator suggests students attaining level 2 in English and Maths is the key statistic - Arts should be included here as a priority subject.

Indicator 18 – Increase the proportion of people working in good jobs. The measure for this Indicator is a Good Jobs Index which is to be developed – this should include jobs from the Arts sector and Creative Industries.

Indicator 20 – Increase the size of the economy - The Measure for this Indicator seems only to look at the private sector directly – parts of the Arts sector and the Creative industries would be covered by this measure but much of the work of the Arts sector would be missed out if there is no measure which includes the Community and Voluntary sector. There are statistics for the Public Sector but it is not clear that this would provide a sufficient measure for the work undertaken by the Arts sector.

We would suggest an Arts sector survey could be developed in conjunction with the sector.

Indicator 30 – Improve our attractiveness as a destination. The Measure for this Indicator is limited to the total spend by visitors – The Arts Council of England’s research showed that Arts and Culture Tourism contributed substantially to economic growth – perhaps this measure should be added to – i.e. in our case how much is spent on Arts and Culture tourism.

Indicator 40 – Improve our International reputation. With regards the measure associated with this indicator - the National Brands Index – the Arts sector and the Creative industries play a role in people’s perceptions for this Measure. Additional Measures should include International Press Coverage for Northern Irish Artists/Performers. Participation by organisations in international art fairs/industry events/trade fairs/ Number of artists performing internationally each year. Measure of increases in copyright/royalties paid to Northern Irish Artists/Performers.

In attracting FDI here, there is also an opportunity to attract a greater creative presence and economy. In proposing tax breaks, as per corporation tax reductions, a range of personal tax reductions could be offered to artists and creative producers. Furthermore, indicators around the establishment of new creative programmes.

An additional Indicator might be “Increase the average earnings of Arts sector workers, artists, performers and producers.”

A measure for this new indicator could be an Annual Survey of Arts sector workers, Artists and performers wages developed with support from the sector.

Northern Ireland has a wealth of exemplars across a range of arts practice. There should not be a narrow reading of excellence as well-known or celebrated – rather there should be an understanding that Northern Ireland has much to offer by way of expertise in a range of disciplines, practices and skills.

Outcome 3 - We have a more equal society

The Arts Sector promotes social inclusion, brings people together through creative activities and encourages diversity particularly through creative engagement.

In particular organisations within the sector have pioneered Intercultural approaches to combating racism and sectarianism; this has superseded the outmoded Multicultural approaches based on tolerance rather than interconnection.

Interculturalism is a pathway to aiding in the creation of a more equal society and has been referenced within the Together Building a United Community policy.

Therefore, where the Executive commits to “actively promoting the benefits of a diverse society,” this should be amended to include “and intercultural society”

Outcome 4 – We live long and healthy lives

There is growing evidence of the connection between engagement with the Arts and the benefits for people experiencing dementia. (See Appendix 3) and offers health benefits for all aging populations.

Given that people experiencing Dementia will increase considerably over the next few years, recent research shows an increase from 20,000 to 60,000 people experiencing Dementia in Northern Ireland by 2051, engagement with the Arts should be included as part of improving health outcomes

Where the executive commits to working with “our health and social care colleagues, across Departments, with colleagues in the community and voluntary sector and will seek to engage people directly in their role as parents and active citizens.” – this should be amended to include the Arts sector.

But this area need not be principally to address deficits in later years but rather promote interventions earlier in life. Promoting an active creative enjoyment, through art-making, poetry, film and sculpture have life-long effects and enhancements. The most striking finding was that music and arts classes were significantly associated with positive changes in quality of life and life satisfaction and, though to a lesser extent, with well-being. (as measured by the highest qualification gained by that age) Wider Benefits of Learning Millennium Cohort Study 2001, J Voorhaus).

However in extensive research, the earlier an intervention is made around creative education and skills, the greater the life expectancy and indeed, the earning potential through life. For example The ability to copy shapes and simple patterns, by the age of five is an accurate indicator of reading and maths ability at age 10 and life success at age 30 (as measured by the highest qualification gained by that age) *ibid* 2001, J Voorhaus). Such interventions are part and parcel of creative education.

Outcome 5 - We are an innovative, creative society where people can fulfil their potential

The Arts sector, and the creative industries, are at the forefront of innovation and creation.

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 commenting 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.

Where the Executive commits to “Creating a workforce that possesses the confidence and the skills to innovate and create, providing opportunities for employment and economic development.” – this might be altered to “Creating a workforce....paying particular attention to Arts education in schools, vocational colleges and tertiary institutions...that possesses the confidence...”

It might also be useful to add new Measures here - Survey of number of Creative Industry/Arts Graduates who are newly employed each year which should include Number of Creative Industry Jobs each year and wage levels in the Creative Industries

Outcome 6 - We have more people working in better jobs

The Arts sector in Northern Ireland is responsible for 6000 employees, and Arts Council of England studies, as well as studies by Creative Scotland show that the Arts and culture sector along with the creative industries are major employers throughout the UK.

The Arts Council of England’s study showed that the arts and culture industry employed on average 110,600 full-time employees in the UK (99,500 in England alone) during the period 2008-11 which is 0.48% of all employment.

UK Music and Visit Britain 2013 estimated that music tourism generated £1.27 billion in direct spending and £0.914 billion indirect spending. Music tourism sustains 24,000 full time jobs

There is high labour mobility between the commercial and publicly funded sectors. Flow of work is not one way, with individuals moving between publically funded and commercial sectors in both directions, potentially more than once and working in both.

Beyond just employing people there is evidence to suggest that the arts and culture industry pays nearly 5% more than UK median salary and therefore makes a positive contribution to household earnings.

Indicators and measures for this Outcome overlap with other Outcomes. The following Indicators and Measures have been looked at through previous Outcomes.

Indicator 18 – Increase the proportion of people working in good jobs - The measure for this Indicator is a Good Jobs Index which is to be developed – this should include jobs from the Arts sector and Creative Industries.

Indicator 20 – Increase the size of the economy - The Measure for this Indicator seems only to look at the private sector directly – parts of the Arts sector and the Creative industries would be covered by this measure but much of the work of the Arts sector would be missed out if there is no measure which includes the Community and Voluntary sector. There are statistics for the Public Sector but it is not clear that this would provide a sufficient measure for the work undertaken by the Arts sector.

We would suggest an Arts sector survey could be developed in conjunction with the sector.

Outcome 9 – We are a shared society which respects diversity

The Arts sector is, as previously highlighted, at the forefront of challenging racism and sectarianism, with Community Arts Partnership one of the leading exponents of an Intercultural approach to address these issues.

With regards the Indicator 27, “Improve cultural participation” - this should be changed to read “Increase cultural, creative and artistic participation and engagement.”

Outcome 10: We are a confident, welcoming, outward-looking society

Despite being widely called depicted as “the race hate capital of Europe” in 2009, and continuing difficulties with racism and sectarianism, there is no question that Northern Ireland, and Belfast in particular, has welcomed immigrants from all over Europe and beyond over the last decade.

The Arts sector has worked tirelessly to provide safe spaces to encourage inclusivity, to provide arenas where new cultural offerings can make their way into the local consciousness, aiming to fuse elements of the indigenous and the new arrivals artistic offerings. Intercultural arts practice offers a new, including paradigm to promote anti-racist and anti sectarian activity. CAP has been at the forefront of training and developing host communities about their rights and responsibilities regarding newly arrived populations and artists. And stressing that the hybridity of arts practice has offers the newest, most inclusive development in promoting a confident, welcoming and outward looking society.

The sector has had particular success with events which showcase predominately the parallel productions of multicultural, purely artistically, e.g. Cathedral Quarter Arts Festival, Belfast Festival, Culture Night and representatively of one’s ethnic background, e.g. Chinese New Year Festival.

Beyond that the Arts sector is engaging in work which puts Northern Ireland at the centre of international conversations e.g. Women’s Work Festival, Belfast Book Festival, Belfast Film Festival.

To move this work forward an Intercultural approach is essential to maximising the potential to create a society where all cultures are valued and society welcomes difference. In reference to Brexit, the cultural connection between N Ireland and the rest of Europe must be maintained and strengthened. The richness of engagements through programmes like Erasmus, Da Vinci

and Cultural Europe, offering pan European direct encounters and creative engagement, have proven that these types of programmes have much to offer local and visiting arts professional and participants alike.

Where the executive commits to “increasing our economic, social and cultural links with the wider world” – could we add “artistic, social and intercultural links”

Outcome 14 – We give our children the best start in life

All children, especially those from disadvantaged backgrounds, deserve a well-rounded, culturally rich, education. Some studies show that engagement in structured arts and culture improves the cognitive abilities of children and young people.

Informal learning for young people and their parents [like arts workshops in schools or community settings] can promote societal cohesion, citizenship, and the values of tolerance, understanding and respect

A 15-country study conducted by Wider Benefits of Learning centre suggests that such interventions may contribute to societal cohesion in the following ways:

- greater trust (of individuals and of government)
- more civic co-operation
- lower levels of violent crime.

Where the Executive commits to “supporting opportunities for recreation, play and creativity” could we add “artistic endeavour and creativity.”

An additional Indicator for this Outcome could be “Increase access to Creative Industry education at tertiary level.”

With regards Measures for this Indicator, “Number of primary, post primary, special and grammar schools hosting artistic and creative residencies and projects.”

Furthermore, Measures for this Indicator might include, “Number of FE Colleges and Universities offering places for Creative Industry education (Music, Visual Arts, Animation, Performance, Film)

Concluding Remarks

Community Arts Partnership believes firstly that the Arts, and the sector which delivers creatively engaged activity, is a central component of what makes our emerging Northern Irish society, welcoming, vibrant and outward looking.

The economic and social benefits, from jobs, to reducing social exclusion, from innovative ways of working to combatting racism and sectarianism, are substantial and evidence based, the benefits to health and well-being while, at times, harder to quantify are nevertheless well documented.

The difficulty the Arts sector has experienced over the last 5 years has been brought about by UK government commitments to Austerity and deficit reduction, leading to substantial cuts to the primary budget for the sector, producing job losses, reduction in services, and a reduction in capacity to meet the needs of our constituents.

If new higher levels of engagement and participation are being set against existing benchmarks representing previously higher level of investment, such new indicators may only show decline. New frameworks may well necessitate new modes of not only measuring, but assessing and resourcing interventions and activity. Such new mechanisms, reading across and supported by a range of departmental budgets and the outcomes and indicators to be supported, should be initiated to identify and resource a range of artistic interventions. In conjunction with a large-scale review to address a more representative distribution of government funding, particularly via the new Department of Communities, then we may well witness purposeful and increased benefit from the arts.

If we only see a diminution of funding offered *en bloc*, that will still translate as even less again for those most marginalised, and any lofty claims and their indicative outcomes for the arts sector, will remain unfulfilled.

We offer this consultation response for your consideration.

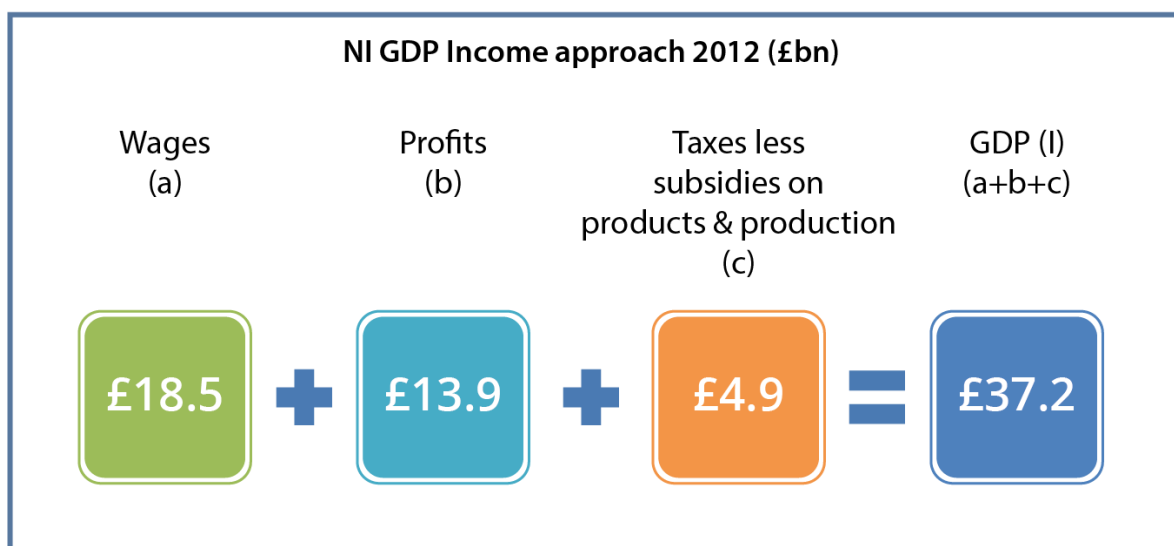
On behalf of all the communities, participants, artists and staff of Community Arts Partnership

Conor Shields, chief executive.

Appendix 1

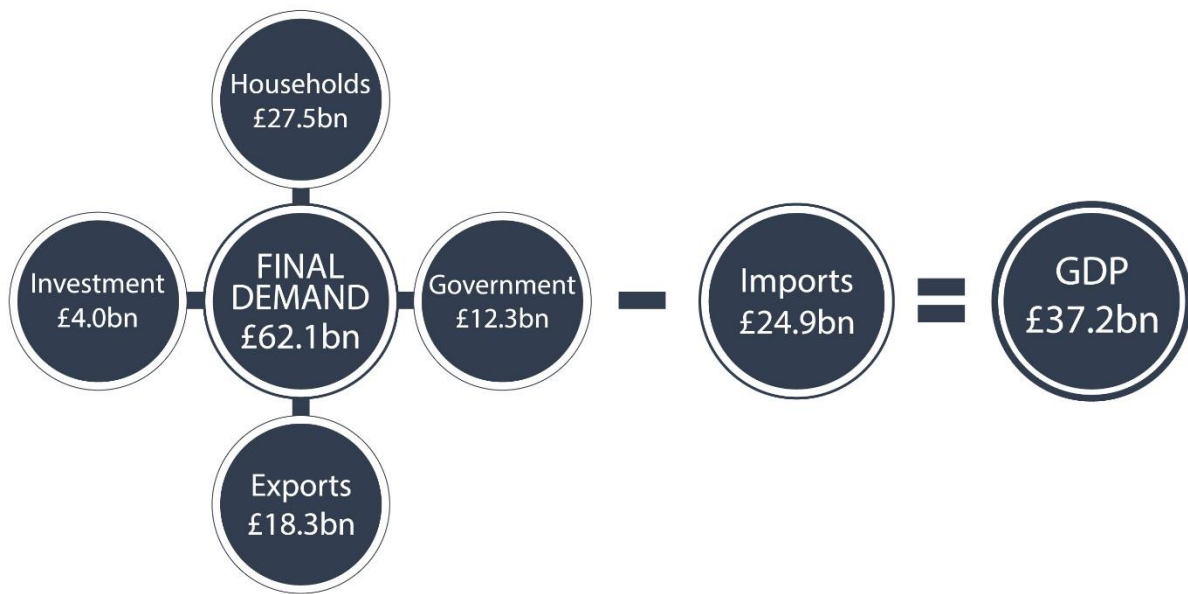
Excerpt from **Community Arts Partnership's** **Response to the Consultation Document** *Strategy for Culture & Arts 2016-2026*

"The most recent figures from the Dept. for Finance and Personnel and the Office of National Statistics, regarding GDP (gross domestic product) and GVA (gross value added)



Overview of GDP by expenditure approach 2012.

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**.

Appendix 2

Arts Council of England - Report into the contribution of the sector to the economy

[http://www.artscouncil.org.uk/sites/default/files/download-file/Arts culture contribution to economy report July 2015.pdf](http://www.artscouncil.org.uk/sites/default/files/download-file/Arts%20culture%20contribution%20to%20economy%20report%20July%202015.pdf)

Creative Scotland – Economic Contribution of the Arts sector

http://www.creativescotland.com/__data/assets/pdf_file/0010/21403/ECS-Final-Report-June-2012.

Appendix 3

Community Arts and Dementia

An evaluative research survey of CAP community arts projects and dementia

<http://comartspartner.org/wp-content/uploads/2014/06/CAP-Community-Arts-and-Dementia-FINAL-1.pdf>

Exploring Change – A conversation about Arts Provision and Community Arts in Northern Ireland