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Local Authority Arts Service Research Project

Submitted to Fingal, Kildare, Leitrim, and Limerick Arts Office

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Contents

Page

Foreword	i
Executive Summary	ii
1 Introduction	1
2 The Arts Ecosystem in Ireland	3
3 Funding of Arts and Culture	17
4 Best Practice in Supporting Children and Young People	25
5 Examples of Best Practice in Promoting Health and Wellbeing	30
6 Examples of Best Practice in Supporting Professional Development and Sustainability	34
7 Examples of Best Practice in Facilitating Development through International Arts Projects, Programming and Artists Supports	40
8 Impact of the Arts	46
9 Conclusion	69
 Bibliography	 70
 Annex 1 Background to Fingal Arts Service: Note prepared by Fingal Arts Service	 76
Annex 2 Background to Kildare County Council Arts Service: Note Prepared by Kildare Arts Service	77
Annex 3 Background to Leitrim County Council Arts Service: Note prepared by Leitrim Arts Service	78
Annex 4 Background to Limerick City & County Council Arts Service: Note prepared by Limerick Arts Service	79
Annex 5 Evaluating the Impact of the Arts	81

Tables and Figures

Page

Table 2.1: Remit of the Local Authority Arts Services within the Legal Framework	6
Table 2.2: Evolution of the Local Authority Arts Services within the National Context	8
Table 2.3: Population Distribution and Changes across Local Authority Arts Services	14
Table 2.4: Age Profile of Local Authority Residents, 2016	15
Table 3.1: Arts Council Contribution to Local Authority Arts Office, 2013-2017	20
Table 3.2: Number of Total and Arts-Related Local Authority Staff	21
Table 4.1: Number of Children and Young People in Fingal, by Age Group, 2016	25
Table 6.1: Employment in Arts, Cultural and Creative Occupations in Leitrim, 2016	35
Table 7.1: Actual Income and Expenditure for Limerick City of Culture 2014	42
Table 7.2: Total Funding and Support for LCoC-Related Projects by Type of Funding/Support	43
Table 8.1: Summary of Selected Studies on Impact of Arts on Educational Outcomes	51
Table 8.2: Influence of cultural participation at age 3 on academic and socio-emotional outcomes among 5-year olds in Ireland	53
Table 8.3: Influence of cultural participation at age 5 on academic and socio-emotional outcomes among 5-year olds in Ireland	53
Table 8.4: Influence of cultural participation on academic and socio-emotional outcomes among 9-year olds in Ireland	54
Table 8.5: Influence of cultural participation on academic and socio-emotional outcomes among 13-year olds in Ireland	55
Table 8.6: Mean Baseline, 3-Month and 6-Month Outcomes in Coulton, et al. (2015)*	58
Table 8.7: Selected Longitudinal Studies on the Impact of the Arts on Health and Wellbeing*	59
Table 8.8: Selected Longitudinal Studies on the Impact of the Arts on Health and Wellbeing, continued	60
Table 8.9: Estimated Impact of Cultural Participation on Health and Medical Service Usage	61
Table 8.10: Mean Service Use Costs Six Months Pre- and Post-Baseline*	62
Table 8.11: International Evidence on Economic Impact of the Arts	65
Table 8.12: Estimated Value of Engagement in Various Cultural Activities	66
Table 8.13: Economic Impact of the Arts in Ireland (2011)	67
Figure 2.1: The Arts Ecosystem in Ireland	4
Figure 2.2: Cultural Employment in Ireland 2011-2016	9
Figure 2.3: Employment in Arts, Cultural and Creative Industries, 2016	9
Figure 2.4: Employment in Arts-Related Occupations in Local Authorities 2016	10
Figure 2.5: Total Arts Council Funding over 2013-2017, by Topic	12
Figure 2.6: Participation in Cultural Activities in Ireland, 2015	13
Figure 2.7: Frequency of Practicing Artistic Activity, Ireland 2015	13
Figure 2.8: Age Profile of Population of Local Authorities, 2016	15
Figure 3.1: Gross Voted Expenditure of Department of Culture, Heritage & the Gaeltacht on Culture 2006-2018	17
Figure 3.2: Gross Voted Expenditure of the Arts Council 2006-2018	18
Figure 3.3: Annual Expenditure by Local Authority Arts Offices, 2013-2017	19

Tables and Figures

Page

Figure 3.4: Source of Local Authority Arts Office Funding, 2013-2017	20
Figure 3.5: Total Local Authority Arts Office Expenditure by Type of Activity, 2013-2017	22
Figure 4.1: Fingal Arts Office Expenditure on Educational Programmes as a Share of Total Expenditure on Arts Programme, 2013-2017	26
Figure 5.1: Kildare Arts Office Expenditure on Arts in Health as a Share of Total Expenditure on Arts Programme, 2013-2017	31
Figure 6.1: Leitrim Arts Office Expenditure on Supporting Leitrim Artists as a Share of Total Expenditure on Arts Programme, 2013-2017	36
Figure 7.1: Culture Ireland Budget 2005-2017	41
Figure 8.1: Spillover Effects of Public Investment in the Arts, Culture and Creative Industries	47
Figure 8.2: Conceptual Model of Relationship between Participation in Arts Activities and Education	49
Figure 8.3: Conceptual Model of Relationship between Participation in Arts Activities and Health and Wellbeing	56
Figure 8.4: Conceptual Model of Relationship between Arts Activities and Economy	64
Figure 9.1: Evaluation Activities During the Course of an Art Project	82
Figure 9.2: Mechanisms of Arts Impact on the Individual	83
Figure 9.3: Mechanisms of Arts Impact on the Community	84

Foreword

Since the first Arts Office was established in 1985, local authorities have developed a wealth of experience across all artforms. Working within the local authority structure provides opportunities to develop diverse projects and programmes, often in partnership with agencies or groups within the community, which makes the work rooted into the fabric of a wider perspective of integrated social, cultural and economic development. However, the diversity of approaches and the interdisciplinary nature of the work often results in the function and scope of the arts office itself being harder to define and obscured as a result.

In commissioning this report, as four local authorities, we set out to sharpen that focus, not on the work of the arts office as a whole, or the local authority sector or the arts sector, but to concentrate on a small number of specific project areas, in order to contribute to a better understanding of what is possible. The report also highlights the methodology and resources required to make that happen.

These case studies represent only a fraction of the work carried out in each of the four areas. It is important to note that each of the 31 Arts Offices throughout Ireland has specific areas of expertise and this report only highlights four exemplars as a case study. Work in the arts and culture sector that impacts locally is also undertaken by other agencies and organisations (within communities or artist led) many of whom are funded by the local authority and/or The Arts Council. Among the recommendations in the report is the need for further research to be carried out into the impact of arts development programmes undertaken by local authorities and in the last year as part of the Arts Council/LGMA Framework for Collaboration, a number of pilot social impact studies have commenced.

The report also looks at resourcing of programme funding and staffing levels. When starting this project, the first multi-annual Framework Agreements between the Arts Council and individual Local Authorities were being developed. In the interim almost all Local Authorities have completed or are in the process of completing these agreements which all assert a joint intention to incrementally raise investment over the period of the agreements.

Creative Ireland has also come to play an increasingly important role within local authorities promoting creativity across economic, social and cultural spheres and bringing valuable learning in how culture and creativity can be supported at a local level.

As the partners in this project, the report has provided us with the opportunity to gain a comprehensive insight and learning from the each other's approach, knowledge and experience, particularly as it relates to the four case study areas, and also to the methodologies we have developed to mitigate the different challenges that each of us experience. Undoubtedly there is much more we could learn from each other and much more research we could undertake into our own work but this report has provided a great deal of context and given us a understanding of how our work relates to a broader national and international framework.

We would like to thank Indecon for bringing us this part of the journey to Prof. John O'Hagan for his guidance throughout. This report was co-funded by The Arts Council as part of the Invitation to Collaboration Scheme and we are very grateful to the Arts Council for that support.

Sheila Deegan, Philip Delamere, Rory O'Byrne, Lucina Russell.

Executive Summary

Introduction and Background

This independent report is submitted to the Fingal County Arts Office, Kildare Arts Office, Leitrim Arts Office and Limerick City and County Arts Office by Indecon International Economic Consultants. The report represents an independent evaluation by Indecon economists of the roles of the Arts Office in Fingal, Kildare Leitrim and Limerick. The research has greatly benefited from expert advice from Professor John O'Hagan and from inputs and information from local Arts Officers. The report was made possible with support from the Arts Council through their 'Invitation to Collaboration' scheme, which promoted collaborations between Local Authorities to promote access and engagement with the arts.

The background to this study is the strategic intention by the Local Authority partners to undertake an assessment of the contexts and work of the Arts Office in order to understand its evolving role within the Local Authority. This work is designed to inform future policy development. All four local authorities provide a broad range of arts services that support artists and encourage engagement with the arts. This is highlighted in the annexes which outline each Arts Service description of the services they provide. As a result of particular circumstances, each of the four have had the opportunity to develop knowledge and understanding in specific areas. The report explores these individual examples of best practice in supporting economic and social as well as cultural objectives so that this learning can be shared with and impact on all four partners.

The Arts Ecosystem in Ireland

There are Arts Offices in each Local Authority carrying out similar work to that described in this report. Local Authority arts officers work with other Local Authority departments and with elected members and strategic policy committees. The Arts offices are also working in partnership with the Arts Council, Government departments and agencies and arts organisations, and with creative practitioners and community groups. The four specific work programmes included in the report serves as an illustration of the range of arts activity being delivered by local authorities.

The specific and distinct role of local authorities in promoting the arts was formalised with the 1973 Arts Act, which sought to increase public access to and engagement with the arts through the provision for a local government role in the arts. The Association of Local Authority Arts Officers was established in 1995 to be a representative body for the Local Authority Arts Officers and to serve as a forum for discussion on the development and support of its members' work. The Local Government Act 2001 established County and City Development Boards which were obliged to draw up a strategy for the economic, social and cultural development, bringing culture and the arts into local planning for the first time. Subsequently the 2003 Arts Act indicated that a Local Authority shall propose and implement plans for the development of the arts within its functional area. A number of recent key documents guide current policy of Local Authority Arts Office. These include *Making Great Art Work* - Arts Council of Ireland, the *Culture 2025* framework policy and discussion documents produced by the Department of Arts, Culture and the Gaeltacht in 2015; the Arts Council and County & City Management Association (2016) *Framework for Collaboration*, as well as strategic plans by each Local Authority.

It is important in examining the role played by the four local authorities to place this within the context of the sector in Ireland. While it would be a mistake to evaluate arts only within a narrow metric of its economic impact as arts have the potential to inspire and inform Irish society, it is of note that there are an estimated 40,000 individuals employed in cultural industries in Ireland. The sector has a wider impact on the creative industries and has enhanced the attractiveness of Ireland for investors, visitors and as well as supporting cultural participation for Irish residents.

The extent of cultural participation and practice in Ireland can be seen from the fact that almost 70% of the population aged 16 years or older participated in cultural activity at least once in the past 12 months,

including attending the cinema, attending live performances (e.g. theatre, concerts, ballet) and attending cultural sites (e.g. historical monuments, museums, art galleries, or archaeological sites). This highlights the importance of effective Local Authority engagement with the sector.

Funding of Arts and Culture

Central government expenditure on culture peaked in 2007 and like many areas of public expenditure declined during the economic recession but has increased each year since 2013. In view of the key role played by the Arts Council it is useful to examine the levels and trends in Arts Council funding. Arts Council expenditure peaked in 2007 and declined significantly during the recession to €56.7m in 2013. Arts Council funding has increased each year since then and the 2018 expenditure amounted to €68m of which €1.8m was allocated to core programmes of Local Authority Arts Services.

In order to consider how each Local Authority provides for arts development it is informative to evaluate the trends in the expenditure of the Local Authority Arts Office. It is important to note that the four local authorities serve very different communities and tailor their services to local needs and opportunities. The data on total expenditure of the Fingal, Kildare, Leitrim and Limerick show that annual expenditure levels on the arts are at modest levels and showed yearly variance. For example, the total combined funding of the arts in the four local authorities in 2017 amounted to less than €6.6m and total Arts Council funding to these local authorities amounted to approximately €270,000.

Best Practice Examples of Local Authorities' Support of Economic and Social Objectives

This report explores case study evidence of the role of Fingal's Arts Service in supporting children and young people, the role of Kildare's Arts Service in promoting health and wellbeing, the role of Leitrim's Arts Service in supporting professional development and sustainability, and the role of Limerick's Arts Service in facilitating arts development through international projects, programming and artists supports.

Supporting Children and Young People

In Fingal, nearly a third of the population is under the age of 20, with 17.3% of the population under the age of 10. Given this young population profile, the Fingal Arts Office has consistently highlighted children and young people as areas of priority in their strategic plans and has developed approaches to support this demographic.

The Fingal Arts Office serves their local young community by partnering with other individuals, groups and organisations with expertise and knowledge in the area of children and young people such as artists, educators, early years services, schools, youth services, community services and third level institutions, Draíocht Arts Centre and the Séamus Ennis Arts Centre also provide venues, events, projects and initiatives that support arts engagement for individuals and families of all ages.

Over the past 5 years, the Fingal arts service has committed a high percentage of the expenditure on its own arts programme to supporting educational programmes primarily targeted for children and young people. This includes support for a variety of early years (ages 5 and under) arts programmes which aim to integrate early childhood development with the arts, such as the *I am baba* programme (a theatre piece designed for infants aged 0-12 months) and Artful Dodgers – an action research programme in early years settings.

Similarly, *Space Invaders – an International Early Years Arts Festival* is an annual festival that supports the artistic learning, development and wellbeing of young children and their families and provides professional development opportunities for early childhood educators. *Spréacha* is an international children's theatre festival developed through a partnership between the Fingal arts service and Draíocht that reaches out to families and schools throughout the county.

The Fingal arts service has also collaborated with local primary and secondary schools on a number of arts and education initiatives, including *Room 13 Inquiry*, in which the Fingal Arts Office partnered with artists and local schools to develop school art studio programmes and a musician-in-residence programme. Fingal

also collaborated with *Superprojects* on Waves to commemorate the 1916 centenary, and the *Everything is in Everything* project, which brought professional artists together with second level students to make new artwork. Other collaborations include projects such as *Place Shapers*, in partnership with the Irish Architecture Foundation. Fingal Arts Office is a regular contributor to the National Arts in Education Portal.

Promoting Health and Wellbeing

The Kildare arts service has been involved in initiatives to promote the arts in health and wellbeing. This included the appointment of an Arts and Health specialist, which was supported by the Arts Council for 3 years.

The Kildare County Council Arts Officer is one of the founders and a member of the editorial panel of artsandhealth.ie, which is designed to serve as a centralised, resource for those involved in arts and health. Over the previous five years, the Kildare Arts Office has invested in programme expenditure on arts in health. In addition to its own arts programme, the Kildare Arts Office has collaborated with others and supported a number of initiatives in arts and health. This has allowed the Kildare Arts Office to develop expertise in the integration and inclusion of diverse communities and vulnerable populations (for example, with respect to mental health, the health of older people, children experiencing chronic illness, and people with a disability).

Kildare's dance programme includes integrated dance, including Dance with Disability. Models of practice around dance for people with Parkinson's Disease are currently being investigated. The Creative Well is another example of collaboration between the Kildare County Council's Arts Service, the HSE Health Promotion Unit and the Riverbank Arts Centre. As part of this initiative artists develop a participatory arts programme to support mental health and quality of life in local communities in Kildare. The Past Time Community Choir and the Voices of Spring Community Choir are partnerships between the Kildare Arts Office, the HSE, volunteers, and other health and arts organisations. Both initiatives are intergenerational choirs that encourage people living with dementia and their family, friends, and carers to participate in choral rehearsals and performances. The Pop Up Picnic is a theatre project for young children with severe intellectual and physical developmental delay that was developed by Helium Arts with support from Kildare County Council Arts Office, and the Jack and Jill Children's Foundation. The project was designed to provide a multisensory performance for toddlers with complex needs. A recent development is a 'Music in the Wards' initiative with Naas Hospital for patients, staff and visitors.

Supporting Professional Development and Sustainability

The creative sector plays an important role in Leitrim, with 2.5% of the labour force population employed in arts, cultural and creative industries. The Leitrim Arts Office has developed strategies for supporting the professional development and sustainability of artists in the region.

The Leitrim Arts Office's support for the continued development of art communities and individuals is reflected in the patterns of arts office expenditure over the previous five years, which put professional development at the forefront. Over the past five years, the arts programme has included substantial direct investment in supporting Leitrim artists, primarily through the Creative Frame programme, the SLR Film Development Project and Individual Artist Bursary Programme as well as other support schemes. Leitrim also provides bursaries for Leitrim based artists to undertake residencies at the Leitrim Sculpture Centre for professional development and for national or international artists to exhibit or present their work at the Centre.

The Leitrim arts programme has included other formal professional development projects such as the Leitrim Equation, which was a programme designed to promote the professional development of traditional musicians as part of an 18-month artist residency programme led by traditional Irish musicians. Similarly, the Spark programme is a partnership between the Leitrim Arts Office and the Local Enterprise Office offering a 6-month artist residence programme that enables artists to collaborate with a local company. Following a

series of 2-year residency and seminar projects developed by Leitrim and Roscommon County Councils that featured international visual artists working with groups of local artists, the Leitrim Arts Service led the development of LOCIS, a two-year, three-country artist-in-residence and mentoring programme with partners in Leitrim, Sweden, and Poland.

While Leitrim's programmes for young people are principally concerned with providing opportunities for children to develop and express their creativity, its investment in Leitrim County Youth Theatre and Wild Words Children's Book Festival also support those young adults who aspire to develop a professional career in the arts.

Facilitating Arts Development Through International Arts Projects, Programming and Artists Supports

There has been a growing interest in facilitating the international arts practice in Ireland, both in terms of promoting Irish arts and culture abroad and in attracting international artists and arts and cultural organisations to Ireland.

The Arts and Cultural sector in Limerick incorporates a range of cultural organisations, professional networks and people who deliver international as well as local and national programmes. The experience as the National City of Culture in 2014 and the bid for European Capital of Culture in 2016 has focused Limerick arts in the context of European culture. Limerick Arts Office believes that arts and culture can act as a catalyst for change and development of a 'sense of place'. Investment in projects and events includes initiatives such as, with Fidget Feet, to build in Limerick the Irish Aerial Creation Centre and hosting the European School of Spectacle as part of a wider Creative Europe project called the European Outdoor Arts Academy with seven European partners. In 2017, Eva International celebrated its 40 year anniversary. What began as an artist-led initiative 'to provide the public with an opportunity to visit and experience an exhibition not normally available in the region, has since become 'Ireland's Biennial'.

Since Limerick County Council established County Limerick Youth Theatre in 1996, it has participated in a series of European Projects including a youth exchange programme with Loimaa in Finland while the Fresh Film Festival has evolved and expanded over the past 20 years to other regions in Ireland and advocating for young filmmakers work worldwide. Fresh Film Festival filmmakers also have participated in international festivals and is a founder member of the Youth Cinema Network (YCN), an international network of youth film festivals.

Impact of the Arts on Children and Young People

The analysis in this report shows that despite their limited budgets, each of the four Local Authority Arts Office have supported innovative best practice initiatives targeted at specific areas. This highlights the diverse potential role of Local Authority Arts Office in supporting economic and social as well as cultural objectives. It is, however, important to consider the impact of such initiatives.

From an economic perspective it is important to distinguish between private and societal benefits. The arts may have a positive beneficial impact on individuals through various mechanisms, including the material/health, cognitive/psychological and interpersonal impacts. It is important to note that only certain types of impacts are relevant in evaluations or reviews of public funding in the arts. As John O'Hagan (2017) emphasised, private and/or intrinsic benefits of the arts are not relevant from a policy perspective unless these translate into wider societal benefits. This highlights the importance of careful evaluation of the wider societal impacts of arts expenditures.

While these type of evaluations have not as yet been undertaken by local authorities in Ireland, the available evidence suggests that the type of thematic initiatives implemented by the four local authorities are in areas with potential significant positive impacts. To examine this it is useful to consider the international evidence. An increased focus on measuring impacts is an important future requirement for Local Authority's arts services and this would help ensure the best use of scarce economic resources. The analysis of international

evidence presented in this report highlights some of the potential ways in which such impacts could be measured. This should be built into ongoing monitoring of local authorities arts initiatives.

Impact of the Arts on Children and Young People

International evidence has shown a range of benefits of participation in arts activities for children and young people, particularly with respect to educational outcomes. The educational outcomes include academic outcomes (e.g. performance on math, spatial, and verbal tests), creative outcomes (e.g. creativity and innovation), motivation outcomes (e.g. engagement, persistence, school attitude, school attendance, school dropout); social skills outcomes (e.g. emotion regulation, empathy, perspective taking, self-confidence, self-efficacy, self-esteem, social competence, theory of mind), and brain outcomes (e.g. cognitive development). Research on one of the Fingal initiatives suggests that children's social, cooperative and communication skills were enhanced through their engagement with the arts. Such impacts can enhance wider human capital and result in knowledge spill-overs in the economy.

Impact of the Arts on Health and Wellbeing

Our analysis of existing research has indicated that participation in arts activities can have an impact on both self-reported measures of health (e.g. self-reported rating of wellbeing, mental health, activity levels) and objective health outcomes (e.g. blood pressure, mortality, obesity, incidence of coronary heart disease). Such outcomes include: inducing positive physiological and psychological changes in clinical outcomes; reducing drug consumption; shortening length of stay in hospital; increasing job satisfaction; promoting better doctor-patient relationships; improving mental healthcare; and developing health practitioners' empathy across gender and cultural diversity. The work undertaken in Kildare is an example of what is feasible in using arts to enhance health and wellbeing. Enhancing health outcomes can impact on public expenditure requirements in the health sector and can have beneficial externalities in terms of productivity.

Impact of the Arts on Employment and Internationalisation

Arts have a measurable economic impact through three broad channels, including the consumption value (e.g. expenditure on tickets, consumer surplus, travel and other expenditure related to the consumption of a cultural asset, willingness to pay, quality-of-life benefits), short-run spending impact (e.g. net increases in economic activity as measured in output, income, jobs and tax revenues), and long-run growth impact (e.g. long-run increases in productivity and economic development). There is, however, a need to ensure that artists have sustainable employment and development of an international practice can assist in securing wider audience. This in turn can have positive impacts in terms of externalities such as enhancing the attractiveness of Ireland as a location for investment and visitors. The role of Limerick and Leitrim in supporting the sustainability of artists and enhancing internationalisation, while very different, highlights the type of initiatives which can be implemented.

Conclusion

This research project involves four partners that work in different contexts but which share a commitment to arts development. The partners have developed arts strategies that are relevant to the needs of their respective communities. As part of their arts services, Kildare and Fingal address specific cohorts of the population designed to achieve social impacts such as enhancing educational outcomes for children and impacting on health and wellbeing. Leitrim and Limerick recognise the arts as a key economic driver of facilitating employment and economic development and have focused on supporting the sustainability of artists.

This report has identified the evolving role of the Local Authority arts offices as a driver of local, national, and international projects, allowing the Arts Offices to play a role in integrated social, cultural, and economic development. However, it is important to acknowledge that arts development in local authorities is inevitably constrained by the modest level of investment in the arts and this impacts on the scale of

outcomes which are feasible. This report has recognised the Arts Council as an important financial resource as well as having a role in the development of arts policy and partner to the local authorities. This funding has been associated with higher levels of expenditure by the local authorities which has increased overall investment in the arts.

This research project also provided an overview of approaches which could be used to evaluate the impact of Local Authority expenditure on the arts and presented international evidence of the impact of the arts. Further research, however, is needed to examine the impacts and to examine evidence on a wider societal benefits which accrue. The aim of this project is to inform future policy development. The analysis suggests areas of potential best practice for the role of local authorities' arts offices and highlighted the need for enhanced measurement of impacts. The analysis presented may help inform the Local Authority sector and policymakers of the role of Local Authority arts services in achieving economic, social and cultural objectives.

1 Introduction

1.1 Introduction

This independent report is submitted to the Fingal County Arts Office, Kildare Arts Office, Leitrim Arts Office and Limerick City and County Arts Office by Indecon International Economic Consultants. The report represents an independent evaluation by Indecon economists of the roles of the Arts Office in Fingal, Kildare Leitrim and Limerick. The research has greatly benefited from expert advice from Professor John O’Hagan and from inputs and information from local Arts Officers. The report was made possible with support from the Arts Council through their ‘Invitation to Collaboration’ scheme, which promoted collaborations between Local Authorities to promote access and engagement with the arts.

1.2 Background

The background to this study is the strategic intention by the Local Authority partners to undertake an assessment of the contexts and work of the Arts Office in order to understand its evolving role within the Local Authority. This work is designed to inform future policy development. All four local authorities provide a broad range of arts services that support artists and encourage engagement with the arts. This is highlighted in the annexes which outline each Arts Service description of the services they provide. As a result of particular circumstances, each of the four have had the opportunity to develop knowledge and understanding in specific areas. The report explores these individual examples of best practice in supporting economic and social as well as cultural objectives so that this learning can be shared with and impact on all four partners. In particular, this report considered:

1. What is the Local Authority Arts Office;
2. What do they do and how they are organised;
3. How that has changed and evolved;
4. History of resourcing in the local areas and the national context;
5. Case studies in the four areas to show potential cross learning; and
6. Potential impact and spillover effects from the Arts Office activities.

This report discusses the role of the Local Authority Arts Office within the context of the wider arts ecosystem. This is complemented by an analysis of the history of resourcing nationally and in the four partner areas. It provides case study evidence of best practice examples of how Local Authority Arts Services support economic and social as well as cultural objectives. In particular, this report examined the role of Fingal’s Arts Service in supporting children and young people, the role of Kildare’s Arts Service in promoting health and wellbeing, the role of Leitrim’s Arts Service in supporting professional development and sustainability, and the role of Limerick’s Arts Service in facilitating professional development and the development of new audiences through the internationalisation of artists and arts programming.

1.3 Report Structure

The report is structured as follows: Section 2 provides an overview of the arts ecosystem in Ireland, including a discussion of the Local Authority Arts Office, their legal remit and development, and how they fit into the wider context. Section 3 discusses the funding of arts and culture in Ireland, with an analysis of the history of resourcing the four areas and the national context. Sections 4 to 7 discuss best practice examples of the role of Local Authorities Arts Offices in supporting of economic and social objectives. Section 8 provides evidence of the impact of the arts, nationally and internationally. Section 9 presents some summary conclusions.

1.4 Acknowledgements and Disclaimer

Indecon would like to acknowledge the assistance and inputs provided by a number of individuals and organisations during the course of completion of this study. We would like to express our gratitude to Philip Delamere of the Leitrim County Arts Office, Rory O’Byrne of the Fingal County Arts Office, Lucina Russell of the Kildare County Arts Office and Sheila Deegan of the Limerick City and County Arts Office as well as other colleagues in the local authorities who assisted with this project. We would also like to express our sincere appreciation to Prof. John O’Hagan of Trinity College Dublin for his valuable expert guidance and assistance. Thanks are also due to the Arts Council for funding this report which will hopefully contribute to evidenced based policy development. We also acknowledge the work of economists and other researchers who have examined evidence on empirical impacts of the arts and which are referred to in the bibliography.

The usual disclaimer applies and the analysis and findings in this independent report are the sole responsibility of Indecon.

2 The Arts Ecosystem in Ireland

2.1 Introduction

The specific and distinct role of local authorities in promoting the arts was formalised with the 1973 Arts Act, which sought to increase public access to and engagement with the arts through the provision for a local government role in the arts. With the support of the Arts Council, the first Arts Officer was appointed in County Clare in 1985 with each local authority developing an Arts Office in the years that followed. The Association of Local Authority Arts Officers was established in 1995 to be a representative body for the Local Authority Arts Officers and to serve as a forum for discussion on the development and support of its members' work. The Local Government Act 2001 established County and City Development Boards which were obliged to draw up a strategy for the economic, social and cultural development, bringing culture and the arts into local planning for the first time. Subsequently the 2003 Arts Act indicated that a Local Authority shall propose and implement plans for the development of the arts within its functional area. A number of recent key documents guide current policy of Local Authority Arts Offices. These include the Arts Council strategy, *Making Great Art Work* (2016), the *Culture 2025* framework policy and discussion documents produced by the Department of Arts, Culture and the Gaeltacht in 2015; the Arts Council and County & City Management Association (2016) *Framework for Collaboration*, as well as strategic plans by each Local Authority.

It is important in examining the role played by the four local authorities to place this within the context of the sector in Ireland. While it would be a mistake to evaluate arts only within a narrow metric of its economic impact as arts have the potential to inspire and inform Irish society, it is of note, that there are an estimated 40,000 individuals employed in cultural industries in Ireland. The sector has a wider impact on the creative industries and has enhanced the attractiveness of Ireland for investors, visitors and as well as supporting cultural participation for Irish residents.

2.2 Elements of the Arts Ecosystem in Ireland

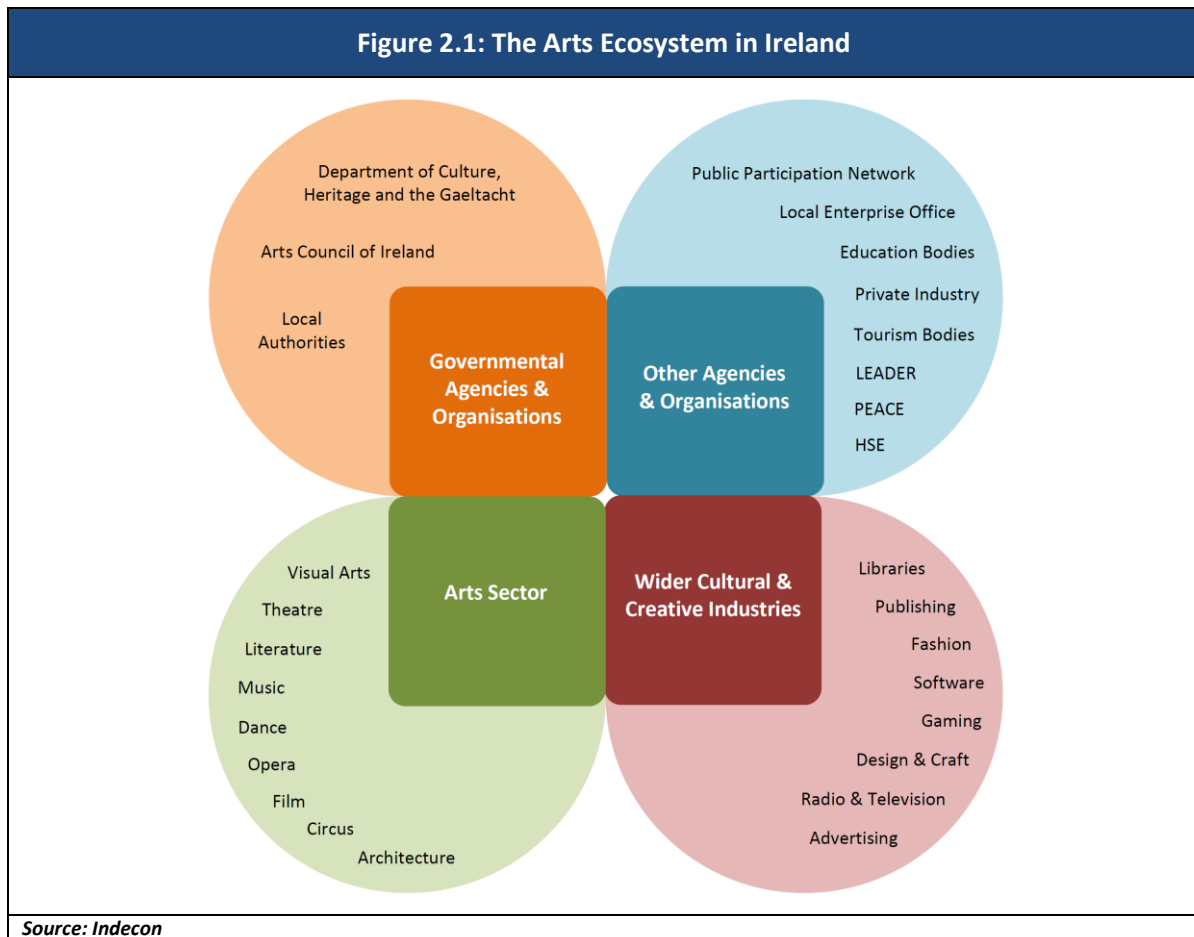
The Local Authority Arts Offices operate in the context of a wider arts ecosystem. In assessing the role and function of the Local Authority Arts Service, it is important to understand how these services fit into the wider arts ecosystem within Ireland. The core elements of the ecosystem can be broadly defined as follows:

- **Arts & cultural industries:** Professional artists are the most important part of the ecosystem and the work and talent of outstanding artists and other cultural employees are Ireland's most important resource in this area.
- **Governmental agencies and organisations:** Set national, regional, and/or local arts strategies and agendas. These governmental agencies and organisations include agencies such as the Department of Culture, Heritage and the Gaeltacht, Arts Council of Ireland, and Local Authorities. The governmental agencies and organisations devise policy and set funding levels and budgetary requirements.
- **Other Agencies & Organisations:** In many areas the arts can effectively achieve its objectives by partnering with other agencies and organisations. For example, social, educational and economic development agencies and organisations such as Local

Enterprise Offices, HSE, Youth Centres, 3rd level institutions have been a feature of many programmes referred to in this report.

- **Wider creative industries:** May be directly or indirectly impacted by national and local strategic arts and cultural plans and may directly or indirectly benefit from Local Authority Arts Office supported programmes and events. They are also likely to engage with individuals and organisations in the arts and cultural industries.
- **Citizens and General public:** Includes audience members, participants and other individuals who engage directly with individuals and organisations in the arts and cultural industries and wider creative industries. Arts which are excellent have the potential to improve and change society and participation and support by the public is critical. This includes everyone who consumes, enjoys, purchases, or reflects on the work produced by the arts and cultural industries and the wider creative industries.

The various elements of the main arts ecosystem in Ireland are illustrated in the figure below.



2.3 Governmental Agencies and Organisations

The 1951 Arts Act established the Arts Council of Ireland to stimulate public interest in and promote the knowledge, appreciation and practice of the arts.¹ Today, the Arts Council serves as the national agency for funding, developing and promoting the arts in Ireland.² Though the Arts Council receives funding from the Department of Arts, Heritage and Gaeltacht, it operates independently. The core function of the Arts Council is to “stimulate public interest in the arts, promote knowledge, appreciate and practice of the arts, assist in improving standards in the arts, and advise the Minister and other public bodies on the arts.”³ This work has included the publication of a 10-year arts strategy for the development of the arts in Ireland and the promotion of Irish art through various types of supports and awards for Irish artists and arts organisations. The role for the State in the promotion of the arts was strengthened with the establishment of the Department of Arts, Culture and the Gaeltacht in 1993.

The role of the local authorities in promoting the arts was formalised with the 1973 Arts Act, which sought to increase public access to and engagement with the arts through the provision for a local government role in the arts. The role of the local government in the arts was further formalised with the appointment of the first county arts officer in Clare in 1985, and the appointment of arts officers in other counties in the following years.

In 1995, the Association of Local Authority Arts Officers was established to be a representative body for the Local Authority Arts Officers and to serve as a forum for discussion on the development and support of its members’ work.⁴

Under the Local Government Act 2001, County and City Development Boards were established and required to draw up a strategy for economic, social and cultural development, bringing culture and the arts into the centre of local planning.

Subsequently the 2003 Arts Act indicated that a Local Authority shall prepare and implement plans for the development of the arts within their functional areas. The respective section of the 2003 Arts Act is presented in the following table. A noteworthy feature is how recent the legislative remit for Local Authority involvement in the arts is, as well as the discretionary nature of the remit concerning the provision of financial assistance to achieve the stated objectives.

While local authorities have a broad discretion in how they may fulfil their remit, they are guided by various national policy documents and national strategic aims. There have been several important developments in this area since the publication of the 2007 NESF report, at which point there was no national development plan for culture.⁵ The *Culture 2025* framework policy and discussion documents produced by the Department of Arts, Culture and the Gaeltacht in 2015 represent major progress in this respect, as these documents are part of the initial stages of the development of the first national cultural policy in Ireland.⁶

¹ The Arts Council (2010). *Developing the Arts in Ireland: Arts Council Strategic Overview 2011-2013*. Dublin: The Arts Council of Ireland. Retrieved from http://www.artscouncil.ie/uploadedFiles/Developing_the_Arts_2011-2013.pdf

² The Arts Council (2018a). *Our Role*. Retrieved from <http://www.artscouncil.ie/about/Our-role/>

³ The Arts Council (2018b). *Who We Are*. Retrieved from <http://www.artscouncil.ie/about/Who-we-are/>

⁴ <http://www.localartsireland.ie/about/role/>

⁵ National Economic and Social Forum (2007). *The Arts, Cultural Inclusion and Social Cohesion*. NESF Report 35.

⁶ Department of Arts, Heritage, Regional, Rural and Gaeltacht Affairs (2016). *Culture 2025: A Framework Policy to 2025 Draft Document*.

Table 2.1: Remit of the Local Authority Arts Services within the Legal Framework

Section 6 of the 2003 Arts Act:

1. A Local Authority shall, for the purposes of section 67 of the Act of 2001, prepare and implement plans for the development of the arts within its functional area and shall, in so doing, take account of policies of the Government in relation to the arts.
2. A Local Authority may provide such financial or other assistance as it considers appropriate to such persons or in respect of such activities, projects or undertakings, for the purposes of—
 - stimulating public interest in the arts,
 - promoting knowledge, appreciation and practice of the arts, or
 - improving standards in the arts,
 within its functional area.

Source: Arts Act 2003, Section 6. Irish Statute Book.

The *Culture 2025* framework policy identified seven pillars that will guide Government policy on arts and culture through 2025. This framework policy was informed by “*the impact of the economic crisis on arts, culture and heritage and the questions it raised about wider societal values, such as how an improving economy can support culture to develop increased personal well-being and better social outcomes*” (5). As this document forms part of the beginning of a process, the document sets out a basis for the engagement and discussion between the Government and various stakeholders, including on-going review and public consultation.

The Arts Council’s mission as described in *Making Great Art Work* is to lead the development of the arts in Ireland by advocating the importance and value of the arts and promote their practice and development; by advising government and others on the arts as required by the Arts Act; by investing public monies allocated by government in supporting artists and arts organisations; and by working in partnership with the Department of the Arts and with other government departments as well as with local government and with agencies and organisations within and beyond the cultural sector.

These framework policy documents are complemented by *Framework for Collaboration (2016)*, which is an agreement between the Arts Council and the County and City Management Association that sets out shared goals, principles, and values to promote and develop the arts in an integrated manner.⁷ Under this agreement, the Arts Council and the County and City Management Association will work collaboratively in three 3-year cycles over a period of ten years, beginning in 2016, with the aim to “*strengthen the arts, improve public participation in the arts, and secure and sustain a vibrant arts infrastructure*” (5).⁸ As part of the agreement, there will be “*ongoing review of the progress of the work under each three year plan. At the end of each three-year cycle a comprehensive review of its impacts will form the basis for the development of the subsequent plan. The partnership and the agreement will be fully and independently reviewed in the final year (2025)*” (12).⁹

⁷ The Arts Council and County and City Management Association (2016). A Framework for Collaboration: An agreement between the Arts Council and the County and City Management Association.

⁸ The Arts Council and County and City Management Association (2016). A Framework for Collaboration: An agreement between the Arts Council and the County and City Management Association.

⁹ The Arts Council and County and City Management Association (2016). A Framework for Collaboration: An agreement between the Arts Council and the County and City Management Association.

As part of their remit, local authorities prepare and implement their own strategic plans and policy aims that align with these national frameworks and strategic goals.

For the Fingal Arts Office, this is illustrated by:

Fingal Arts Plan 2006-2020;
Fingal Arts Plan 2013-2017; and
Creative Ireland: Fingal Culture and Creativity Plan.

The Kildare Arts Office has produced a number of strategic plans, both generally and in key areas, including:

Making Inroads: An Arts Development Plan for Kildare County Council 2006-2011;
Continue to Make Inroads: An Arts Development Plan for Kildare Local Authorities 2012-2016;
Short Grass Stories: An Arts Strategy for Kildare County Council 2018-2022;
Creative Ireland: Kildare Culture and Creativity Plan; and
Kildare Framework Agreement 2018-2025.

The Leitrim Arts Office has also prepared a number of documents, such as:

Leitrim Arts Strategy 2012-2017;
Take A Closer Look: Leitrim County Council Culture and Creativity Strategy 2018-2022; and
Leitrim Framework Agreement 2018-2025.

In addition to their work in applying for the 2020 European Capital of Culture programme,¹⁰ Limerick Arts Office have produced a number of other documents, including:

Let's Talk Festivals: Research for a Framework for Limerick Festivals and Events;
Report of the Limerick Culture and Arts Cross Party Working Group
Limerick Cultural Strategy: A Framework 2016-2030; and
Creative Ireland: Limerick Culture and Creativity Plan.

¹⁰ For more information, see <http://www.limerick2020.ie>

A summary of the evolution of the Local Authority arts services within the national context is provided in the following table.

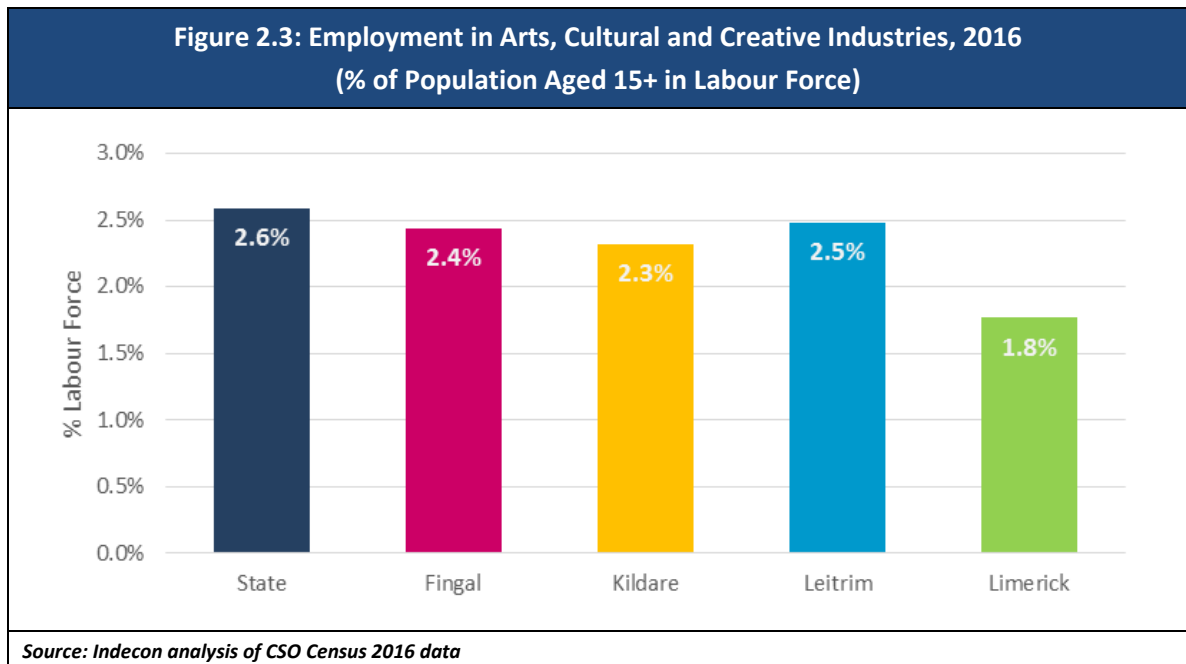
Table 2.2: Evolution of the Local Authority Arts Services within the National Context	
1951	Arts Council was established
1973	<i>Arts Act 1973</i> made provision for a local government role in the arts
1985	First Local Authority Arts Officer appointed in Clare
1988	Limerick Arts Officer position founded
1991	Kildare County Arts Service established
1993	Department of Arts, Culture and the Gaeltacht was established
1994	Fingal County Arts Officer position established
1995	The Association of Local Authority Arts Officers formed
1999	Leitrim Arts Office established
2001	<i>Local Government Act 2001</i> established County & City Development Boards and required them to prepare and implement plans for economic, social and cultural development.
2003	<i>Arts Act 2003</i> required local authorities to prepare and implement plans for the development of the arts within their functional areas.
2009	Creation of Management Liaison Group for regular communication between the Arts Council and the County & City Management Association
2014	Limerick appointed as first National City of Culture.
2015	<i>Culture 2025: A Framework Policy to 2025</i> by the Department of Arts, Culture and the Gaeltacht aimed to spark discussion and bring together stakeholders across the arts and cultural sector to develop Ireland's first national cultural policy
2016	<i>A Framework for Collaboration: An Agreement between the Arts Council and the County and City Management Association</i> sets out broad goals for the first 10 years of a 30-year strategic partnership between the two organisations
2017	Establishment of <i>Creative Ireland</i> .
<i>Source: Indecon</i>	

2.4 The Arts, Cultural, and Creative Industries

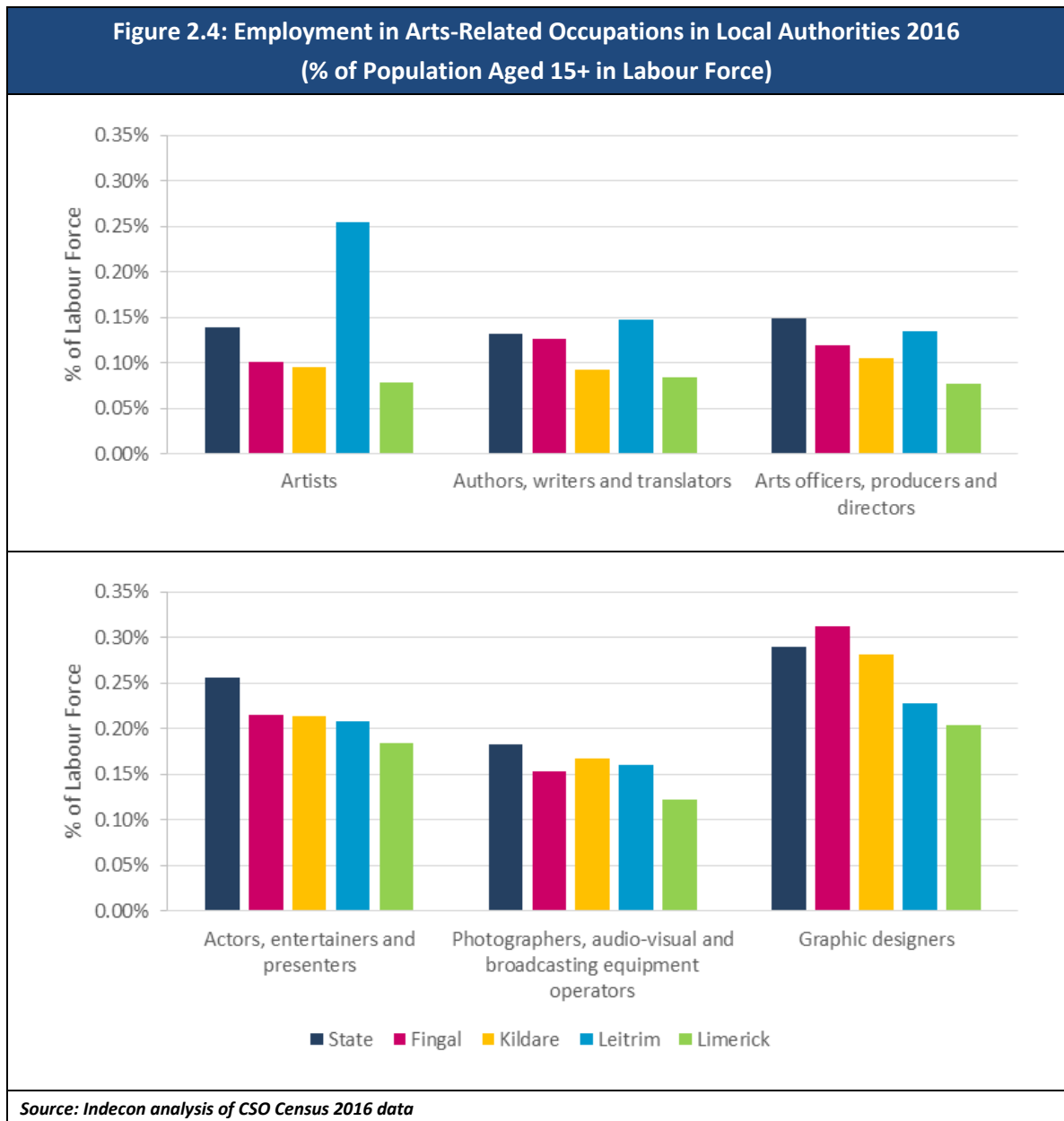
The most important part of the ecosystem is the individual artists and cultural employees. It is useful to consider the composition and dynamics of the arts, cultural and creative industries as context for the role and function of the arts offices in meeting the sector's needs. On a national level, cultural employment in Ireland amounted to 40,000-45,000 people over the five-year period 2011-2016. This trend is illustrated in the following figure using Eurostat data on cultural employment in Ireland over the period 2011-2016. Cultural employment peaked in 2013 but the sector has remained a significant source of employment.



Nationally, 2.6% of the labour force was employed in the arts, cultural and creative industries in 2016, as illustrated in the following figure. (It is important to note that this figure differs from the reported Eurostat figures due to differences in how the categories are defined.) In each of the four local authorities cultural employment is important. For example, in Leitrim, 2.5% of the labour force population of Leitrim is employed in the arts, cultural and creative industries, while in Fingal is 2.4%, 2.3% in Kildare and 1.8% in Limerick.



The figure below provides the share of the labour force population employed in various arts-related occupations in 2016, nationally and for each of the four local authorities. Interestingly, the share of the labour force employed as artist and as authors, writers and translators in Leitrim is substantially higher than the national average, which is reflected in the focus of Leitrim Arts Office in supporting the sustainability of this employment.



While the CSO Census data provides useful insight into artistic and cultural employment, this data does not indicate the type of art form or types of activities artists are engaging in. However, an analysis of Arts Council funding by artistic area can provide some insight into the local arts ecosystems within each of the four local authorities by giving an indication of the most popular artistic activities, the largest events/programmes and/or the types of activities most likely to receive funding. The following figure illustrates the total funding awarded to individuals and organisations within each Local Authority over the five-year period 2013-2017 by type of artistic activity. As seen in the figure, there are distinct differences between the local arts ecosystems of Fingal, Kildare, Leitrim and Limerick.

In Fingal, the largest amounts of Arts Council funding were awarded to individuals and organisations engaging in theatre, venues and English language literature activities, representing 25%, 22% and 18% of total Arts Council funding awarded to Fingal-based individuals and organisations over the five-year period, respectively. Apart from these, Arts Council funding was awarded to 11 other types of art activities, each representing less than 10% of total funding awarded to individuals and organisations in Fingal. Among the art types receiving small levels of funding, traditional arts and visual arts activities were awarded the most funding, representing around 8% of total Arts Council funding awarded. In contrast, dance and circus related activities received the least amount of Arts Council funding, representing less than 1% of total Arts Council funding each.

In Kildare, Arts Council funding was awarded to individuals and organisations across a total of 15 art areas over the five-year period 2013-2017. Individuals and organisations engaging in venues (26%), local arts (22%) and theatre (15%) activities in Kildare received the largest amounts of Arts Council funding. Arts Council funding to all other art activities received less than 10% of total funding awarded in Kildare. Of these, arts activities related to young people, children and the arts and English language literature received the most funding, representing 8% and 6% of total Arts Council funding in Kildare. Multi-disciplinary arts and international arts activities received less than 1% of total Arts Council funding over the period.

In Leitrim, almost 90% of the Arts Council funding awarded over the period 2013-2017 was concentrated in two artistic areas: visual arts (53%) and venues (32%). Individuals and organisations engaging in traditional arts received 5% of total Arts Council funding in Leitrim, following by those engaging in circus-related activities (1.5%). In total, the Arts Council awarded funding across 12 art activities, with most activities receiving awards amounting to less than 2% of total Arts Council funding awarded in Leitrim.

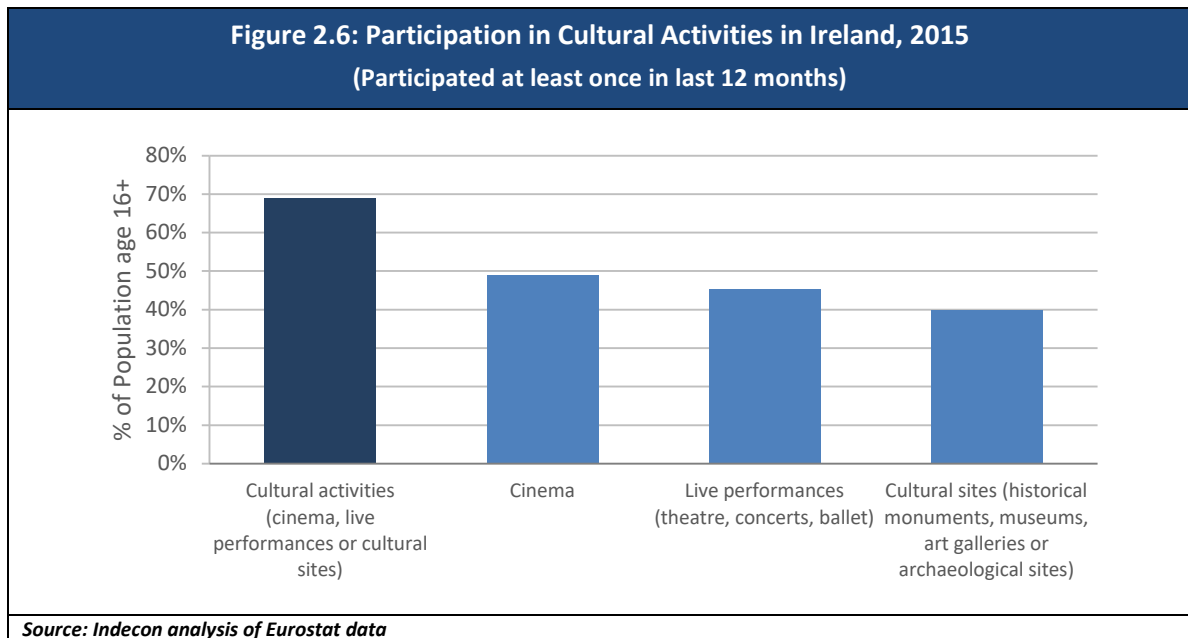
In Limerick, Arts Council funding was awarded across 15 different art activities over the period 2013-2017. Around half (49%) of Arts Council funding awarded to Limerick-based individual and organisations was for music-related activities. This is followed by visual arts (22%), dance (8%), venues (5%) and local arts (5%). Total funding awarded to Limerick-based individuals and organisations engaged in 7 of the 15 arts activities amounted to less than 1% of total Arts Council funding in Limerick, including traditional arts, English language literature, multi-disciplinary arts, opera, film architecture and arts participation.

While this report pertains only to the operation and impact of the work of local authority arts offices, it should be noted that the arts council also funds individuals and organisations based in each of the four areas whose work impacts locally to different extents.

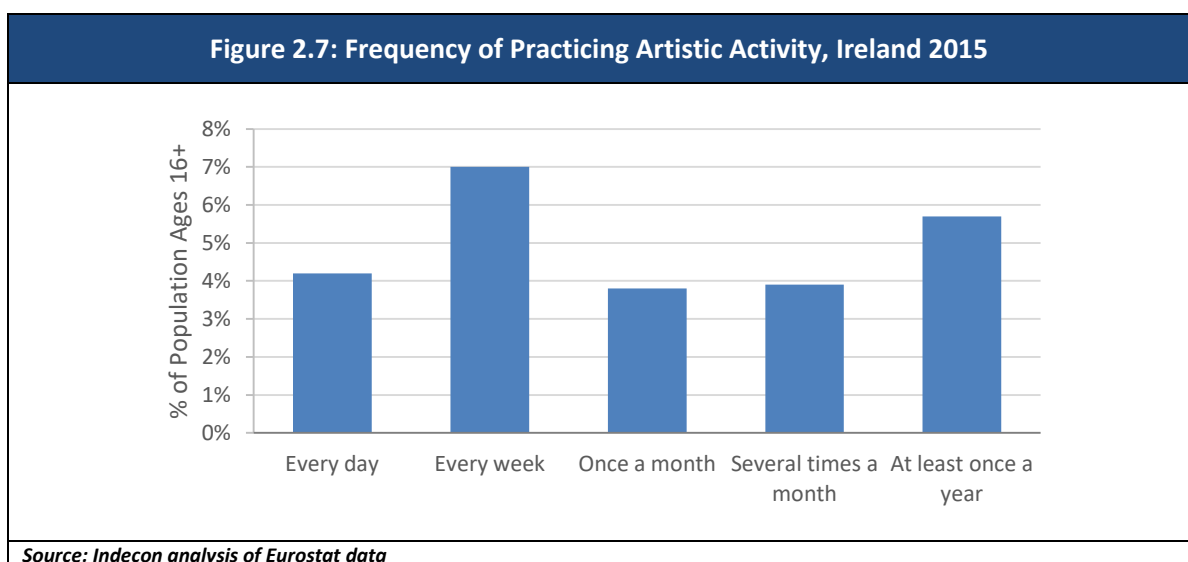


2.5 Arts Audiences and Participants

The extent of cultural participation and practice in Ireland can be seen from the fact that almost 70% of the population aged 16 years or older participated in cultural activity at least once in the past 12 months, including attending the cinema, attending live performances (e.g. theatre, concerts, ballet) and attending cultural sites (e.g. historical monuments, museums, art galleries, or archaeological sites). This highlights the importance of effective Local Authority engagement with the sector.



The following figure presents the share of the population in Ireland practicing artistic activity at various frequencies in Ireland in 2015. Around 4% of the population indicate they practice an artistic activity every day, while 7% of the population indicate that they practice an artistic activity every week.



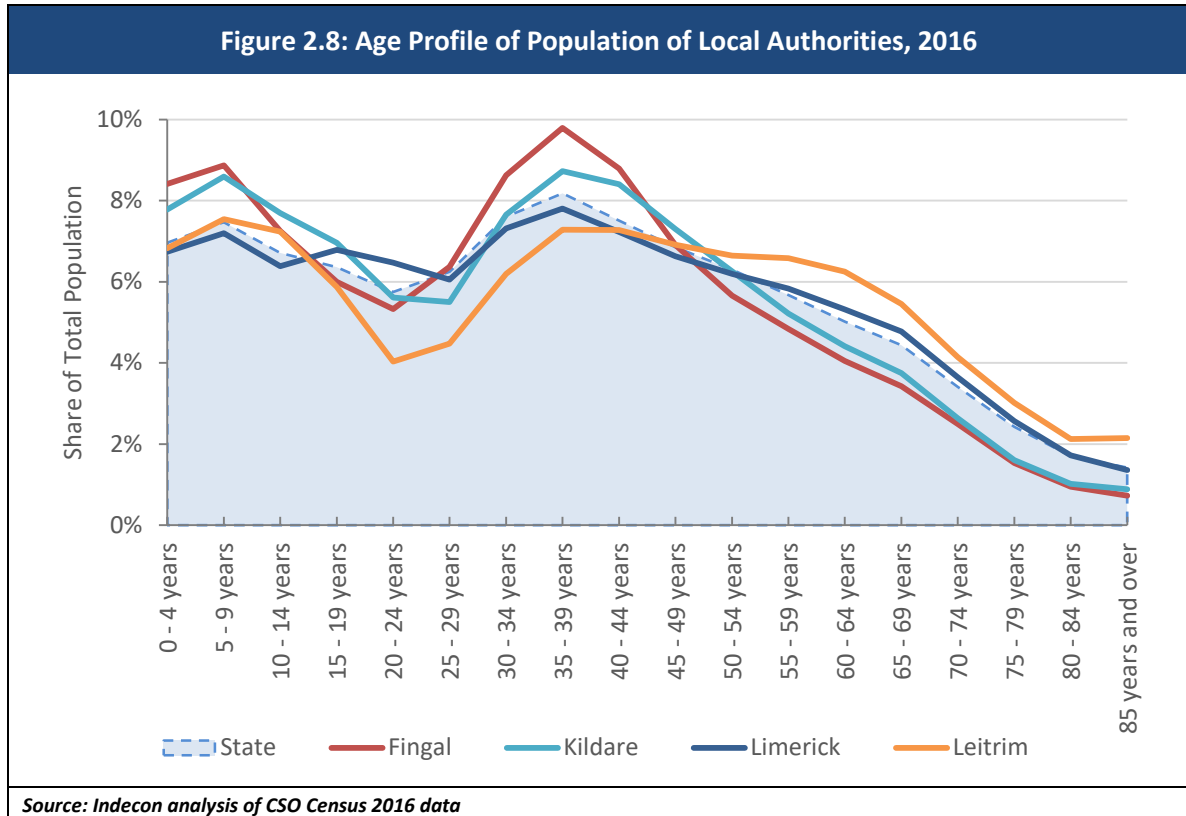
Although data on cultural employment and participation in arts activities is only available on the national level, it is still important to understand the differences in the populations the Local Authority serves. There are substantial differences in the population demographics of Fingal, Kildare, Leitrim, and Limerick; therefore, the services and the activities the respective Local Authority support will likely reflect these differences. Thus, this section examines the population demographics of the Local Authorities.

The following table provides the 2016 Census figures on the population of Limerick, Leitrim, Kildare and Fingal, as well as the respective population as a share of the total population in Ireland and the growth in each Local Authority's population since the 2011 Census. Of the four local authorities, Fingal has the largest population with 296,020 residents or around 6% of the Irish population. Kildare and Limerick are each home to between 4.0-5.0% of the total population of Ireland. In contrast, Leitrim is home to less than 1% of the Irish population with just over 32,000 residents. Fingal and Kildare have experienced considerable growth in population since the 2011 Census, with 5.8% growth in Kildare and 8.0% growth in Fingal. The population growth was lower in Limerick and Leitrim, with Limerick growing 1.6% and Leitrim growing 0.8% since the last Census.

Table 2.3: Population Distribution and Changes across Local Authority Arts Services				
Location	Population	Share of Total Population (%)	Growth since 2011 Census (%)	
Limerick	194,899	4.1%	1.6%	
Leitrim	32,044	0.7%	0.8%	
Kildare	222,504	4.7%	5.8%	
Fingal	296,020	6.2%	8.0%	
State	4,761,865	–	3.8%	

Source: Indecon analysis of CSO Census 2016

The following figure illustrates the age profile of the population of Ireland and the Local Authorities (Fingal, Kildare, Leitrim and Limerick). Kildare and Fingal are home to a higher than average share of persons between age 25 and 40 and children under the age of 10. Leitrim has higher than average share of persons over 55, and a lower than average share of persons between the ages of 15 and 40. The population profile of Limerick is similar to the national trend; though, Limerick does have higher than average shares of university-age persons in the 15-24 age groups.



More specifically, the average age in Ireland is 37.4, as seen in the table below. On the State level, 22.4% of the population are children aged 15 and under, and 13.4% of the population are over 65 and over. In comparison, the age profile of residents of Limerick is quite similar to that of the State as a whole, with the average age of Limerick residents at 37.7 years old, 21.6% of the population aged 15 and under, and 14.1% of the Limerick population age 65+. In contrast, the average age of Leitrim residents (39.8) is above the national average. While the share of the population of Leitrim that are children aged 15 and under is close to the national average, the proportion of the population aged 65+ in Leitrim (16.9%) is above the national average. The resident population of Kildare and Fingal have similar age profiles, with lower than average ages (34-35), a higher than average proportion of children aged 15 and under (25.5-26%), and a lower than average proportion of the population aged 65+ (9-10%).

Table 2.4: Age Profile of Local Authority Residents, 2016

Location	Average Age	% Children under 15	% Over 65
Limerick	37.7	21.6%	14.1%
Leitrim	39.8	22.8%	16.9%
Kildare	34.9	25.5%	9.9%
Fingal	34.3	25.8%	9.1%
State	37.4	22.4%	13.4%

Source: *Indecon analysis of CSO Census 2016*

2.6 Summary of Findings

The following summarises the key findings of this chapter:

- The specific and distinct role of the local authorities in promoting the arts was formalised with the 1973 Arts Act, which increased public access to and engagement with the arts through the provision for a local government role in the arts. With the support of the Arts Council, the first Arts Officer was appointed in County Clare in 1985 with each local authority developing an Arts Office in the years that followed. The Association of Local Authority Arts Officers was established in 1995 to be a representative body for the Local Authority Arts Officers and to serve as a forum for discussion on the development and support of its members' work. Under the Local Government Act 2001, County and City Development Boards were established and required to draw up a strategy for economic, social and cultural development, bringing culture and the arts into the centre of local planning. Subsequently the 2003 Arts Act indicated that a local shall propose and implement plans for the development of the arts within its functional area. A number of recent key documents guide current policy of Local Authority arts services. These include *Making Great Art Work* (The Arts Council, 2016) the *Culture 2025* framework policy and discussion documents produced by the Department of Arts, Culture and the Gaeltacht in 2015; *Framework for Collaboration*, as well as strategic plans by each Local Authority.
- It is important in examining the role played by the four local authorities to place this within the context of the sector in Ireland. While it would be a mistake to evaluate arts only within a narrow metric of its economic impact. It is of note that there are an estimated 40,000 individuals employed in cultural industries in Ireland. Arts have the potential to improve and inform Irish society. The sector has a wider impact on the creative industries and has enhanced the attractiveness of Ireland for investors, visitors and as well as supporting cultural participation for Irish residents.
- The extent of cultural participation and practice in Ireland can be seen from the fact that almost 70% of the population aged 16 years or older participated in cultural activity at least once in the past 12 months, including attending the cinema, attending live performances (e.g. theatre, concerts, ballet) and attending cultural sites (e.g. historical monuments, museums, art galleries, or archaeological sites). This highlights the importance of effective Local Authority engagement with the sector.

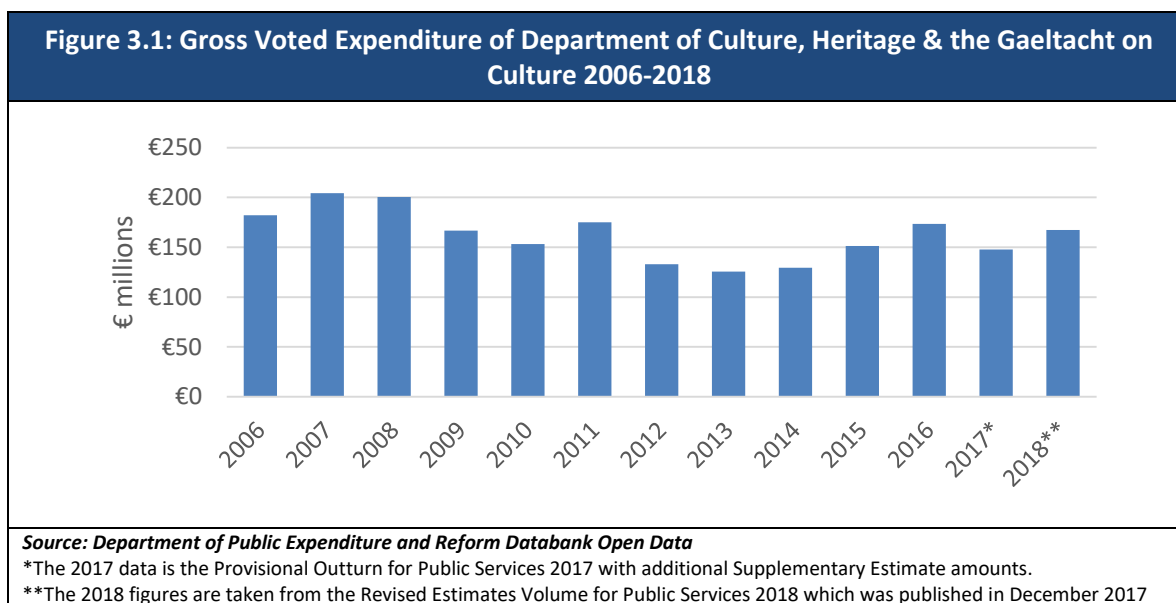
3 Funding of Arts and Culture

3.1 Introduction

This section provides a history of resourcing the four areas and the national context. This includes a discussion of State expenditure on arts and culture. There is also a detailed analysis of the Local Authority Arts Office funding, including a comparative analysis of funding sources, staff levels, and types of activities being supported.

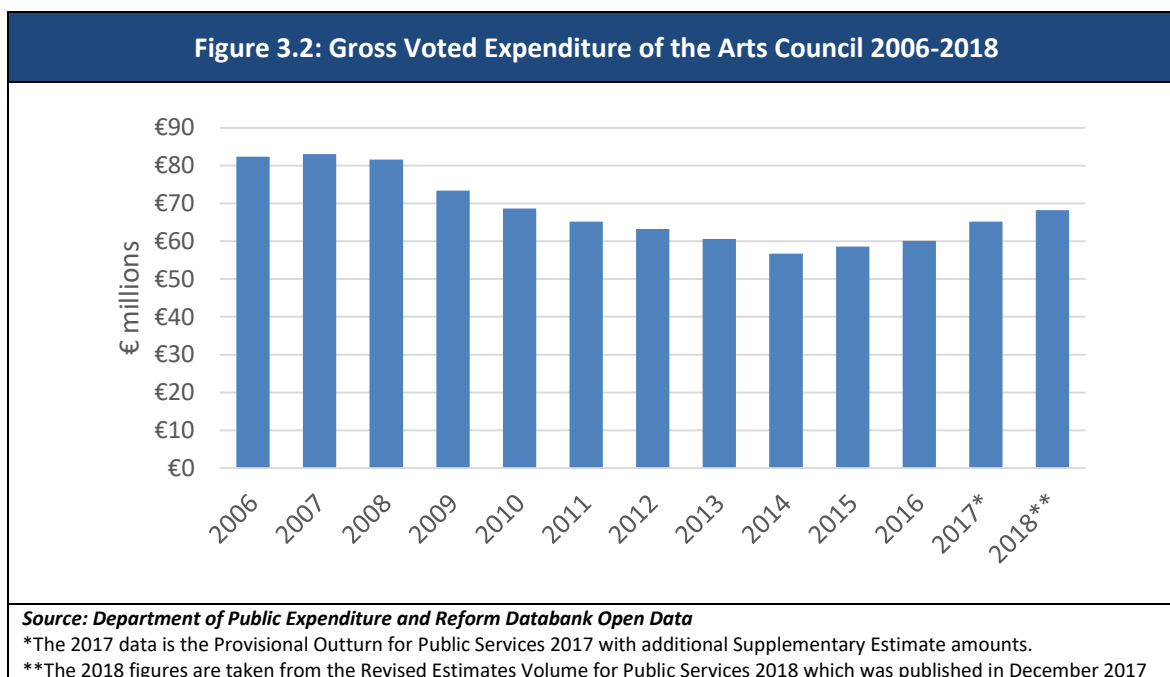
3.2 State Expenditure on Arts and Culture

Central government expenditure of the Department of Culture, Heritage and the Gaeltacht on culture (e.g. total expenditure on various museums and galleries, the National Archives, the Arts Council, the National Library of Ireland, etc.) peaked in 2007 and, like many areas of public expenditure, declined during the economic recession. Since 2013 there has, however, been increases in public expenditure on culture and this peaked in 2016 reflecting the 1916 anniversary celebrations. The estimated 2018 gross voted expenditure amounted to €167m.



In view of the role played by the Arts Council it is useful to examine the levels and trends in Arts Council funding. The gross voted expenditure allocated to the Arts Council¹¹ over the period 2006-2018 is illustrated in the following figure. Arts Council expenditure peaked in 2007 and declined during the recession to €56.7m in 2013. Arts Council funding in 2018 has increased to €68m of which €1.8m was allocated towards the core programmes of Local Authority Arts Services.

¹¹ As noted in the 2015 Department of Arts, Heritage and the Gaeltacht report "Value for Money and Policy Review of the Arts Council", "the Arts Council's main source of income is Exchequer funding, which it receives through the Vote of the Department of Arts, Heritage and the Gaeltacht. The Arts Council receives a limited additional income from other publicly funded grants, from refunds from a range of public bodies in respect of particular services or initiatives undertaken, as well as from other miscellaneous income. This amounts to less than 1% of the Arts Council's total income..." (32).



3.3 Local Authority Arts Office Funding and Resources

In order to consider how each Local Authority provides for arts development it is important to evaluate the trends in the expenditure of the Local Authority Arts Offices. It is important to note that, as discussed in Section 2.5, these Arts Offices serve very different communities and tailor their services to local needs and opportunities.

From a historical perspective, a National Economic and Social Forum (NESF) report estimated that “€56m was spent by local authorities on the arts officers and related programmes, including buildings, in 2005...The main funding for arts offices is allocated directly from the Local Authority’s budget, and the Per Cent for Arts scheme also provides monies for arts offices to commission art as part of the Local Authority road and housing budgets.”¹² However, the NESF report also noted that many of those consulted for the report consider the discretionary basis of funding to the arts office to be vulnerable to cut-backs.

The overall funding model of the Local Authority arts services has not changed since the NESF report. The trends in total expenditure of the Fingal, Kildare, Leitrim and Limerick Arts offices over the 5-year period 2013-2017 are illustrated in the following figures. At each of the four local authorities, annual expenditure levels on the arts are at modest¹³ levels and showed yearly variance. The total combined funding of the arts in the four local authorities in 2017 amounted to less than €6.6m.

¹² National Economic and Social Forum (2007). The Arts, Cultural Inclusion and Social Cohesion. NESF Report 35.

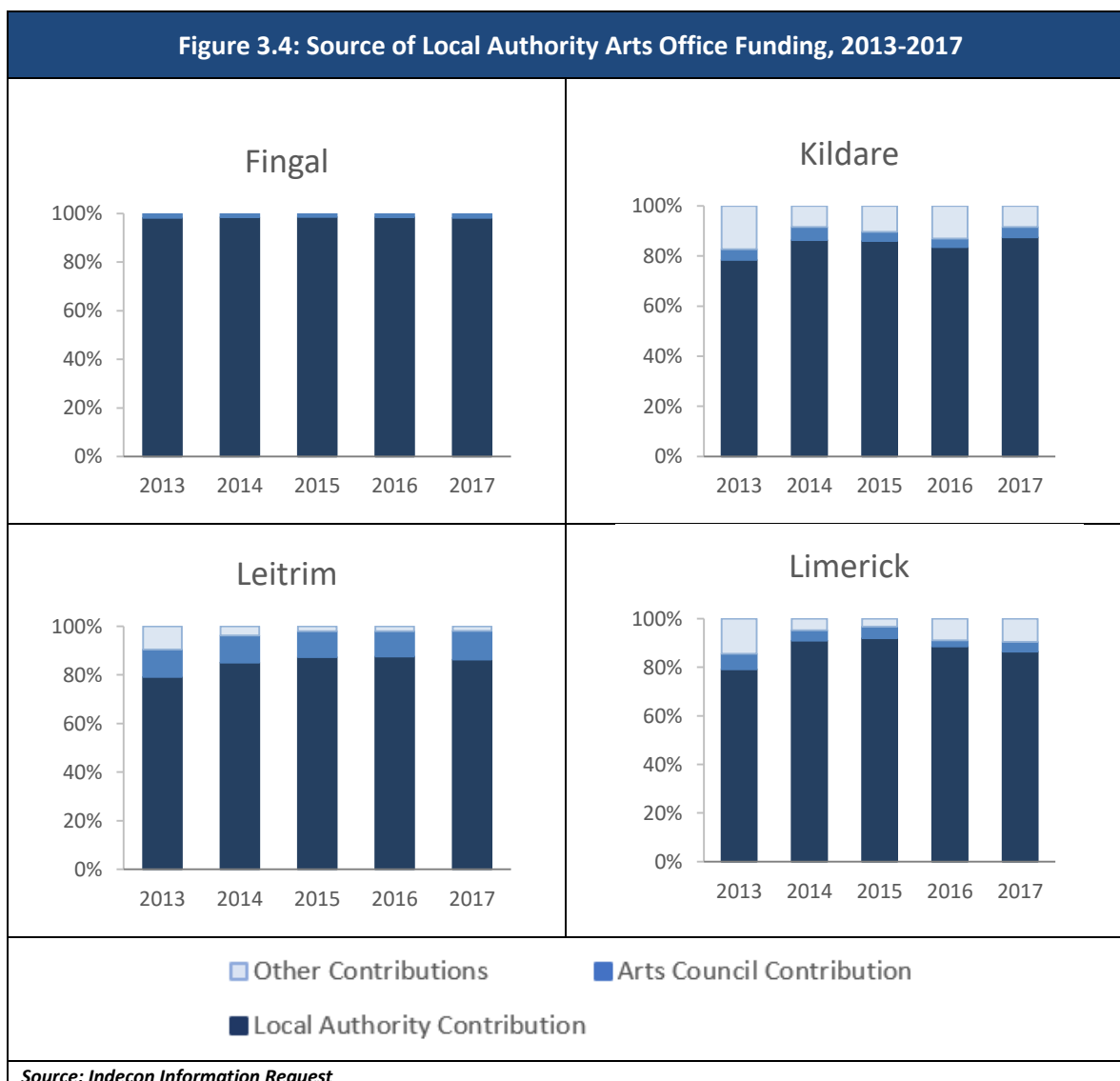
¹³ Limerick’s expenditure levels had a notable increase in 2016 to support Limerick City’s candidacy for the 2020 European Capital of Culture.

Figure 3.3: Annual Expenditure by Local Authority Arts Offices, 2013-2017



In considering the impact of Arts Council funding for local authorities, it is useful to examine the potential leverage impact as measured by the ratio of total Local Authority funding to Arts Council funding for each of the local authorities. This can be best seen by considering Arts Council share of expenditure in each of the local authorities. This evidence shows that for every euro of Arts Council funding the Local Authority invests many multiples in the Arts Service from their budgets. Over the period 2013-2017, Fingal Arts Office relied primarily on Local Authority contributions, with less than 2% of total funding coming from Arts Council contributions and no contributions from other sources. Kildare Arts Office also primarily relied on Local Authority contributions. Over the period, Arts Council contributions amounted to only 3.5-5.9% of total funding in Kildare.

In Leitrim, Local Authority contributions typically amounted to 80-85% of total Arts Office funding from 2013-2017. The share of funding from Arts Council contributions remained relatively constant at 10.5-11.8% of total funding. The Limerick Arts Office share of funding from the local authorities was above 80% of total funding from 2014 onwards.



Over the 5-year period 2013-2017, the Arts Council contributed €1,312,130 between the four local authorities. It should be noted that while this report relates to the arts offices of the four local authorities, the Arts Council also provides funding to other organisations and individuals based in the four areas, many of which impact on arts development locally to different extents.

Table 3.1: Arts Council Contribution to Local Authority Arts Office, 2013-2017

Year	Fingal	Kildare	Leitrim	Limerick
2013	€30,000	€65,000	€74,150	€112,500
2014	€27,240	€60,980	€67,300	€102,140
2015	€27,240	€54,480	€67,300	€102,000
2016	€27,240	€54,480	€67,300	€102,000
2017	€28,330	€59,000	€72,950	€110,500

Source: Indecon Information Request (2013 and 2014 are combined for Limerick City and Council as this was the first year of amalgamation)

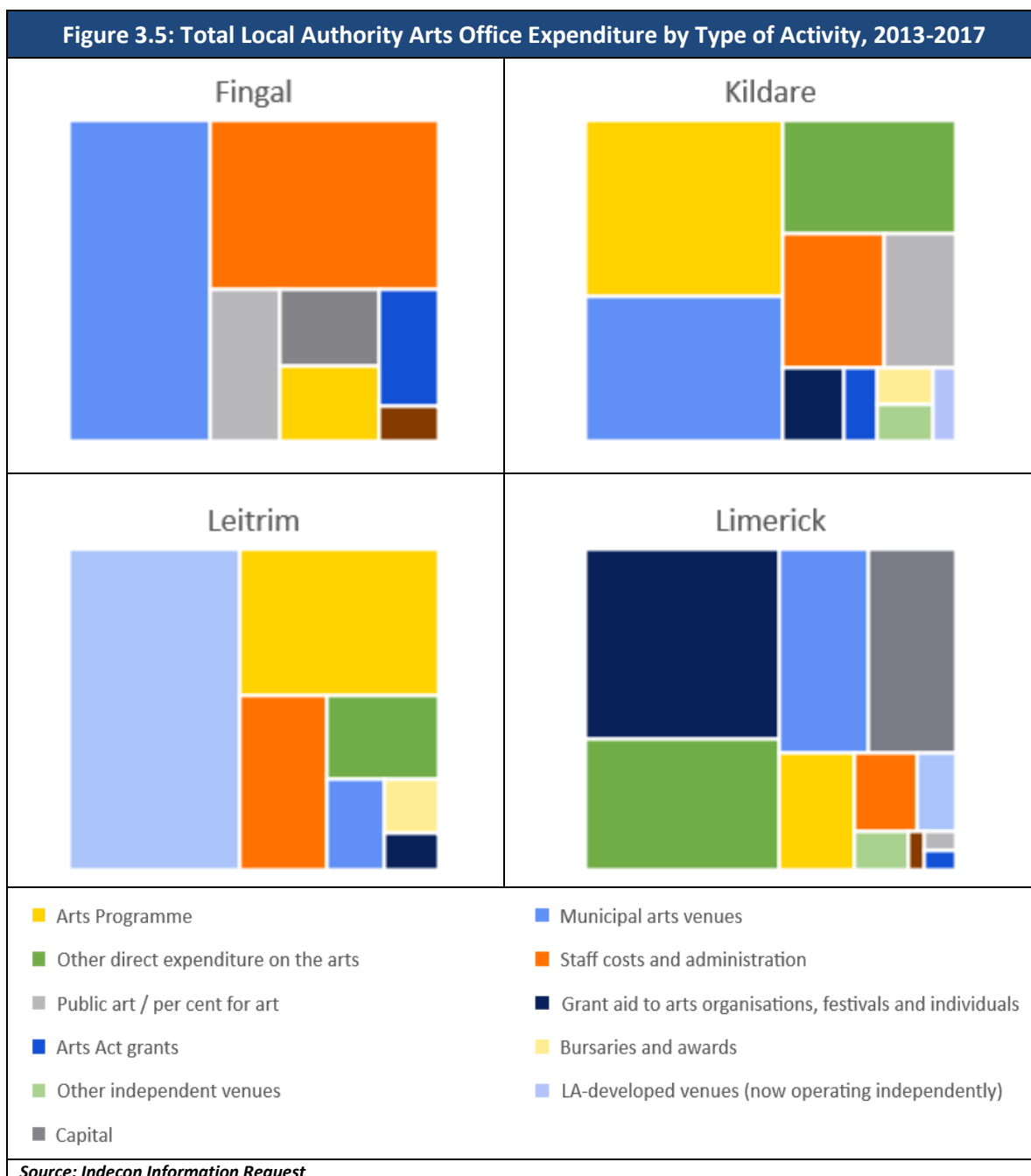
The previously cited report by the National Economic and Social Forum (NESF) noted that, at time of writing, “33 of 34 local authorities employ arts officers, reflecting both the Arts Council’s and local authorities’ recognition of the value of placing professional expertise directly within the Local Authority to strategically develop the arts within a given locality.”¹⁴ As shown in the following table, arts-related Local Authority staff levels at the Fingal, Kildare, Leitrim and Limerick Arts Office have remained at very modest levels over the period 2013-2017.

Year	Arts-Related Staff				Total Staff			
	Fingal	Kildare	Leitrim	Limerick*	Fingal	Kildare	Leitrim	Limerick
2013	4	4	1.5	3.5	1,434	1,011	322	1,191
2014	4	4	1.5	3.5	1,382	9,80	314	1,180
2015	4	4	1.5	5.5	1,368	993	320	1,204
2016	4	4	1.5	5.5	1,401	1,043	321	1,253
2017	4	4	1.5	5.5	1,417	869.8	321	1,253

Source: Indecon information request
**Includes Limerick City and County Councils. Excludes 4 previous employed during the bid for European City of Culture.*

Within their legal remit, each Local Authority has the flexibility to develop their own, independent arts strategies and programmes. This flexibility in planning and design has allowed the Fingal, Kildare, Leitrim and Limerick Arts Offices to analyse the needs of their local communities, determine the best methods of meeting those needs, and to often develop innovative best practice expertise in specific areas. This is reflected in their patterns of expenditure, as illustrated in the following chart.

¹⁴National Economic and Social Forum (2007). The Arts, Cultural Inclusion and Social Cohesion. NESF Report 35.



In Fingal, the largest share of Arts Office expenditure (38%) over the period 2013-2017 went towards funding municipal arts venues, including the Draíocht Arts Centre and the Séamus Ennis Arts Centre. The Fingal Arts Office expenditure also went towards supporting public art and the Per Cent for art scheme (9%), capital costs (7%), the Arts Office’s own arts programme (6%), Arts Act grants (6%), and bursaries and awards (2%). The Fingal Arts Office’s arts programme includes a variety of professional events and programmes and educational programmes, as well as the purchase of artworks and cultural material and equipment. As highlighted in Section 4 of this report Fingal has developed best practice experience in supporting children and young people and this is aligned with the specific demographic characteristics of the Fingal area.

The Kildare Arts Office dedicated around 30% of the total expenditure to developing the Arts Office's own arts programme over the 5-year period from 2013-2017. The Kildare Arts Office also allocated 24% of total expenditure towards the funding of municipal arts venues including Riverbank Arts Centre and a further 3% supporting Local Authority-developed venues that now operate independently and other independent venues. The Kildare arts office dedicated 4.5% of expenditure towards grant aid to arts organisations, festivals and individuals. Apart from this, expenditure there was direct expenditure on the arts (16%), such as festivals grants and arts plan development. Over the 5-year period 2013-2017, the Kildare Arts Office also invested in public art and the Per Cent for art scheme (8%) and awarded Arts Act grants (2%) and bursaries and awards (1.7%). A particular area of best practice developed by Kildare is an initiative to promote arts, health and wellbeing.

Over the period 2013-2017, around half of the Leitrim Arts Office expenditure was dedicated to supporting a Local Authority-developed venue (the Dock Arts Centre) and several other arts venues (Solas Gallery, the Cornmill Theatre, and the Glens Centre) that support local, national and international artists. Apart from funding projects promoting community engagement and local venues, much of Leitrim Arts Office expenditure was focused on other targeted areas to support the sustainability of employment for artists in Leitrim. Over the period 2013-2017 a key focus of Leitrim's Arts Office has been to develop best practice initiatives to support professional development and the sustainability of artists living in Leitrim.

The Limerick Arts Office dedicated almost a third (31%) of its total expenditure over the period 2013-2017 towards grant aid to arts organisations, festivals and individuals. The Limerick arts service has supported a wide variety of organisations, festivals, projects and individuals through this grant aid. Limerick allocated another 21% of its expenditure on other direct expenditure on the arts, including the World Recipe Exchange, a Cultural Mapping Initiative, the development of cultural networks, various open calls for festivals, events, commissions and other artistic activities, and other projects and initiatives. The arts service supports municipal arts venues (e.g. Belltable Arts Hub, Artists Apartments John's Square, Artists' Studios at James Street and Artists' Studios at Cappamore and Dance Limerick.)

3.4 Summary of Findings

The following summarises the key findings of this chapter:

- Central government expenditure on culture peaked in 2007 and like many areas of public expenditure declined during the economic recession but has increased each year since 2013. In view of the key role played by the Arts Council it is useful to examine the levels and trends in Arts Council funding. Arts Council expenditure peaked in 2007 and declined significantly during the recession to €56.7m in 2013. Arts Council funding has increased each year since then and the 2018 expenditure amounted to €68m of which €1.8m was allocated to core programmes of Local Authority Arts Services.
- In order to consider how each Local Authority provides for arts development it is informative to evaluate the trends in the expenditure of the Local Authority Arts Office. It is important to note that the four local authorities serve very different communities and tailor their services to local needs and opportunities. The data on total expenditure of the Fingal, Kildare, Leitrim and Limerick show that annual expenditure levels on the arts are at modest levels and showed yearly variance. For example, the total combined funding of the arts in the four local authorities

in 2017 amounted to less than €6.6m and total Arts Council funding to these local authorities amounted to approximately €270,000.

- In considering the impact of Arts Council funding for local authorities, it is useful to note the potential leverage impact as measured by the ratio of total Local Authority funding to Arts Council funding for each of the local authorities.

4 Best Practice in Supporting Children and Young People

4.1 Introduction

This section discusses a best practice example of the Fingal arts service in supporting children and young people. A more comprehensive description of the role of Fingal's Arts Service is presented in Annex 2 of this report.

4.2 Role of the Arts Service in Supporting Children and Young People

In Fingal, nearly a third of the population is under the age of 20. Many of these young people are children under the age of 10, with 8.4% of the population (as seen in the table below). Given this young population profile, the Fingal Arts Office has highlighted children and young people as areas of priority in their strategic plans and has developed approaches to support this demographic.¹⁵ A dedicated Youth and Education Officer post was established in 2005 and the first Youth and Education Policy passed by council in 2010. This officer works across all art forms and engages with both the formal and non-formal education sector. This is an interesting example of a Local Authority designing the focus of the Arts Office to align with their demographic profile.

Table 4.1: Number of Children and Young People in Fingal, by Age Group, 2016		
Age Group	No. People	% of Population
0 - 4 years	24,899	8.4%
5 - 9 years	26,260	8.9%
10 - 14 years	21,454	7.2%
15 - 19 years	17,750	6.0%
Total Population (All Ages)	296,020	–
<i>Source: Indecon analysis of CSO Census 2016 data</i>		

The Fingal Arts Office serves their local community by acting as a development arts service for artists and the public, supporting others to learn and make art through various project opportunities, subventions, awards and grants, bursaries, commissions and purchases. The Fingal Arts Office achieves this by partnering with other individuals, groups and organisations who share an understanding of arts impact in the lives of children and young people to develop projects and programmes. The largest share of Arts Office expenditure (38%) over the period 2013-2017 went towards funding municipal arts venues, including the Draíocht Arts Centre and the Séamus Ennis Arts Centre, which provide venues, events, projects and initiatives that support arts engagement for individuals and families of all ages.

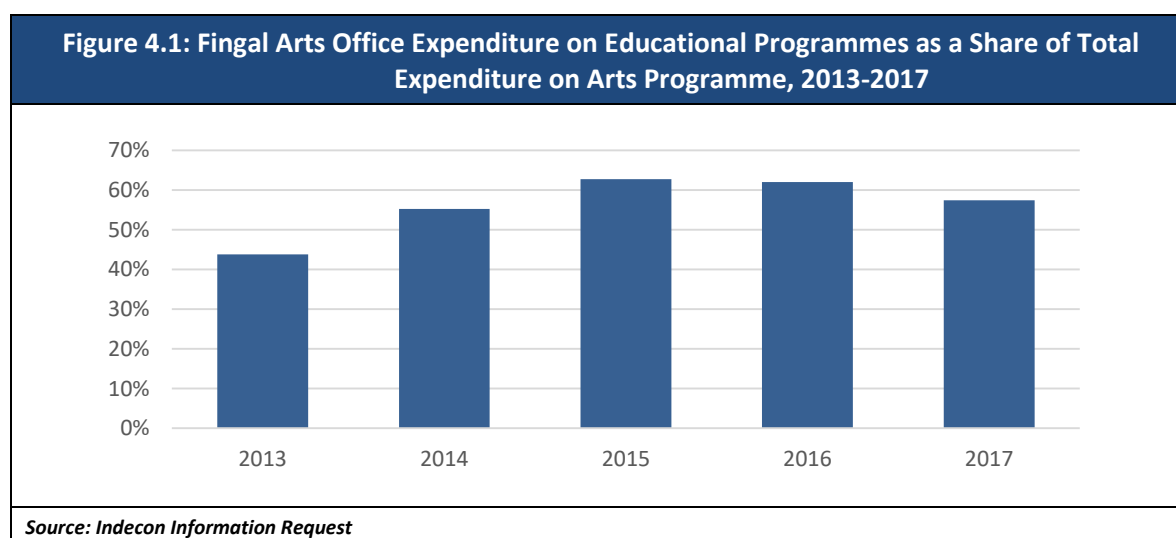
¹⁵ Fingal County Council Arts Office (2013). Fingal Arts Plan 2013-2017.

The Draíocht Arts Centre is a multi-purpose arts and entertainment centre in Blanchardstown that offers spaces for arts events, projects and initiative. The stated mission of Draíocht is to share the magic of the arts “by curating a lively, year-round programme of events, making sure there is something for everyone to enjoy, by creating opportunities for our [Fingal’s] local community, and particularly children and young people to discover and love the arts, and by collaborating with artists to develop work especially for our audiences”.¹⁶

The Draíocht Arts Centre serves around 50,000 members of the public each year through their own art programme that includes events in comedy, theatre, music, film, dance, family events, and exhibitions. The Centre supports artists by offering one of the largest stages in Ireland with its main auditorium, as well as a studio theatre, two galleries, the Betelnut Café and Theatre Bar, a meeting room/rehearsal room, and an artist’s studio offering 4- to 6-month artist residencies.¹⁷

The Séamus Ennis Arts Centre is a cultural centre established in Naul to commemorate the life and work of Séamus Ennis through the preservation, promotion, development of traditional local and national arts and culture and the Irish language. The Centre supports local, national and international artists through training, education, employment and work experience opportunities. The Séamus Ennis Arts Centre organises and hosts a variety of events, festivals, performances, exhibitions, workshops and weekly classes, many of which are designed to support children and young people engage with the arts.¹⁸

Fingal Arts Office frequently partners with other individuals, groups and organisations to develop projects and programmes for children and young people. Fingal Arts Office devises and delivers projects in partnership with others, and in some cases Fingal Arts Office releases an invitation to collaboration on a particular theme and then provide funding and support to the selected artists, groups, and organisations. The Fingal arts service has regularly committed over 50% of the expenditure on its own arts programme to supporting educational programmes over the past five years, as seen in the following figure. These educational programmes are primarily targeted for children and young people but also include events and activities for professional development and lifelong learning.



¹⁶ McAdam, J. (2017). Draíocht: Draft Strategy Framework 2018-2022.

¹⁷ McAdam, J. (2017). Draíocht: Draft Strategy Framework 2018-2022. For more information see: <http://www.draiocht.ie>

¹⁸ Séamus Ennis Cultural Centre (2012). December 2012 Doyle Kent Planning Partnership Ltd. Report for the Séamus Ennis Cultural Centre.

An example of how Fingal has supported the arts for children and young people is Spréacha, an international children's theatre festival developed through a partnership between the Fingal arts service and Draíocht.^{19,20} This festival has run annually since it was launched in 2004. This theatre festival is targeted to children aged 0-12 and offers events in schools, as well as family events held in the Draíocht facilities. The events typically include performances in a variety of artforms, such as puppetry, storytelling, theatre, music and circus. The festival features performances by Irish and international artists from a variety of countries, such as Germany, Spain, Denmark, Italy, Australia, Scotland.

Since 2012, the Fingal arts service has supported a variety of early years (ages 5 and under) arts programmes, which aim to integrate early childhood development with the arts. For example, the *I am baba* programme is a theatre piece designed for infants aged 0-12 months created by artist Anna Newell and commissioned by the four Dublin Local Authorities under the *Exploring and Thinking: A Collaborative Framework for Early Childhood Arts in the Dublin Region* initiative. This theatre piece was designed to provide a multisensory experience that allows infants to explore agency and identity through interaction with soft lighting, harmony singing, and play with textures, shapes and reflections. Performances were held at the Holywell Community Centre in Swords and the Flemington Community Centre in Balbriggan, and a development phase along with several performances were held at Draíocht. The performances were free of charge, making the event accessible to children and parents.²¹

Similarly, *Space Invaders– an International Early Years Arts Festival* is an annual festival that supports the artistic learning, development and wellbeing of children aged 0-5 years old and their families and provides professional development opportunities for early childhood educators. The *Space Invaders* festival is a partnership between the Fingal Arts Office and Clíodhna Noonan and Jackie Maguire. It features a line-up of international theatre and arts performances alongside a workshop series for professionals working in the sector.²² The festival has seen companies and artists from Ireland, UK, Belgium, Austria, Croatia, Lithuania, Poland, and Finland perform and showcase work to a new audience in a non-traditional arts setting in Farmleigh. In 2015 the festival programme included a unique seminar on early years practice and policy, with contributions from organisations in early years arts in Ireland and the UK.

The *Artful Dodgers* programme is another early year's arts education programme that began in 2013 and continues to evolve in two crèche settings in Fingal. It is an on-going collaboration between the Fingal arts service, artists, Jackie Maguire and Naomi Draper, local community crèche services, local childcare committee and educational researchers, Professor Carmel O'Sullivan and Professor Noirin Hayes. The project has three phases, the first phase developed a 12-week 'artist in residence' in Community Childcare Centre in Rush and the Crèche in Mulhuddart in which artists delivered music and visual arts workshops in partnership with the local teaching staff. This was followed by a second phase which enabled the teachers to take the lead role in incorporating the arts into their daily practice while being supported by the artists. At the end of this phase, there was a review of the teachers' pedagogical planning and styles and the children's self-regulation, recall and recollection, curiosity and exploration, persistence, and vocabulary. The ORID

¹⁹ Fingal County Council Arts Office (2013). Fingal Arts Plan 2013-2017.

²⁰ Draíocht (2017). Spréacha 2017. Retrieved from <https://www.draiocht.ie/spreacha>

²¹ Fingal County Council (2017e). I am Baba Performance Schedule. Retrieved from <http://fingalarts.ie/education/early-years/i-am-baba-new-theatre-for-babies>

²² Fingal County Council (2017f). Space Invaders: An Arts Festival for Children, Families, Artists and the Early Years Sector Programme Details. Retrieved from <http://fingalarts.ie/education/early-years/space-invaders-early-years-arts-festival-2017/>

framework of strategic questioning was introduced to help the artists and teachers evaluate and reflect on the process.^{23,24}

An evaluation of the *Artful Dodgers* Phase 1 and 2 programme led by the Arts Education Research Group at Trinity College Dublin found that “changes in pedagogical planning and style in the early years teachers over the period of the artists’ residency. Their language became more reflective and their practice incorporated a wider and richer range of materials; there was greater evidence of more child-led activities and unstructured play opportunities over the duration of the study. The data suggest that children’s social, cooperative and communication skills were enhanced. This work has implications for the professional development of artists and teachers working in early years settings.”²⁵ This programme is now in a third phase of delivery with parental involvement.

In addition to the early learning programmes, the Fingal arts service has also collaborated with local primary and secondary school on a number of arts and education initiatives. A recent project is *Room 13 Inquiry*, in which the Fingal Arts Office partnered with artists Orla Kelly and Anne Cradden and local schools to develop unique artist-in-residence programmes in and in Blanchardstown and in Tyrrelstown. The schools host an art studio that is shared between the artist and students. Instead of providing lessons, the students lead their own experience, and the artists offer guidance and encourage dialogue, creativity and inquiry led by the students. The students are also given the opportunity to experience contemporary art outside the school environment through a series of exhibition visits, develop entrepreneurial and enterprise skills, through their involvement in fundraising for the studios, and participate in project documentation.²⁶

Fingal Arts Office established a Musician-in-Residence initiative to support schools develop music education programmes on-site. This programme brings schools and professional musicians together to deliver lessons that are accessible to all students within schools hours.

The Fingal Arts Office also collaborated with *Superprojects* on the *Everything is in Everything* project, which artists Clodagh Emoe and Jenny Brady and writer Sue Rainsford worked with students through a series of workshops on how to construct narratives in artwork through scriptwriting, choreographed movement, editing techniques and sound and performance. As part of the project, students visited exhibitions at the Irish Museum of Modern Art. The main artistic outcome of the project was a new moving image piece made in collaboration with artists titled *The Butterfly Effect*. This was screened in IMMA alongside a documentary film which showed the creative processes of the artists and the students throughout the duration of the project.^{27,28}

Other collaborations include projects such as *Waves*, which connect young people, art and the political. Students in two post-primary schools in Fingal explored meaning and contexts associated with the 1916 Easter Rising and the 2016 commemorations in order to understand the influence of individuals and collectives on social and political change. *Place Shapers* was a collaboration between the Fingal Arts Office and the Irish Architecture Foundation that allowed transition year students to work with architects and a filmmaker over the course of an academic year to investigate urban design and architecture in Fingal. The project presented an example of youth

²³ ArtsInEducation.ie (2019). Artful Dodgers. Retrieved from <http://artsineducation.ie/en/project/artful-dodgers>

²⁴ For more information, see: <http://fingalarts.ie/education/early-years/opportunity-for-visual-artists/>

²⁵ Hayes, Nóirín, Jackie Maguire, Lucie Corcoran and Carmel O’Sullivan (2017). “Artful Dodgers: an arts education research project in early education settings”. *Irish Educational Studies*, 36:2, 203-219.

²⁶ Room 13 Inquiry (2018). Room 13 Inquiry website. Retrieved from <http://room13inquiry.ie/>

²⁷ Fingal County Council (2017a). *Everything is in Everything*. Retrieved from <http://fingalarts.ie/education/children-young-people/everything-is-in-everything/>

²⁸ Fingal County Council (2017d). *Everything is in Everything Invitation*. Retrieved from http://fingalarts.ie/resources/Invitation_Everything_is_in_Everything.pdf

engagement with the built environment which enabled dialogue between young citizens and Council officials with responsibility for environmental planning and design.

4.3 Summary of Findings

The following summarises the key findings of this chapter:

- In Fingal, nearly a third of the population is under the age of 20, with 17.3% of the population under the age of 10. Given this young population profile, the Fingal Arts Office has consistently highlighted children and young people as areas of priority in their strategic plans and has developed approaches to support this demographic.
- The Fingal Arts Office serves their local young community by partnering with other individuals, groups and organisations with expertise and knowledge in the area of children and young people such as artists, educators, early years services, schools, youth services, community services and third level institutions, Draíocht Arts Centre and the Séamus Ennis Arts Centre also provide venues, events, projects and initiatives that support arts engagement for individuals and families of all ages.
- Over the past 5 years, the Fingal arts service has committed a high percentage of the expenditure on its own arts programme to supporting educational programmes primarily targeted for children and young people. This includes support for a variety of early years (ages 5 and under) arts programmes which aim to integrate early childhood development with the arts, such as the *I am baba* programme (a theatre piece designed for infants aged 0-12 months) and Artful Dodgers – an action research programme in early years settings.
- Similarly, *Space Invaders – an International Early Years Arts Festival* is an annual festival that supports the artistic learning, development and wellbeing of young children and their families and provides professional development opportunities for early childhood educators. Spréacha is an international children’s theatre festival developed through a partnership between the Fingal arts service and Draíocht that reaches out to families and schools throughout the county.
- The Fingal arts service has also collaborated with local primary and secondary schools on a number of arts and education initiatives, including *Room 13 Inquiry*, in which the Fingal Arts Office partnered with artists and local schools to develop school art studio programmes and a musician-in-residence programme. Fingal also collaborated with *Superprojects on Waves* to commemorate the 1916 centenary, and the *Everything is in Everything* project, which brought professional artists together with second level students to make new artwork. Other collaborations include projects such as *Place Shapers*, in partnership with the Irish Architecture Foundation. Fingal Arts Office is a regular contributor to the National Arts in Education Portal.

5 Examples of Best Practice in Promoting Health and Wellbeing

5.1 Introduction

This section discusses best practice examples of the Local Authorities arts services' support of economic and social objectives. In particular, it discusses the role of the Kildare County Arts Service in promoting health and wellbeing. A more comprehensive description of the role of Kildare County Arts Service is presented in Annex 3 of this report.

5.2 Role of the Arts Service in Promoting Health and Wellbeing

Kildare's Arts, Health and Wellbeing programme has been informed by developments in its population. While most of the population are experiencing very good health, Kildare has the sixth highest number of people in the State with a disability, an increase of 13% from since 2011. There has also been 21 deaths by suicide in Kildare in 2016 which is higher than the national average and some age cohorts such as those between 45 – 54 that have experienced high rates of suicide. The rapid increase of population in Kildare and the fast growth in older age population has brought extra demand on services, including those in health care.

Much of the early work in Arts, Health and Wellbeing in Ireland was led by the Arts Council, including the 1998 establishment of a joint working group with representatives from the Arts Council and the Eastern Health Board to study pilot arts projects in healthcare settings. This working group published a pivotal report *The Practice of Arts in Healthcare* in 2001. This was followed by other core publications, including the *Arts and Health Handbook* in 2003 and the *Partnership for the Arts* in 2006. However, even before the publication of the *Partnership for the Arts* in 2006, "Local Authority Arts Officers had already started to include aspects of arts and health in their programme of work as a means of addressing greater participation in the arts. The Kildare Arts Service has been involved in initiatives to promote the arts in health and wellbeing from very early stages in the development of such initiatives. In 2007 the Arts Service appointed an Arts in Health Specialist, the first and to date, only appointment of its kind in the Republic of Ireland."²⁹

In 2011, the Kildare County Council Arts Officer was part of an editorial panel that supported the development of the [artsandhealth.ie](http://www.artsandhealth.ie).³⁰ This website was designed to serve as a "single and independent resource to meet the current and evolving needs of those involved in arts and health" after the Arts Council identified the need for such a resource in its 2010 Arts and Health Policy and Strategy.³¹

In its most recent strategic plan, the Kildare Arts Office set out its role as a 'conduit, enabler and instigator' that works directly with the local arts community, partner organisations and the wider public. Their strategic priorities for 2018-2022 were developed after an active review and public consultation process in 2017 and centre around three thematic areas that support the needs of the local communities: (1) supporting the artist and developing arts infrastructure, (2) arts, health and wellbeing, and (3) young people, children and education.³² This is complementary to their

²⁹ Artsandhealth.ie (2018). About artsandhealth.ie. Retrieved from <http://www.artsandhealth.ie/about/about-artsandhealth-ie/>

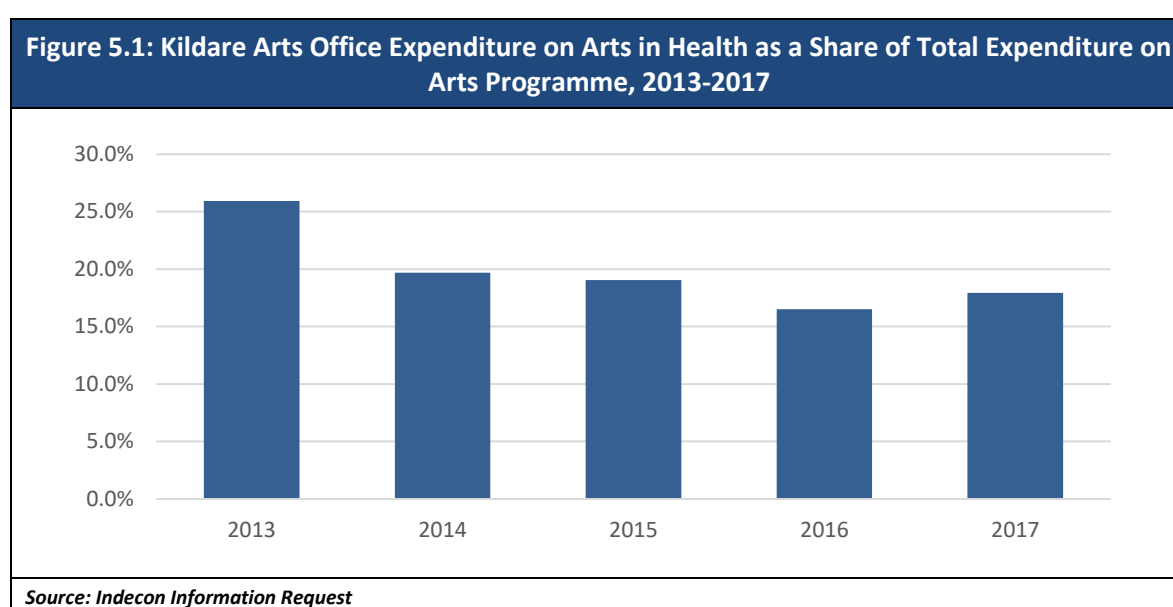
³⁰ Artsandhealth.ie (2018). About artsandhealth.ie. Retrieved from <http://www.artsandhealth.ie/about/about-artsandhealth-ie/>

³¹ Artsandhealth.ie (2018). About artsandhealth.ie. Retrieved from <http://www.artsandhealth.ie/about/about-artsandhealth-ie/>

³² Kildare County Council Arts Office (2018). *Short Grass Stories: An Arts Strategy for Kildare County Council 2018-2022*.

previous strategic plans, which has allowed the Kildare Arts Office to develop expertise in the integration and inclusion of diverse communities and vulnerable populations, for example, with respect to mental health, the health of older people, children experiencing chronic illness, and people with a disability.³³

This is reflected in the pattern of expenditure of the Kildare Arts Office over the period 2013-2017. Around 30% of the total expenditure over the period was dedicated to developing the Arts Office's own arts programme. Over the previous five years, the Kildare Arts Office has consistently contributed 15-20% of its own arts programme expenditure on arts in health. In addition to its own arts programme, the Kildare Arts Office has also collaborated with others and supported a number of initiatives in arts and health. This experience has allowed them to develop best-practice strategies in meeting the socioeconomic needs of their community with respect to health and wellbeing.



The Creative Well is a collaboration between the Kildare County Council Arts Service, the HSE Health Promotion Unit and Riverbank Arts Centre in which artists develop a participatory arts programme to support mental health and quality of life in local communities in Kildare. The programme was piloted and developed by Kildare's Arts and Wellbeing Specialist and a Health Promotion Officer in HSE 2011 with the aim to complement existing long-term mental health services by using the arts as a social development tool to improve participants' wellbeing, enhance their personal development, and help participants connect with their local community. The pilot programme was conducted through a series of visual arts workshops, and participants evaluated their mental wellbeing pre- and post-intervention using the Warwick-Edinburgh Mental Wellbeing Scale. Overall, participants indicated that involvement in the programme resulted in a strong improvement in their wellbeing.^{34,35}

³³ Kildare County Council Arts Office (2006). Making Inroads: An Arts Development Plan for Kildare County Council 2006-2011.

³⁴ Riverbank Arts Centre (2018). The Creative Well. Retrieved from <https://www.riverbank.ie/the-creative-well/>

³⁵ Kildare County Council Arts Office (2018). Short Grass Stories: An Arts Strategy for Kildare County Council 2018-2022.

The arts service in Kildare supports professional dancers working in healthcare settings, including Dance with Disability. Models of practice around dance for people with Parkinson's Disease are currently being investigated. In 2018, Kildare led an Arts Council Invitation to Collaboration scheme with Dance Ireland and Kerry and Tipperary local authorities exploring dance and health in rural settings. Independent researchers will provide recommendations on how to further support this work across the country, with findings being presented at a Dance and Health seminar in St Patrick's College, Maynooth.

The Past Time Community Choir is a strategic partnership between the Kildare arts service and the HSE that aims to use music to enhance mental wellbeing and community engagement. The Voices of Spring Community Choir is a similar partnership between the Kildare County Council Age Friendly Alliance, Kildare Arts Office and the HSE. Both initiatives are intergenerational choirs, led by professional musical directors that encourage people living with dementia and their family, friends, and carers to participate in choral rehearsals and performances. The choirs provide supports to anyone who wishes to participate, making the initiative accessible to all regardless of mobility, ability or communicative impairment.^{36,37}

The Pop Up Picnic is a theatre project for young children with severe intellectual and physical developmental delay that was developed by Helium Arts supported by Kildare County Council Arts Service and the Jack and Jill Children's Foundation. The project was designed to provide a multisensory performance for toddlers with complex needs, using music, sound, puppetry, and movement in the child's home. Parents responded positively to the programme and indicated they had observed notable, positive effects on their child, including increased engagement, improved play and social skills, improved attention span and rate of interaction, and increased curiosity. Parents and siblings also noted that they enjoyed the shows themselves and that the experience had given them ideas on how to engage and play with their child/sibling with complex needs in the future.^{38,39} There is international evidence that the arts have a positive impact on children and young people, particularly with respect to academic outcomes. More details of this are provided later in this report.

5.3 Summary of Findings

A summary of the key findings of this chapter can be seen below:

The Kildare arts service has been involved in initiatives to promote the arts in health and wellbeing. A significant development was the appointment of an Arts and Health specialist, which was supported by the Arts Council for 3 years.

- The Kildare County Council Arts Officer was part of an editorial panel that supported the development of the artsandhealth.ie website, which is designed to serve as a centralised, independent resource for those involved in arts and health.

³⁶ Riverbank Arts Centre (2017). Past Times Community Choir presents: If You Like This. Retrieved from <https://www.riverbank.ie/event/past-times-community-choir/>

³⁷ Artsandhealth.ie (2017). Lean on Me: Kildare Arts and Wellbeing Culture Night Event. Retrieved from <http://www.artsandhealth.ie/2017/08/22/lean-on-me-kildare-arts-and-wellbeing-culture-night-event/>

³⁸ Helium.ie (2017). A little piece of magic in the home: Helium Arts' Pop Up Piccin tours to families in Kildare and Tipperary. Retrieved from <http://www.helium.ie/little-piece-magic-home-helium-arts-pop-picpin-tours-families-kildare-tipperary/>

³⁹ Kildare County Council Arts Office (2015). Report on Helium Arts Early Years Theatre Project for Children with Complex Needs.

- Since 2007, the Kildare Arts Office has invested in programme expenditure on arts in health. In addition to its own arts programme, the Kildare Arts Office has collaborated with others and supported a number of initiatives in arts and health. This has allowed the Kildare Arts Office to develop expertise in the integration and inclusion of diverse communities and vulnerable populations (for example, with respect to mental health, the health of older people, children experiencing chronic illness, and people with a disability).
- The Creative Well is another example of collaboration between the Kildare County Council Arts Service, the HSE Health Promotion Unit and the Riverbank Arts Centre. As part of this initiative artists develop a participatory arts programme to support mental health and quality of life in local communities in Kildare.
- Kildare's dance programme includes integrated dance, including Dance with Disability. Models of practice around dance for people with Parkinson's Disease are currently being investigated. A research project led by Kildare County Council with Dance Ireland and Kerry and Tipperary local authorities exploring dance and health in rural settings will offer recommendations on how to further support this work across the country.
- The Past Time Community Choir and the Voices of Spring Community Choir are partnerships between the Kildare arts service and its Arts and Health Specialist, the HSE, and other health and arts organisations. Both initiatives are intergenerational choirs that encourage people living with dementia and their family, friends, and carers to participate in choral rehearsals and performances.
- The Pop Up Picnic is a theatre project for young children with severe intellectual and physical developmental delay that was developed by Helium Arts and supported by Kildare County Council Arts Service, and the Jack and Jill Children's Foundation. The project was designed to provide a multisensory performance for toddlers with complex needs.

6 Examples of Best Practice in Supporting Professional Development and Sustainability

6.1 Introduction

This section discusses best practice examples of the Local Authority Arts Office support of economic objectives. In particular, this section discusses the role of the Leitrim Arts Office in supporting professional development and sustainability. A description of the wider role and background of Leitrim County Council Arts Service is presented in Annex 5 of this report.

6.2 Role of the Arts Service in Supporting Professional Development and Sustainability

The creative sector plays an important role in Leitrim, with 1.13% labour force population employed in arts-related occupations and 2.5% employed in wider arts, cultural and creative industries – some of the higher shares in any Local Authority in Ireland. Artists, graphic designers, and actors, entertainers and presenters are the most common arts-related occupations; although, the other arts-related occupations (including as photographers, audio-visual and broadcasting equipment operators, authors, writers and translators, producers and directors) also have substantial representation. The wider cultural and creative occupations include architecture, librarians, web design, advertisement, and various crafts, of which architects and town planners are the most common occupations. The Leitrim Arts Office has developed strategies for supporting the professional development and sustainability of artists.

Leitrim County Council provides a broad programme of supports that enhance the engagement of communities and individuals in the arts. Given the high proportion of artists living in the county and their contribution to broader social and economic as well as cultural agendas, the Arts Office has prioritised professional development for those working in the arts, culture and creative industries with a focus on enhancing their sustainability. This is reflected in the patterns of Arts Office expenditure over the previous five years, which put professional development at the forefront. Over the period 2013-2017, around half of the Leitrim Arts Office expenditure was dedicated to supporting a Local Authority - developed venue (The Dock) and several other arts venues that support local, national and international artists.

The Dock, for example, as well as providing a year round artistic programme of visual and performing arts that is augmented by an arts education and outreach programme that provides people of all ages and backgrounds with the opportunities to engage in a meaningful way with all aspects of the arts, is also dedicated to providing support for artists to develop their practice and show new work through residency programmes. The Dock also curates, commissions and develops new work and supports projects at a local, national and international level.⁴⁰

⁴⁰ The Dock (2018). What we do. Retrieved from <http://www.thedock.ie/about/what-we-do>

In Manorhamilton the Leitrim Sculpture Centre is a major resource for the advancement of skills and knowledge in traditional, contemporary and experimental visual arts based in a 1,300 sq.mt industrial premises and a 4-storey Georgian historic building. Functioning as a laboratory for creativity and innovation LSC encourages experimentation in the material production and display of compelling and challenging new work and in the wider public acquisition of traditional and contemporary skills and knowledge across all media.⁴¹

Leitrim Sculpture Centre is also home to FabLab Manorhamilton, a digital fabrication facility providing enterprises, creatives, schools and hobbyists access to a wide range of fabrication technologies that allow them to turn their ideas into new prototypes and products.⁴²

Meanwhile the Glens Centre describes its mission “is to become a space for artistic incubation, generation and production, where artists of every discipline can have an authentic conversation with a culturally-engaged host community; a place where artistic ideas may be explored, illuminated and transformed”.⁴³

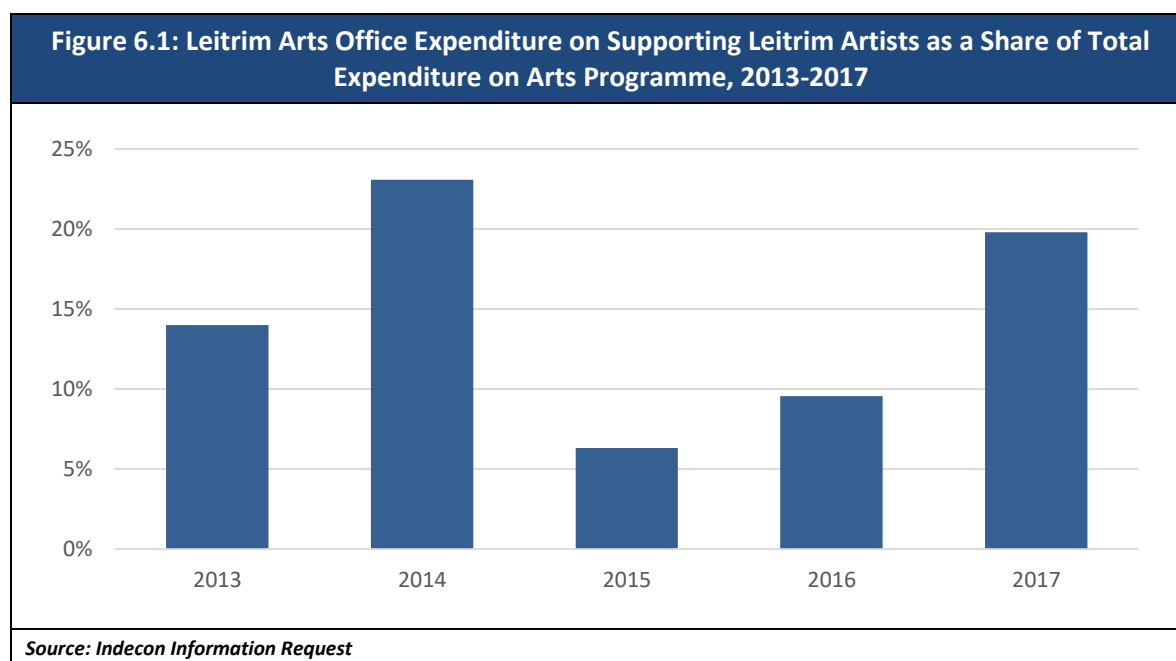
Table 6.1: Employment in Arts, Cultural and Creative Occupations in Leitrim, 2016	
Arts-Related Occupations	No. People
Artists	38
Graphic designers	34
Actors, entertainers and presenters	31
Photographers, audio-visual and broadcasting equipment operators	24
Authors, writers and translators	22
Arts producers and directors	20
Total arts-related employment	169
Wider Cultural and Creative Occupations	No. People
Architects and town planners	69
Furniture makers and other craft woodworkers	22
Librarians	19
Journalists, newspaper and periodical editors	18
Glass and ceramics makers, decorators and finishers	16
Web design and development professionals	14
Printers	12
Florists	10
Tailors and dressmakers	8
Advertising accounts managers and creative directors	5
Upholsterers	3
Advertising and public relations directors	2
Weavers and knitters	1
Chartered architectural technologists	1
Total employment in wider cultural and creative occupations	200
<i>Source: CSO Census 2016 data</i>	

⁴¹ Leitrim Sculpture Centre. About Us. Retrieved from <http://www.leitrimsculpturecentre.ie/about/about.html>

⁴² FabLab Manorhamilton. Who are we? Retrieved from <http://www.fablabmh.org/about/>

⁴³ The Glens Centre. Mission & Strategy. Retrieved from <http://www.theglenscentre.com/about/organisation/mission-strategy/>

Over the previous five years, the Leitrim Arts Office also contributed a substantial share of its annual spend towards developing an arts programme that includes various initiatives that aim to integrate the professional development of artists with community development and engagement. Over the past five years, the arts programme has included substantial direct investment in supporting Leitrim artists (in general, representing 10-20% of expenditure on the arts programme), primarily through the Creative Frame programme and Leitrim Sculpture Centre bursaries as well as other support schemes.



Creative Frame is a project developed by the Leitrim Arts Office in partnership with the Leitrim Local Enterprise Office, with further support from the Arts Council. Creative Frame is a professional development network for the creative sector in Leitrim and the wider region. The network is aimed at professional and emerging practitioners from all arts disciplines as well as those involved in craft and design. Creative Frame coordinates a year-round programme of training events, seminars and a mentoring programme while its website offers forums for discussion and exchange and other professional development resources^{44,45}

In the last 18 months Creative Frame has developed and delivered a programme of professional development events that included the Irish Writers Centre, Centre for Creative Practices, Visual Artists Ireland, Irish Film Board, Irish World Academy of Music & Dance, University of Ulster, National Youth Council of Ireland, Words Ireland, Theatre Forum, Create and the Design and Crafts Council of Ireland as well as individual specialists in areas such as collaborative practice, tax, music publication and social media.

⁴⁴ Leitrim County Council (2018a). Creative Frame. Retrieved from <http://www.leitrimcoco.ie/eng/Community-Culture/Arts/Programmes/Creative-Frame/>

⁴⁵ CreativeFrame.eu (2018). About Creative Frame. Retrieved from <http://creativeframe.eu/about-creative-frame/>

In 2016 as part of a new partnership Sligo, Leitrim and Roscommon County Councils came together with filmmakers from the three counties with a view to enabling the film sector in the three counties to grow and develop. Each of the three local authorities involved in this project recognise the value of film as an artform and the contribution that film can make to the region – socially, culturally and economically. In adopting a regional approach, the three partners recognise that they can achieve a lot more by harnessing the capacity, resources and energy of agencies and practitioners of all three counties.⁴⁶ As local authorities with responsibility for planning and the management of public areas, the three arts services work with planning officials and Health & Safety Officers to provide practical advice and support to those wishing to make films in the region. The project also facilitates the networking of practitioners and supports their work through Film Completion and Collaboration bursaries.

Leitrim Arts Office also provides bursaries for Leitrim-based artists to undertake professional development residencies at Leitrim Sculpture Centre and for national or international artists to exhibit or present their work at the Centre. The Exhibition Residency Programme is an 8-week programme available to visual artists. The artist receives a stipend, residential accommodation, a private studio and access to all the facilities available at the Leitrim Sculpture Centre. Artists are encouraged to use this time for professional development (e.g. research for the development of a new work) but are not required to exhibit or produce a specific outcome at the end of the residency.⁴⁷

The Leitrim arts programme has also included other formal professional development projects, such as The Leitrim Equation which was a series of 18-month residency programmes designed to promote the professional development of local musicians by working with leading traditional Irish bands or musicians. As part of the project, the resident musicians developed a performance and recording programme, as well as devising professional development workshops often led by national and international practitioners in music production and promotion.⁴⁸ Following the last Leitrim Equation programme, Leitrim Arts Service has since worked with traditional dancers Edwina Guckian and Liam Scanlon to develop Leitrim Dance Project which is a 5-day programme combining skills development alongside a programme of talks with dancers and dance organisations for emerging and established professional dancers who want to make dance part of their career. The 5 day professional development programme is followed by a weekend event promoting engagement with percussive dance for the wider community.

The Spark programme is a partnership between the Leitrim Arts Office and the Local Enterprise Office. Spark is a 6-month programme that enables artists to collaborate with a local company. There is no pre-determined outcome, instead the artist is expected to engage with the company and its staff, learning about its environment and work practices and to make work that is influenced and inspired by this environment.⁴⁹ Spark is developing a platform for creative collaboration and making connections and linkages. Spark takes from international models of best practice which have shown that there is a demand not only by companies needing creativity, but also by artists wanting to interact in broader fields than strictly within their artform.”⁵⁰

⁴⁶ SLR Film Development Project. Retrieved from <https://www.slrilm.eu/>

⁴⁷ Leitrim Sculpture Centre (2017). Residencies 2017: Artists in Residence at the Leitrim Sculpture Centre. Retrieved from <http://www.leitrimsculpturecentre.ie/programme/residencies.html>

⁴⁸ The Leitrim Equation (2018). The Leitrim Equation: Background. Retrieved from <https://www.leitrimequation.ie/background>

⁴⁹ Leitrim County Council (2014b). Spark Call for Artists: Detailed Information Sheet. Retrieved from http://www.leitrimcoco.ie/eng/Services_A-Z/Arts_and_Culture/Programmes/Spark/

⁵⁰ Leitrim County Council (2014a). Spark Call for Artists. Retrieved from http://www.leitrimcoco.ie/eng/Services_A-Z/Arts_and_Culture/Programmes/Spark/

Following on from TRADE, which was a series of two-year mentorship programmes developed by Leitrim and Roscommon Arts Offices with international artists such as Alfredo Jaar, Darren Almond and David Mickalek, Leitrim Arts Office led the development of LOCIS, a two-year, three-country artist-in-residence and mentorship programme co-funded by the Culture Programme of the European Union with partners from Sweden (Botkyrka Konsthall/Residence) and Poland (Centre of Contemporary Art Znaki Czasu). As part of the project each of the three partners sent and received an artist from their country to work with, and mentor groups of artists from all three regions. Each group met together three to four times throughout the year culminating in an exhibition and seminar for all participants which was representative of, or became the culmination of their time together.⁵¹

In addition, the Leitrim arts programme has promoted the sustainability of the arts, cultural and creative industries by developing programmes that encourage young adults and support their artistic development. The core activity of the Wild Words Children's Book Festival in Carrick-on-Shannon, for example, features a masterclass programme and professional publication for young adults from across Ireland led by leading young adult authors.⁵² Meanwhile Leitrim Youth Theatre Company, which has over 150 members in Manorhamilton, Carrick on Shannon and Carrigallen, is a youth theatre organisation developed by Leitrim Arts Service in partnership with the Glens Centre, Dock and Carrigallen Youth Theatre. While LYTC is principally concerned with providing opportunities for young people to explore their own creativity, it is also dedicated to supporting those who aspire to a career in acting and theatre.

6.3 Summary of Findings

The following summarises the key findings of this chapter:

- The creative sector plays an important role in Leitrim, with 2.5% of the labour force population employed in arts, cultural and creative industries. The Leitrim Arts Office has responded to those focused on working in arts, and has developed best-practice strategies for supporting the professional development and sustainability of local artists.
- The Leitrim Arts Office's support for the continued development of artists is reflected in the patterns Arts Office expenditure over the previous five years, which put professional development at the forefront. Over the past five years, the arts programme has included substantial direct investment in supporting Leitrim artists, primarily through the Creative Frame programme which supports an interdisciplinary network of artists and provides a year-round programme of training events.
- The Dock provides support for artists to develop their practice and show new work and where possible curates, commissions and develops new work and supports projects at a local, national and international level.
- Leitrim also provides bursaries for Leitrim-based artists to take up residence at the Leitrim Sculpture Centre for professional development and for national or international artists to undertake residencies where they engage with local artists and communities as well as exhibit or present their work at the Centre.

⁵¹ Leitrim County Council (2018c). LOCIS. Retrieved from <http://www.locis.eu>

⁵² Wild Words (2018). Wild Words: Carrick on Shannon Children's Book Festival. Retrieved from <http://wildwords.ie/>

- The Leitrim arts programme has included other formal professional development projects, such as the Leitrim Equation, which was a programme designed as a way to promote the professional development of local musicians by offering an 18-month artist residency programme traditional for a traditional Irish musician or band. Similarly, the Spark programme is a partnership between the Leitrim Arts Office and the Local Enterprise Office offering a 6-month artist residence programme that enables artists to collaborate with a local company.
- Building on the experience of TRADE, which was developed by Leitrim and Roscommon County Councils as a series of 2-year residency and seminar programmes with leading international artists and arts agencies, Leitrim Arts Office led the development of LOCIS, a two-year, three-country artist in residence and mentorship programme with partners in Sweden and Poland.

7 Examples of Best Practice in Facilitating Development through International Arts Projects, Programming and Artists Supports

7.1 Introduction

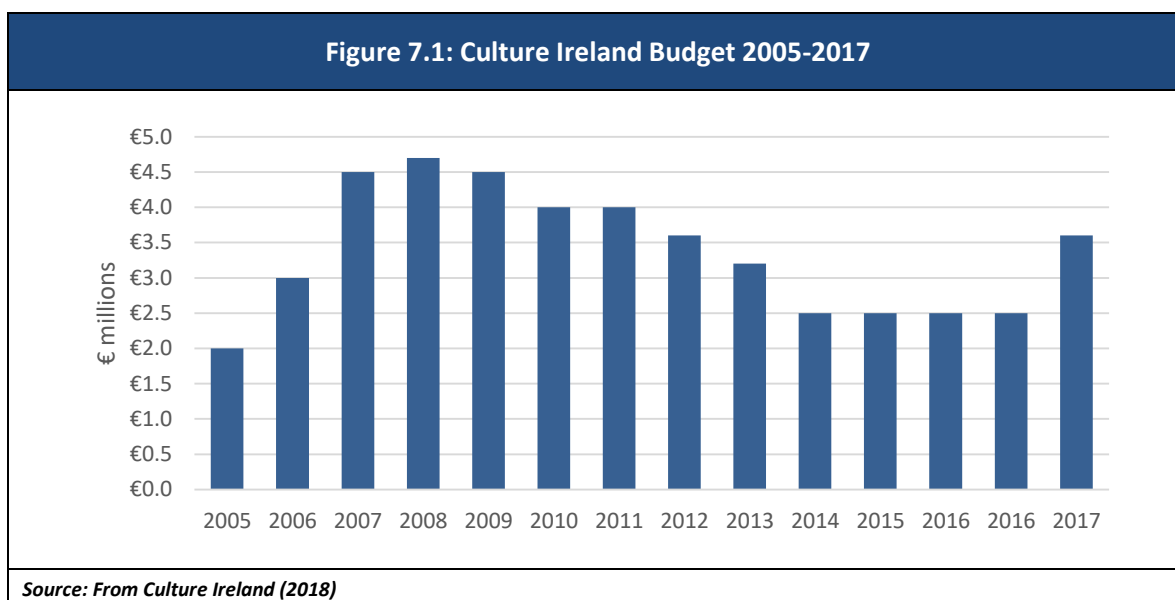
This section discusses best practice examples of the Local Authorities Arts Services' support of economic and social objectives. In particular, this section discusses the role of the Limerick arts service in facilitating arts development through international arts projects, programming and artists' supports. A more comprehensive description of the role and background of Limerick City and Council Arts Service is presented in Annex 4 of this report.

7.2 Role of international projects and programming in facilitating arts development

There has been a growing interest in facilitating international arts practice in Ireland, both in terms of promoting Irish arts and culture abroad and in attracting international artists and arts and cultural organisations to Ireland. On a national level, this is illustrated with the establishment of Culture Ireland in 2005. Culture Ireland is a state agency with the aim to promote Irish arts worldwide by providing financial support for Irish artists and arts and cultural organisations, supporting the development of international showcases, and working with and advising the Minister for Arts, Heritage, Regional, Rural and Gaeltacht Affairs and other government departments on arts and cultural policy.⁵³

While these national policy aims were constrained financially by a reduction in Government funding in response to the financial crisis, there has been renewed interest (and funding) in these aims, as seen in the figure below. This commitment, both nationally and locally, has been illustrated with the publication of *Culture 2025: A Framework Policy to 2025* by the Department of Arts, Culture and the Gaeltacht in 2015 and *A Framework for Collaboration: An Agreement between the Arts Council and the County and City Management Association* in 2016. The Limerick Arts Office has worked to meet these wider policy aims regarding the internationalisation of the arts, while also adapting these broader aims to meet the needs of their local community through economic regeneration of the urban areas and social transformation through increased connectedness locally, nationally, and internationally.

⁵³ Culture Ireland (2018). About Culture Ireland. Retrieved from <http://www.cultureireland.ie/about/about-culture-ireland>



In 2012, Limerick City was selected as the inaugural National City of Culture for 2014. The objective of this programme is “to deliver a specific programme of cultural events and engagement over a one-year period with a view to stimulating a longer-term awareness of and participation in arts and cultural events” (6).⁵⁴ The Limerick City of Culture programme was centred around four pillars: (1) Creativity and Innovation, (2) Access and Participation, (3) Partnership and Collaboration, and (4) Passport and Connectivity. The fourth pillar included objectives around tourist visits and visitor spend, media coverage of the city and programme, and perceptions of the city by residents and visitors but also included a focus on the internationalisation of the arts (e.g. attracting international events and promoting cross-country collaborations).

The importance of this international aspect of the Limerick City of Culture programme is reflected in the expenditure, reported in the following table. Around 40% of the total expenditure was dedicated towards flagship and international events, on par with expenditure on indigenous programming, commissioning, and legacy events. This diverse programme was not only heavily supported by the Local Authority but also received substantial support from the Department of Arts, Heritage, Regional, Rural and Gaeltacht Affairs and donations and sponsorship by fundraising (as seen in the following table), reflecting local and national support for the internationalisation of the arts.

⁵⁴ Department of Arts, Heritage, Regional, Rural and Gaeltacht Affairs (2016b). Limerick City of Culture - 2014 Ex Post Evaluation undertaken by the Evaluation Unit.

Table 7.1: Actual Income and Expenditure for Limerick City of Culture 2014	
Income	Amount
Department of Arts, Heritage, Regional, Rural and Gaeltacht Affairs	€7,500,000
Donations / Sponsorship by fundraising	€1,230,791
Local Authority (including funding for staff)	€1,010,839
Local Authority regeneration funding	€410,000
Events receipts/box office	€750,677
Total Income	€10,902,307
Expenditure	Amount
Indigenous programming/Commissioning/Legacy	€4,002,567
Flagship/International events	€4,002,587
Venue costs & project operations	€1,409,940
Marketing	€403,491
Administration including staff costs	€1,083,722
Total Expenditure	€10,902,307
<i>Source: From Department of Arts, Heritage, Regional, Rural and Gaeltacht Affairs (2016b)</i>	

The Limerick City of Culture programme supported the delivery of around 3,000 events through 152 projects over the course of the year in 2014, with another four projects that took place in 2015. Of these, 11 projects involved international artists. A total of 11 projects were commissioned as part of the Limerick City of Culture year, and a further 13 legacy projects were supported. The ‘Made in Limerick’ grant programme supported 105 projects. 12 events were supported under other schemes, while a further 85 benefitted from in-kind support (e.g. publicity) but did not receive grant funding.⁵⁵

The international events received just under €4.05m in Limerick City of Culture grant funding and around €28,000 in other funding and €16,000 in in-kind support, as indicated in the following table. The international programme strand was designed to “bring international acts and events to Limerick thereby broadening the Irish artistic and cultural experience” (52).⁵⁶ These events included: New Year’s Eve, Riverdance, Royal de Luxe, No Fit State circus, Fuerza Bruta!, Proms in the Park, Richard Mosse, Theatre Forum Conference, Winter Carnival, Anu/Performance Corporation – Beautiful Dreamers, and Denis Tricot.

⁵⁵ Department of Arts, Heritage, Regional, Rural and Gaeltacht Affairs (2016b). Limerick City of Culture - 2014 Ex Post Evaluation undertaken by the Evaluation Unit.

⁵⁶ Department of Arts, Heritage, Regional, Rural and Gaeltacht Affairs (2016b). Limerick City of Culture - 2014 Ex Post Evaluation undertaken by the Evaluation Unit.

Table 7.2: Total Funding and Support for LCoC-Related Projects by Type of Funding/Support

Programme Strand	No. Projects	LCoC Grant	Other Funding	In-Kind Supports
International	11	€4,047,405	€27,768	€16,000
Commissioning	11	€290,965	€10,296	€201,958
Legacy	13	€948,000	€14,381	–
‘Made in Limerick’	109	€2,173,886	€416,571	€453,233
Other	12	€372,757	€67,216	€16,000
Totals	156	€7,833,013	€536,232	€687,191

Source: From Department of Arts, Heritage, Regional, Rural and Gaeltacht Affairs (2016b)

This emphasis on internationalisation is also illustrated by Limerick’s bid for the European Capital of Culture 2020. Limerick Arts Office was part of the leadership team for the Limerick bid. The Limerick 2020 team indicated that “Limerick is on a path of change and regeneration. We are actively engaged with social and economic challenges which will lead to growth and development. The bid process was all about widening access and participation in culture, strengthening the capacity of our cultural sector and raising our European and international profile as a result.”⁵⁷ The concept of the proposed bid was ‘Belonging’, reflecting the Limerick Arts Office’s aim to develop and strengthen links and connectedness both between Limerick residents and between Limerick residents and to Europe.

The Limerick Arts Office has also supported the internationalisation of the arts through its own arts programme and by supporting the development of projects, events and initiatives with an international focus through grant aid, bursaries, awards, and other forms of support. For example, the Limerick Arts Office provides support to EVA International, Ireland’s Biennial of Contemporary Art. Since it was established in 1977, EVA International has offered guest curators the opportunity to develop a 12-week programme of exhibitions and events highlighting national and international artists. The programme runs every two years. The aim is to bring international audiences to Limerick, to encourage engagement with the city and the people of Limerick, and to support the work of national and international artists.⁵⁸

The Limerick Arts Office also offers the International Mobility Award scheme. This award supports the professional development of Limerick-based artists by providing them international mobility to pursue various opportunities abroad, such as touring and presenting work, developing collaborations and partnerships, attending training, and other activities that support the development of their practice and work or provide knowledge sharing opportunities with the arts and cultural sector internationally.⁵⁹

⁵⁷ Limerick2020.ie (2018). Limerick2020 website by Limerick City and County Council Arts Office. Retrieved from <http://www.limerick2020.ie>

⁵⁸ EVA International (2018). About EVA International: Ireland's Biennial. Retrieved from <http://www.eva.ie/about-2014>

⁵⁹ Limerick City and County Council (2018). Limerick Culture and Arts Office International Mobility Award. Retrieved from <https://www.limerick.ie/council/services/community-and-leisure/arts/limerick-culture-and-arts-office-international-mobility>

The Limerick Arts Office also supports a number of international festivals, such as the Limerick Sings International Choral Festival, which has been held annually for the previous six years. The aim of the festival is to bring national and international choirs together to collaborate and learn through a variety of choral performances, workshops, and events. In previous years, the festival has worked directly with tour companies based in other countries to attract international choirs. In 2017, for example, the festival worked with the Atlanta-based Perform International to attract around 200 US-based choristers. The festival also regularly features vocal workshops and seminars led by renowned composers, choral directors, and vocal groups.⁶⁰

Over the past 20 years the Fresh Film Festival has developed a model of engagement programmes for young people in the area of film. The success of the festival is evident in its expansion to other regions in Ireland and in the way they advocate for young filmmakers work worldwide. Fresh Film Festival also travels/sends filmmakers to international festivals and is a founder member of the Youth Cinema Network (YCN), a network of youth film festivals which aims to enrich film culture worldwide.

Limerick County Council established the County Limerick Youth Theatre with the understanding that theatre has the power to let us see the world through fresh eyes and acting can put us in touch with the human spirit to create bonds of empathy beyond the everyday. Since its establishment in 1996, the Youth theatre has participated in a series of European Projects including a very successful youth exchange programme with Loimaa in Finland.

Other initiatives encouraging international cultural and artistic exchange, such as the World Recipe Exchange, have also received support from Limerick Arts Office. The World Recipe Exchange aims to bring people together through the sharing of diverse culinary traditions from around the world. The event is hosted in Ormston House, a cultural resource centre based in Limerick City. Ormston House provides the space to cook the food on site and the resources for the event (material, ingredients, and attendance) to be free for all. Several partnerships been developed with the World Recipe Exchange, enabling the Exchange to be integrated into other programmes, events, festivals such as Culture Night, Culture & Chips, MigrationLab, and Celebrating Traditions.

7.3 Summary of Findings

The following summarises the key findings of this chapter:

- There has been a growing interest in facilitating the internationalisation of the arts in Ireland, both in terms of promoting Irish arts and culture abroad and in attracting international artists and arts and cultural organisations to Ireland. This also provides opportunities for Irish artists to engage with international audiences and assists in the sustainability of employment in the sector. The Limerick Arts Office has worked to meet these wider policy aims regarding the internationalisation of the arts, while also adapting these broader aims to meet the needs of their local community through economic regeneration of the urban areas and social transformation through increased connectedness locally, nationally, and internationally.

⁶⁰ Limerick Sings (2018). Limerick Sings International Choral Festival. Retrieved from <http://www.limericksings.com/>

- In 2012, Limerick City was selected as the inaugural National City of Culture for 2014. Around 40% of the total expenditure was dedicated towards flagship and international events. The Limerick City of Culture programme supported the delivery 11 projects involved international artists. The Limerick Arts Office was part of the team that led Limerick's bid for the European Capital of Culture 2020. Limerick has supported the internationalisation of the arts through its own arts programme and by supporting the development of projects, events and initiatives with an international focus through grant aid, bursaries, awards, and other forms of support. For example, the Limerick Arts Office provides support to EVA International, which offers guest curators the opportunity to develop a 12-week programme of exhibitions and events highlighting national and international artists. The aim is to bring international audiences to Limerick, to encourage engagement with the city and the people of Limerick, and to support the work of national and international artists.
- In addition, the Limerick Arts Office offers the International Mobility Award scheme. This award supports the professional development of Limerick-based artists by providing them with international mobility to pursue various opportunities abroad. The Local Authority supports a number of international festivals, such as the Limerick Sings International Choral Festival, which has been held annually for the previous six years. Other initiatives encourage international cultural and artistic exchange, such as the recent European School of Spectacle, a wider capacity building initiative for creative practitioners.
- Between autumn 2016 and spring 2018, Creative Europe enabled UK-based Walk the Plank to lead a partnership between five European Capitals of Culture and candidate cities including Limerick, to develop and deliver a touring outdoor arts 'spectacle' training school called 'School of Spectacle'. This project was planned to grow a culture of sustainable outdoor arts activity in the partner cities, engaging new audiences, and strengthening European creative practitioners' skills and network. Limerick delivered two schools of Spectacle in partnership with locally based Fidget Feet that enabled the European Capitals of Culture partnership and its creative practitioners to explore the relationship between art, event and community.

8 Impact of the Arts

8.1 Introduction

This section provides best-practice evidence on evaluating the impact of the arts and national and international evidence of the impact of the arts. In particular, this section provides a summary of international evidence of the impact of the arts on outcomes for children and young people, the impact of the arts on health and wellbeing, and the impact of the arts on employment and internationalisation. These are the areas which are the focus of the four local authorities examined as part of this review.

8.2 Evaluating the Impact of the Arts

It is important to note that only certain types of impacts are relevant in evaluations or reviews of public funding in the arts. As John O’Hagan (2016) emphasises, private and/or intrinsic benefits of the arts are not relevant from a policy perspective (i.e. with respect to assessing value for money of public funding of arts). For example, participation in the arts resulting in improved individual mental health and enhancing social cohesion is not an argument for publicly funding the arts, unless those translate to wider societal benefits.

Impacts on the individual may however have spillover effects. The 2015 report *Cultural and Creative Spillovers in Europe: Report on a Preliminary Evidence Review* focuses on the different types of spillovers in their review of the impact of public investment in the arts, culture and the creative industries in Europe. This suggests that spillovers can be seen as a “process by which an activity in one area has a subsequent broader impact.”⁶¹

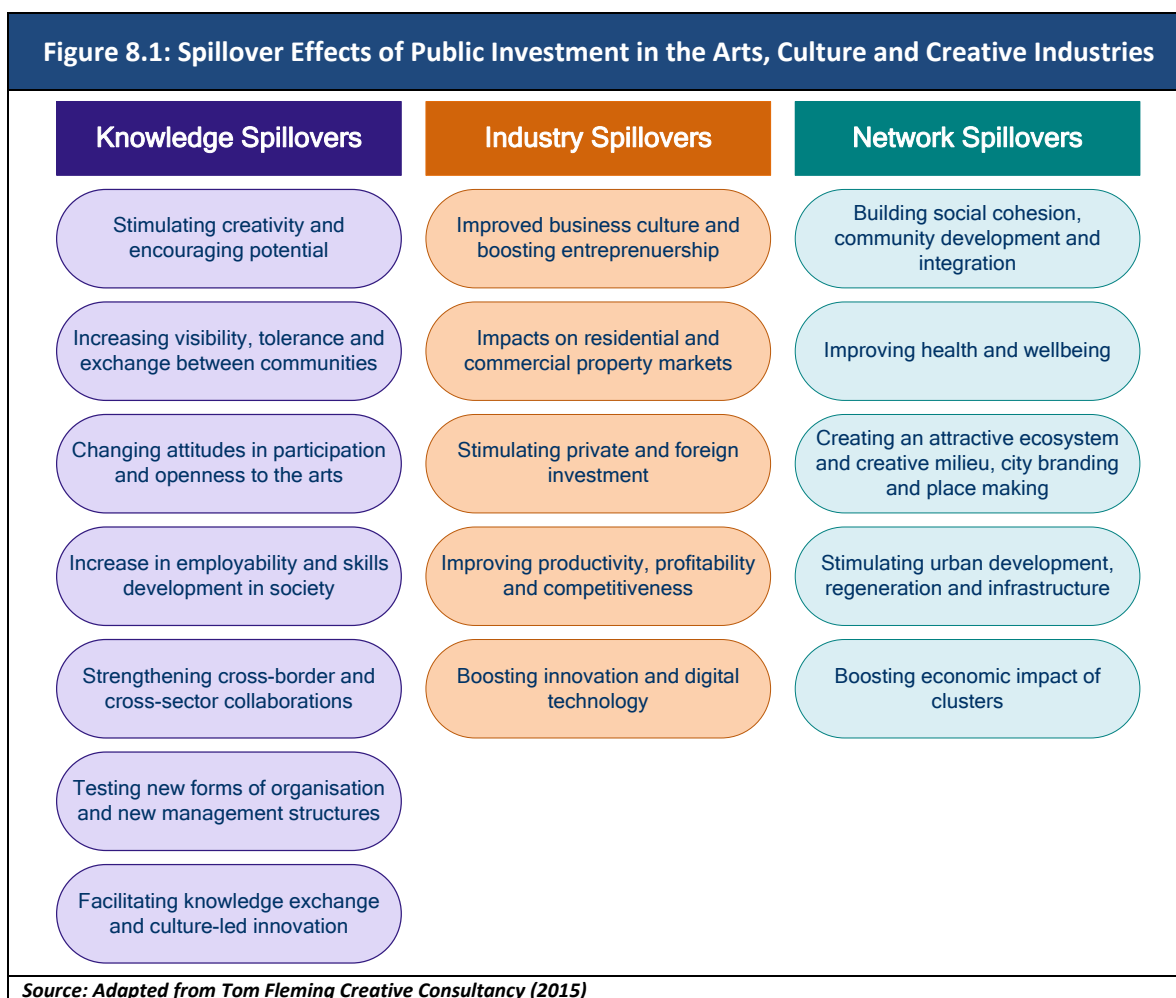
The 2015 report adopted a typology with three broad and overlapping categories of spillovers, including:

- Knowledge spillovers – “new ideas, innovations and processes developed within arts organisations and by artists and creative businesses which spill over into the wider economy and society without directly rewarding those who created them”;
- Industry spillovers – “vertical value chain and horizontal cross-sector benefits to the economy and society in terms of productivity and innovation that stem from the influence of a dynamic creative industry, businesses, artists, arts organisations or artistic events”; and
- Network spillovers – “impacts and outcomes to the economy and society that spill over from the presence of a high density of arts and/or creative industries in a specific location (such as a cluster or cultural quarter). The effects seen in these are those associated with clustering (such as the spread of tacit knowledge) and agglomeration, and the benefits are particularly wide, including economic growth and regional attractiveness and identity. Negative outcomes are also common – e.g. exclusive gentrification”.⁶²

⁶¹ Tom Fleming Creative Consultancy (2015). “Cultural and Creative Spillovers in Europe: Report on a Preliminary Evidence Review, Executive Summary”.

⁶² Tom Fleming Creative Consultancy (2015). “Cultural and Creative Spillovers in Europe: Report on a Preliminary Evidence Review, Executive Summary”.

Examples of the various types of spillovers are provided in the following figure.



8.3 Impact of the Arts on Outcomes for Children and Young People

International evidence has shown a range of benefits of participation in arts activities for children and young people, particularly with respect to educational outcomes. The educational outcomes can include academic outcomes (e.g. performance on math, spatial, and verbal tests), creative outcomes (e.g. creativity and innovation), motivation outcomes (e.g. engagement, persistence, school attitude, school attendance, school dropout); social skills outcomes (e.g. emotion regulation, empathy, perspective taking, self-confidence, self-efficacy, self-esteem, social competence, theory of mind), and brain outcomes (e.g. cognitive development).⁶³

The 2013 OECD report *Art for Art's Sake: The Impact of Arts Education* proposed four causal explanations for this relationship between participation in arts activities and improved educational outcomes:

⁶³ Winner, E., T. Goldstein and S. Vincent-Lancrin (2013). *Art for Art's Sake?: The Impact of Arts Education*. Educational Research and Innovation, OECD Publishing. Retrieved from <http://dx.doi.org/10.1787/9789264180789-en>

- “Neurological: learning in an art form might activate brain areas that are also involved in some form on non-arts learning;
- Cognitive: learning in an art form might train cognitive skills that are involved in some non-arts areas;
- Social: learning in an art form might train social skills that are involved in some form on non-arts areas;
- Motivational or behavioural: learning in an art form might be motivating or develop behaviours or attitudes that might spill over into other areas.”⁶⁴

This report also indicates that learning in the arts might lead students to develop skills or dispositions that could spill over into other academic areas in the following ways:

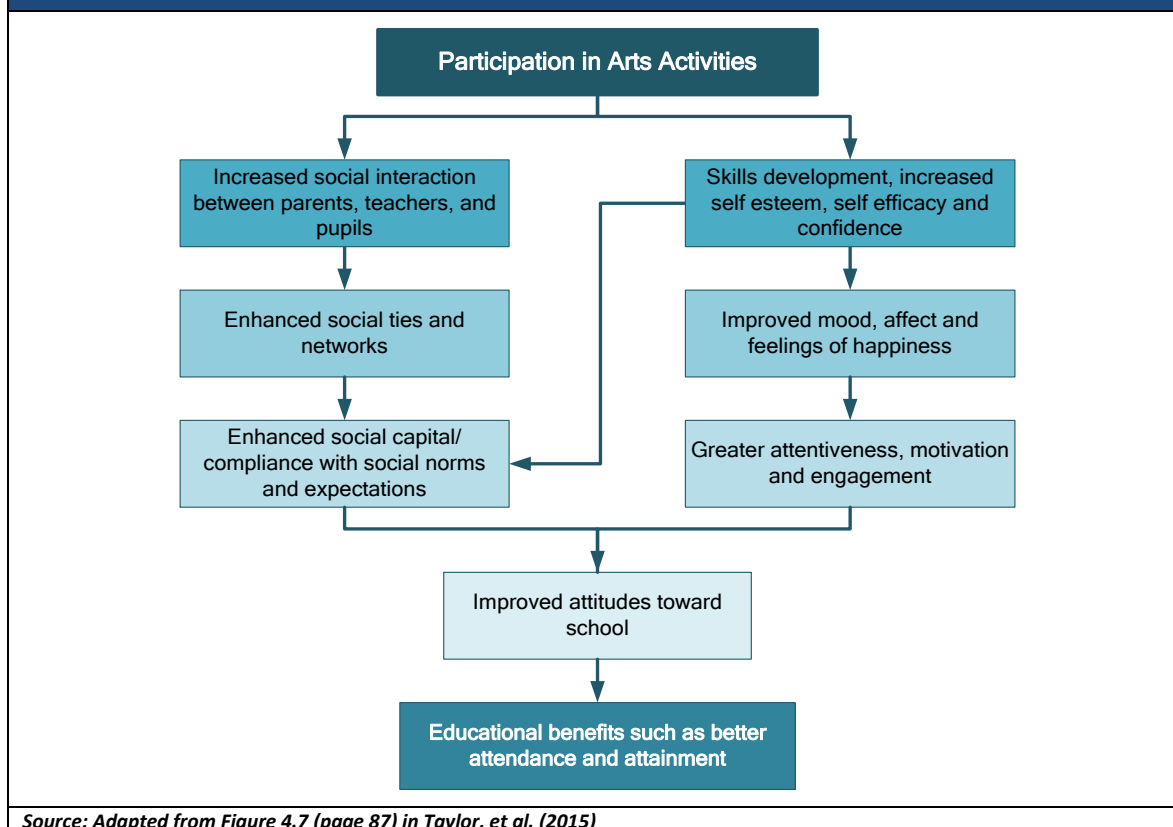
- “Common skills: some art forms may develop specific skills that are useful in non-arts contexts on which some academic domains build...;
- Entry points: the arts could serve as motivational entry points into an academic area for otherwise unmotivated or non-academically inclined students...;
- Self-confidence: participation in the arts could boost the self-confidence of students – at least of those who discover they can perform well in an art form – and this could then lead to a more positive attitude towards school and to making a greater effort at academic subjects;
- Better working habits: the arts may develop discipline, perseverance, creativity, and high standards as students work on long-term projects which will be publicly displayed. These working habits could then spill over into other subject areas...;
- Stress reduction: participation in the arts has been shown to lead to mood elevation and improved mood might allow students to return refreshed and motivated to their academic studies...”⁶⁵

A conceptual model outlining the channels through which participation in the arts impacts educational outcomes for children and young people is illustrated in the figure below.

⁶⁴ Winner, E., T. Goldstein and S. Vincent-Lancrin (2013). *Art for Art's Sake?: The Impact of Arts Education*. Educational Research and Innovation, OECD Publishing. Retrieved from <http://dx.doi.org/10.1787/9789264180789-en>

⁶⁵ Winner, E., T. Goldstein and S. Vincent-Lancrin (2013). *Art for Art's Sake?: The Impact of Arts Education*. Educational Research and Innovation, OECD Publishing. Retrieved from <http://dx.doi.org/10.1787/9789264180789-en>

Figure 8.2: Conceptual Model of Relationship between Participation in Arts Activities and Education



The positive impact of arts participation for children and young people has been observed in a number of international studies. In general, “the evidence points to a positive relationship between arts and educational impacts. [However], there is little longitudinal research in this area and it is difficult to be precise about causal links between arts participation and school performance and attainment”.⁶⁶ There are relatively few studies with experimental or quasi-experimental design, instead relying on correlational evidence. In other words, the outcomes of students with low arts participation are compared the outcomes of students with higher arts participation rather than testing the outcomes for the same group of students before and after an arts experience. As the 2013 OECD studies notes, this is problematic because “students who self-select into an art form [may] have pre-existing superior skills in some area, rather than having skills that are developed into superior form by training an art form”.⁶⁷

⁶⁶ Taylor, et al. (2015). A Review of the Social Impacts of Culture and Sport.

⁶⁷ Winner, E., T. Goldstein and S. Vincent-Lancrin (2013). Art for Art's Sake?: The Impact of Arts Education. Educational Research and Innovation, OECD Publishing. Retrieved from <http://dx.doi.org/10.1787/9789264180789-en>

For example, a 2015 US National Endowment for the Arts (NEA) report provided a review and gap-analysis of literature on the benefits of arts participation in early childhood. A summary of the findings of a selection of these studies is provided in the table overleaf. In general, this NEA report found evidence that arts participation in early childhood improved social skills, social cooperation, independence, pro-social behaviour, focused attention, and participation, as well as reductions in anxious and aggressive behaviour. Several of these studies included pre- and post-assessment of the children who engaged in the arts activities, while other students compared to participating students to a control group of non-participating students.⁶⁸

Taylor, et al. (2015) provided a review of literature on the social impact of culture, focusing arts participation more broadly rather than only arts participation in early childhood. They conclude that “the best evidenced relationship between arts participation and social impacts relates to social capital, including a number of studies which focus on young people. Studies in general testify that cultural participation can contribute to social relationships, community cohesion, and/or making communities feel safer and stronger....an improved capacity for cultural citizenship, boosting confidence and developing social skills which lead to more effective engagement with the community at large.”⁶⁹

This improvement in social relationships, engagement, confidence, and social skills has spillover effects on educational outcomes. As Taylor, et al. (2015) observe, “evidence of the relationship between arts participation and education impacts shows positive effects on intermediate outcomes (e.g. self concepts, improved relationships between staff, students and parents) but less evidence links participation to final outcomes (NB education attainment)”.⁷⁰

For example, Griffin, Kim, So, and Hsu (2009) reviewed the educational impact of participation in WebPlay, an online-enhanced arts education instructional program that enabled K–12 students in California (USA) to create and produce plays in collaboration with a professional theatre company and partner classes from different countries. The results of this study indicate that “WebPlay participation was significantly related to positive educational engagement/attitude. In terms of California Standards Test (CST) English Language Arts (ELA) scores, despite no overall WebPlay effects, a significant difference was found for limited English proficiency (LEP) students. The results support that a well-designed, theatre-based education can improve student engagement; and that it may have academic benefits in language arts content, particularly for those students who are struggling with English proficiency”.⁷¹

⁶⁸ Menzer, M. (2015). The arts in early childhood: Social and emotional benefits of arts participation, A literature review and gap analysis (2000-2015). *In partnership with the NEA Interagency Task Force on the Arts and Human Development*.

⁶⁹ Taylor, et al. (2015). A Review of the Social Impacts of Culture and Sport.

⁷⁰ Taylor, et al. (2015). A Review of the Social Impacts of Culture and Sport.

⁷¹ Griffin, N., Kim, J., So, Y., & Hsu, V. (2009). Evaluation of the WebPlay Arts Education Program: Findings from the 2006-07 School Year. CRESST Report 759. National Center for Research on Evaluation, Standards, and Student Testing (CRESST).

Table 8.1: Summary of Selected Studies on Impact of Arts on Educational Outcomes

Study	Findings
Muniz, et al. (2014)	“In a nationally representative study sample, parents who reported singing to their child at least three times per week had a higher likelihood of also reporting that their child had strong and sophisticated social skills, such as pro-social behaviours, compared with parents who reported singing to their child less than three times per week”
Ritblatt, et al. (2013)	“Toddlers participating in a four- to eight-month, classroom-based music education program to promote school readiness were more likely to increase their level of teacher-reported social cooperation, interaction, and independence over the school year, compared with a control group who did not receive a music education program”
Lobo and Winsler (2006)	“Children assigned to a dance group that met twice a week at school for eight weeks had stronger improvements from pre- to post-assessment in parent- and teacher-reported social skills, such as prosocial behaviours and cooperation. These children also showed strong reductions in internalizing (shy, anxious behaviour) and externalizing (aggressive behaviour) problems. Such effects were significantly stronger when compared with those for a control group.”
Vlismas, Malloch and Burnham (2013)	“Mothers who engaged with their infants in a five-week music and movement program were more likely to increase their reported quality of attachment with their child over time, compared with mothers in control groups who either did not get an intervention or who participated in social play that did not include music”
Brown and Sax (2013)	“Compared with a matched-control group, toddlers in an arts integration program comprised of daily music, creative movement (dance), and visual arts displayed improvements in teacher-rated positive and negative emotion regulation over the course of the school year.”
Gerry, et al. (2012)	“Infants who participated in a six-month active music group had better outcomes for emotion regulation behaviours than did infants in a six-month passive music group. “Active” referred to focused attention and participation in singing and dancing and “passive” referred to music playing in the background while infants engaged in doing something else entirely”

Source: Indecon summary of selected studies from Menzer (2015)

Vaughan, Harris, and Caldwell (2011) conducted a quasi-experimental study of the educational and social impact of *The Song Room* (a free performing arts programme) in government schools in disadvantaged communities in New South Wales (Australia). This study finds that “students that participated in TSR showed significantly higher grades in their academic subjects (English, Mathematics, Science and Technology and Human Society) in comparison to those who had not participated in TSR ($p=0.022$)...Students’ grades in Science and Technology and Human Society were significantly higher for students who had participated in TSR in comparison to those who had not participated in TSR with p values of $p=0.0001$ and $p=0.002$, respectively”.⁷²

⁷² Vaughan, T., Harris, J., & Caldwell, B. (2011). Bridging the gap in school achievement through the arts: Summary report.

Kidd and Castano (2013) conducted five experiments to identify and understand the relationship between reading and Theory of Mind (the ability to identify and understand other people's subjective states). They find that "reading literary fiction led to better performance on tests of affective ToM and cognitive ToM compared with reading nonfiction, popular fiction, or nothing at all. Specifically, these results show that reading literary fiction temporarily enhances ToM. More broadly, they suggest that ToM may be influenced by engagement with works of art".⁷³

In Ireland, McCoy, Smyth and Banks (2012) examined the relationship between participation in out-of-school activities and children's achievement as measured through standardised tests using one wave of data from the 9-year old cohort in the *Growing Up in Ireland (GUI)* longitudinal study conducted by the ESRI. As the study only included one wave of data, the results are only indicative (i.e. indicate correlations and not causal effects). The evidence suggests that participation in structured cultural activities at age nine was associated with improved reading performance and improved math performance. Across all four models examined, participating in cultural activities was associated with higher reading performance (2.6- to 5.7-point increase at 1% significance). Similar results are seen for math performance (2.7- to 4.9-point increase).⁷⁴

Smyth (2016) provided a more in-depth analysis the impacts of arts and cultural participation among children and young people in Ireland using several waves of the *Growing Up in Ireland* study (the second and third waves following-up on a cohort of 9-month old infants at ages three and five; the second wave following-up a cohort of nine-year olds at age thirteen). The *Growing Up in Ireland* study assessed the academic and socio-emotional wellbeing of children at ages three, five, nine, and thirteen. In some cases, early childhood participation and engagement in arts and cultural activities was found to have an effect on children's academic performance and socio-emotional wellbeing several years later.⁷⁵

The following table illustrated the influence of cultural participation at ages three and five on academic performance and socio-emotional outcomes at age five. Children who engaged in very frequent parent-child reading (defined as reading together 6-7 days a week) at age three were found to have higher naming vocabulary test scores at age five compared to children who engaged in parent-child reading less than three days a week when the child was three years old. Having 30+ books in the home when a child is three years old is associated with higher picture similarity test scores at age five relative to those with less than 30 books in the home.

⁷³ Kidd, D. C., and Castano, E. (2013). Reading literary fiction improves theory of mind. *Science*, 342(6156), 377-380.

⁷⁴ McCoy, S., Smyth, E., & Banks, J. (2012). *The primary classroom: Insights from the growing up in Ireland study*. Dublin: ESRI.

⁷⁵ Smyth (2016) "Arts and cultural participation among children and young people: Insights from the 'Growing Up in Ireland' study. Dublin: the Arts Council and the Economic and Social Research Institute.

Table 8.2: Influence of cultural participation at age 3 on academic and socio-emotional outcomes among 5-year olds in Ireland

Activity	Naming Vocabulary Test Score	Picture Similarity Test Score	Socio-Emotional Difficulties
Parent-child reading			
Frequent (4-5 days a week)			
Very frequent (6-7 days a week)	↑		
Ref: <3 days a week			
Parent-child singing/rhymes			
Frequent (4-5 days a week)			
Very frequent (6-7 days a week)			↑
Ref: <3 days a week			
30+ books in the home (Ref: <30 books)		↑	
<i>Source: Indecon analysis of Smyth (2016)</i>			

Children who engaged in very frequent parent-child reading at age five were found to have higher naming vocabulary test scores and picture similarity test scores at age five compared to those who read less than three days per week. Both frequent and very frequent parent-child reading at age five is associated with fewer socio-emotional difficulties (as indicated by a lower SDQ total score). Very frequent child drawing/painting at age five is associated with higher picture similarity test scores relative to those who draw/paint less than three days a week. Both frequent and very frequent child/drawing are associated with fewer socio-emotional difficulties. Frequent and very frequent engagement in music and/or dance at age five is associated higher naming vocabulary test scores at age five compared to those who engage in music/dance less frequently. Having attending a cultural event in the last five months is associated with higher picture similarity test score and fewer socio-emotional difficulties at age five.

Table 8.3: Influence of cultural participation at age 5 on academic and socio-emotional outcomes among 5-year olds in Ireland

Activity	Naming Vocabulary Test Score	Picture Similarity Test Score	Socio-Emotional Difficulties
Parent-child reading			
Frequent (4-5 days a week)			↓
Very frequent (6-7 days a week)	↑	↑	↓
Ref: <3 days a week			
Child drawing/painting			
Frequent (4-5 days a week)			↓
Very frequent (6-7 days a week)		↑	↓
Ref: <3 days a week			
Child enjoying music/dance			
Frequent (1-2 time per week)	↑		
Very frequent (Every day)	↑		
Ref: occasionally or less often			
Attended a cultural event in the last 5 months		↑	↓
<i>Source: Indecon analysis of Smyth (2016).</i>			

Reading for fun with any frequency (low, medium, high) at age nine is associated with higher reading and maths scores, as well as lower SDQ total scores (i.e. fewer socio-emotional difficulties). More specifically, reading for fun with medium or higher frequency is associated with higher reported happiness, and reading for fun at any frequency is associated with higher reported intellectual and school status. Being involved in a structured cultural activity at age nine is associated with higher reading and maths scores, and lower SDQ total score (i.e. fewer socio-emotional difficulties), including higher reported happiness, intellectual and school status, and freedom from anxiety.

Table 8.4: Influence of cultural participation on academic and socio-emotional outcomes among 9-year olds in Ireland						
Activity	Academic and socio-emotional outcomes					
	Reading	Maths	SDQ total score (socio-emotional difficulties)	Happiness	Intellectual and school status	Freedom from anxiety
Reading for fun at age 9:						
Low	↑	↑	↓		↑	
Medium	↑	↑	↓	↑	↑	
High	↑	↑	↓	↑	↑	
Involved in a structured cultural activity at age 9	↑	↑	↓	↑	↑	↑

Source: Indecon analysis of Smyth (2016)

The research suggests that reading for fun is associated with higher verbal reasoning and numeric reasoning and is associated with higher reported happiness and freedom from anxiety. Reading for fun at medium or high frequency at age nine is associated with higher reported intellectual and school status at age 13, while reading for fun with any frequency at age nine is associated with more positive attitudes to school (liking it very much) at age 13. Being involved in a structured cultural activity is associated with higher numeric reasoning scores at age 13 and higher reported intellectual and school status.

Reading for fun at any frequency at age 13 is associated with higher verbal reasoning and numeric reasoning scores at age 13, as well as reduced total SDQ scores and higher reported happiness, intellectual and school status, and more positive attitudes to school (liking it very much). Being involved in a structured cultural activity at age 13 is associated with higher verbal reasoning and numeric reasoning scores at age 13, as well as higher reported intellectual and school status and more positive attitudes to school.

Table 8.5: Influence of cultural participation on academic and socio-emotional outcomes among 13-year olds in Ireland

Activity	Academic and socio-emotional outcomes						
	Verbal Reasoning	Numeric Reasoning	SDQ total score (socio-emotional difficulties)	Happiness	Intellectual and school status	Freedom from anxiety	Attitudes to school (liking it very much)
Reading for fun at age 9:							
Low				↑		↑	↑
Medium					↑		↑
High	↑	↑	↑		↑		↑
Involved in a structured cultural activity at age 9		↑			↑		↓
Reading for fun at age 13:							
Low	↑	↑	↓	↑	↑		↑
Medium	↑	↑	↓	↑	↑		↑
High	↑	↑	↓	↑	↑		↑
Involved in a structured cultural activity at age 13	↑	↑			↑		↑

Source: *Indecon analysis of Smyth (2016)*

As the 2013 OECD report concludes, “the strongest research is in the area of music. Music education appears to strengthen Intelligence Quotient (IQ), academic performance, and phonological awareness and word decoding skills. Also strong is research on theatre. Theatre education strengthens verbal skills and may also strengthen perspective taking, empathy, and emotion regulation...We did not find support for the kinds of claims we typically hear made about the arts – that infusing the arts in our schools improves academic performance in the form of higher verbal and mathematical test scores and better grades and makes children more innovative thinkers. It is here that we have to conclude: not yet proven! Moreover, even in the areas where we report suggestive promising evidence, we stress the need for experimental studies where causality can be concluded”.⁷⁶

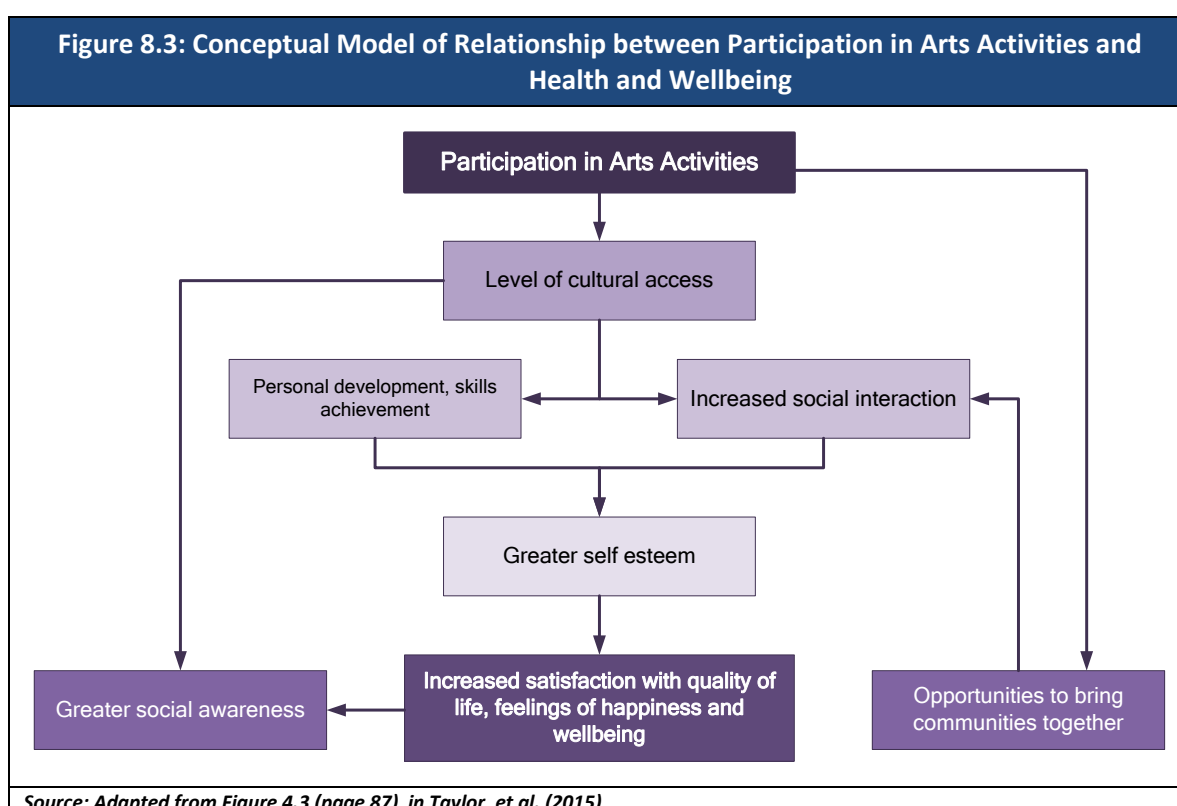
The above evidence demonstrates a range of benefits of participation in arts activities for children and young people, particularly with respect to educational outcomes. The educational outcomes include academic outcomes (e.g. performance on math, spatial, and verbal tests), creative outcomes (e.g. creativity and innovation), motivation outcomes (e.g. engagement, persistence, school attitude, school attendance, school dropout); social skills outcomes (e.g. emotion regulation, empathy, perspective taking, self-confidence, self-efficacy, self-esteem, social competence, theory of mind), and brain outcomes (e.g. cognitive development). Research on one of the Fingal initiatives demonstrated positive impacts on child-led educational programmes. Such impacts can enhance wider human capital and result in knowledge spill-overs in the economy. This suggests that the type of best practice initiatives taken by Fingal Arts Office to support children and young people is likely to have had positive educational outcomes on individuals in Fingal.

⁷⁶ Winner, E., T. Goldstein and S. Vincent-Lancrin (2013). *Art for Art's Sake?: The Impact of Arts Education*. Educational Research and Innovation, OECD Publishing. Retrieved from <http://dx.doi.org/10.1787/9789264180789-en>

8.4 Impact of the Arts on Health and Wellbeing

International evidence has indicated that participation in arts activities can have an impact on both self-reported measures of health (e.g. self-reported rating of wellbeing, mental health, activity levels) and objective health outcomes (e.g. blood pressure, mortality, obesity, incidence of coronary heart disease). In a review of medical literature related to the impact of the arts in healthcare settings, Staricoff (2004) highlights “the crucial importance of the arts and humanities in: inducing positive physiological and psychological changes in clinical outcomes; reducing drug consumption; shortening length of stay in hospital; increasing job satisfaction; promoting better doctor-patient relationships; improving mental healthcare; developing health practitioners’ empathy across gender and cultural diversity”.⁷⁷

Staricoff (2004) also notes that different art forms will have different health impacts: “Positive clinical impacts are induced by the intervention of classical and meditative types of music. They reduce stress, anxiety and perception of pain. Live music, where appropriate, has more significant benefits than recorded music. Familiar tunes, which are pre-selected by the patient, are shown to be a very effective approach in mental healthcare; triggering familiar memories and enjoyment. The introduction of visual art into healthcare proved to play an important role in improving observational skills in health practitioners and in increasing patients’ wellbeing”.⁷⁸ A conceptual model outlining the various mechanisms through which the participation in arts activities may impact health and wellbeing is presented in the figure below.



⁷⁷ Staricoff, R. L. (2004). Arts in health: a review of the medical literature. London: Arts Council England.

⁷⁸ Staricoff, R. L. (2004). Arts in health: a review of the medical literature. London: Arts Council England.

It is important to note that demonstrating a causal relationship between arts participation and health and wellbeing is challenging. Taylor, et al. (2005) note that “demonstrations of the impact of the arts on wellbeing as a whole remain quite weak and subjective, as it is probably more difficult to prove the impacts of the arts on individual wellbeing than for other activities such as sport and exercise, or for medication that is subjected to clinical trials. There has been recently a wider recognition and consequently more concern for the role that arts participation plays in relation to the overall wellbeing of individuals and communities... However, further work is needed on the definition of wellbeing; and further studies are needed to clarify the causal relationship between arts participation and wellbeing”.⁷⁹

Yet, there are a number of studies illustrating at least tentative evidence of a positive relationship between arts participation and health and wellbeing. The Staricoff (2004) review of 385 medical studies indicated arts participation has positive effects on clinical outcomes in cardiovascular units, intensive care units, cancer care, pain management, pre- and post-natal care, surgery, the treatment of neurological disorders, various medical procedures, and mental health. This review also found evidence that the incorporation of arts in health care settings can also have positive impacts on staff outcomes (e.g. staff communication, management, job satisfaction, stress reduction) and on the education and training of practitioners.⁸⁰

For example, Fujiwara, et al. (2015) use data from the British Household Panel Survey (BHPS) and Understanding Society surveys (i.e. large and representative samples of the UK’s population) to determine the relationship between participation in cultural and arts activities and health. They found that “there was little evidence for a relationship between engaging in cultural activities and medical service usage. The exceptions showed that people aged 65 and older who participated in community-based cultural programmes used less medication and visited the doctor less often than those who did not, and that they also had better physical health. Similar findings were reported in evaluations of a variety of arts programmes”.⁸¹

The positive impact of arts on health and wellbeing, particularly for older people, is supported by the findings of Coulton, et al. (2015). This study utilised a randomised controlled trial to evaluate the effectiveness and cost-effectiveness of community singing on the mental health-related quality of life of older people in selected centres in East Kent (UK). The results of this study are summarised in the following table. With respect to mental-health, they find that “At 6 months post-randomisation, significant differences were observed in terms of mental health-related quality of life measured using the SF12 (mean difference = 2.35; 95% CI = 0.06–4.76) in favour of group singing... At 3 months, significant differences were observed for the mental health components of quality of life (mean difference = 4.77; 2.53–7.01), anxiety (mean difference = 71.78; 72.5 to 71.06) and depression (mean difference = 71.52; 72.13 to 70.92)”.⁸²

⁷⁹ Taylor, et al. (2005). *A Review of the Social Impacts of Culture and Sport*.

⁸⁰ Staricoff, R. L. (2004). *Arts in health: a review of the medical literature*. London: Arts Council England.

⁸¹ Fujiwara, D., Kudrna, L., Cornwall, T., Laffan, K., & Dolan, P. (2015). *Further analysis to value the health and educational benefits of sport and culture*. Department for Culture, Media and Sport.

⁸² Coulton, S., Clift, S., Skingley, A., & Rodriguez, J. (2015). Effectiveness and cost-effectiveness of community singing on mental health-related quality of life of older people: randomised controlled trial. *The British Journal of Psychiatry*, 207(3), 250-255.

Table 8.6: Mean Baseline, 3-Month and 6-Month Outcomes in Coulton, et al. (2015)*			
Measure	Baseline	Month 3	Month 6
SF 12 - physical			
Control	39.8 (38.6–40.9)	39.2 (38.3–40.0)	39.6 (38.6–40.7)
Intervention	39.1 (37.9–40.3)	40.0 (39.1–40.8)	39.9 (38.7–40.9)
Mean Difference		0.83 (70.39–2.05)	0.26 (71.75–1.23)
P-value		0.18	0.73
SF 12 - mental			
Control	50.0 (47.9–52.2)	50.7 (49.1–52.3)	49.9 (48.2–51.7)
Intervention	48.8 (46.8–50.8)	55.5 (53.9–57.1)	52.3 (50.7–54.0)
Mean Difference		4.77 (2.53–7.01)	2.35 (0.06–4.76)
P-value		<0.01	0.05
HADS - anxiety			
Control	6.41 (5.62–7.20)	6.01 (5.41–6.42)	5.83 (5.30–6.36)
Intervention	6.40 (5.62–7.18)	4.14 (3.64–4.64)	5.26 (4.75–5.76)
Mean Difference		-1.78 (72.50–1.06)	-0.57 (71.31–0.16)
P-value		<0.01	0.13
HADS - depression			
Control	4.28 (3.67–4.89)	4.15 (3.72–4.56)	4.22 (3.71–4.73)
Intervention	4.95 (4.53–5.57)	2.63 (2.21–3.05)	3.69 (3.20–4.18)
Mean Difference		-1.52 (72.13–0.92)	70.53 (71.24–0.18)
P-value		<0.01	0.14
EQ5D - QALY			
Control	0.76 (0.72–0.81)	0.78 (0.74–0.82)	0.77 (0.72–0.82)
Intervention	0.76 (0.71–0.80)	0.80 (0.76–0.85)	0.78 (0.73–0.83)
Mean Difference		0.02 (0.01–0.03)	0.01 (0.01–0.02)
P-value		0.05	0.01
<i>Source: Table 2 (page 253) from Coulton, S., Clift, S., Skingley, A., & Rodriguez, J. (2015)</i>			
<i>* 95% confidence intervals reported in parentheses</i>			

Gordon-Nesbitt (2015) provides a literature review of key longitudinal studies examining the relationship between arts and health engagement, many of which were conducted in Nordic countries.⁸³ This corpus of literature includes studies analysing both physical and mental health and include arts and cultural activities conducted in a variety of non-clinical settings (e.g. galleries, museums, cinemas, concert halls, theatres). A summary of a selection of these studies is included in the following table. Overall, there is evidence that arts and cultural participation, particularly engagement with high frequency, may have beneficial effects on longevity, reduced cancer and all-cause mortality, lowered incidence of dementia, reduced probability of obesity (and lowered probability of increasing waist circumference at follow-up).

⁸³ Gordon-Nesbitt, R. (2015). Exploring the Longitudinal Relationship between Arts and Engagement and Health. Manchester: Clive Parkinson.

Table 8.7: Selected Longitudinal Studies on the Impact of the Arts on Health and Wellbeing*

Study	Dataset	Outcome	Cultural Activities	Results
Konlaan, Bygren, and Johansson, 2000, Sweden	Swedish Survey of Living Conditions 1982-1983, n=10,609 aged 25-74	Survival to 31 December 1996	Cinema, theatre, concerts, live music, art exhibitions, museums, music-making, reading	Attending cultural events may have a beneficial effect on longevity
Byrgen et al., 2009, Sweden	Swedish Survey of Living Conditions 1990-1991, n=9,011 aged 25-74	Cancer incidence in Swedish public death register to 31 December 2003	Cinema, theatre, live music, art gallery, museum	Rare and moderate cultural attendees were 3.23 and 2.92, respective, times more likely to die of cancer than regular attendees in urban areas
Wang et al., 2002, Sweden	Kungholmen Project 1987-1989, n=1,810 aged 75+	Onset of dementia between first follow-up (1991-1993) and second follow-up (1994-1996)	Theatre, concerts, art exhibitions (social), painting, drawing (mental), sewing, knitting, crocheting, weaving (productive)	Engagement in mental, social or productive activities is inversely related to dementia incidence
Sundquist et al., 2004, Sweden	Swedish Annual Level-of-Living Survey 1990-1991, n=6,861 aged 35-74	Coronary heart disease morbidity or mortality to 31 December 2000	Cinema, theatre, concerts, art exhibitions and museums, choir	An association found between low social participation and increased incidence of coronary heart disease morbidity and mortality
Hyyppä et al., 2007, Finland	Mini-Finland Health Survey 1978-1980, n=7,217 aged 30-99	Survival during 24 years of follow-up (first five years excluded) with attention to all-cause and cardiovascular mortality (including stroke) up to November 2004	Theatre, cinema, concerts, art exhibitions, reading, listening to music, drama, singing, photography, painting and handicraft	Leisure participation is associated with reduced all-cause mortality in women and men

Source: Selected studies from Gordon-Nesbitt (2015)

*Note: Table continued on following page

Table 8.8: Selected Longitudinal Studies on the Impact of the Arts on Health and Wellbeing, continued

Study	Dataset	Outcome	Cultural Activities	Results
Agahi and Parker, 2008, Sweden	Swedish Annual Level-of-Living Survey 1990-1991 and Swedish Panel Study of Living Conditions of the Oldest Old 1992, n=1,246 men and women aged 65-95	Survival to 31 December 2003	Reading books, hobby activities (e.g. knitting, sewing, carpentry or painting), cultural activities (going to the cinema, theatre, concerts, museums or exhibitions), dancing, playing musical instruments, and choir singing	Women demonstrated a dose-response relationship between overall participation and survival; men did not. Participation in cultural activities was the only activity that was significantly related to survival in both men and women
Kouvonen et al., 2012, United Kingdom	English Longitudinal Study of Ageing waves 2 and 4, n=4,280 aged 50+	Waist circumference at follow-up	Arts or music group	Men with an initial waist measurement in the recommended range who participated in education, arts or music groups or evening classes and in charitable associated were more likely to maintain their waist circumference.
Cuyppers et al., 2012, Norway	HUNT study 1995-1997, n=8,408 aged 13-19, followed up 2006-2008, n=1,450 aged 24-30	Obesity (body mass index, waist circumference, waist-hip ratio and natural development of the body over the life course)	Reading a book, listening to or playing music, doing homework, watching television	Participation in cultural activities guarded girls against being overweight. This was amplified when considering those who were at the recommended weight at baseline and when television was excluded as an activity

Source: Selected studies from Gordon-Nesbitt (2015)

Fujiwara, et al. (2015) calculated estimates of the value the health benefits of cultural participation in the UK. These upper-bound estimates (after controlling for the main determinants of health and health service usage) are summarised in the following table. They find that “those engaging with the arts as an audience member are 5.4% more likely to report good health than those who do not...Those who visit heritage sites, libraries or museums are more likely to report good health than those who do not (2.76%, 1.12% and 2.01% respectively)...The estimated per person annual NHS cost savings due to predicted reductions in GP visits are: £5.07 for those who engage with the arts as an audience member; for those who visit heritage, libraries or museums they are £2.59, £1.05 and £1.89 respectively. The estimated per person annual NHS cost savings due to predicted reductions in psychotherapy usage are: £6.84 for those who engage with the arts as an audience member; for those who visit heritage, libraries or museums they are £3.50, £1.42 and £2.55 respectively”.⁸⁴

Table 8.9: Estimated Impact of Cultural Participation on Health and Medical Service Usage				
Activity	Probability impact on likelihood of reporting good general health	Probability impact on likelihood of visit GP 6+ times / using psychotherapy	Estimated annual cost savings (per person)	Estimated population level annual NHS cost savings
Type of Impact: GP Visits				
Audience arts	5.40%	-1.37%	£5.07	£168.8m
Heritage	2.76%	-0.70%	£2.59	£82.2m
Library	1.12%	-0.28%	£1.05	£18.0m
Museum	2.01%	-0.51%	£1.89	£44.7m
Type of Impact: Psychotherapy				
Audience arts	5.40%	-0.45%	£6.84	£227.8m
Heritage	2.76%	-0.23%	£3.50	£111.1m
Library	1.12%	-0.09%	£1.42	£24.4m
Museum	2.01%	-0.17%	£2.55	£60.3m
<i>Source: Based on Table 1 (page 15) in Fujiwara, D., Kudrna, L., Cornwall, T., Laffan, K., and Dolan, P. (2015)</i>				

In a randomised controlled trial evaluating the effectiveness and cost-effectiveness of community singing on the mental health-related quality of life of older people in selected centres in East Kent (UK), Coulton, et al. (2015) found that the intervention was marginally more cost-effective than usual activities, with the average total service use costs for the control group at 6 months post-baseline of £623.73, compared to £609.98 for the intervention group. A summary of these finding is presenting in the following table. Coulton, et al. (2015) note that “service use costs increased in both groups between baseline and 6 months, but although the increase was greater in the intervention group, £315.89 versus £281.14 for the control group, this difference was not significant”.⁸⁵

⁸⁴ Fujiwara, D., Kudrna, L., Cornwall, T., Laffan, K., and Dolan, P. (2015). Further analysis to value the health and educational benefits of sport and culture. Department for Culture, Media and Sport.

⁸⁵ Coulton, S., Clift, S., Skingley, A., & Rodriguez, J. (2015). Effectiveness and cost-effectiveness of community singing on mental health-related quality of life of older people: randomised controlled trial. *The British Journal of Psychiatry*, 207(3), 250-255.

Table 8.10: Mean Service Use Costs Six Months Pre- and Post-Baseline*

	Social Care (£)	Primary Care (£)	Secondary Care (£)	Total (£)
6 Months Pre-Baseline				
Control	2.8 (1.57)	66.38 (7.83)	273.62 (64.70)	342.59 (67.39)
Intervention	4.06 (2.23)	60.45 (5351)	229.58 (50.39)	294.09 (52.87)
6 Months Post-Baseline				
Control	5.04 (3.05)	85.21 (8.66)	533.48 (126.91)	623.73 (131.16)
Intervention	3.24 (1.82)	78.16 (8.25)	528.58 (208.70)	609.98 (210.15)
<i>Source: From Table 4 (page 254) in Coulton, et al. (2015)</i>				
*Standard errors reported in parentheses				

Our analysis of existing research has indicated that participation in arts activities can have an impact on both self-reported measures of health (e.g. self-reported rating of wellbeing, mental health, activity levels) and objective health outcomes (e.g. blood pressure, mortality, obesity, incidence of coronary heart disease). Such outcomes include: inducing positive physiological and psychological changes in clinical outcomes; reducing drug consumption; shortening length of stay in hospital; increasing job satisfaction; promoting better doctor-patient relationships; improving mental healthcare; and developing health practitioners' empathy across gender and cultural diversity. The work undertaken in Kildare is an example of what is feasible in using arts to enhance health and wellbeing. Enhancing health outcomes can impact on public expenditure requirements in the health sector and can have beneficial externalities in terms of productivity.

8.5 Impact of Arts on Employment and Internationalisation

The support of professional development and sustainability of artists and the promotion of the internationalisation of the arts help to develop and expand the arts, cultural and creative industries, and thus have an impact on local economies. There is a corpus of international literature outlining the theoretical or conceptual economic impact of the arts and providing quantitative evidence of this economic impact. For example, in the Handbook for Cultural Economics, Seaman (2011) explains that the total economic impact of the arts is composed of three broad types of economic impacts:

- Consumption value (C): “The value received by both users (those who actually attend events or performances) and non-users. The most observable use value is total expenditure on tickets. But there are other consumption values that are not easily captured by suppliers, such as consumer surplus (the difference between the maximum that someone would pay for a given quantity of the good and the actual amount that they pay to suppliers), and any necessary travel and related expenditure directly related to the consumption of the good. Even those who never attend cultural events or visit cultural institutions can derive non-use consumptions value as reflected in their potential willingness to pay for the option of being a direct future consumer, through the indirect prestige or quality-of-life benefits they receive from the existence of cultural assets in their

community or through their interest in preserving such assets for their heirs (bequest value)”.⁸⁶

- Long-run growth impact (LRG): “Increases in productivity and economic development linked to the cultural asset...These might be measured by hedonic values, reflected in increases in property values and rents in a community with desirable cultural amenities (which also generate additional local tax revenues used to enhance local public services important for development), or reduce business labour expenses resulting from workers willing to accept lower wages in locations having such cultural amenities (hence encouraging business expansion). More direct productivity benefits resulting from the educational value of cultural goods are frequently mentioned, but difficult to verify. While these types of longer-run effects are linked to the consumption value of the assets, they can generate potentially measurable economic impacts on the real economy in the form of expanded population and economic growth...”.⁸⁷
- Short-run spending impact (SRS): “Short run net increases in economic activity (as measured in output, income, jobs and tax revenues) related to the net injections of new spending into the region as a direct consequence of the cultural asset. The total impact includes the longer-run multiplier effects of such new spending”.⁸⁸

In general, economic impact analyses of arts and cultural assets (e.g. festivals, events, museums, cultural centres, etc.) utilise an input-output model combined with detailed data analysis to identify the economic impact. As Seaman (2011) indicated, these models are used to answer the question: ‘How much would short-run economic activity decline in a specific region if [asset] X were no longer to exist?’.⁸⁹ Such models are one of the most common methodologies because they can:

- “Distinguish between net injections into the region from tourists or other external sources (typically called the ‘primary direct impact’) and diversions of local spending;
- Identify immediate leakages from the local region by carefully identifying all vendors and spending flows (with the amount of spending retained locally through at least one round sometimes termed the ‘capture rate’);
- Properly identify any ancillary spending by those tourists or other external sources that are uniquely the result of the existence of X (often but not always called the ‘induced direct impact’); and
- Utilize multipliers that reflect the actual interdependencies among specific economic sectors and the size and degree of self-sufficiency of the target region so that all of the subsequent indirect impacts can be properly measured (both the primary indirect and the induced indirect impacts)”.⁹⁰

⁸⁶ Seaman, B. A. (2011). Economic impact of the arts. In R. Towse (Eds.), *A handbook of cultural economics* (201-210). Cheltenham: Edward Elgar Publishing.

⁸⁷ Seaman, B. A. (2011). Economic impact of the arts. In R. Towse (Eds.), *A handbook of cultural economics* (201-210). Cheltenham: Edward Elgar Publishing.

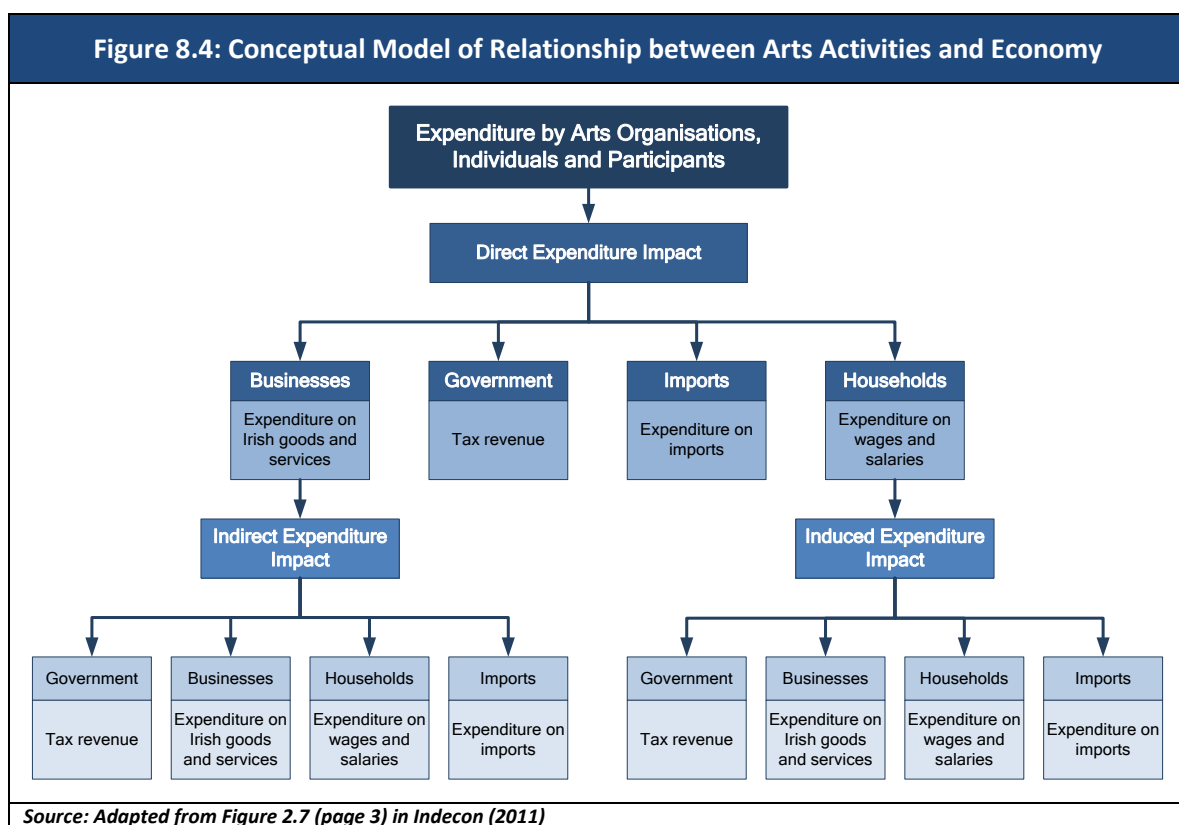
⁸⁸ Seaman, B. A. (2011). Economic impact of the arts. In R. Towse (Eds.), *A handbook of cultural economics* (201-210). Cheltenham: Edward Elgar Publishing.

⁸⁹ Seaman, B. A. (2011). Economic impact of the arts. In R. Towse (Eds.), *A handbook of cultural economics* (201-210). Cheltenham: Edward Elgar Publishing.

⁹⁰ Seaman, B. A. (2011). Economic impact of the arts. In R. Towse (Eds.), *A handbook of cultural economics* (201-210). Cheltenham: Edward Elgar Publishing.

The next figure presents a schematic of the channels of economic impact that are analysed in these formal economic impact analyses. The economic impact arises from “*from the activities taking place in the arts sector, demonstrating the impact of expenditure by arts organisations and individuals on the various areas of economic activity. These expenditures have both direct and indirect impacts on the economy via the household, business and government sectors. In addition, this expenditure gives rise to further induced expenditures through the household sector as additional incomes generated are re-spent. The sum of the indirect and induced impacts represents the overall multiplier impacts of the initial direct expenditures of arts organisations and individuals*”.⁹¹

Seaman (2011) notes that the term ‘economic impact study’ typically refers to the short-run spending impact – that is, an analysis of the short-run effects of spending generated by the cultural asset.⁹² Thus, conventional economic impact studies only estimate one of the three components of the total impact, and unless a study also includes an analysis of the consumption and long-run growth impacts, the estimated economic impact will be an understatement of the total impact.⁹³



⁹¹ Indecon (2011). Assessment of the Economic Impact of the Arts in Ireland: An Update Report. Prepared for the Arts Council.

⁹² Seaman, B. A. (2011). Economic impact of the arts. In R. Towse (Eds.), A handbook of cultural economics (201-210). Cheltenham: Edward Elgar Publishing.

⁹³ Seaman, B. A. (2011). Economic impact of the arts. In R. Towse (Eds.), A handbook of cultural economics (201-210). Cheltenham: Edward Elgar Publishing.

There are a number of international studies estimating the economic impact of the arts. A selection of these studies is presented in the following table. PWC (2011), for example, provide a review of the costs and benefits of the Creative Partnerships Programme in schools in the UK. The Creative Partnerships Programmes was a programme developed by Creativity, Culture and Education (CCE) in order to “foster long-term partnerships between schools and creative professionals to inspire, open minds and harness the potential of creative learning. It is estimated that the programme has worked with more than 1 million children and 90,000 teachers in more than 8,000 projects in England” (6) between 2002 and the publication of the report in 2011. PWC estimated that the programme had a total net benefit of £3,958.8m.⁹⁴

A 2015 Centre for Economics and Business Research (CEBR) report for the Arts Council England estimated the contribution of the arts and culture industry to the national economy in the UK. This study estimated turnover of the arts and culture industry to £15.1b, with a GVA (direct and indirect) of £15.8b. They also found the industry had contributed an estimated 259,000 FTE jobs and that arts and culture-related tourist spend amounted to £856m.⁹⁵

A 2015 US Bureau of Economic Analysis (BEA) briefing (Kern, Wasshausen, and Zemanek, 2015) outlined new estimates from the US arts and cultural production satellite account over the period 1998-2012. This briefing estimated the output of core arts and cultural production to be \$221,181m, with a value added of \$129,011m. The BEA briefing also estimated the output of the supporting arts and cultural production to be \$869,321m, and the value added of the supporting arts and cultural production to be \$547,003m.⁹⁶

Study	Location	Sample	Outcome Measure	Result
PWC (2010)	United Kingdom	Creative Partnerships Programmes in schools	Total net benefit	£3,958.8m
CEBR (2015)	England	Arts and culture industry	Turnover	£15.1b
			GVA (direct and indirect)	£15.8b
			Employment	259,000 FTE jobs
			Arts and culture-related tourist spend	£856m
Kern, Wasshausen and Zemanek (2015)	United States	Core arts and cultural production	Output	\$221,181m
			Value added	\$129,011m
		Supporting arts and cultural production	Output	\$869,321m
			Value added	\$547,003m
Americans for the Arts (2015)	United States	Non-profit arts and culture industry	Total direct expenditures	\$166.3b
			Resident household income	\$96.07b
			FTE jobs	4.6 m
			Total government revenue	\$27.54b
Dixon, Allinson, and Smith (2015)	Wales	Arts-related Industries	Employment	3,385
	UK	Arts-related Industries	No. arts-related establishments	29,932
			Arts-related income	£9,911m
			GVA	£5,214m

Source: Indecon analysis

⁹⁴ PWC (2010). Creativity, Culture and Education: The Costs and Benefits of Creative Partnerships.

⁹⁵ CEBR (2015). Contribution of the arts and culture industry to the national economy: An update of our analysis of the macroeconomic contribution of the arts and culture industry to the national economy. Report for Arts Council England.

⁹⁶ Kern, P.V., D.B. Wasshausen, and S.L. Zemanek (2015). US Arts and Cultural Production Satellite Account, 1998-2012. BEA Briefing.

A 2015 report by Americans for the Arts (a non-profit organisation that aims to advance the arts in the US) examined the economic impact of non-profit arts and cultural organisations and their audiences in the United States. This report estimated the total direct expenditure of the non-profit arts and culture industry to be \$166.3b. This industry provided \$96.07b in resident household income and supported 4.6m FTE jobs. In addition, the non-profit arts and culture industry generated \$27.54b in government revenue.⁹⁷

A 2015 report for the Arts Council for Wales and NESTA (Dixon, Allinson, and Smith, 2015) analysed the social and economic impact of innovation in the arts by reviewing the economic productivity of the arts sector in Wales and in the UK. This report found that the arts-related industries in Wales supported 3.385 jobs and 29,932 arts-related establishments. The report also found that the arts-related industries in the United Kingdom supported arts-related income amounting to £9,911m and GVA of £5,214m.⁹⁸

Other studies focus on the consumption value impact of the arts, which can include estimates of the potential willingness to pay for the option of being a direct future consumer or the indirect prestige or quality-of-life benefits. For example, the physical and psychological benefits of participation in the arts can result in healthcare saving on a national level. For example, Fujiwara, Kudrna, and Dolan (2014) use the Understanding Society dataset (a representative sample of the UK population) to assess the evidence of the impact of cultural engagement on wellbeing. In particular, they estimate the perceived benefits of participation in various arts and cultural activities. These results are summarised in the following table. They find arts engagement is associated with higher wellbeing valued at £1,084 per person per year (£90 per person per month) and that frequent library use is also associated with higher wellbeing valued at £1,359 per person per year for library users (£113 per person per month).⁹⁹

Table 8.12: Estimated Value of Engagement in Various Cultural Activities

Activity	Coefficient	Standard Error	Annual Value per Person	Monthly Value per Person
Visits libraries frequently	0.063**	(0.032)	£1,359	£113
All Arts	0.050*	(0.027)	£1,084	£90
Music	0.034**	(0.016)	£742	£62
Plays	0.046***	(0.016)	£999	£83
Dance	0.078***	(0.022)	£1,671	£139
Music	-0.055**	(0.023)	-£1,248	-£104
Craft	0.047**	(0.019)	£1,020	£85

Source: From Table 6 (page 29) in Fujiwara, D., Kudrna, L., & Dolan, P. (2014)

Notes: *** 0.01 significance level, ** 0.05 significance level, * 0.10 significance level. S.E. = Standard errors (in parentheses). Monetary values estimated as compensating surplus and derived for all variables significant at the 10% level. Monthly Values = Annual Values/12.

⁹⁷ Americans for the Arts (2015). Arts and Economic Prosperity 5: The economic impact of nonprofit arts and cultural organizations and their audiences. National Statistical Report.

⁹⁸ Dixon, T. G. Allinson, and M. Smith (2015). The social and economic impact of innovation in the arts: Evidence review. Prepared for NESTA and Arts Council of Wales by ERS Research and Consultancy.

⁹⁹ Fujiwara, D., Kudrna, L., and Dolan, P. (2014). Quantifying and valuing the wellbeing impacts of culture and sport. Department for Culture Media and Sport Research Paper.

There is limited available evidence examining the overall economic impact of the arts in Ireland or its impact on supporting employment or the value of internationalisation of the arts. However, there has been some recent work, including a 2009 Arts Council report and 2011 update report on the economic impact of the arts in Ireland prepared by Indecon established an evidence-based assessment of the economic impact of the arts as an input into wider economic policy, focusing on employment and job creation, the value added and the benefit to the exchequer arising from the Arts Council organisations, in addition to the wider arts and creative sectors. This update report which followed a 2009 Indecon assessment of the economic impact of the arts in Ireland; however, up-to-date data was not available in a number of cases for the 2009 report.¹⁰⁰ A summary of the core economic impacts from the 2011 update report are included in the following table.

Table 8.13: Economic Impact of the Arts in Ireland (2011)

Outcome Measure	Arts Council Funding Recipients	Wider Arts Sector	Creative Industries
Turnover	€135.0 m	–	–
Total Expenditure	€194.6 m	€1,553 m	–
Direct	€151.5 m	€1,208 m	–
Indirect and Induced	€43.1 m	€345 m	–
Total Employment	2,627 FTE jobs	21,326 FTE jobs	78,900 FTE jobs
Direct	1,769 FTE jobs	13,330 FTE jobs	49,306 FTE jobs
Indirect and Induced	858 FTE jobs	7,998 FTE jobs	29,594 FTE jobs
Exchequer tax revenue	€41.1 m	€306.8 m	–
GVA	€52.3 m	€715.9 m	€4,703.9 m

Source: Indecon (2011).

This 2011 Art Council report found that the turnover of Arts Council-supported organisations amounted to €135.1m. Arts Council-supported organisations and recipients in 2010 had a total direct expenditure impact of €151.5m and total indirect and induced impact of €43.1m, amounting to an overall aggregate economic impact of direct expenditures of €194.6m. These organisations supported a total (direct, indirect and induced) of 2,627 FTE jobs. The estimated tax and other payments to the Exchequer associated with the tax take from Arts-Council supported organizations was €41.1m. The estimated GVA contribution of these organisations was €52.3m.

The wider arts sector's overall gross value added (GVA) contribution to the national economy was estimated to be €714.9m in 2010. The total expenditure impact (direct, indirect and induced) of the wider arts sector was €1,553m, and the total employment impact (direct, indirect and induced) was 21,326 FTE jobs. The total tax take from the wider arts sector was estimated to be €306.8m. The estimated GVA of the wider creative industries was estimated at €4,703.9m. These wider creative industries had a total employment impact (direct, indirect and induced) of 78,900 FTE jobs.

¹⁰⁰ Indecon (2011). Assessment of the Economic Impact of the Arts in Ireland: An Update Report. Prepared for the Arts Council.

The available evidence suggests that arts have a measurable economic impact through three broad channels, including the consumption value (e.g. expenditure on tickets, consumer surplus, travel and other expenditure related to the consumption of a cultural asset, willingness to pay, quality-of-life benefits), short-run spending impact (e.g. net increases in economic activity as measured in output, income, jobs and tax revenues), and long-run growth impact (e.g. long-run increases in productivity and economic development). There is, however, a need to ensure that artists have sustainable employment and internationalisation, can assist in securing wider audience. This in turn can have positive impacts in terms of externalities such as enhancing the attractiveness of Ireland as a location for investment and visitors. The role of Limerick and Leitrim in supporting sustainable artists and enhancing internationalisation while very different, highlights the type of initiatives which can be implemented.

8.6 Summary of Findings

The following summarises the key findings of this chapter:

- The analysis in this report shows that despite their limited budgets, each of the four Local Authority Arts Offices have supported innovative best practice initiatives targeted at specific areas. This highlights the diverse potential role of Local Authority Arts Offices in supporting economic and social as well as cultural objectives. It is, however, important to consider the impact of such initiatives.
- International evidence suggests a range of benefits of participation in arts activities for children and young people, particularly with respect to educational outcomes. The educational outcomes include academic outcomes, creative outcomes, and cognitive development. Research on one of the Fingal initiatives also demonstrated positive impacts on child-led educational programmes.
- Our analysis of existing research has indicated that participation in arts activities can have an impact on both self-reported measures of health and objective health outcomes. Such outcomes include: inducing positive physiological and psychological changes in clinical outcomes; reducing drug consumption; shortening length of stay in hospital; and improving mental healthcare. The work undertaken in Kildare is an example of what is feasible in using arts to enhance health and wellbeing.
- Arts have a measurable economic impact through three broad channels, including the consumption value and economic development. There is, however, a need to ensure that artists have sustainable employment and internationalisation can assist in securing wider audience. This in turn can have positive impacts in terms of externalities such as enhancing the attractiveness of Ireland as a location for investment and visitors. The role of Limerick and Leitrim in supporting sustainable artists and enhancing internationalisation while very different, highlights the type of initiatives which can be implemented.

9 Conclusion

This research project involves four partners that work in different contexts but which share a commitment to arts development. The partners have developed arts strategies that are most relevant to the needs of their respective communities. Kildare and Fingal address specific cohorts of the population designed to achieve social impacts such as enhancing educational outcomes for children and impacting on health and wellbeing. Leitrim and Limerick recognise the arts as a key economic driver facilitating employment and economic development and have focused on supporting the sustainability of artists.

This report has recognised the Arts Council as an important resource in the development of arts policy and a partner financially to the local authorities. This report has demonstrated the extent to which the partner Arts Offices have been able to leverage this Arts Council funding within their respective local authorities to secure further investment in the arts. This report has identified the evolving role of the Local Authority Arts Office as a driver of local, national, and international projects, allowing the Arts Office to play a role in integrated social, cultural, and economic development. However, it is important to acknowledge that arts development in local authorities is inhibited by the modest level of investment in the arts and this impacts on the scale of outcomes which are feasible.

This report analysed case study evidence of best practice examples of the Local Authorities supporting economic and social objectives to not only demonstrate the value of investment in the arts but to also point to new opportunities and models for supporting the arts. The report examined the role of Fingal's Arts Service in supporting children and young people, the role of Kildare's Arts Service in promoting health and wellbeing, the role of Leitrim's Arts Service in supporting professional development and sustainability, and the role of Limerick's Arts Service in facilitating professional development of artists and of new audiences.

This research project also provided an overview of approaches which could be used to evaluate the impact of the Local Authority expenditure on the arts and it presented an overview of national and international evidence of the impact of the arts. Further research, however, is needed to examine the impacts and to examine evidence on wider societal benefits which accrue.

The funding model of the Local Authority arts service has not changed since its inception, even though its role and responsibilities have changed dramatically in that time. In the last century, the arts service was often an event organiser that managed small grant schemes. Currently Local Authority arts programmes are a central tenet of a much more integrated Local Authority provision. The Creative Ireland programme has demonstrated a willingness on behalf of central government to invest in this. It is anticipated that the learning from Creative Ireland could be mainstreamed once the current programme concludes in 2022. The Arts Council should remain an important partner with local authorities. There may, however, be merit in considering increased policy support for the type of innovative thematic arts initiatives undertaken by the local authorities examined as part of this study.

The aim of this project is to inform policy development. The analysis suggests areas of potential best practice for the role of the Local Authority Arts Office and highlighted the need for enhanced measurement of impacts. The analysis presented may help inform the Local Authority sector and policymakers of the role of Local Authority arts services in achieving economic, social and cultural objectives.

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Annex 1 Background to Fingal Arts Service: Note prepared by Fingal Arts Service

Fingal is the third largest administrative county in Ireland with almost 6% of the State's population living in the county. It is also most rapidly growing population in the country estimated at over 300,000. With its proximity to Dublin Airport and its rich natural and cultural amenities, Swords is widely acknowledged as the county town. Future growth estimates that it will soon have a population of 100,000. Exciting developments are already underway in the planning of a cultural quarter for the town beginning with the newly renovated Swords Castle and the opening of a Civic and Cultural Centre in 2020. Blanchardstown, with a population of approximately 120,000 is one of the largest commercial and residential areas in the country and has a significant population of international newcomers. The ethnic diversity of the residents in suburban Blanchardstown and its hinterland is well reflected in the young school going population. Blanchardstown is edged by the Phoenix Park, the Tolka Valley, the Royal Canal and Dunsink Observatory. It has its own dedicated arts centre, Draíocht and a busy public library. The Blanchardstown Centre, the Blanchardstown Institute of Technology, the National Sports Campus and the National Aquatic Centre are key amenities of the area. Balbriggan which has a population of 20,000 people has a strong multi-ethnic identity. It is actively pursuing development of the town through the arts having had a strong studio presence in the area. South of the M50 are the new towns of Charlestown and Meekstown amongst others, and are characterised by housing developments and a large new retail centre.

Rural Fingal is made up of villages most of which have a population of less than 1,000 people. The County is characterised by gently rolling countryside to the centre, extending upwards to the north of the county as you move towards Garristown and the Naul. Fingal County Council has committed to maintaining the delicate profile of these areas as an essential part of the growth of Fingal both economically and culturally into the future. Key features of these towns include indigenous variations of vernacular architecture, and existing, well-used community halls like those in Rowelstown and Oldtown. Fingal boasts 88km of coastline. Prominent visual markers on the coast are the twelve Martello Towers, Lambay Island, Ireland's Eye, Shennick, St. Patrick's Island and Rockabil. The vibrant coastal villages of Skerries, Rush, Malahide and Howth are all highlights in the tourist potential for Fingal, all boasting vibrant communities where arts activity and participation flourishes through the local festivals such as Skerries Sound Waves, Rush Harbour Festival, The Prawn Festival in Howth and extends to the recently launched Loughshinny boathouse and the Resort Revelations at The Bleeding Pig Festival in Donabate/Portrane.

What defines the arts in Fingal today is a commitment to developing the infrastructure which allows for the creation of ambitious ideas to be realised in the county and one that places "the artist" at the centre of our everyday lives. It is defined by the specialisms of the staff across the art forms and by the changing demographics, Fingal is both culturally diverse and has one of the youngest county profiles, it's location within the community, recreation and housing department means the activities are embedded and responsive to the active community groups present and so reflected in our principles –*Arts supports, Infrastructure and policy, Public Participation/Access & Audience Engagement and Partnerships* which reflect the local, national and international context.

Annex 2 Background to Kildare County Council Arts Service: Note Prepared by Kildare Arts Service

Since the appointment of the first arts officer in 1991, the Arts Service in Kildare has grown to develop its role as the leader in arts and cultural development in the county, 'Short Grass Stories: An Arts Strategy for Kildare County Council 2018-2022' states as its mission to *further develop an Arts Service for Kildare County Council which supports a vibrant arts infrastructure, that reaffirms the intrinsic value of the arts, enables public engagement and nurtures the artist.* Providing supports and resources for artists to make and show work, through grant-aid, bursaries and professional development opportunities is a priority for the Arts Service. Opportunities for artists to network and work together is also facilitated.

Riverbank Arts Centre, with a theatre and visual arts facilities, is the flagship arts centre in the county, which will soon be enhanced under capital funds provided by the Department of Culture, Heritage and the Gaeltacht. Other facilities in the county include the Moat Theatre in Naas and Athy Community Arts Centre which offer further performance and exhibition opportunities. The Leinster Printmaking Studio in Clane provides fine-art printmaking facilities for professional artists. The Performance Corporation create site-specific theatre in Kildare and beyond, supported by the service.

Maynooth University provides third-level education in a wide range of creative disciplines including Music, Drama, English, Media Studies and Product Design which impacts on the number of emerging practitioners. Recent collaborations with the University include a Writer in Residence scheme, with the Department of English and support for arts in education initiatives with Froebel Department of Primary and Early Childhood Education.

Over 37% of Kildare's total population are aged 0-24 years, the highest percentage rate in the State. Kildare County Council has an overarching commitment to continue to develop both existing arts provision for children, young people and within education partnerships. Kildare currently has six Youth Theatre groups affiliated to Youth Theatre Ireland, with two more in development. This is one of the largest concentrations on the country. There is increased demand for creative programmes using digital technologies, with Kildare Young Film Makers established in 2014. Initiatives such as the annual 'Short Grass Films' commission has led to a greater awareness of Kildare as a 'film-friendly' county. The Arts Service is known for its long standing commitment to dance development. Professional development provision have included Laban based community dance training and a biennial Dance and Movement Summer School in St Patrick's College, Maynooth. The dance programme complements the arts, health and wellbeing programme, examining 'Dance and Health' as an area of practice.

Kildare is a 'commuter county', with 39.1% of the population commuting outbound for work. Over a 20 year period (1996-2016), Kildare experienced a 64.8% (+87,512) increase in its population base. The expansion is the result of a high birth rate and high levels of inward migration into the county. These statistics demonstrate challenges for the Local Authority in embedding a sense of place and identity in its citizens. Many are drawn to the arts and culture for involvement in their communities, with participation in community based initiatives, such as choirs, traditional music groups, community bands and orchestras, writers groups, visual arts collectives, drama groups and a variety of festivals. The Arts Service encourages and support best practice for this sector.

Annex 3 Background to Leitrim County Council Arts Service: Note prepared by Leitrim Arts Service

Leitrim as a county is regarded for its unspoilt landscape and notable, relative to its size, for its levels of activity and capacity across a wide range of artforms. While some of this vibrancy goes back many generations, other factors are more recent and have different origins. From the 1840s the population of Leitrim declined from over 150,000 in 1841 to 31,972 in 2016. By the 1980s relative property prices coupled with the county's landscape gave rise to the migration of artists from other parts of Ireland, the UK and continental Europe who regarded Leitrim as a location where they could afford to sustain their livelihoods. In the 1990s a group of artists in Manorhamilton sought to develop better facilities in which they could make their work. This resulted in the establishment of Leitrim Sculpture Centre, which now provides the widest array of material processes to make art of any facility in Ireland. At the same time, another community group in Manorhamilton developed the Glens Centre Theatre and in Carrigallen, the Cornmill Theatre was being built.

By the turn of the millennium, Leitrim County Council had developed supports for communities to engage in the arts and increased provision for the professional development of artists. In time this led to the development of programmes such as LOCIS and Creative Frame. Leitrim County Enterprise Board had developed Leitrim Design House and a wide range of product development and business training programmes, including LiveCraft and Harnessing Creativity. Through the government's capital development scheme, Leitrim County Council redeveloped the old courthouse in Carrick on Shannon to become The Dock, which continues to be a cornerstone of the region's arts infrastructure.

In recent years, Harnessing Creativity and Spark, which was developed as a partnership between the Arts Office and the Local Enterprise Office, have demonstrated how programmes designed to explore creativity can have a positive impact on industry and reinforcing the value of collaboration with artists to generate creative thinking-. Participation rates in the arts by the wider community are also high. Leitrim has one of the highest rates of participation in youth theatre in the country and also significant levels of participation by schools and community groups in arts and culture activities.

In places like Leitrim where cultural activities form a strong point of identification, the arts can make a significant contribution to regional identity. Programmes like The Leitrim Equation and the Iron Mountain Literature Festival look to the landscape and culture of Leitrim to explore contemporary themes of place, home and identity, while the work of venues such as The Dock and the Glens Centre and programmes like Music Generation all provide platforms for communities of different ages and interests to explore their creativity to the fullest extent possible.

Together these initiatives endorse the idea that while the creative sector plays a central function in the cultural wellbeing of the county. It also has vast implications socially and economically, the three strands of which are inherently intertwined.

Annex 4 Background to Limerick City & County Council Arts Service: Note prepared by Limerick Arts Service

Limerick is at a key point in its cultural history and development. It is looking to the future where arts and culture play a leading role in developing the city region. It is drawing on its experience as Limerick 2014, Ireland's first "City of Culture" and the Limerick 2020 bid for European Capital of Culture. Our focus is how best to strategically support developing the arts in the context of both city and county local authorities merging in 2014.

The Limerick City Arts Office was established in 1988 and The County Limerick Arts Office was established in 1993. The amalgamation of Limerick City and County Council in 2014 resulted in one Arts Office delivering arts strategies and programmes for Limerick.

There are many external factors that now influence and impact on the delivery of Culture and Arts for Limerick, including the Limerick Regeneration Framework Implementation Plan, the Limerick 2030 economic and spatial plan for Limerick, The Local Economic and Community Plan, the Local Development Strategy: The Rural Development Programme and Making Great Art Work.

These strategies serve the Limerick population of 194,899. Approximately 100,000 people live in the city and suburban areas. Figures from the Central Statistics Office show that 42% of Limerick's population is under the age of 30 and while the population of Limerick grew by 3.4% (3,187 people) between 2006 and 2011, the number of people aged between 55 and 85 years increased by 13.4%.

Of other demographic concern; Limerick's Live Register has fallen significantly by 42% from 19,304 in January 2013 to 11,292 in December 2016. In addition, recent reports show that Limerick has the highest disposable income per person in Ireland, outside of Dublin. The culturally diverse population is 9.6%, which is lower than other urban areas nationally. These developments along with the success of the regeneration project, has brought new opportunities to Limerick and highlight the significant changes that are currently underway.

#WeAreCulture. This hash tag became a powerful statement of the role that arts, culture and creativity play in Limerick and a recognition that culture is created by and belongs to all of us. Hosting the National City of Culture in 2014 and the bid for the European Capital of Culture 2020, put a spotlight on Limerick's ambitious arts and culture scene and opened it up to many of those who never before engaged in creative activity. It energised practitioners, it activated citizens and it contributed to placing arts and culture at the core of public policy and planning for the future of Limerick.

Following the development and publication of the Limerick Cultural Strategy: A Framework 2016 – 2030, in 2017, Limerick became the first Local Authority in Ireland to establish a Strategic Policy Committee dedicated exclusively to Culture (Cultural SPC). The purpose of the Cultural SPC is to assist Limerick City and County Council in the formulation, development and review of policy in relation to the Limerick Cultural Strategy Framework (2016-2030). A strategic investment of a new funding of €600k was recommended by the elected members for the delivery of key actions to be implemented in 2017/2018 to support the 8 objectives of the Limerick Cultural Strategy Framework and the 5 pillars of Creative Ireland.

Limerick's rich history, culture and strong heritage remain ever present in its structures, streets and people, from the historic towns of Kilmallock and medieval village of Askeaton, to the archaeological site at Lough Gur and Limerick's churches which contain a rich cultural heritage of the work of such craftspeople as Wilhemina Geddes and Harry Clarke, a legacy of Ireland's position as a centre for excellence in the design and manufacture of the highest quality of stained glass. There are unique first class contemporary facilities across the city and county. There is a vibrant alternative and independent live cultural scene in Limerick, led by individuals, and communities of interest and a myriad of innovative cultural organisations and amateur groups who hold culture as an important form of expression. Limerick has produced an array of internationally known creatives in the fields of film and broadcasting, music, theatre and visual arts. This trend is now continued by Limerick based artists and creative practitioners working locally, nationally and internationally and bringing art from overseas to our local communities. Limerick's flourishing film sector is steadily gaining international recognition, ensuring employment in the sector with the development of Troy Studios. There is a dynamic and active festival and events scene which energises civic spaces, engages citizens and celebrates contemporary creative practices.

Limerick has also distinguished world-class creative education facilities which host a vibrant community of over 3,700 students learning a wide range of creative disciplines. Limerick's outstanding third-level based arts and cultural activity has the potential to deepen its connections with the wider cultural sector to support the emergence of new talent and innovation.

Annex 5 Evaluating the Impact of the Arts

The 2016 report *Managing Art Projects with Social Impact* (Anttonen, et al. 2016) provides a guide for the management and evaluation of art projects. Anttonen, et al. (2016) notes that “when planning an art project, evaluation has to be included already in the overall plan from the beginning. In addition, evaluation has to have a purpose and specified intended uses and users for the evaluation results. For this reason, we recommend a use-oriented definition, which not only emphasises how well a project attains its goals but also focuses on implementation, processes, unanticipated consequences and long-term impacts. Use-oriented evaluation thus can be defined as the systematic collection of information about art projects’ activities, characteristics and outcomes to make judgments about projects, improve their effectiveness and/or inform decisions about future projects” (104-105).¹⁰¹

Anttonen (2016) emphasises the need to keep track of processes throughout a project’s life cycle. To ensure that projects are evaluated with a clear and consistent methodology, Anttonen (2016) recommends that the art project evaluation be divided into three phases:

Evaluation of processes – inputs and activities during the project;

Output assessment – the project’s direct results; and

Impact assessment – outcomes and impacts after the project (104-105).¹⁰²

The authors define the elements involved in project evaluation as follows:

Impact – the sum of a project’s outputs and outcomes in an overall analysis of its results that are based on project inputs and activities;

Inputs – things used to implement the project (e.g., human resources, money, and equipment). Not to be confused with activities;

Activities – actions associated with delivering project goals and objectives. Not to be confused with outputs;

Outputs – direct and short-term results of the project, can quantify the project activities that have a direct line on the project goal (e.g., the number of attendees in an art event);

Outcomes – medium-term consequences of the project, often relate to the project goals (e.g., the percentage of immigrants participating in the art event);

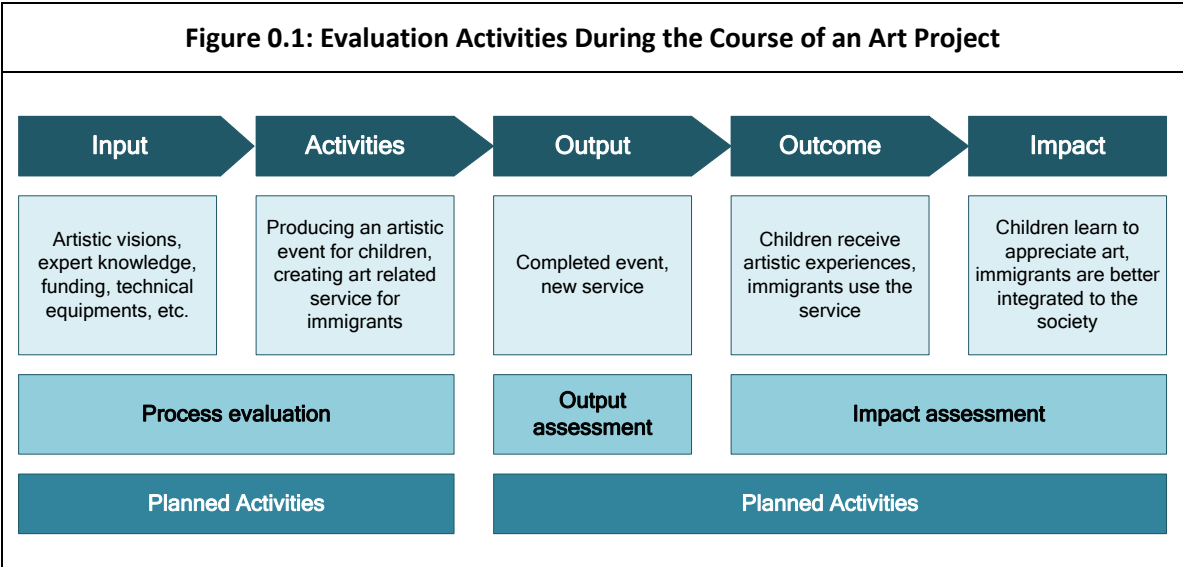
Impact – long-term consequences of the project (e.g., immigrants are better integrated into the society). (104-105)¹⁰³

¹⁰¹ Anttonen, et al. (2016). "Managing Art Projects with Societal Impact: Study Book for Students, Stakeholders and Researchers." Helsinki: Sibelius Academy Research Report Publications 17.

¹⁰² Anttonen, et al. (2016). "Managing Art Projects with Societal Impact: Study Book for Students, Stakeholders and Researchers." Helsinki: Sibelius Academy Research Report Publications 17.

¹⁰³ Anttonen, et al. (2016). "Managing Art Projects with Societal Impact: Study Book for Students, Stakeholders and Researchers." Helsinki: Sibelius Academy Research Report Publications 17.

This process of evaluation during the course of an art project is summarised in the figure below.



Source: From Figure 10 (page 9) of Anttonen, et al. (2016)

However, Guetzkow (2002) notes that there are many complications involved in studying the impact of the arts. Guetzkow implores the reader to “just consider the possible definitions of the phrase, ‘the arts impact communities.’ When speaking of ‘the arts’, do we refer to individual participation (as audience member of direct involvement?), to the presence of arts organizations (non-profit and for profit?) or to art/cultural districts, festivals or community arts? When speaking of ‘impact’, do we refer to economic, cultural or social impact; do we refer exclusively to direct community-level effects or do we also include individual- and organizational-level ones? By ‘communities’, do we mean regions, cities, neighbourhoods, schools or ethnic groups?” (1).¹⁰⁴ While Guetzkow notes that there are no authoritative answers to these questions, researchers and arts advocates should consider them when evaluating the impact of the arts.

In particular, Guetzkow (2002) highlights theoretical and methodological challenges associated with ambiguous definitions of terms, such as ‘the arts’ (e.g., genre/art-form, sector, time, place, medium), ‘impact’ (e.g., target groups, direct vs indirect impact, short-term vs long-term impact, social/culture/psychological/economic impact) and ‘community’ (propinquity, group membership, researcher-defined vs self-defined) (12-14). It is import to specify the scope of these terms when determining the impact of the arts or an arts programme.¹⁰⁵

The following figure indicates the potential mechanisms of arts impact on the individual to illustrate how the scope of an arts impact assessment might be developed. This figure is based on a typology proposed by McCarthy (2002)¹⁰⁶ and further developed by Guetzkow (2002)¹⁰⁷ and

¹⁰⁴ Guetzkow, J. (2002). “How the Arts Impact Communities: An Introduction to the Literature on Arts Impact Studies”. Princeton University Centre for Arts and Cultural Policy Studies Working Paper Series No. 20.

¹⁰⁵ Guetzkow, J. (2002). “How the Arts Impact Communities: An Introduction to the Literature on Arts Impact Studies”. Princeton University Centre for Arts and Cultural Policy Studies Working Paper Series No. 20.

¹⁰⁶ McCarthy, K. (2002). "Building an Understanding of the Benefits of Participation in the Arts." Unpublished proposal submitted by the RAND Corporation to the Wallace-Reader's Digest Funds.

¹⁰⁷ Guetzkow, J. (2002). “How the Arts Impact Communities: An Introduction to the Literature on Arts Impact Studies”. Princeton University Centre for Arts and Cultural Policy Studies Working Paper Series No. 20.s

Anttonen, et al. (2016).¹⁰⁸ In particular, this figure provides examples of the material/health, cognitive/psychological and interpersonal impacts of the arts through direct involvement, audience participation and the presence of artists and arts organisations and institutions. The impacts on the individual include improvement in health, mental well-being, visuo-spatial reasoning and other cognitive functioning, enhanced creativity and self-esteem, building/strengthening of interpersonal ties, increased tolerance of others and civic engagement.

Figure 0.2: Mechanisms of Arts Impact on the Individual

	Material/ Health	Cognitive/ Psychological	Interpersonal
Direct Involvement	<ul style="list-style-type: none"> Builds interpersonal ties, promotes volunteering Increases opportunities for self-expression & enjoyment Reduces delinquency in high-risk youth 	<ul style="list-style-type: none"> Increases sense of individual efficacy & self-esteem Improves individuals' sense of belonging or attachment to a community Improves human capital: skills and creative abilities 	<ul style="list-style-type: none"> Builds individual social networks Enhances ability to work with others & communicate ideas
Audience Participation	<ul style="list-style-type: none"> Increases opportunities for enjoyment Relieves Stress, improves health 	<ul style="list-style-type: none"> Increases cultural capital Enhances visuo-spatial reasoning (Mozart effect) Improves school performance 	<ul style="list-style-type: none"> Increases tolerance of others
Presence of Artists & Arts Organisations & Institutions	<ul style="list-style-type: none"> Increases individual opportunity and propensity to be involved in the arts 		<ul style="list-style-type: none"> Increases tolerance of others Increases individual opportunity to be involved with other citizens

Source: Based on typology proposed by McCarthy (2002) and further developed by Guetzkow (2002) and Anttonen, et al. (2016).

¹⁰⁸ Anttonen, et al. (2016). "Managing Art Projects with Societal Impact: Study Book for Students, Stakeholders and Researchers." Helsinki: Sibelius Academy Research Report Publications 17.

Similarly, the potential mechanisms of arts impact on the community as illustrated in the following figure. This figure is also based on the typology proposed by McCarthy (2002)¹⁰⁹ and further developed by Guetzkow (2002)¹¹⁰ and Anttonen, et al. (2016).¹¹¹ This figure also provides examples of the material/health, cognitive/psychological and interpersonal impacts of the arts through direct involvement, audience participation and the presence of artists and arts organisations and institutions. The impacts on the community include the economic gains from wages paid to employees and direct and indirect arts-related expenditure, development of a sense of collective identity, pride in community and social capital, reduction in crime and delinquency in community, and economic regeneration of a community.

Figure 0.3: Mechanisms of Arts Impact on the Community

	Material/ Health	Cognitive/ Psychological	Interpersonal
Direct Involvement	Wages to paid employees	Increases sense of collective identity and efficacy	Builds social capital by getting people involved, by connecting organisations to each other, and by giving participants experience in organising and working with local government and non-profits
Audience Participation	Tourists/visitors spend money on local arts & businesses Local spending by these venues/ businesses has indirect multiplier effect	Builds community identity and pride Leads to positive community norms (e.g. diversity, tolerance, free expression)	People come together who might not otherwise come into contact with each other
Presence of Artists & Arts Organisations & Institutions	Increases attractiveness of area to tourists, businesses, high-skilled workers, investments Spurs economic growth in creative industries Greater likelihood of revitalisation	Improves community image and status	Promotes neighbourhood cultural diversity Reduces neighbourhood crime & delinquency

Source: Based on typology proposed by McCarthy (2002) and further developed by Guetzkow (2002) and Anttonen, et al. (2016)

¹⁰⁹ McCarthy, K. (2002). "Building an Understanding of the Benefits of Participation in the Arts." Unpublished proposal submitted by the RAND Corporation to the Wallace-Reader's Digest Funds.

¹¹⁰ Guetzkow, J. (2002). "How the Arts Impact Communities: An Introduction to the Literature on Arts Impact Studies". Princeton University Centre for Arts and Cultural Policy Studies Working Paper Series No. 20.

¹¹¹ Anttonen, et al. (2016). "Managing Art Projects with Societal Impact: Study Book for Students, Stakeholders and Researchers." Helsinki: Sibelius Academy Research Report Publications 17.

It is important to note that these impacts are not mutually exclusive to individuals or to communities but rather many of the mechanisms of arts impact are experienced simultaneously by individuals and communities. Impacts on the individual often have spillover effects to the community and vice versa. For example, as Guetzkow (2002) observes, “other things being equal, the more widespread and/or intense the participation of community members (who are not involved as professionals), the greater the impact the arts will have on cultural and social factors” (4).¹¹²

However, there is often a trade-off between the benefits of various types of arts activities and the level of community engagement (as non-professionals). For example, Guetzkow (2002) observes that “a well-respected theatre employing a professional staff is more likely to draw visitors and tourists from outside the community than is a local community arts project exhibition, and hence it will have a greater economic impact. But, since the level of participation among community members lacks intensity in the case of the theatre, it has less potential for building social capital and a sense of collective efficacy. Both the theatre and the community arts project may enhance community pride and self-image” (4-5).¹¹³

Due to the nature of these mechanisms, others have chosen different typologies for assessing the impacts of the arts. For example, the 2015 report *Cultural and Creative Spillovers in Europe: Report on a Preliminary Evidence Review* focuses on the different types of spillovers in their review of the impact of public investment in the arts, culture and the creative industries in Europe. This report defined spillovers as a “process by which an activity in one area has a subsequent broader impact on places, society or the economy through the overflow of concepts, ideas, skills, knowledge and different types of capital. Spillovers can take place over varying time frames and can be intentional or unintentional, planned or unplanned, direct or indirect, negative as well as positive” (6).¹¹⁴

In addition to emphasising the need to have a clear scope of an evaluation, Guetzkow (2002) also notes that researchers and arts advocates should also consider the challenges associated with problems associated with the self-selection of participants (e.g. does involvement in the arts make people healthier or are healthier people more likely to be involved in the arts?) and the consequences of a lack of adequate data. There is also a need to carefully consider potential negative externalities of the arts (e.g., noise pollution and delinquency associated with a large rock concert or the gentrification of communities).¹¹⁵

Perhaps the most important issue from a public policy perspective is the lack of appropriate comparisons. In other words, it is not possible to provide sufficient comparisons of the impact of a publicly-funded arts programme to other uses of the public funds. In ensuring value-for-money in the use of public funds, the core question for policy-makers is not whether a program worked or whether there are benefits to the arts but rather whether the publicly-funded arts programme had a greater impact than an alternative where the public funding was used in other ways.

¹¹² Guetzkow, J. (2002). “How the Arts Impact Communities: An Introduction to the Literature on Arts Impact Studies”. Princeton University Centre for Arts and Cultural Policy Studies Working Paper Series No. 20.

¹¹³ Guetzkow, J. (2002). “How the Arts Impact Communities: An Introduction to the Literature on Arts Impact Studies”. Princeton University Centre for Arts and Cultural Policy Studies Working Paper Series No. 20.

¹¹⁴ Tom Fleming Creative Consultancy (2015). “Cultural and Creative Spillovers in Europe: Report on a Preliminary Evidence Review, Executive Summary”.

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Local Authority Arts Service Research Project



Comhairle Contae
Fhine Gall
Fingal County
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Comhairle Contae Chill Dara
Kildare County Council



Leitrim County Council
Comhairle Chontae Uíotroma



Comhairle Cathrach
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