



An Chomhairle Ealaíon

The Arts Council Annual Report 1984





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An Triú Tuarascáil Bhliantúil Tríocha maille leCuntais don bhliain dár chrioch 31ú Nollag 1984. Tíolacadh don Rialtas agus leagadh faoi bhráid gach Tí den Oireachtas de bhun Altanna 6 (3) agus 7 (1) den AchtEalaíonnl951.

Thirty-third Annual Report and Accounts for the year-ended 31st December 1984. Presented to the Government and laid before each House of the Oireachtas pursuant to Sections 6(3) and 7(1) of the Arts Act, 1951.

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Visual Arts*

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Antoinette Dawson
Sheilah Harris
Kevin Healy
Patricia Moore
Bernadette O'Leary
Suzanne Quinn

Secretarial Assistants

Kathryn Cahille
70 Merrion Square, Dublin 2. Tel: (01) 611840.

Receptionist

An Chomhairle Ealaíon

An Chomhairle Ealaíon/The Arts Council is an independent organisation set up under the Arts Acts 1951 and 1973 to promote the arts. It operates through a wide-ranging programme of financial assistance and special services, offered to individuals and organisations. The Council also acts as an adviser on artistic matters to Government and is one of four bodies which have a statutory right to make representations to planning authorities in connection with applications for planning permission in areas of special amenity throughout the country and in cases where proposed developments might detract from the artistic or architectural appearance of buildings of interest.

The Council consists of a board of not more than seventeen members appointed by the Taoiseach. The present Council was appointed in January 1984 and its term of office expires in 1988. The Council usually meets ten times a year to set Council policies and make decisions within the terms of the Arts Acts. These policies and decisions are implemented by a staff headed by a Director, appointed by the Council.

The Council reports to the Oireachtas through the Taoiseach and its accounts are audited by the Comptroller and Auditor General.

Annual grants from the Oireachtas are the Council's main source of income. These grants are supplemented by income from local authorities and private organisations. The Council also administers a number of trust funds, set up privately for specific purposes.

The Arts are defined in the Arts Acts and include: painting, sculpture, architecture, photography, film, print-making, design, theatre, dance, music, opera, literature, and the fine arts and applied arts generally.

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Chairman's Introduction

This introduction covers the activities of the first year in office of the Council which was appointed in January 1984. It could be described as a challenging year: high hopes and lofty aspirations characterised our early deliberations but we were soon to encounter the frustration of restricted resources. The problem was simply one of underfunding of the arts. This has been articulated on countless occasions during the past year and, indeed, it has been recognised by the Minister of State for Arts and Culture. The matter is of such importance that I intend to re-state it as directly as possible, supported by some relevant facts and figures. This is not to flog to death an already apparently tiresome appeal but to drive home some hard economic realities.

During the last ten years or so there has been an extraordinary growth of arts activity in Ireland. This exciting groundswell in the arts has brought employment to almost, 600 people. Last year arts organisations supported by the Council generated revenue of over £7 million from all other sources; or £1.28 in addition to each £1 of grant from the Council (see page 42). In a recent Manchester Guardian article (March 1985), it was claimed that for an investment of £5 million in the arts, the Inland Revenue in the United Kingdom stood to garner £15 million. Given our tax code, the situation must be similar here. These figures speak for themselves; let our legislators ponder their economic validity. Public funding for years past has failed lamentably to keep pace with the dramatic growth in all of the arts and this neglect by successive Governments of a vital, vibrant aspect of our daily lives can only be described as shortsighted.

Due to the efforts of the Minister of State for the Arts and Culture, there are hopes of alternative sources of arts funding. Section 32 of the Finance Act, 1984, for example, offers tax-benefit opportunities (for both corporations and individuals) in sponsoring the arts. Given the exigencies of the economy, it remains to be seen what level of financial support will result from this piece of legislation. The Council, however, sees it as no real substitute for adequate State funding. Another prospective source of funding is, of course, the promised national lottery and the Taoiseach and the Minister of State have pledged a share of its proceeds for the arts. At the time of writing, this scheme seems to be coming to fruition.

The Council acknowledges the success of the Minister of State in securing £900,000 from the Funds of Sponsors Act, 1984 for arts projects. These Funds provided for grants to a number of bodies including Comhaltas Ceoltóirí Éireann (£300,000) the Royal Irish Academy of Music (£100,000) and the Irish National Ballet Firkín Crane Trust (£100,000). The Council is administering £0.5m of these Funds.

The mandate of the Arts Council is to "promote and assist the arts" and so it must tackle its obligations with whatever resources it has at its disposal. Does additional funding lead to better art? Not necessarily, but it is inescapable that inadequate funding hastens the collapse of worthwhile effort, inhibits artistic risk-taking and leads to standards of execution which have an eye more to box-office than to inventiveness and creativity.

While we must continue to make the case for greater funding, we must also allocate what funds we have with critical discernment; areas of past support where standards are declining, or are simply unacceptable, will be the first to feel the pinch. The Council is concerned primarily with excellence. Consistent with that policy, it will also respond sympathetically to artistic endeavour which can demonstrate a measure of self-reliance and resourcefulness, and which encourages greater participation in, and the access to, the arts at local level.

We still have a long, long way to go before we can claim to have created anything like a fully sympathetic climate within which all of our artists may work. Much remains to be done and corrected. I am confident that this Council will not want for sincerity or commitment in seeking out solutions to the many problems facing us.



Mairtin McCullough
Chairman

Review of the Year

The make-up of the Council which was appointed in January reflected the concern of the Taoiseach that there should be as wide a geographical spread of members as possible, a balance as between the sexes, and a broad age range. Two of the members are also members of Aosdána.

The new Council became aware of the very difficult task it had to discharge when it considered the level of grant-in-aid made available from Government. The Department of the Taoiseach had been requested to provide a grant of £5.9 million but the grant received by the Council in 1984 was £5.2 million, £700,000 less than the figure that had been identified as being necessary to enable the Council effectively to discharge its functions. The new Council was, therefore, faced with the choice of either continuing to give across-the-board, inadequate, increases to all its clients, or of choosing particular areas of activity for significantly increased support. During the year the Council tended towards the latter option.

In recent years the Council made a number of submissions to the appropriate government authorities with regard to the encouragement of private and business sponsorship of the arts. These representations bore fruit in 1984 with the inclusion of a provision (Section 32) in the Finance Act, 1984, which, when interpreted liberally provides an opportunity for the creation of sponsorship by arts organisations.

The Council had to grapple with a number of thorny problems, including those of the Dublin Theatre Festival and Comhaltas Ceoltóiri Éireann. The fundamental problem in each of those two organisations was one of finance. The Dublin Theatre Festival had reached a stage where its accumulated deficit had become unsustainable and, following discussion, it was agreed by the Festival and the Council that the 1984 festival should be postponed until 1985 so as to allow the whole operation to be put on a sounder administrative and financial footing.

The problems of Comhaltas Ceoltóiri Éireann proved more intractable. The seriousness of the deficit situation became fully apparent only towards the middle of the year following a detailed examination (at the expense of the Arts Council) of the financial affairs of CCE. In spite of an injection of £300,000 from the recently released Funds of Suitors, the financial crises at Comhaltas headquarters in Monkstown, Co. Dublin, continued. The Council recognises the efforts being made by CCE to raise additional funds from its own resources by means of national collections and hopes that the results of these efforts will make a significant contribution to an improved overall financial situation.

FINANCE

The grant-in-aid notified to the Council in January 1984 was £5.193 million, an increase of 4.8% on the previous year's £4.954 million. Other income in 1984 amounted to £195,000.

During the year the Council's expenditure was:

	(to nearest '00)	
Literature	283,000	5.1%
Visual Arts	490,000	8.9%
Film	103,000	1.9%
Drama	2,547,000	46.1%
Dance	403,000	7.3%
Traditional Arts	115,000	2.1%
Music	285,000	5.2%
Opera	232,000	4.2%
Arts Centres & Festivals	279,000	5.1%
Regions	141,000	2.6%
Community Arts	68,000	1.2%
Arts in Education	52,000	.9%
Capital	72,000	1.3%
Sundry	27,000	.5%
Administration	422,000	7.6%
	<hr/>	<hr/>
	£5,519,000	100.0%

Support programmes for individual artists continued to be a priority for the Council. Total expenditure in this area during the year under review was £467,000, almost 9% of the total funds available to the Council.

Many more individuals received indirect support and employment through the Council's grants to organisations.

MEMBERSHIP OF COUNCIL AND STAFF

Council

No changes in the membership of the Council took place during 1984, which was the first year of its term of office.

Staff

In June, Patrick Murphy, Visual Arts Officer, resigned, following his appointment as first Director of the Douglas Hyde Gallery. Marion Creely, Music Officer, resigned in August, to take up an appointment with RTE. Towards the end of the year three appointments were made: Martin Drury, formerly Artistic Director of TEAM Educational Theatre Company, as Education Officer; John Hunt as Visual Arts Officer; and Patricia Quinn as Music Officer. Nuala Donnelly joined the staff as Executive Assistant in June.

Obituary

We record with sorrow the death in September of Robert ("Bobs") Figgis a member of the Council from 1961 to 1973. He was a founder member of the Irish Exhibition of Living Art and in the 1940s was one of those who organised the first major retrospective exhibition of the work of Jack B. Yeats.

Aosdána

At the end of 1984 there were 111 members in Aosdána, 51 of whom were in receipt of a Cnuas.

There were two General Assemblies of Aosdána held during 1984, on January 23rd and October 25th.

The meetings were held in the State Apartments, Dublin Castle.

The Toscairí during the year were:

Literature: Anthony Cronin, James Plunkett.

Visual Art: Michael Kane, Patrick Scott.

Music: Seoirse Bodley, Gerard Victory.

General Panel:

Aloys Fleischmann, John Montague and Noel Sheridan.

Paul Durkan resigned during the year. The Registrar of Aosdána is Adrian Munnelly.

During 1984 the Toscairí met on six occasions — in February, March, June, September, October and December. At the General Assembly which was held on the 25th October, it was resolved that elections should be held for the positions of Toscairí. Elections were to be held in early 1985.

There is no Chairman as such of Aosdána and every meeting of the Toscairí and General Assembly elects its own Chairman for that meeting. During the year the Toscairí considered 25 applications for membership — 12 in Visual Arts: 9 in Literature and 4 in Music. 15 of these applications were transmitted to the disciplines for ballot, 9 in Visual Arts, 3 in Literature and 3 in Music, and 11 were presented to the General Assembly for ballot on 24th October 1984, 5 in Visual Arts, 3 in Literature and 3 in Music. 10 new members were elected.

During the year the Toscairí considered a number of matters, one of which was satisfactory ways of conducting General Assemblies. It was decided that there should be detailed Standing Orders and these were prepared in draft form by the end of the year.

A matter of serious concern for Aosdána during the year was the question of taxation of the Cnuas. It had always been understood by Aosdána that the Cnuas was non-taxable. However, it emerged during the year that a number of Cnuas recipients were having difficulties with their tax affairs. Aosdána made representations on a number of occasions to the Revenue Commissioners. These representations were treated very sympathetically and at the October meeting the Registrar advised Aosdána that it was likely that there would be a satisfactory outcome to this matter. A report will be given to the next General Assembly, early in 1985.

The General Assembly in October considered the question of funding the arts in Ireland and came out strongly in favour of the statement which had been issued by the Arts Council in September 1984. Aosdána believes that the arts are grossly underfunded and are not treated seriously by Government. Aosdána recommended that Government should make at least 50% of the proceeds from the proposed National Lottery available for the arts and make representations to Government to this effect.

Aosdána was also critical of the fact that during 1984 there were rooms in the National Gallery which had to be closed because of lack of supervisors. The resources required to maintain all of the public rooms of the National Gallery open are miniscule when compared to the value which the community receives from access to works of art of international standing.

The Department of Education was criticised in relation to UNESCO. Despite a number of representations made to the Minister of Education by Aosdána that the Irish National Commission should be reconstituted no action had been taken on this by the end of the year. Aosdána believes that the present difficulties of UNESCO are in no way helped by the fact that there is no Irish National Commission.

Aosdána considered the question of the eligibility for choreographers for membership. However, it was not possible to come to a conclusion on this matter. It was decided to defer it for further discussion in 1985.

Aosdána noted with satisfaction that the interim report of the Curriculum Examinations Board established by the Minister for Education highlighted the value of the arts in education. Aosdána believes that the establishment of the Curriculum and Examinations Board is a most welcome initiative on the part of the Minister in that it provides an opportunity for a serious debate on the arts in education, with the likelihood that the Board's decisions in relation to curriculum will be translated into a practical reality in the classroom.

Aosdána was concerned that the high level of VAT levied on the importation of works of art had the effect of isolating the Irish arts from mainstream European and international trends. Aosdána made representations to the Minister of Finance on this matter and it emerged during the year that an EEC directive effective from July 1985 will introduce a special carnet which will allow for the free passage of works of art throughout the EEC. This is a most welcome development.

Aosdána was alarmed that there was a change of policy in RTE with regard to the RTE Singers and the String Quartet. RTE was urged to maintain a policy which would allow for as great an access to high quality music as possible. There was disquiet expressed that a part-time amateur body would replace the RTE Singers.

At the October General Assembly, Mr Samuel Beckett was elected as the first Saoi. In accordance with the regulations of Aosdána Uachtarán na hÉireann presents a Tore in recognition of the honour of Saoi to the recipient. By the end of the year arrangements were being made with Áras An Uachtaráin to give effect to this.

Literature

The Council continued its policy of giving administration grants to publishers, such as the Dolmen Press and the Gallery Press, adding to the list Raven Arts Press, an important new house which specialises in creative literature. Raven Arts Press is based in Finglas, Dublin and it is under the editorship of Dermot Bolger, poet and novelist.

Irish Bookbinding Ltd. received its final grant from the Council. This company was funded by the Council during its take-off period and it has had notable successes as a distributor of Irish literary texts. Now that Irish Bookhandling has achieved viability (fairly rapidly given its inception in 1979), it no longer requires the Council's assistance.

An initiative of the Council in 1984 was the inauguration of a new consultative body within the book trade and the community of literature generally. This is known as the Book Development Team and it exists as a forum for the book trade. It has a membership drawn from the following bodies:

The Arts Council/An Chomhairle Ealaíon
The Arts Council of Northern Ireland
Bórd na Leabhar Gaeilge
Bórd na Gaeilge
British and Irish Booksellers' Associations
CLÉ — The Irish Booksellers' Association
Córas Trachtála
Department of Foreign Affairs
Dublin Public Libraries
Irish Bookhandling Ltd
Industrial Development Authority
Irish Feminist Information
Irish Educational Publishers' Association
Irish Books Marketing Group
Poetry Ireland

Another new departure has been the development of the policy of open bilingualism as between the Irish and English languages. The Council is profoundly conscious that our literature is a literature of the whole island North and South, which is written in both Irish and English. The Council believes that the riches of contemporary literature in Irish have been hidden from English-language readers. The Council has therefore stressed the need for more translations of texts from Irish into English. A bold start was made in the policy with the publication of "Selected Poems: Tacar Dánta" by Máirtín Ó Direáin, translated by Douglas Sealy and Tomás Mac Síomáin (Goldsmith Press). The Council was particularly glad that the new policy was inaugurated with the work of one of our major poets, Máirtín Ó Direáin.

The Council was also pleased to be in a position to give a major bursary of £5,000 to that outstanding poet of the 1930's modernist generation, Brian Coffey. The Council is doubly pleased because this comes just before Brian Coffey's 80th birthday in 1985 and there are great hopes that this senior poet may come over to Dublin for the occasion from his home in Southampton.

AWARDS TO INDIVIDUALS

Aosdána: Cnuais	115,000
Bursaries in Creative Writing	
Brian Coffey	5,000
John F. Deane	2,000
Michael Egan	2,500
Liam MacCoil	2,000
Aidan Mathews	4,000
Ciarán O'Driscoll	3,000
Michael O'Loughlin	3,500
Cathal Ó Searcaigh	2,000
Pádraig Rooney	4,000

Macaulay Fellowship in Literature, 1984	
Gerald Dawe	4,000
University of Iowa International Writing Programme	
Sebastian Barry	2,000
Dublin Corporation Christy Brown Award	
Desmond Kenny	1,000
Travel Grants	
Evan Boland	600
Gerald Dawe	500
Dorothy Nelson	660
Cathal Ó Searcaigh	600
	<hr/>
	£152,360

GRANTS

(ACNI = Arts Council of Northern Ireland grant)

"Aquarius"	500
Bluett and Company	500
"Books of Ireland"	3,000
'Books of Ireland" (ACNI)	3,660
Brandon Press	4,500
Children's Press	4,000
CLÉ — Irish Bookpublishers' Association	6,000
CLÉ (ACNI)	2,560
"Comhar"	500
"Cyphers"	1,800
"Cyphers" (ACNI)	850
Dolmen Press	9,500
Gallery Press	13,000
Gallery Press (ACNI)	245
Goldsmith Press (see also Visual Arts)	2,400
Irish Bookhandling	4,000
National Writers' Workshop, Galway	4,500
O'Brien Press	3,500
O'Brien Press (ACNI)	1,220
Poetry Ireland	13,000
Poetry Ireland (ACNI)	2,680
Poolbeg Press (ACNI)	490
Raven Arts Press	13,000
Society of Irish Playwrights/Association of Irish Composers: Joint Administrative Centre	10,000
"The Crane Bag"	1,000
"The Honest Ulsterman"	820
"The Salmon"	450
"Tracks"	500
Wolfhound Press	5,750
Women's Community Press	500
Yeats' Society, Sligo	1,000
Awards to Individuals: amount paid	155,360
	<hr/>
	£270,785

DIRECTLY PROMOTED ACTIVITIES

Writers-in-Schools	8,052
Writers' Workshops for Prisoners	3,349
Authors' Royalty Scheme	814
Sundry	308
	<hr/>
	£12,523
	<hr/>
Total Expenditure per Note 4 to the Accounts	£283,308
	<hr/>

LOANS

Brandon Press	5,000
Wolfhound Press	3,000
	<hr/>
	£8,000
	<hr/>

Visual Arts

ROSC, the international art exhibition was held in Dublin from August to November. Under its new Chairman, Patrick J. Murphy, the ROSC exhibition negotiated successfully with the management of Guinness (Ireland) Ltd., to hold the exhibition in the newly-refurbished Hop Store, close to Guinness headquarters at St. James's Gate, Dublin.

The refurbishment of this venue was funded by Messrs Guinness, with assistance from the Minister of State for the Arts and Culture and the Arts Council.

Provision of a large exhibition space for the visual arts in Ireland is a major advance both for the public and for exhibition organisers who, in recent years, have been frustrated by the lack of available exhibition venues.

The prominence of the ROSC exhibition stimulated a range of debate in relation to the objectives of the exhibition and to the selection procedures which operated. After some controversy, the exhibition opened in August and included fifty artists, ten of whom were from Ireland. The show was received with critical acclaim by the international press.

Annual exhibitions such as the Irish Exhibition of Living Art, Independent Artists, an tOireachtas, the Exhibition of Visual Art in Limerick and a once-off exhibition of 16 contemporary Irish artists provided the context within which the Irish contribution to ROSC could be assessed.

The Irish Exhibition of Living Art, which had not been held for two years, was organised by a new committee and included installations and performances in the Project Arts Centre, billboards and murals in the quays area of Dublin, lectures in various regional venues and an exhibition of paintings in the Douglas Hyde Gallery, Dublin.

The Independent Artists group maintained the format of an outdoor sculpture exhibition at Marley Park, Rathfarnham, and a painting exhibition was also held this year at the Bank of Ireland Exhibition Hall, Baggot Street, Dublin.

The Bank of Ireland Exhibition Hall also provided the venue for an tOireachtas, while the Exhibition of Visual Art Limerick was held at the Pery Square Library in Limerick. The value of such annual exhibitions provides on the one hand, a working calendar for artists, and, on the other, access by the Irish public, to a wide range of attitudes and styles. They should not be underestimated in terms of their contribution to the active and vital visual arts scene in Ireland today.

Major advances were made in galleries during the year, with the appointment of a Director to the Douglas Hyde Gallery in Dublin and the first full year of operation under an administrator at the Art Gallery in Kilkenny. The Gallery of Photography continued to draw over 100,000 people each year to its premises at Wellington Quay, Dublin, which are open seven days each week.

Some of the advances in galleries arose as a result of the Council's re-examination of this area in April. The Council realised the lack of infrastructure supporting the visual arts in Ireland and determined as a primary objective to make every effort to address the situation. The provision of buildings and the appointment of staff are clearly a drain on the Council's limited resources in this area and therefore it was necessary to adopt a phased approach to the implementation of such a policy.

The Council had discussions with the City Manager and Corporation of Limerick who decided to take a major initiative in converting their library at Pery Square, Limerick into a Municipal Gallery. The imagination of the Mayor, Terry Kelly, and the City Manager, Tom Rice, sets a precedent for local authorities and the Council hopes that this initiative will encourage local authorities to become aware of the value which a gallery can contribute to their communities.

The provision of studio space and working facilities for artists is an important feature of the policy of developing the arts infrastructure in Ireland. A new co-operative studio began in Limerick, adding to the list of studios already funded by the Arts Council. However, insufficient funds again frustrated the Council's desire to continue developments in this area.

Exhibitions

1984 saw the mounting and touring of two major retrospective exhibitions. The first, which surveyed the career of Tom Carr, was shown in Belfast and Dublin. This was followed later in the year, by the Tony

O'Malley retrospective exhibition which was seen in Belfast, Dublin and Cork. Both exhibitions were organised jointly with the Arts Council of Northern Ireland. In addition to this, an exhibition of recent paintings by David Crone, which was organised by the Ulster Museum, Belfast, was shown in Kilkenny and Dublin.

The Arts Council continued its policy of originating touring exhibitions and encouraging other venues to organise and tour their own exhibitions. The Council's highly successful "Artists' Response" series of touring exhibitions this year featured the drawing and collages of John Kelly. After its inaugural showing in Tralee, "John Kelly—An Artist's Notebook", toured to venues in Cork, Sligo and Limerick. It will continue its tour in 1985.

Three exhibitions were organised under the Arts Councils touring exhibition scheme. Galway Arts Group received a grant towards the cost of touring the "One Hundred Years of Connemara" exhibition. This exhibition was seen in venues in Galway, Limerick, Cork and Waterford. An exhibition of work by Six Irish Photographers was also organised and toured under this scheme, as was a series of performances by Nigel Rolfe. The exhibition of work on paper by Young Irish Artists from the collection of the Contemporary Irish Arts Society continued its tour and was seen in venues around the country. Using the Hire Subsidy scheme venues in Dublin, Kilkenny, Limerick and Sligo were given funds towards paying a hire fee on exhibitions from other venues. Similarly, under the Exhibition Transport scheme, financial assistance was provided towards the cost of transporting exhibitions to venues in Cork, Sligo, Dublin, Galway and Waterford. The Council hopes to promote both these schemes further in 1985.

An important new development took place in the Arts Councils Touring Exhibition programme in 1984. The British Council made available to the Arts Council an exhibition entitled "Cornwall" which consisted of drawings by Peter Lanyon and photographs by his son Andrew. This exhibition was toured to venues in Kilkenny, Cork, Limerick and Waterford. The Arts Council looks forward to developing this contact with the British Council in 1985.

Following its initial showing in Athens in 1983, the Six Artists from Ireland exhibition continued its European tour by visiting venues in Rome, Belgrade, Ljubljana, Copenhagen and Antwerp. The exhibition is organised in conjunction with the Cultural Relations Committee of the Department of Foreign Affairs. This exhibition will be followed by another in 1988, which will feature the work of younger Irish artists.

PURCHASES FOR COLLECTION 1984

Artist/Title/Medium

Nancy Wynne-Jones/*The House by the River* (oil on canvas)
 Michael Cullen/*Self Portrait with Curtains* (oil on canvas)
 John Aiken/*Gesture and Sign Series: Movement 3* (mixed media)
 Martin Folan/*I..L.A.C. Blue* (mixed media)
 Jackie Cooney/*Layer with Black Form* (mixed media)
 Jackie Cooney/*Layer Section III* (mixed media)
 Gwen O'Dowd/*Water Study I* (oil on canvas)
 Martin Gale/*The Appointment* (oil on canvas)
 Cecil King/*Traverse, 1984* (oil on canvas)
 Lorraine Wall/*Diptych* (mixed media)
 Paddy O'Connell/*Crusader and Lady* (oil)
 Michael Warren/*Pyramid '83 5+6* (bronze)
 Mike Fitzpatrick/*Little Man with Roses and problems* (stone)
 Sam Gallagher/*Chest with Chair* (photograph)
 Sam Gallagher/*Crowe Street* (photograph)
 Andrew Folan/*An Tobar* (etching)
 Andrew Folan/*Casino* (etching)

Purchased From

Lincoln Gallery
 Lincoln Gallery
 Oliver Dowling Gallery
 Artist
 Project Arts Centre
 Project Arts Centre
 I.E.L.A.
 Landscape Art Show
 Oliver Dowling Gallery
 An tOireachtas Exhibition
 Triskel Arts Centre
 Solomon Gallery
 Ennistymon '84
 Project Arts Centre
 Project Arts Centre
 An tOireachtas Exhibition
 An tOireachtas Exhibition

Total cost of 17 works purchased: £5,404

AWARDS TO INDIVIDUALS

Aosdána: Cnuais	125,000
Bursaries	
Maud Cotter	3,000
Gráinne Cuffe	2,000
Dorothy Cross	2,000
Michael Cullen	1,500
Felim Egan	3,000
Joseph Hanly	1,000
Maurice Henderson	3,000
Sally Houston	1,500
Christopher Keeney	7,800
Gene Lambert	700
Tom Nevin	1,200
Kathy Prendergast	6,000
Marcella Reardon	900
Seán Taylor	500
Lorraine Wall	550
Apprenticeship for a Young Artist	
Mary P. O'Connor	2,800
George Campbell Memorial Travel Grant	
(in association with ACNI)	
Gwen O'Dowd	1,000
Marten Toonder Award	
Helen Comerford	2,500
Dublin Corporation Art Scholarship	
Anne McNamara	1,000
Travel Grants	
Jim Buckley	500
Patrick Collins	600
Jacinta Feeney	600
Breda Kennedy	600
Danny McCarthy	390
Brian Maguire	430
Vivienne Roche	600
Nigel Rolfe	600
Camille Souter	600
	<hr/>
	£171,87
	0
	<hr/>

GRANTS

(ACNI = Arts Council of Northern Ireland grant)

All + 10 Sorts Studio, Limerick	2,000
An tOireachtas Exhibition	1,500
Association of Artists in Ireland	10,600
Black Church Print Studio, Dublin	18,250
Butler Gallery, Kilkenny	16,500
"CIRCA"	3,520
Claremorris Art Committee	3,500
Douglas Hyde Gallery	62,385
Gallery of Photography, Dublin	14,500
Graphic Studio, Dublin	23,000
Goldsmith Press (see also Literature)	450
Independent Artists	8,000
Institute of Public Administration	1,700
Irish Exhibition of Living Art	10,000
Landscape Art Show. Dublin	300
Limerick Artists Collective	250
Limerick Exhibition of Living Art	4,500
New Art Studio, Dublin	2,700
Powerscourt Town House Print Studio	2,100
ROSC 1984	40,000
Sculptors' Society of Ireland	6,000
Strokestown Display Centre	800
Sligo Art Gallery Society	1,700
"The Crane Bag"	300
Visual Arts Centre, Dublin	4,800
Wolfhound Press (ACNI)	3,500

Sculpture Commission Schemes

Kerry County Libraries	2,500
Kilkenny Arts Week	6,500
St Brendan Cultural Committee, Tralee	500

Exhibition Assistance Schemes

Austrian Embassy	150
Belltable Arts Centre, Limerick	40
Butler Gallery, Kilkenny	460
Ennistymon'84	1,500
Galway Arts Week	6,000
Garter Lane Arts Centre, Waterford	350
Grapevine Arts Centre, Dublin	127
Netherlands Embassy	600
Nigel Rolfe	4,500
"Six Photographers"	1,500
Sligo Art Gallery Society	50
Temple Bar Studios ,,	3,280
Triskel Art's Centre, Cork	90
University College, Galway	50
Waterford Municipal Art Gallery	130

Joint Purchase Scheme

AnCO	400
Butler Gallery	625
Contemporary Irish Art Society	2,029
Dublin Public Libraries	650
Dundrum Vocational School, Dublin	200
Kildare County Council	200
N.I.H.E., Limerick	600
Regional Technical College, Athlone	225
St Brigid's Hospital, Ardee	546
St Patrick's Hospital, Dublin	1,138
Sligo Art Gallery Society	90
Scariff Community College	65
Tipperary County Council	147
Trinity College, Dublin	550
Wesley College, Dublin	300
Awards to Individuals: amount paid	161,770
<i>Less: previous year's grants not required</i>	<i>(210)</i>
	<hr/>
	£440,507
	<hr/>

DIRECTLY PROMOTED ACTIVITIES

Exhibitions	36,615
Slide Library	814
Re-Sale Rights Payments	300
Tidy Towns Sculpture Commission (in association with Bord Fáilte)	6,879
Gain on disposal of works of art	(935)
	<hr/>
	£43,673
	<hr/>

Total Expenditure per Note 4 to the Accounts	<hr/>
	£484,180
	<hr/>

LOANS

O'Brien Press	<hr/>
	£6,000
	<hr/>

Drama

The financial difficulties highlighted in the Drama Section of the 1983 Annual Report were in no way alleviated during 1984, even allowing for the reduction in V.A.T. rates on theatre receipts from 23% to 5%. Because the Council's grant in 1984 was so far short of basic needs, the "saving" arising from the V.A.T. changes did not improve the Council's funding position in Drama in any significant way.

The continuing financial pressures on theatre organisations in 1984 resulted in very significant increases in the accumulated deficits of many organisations. The professional structures of theatre companies combined with the need to maintain high artistic standards have meant that deficit budgeting was the only means of maintaining previous levels of activity.

The Abbey Theatre was perhaps most significantly affected by the financial pressures and at the end of 1984 its position was extremely precarious.

On a happier note, the Council records with great satisfaction the splendid re-vitalisation of the Gate Theatre during 1984. Much time and money had been invested by the Arts Council in the re-structuring of the Gate Theatre over the past three years and it is heartening to observe the way in which the Board of Directors, with Michael Colgan and the entire staff of the Gate Theatre have regenerated enthusiasm for the work of this theatre.

The Druid Theatre Company in Galway continued to consolidate its position as one of the finest production companies in the country but the problems arising from the absence of an adequate theatre space in Galway city for this company have become acute. The appointment of Thomas Murphy as a writer-in-association with the Druid Theatre Company represents a potentially exciting step forward for this dynamic company.

The third full year of the operation of the Arts Council's Theatre Touring Scheme (A.C.T.T.S.) achieved 51 weeks of touring to different centres around the country. The Council intends during 1985 to amend the operation of this scheme in the light of the three years' experience to date and of a number of views expressed by various theatre interests on the operation of the scheme. The appointment of a fulltime marketing/publicity officer to the National Touring Agency is expected to have a significant impact upon audience attendances at touring productions which, hitherto, have been disappointing.

The problem of accumulated deficits highlighted in the drama section of the 1983 Annual Report in regard to the Dublin Theatre Festival resulted in the 1984 Festival being cancelled. During 1984 a thorough review of the organisation of the Festival was undertaken and towards the end of 1984 the Council made a grant decision which would ensure that the Festival would take place again in 1985.

The Theatre Projects Scheme which the Council introduced in 1983 was continued in 1984 with a significant increase in the funding available. The Council considers this scheme to be of very great importance for the development of new approaches to theatre production in Ireland. It is hoped that in future years this scheme can be developed by providing one major grant in addition to a continuation of the present arrangement of modest project grants.

The work of TEAM Theatre Company continued to provide theatre in education at the highest international standards and for the second year in succession the company's work at the NIFTIE Festival in London was received with universal acclaim. This company has shown itself to be remarkably resourceful in the face of grave financial pressures and has achieved substantial funding from the Gulbenkian Foundation and private sector sponsorship in order to maintain the twelve month operation of the company and to initiate the most important development of a writer-in-residence.

There follows a list of productions undertaken by the various companies assisted by the Council under the Theatre Touring Scheme.

AWARDS TO INDIVIDUALS

Minimum Income Guarantee	7,215
Sharon O'Doherty: Bursary	1,000
Jack Walsh: Bursary	2,500
Philip Hardy: Travel Grant	600
Annie Kilmartin: Travel Grant	600
Franz Sheehy: Travel Grant	500
	<hr/>
	£12,415
	<hr/>

GRANTS

Abbey Theatre	1,330,000
Abbey Theatre (re 1981-82)	116,000
Gate Theatre	315,000
Cork Opera House	48,500
Cork Theatre Company	10,000
Druid Theatre Company, Galway	105,000
Dublin Theatre Festival	87,000
Everyman Playhouse, Cork	26,295
Focus Theatre Dublin	21,000
Fossett's Circus	10,000
Hawkswell Theatre, Sligo	16,500
Pooka Theatre for Children	6,000
TEAM Educational Theatre Company	60,000
"Theatre Ireland"	3,520
Theatre in Irish	1,532
Centre for the Performing Arts, Dublin	180
	<hr/>
	£2,156,527
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Experimental Theatre Projects

Aidan Mathews	3,000
Jettison Theatre Company	3,000
Gabby Dowling and Monica Frawley	3,000
The Passion Machine	3,000
Oscar Mime Company	3,000
Operating Theatre	3,000
Seamus Coleman	3,000
	<hr/>
	£21,000
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Theatre Touring

National Touring Agency: tours	260,950
Druid Theatre Company	9,000
Theatre Omnibus	6,500
Field Day Productions, Derry	32,700
	<hr/>
	309,150

National Touring Agency: administration 22,950

Venue rentals:

Hawkswell Theatre	1,200
Belltable Arts Centre	5,540
Siamsa Tire	1,527
Everyman Playhouse	16,300
Less: previous year's grant not required	(50)
	<hr/>
	£356,617
	<hr/>

DIRECTLY PROMOTED ACTIVITIES

Playwright's Workshop	664
Total Expenditure per Note 4 to the Accounts	<u>£2,547,223</u>

ARTS COUNCIL THEATRE TOURING SCHEME 1984

Production	Production Company	Weeks on Tour	Council Subsidy
Boat People	Gemini Productions	4	30,130
New York	Theatre Omnibus	4	6,500
Indian Summer	Cork Theatre Company	4	19,061
Seán Eoin	Deilt Productions	4	16,990
Facade	Barry Cassin Ltd.	4	32,743
New Work	Dublin Comptemporary Dance Theatre	3	19,727
Famine	Druid Theatre Company	2	9,000
Antigone	Field Day Theatre Company	3	32,700
School for Husbands and A Midsummer Night's Dream	Derek Chapman/Deirdre Morris	4	32,725
Peer Gynt	Tadhg O'Kane Players	4	32,052
Oul Delf and False Teeth	Charabanc Theatre Company	6	25,493
The Gigli Concert	Abbey Theatre Company	3	16,210
Burning Bright	Deilt Productions	4	21,495
Trafford Tanzi	Project Theatre Company	2	14,324
		<u>51</u>	<u>£309,150</u>

Geographical Spread of Touring Productions in 1984 under ACTTS
(Number of Productions in each town)

Limerick:	11
Cork:	11
Sligo:	10
Tralee:	8
Galway:	5
Skibbereen:	4
Mullingar:	3
Birr:	3
Wexford:	3
Waterford:	2
Athlone:	2
Westport:	1
Clonmel:	1
Kilkenny:	1
Ennis:	1
New Ross:	1
Kenmare:	1
Rosmuck:	1
Lahinch:	1
Eyre Court:	1
Ballinrobe:	1
Ballaghaderreen:	1
Killasser:	1



Dance

It has been stated in previous annual reports that the Irish National Ballet Company has been the Council's major priority in the funding of dance in Ireland. This is evident by the fact that in 1984 the Irish National Ballet Company received more than 10% of an increase in the Council's calendar year funding. The consequence of this was that there was only a very small proportion of the budget remaining to deal with other areas of dance activity. Despite the 10% increase in the calendar year grant, the Irish National Ballet Company continued to have great difficulties in maintaining its previous levels of activity and this was clearly evident by the fact that the Company showed a substantial deficit on its year's activity up to August 31st, 1984. The Council recognises that the charter of this Company implies the presentation throughout Ireland of dance performance, which is extremely expensive in terms of subsistence and travelling costs. While audience attendances improved somewhat on the previous year, it is nonetheless apparent that the subsidy per seat sold by the Company is unacceptably high. It is felt that a great deal more needs to be done to attract larger audiences to performances by the Irish National Ballet Company.

Because of the substantial sum granted to the Irish National Ballet Company in 1984, the Council found it extremely difficult to address the needs of other dance organisations. Dublin City Ballet received less funding than in the previous three years which meant that the Council's contribution to this Company's work represented only a small proportion of the Company's total annual expenditure.

Dublin Contemporary Dance Theatre, which has survived and indeed developed on very meagre funding in previous years, received a modest increase in its annual grant and also received assistance under the Arts Council Theatre Touring Scheme.

The Council welcomed the emergence of the Dance Council of Ireland which it considers to be a most important umbrella organisation for all dance interests in Ireland. The Dance Council organised for the second year in succession an important summer school.

The dance section of the 1983 Annual Report identified the need for an objective independent report on dance provision in Ireland and with this in mind, the Arts Council commissioned Peter Brinson of the Laban Centre in London to undertake a fundamental review with the following terms of reference:

1. To identify the nature, provision, standards and administration of professional, classical and modern dance forms currently available in the Republic, with particular reference to the Irish National Ballet, Dublin City Ballet and Dublin Contemporary Dance Theatre.
2. Suggest ways to improve choreographic and associated artistic skills at professional level including stage, costume and lighting design; live and recorded music; dance on film and video; and technical and administrative support skills.
3. Refer, as appropriate, to vocational training for dance and dance education at primary, secondary and tertiary levels, including teacher training.
4. Within the context of professional provision, consider particularly the place and needs of community dance with particular reference to the Barefoot, Camaeleon, Liberation Dance Workshop and Theatre Omnibus dance companies.
5. Refer, as appropriate, to the relationship between professional and amateur dance.
6. Make recommendations with particular reference to audience access and funding from all sources.

Mr. Brinson's report will be furnished to the Council during the first quarter of 1985 and it is expected that this report will facilitate the Council in developing an approach to funding dance in Ireland which will allow for a broader range of dance practice than at present.

AWARDS TO INDIVIDUALS

Scholarships

Muirne Bloomer	500
Jonathan Burnett	750
Penny Dormer	1,800
Tina Gallagher	1,000
Aideen Gohery	500
Anne Heery	200
Kalichi	900
Kate O'Connor	1,200
Fiona Quilligan	750
Martin Ryan	1,300
Tracey Tubridy	500
Andrew Wilson	3,800

Dublin Corporation Dance Scholarship

Anne Heery	1,000
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£14,200

GRANTS

Irish National Ballet	344,900
Dublin City Ballet	30,000
Dublin Contemporary Dance	10,000
Dance Council for Ireland	2,500
Awards to Individuals: amount paid	10,850

398,250

DIRECTLY PROMOTED ACTIVITIES

Report "The Dancer and the Dance"	4,844
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Total Expenditure per Note 4
to the Accounts

£403,094

Traditional Arts

The increasing level of deficit facing Comhaltas Ceoltoiri Eireann at its Monkstown Headquarters continued to cause great concern. The Council is most anxious that CCE takes steps to immediately reduce the growth in the deficit. The Council awarded a grant of £59,900 to CCE in 1984 and noted that Roinn na Gaeltachta, the principal source of C.C.E.'s grant-aid, gave a grant of £110,000. On top of this, C.C.E. received a grant of £300,000 from Government, through the Funds of Suitors. This is a significant level of funding to the headquarters of a voluntary organisation.

The Council continues to support the major organisations working in the field of traditional music and notes that its support has enabled organisations such as na Piobairí Uilleann, the Folk Music Society of Ireland, and the Irish Pipe Band Association to engage in a wider range of activities. In particular, the Council notes with great satisfaction the success of Derek Doyle of the St. Laurence Pipe Band, Howth who won the World Juvenile Solo Drumming Championships in Glasgow this year.

The Council considered the report of the Advisory Committee on a folk archive which was submitted to the Council in September. The Council fully endorsed the main recommendations of the Committee and believes that the establishment of a National Folk Archive is central to the development of Irish folk music and song.

In December 1984, the Council launched its second Music-in-Schools Scheme, Ceol an Iarthair, in association with the Galway/Mayo Arts Committee. Initial reaction to the Scheme has been enthusiastic and the Council wishes to extend the scheme further in 1985.

As always, bursaries continued to be a very important element of the Council's support for traditional music. In 1984 bursaries were awarded to Sean Corcoran and Des Wilkinson to undertake a survey of the traditional flute playing styles and techniques of the Sligo/Leitrim/North Roscommon area. Scan Donnelly will prepare a tutor and research for Uilleann Pipes and Nicholas Carolan will continue research and work on his discography of Irish folk music.

Towards the end of 1984, the Council gave lengthy consideration to the formulation of a traditional music policy. It is hoped that a new policy which will encourage the development of Irish folk music and song will be adopted by Council early in 1985.

AWARDS TO INDIVIDUALS

Nicholas Carolan	1,500
Seán Corcoran and Des Wilkinson	2,500
Seán Donnelly	1,500
	<hr/>
	£5,500
	<hr/>

GRANTS

Association of Irish Harp Teachers		330
Breandán Breathnach		1,742
Cairdeas na bhFidiléirí		400
Carmanaigh na Cruite		750
"Ceol"		900
Comhaltas Ceoltóirí Éireann:	59,900	59,900
Funds of Suitors	300,000	
Roinn na Gaeltachta	110,000	
Department of Foreign Affairs	4,000	
	<u>473,900</u>	
Cork Pipers Club		250
Cumann Ceol Tíre na hÉireann		2,000
Dublin Irish Music Festival		600
Aloys Fleischmann		1,000
An Gaelacadamh		1,000
Irish Pipe Band Association		800
Na Piobairí Uileann		1,000
Na Piobairí Uileann/Cumann Ceol Tíre na hÉireann: Joint Administrative Centre		9,000
ROC I		300
Siamsa Tíre, Trá Lí		22,500
Taibhdhearc na Gaillimhe		2,200
An Tóstal, Druinn Sean Bhó		600
Willie Clancy Summer School		3,200
Awards to Individuals amount paid		7,400
Less: previous year's grants not required		(1,000)
Total Expenditure per Note 4 to the Accounts		<u>£114,872</u>

Opera

This year's opera activities opened with the Cork City Opera presenting their second season in February. After a courageous beginning in 1983, Cork continued with its policy of utilizing, as far as possible, Irish artists of a high standard. The Irish National Ballet took part in Bizet's "Carmen" and the Cork Barrack Street Silver and Reed Band supplied more local colour in Puccini's "La Boheme". Their Chairman, Pat Dawson, stressed that box-office receipts (at least) could only generate about two thirds of the massive cost of staging these productions and appeals were made throughout the year for local support. This, indeed, was the general theme of all the opera organisations during the year.

The Dublin Grand Opera Society had to make a temporary move to the Olympia Theatre for their Spring season where they presented Aida by Giuseppe Verdi, Lucia di Lammermoor by Gaetano Donizetti, La Gioconda by Amilcare Ponchielli and La Boheme by Giacomo Puccini. The first three of these operas were also toured to Cork. For their Winter season the newly refurbished Gaiety Theatre was available again and encouraged much support from the public for a repeat production of *Così fan tutte* by Mozart, along with *Der Rosenkavalier* by Richard Strauss and *Die Fledermaus* by Johann Strauss. The year's productions were shadowed by the untimely death of Napoleone Annovazzi who had been the backbone of DGOS artistic direction for many years.

Wexford Festival Opera presented *Le Jongleur de Notre Dame* by Massenet, with Patrick Power in the title role. Cimarosa's *Le Astuzie Femminili* provided an opportunity for the Irish producer, Andy Hines, to display his imagination and humour. *The Kiss*, by Smetana, was sung in Ernest Warburton's English translation. This year the largest ever programme of concerts and rentals was devised by the artistic director, Elaine Padmore.

Touring opera was continued by Irish National Opera with Verdi's *Falstaff* and a new production of *La Traviata*. The Wicklow Opera Group toured with *Susanna's Secret* by Wolf-Ferrari and *Il Tabarro* by Puccini.

Finally, an encouraging result of *Aosdána* was to be seen and heard in St. Stephen's Church, Dublin, in November when the composer, James Wilson, presented his new opera — "Letters to Theo". This was a major event in Irish Opera which could bring a new work into the international repertoire. The opera is based on the letters sent by the painter Vincent Van Gogh to his brother Theo. The one act opera is scored for one baritone, chorus and 12 piece ensemble. The role of Van Gogh was sung by John Cashmore who had been performing in Wexford and, along with the Camerata Singers and the Ulysses Ensemble, were conducted by Colman Pearce. The production was by Anne Makower.

The financial demands of opera are such that the Council began to consider how best to rationalize its resources and at the same time, encourage higher standards rather than spread funds over a wider number of productions resulting in across the board underfunding.

GRANTS

Dublin Grand Opera Society	73,500
Wexford Festival Opera	77,000
Cork City Opera	40,000
Irish National Opera	28,000
"Letters to Theo"	4,200
Wicklow Opera Group	4,000
Young Irish Artists	5,000
Less: previous year's grants not required	(250)
	<hr/>
	231,450

DIRECTLY PROMOTED ACTIVITIES

Sundry	409
	<hr/>
Total Expenditure per Note 4 to the Accounts	£231,859

Music

The Composers' Commission Scheme has clearly found its place in Irish music. This year there were more demands than could be met, due largely to organisations preparing for European Music Year in 1985 and planning commissions in advance. The scheme works on a sliding scale based on the type of work rather than on the seniority of the composer. The Irish Composers Centre has been integrated into the scheme as copies of all commissioned scores must be lodged there for future reference and will automatically build towards a substantial library of contemporary Irish music. ICC has now become a member of the international group of Music Information Centres which will help to open wider channels of communication.

In December, the successful music magazine Soundpost ceased publication, and this heightened the Council's awareness of problems arising in the operation of the magazine's publisher, the Music Association of Ireland. The Association was invited to define its objectives clearly in the light of the highly professional demands of today's musical life.

Around the country, discussions were beginning to arise in anticipation of European Music Year. Seminars in Limerick, organised by the Music Association of Ireland and in Waterford, organised by the Waterford Regional Arts Committee both highlighted the lack of access to musical education as being one of the main obstructions to musical development. Another problem identified by the Council was that of the promotion and presentation of music.

With Aosdána and the Composers' Commission Scheme, young musicians are offered access to high standards of tuition at home and abroad; the effective dissemination of the results of these policies demands a similar degree of professionalism to maximize their effort.

European Music Year Committee

With the imminent approach of European Music Year (EMY) 1985, there was a marked increase in the activities of the Irish Committee for European Music Year in 1984.

As a result of the submission made in September 1983 to the European Organising Committee (E.O.C.), two projects were awarded funding from the E.O.C. fund on September 19th 1984. Comhaltas Ceoltóirí Éireann was awarded F.F. 260,000 (approximately £27,000) for a European Concert Tour of Traditional Folk Music, Song and Dance.

The Folk Music Society of Ireland was awarded F.F. 100,000 (approximately £10,000) to host an International Conference on the European Ballad. This conference will be held in Trinity College from August 26 to 30 1985. This will be the fifteenth session of the Commission for Folk Ballad Research (Kommission für Volksdichtung) of the International Society of Ethnology and Folklore.

The total amount awarded to these two projects, F.F. 360,000, represents a substantial 7.2% of the total E.O.C. budget of F. F. 5,000,000, well above the average for the 21 members of the Council of Europe.

In June 1985, as part of the effort to secure further funding for EMY, the Irish Committee made a submission to the Minister of State for the Arts and Culture at the Department of the Taoiseach for £250,000. In addition continued efforts were made to secure private sponsorship for special music projects for 1985. In this the Committee had a modest success in raising some £78,000 of private monies for music.

On December 5th An tUachtarán, Dr. Hillery launched the "Yearbook for Ireland" at the National Concert Hall. This sixty-four page book gives details of many of the events being held during 1985 as well as containing articles on Bach, Handel and Scarlatti.

Also, in December, the Irish Committee launched the first issue of "E.M.Y. News", a list of music events which will be produced once every two months throughout the year.

In July, Dinah Molloy in her capacity as temporary Music and Opera Officer replaced Marion Creely as Executive Secretary. In September Denis Mortell joined Alexandra FitzGerald on the executive as an Assistant under an AnCO work experience scheme, with the secretary, Jennifer Traynor.

In October Dinah Molloy was replaced by Marian Fitzgibbon as Executive Secretary.

AWARDS TO INDIVIDUALS**Scholarships**

Patricia Bardon	500
Mary B. Collins	500
Seamus Conroy	800
Emma-Jane Murphy	1,000
Brian McNamara	2,000
Ann O Briain	3,500

Composers' Award

Jim Doherty	8,500
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Dublin Corporation Music Scholarship

Kenneth Edge	1,000
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Reg Cant Memorial Award

Roland Purcell	500
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Travel Grants

James Cavanagh	450
Jerry Creedon	400
Derek Gleeson	430
Gerard Grennel	365
Paul Hayes	150
Winifred Hughes	600
David Jones	250
Peter Sweeney	600
Jim Wilson	422

£21,967

GRANTS

(ACNI = Arts Council of Northern Ireland)

Association of Irish Composers	4,100
Cardiff University Press	500
Carlow Choral Union	650
Claddagh Records	3,000
Concorde	500
Cork International Choral Festival	29,000
Cork Orchestral Society	3,650
Cumann Náisiúnta na gCor	17,500
Dublin International Organ Festival	2,800
Dublin Sinfonia	4,000
Eric Sweeney Singers	450
European Music Year, Irish Committee	12,600
Festival of 20th Century Music	10,000
Ireland-America Arts Exchange	2,500
Irish Composers' Centre	30,000
Limerick Choral Union	500
Limerick Music Association	4,000
Malahide Festival	400
Music Association of Ireland (see also under Education)	42,000
Music-for All, Limerick	500
Music for Galway	5,500
New Irish Chamber Orchestra	41,000
Prelude Brass Ensemble	300
RTE Brass Ensemble	1,500
Serenata	1,686
"Soundpost"	3,600
"Soundpost" (ACNI)	3,600
Tallaght Choral Society	1,000
Ulster Orchestra	5,743
Virginia Choral Society	100
Waterford Music Club	2,000
Wicklow Choral Society	1,300
Awards to Individuals: amount paid	38,317
Less; previous year's grants not required (including St. James' Choir, £900)	(950)
	<hr/> £273,346 <hr/>

Composers' Commission Scheme

Gerald Barry	1,800
Brian Boydell (two grants)	2,125
Séamus de Barra	675
Jerome de Bromhead	675
Raymond Deane (two grants)	2,175
Fergus Johnston	475
John Kinsella	1,300
Philip Martin	1,200
Gerard Victory	1,450
	<hr/>
	£11,875

**DIRECTLY PROMOTED
ACTIVITIES**

Sundry	149
	<hr/>
Total Expenditure per Note 4 to the Accounts	£285,370

LOANS

Drogheda Arts Group	3,800
Jazz Fusion	2,000
	<hr/>
	£5,800

Film

Early in 1984 it became apparent to the Council that despite the excellent programming being done for the Irish Film Theatre by the Irish Film Institute, attendances at the IFT Cinema were depressingly low. Art-house films which were being very well attended in similar venues in Britain and on the Continent and indeed in America, were receiving very little support at IFT. This is easily seen when we note that although attendances at the Cinema throughout 1983 had averaged around 900 per week, early in 1984 the average had dropped as low as 500 per week. It was clear to the Council that patrons who were interested in art house film did not find the IFT worthy of support. Although the reasons for this were not absolutely clear, what was clear was that the Council could not justify the level of subsidy which was needed particularly as these low attendances were being experienced in wintertime when cinema attendances are normally highest.

Accordingly, the Council decided to discontinue the screening of films at the IFT in the Earls Court Terrace venue with effect from the end of May. A sum of £50,000 was provided to wind up the affairs of the IFT. The Council hopes that a new way of providing for the needs of the public who wish to see and support a programme of art-house film will emerge and the Council welcomed the number of initiatives which began to develop towards the end of the year with the view of addressing the vacuum which has been created by the closure of the IFT.

The Council welcomes the success which the Cork Film Festival experienced in its 1984 season. It is to be hoped that this event will grow in stature and will provide Irish film makers with an opportunity to see the work of their contemporaries throughout the world whilst at the same time providing them with an opportunity to have their work seen by a wider audience.

During the policy meeting at Annaghmakerrig in May, the Council considered its policy on film. The Council decided that having regard for the primary concern of Bórd Scánánn na hÉireann with the promotion of a viable film industry the Council should concentrate on being the guardian of the artistic aspect and content of film making. The Council felt that it should not either reduce or withdraw from film provision but rather should seek to ensure that films of high artistic value are made. The Council hopes to have continuing dialogue with Bórd Scánánn na hÉireann with the view to achieving close co-operation so that a clear definition of the respective roles of the two bodies will emerge. Opportunities for the establishment of joint-funding of certain projects not only with Bórd Scánánn na hÉireann but with RTE and possibly, the British Film Institute and TV Channel 4 will not be overlooked.

At that meeting the Council decided to provide a fund of £50,000 from Council funds for the 1985 Film Projects Awards. The Council's Film Script Awards had from their inception in 1974 proved very successful and most of the award winning scripts have gone into production. The Council has now decided to broaden the scope of its film awards to include not only scripts but production treatments, experimental scenarios, and non-fiction subjects and documentaries and particularly projects which have an emphasis on the concept of film as a visual art. When the list of applications for the Film Projects Awards closed in September 1984 over 50 submissions had been received. At the end of the year the adjudication panel was busily engaged with its assessments to meet the announcement date for the awards early in 1985.

The Irish Film Institute had a notable success during the year with the Summer School operated in association with RTE which included workshop sessions and analysis of the different forms of TV drama. A submission was made by the IFI to the Curriculum and Examination Board regarding the necessity for media education in Irish schools. The Institute continued its valuable work of distributing film and video on hire or for sale on education, training and other topics to schools, training hospitals, youth clubs, industry and so forth. The Institute provided the programming for the IFT up to its closure in May and later in the year the Institute programmed the extremely successful and significant Green on the Screen Season for ContemporEire '84. The Council was pleased to note also during 1984 that the Institute had established the first stages of the Film Archive with funding provided by BSE.

The Federation of Irish Film Societies continued its most important work during 1984 providing a central agency for over 40 active societies throughout Ireland. Despite the very difficult climate which exists for all cinemas and film societies at present the Federation

has continued to provide these services and under its newly-appointed administrator, Mr. Ted Sheehy, it grows from strength to strength. It is hoped that many new groups and new societies will avail of the Federation services, attend the national viewing Irish Film Theatre sessions and get active film societies going in their areas.

A grant of £6,000 was given to City Vision Productions to assist in the production of a 25 minute colour video film entitled "Childscapes". Written and directed by Helen O'Donoghue and Dervil Jordan with original music composed by Michael Houlahan. "Childscapes" is a sensitive portrayal of children's development through art, illustrated in fantasy and art-work, and was based on the Murals-in-Schools Scheme operated by the Council. City Vision Productions was formed in 1982 when a group of young people came together to script and produce a 30 minute video-film called "One Day Time". Since then the Video has been seen by over 4,000. City Vision has now professionalised itself with the aid of AnCO and YEA courses.

GRANTS

Irish Film Theatre	50,000
Irish Film Institute	26,000
Federation of Irish Film Societies	20,000
City Vision Group	6,000
Dublin Cine Club	300
Ha'penny Film Club	250
Waterford Video Project	250
Mark Kilroy	300
Total Expenditure per Note 4 to the Accounts	<hr/> <u>£103,100</u>

Arts Centres and Festivals

One of the most dynamic areas of growth in the arts in Ireland today is that of arts centres. This development reflects the national hunger for involvement in and enjoyment of creative activity at a time of economic recession. There is a new urge to see the benefits of the arts spread to a much wider audience than hitherto. Instances of this trend were seen in 1984 in Cork and Waterford.

In Cork in February, the Council's Chairman, Mairtin McCullough announcing a £60,000 capital grant from the Arts Council to Triskel Arts Centre to assist in the acquisition of the new Tobin St. premises said: "Our arts centres can and do provide foci of activity and entertainment particularly to so many of our young people who suffer currently the corrosive effects of unemployment. The Arts Council supports strongly the arts centres in this role. Indeed, the search for more creative and fully human response to the leisure generated by unemployment, consequent upon the economic recession and the electronic revolution in the workplace, necessitates the continued development of more arts centres throughout Ireland. The particularly high levels of unemployment in Cork at present are a chilly reminder that the arts do not, must not, exist in a social vacuum but must stretch out to embrace more and more of our people. The role of leading young people in creative activity is one which I desire earnestly to see pursued by our arts centres".

It is expected that the new Triskel Arts Centre will open in September 1985. The Arts Council extends its congratulations to the Triskel Chairman, Aidan Stanley, and to the hard-working, imaginative Administrator, Robbie MacDonald in the difficult synthesis of this project.

In September 1984, the actor Niall Toibin opened Garter Lane Arts Centre with a rousing speech from the front steps of Building One, the premises on O'Connell Street, Waterford. Garter Lane will be the largest arts centre in Ireland when Building Two opens, in 12 months or so. Building Two is the old Friends' Meeting House and will comprise principally of a cockpit theatre/performance space designed by the Deny architect, Tom Mullarkey. The Arts Council also recognises the role played by Waterford Corporation, and in particular the Waterford City Manager, Michael Doody, in the creation of the Centre. One of the most remarkable achievements of Garter Lane has been the capital grants of over £300,000 secured by the Manager for the conversion of the two buildings.

Another important and exciting new arts centre which came fully on stream in 1984 is Temple Bar Studios in Dublin, having begun life as an artists co-operative in 1983. *It* is directed by Jenny Hayghton and comprises a studio facility for many visual artists, including such noted figures as Brian Maguire, Paddy Graham and Patrick Hall.

In the area of festivals, Kilkenny Arts Week had a visit from the German performance artist, Joseph Beuys and the brilliant British designer, Peter Kneebone. Writers' Week in Listowel hosted a memorable reading from the man since installed as Britain's Poet Laureate, Ted Hughes.

GRANTS

Belltable Arts Centre	14,000
Galway Arts Festival	4,500
Garter Lane Centre	25,000
Kilkenny Arts Week	15,000
Mallow Arts Alliance	500
Newcastle West and Area Arts Festival	300
Project Arts Centre	132,400
Temple Bar Studios	3 ⁰⁹
Triskel Arts Centre	25,000
Wexford Arts Centre	53,000
Writers' Week, Listowel	7,000
Less: previous year's grants not required	(500)
Total Expenditure per Note 4 to the Accounts	<hr/> £279,200 <hr/>

Community Arts

In 1984, the Arts Council altered the direction of its policy in community arts to take account of the new vibrant movements occurring in this area round the country.

The Arts Council has decided to address the arts organisations working in this area under two headings which are as follows:

— the first type of arts organisation is that which operates in a direct and close way with its community.

Examples of this are Tuam Theatre and Arts Centre and Ballyfermot Arts Week.

— the second type of organisation is that which believes that the direct involvement of its audiences in the process of *the arts activity* is at least as, and often more, important than *the finished object*, such as the sculpture, video or novel. Examples of this type of organisation include Grapevine Arts Centre and Moving Theatre.

A vitally important seminar was mounted by C.A.F.E. (Creative Activity for Everyone), in the North Star Hotel, Dublin in late April. This CAFE National Conference was chaired by Senator Michael D. Higgins and was addressed by a range of outstanding figures in community arts and related fields, including, Peter Brinson of the Laban Centre, London and an ex-Director of the Gulbenkian Foundation; Jenny Harris, Director of the Albany Empire; London; Colm O'Briain, General Secretary of the Labour Party; and Ciaran Benson, author of the Arts Council's Report on the Arts in Education (1979). A valuable record document of this key National Conference is available from CAFE, which is the national umbrella organisation of community arts groups.

The Arts Council nominated a member of its staff who also deals with Arts Centres and Festivals as Community Arts Officer.

The increasingly significant role which is being played by Teamwork and other Department of Labour schemes and by AnCO in the area of the arts was recognised by the Council which initiated the setting up of the Cultural Projects Team to monitor activity in this area. Its members include: Lewis Clohessy, Dublin Theatre Festival; Sandy Fitzgerald, Grapevine Arts Centre; Attracta Halpin, Department of the Taoiseach; Tony O'Dalaigh, Department of Labour; Laurence Cassidy, The Arts Council. It is hoped that the Cultural Projects Team will become an initiating body in 1985.

Moving Theatre developed further its project in Drimnagh, Dublin producing an extraordinary work in which the elderly people participated. This was "Remedies" which it is hoped will issue as a book.

Grapevine Theatre produced an extravaganza involving a Belgian group Belcikal which performed a shadow play, and Lanza an energetic African dance group. This took place in Parnell St., Dublin in a Fossett's Circus Tent, during the Dublin Street Carnival.

1984 was the year when community arts made its voice clearly heard in Ireland.

GRANTS

Ballyfermot Arts Week	1,000
CAFE/Creative Activity for Everyone	1,000
Cibeal Cincise, An Neidín	3,500
Clifden Community Arts Week	700
ContemporEire	500
Cork Junior Film Festival	300
Dance for the West	1,000
Féile Ealaíon na nÓg, Gaillimh	280
Feis Cecil, Dublin	2,500
Feis Maitiú, Corcaigh	500
Galway Arts Group	4,000
Galway Theatre Workshop	500
Grapevine Arts Centre	25,500
Horizon Productions	2,000
Moving Theatre	14,000
National Youth Council	400
Neighbourhood Open Workshop	500
South Tipperary Art Group	150
Tuam Theatre and Arts Centre	1,600
Waterford Arts for All	1,000
Waterford International Festival of Light Opera	6,161
Westport Arts Festival	1,000
Total Expenditure per Note 4 to the Accounts £	<u>£ 68,091</u>

Education

It is now five years since the publication of the Arts Council's report 'The Place of the Arts in Irish Education (1979)'. It is a matter of considerable concern to the Council that there has been no significant development in arts education in Irish schools since the publication of that report. The Arts Council, in diverse ways, has endeavoured to encourage greater practice and appreciation of the arts among the school community but the responsibility for major development in this area rests with the Department of Education.

The Arts Council welcomed the establishment of a new and central structure in the Irish education system. The Curriculum and Examinations Board was set up on an interim basis in January 1984 and will be established on a statutory basis in 1986. The Arts Council has been declared a "designated body" by the Minister for Education and accordingly has a special relationship with the Board. The Arts Council made two lengthy submissions to the Board during 1984. In its first consultative document published in September, the Curriculum and Examinations Board endorsed in principle the first submission from the Arts Council, "particularly its proposal that the arts should have a central role in Irish education". In December the Arts Council responded to the Board's consultative document urging it to be strong in its stated resolve to "promote the development of a central role for the arts in curricula at first and second levels". The Council welcomes the fact that the Board established a special working party on the arts. The Arts Council's Education Officer is a member of that party. As the statutory body on the arts, the Arts Council looks forward to working closely with what will become the statutory body on the curriculum of Irish schools.

The post of Education Officer which fell vacant in July 1983 was not filled until December 1984 due to a long delay in the granting of the necessary sanction from the Department of the Taoiseach. This fact, coupled with the Council's poor financial resources generally, frustrated attempts to take initiatives in the area of education.

Nonetheless, many existing arts education projects and schemes funded either directly or indirectly by the Arts Council continued to thrive. The Murals-in-Schools Scheme "Paint-on-the-Wall" continued to prove popular and 61 murals were painted in primary schools throughout the country. This scheme along with the Prints-in-Schools Scheme represent the Council's concern to make the visual arts part of the school experience of both students and teachers. The Council continued to fund the Schools Recitals Scheme of the Music Association of Ireland (340 recitals in 1984) and Ceol Chumann na nÓg which are dedicated to providing young people in Irish schools with opportunities of having music performed specially for them.

It should also be noted that from the Drama, Literature and Traditional Music budgets respectively, the Arts Council funds theatre-in-education (TEAM), a Writers-in-Schools Scheme and Ceol an Iarthair. This last is a scheme for traditional music in second-level schools and it is grant-aided jointly by the Arts Council and Galway County Council and administered through the Galway-Mayo Regional Arts Committee. Ceol an Iarthair was launched in 1984.

The Arts Council awarded two scholarships in 1984: one was to a post-graduate student who will study for a Master of Arts in Education, specialising in Drama-in-Education, at the University of Durham: the second was awarded to a student on the basis of Leaving Certificate results in art and will allow her follow a course at the National College of Art and Design.

During 1985 the Council will reassess all of the schemes and projects in education which are supported by the Council with a view to determining their effectiveness.

This reassessment will form part of an overall review by the Arts Council of its education policy and practice.

AWARDS TO INDIVIDUALS

Scholarship for Post Graduate Studies:

Martina Sheridan

Scholarship based on Leaving Certificate results:

Deirdre Mary Fitzgerald

GRANTS

Art Mart	200
Ceol Cumann na nÓg	7000
Cork Music Scheme (Children's Music Hour)	500
Dublin Boy Choristers Summer School	200
Kilkenny School of Music	500
Music Association of Ireland: School recitals	7000
National Association of Youth Drama	1500
Peoples' College, 1984-85 season	600
Awards to Individuals amount paid	15,075
<i>Less:</i> Previous year's grants not required	(850)
	<hr/>
	£31,725

DIRECTLY PROMOTED ACTIVITIES

Murals-in-Schools	20,211
Slide Packs	(807)
Prints-in-Schools	134
Sundry	758
	<hr/>
	£20,296
	<hr/>
Total Expenditure per Note 4 to the Accounts	£52,021

Regions

Donegal

1984 saw exciting developments in Amateur Drama, Visual Arts, Arts in Education and Music in Donegal.

The Twin Towns Schools Festival, traditionally a one-act drama festival for secondary schools expanded into a young arts festival with poster and poetry competitions. Team Education Theatre Company also continued its excellent work of touring schools in the county.

Irish National Opera presented Verdi's "Falstaff" for one night in Letterkenny. This was notable as the first use of the Ibach Baby Grand Piano later purchased by the Arts Committee for the use of arts groups in the county. August saw the mounting of Bank Art 1984. Sixty-four pictures by 25 artists from around Donegal were displayed on the premises of four major banks in Letterkenny for three weeks. One of the artists was Jean Volang, the internationally known Vietnamese artist whose work was being seen for the first time in Ireland.

The Donegal/Deny area of the Amateur Drama League organised its first annual one-act Drama Festival. This was unique in that the Festival was limited to groups within the area and thus involved several groups which would not normally have the experience of festivals. It is hoped that this will be a first step towards the setting up of a four part circuit of one-act festivals within the country.

Finally, Arts News, the newsletter of the Committee reappeared in broadsheet form and with an increased circulation. It provides information of local, national and international arts events of interest to people in Donegal.

Galway/Mayo

The extensive co-operation with the Department of Labour and Youth Employment Agency has made additional funds available in the region, both for essential organisational work and directly for artistic work. The Department of Labour's Youth Employment Scheme has played a valuable role in the regional arts committee's policy of increasing employment in the arts. The policies pursued by the regional arts committee have led to a large number of schemes and events aimed at introducing Irish artists of all disciplines into local communities and gives artists, both local and national, more opportunities to present their work.

The new Ceol and Iarthair Scheme brought traditional music into schools and other venues. Hugh McCormack, Director of Fine Arts at the Galway Regional Technical College, has acted as Artist-in-Association, and John Buckley has acted as Artist-in-Residence.

The Regional Arts Committee's lead in commissioning work for musical groups in Galway and Westport has triggered the independent commissioning of compositions by a number of organisations.

The Regional Arts Committee established a liaison between the Dutch Embassy and the Galway Arts Group, who subsequently presented an exhibition of modern Dutch realist painting.

In 1984, the Regional Arts Committee worked with the visual artist James Coleman to set up his allegorical work, "Guarie", in Kinvara. The committee established the local organisation and provided co-ordination for this major event, which will come to fruition in 1985.

Three Community Arts Projects, under the artistic direction of community artist Geraldine O'Reilly, were completed in Mayo during 1984, and these were followed by a national seminar, "Community Arts — A Rural Experience", in Castlebar. The seminar, which attracted representatives from a wide range of groups involved in community arts, led to a demand for the continuation of these projects and for the establishment of local management teams for future community projects.

The newly designed arts calendar/brochure "Arts Events" continues to be produced bi-monthly, providing publicity and information on arts activities in the West.

Mid-West

Mid-West Arts major project during this year was the national pilot scheme "Ennistymon '84. This Co. dare town (pop. 1,100) was for more than twelve months given over to a celebration of visual arts, culminating in a two week festival in August. Ennistymon is famous for its attractive shop-fronts which have helped to retain the character typical of a small Irish town and these were the source and subject of one exhibition

during the festival, "Just Looking".

The intention underlying this project was to encourage a greater appreciation of the town and its environs together with the nurturing of a greater visual awareness. In this sense, it was an attempt to disprove the commonplace dismissal that the Irish as a race are visually illiterate. Certainly the local response was sufficiently enthusiastic to more than justify the undertaking and there are many tangible remains (murals, sculpture, paintings, puppet theatre) to bear witness to this. Co-ordinated by an administrator based in Ennistymon, Una McCarthy, who worked with a local committee, it is hoped that Ennistymon '84 was only the start of a burgeoning movement in County Clare and that community groups will now maintain the level of interest and activity.

While it would be impossible to mention all the events that made up Ennistymon '84, the project included lecture series, craft and art workshops, visits by national drama and dance groups, readings, music sessions, mural painting, creation of a sculpture park and sculpture playground, the building of a puppet theatre, and, of course, an enormous number of exhibitions (no less than eight simultaneously during the festival itself).

Despite all this activity in Ennistymon, the rest of the Mid-West was not neglected during 1984. In music, the national scheme, Ceol an Chlair, continued to be popular with local secondary schools throughout Co. Clare. And Ennis, during August, hosted the region's second summer school for young composers directed by John Buckley and James Wilson. Once again, this valuable contribution to the musical future of the country was made possible by joint funding from Co. Clare Vocational Education Committee and the Arts Council. In Co. Limerick, a new Youth Orchestra was established and gave its first performance in Abbey feale.

The Regional Touring Exhibition, "Faces" by Anne Brennan which had opened in Ennistymon in November 1983, visited ten community venues throughout the Mid-West. A newly-formed Limerick organisation, "Public View", which aims to present exhibitions by major contemporary artists, held its first show in March featuring the work of Barrie Cooke. Two additional exhibition spaces opened elsewhere in the region; the new library in Roscrea and the District Heritage Centre in Nenagh, both now able to take touring shows. A tribute to the sculptor Bob Mulcahy was organised by the Newcastle West Arts Committee in July.

A regional conference, "An Eye to the Future" which was held at NIHE, Limerick on Saturday 13th October was attended by over eighty persons representing organisations throughout the Mid-West. It provided an opportunity to assess the role and work of Mid-West Arts to date as well as providing a forum for new ideas and future projects.

Marian Fitzgibbon, the Regional Arts Officer resigned in October with glowing tributes to her work during the previous four years. She was replaced by Robert O'Byrne.

South-West

Effective liaison between arts orientated communities and aid bodies has been developed. For instance: Skibbereen Town Hall was developed as a regular touring venue for the National Touring Agency; a mural was executed in Traleeby community artist Tony Robinson with the assistance of the Urban District Council and the Arts Council; a large outdoor sculpture was commissioned by the Kerry County Library for its headquarters; new community arts festivals and other initiatives, such as concert promotion, film societies were encouraged and developed in a variety of towns; a piping workshop (which will become an annual event) was organised by Na Piobairí Uileann in Gougane Barra.

The County and Urban District Councils in the Region are aware of the benefit of local voluntary action in the arts and have continued and increased their financial aid to such organisations. However, the total level of financial assistance is low and must be rapidly increased if the growing needs and aspirations of local communities are to be serviced. Some hope comes from the willingness of the County Councils to accept the need for some development.

South West Arts, as well as fulfilling its information and consultancy brief to individual artists, professional and voluntary groups, and statutory bodies, has also continued to promote arts events. The major events, in this area in 1984, included the launching of the thirty-five minute promotional video "The Arts in Education", for use nationally to encourage an appreciation of the function and value of the arts in schools, (the video was nominated for an award at the Celtic Film Festival in Brittany): the publication of the "Regional Arts & the Local Authority", a series of papers dealing with the theory and practice of local government support for the arts; the organisation of an exhibition of the work of Juan Miro, with the Triskel Arts Centre, a month after the death of the painter; the setting up of a touring exhibition circuit for

libraries in co-operation with the Triskel Arts Centre; and the organisation of a writing workshop by Maeve Binchy in co-operation with the Irish Times.

Liaison was maintained with the organisers of the major festivals. Writers Week Listowel, Cibeal Cincise, Pan Celtic, Mallow Cultural Weekend, Skibbereen '84, and much done to assist development. On-going-activities included the publication of a monthly newsheet, a mail-shot for artists and the development of a data-base for regional and national use.

South-East

Tionól Tommy Kearney 1984 saw the second gathering of pipers from the South-East Region in Dunmore East, County Waterford. This year, over twenty pipers gathered to benefit from the experience and tuition of Tommy Kearney, Scan Donnelly, Donnacha Ó Maidin, Jimmy O'Brien-Moran and Willie Reynolds. Reed making and first aid for pipes was carried out by Seamus Ó Mathúna and Davy Spillane. The Workshop was again residential and the tuition was intense with the emphasis on performance and the raising of standards.

This year, the South-East Arts Committee was pleased to honour Tommy Kearney for his years of dedication to piping and pipers in the region in officially launching this annual event as "Tionól Tommy Kearney". In appreciation for his years of work and to mark the event, the Chairman of the South-East Regional Arts Committee presented Tommy with a silver sculpture specially made for the occasion.

January and February 1984 saw the first pilot of the "Artist in the Library" scheme designed to give the public access to an artist in the library situation. On this occasion the photographer John Crowley from Clonmel, Co. Tipperary was the artist on the spot. John is one of the most respected creative photographers in the country. His skills were featured on RTE closedown last December. He was in Carrick-on-Suir library for six days demonstrating, talking and generally showing the necessary skills of photography to the public. Tipperary (SR) County Council is to be congratulated on their part funding of this scheme.

The professional producer scheme is designed to assist amateur drama groups in the raising of drama standards in the South East region. Final arrangements for this scheme were thrashed out in December, when producers were invited to participate in the scheme. The scheme works on the basis of a standard fee being paid to the producer by SERAC to help cost and direct a play with an amateur drama group. This scheme goes into full swing in 1985 and all involved feel that it will have far reaching beneficial effects on amateur drama in the South East.

GRANTS

(ACNI = Arts Council of Northern Ireland grant)

Co. Donegal RDO and Arts Committee	8,600
North-East RDO and Co. Monaghan Arts Co-ordination Committee	368
Galway-Mayo RDO and Arts Committee	16,300
Mid-West RDO and Arts Committee	24,900
South-West RDO and Arts Committee	18,600
South-East RDO and Arts Committee	16,700
Tyrone Guthrie Centre	39,330
Tyrone Guthrie Centre (ACNI)	19,670
Less: previous year grants not required	(3,849)
	<hr/>
	£140,619
	<hr/>

DIRECTLY PROMOTED ACTIVITIES

Sundry	600
Total Expenditure per Note 4 to the Accounts	<hr/>
	£141,219
	<hr/>

LOAN

Tyrone Guthrie Centre	<hr/>
	£25,000

Regional Arts Committees

<p>Co. Donegal Arts Committee RDO Director: Liam Kelly Arts Committee: Clement MacSuibhne, Chairman Rita Kerrigan, Vice-Chairman Brid Bonner May Coll Tom Daly Denis Doyle Derek Hill Pat Bolger Cllr William Cafferty Máire Iníon Mhic Eananaigh Frank Moloney Vincent Murphy Eamonn Ó Canainn Eddie O'Kane Tom O'Reilly Donal O'Shea Áine Bean Úi Ghallchobhair Arts Officer: Michael McMullin Regional Arts Committee, County Buildings, Lifford, Co. Donegal.</p> <p>South West Arts RDO Director: John Quish Arts Committee: Michael Broderick, Chairman Cllr Kit Aherne Ignatius Buckley Cllr M. Connor-Scarteen Cllr Tadhg Curtis Cllr Pat Dawson Cllr Michael Donegan John Fitzpatrick Cllr Denis Lyons, T.D. Cllr Cornelius Murphy Cllr D.J. O'Sullivan Nóra Relihan Arts Officer: John O'Mahony, South West Arts, 30 Princes Street, Cork.</p>	<p>Mid-West Arts Association RDO Director: P.J. Barry Arts Committee: Cllr Frank Prendergast, Chairman Cllr Michael Barry Cllr Tony Bromell Noel Crowley Frank Custy Cllr Frank Dwan Paddy Doran Cllr John Griffin Bill Fogarty Cllr Binkie Hanafin John Logan John McGinley Baz Millar Tom Munnelly Noel Ryan Frances Shanahan Cllr Madeleine Taylor-Quinn Dick Tobin Lorraine Wall Niall Ó Beachain Richard Ruth Arts Officer: Marian Fitzgibbon (until October) Robert O'Byrne (from October) 104 Henry Street, Limerick.</p> <p>Galway/Mayo Arts Committee RDO Director: Tony Smyth Arts Committee: Sen. Michael D. Higgins Chairman Cllr. Tom Browne Cllr. Toddie Byrne Paddy Fahey Cllr. Martin Finn Patrick Goff Tom Kenny Michael Keohane Angela Kirrane Gerry Lee Noel O'Rourke Maura Moloney Cllr. Michael Ó Móráin Brendan Flynn Arts Officer: Helen Bygrove, Regional Arts Committee, Woodquay Court Woodquay, Co. Galway.</p>
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South-East Arts Committee

RDO Director: Liam Murphy

Arts Committee:

Larry Fanning, Chairman

Cllr John T. Browne

Michael Coady

Cllr Patrick Coffey

Cllr Liam Curhan

Denis Kenny

John Ennis

Aileen le Brocquy

Cllr John McNally

Cllr Mary Kavanagh

George Vaughan

William Walsh

Cllr Joe Manning

John Ennis

John McQueen

Arts Officer:

Martin Quigley

99 The Quay

Waterford.

Capital

As in previous years financial constraints prevented the Council from making any significant provision of grant-aid for capital purposes. Four grants were given, the largest being £45,500 to Arthur Guinness Son & Co. (Ireland) Ltd towards the cost of converting an old hop store at the St James's Gate Brewery into an exhibition space. The first exhibition to be shown in the Hop Store was ROSC '84, which opened in August.

GRANTS

Abbey Theatre	4,307
Guinness Hop Store	45,500
Triskel Arts Centre (second instalment of £60,000 grant)	20,000
Tyrone Guthrie Centre	1,779
Total Expenditure per Note 4 to the Accounts	<u>£71,586</u>

Analysis of 1983 Grant Aid

INTRODUCTION

This report sets out the results of a survey of organisations which received grant aid from the Arts Council in the calendar year 1983.

PURPOSE:

The purpose of the exercise was to determine to what extent these organisations were capable of generating income having received grant-aid from the Arts Council.

SCOPE:

The survey covered 183 organisations as listed in the 1983 Annual Report of the Arts Council. A total of £4,014,236 was paid by way of grant-aid to these organisations during that year. Of the total number examined, data was not immediately available for 30 organisations representing £119,250 in grant-aid, or 3% of the total.

WORK DONE:

The returns/accounts which were submitted by the grant-aided organisations were summarised as follows:—

Income:

Arts Council: being the amount of Arts Council grant-aid in 1983.

Earnings: being income generated by the grant-aided organisation as a result of its activities in the period.

Local Authority: being grants received from the local county council or city corporation.

Other State: being grants received from Government agencies other than the Arts Council or Local Authorities.

Other: being income which does not fall into any of the above categories.

Total Expenditure: being expenditure incurred by the organisation in the period.

Salaries/Wages/Fees

being amounts paid to administrative staff and to artists, lecturers, etc. (This figure is distorted slightly because 15 organisations in the survey did not submit this information in their returns/accounts.)

RESULTS:

The 183 organisations, which received grant aid from the Arts Council of £4.0 m generated further income from all other sources of 7,125,982 made up as follows:

	£m
Earnings	5.219
Sponsorship	.647
S Local Authorship	.180
Other State	.741
Other	.339
	<hr/>
	7.126

Diagram A

Illustrates graphically the components of the income of the organisations.

Diagram B

Illustrates the position excluding sales of publications in the literature category as it is felt that this income was not generated as a direct result of Arts Council grant-aid.

In this scenario. Arts Council grant-aid represents 39% of the total income of the organisations covered by the survey. Or, for every £1 of grant aid, a further £1.55 was generated from other sources.

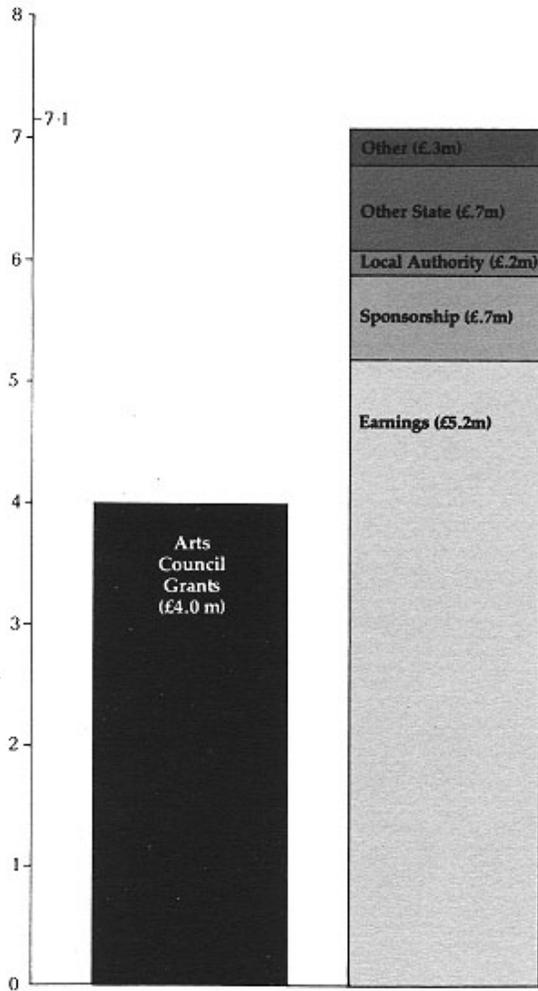
Diagram C

Illustrates the relationship between grant aid received from the Arts Council and wages/salaries/fees paid out by the organisations.

This illustration demonstrates that for every £1 of grant aid £1.28 was generated in wages/salaries/fees.

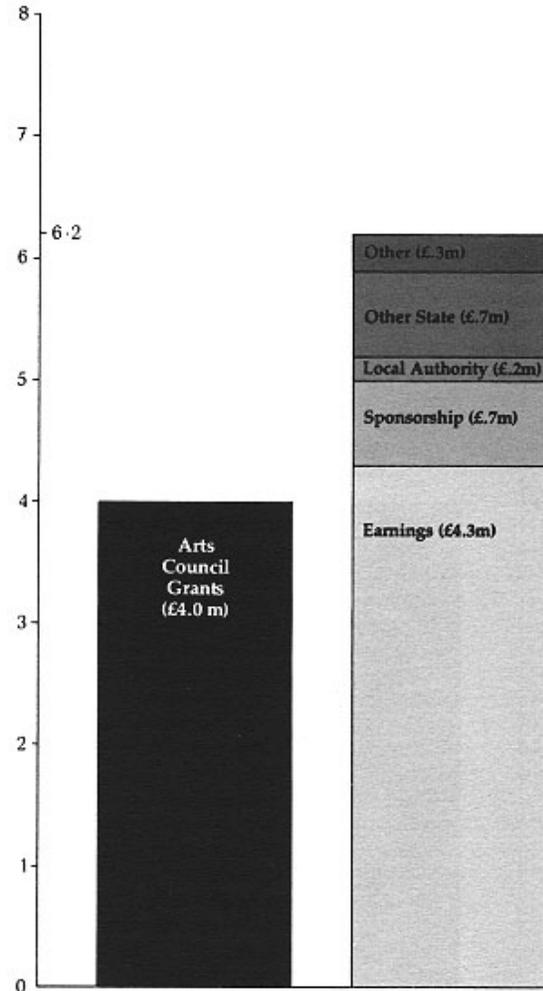
If we exclude the wages/salaries/fees paid in the literature category, the rate in the preceding paragraph becomes £1 : £1.25.

DIAGRAM A



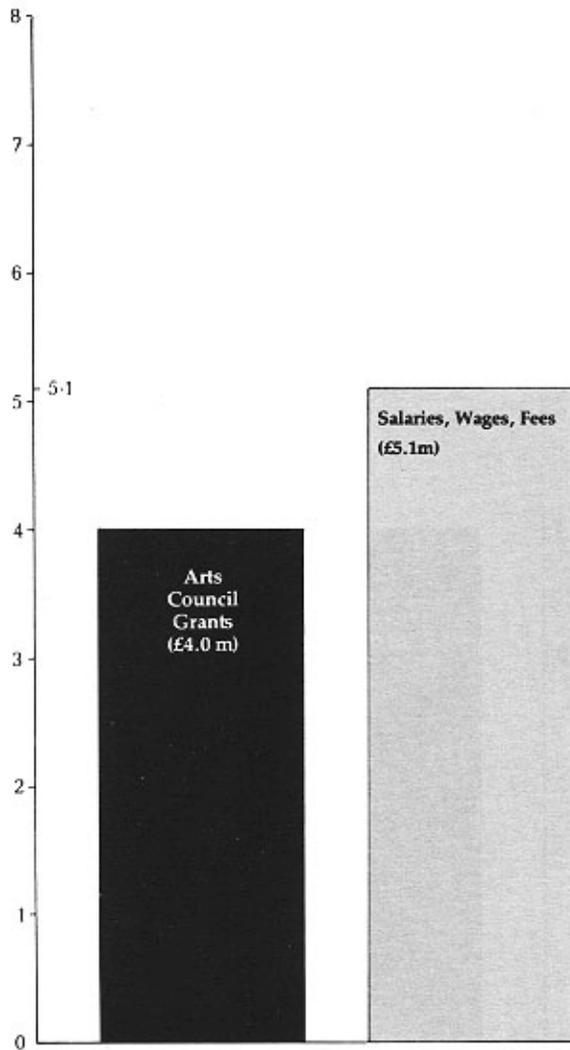
Grant-aided organisations:
Sources of income in 1983.

DIAGRAM B



Grant-aided organisations: Sources of
income in 1983, excluding book-
publishers' sales.

DIAGRAM C



Grant-aided organisations: Arts Council grants received in 1983 and salaries, wages and fees paid.

An Chomhairle Ealaíon

**ACCOUNTS
for the year ended 31st December 1984**

Report of the Comptroller and Auditor General

I have examined in accordance with approved auditing standards the Accounts set out on pages 46 to 52 which are in the form approved under the provisions of the Arts Act, 1951. I have obtained all the information and explanations which I considered necessary for the purpose of my audit.

In my opinion proper books of account have been kept by An Chomhairle and the Accounts, which are in agreement with them, give a true and fair view of the state of its affairs at 31st December 1984 and of its transactions for the year then ended.

A handwritten signature in black ink, appearing to read 'P. L. McDonnell', with a stylized flourish at the end.

P. L. McDonnell
Comptroller and Auditor General
22nd October 1985

**INCOME AND EXPENDITURE
ACCOUNT**

Year ended 31st December 1984

1983

£	Income	Notes	£	£
4,954,000	Oireachtas Grant-in-Aid	(1)	5,193,000	
—	Funds of Suitors	(2)	100,000	
109,818	Other Grants	(3)	64,402	
43,172	Sundry Income		30,162	5,387,564
<u>5,106,990</u>				
	Expenditure			
4,680,003	General Expenditure on the Arts	(4)	5,097,246	
376,161	Administration	(5)	422,055	5,519,301
<u>5,056,164</u>				
50,826	Surplus (Deficit) for the year			<u>(131,737)</u>
(66,343)	Deficit brought forward			<u>(15,517)</u>
<u>£(15,517)</u>	Deficit at 31st December 1984			<u>£(147,254)</u>

Notes 1 to 11 form part of these accounts.

Mairtin McCullough,
Chairman.

Adrian Munnelly,
Director

14th October 1985

**BALANCE SHEET AT 31st
DECEMBER 1984**

31.12.83				
£			Notes	£
97,545	Fixed Assets		(6)	102,949
95,725	Net Assets of Trust Funds		(8)	90,603
176,109	Loans		(9)	148,632
505	Prize Bonds			505
	Current Assets			
23,944	Debtors	13,508		
47,000	Grants paid in advance	37,700		
70,944		<u>51,208</u>		
	Current Liabilities			
44,854	Creditors	82,099		
170,416	Grants and Guarantees Outstanding	161,680		
47,805	Bank Overdraft	103,820		
263,075		<u>347,599</u>		
(192,131)	Net Current Liabilities			(296,391)
<u>£177,753</u>				<u>£46,298</u>
	Represented by:			
97,545	Capital Account		(7)	102,949
95,725	Trust Funds		(8)	90,603
(15,517)	Income and Expenditure Account: Deficit			<u>(147,254)</u>
<u>£177,753</u>				<u>£46,298</u>

Notes 1 to 11 form part of these accounts.

Mairtin McCullough,
Chairman.

Adrian Munnely,
Director

14th October 1985

Note 1: Accounting Policies*(i) Oireachtas Grant*

Income shown as Oireachtas Grant-in-Aid is the actual cash received from the vote for An Chomhairle Ealaíon and the Vote for Increases in Remuneration and Pensions.

(ii) Fixed Assets

Expenditure on fixed assets is charged as an appropriation from the Income and Expenditure Account to the Council's capital account. Fixed assets are shown at cost and are not depreciated.

(iii)

Expenditure on office furniture, fittings and equipment is written off in the year in which it is incurred.

(iv)

Irrecoverable debts and loans are written-off as they occur.

Note 2: Funds of Suitors

Pursuant to the provisions of Section 2(a) of the Funds of Suitors Act, 1984, the sum of £100,000 was paid to the Council on the determination of the Taoiseach. No expenditure was incurred in the year on the project for which these monies were provided.

Note 3: Other Grants

Allied Irish Banks Limited (Tony O'Malley Retrospective Exhibition)	3,000
Arts Council of Northern Ireland (Grants)	37,697
Bord na Gaeilge (Theatre in Irish)	535
Department of Finance (Tyrone Guthrie Centre)	9,536
Department of Foreign Affairs (Six Irish Artists Exhibition)	2,934
Dublin Corporation (Christy Brown Award)	1,000
Dublin Corporation (Royal Irish Academy of Music)	5,000
Dublin Corporation (Scholarships)	3,000
Dundalk Urban District Council (Music Scholarships)	1,000
Mayo County Council (Music Scholarship)	300
Spanish Cultural Institute (George Campbell Memorial Travel Grant)	400
	<hr/>
	£64,402
	<hr/>

Note 4: General Expenditure on the Arts

1983 † Total		Grants	Directly Promote d Activities	Total
£				£
247,901	Literature	270,785	12,523	283,308
431,757	"Visual Arts	440,507	43,673	484,180
8,587	Visual Arts — Transfer to Capital Account (Note 7)	—	5,404	5,404
2,313,535	Drama	2,546,559	664	2,547,223
368,039	Dance	398,250	4,844	403,094
112,234	Traditional Arts	114,872	—	114,872
220,036	Opera	231,450	409	231,859
235,847	Music	285,221	149	285,370
168,227	Film	103,100	—	103,100
247,190	Arts Centres and Festivals	279,200	—	279,200
48,494	Community Arts	68,091	—	68,091
69,993	Arts in Education	31,725	20,296	52,021
118,994	Arts Development in the Regions	140,619	600	141,219
47,253	Capital	71,586	—	71,586
41,916	Sundry	6,300	20,419	26,719
4,680,003		4,988,265	108,981	5,097,246

*Visual Arts expenditure includes grants towards the cost of works or art acquired by approved bodies under the Council's Joint Purchase Scheme. The works of art may not be resold without the prior agreement of the Council and, in the event of such agreement, they shall not be resold for less than their original price, and half the sum realised shall be refunded to the Council.

†Previous year's figures have been restated where necessary for purposes of comparison.

Note 5: Administration

	1983	1984
	£	£
Salaries, PRSI and Superannuation	229,281	246,841
Council and Staff Expenses	45,309	59,694
Consultants' Fees and Expenses	5,917	12,524
Office Furniture, Fittings and Equipment	10,739	2,170
Improvements to Premises	825	3,664
Rent, Light, Heat, Insurances, Cleaning, Repairs and other House Expenses	37,112	52,771
Printing, Stationery, Postage, Telephone and Sundry Expenses	42,894	44,391
Capital Account	4,084	—
	<u>£376,161</u>	<u>£422,055</u>

Note 6: Fixed Assets

Cost	Works of Art	Motor Vehicle	Total
Balance at 31st December 1983	88,395	9,150	97,545
Acquisitions	5,404	—	5,404
Balance at 31st December 1984	<u>£93,799</u>	<u>£9,150</u>	<u>£102,949</u>

Note 7: Capital Account

	£
Balance at 31st December 1983	97,545
Transfer from Income and Expenditure Account:	
Visual Arts (Note 4)	<u>5,404</u>
Balance at 31st December 1984	<u>£102,949</u>

Note 8: Trust Funds

	£	£
Assets at 31st December 1984		
<i>President Douglas Hyde Award</i>		
£831 6% Exchequer Stock, 1980-85	840	
(Market Value of Securities £784)		
Cash at Bank	<u>663</u>	1,503
<i>W.J.B. Macaulay Foundation</i>		
£26,400 15% Conversion Stock, 1988	20,546	
(Market Value of Securities £27,774)		
Cash at Bank	<u>4,465</u>	25,011
<i>New York Institute Fund</i>		
£1,729 6% Exchequer Stock, 1980-85	1,770	
(Market Value of Securities £1,631)		
Cash at Bank	<u>—</u>	1,770
<i>Denis Devlin Foundation</i>		
£2,600 15% Conversion Stock, 1988	2,032	
(Market Value of Securities £2,735)		
Cash at Bank	<u>1,708</u>	3,740
<i>Ciste Cholmcille</i>		
£ 1,200 7% National Loan, 1987-92	1,030	
£10,070 9¾% National Loan, 1984-89	8,951	
£ 1,020 9¾% National Development Loan 1992-97	1,005	
£ 2,000 11% National Loan, 1993-98	1,840	
£ 6,900 18¼% Land Bonds	7,002	
1,500 Allied Irish Banks Limited, 25p Shares		
(Market Value of Securities £20,886)	3,138	
	<u>22,966</u>	
Debtors	313	
Cash at Bank	<u>5,663</u>	28,942
<i>Marten Toonder Foundation</i>		
£ 4,100 15% Conversion Stock, 1988	4,021	
£ 6,000 11% National Loan, 1993-98	5,583	
£ 6,600 12% Conversion Stock, 1995	6,711	
£ 6,162 Allied Irish Banks Limited, 25p Shares	5,189	
£ 1,725 Bank of Ireland Stock	3,560	
(Market Value of Securities £29,221)		
	25,064	
Debtor	601	
Cash at Bank	<u>2,504</u>	28,169
<i>Reg Cant Memorial Fund</i>		
Cash at Bank	<u>1,468</u>	1,468
		<u>£90,603</u>

Note 8: (Continued)*Movement of Trust Funds*

	Brought Forward	Income	Expenditure	Carried Forward
President Douglas Hyde Award	1,398	105	—	1,503
W.J.B. Macaulay Foundation	24,535	4,476	4,000	25,011
New York Institute Fund	1,770	104	104	1,770
Denis Devlin Foundation	4,189	551	1,000	3,740
Ciste Cholmcille	34,861	2,935	8,854	28,942
Marten Toonder Foundation	27,185	3,484	2,500	28,169
Reg Cant Memorial Fund	1,787	181	500	1,468
	<u>£95,725</u>	<u>£11,836</u>	<u>£16,958</u>	<u>£90,603</u>

Note 9: Interest Free Loans

During 1984 six additional interest free loans were made.

Balance at 31st December 1983	176,109
Additional Loans	44,800
Repayments	<u>(72,277)</u>
Balance at 31st December 1984 (27 loans)	<u>£148,632</u>

Note 10: Future Commitments

At 31st December the Council had approved grants and guarantees against loss on various activities due to take place after that date. The amount involved, £2,482,200 is not reflected in these accounts.

Note 11: Superannuation Scheme

A Staff Superannuation Scheme under Section 10 of the Arts Act, 1973, is in operation. Equal contributions to the Scheme are made by Council and staff and benefits are insured. The Council is undertaking a review of the adequacy of these arrangements.