

## Arts Council Strategic Review 2014

### Dialogue with partners, stakeholders and others

- The Steering Group of the Strategic Review 2014 is inviting you to contribute to its reflection and analysis by offering your views on how the Arts Council should address its remit.
- This document is designed to inform all responses - whether they result from sectoral or focus group meetings or submissions to the Arts Council website.
- It begins with a short background note on the Strategic Review itself and on the Arts Council. Please read this first before responding.
- The steering group suggests you would then read the section entitled 'Propositions Issues and Questions' before responding to its prompts and questions. These questions are designed to solicit your feedback on a set of propositions developed by the steering group based on its deliberations to date and to set out the issues on which it would welcome your input.
- Please try and keep your responses as concise as possible and focused on the issues and alternatives raised by the prompts and questions.
- The steering group does not intend you to address every question. Please respond only to those that engage your interest or relate to your experience.
- Your responses will inform the next phase of the Steering Group's deliberations and, in time, its report to the Arts Council.

## Background Note on Arts Council Strategic Review (2014)

This is a briefing note for individuals and organisations interested in contributing to the strategic review the Arts Council is undertaking at present.

### Introduction

As announced in November 2013, the Arts Council is undertaking a strategic review of how it addresses its remit. It comes a decade after the 2003 Arts Act and in light of the significant deterioration in the public finances since 2008<sup>1</sup>. However, the impetus for the review and its scope are not confined to finances. It sits within the wider framework of public service reform, which is summarised as follows:

*The mantra of doing more with less was heard a lot at the start of the reform process. But increasingly reform is about doing things differently with less. The old way of doing things cannot be sustained in many places and new ways of working are needed to cope. This means that cost-cutting measures cannot be taken in isolation, but need to be accompanied by structural and process reform of the public service.*

Fit for Purpose? Progress Report on Public Sector Reform [Institute of Public Administration, 2013]

### Process

The Strategic Review 2014 is being overseen by a steering group, which is due to report to the Arts Council in June, 2014. The group consists of five representatives from the Arts Council (three members and two staff) and seven independent, external representatives - one of whom has assumed the role of chair of the steering group. Details of the membership and its terms of reference are set out in an appendix to this document. The steering group began its work in January, 2014, and is informing itself in a variety of ways, including;

- Analysis of how the Arts Council currently addresses its remit and the challenges it faces in doing so
- Research into the wider environment within which the Arts Council functions and comparisons with some equivalent agencies internationally
- Dialogue with partners, stakeholders (including the arts sector), key informants and the wider public.

### Propositions, Issues and Questions

Following its review, the steering group will make a set of suggestions, or propositions, to the Arts Council's annual policy plenary meeting in June, 2014. These propositions will help inform the Art Council's future strategic planning. The dialogue phase of the strategic review is being conducted on the basis of addressing a number of issues, questions and emerging propositions that have surfaced in the first phase of the review. These require further exploration with partners and stakeholders, including the arts sector. The propositions set out below are framed by the current operating model of the Arts Council. This model – shaped by statutory remit, self-determined mission and current strategy - forms the basis for the strategic review and is summarised in the diagram below. Further information is available on the Arts Council's website, where links can be found to a range of relevant documents.

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<sup>1</sup> The Arts Council had €85.1m to expend in 2008 (incl. supplementary grant of €3m received in late 2007). In 2014 the equivalent figure is €56.9m. This represents a reduction of €28.2m or 33% over a six-year period.

# THE ARTS COUNCIL

## REMIT

Section 9 of the 2003 Arts Act sets out the functions of the Arts Council as being to:

- (a) *Stimulate public interest in the arts*
- (b) *Promote knowledge, appreciation and practice of the arts*
- (c) *Assist in improving standards in the arts*

[A further five functions follow relating to the Arts Council's offering advice]

## MISSION

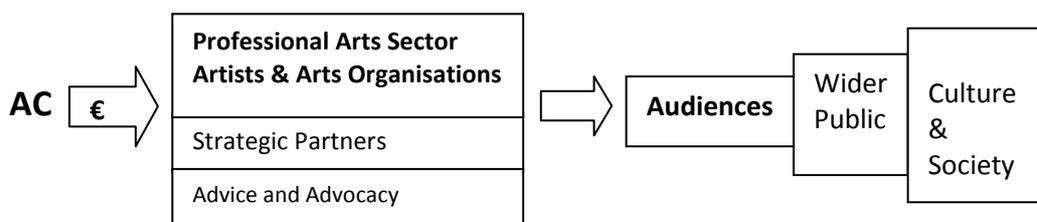
This is determined by the Arts Council.  
The current mission is set out in the 2013 Strategic Statement.\*

## WORK

The Arts Council defines its work as having four pillars:  
**Advice Advocacy Investment Partnership\*\***

## MAIN MODEL OF SUPPORT

Around 92% of the Arts Council's financial resources and by far the greatest part of its human and other corporate resources are devoted to the investment pillar of its work.



## INVESTMENT STRATEGY

Over the past few years, a guiding strategic principle for the Arts Council in allocating funding has been '**breadth and balance**', first articulated on p.5 of the 2011-2013 Strategic Overview. This can be found on the Strategic Review page on the Arts Council website.

## ARTS COUNCIL RESOURCES

2004/€54.5m

2008/€85.1m

2014/€56.9m

**Council Members:** Chair + 12

**Staff:** 41 [down from 62 in 2008]  
+ contracts for service]

**Advisers:** 14 (p-t)

\* *Our mission is to promote and develop the arts in Ireland.*

We do this by:

- Supporting artists to make work of excellence
- Enabling people to experience the arts
- Working with partners and stakeholders
- Advising and advocating

\*\* More detail on these four pillars is to be found on p.11 of [Developing the Arts: Arts Council Strategic Statement](#) (November 2013) which can be found on the Strategic Review 2014 page on the Arts Council website.

## Propositions, Issues and Questions

A series of emerging propositions is set out below. These reflect much of the deliberation and analysis of the steering group to date and may inform its report to the Arts Council in June. They are being published now to help focus dialogue with the arts sector, partners and other stakeholders - including the public. It is not the intention of the steering group to circumscribe submissions from any individual or organisation but to be effective the dialogue phase of the strategic review must be focused on the key issue of how the Arts Council addresses its remit. This format, which encompasses propositions, issues and questions to guide meetings; an online survey; and conventional written submissions, is designed to help provide this focus.



### Proposition One: Retain the Current Model

This proposition favours retaining the current model by which the Arts Council addresses its remit. In investment terms this would largely mean operating by the principle of 'breadth and balance' and, most likely, some continuation of the process of scaling back that has occurred since 2008. The Strategic Review 2014 page on the Arts Council website provides a review of the Arts Council's work and its expenditure in 2012 as well as graphic analysis of some key data from that year's direct arts expenditure. This information provides a good idea of the outputs (and the financial outputs especially) of the current model.

**Q1** *From your perspective and experience and informed by this and other documentation on the Arts Council and by its website, do you think that retention of the current model by which the Arts Council does its work is the most desirable outcome of the review? Is now the time to 'steady the ship' rather than undertake (significant) change of the kind outlined in some of the other propositions that follow? Or do you think this is the very time the Arts Council needs to change how it gives effect to its remit?*

### Proposition Two: Adjust the Current Model

This proposition would involve the framework of the current model remaining largely intact but with some internal changes. There might be some adjustments in the balance between the investment pillar and the other three pillars of advice, advocacy and partnership. The principle of 'breadth and balance'<sup>2</sup> would be retained but possibly with less 'breadth' as a result of changes within the investment pillar. The nature and extent of the change would be based in part on how the following questions would be resolved.

**Q2** *How should the Arts Council define and consider national provision of the arts? Should it reduce its direct financial provision for local and regional arts and invest more in organisations, projects and schemes of national significance? How would you define 'national significance'?*

**Q3** *Should the 'quality' of artistic work have pre-eminence in the decision-making of the Arts Council? If not, what (else) should? If so, how would you define 'quality'? [The Arts Council currently defines artistic quality as 'technically-excellent work which is both ambitious and original, connects to people and their concerns and leaves audiences changed in some lasting way.']<sup>3</sup>*

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#### <sup>2</sup> **Allocating Funding: Breadth and Balance**

- a) We will strive to maintain breadth and balance by investing
  - i. Across all art forms and areas of arts practice currently supported
  - ii. To the benefit of people in all parts of Ireland
- b) We will carefully balance the needs of individual artists and independent practitioners with those of arts organisations
- c) Because different funding programmes address different needs and objectives, we will continue to offer a range of funding streams and other support mechanisms. These include annual grant-aid; awards; projects; schemes; initiatives; promotions; and key research and development actions
- d) Our funding allocations will reflect our commitment to diversity: of the population; of the genres and practices within art forms; of the settings and contexts within which various kinds of arts engagement occur
- e) We will seek to ensure that opportunities for new ideas, innovative practices, and emerging practitioners are secured, alongside support for more established artists and arts organisations demonstrating a continuous commitment to creative endeavour

<sup>3</sup> From Weighing Poetry: Exploring Funding Criteria for Assessing Artistic Quality by Francois Matarasso. This is the key document for the Arts Council in respect of this issue and can be accessed on the Strategic Review 2014 page on the Arts Council website.

**Q4** *More than 80% of the Arts Council's direct expenditure on the arts is on recurring funding relationships with around 230 organisations. The balance is spent on non-recurring support i.e. awards, bursaries, schemes, commissions, residencies and projects. Is too much of current Arts Council investment going to established organisations with track records of delivering quality provision? Is too little available for new / emerging / once-off / cross-disciplinary work, or for a range of other purposes?*

**Q5** *Should the Arts Council focus its investment on the production and presentation of art i.e. on programming activity? Over the past 20 years Ireland has developed a significant arts infrastructure (physical and organisational) requiring the Arts Council to make a heavy and sustained contribution to core costs. In a situation of the Arts Council electing to make 'hard choices', where should its priorities lie: in sustaining hard-won infrastructure or in supporting activity within that infrastructure?*

**Q6** *The Arts Council and local authorities jointly fund arts centres and venues throughout the country (and also some festivals). Some of these bring significant cultural, social and economic benefits locally but often the level of local authority support fails to reflect this. Often there is a historically-embedded over-reliance on the Arts Council. How do you respond to the proposition that the Arts Council should release itself from historic funding relationships and establish new joint-funding arrangements in which its support would be based on its assessment of the contemporary artistic significance of an organisation's work?*

**Q7** *The Arts Council's partnership with local government has been very constructive, bringing many cultural and social benefits. However, viewed from a national and comparative perspective, it is uneven in some aspects. Some local authorities lag well behind many of their counterparts. How might the Arts Council best renew or adjust its current partnerships?*

### Proposition Three: Change the Model to Focus on the Delivery of Strategic Priorities

This proposition suggests the Arts Council is insufficiently strategic and selective and its adherence to the principle of 'breadth and balance' for governing its investments is misguided. The Arts Council appears reluctant to identify a limited number of priorities and to pursue these (and de-select others) using the four pillars underpinning its work: advice, advocacy, partnership and investment. This proposition arises in light of current financial circumstances i.e. given the 33% collapse in human and financial resources since 2008 and with no prospect of a return to previous levels in the foreseeable future, 'breadth and balance' has become an unsustainable approach.

**Q8** *Assuming the professional arts sector remains the main focus of Arts Council investment and the main conduit for public access and engagement, and that 'hard choices' need to be made so that 'selective and strategic' replaces 'breadth and balance' as a guiding principle, what criteria should inform a new investment framework?*

**Q9** *How might the Arts Council use the three (non-funding) pillars of advice, advocacy, and partnership to maintain a commitment to aspects of arts provision it had supported previously through direct investment?*

**Q10** *In offering public funding to companies and arts organisations in particular, should the Arts Council simply respond to their identified annual programmes of work or should it enter into 'funding agreements' where grant-aid is tied explicitly to delivery of strategic objectives determined by the Arts Council in its role as the statutory body responsible for investing public monies in the promotion and development of the arts?*

**Proposition Four: Strengthen the Arts Council as a Development Agency for the Arts**

The Steering Group believes there are two significant obstacles to embedding the arts in Irish life and to realising their full public benefit.

- The first is in the area of arts and culture, where there is a lack of overarching cultural policy. This has caused a fragmentation in provision. For example, within certain art forms, or in the international arena, or between the arts and broadcasting, or between the contemporary arts and related fields such as heritage, crafts, design and library provision.
- The second obstacle results from the poor connections between cultural policy and wider (civil) society. For example, in the domain of education, or in terms of social inclusion, or in the economic sphere in areas such as tourism and the creative and cultural industries.

The Arts Council makes a significant effort to secure and then invest its annual grant aid. Raising and allocating financial resources and addressing the immediate needs of the arts sector have led the Arts Council to organise its board, staff, resources and processes to become, in the main, a funding agency. There is no dichotomy between 'development' and 'funding' - indeed the former can be advanced by the latter - but this proposition highlights three things to which the Arts Council may need to give more attention:

- (i) The need for evidence-based and policy-driven strategic priorities
- (ii) Understanding, influencing and sometimes intervening in the environment that surrounds and often determines the place of the arts in society
- (iii) Setting long-term goals and short-to-mid term actions to realise them

**Q11** *Around 92% of the Arts Council's annual budget is distributed in grants and awards to artists, arts organisations and others delivering arts programmes. The balance is spent on core costs of the Arts Council and other non-funding actions. Are you in favour of the Arts Council spending more on advocacy, advice, partnerships and developmental actions directed at addressing longer-term, systemic issues that would assist in the promotion and development of the arts and in creating a climate of public knowledge, appreciation and practice of the arts? Or, conversely, do you think the Arts Council should spend as little as possible on activities other than the direct funding of artists and arts organisations?*

**Q12** *If you agree with the analysis of fundamental obstacles offered above, what might the Arts Council do to improve the situation? Please clarify the particular obstacle(s) or 'disconnect(s)' (a) in the cultural arena and/or (b) in the wider socio-economic arena the Arts Council might address and how.*

**Q13** *Education and provision for young people have featured strongly in the strategic review's discussions as key to building a society in which the arts are practised and valued. The Arts Council has been involved in this area over many decades yet it remains clear that a much greater and more sustained commitment of human, financial and corporate resources will be required - and in consort with a number of partners - to yield meaningful, long-term results. Should the Arts Council make this an over-arching, long-term strategic goal and allocate resources accordingly? Is there a particular aspect of the domain of education and provision for young people that should be the focus of the Arts Council's attention and investment?*

**Q14** *Research demonstrates public funding of the arts benefits certain sections of society disproportionately. Is this an inevitable, if regrettable, reality beyond the aegis of the Arts Council and something that should therefore be left to others to address? Or is it a fundamental challenge facing the Arts Council as it discharges its remit? If it is the latter, what steps might the Arts Council take to address this challenge (a) within its own immediate sphere of action and (b) working with other agencies?*

**Q15** *If the Arts Council were to attend more to developing the links between the arts and economic policy and strategy what particular agencies might it partner with and to what end?*

#### Proposition Five: Address the remit differently

The statutory remit of the Arts Council has three core functions:

- (a) *To stimulate public interest in the arts*
- (b) *To promote knowledge, appreciation and practise of the arts*
- (c) *To assist in improving standards in the arts*

[A further five functions follow to do with the Arts Council's offering of advice/ co-operation]

This proposition is that the current mission and operating model of the Arts Council are determined by history, custom and practice, as well as by long-established relationships between the Arts Council and the professional arts sector but are not in fact axiomatic interpretations of its statutory remit. It is open to the Arts Council to interpret its remit differently and to re-shape its policies and strategies, its allocation of financial and other resources and its operating model along different lines.

**Q16** *How best do you think the Arts Council might fulfil its statutory remit? How would you write the mission statement to reflect your view? How would your mission statement be reflected in goals and strategic objectives and in a new operating model for the Arts Council?*

## Appendix One: Strategic Review 2014 Final Terms of Reference

### General Statement of Purpose

- *The Arts Council is undertaking a review of how it addresses its remit so as to inform future policy and strategy.*
- *This Strategic Review is being undertaken ten years after the 2003 Arts Act in a rapidly changing cultural context and at a time of significant constraint on the public finances.*
- *The Arts Council has instituted this review so as to benefit from a process of detailed deliberation and analysis.*
- *The process - overseen by a Steering Group chaired independently and including external experts – will include an examination of key aspects of the Arts Council's work and will be informed by dialogue with stakeholders, partners and those in the arts sector.*
- *The findings of the review will inform Arts Council thinking about how it interprets and implements its remit to support and develop the arts.*
- *The findings will help to shape future Arts Council actions and decisions across all of its work.*

### Terms of Reference

1. To conduct a review of key aspects of the work of the Arts Council and of their outcomes.
2. Taking account of the economic and public sector context in which the Arts Council operates and in particular of the impacts since 2008 of that significantly altered environment, to consider the challenges likely to arise in the medium-term; and to make suggestions as to how the Arts Council might best plan to undertake its work in the future.
3. Taking account of likely resources (human and financial) in the medium-term and of the dependency on the Arts Council that characterises much present provision, to examine the viability and sustainability of current models of support and to propose possible actions to maximise the benefits of likely available resources, including attending to flexible and scalable models of provision.
4. To give consideration in its analysis and proposals to the possibilities that lie in models of cultural practice (production / dissemination / reception) linked to digital technology
5. To consider new strategic actions that might complement or replace existing actions and so assist the Arts Council in addressing its statutory functions.
6. To provide a focus and process for dialogue with stakeholders and partners in the arts and other relevant fields to address issues of common concern.
7. To undertake such research (including comparative study from other fields in Ireland or from the arts abroad) as would inform the review.
8. To report to the Arts Council on its findings and to propose options or otherwise make suggestions as to existing strategies, actions and models of provision it might (a) maintain; (b) alter; (c) cease; and new strategies, actions and models it might undertake whether unilaterally or in partnership.

## Appendix Two: Arts Council Strategic Review 2014 Steering Group

### Biographical notes on members:

**Lenny Abrahamson** was born in Dublin and in his 20s won a scholarship to study for a PhD in Philosophy in [Stanford University](#). He failed to complete this however and returned to Ireland to take up filmmaking, initially directing commercials, filming a popular series of adverts for [Carlsberg](#). Abrahamson's first film was [Adam and Paul](#), a black comedy that featured a pair of heroin addicts as they made their way around Dublin in search of a fix. The follow up film to this was 2007's [Garage](#), starring [Pat Short](#) as a lonely petrol station attendant in rural Ireland. Both films won the IFTA award for best film. Also in 2007, RTE screened Abrahamson's four-part TV mini-series [Prosperity](#), which was written in collaboration with [Mark O'Halloran](#), the co-writer of [Adam and Paul](#) and [Garage](#). Like these two films, [Prosperity](#) focused on people on the fringes of Irish society, with each one-hour episode focusing on a specific character, including an alcoholic, a single mother, and an asylum seeker. In 2012 Abrahamson won his third IFTA for best film with [What Richard Did](#), the most successful Irish film of 2012. Abrahamson is currently producing [Frank](#), a film about eccentric musician [Frank Sidebottom](#). The film stars [Michael Fassbender](#), [Domhnall Gleeson](#) and [Maggie Gyllenhall](#). In 2013 it was announced that he was to adapt [Emma Donoghue's](#) best-selling novel [Room](#).

**Anne Connolly** has been the Executive Director of Ageing Well Network, an independent network of senior policy makers and managers from government departments and agencies, private sector companies, NGOs and academics from 2006 to end 2013. Its objective was to engage a wide range of senior decision makers in developing and implementing new approaches to population ageing and improving the quality of life of older adults. Prior to that she ran her own management consultancy practice for 12 years, working with public, private and voluntary organisations developing their strategic plans and implementing change programmes. Clients ranged from MNCs such as Siemens Aviva, Waterford Crystal to Irish companies such as Kingspan, Building Societies as well to NGOs like SVP. During that period she worked with the Arts Council, supporting the development of two Arts Plans and facilitating the development of strategies for different art forms. Non Executive board positions currently include SEAI (Sustainable Energy Agency Ireland) and the Fabulous Beast Dance Company. Previous board positions included An Post, Chair of Simon Community Ireland, ICC Bank, APSO.

**John Fanning** is a specialist in advertising, branding, marketing and communication and currently lectures on these areas at UCD's Smurfit School of Business. He was Managing Director of McConnell's Advertising for more than 30 years, is the author of *The Importance of Being Branded: An Irish Perspective* (Liffey Press, 2006) and many articles in the press. He has a long-standing commitment to the arts, and has served on the boards of the Abbey Theatre and Rough Magic Theatre Company. He has recently completed a PhD in the English Department in UCD on the cultural connections between Thomas Kinsella, Sean Ó Riada and T.K. Whitaker in the 1950s and 1960s.

**Brid Horan** Currently Deputy CEO of ESB, Brid Horan oversees ESB's strategy development, corporate communications and compliance, as well as NIE Networks, providing electricity network services for Northern Ireland. She also has overall responsibility for ESB's sponsorship and related activities. In recent years, as Executive Director she led the transformation of ESB's retail businesses from a regulated model to a fully competitive and newly branded business, Electric Ireland. Before joining ESB in 1997 as Group Pensions Manager, Brid headed KPMG Pension & Actuarial Consulting. An Actuary and a Chartered Director, Brid was a Commissioner of the National Pensions Reserve Fund from 2001 to 2009 and a Board member of IDA Ireland from 1996 to 2006. She is also currently a Non Executive Director FBD Holdings plc, the Chair of Investment Committee of Novus Modus, ESB's cleantech investment fund, and a Director of Chamber Choir Ireland.

**Orlaith McBride** is the Director of the Arts Council/An Chomhairle Ealaíon. Prior to this appointment, she worked in the arts across a broad range of arts organisations including Local Authorities, arts-in-education, youth arts and theatre. She worked for many years in South Dublin County Council developing and co-ordinating arts projects and programmes before becoming Arts Officer at the National Youth Council of Ireland where she developed the first National Strategy for Young People and the Arts. She was Director of NAYD, the development organisation for youth theatre in Ireland from 2003 - 2011. She produced the National Youth Theatre at the Peacock Theatre from 2007 - 2011. She served as a member of the Arts Council/An Chomhairle Ealaíon from 2003-2011, was a member of Dublin City Council Strategic Policy Committee (Arts and Youth) from 2004-2009 and was a member of the Special Committee on the Arts and Education. She was President of the National Youth Council of Ireland, 2010-2011 and is a member of the Governing Authority of Dublin City University.

**Aibhlín McCrann** was reappointed Deputy Chairman of the Arts Council in October 2011 and has been an Arts Council member since February 2006. A graduate of University College Dublin, she is a director of Communiqué International, one of Ireland's leading communications consultancies where she specialises in facilitation and stakeholder engagement with a wide range of organisations in the public, private and not-for-profit sectors. She has a long standing association with both classical and traditional music as a solo harper and ensemble musician, with extensive radio, television and recording experience. As a former director of the internationally acclaimed Festival for Irish harp, *An Chúirt Chruitreachta*, and secretary of *Cairde na Cruite* (Friends of the Harp) for more than twenty years, she has successfully worked to integrate and promote the Irish harp in mainstream Irish traditional music. A fluent Irish speaker, she has written, performed, and lectured extensively on the Irish harp in Ireland, Europe and the US. She served on the board of the Irish Traditional Music Archive 2002-2005.

**Michael McLoone** is Chairman of the Prison Service Implementation Body, a former member of board of Enterprise Ireland, and Chairman of Donegal airport. He spent 44 years in the public service including 25 years with the North Western Health Board. He is a former Manager of Donegal County Council; former CEO of Beaumont Hospital; former board member of the Health Service Executive; former Chairman of the Irish Blood Transfusion Service. He began his career in health administration as Personnel Officer at Midland Health Board and Programme Manager at NW Health Board.

**Sir Brian McMaster** was born in Hitchin in Hertfordshire. He read law at the University of Bristol and Comparative Law at the University of Strasbourg. In 1968 Sir Brian joined EMI Records as a member of their International Classical Division. In 1973 he went to English National Opera as Controller of Opera Planning and three years later joined Welsh National Opera as Managing Director, where he remained until 1991. During the period 1984-89 he was also Artistic Director of Vancouver Opera. Sir Brian was Director of the Edinburgh International Festival from 1991 to 2006. He is a Governor of the Royal Conservatoire of Scotland. In July 2007, the Secretary of State for Culture in the UK, asked Sir Brian to undertake a review to report on:

- how artistic excellence can encourage wider and deeper engagement with the arts by audiences
- how to establish a light touch and non-bureaucratic method to judge the quality of the arts in the future.

The McMaster Review resulted in the report *Supporting Excellence in the Arts – from Measurement to Judgment*, which was published in January 2008.

**Shane Molloy** completed a post-graduate degree in Reconciliation Studies at the Irish School of Ecumenics on the Antrim Road in September 2007. He has long had an interest in cross-community and cross-border dialogue and has participated in many initiatives both through business and personal activities. He is currently Chair of the Children's Research Centre, Our Lady's Hospital for Sick Children, Dublin and a member of the board of the Children's Medical and Research Foundation, Dublin where he sits on the Finance sub-committee. He is a Director of the Irish European Movement and a member of its North-South committee. Previously, he was chair of Unilever Ireland and CEO, Lever Ireland. Other involvements included membership of the National Executive of IBEC (Irish Business and Employers Confederation) and of the Joint North-South IBEC-CBI Council.

**John O'Kane** is one of two Arts Directors at the Arts Council. He has responsibility for the performing art forms (music, opera, theatre, dance, circus, street arts and spectacle), multi disciplinary venues and festivals, and Local Authority Arts Services. Prior to joining the Arts Council in 2003, he was CEO of Music Network which is itself in receipt of Arts Council funding. He previously worked as a professional orchestral musician, including positions in the Royal Liverpool Philharmonic Orchestra and Ulster Orchestra. In addition, he founded and ran the contemporary music ensemble Sequenza.

**Terence O'Rourke (Independent Chair)** was appointed Chairman of Enterprise Ireland in August 2013 and was previously Managing Partner of KPMG Ireland until his retirement from the firm in April 2013. He is also a director of Hibernia REIT plc, and joined the board of the Irish Times Limited in May 2013. Terence joined KPMG Ireland in 1975, became an audit partner in 1988 and was elected Managing Partner in 2006. He was also a member of KPMG's Global Board, Global Executive Team and EMA Board, from 2007 to 2013. Terence is a Fellow, and was President in 2004/05, of the Institute of Chartered Accountants in Ireland. He is currently Chairman of Enactus Ireland, a member of the Council of the Irish Management Institute, the Governing Authority of Dublin City University, the boards of the Dublin Theatre Festival, the Institute of International & European Affairs, the Chartered Accountants Regulatory Board and the WXN Ireland Advisory Board. Terence graduated from University College Dublin with a BA in Economics and History.

**Monica Spencer** was recently appointed as a member of the Arts Council. She is a freelance producer, festival organiser and performance related facilitator based in Limerick. She has extensive experience of arts management and delivery including roles as Executive Director of Daghdha Dance Company, Artistic Director of Everyman Palace Cork and a number of administrative and curatorial roles in the former Belltable Arts Centre. She was also an actor and founder member of Island Theatre Company in the 1980s. She has a strong commitment to capacity building through engagement with the arts and recently completed programmes with Adapt Services Limerick and with Céim ar Chéim, the youth probation service in Moyross where she is also an active member of the local community arts group. She was a founder member of Limerick's Hip Hop festival, Make a Move and is active in Creative Communities Limerick, a network of artists and community groups with an interest in developing arts and arts infrastructure for communities in the city. She is Secretary of PLAN, the Limerick artists' network and was an active contributor to The Limerick Arts Encounter programme in 2013. Currently, she is working on a number of projects for Limerick 2014, City of Culture and is undertaking a Masters in Festive Arts at the Irish World Academy in the University of Limerick.