

# The Arts Council /An Chomhairle Ealaíon

716<sup>th</sup> Plenary Meeting

70 Merrion Square, Dublin

19 June 2018 10:00

**Present:** Sheila Pratschke (Council Chair), John McAuliffe (Deputy Chair), Loughlin Deegan, Paddy Glackin, Martina Moloney, Joan Sheehy, Monica Spencer, Padraig O Duinnín, Helen Shaw.

**Apologies:** Miriam Dunne.

**In attendance:** Val Balance, Head of Venues (for item #067); Sarah Bannan, Head of Literature (for item #067); Catherine Boothman, Traditional Arts/Strategic Development Officer; Aidan Burke (Director Corporate Affairs); Claire Doyle, Head of Architecture and Visual Arts (for item #067); Niall Doyle, Head of Music and Opera (for item #067); Paul Flynn, Head of Traditional Arts (for item #067); Orlaith McBride, Director; Liz Meaney, Arts Director; Seóna Ní Bhriain, Head of Young People, Children and Education (for item #067); Stephanie O’Callaghan, Arts Director; Sinéad O’Reilly, Head of Local Arts (for item #067); Karl Wallace, Head of Festivals (for item #067 and item #071); Rachel West, Acting Head of Theatre (for item #067).

## **Papers before the meeting:**

Agenda

Plenary Meeting Draft Minutes 21 May 2018

Plenary Meeting Draft Minutes 13 June 2018

Conflicts of Interest – Arts Grants Funding

Conflicts of Interest – Touring 2019 Round 1

Director’s Report

Director’s Report: Arts Council Acquisitions Committee update

Arts Grants Funding Artform/practice overview

Arts Grants Funding Financial summary

Touring and Dissemination of Work Scheme 2019 R1- Introductory note

Orchestral Provision

Festival Investment Scheme (FIS) 2018 – Lessons Learned

The Artist: Discussion/Update Paper

Public Engagement Discussion Paper

Open Call 2019

Creative Schools

Theatre and Dance Schemes

Commissions 2018

Cnuas Recommendations

## **18 – 06– 061 Apologies**

Miriam Dunne

### **18 – 06 – 062 Chairperson’s introduction and conflicts of interest**

The Chair welcomed everyone to the meeting and asked members to identify any conflict of interest, should any arise through the course of the meeting. She acknowledged the establishment and implementation of Arts Grants Funding and looked forward to Council considering the recommendations.

### **18 – 06 – 063 Minutes of Plenary meeting 21 May 2018**

The minutes of the Plenary meeting of 21 May 2018 were **agreed** subject to the following changes:

*Minute 18-04-026:* It was agreed to remove the third paragraph in this minute.

*Minute 18-04-040:* It was agreed that it was sufficient to include in the minutes a reference to the meeting between the Arts Council and the Toscaireacht of Aosdána. It was not necessary to describe the meeting.

### **18 – 06 -064 Matters arising**

*Culture Fox email update to subscribers-*Members reported that the monthly email update to Culture Fox subscribers had issued automatically even though Culture Fox had ceased. It was **agreed** that this would be rectified.

### **18 – 06 – 065 Minutes of Plenary meeting 13 June 2018**

The minutes of the Plenary meeting 13 June 2018 were **agreed**.

### **18 – 06 – 066 Matters arising**

There were no matters arising.

### **18 – 06 – 067 Arts Grants Funding**

Arts Directors Stephanie O’Callaghan and Liz Meaney provided an overview and context for Arts Grant Funding 2018/2019, including the following points;

- Arts Grant Funding had been introduced as part of the MGAW Funding Framework.
- It was open to application from organisations as well as from individual artists.
- It was intended to support proposals encompassing more than one project/activity and/or resource facilities and services for artists. There was a need to target funding where the full amount was not being offered. Some teams adopted this approach more extensively than others. It is intended that the moderation process will address this in future rounds.
- The Title by Title Scheme had been discontinued and organisations that had previously applied to the Title by Title Scheme were advised to apply for Arts Grant Funding, which explained in part the high volume of Literature applications to Arts Grant Funding.
- Some applicants had already received funding for 2018 under Strategic Funding and had applied to Arts Grant Funding for 2019.
- Other applicants had applied for 2018 (July to December) and 2019 (January to December).
- The assessment process had been a rigorous, iterative process involving Heads of Team, Advisers, Arts Directors, the overall Senior Management Team and the

- Director. Moderation had been included at a mid-point and this had been facilitated by Brian Singleton.
- Child Protection processes had been updated in accordance with the new Children First Act, including the implementation of a measurement framework, a self-audit process for all recipients of Arts Grant Funding (and other grants), online questionnaire and spot-checks, and withdrawal of grant in cases of lack of compliance with Child Protection process.

Before addressing the detailed recommendations, members made a few general observations:

- The need for a 'Lessons learned' exercise similar to that conducted after the first round of Strategic Funding.
- [REDACTED] Section 30. Functions and negotiations of FOI body
- Consistency around how teams define and interpret 'development'.
- The importance of providing good quality and meaningful feedback to applicants.
- Clarity around what the Arts Council investment was for, in cases where less than the requested amount was awarded was important.

The Arts Directors confirmed that a 'lessons learned' process was in train, which was due to inform improvements to the following round of Arts Grant Funding. They reported that while maintaining the diversity of writing styles across teams, support for writing was due to be further integrated into the moderation and proofreading processes in the future.

The Head of Team for each portfolio area was invited into the meeting, and each presented a summary overview of their respective portfolio area in relation to Arts Grant Funding 2018/2019. Overall Arts Grant Funding worked well for all artform and arts practice areas and all Heads of Team expected greater demand for Arts Grant Funding in subsequent years.

#### Young People, Children and Education (YPCE)

The Chair welcomed the Head of YPCE.

A summary overview of the numbers and range of applications that had been made within YPCE was provided. Arts Grants Funding offered a welcome development opportunity for many organisations and individuals in the YPCE sector.

Members considered all the YPCE recommendations.

*Dublin Youth Theatre:* Seóna Ní Bhriain declared a conflict and left the room while Dublin Youth Theatre was discussed. Members agreed the allocation of €45,350 to Dublin Youth Theatre.

*Fighting Words:* [REDACTED]

[REDACTED] Council **agreed** the recommended amount of €35,000, which was lower than the amount requested by Fighting Words.

All other recommendations were **agreed** as set out in the financial appendix to these minutes.

#### Visual Arts

The Chair welcomed the Head of Team for Visual Arts to the meeting.

Claire Doyle reported that while Arts Grant Funding was mixed for the visual arts, its strength had been to enable support for high quality regional provision in the visual arts, which supported professional artists and public engagement.

The recommendations were **agreed** as set out in the financial appendix to these minutes.

#### Venues

The Chair welcomed the Head of Venues to the meeting.

*The Complex*, following discussion Council agreed the following:

This award is to support workspace for performance work (€22,800) and the provision of studio space (€10,900). The award is made subject to the following conditions:

[REDACTED]

Section 36, Commercially Sensitive Information

The offer of funding relates to activities in 2019.

All other recommendations were **agreed** as set out in the financial appendix to these minutes.

#### Traditional Arts

The Chair welcomed the Head of Traditional Arts to the meeting.

*Comharchumann Forbartha Ghaoth Dobhair*: Council **agreed** the recommendation subject to a number of conditions related to governance and fees.

*Ériú Dance Company*: Council discussed the recommendation and **agreed** an additional amount of €5000 specifically targeted at artists fees.

All other recommendations were **agreed** as set out in the financial appendix to these minutes.

#### Opera

The Chair welcomed the Head of Music and Opera to the meeting.

There was discussion in relation to Arts Grants Funding being similar to the Opera Production Award. It was **agreed** to keep both schemes under review.

*Dumbworld Ltd*: Council **agreed** that the funding offered was targeted to the 'Unlikely Octopus' Project.

The Opera recommendation was **agreed** as set out in the financial appendix to these minutes.

### Music

There was general discussion on how the programme has worked well for music with a good mix of applications from both individual artists and organisations. A large number of applications were received which speaks to the programme working well for the music sector.

There was some discussion on the usefulness of including the cost per subsidy in the recommendations given that it was not included in the other artform recommendations.

It was **agreed** that a new Music Policy would be drafted over the autumn and brought through the Policy and Strategy Committee.

*Kirkos*: the funding offer was targeted to two activities, Blackout and Kirkoskammer

All other recommendations were **agreed** as set out in the financial appendix to these minutes.

### Theatre

The Chair welcomed the Head of Theatre to the meeting.

There was general discussion on the positive response from the theatre sector to Arts Grants Funding and how it would create greater clarity for applications being funded under projects. A number of applications received in this programme were re-directed to projects 2019.

There was much discussion across a number of the applications about 'targeting' the funding towards particular productions or initiatives as specified in the recommendation text.

The numbers of applications 'attaching' to the Abbey Theatre either as co-productions, presentations or in-association with were also noted. Council asked that an analysis of this would be undertaken by the Executive.

The recommendations were **agreed** as set out in the financial appendix to these minutes.

### Film

The Chair welcomed the Film Adviser to the meeting.

The recommendations were **agreed** as set out in the financial appendix to these minutes.

### Artists Support

The Arts Director spoke to the applications before the meeting.

The recommendations were **agreed** as set out in the financial appendix to these minutes.

### Arts Participation

The Chair welcomed the Head of Arts Participation to the meeting.

There was a discussion about how the Arts Grant Funding awards to successful applicants were targeted in relation to specific actions within their respective proposals. Cultural diversity and the broadening of responsibility for cultural diversity across arts organisations generally were also discussed.

The recommendations were **agreed** as set out in the financial appendix to these minutes.

### Circus, Street Art and Spectacle

The Head of Team for Dance, Circus, Street Art and Spectacle was welcomed to the meeting.

It was noted that Arts Grant Funding accommodated diverse organisation and company models, which made it suitable for family-run, traditional circus. It was also useful for targeting Arts Council support for particular developmental initiatives as well as artistic creation in the areas of Circus, Street Art and Spectacle.

The recommendations were **agreed** as set out in the financial appendix to these minutes.

### Dance

Internationalism, regional diversity and provision, critical writing and multi-media creation and dissemination in relation to dance were discussed. The responsibility of the Arts Council in prompting particular company and production models was also discussed.

The recommendations were **agreed** as set out in the financial appendix to these minutes.

### Festivals

The Chair welcomed the Head of Festivals to the meeting.

The relationship between Arts Grant Funding (AGF) and the Festivals Investment Scheme was discussed. Some examples of eligible AGF activity were given, such arts programmes and activities separate to an annual festival, and the development of artistic work and projects outside of an annual festival but for presentation at an annual festival. This was in contrast to the notion of organisations that run annual festivals 'graduating' from the Festivals Investment Scheme to Arts Grant Funding.

The recommendations were **agreed** as set out in the financial appendix to these minutes.

### Literature

The Chair welcomed the Head of Literature to the meeting.

There was discussion about journal fees for writers and it was **agreed** to look at this in the pending review of publishing. Council advised that clarity was required in the letters of offer to specify how the Arts Grant Funding awarded was to be targeted. Digital formats, platforms and broadcasting were also discussed.

*Banshee*: Sarah Bannan had declared an interest in relation to Banshee and she left the room while this application was discussed. Following discussion, Council **agreed** to award €30,000 to Banshee.

*Rockfinch Ltd*: John McAuliffe had declared an interest in relation to Rockfinch Ltd. and he left the room while this application was discussed. Following discussion, Council **agreed** to award Rockfinch Ltd. €11,000.

All other recommendations were **agreed** as set out in the financial appendix to these minutes.

### **18 – 06 – 068 Touring and Dissemination of Works Scheme 2019 Round 1**

Loughlin Deegan declared a conflict with Shane Dunne's application.

The Council **agreed** the recommendations for Round 1 2019.

It was further **agreed** that a review of touring in the context of the inclusion of touring in strategic funding would be undertaken in the coming months. A discussion on how North South applications would be considered in strategic funding was also discussed.

### **18 – 06 – 069 Director's Report**

The Director's Report, which had been provided to Council members in advance of the meeting, was discussed.

#### *Venice Biennale*

Given the success of the Irish representation in the Venice Biennale in recent years, the quality of the work and the high standard and complexity of installation of work for return tours, the Council **agreed** to renew its multi-annual commitment (2018-2020 inclusive of the Irish presentation), to support Ireland's representation at the Venice Biennale at the same level as previous years (€70,000). The Council also **agreed** to commit €50,000 towards the Irish presentation (one or more venues), with an option of less or additional funding being sought depending on the scale and ambition of the work and its likely suitability to build audiences in Ireland for the visual arts.

Council **agreed** that funding for the Irish tour as a policy commitment and to be sourced no longer from the Touring budget.

There was a discussion about press and media promotion and coverage in relation to the Irish representation in the Venice Architecture Biennale 2018. It was agreed that the strong Irish programme was very significant, and that the Architecture Biennale 2018 was an

important opportunity to promote Irish architecture abroad and to raise the profile of architecture to audiences within Ireland.

#### *Invitation to Collaboration*

Council **agreed** a forward commitment of €350,000 for the *Invitation to Collaboration* Scheme in 2019 and to delegate decision-making authority to the assessment peer panel.

#### *Box Office Project Procurement*

Members commented that they were very impressed with the box office proposal and that it was a major step forward for the Arts Council. There was general consensus that it was extremely important to track actual figures and very important in terms of case-making for the arts establishing data and information that was as beneficial to the sector as to the Arts Council.

Council **agreed** a budget of €70,000 to €80,000 for the initial three-year contract for a vendor to support the delivery of the two box office projects; a programme of awareness and training and; collation and analysis of box office figures for venues and festivals with annual box office returns to submit.

#### *Funding Moderator Procurement*

Members confirmed that the initial experience of moderation during the inaugural rounds of Strategic Funding and Arts Grant Funding had been very positive and very instructive.

Council **agreed** a budget of between €45,000-€60,000 for a three-year contract for a consultant to advise on and assist in undertaking an assessment and scoring moderation process for Strategic Funding and Arts Grant Funding.

#### *Acquisitions Group*

Members **noted** the update on acquisitions for the collection and that approximately €60,000 remained in the budget, which was likely to be used between now and October 2018 in light of several exhibitions that were due to take place in that period.

#### *Multi-Annual Funding Update and Confirmation*

Members confirmed their satisfaction that progress had been made to establish multi-annual funding. They **noted** that an update on multi-annual funding to eight organisations was due to be presented at the Plenary meeting scheduled for September 2018, and that at that time Council was also due to consider funding for 2019-2020 for both the Abbey Theatre and for Irish National Opera.

#### *Funding Framework Schedule 2019 Update*

Council asked about the time-line for revision of awards and schemes. It was confirmed that a process for rationalisation of awards and schemes in relation to, for example, the artists' support category of the Investment Strategy would be discussed at the September Policy & Strategy meeting.

Council discussed the changes to the Arts Council Project Award, which included the introduction of a single deadline for the year ahead, and a longer lead-in time between application and project implementation. It was noted that not all artforms had run two rounds of the Project Award annually in the past.

There was concern about only having a single deadline but it was recognised that Arts Grant Funding was intended to allow organisations and individuals who had previously received project funding to move beyond a project by project model thus opening projects up for new and more once-off ideas.

The longer lead-in time for the Project Award was intended in the long-run to facilitate more advanced planning by artists and arts organisations. Council commented that in the short-term there might be less developed proposals submitted until the schedule became established.

Council **agreed** that when Arts Grant Funding was being reviewed that the involvement of individual artists as applicants to and recipients of Arts Grant Funding, and the impact of Arts Grant Funding on the Project Award was to be considered.

It was **agreed** to review at a later stage the totality of decisions from Strategic Funding 2018, Arts Grant Funding 2018/2019 and the Project Award 2019.

Council **noted** the overall schedule of deadlines for awards, schemes and grants in the remainder of 2018 and in 2019, as presented in the Director's Report (Document 5.1).

*Value for Money and Policy Review (2015)*

Council was updated on the progress of implementation of the recommendations made in the *Value for Money and Policy Review of the Arts Council* that the Department published in 2015 by the Department of Culture, Heritage and the Gaeltacht for the Department of Public Expenditure and Reform.

The 2018 progress report confirmed that 83% of the recommendations made by the Department of Arts, Heritage and the Gaeltacht (as it was called in 2015) had been implemented by the Arts Council to date and the Department was very positive about this progress.

### **18 – 06 – 070 Making Great Art Work – The Artist**

The Chair welcomed Toby Dennett, Strategic Development Manager, who described the Arts Council's corporate commitments to the artist (expressed in *Making Great Art Work*). He introduced five nascent corporate projects intended to progress this policy area in a meaningful way across different artform and practice areas. The approach was intended to take into account direct and indirect investment and aspired to the establishment of good practice in relation to remuneration and contractual arrangements for artists as well as dignity and respect at work.

The projects described at the meeting (and outlined in Document 11.1 *The Artist: Discussion/Update* paper) related to the following:

- Funding framework and investment review
- Metrics for artists' supports
- Fair and equitable remuneration (and other issues relating to working conditions)
- Residencies in non-arts/business settings
- Review of the Next Generation Bursary Award.

It was reported that some aspects of the work had commenced and were connected to rolling pieces of work such as the Funding Framework Review. Some areas were very complex, such as the area of metrics, which required working across teams and had major ICT implications. It was further explained that improving artists' remuneration and working conditions was a complicated challenge and that the Arts Council's work in this area was extremely important. It was important to get development work in this area up and running and at the same time understand that it was a long-term process, which was intended to contribute to a major cultural change in how artists were paid and treated in their professional lives.

There was some discussion in relation developing residencies in non-arts and business settings. It was explained that the Arts Council was not setting up a direct scheme, but was exploring a way to broker the establishment of residencies by businesses. This was at an early stage with a lot of variables including, for example, methods of procurement, which were still to be scoped.

The meeting **noted** the update on the artist policy area.

### **18 – 06 – 071 Festivals Investment Scheme**

The Chair welcomed Karl Wallace, Head of Festivals to the meeting and thanked him for the reflection on festivals and the Festivals Investment Scheme as articulated in *Doc 10.1. Festival Investment Scheme (FIS) 2018 – Lessons Learned*, which Council had received in advance of the meeting.

The main changes introduced by the Festival Investment Scheme (FIS), which had been established following a review of the Festivals and Events Scheme, which included were discussed:

- A new time frame for application and planning designed to provide more time between the application date and the period of festival activity
- A reintroduction of two deadlines (in the year prior to planned festival activity)
- Closer alignment of the Scheme objectives with those of *Making Great Art Work*, particularly in relation to public engagement
- Increased investment in festivals.

Council members commented on the vital importance of festivals and the Festivals Investment Scheme. They commended the improvements delivered by the scheme and reinforced the importance of being responsive. The Council acknowledged the Head of Festivals commitment to visiting festivals and engaging with practitioners and festival committees 'on the road' and through information events.

Some of the challenges for festivals and for the development of the sector which included were discussed;

- The pressure on voluntary committees
- Targeting the right support for, on the one hand, professional artists and arts professionals volunteering and for, on the other hand, amateur enthusiasts who are volunteering
- Enabling growth and development of festivals that are professionalising

- Supporting festivals that can continue artistically successfully as small festivals led by local voluntary committees
- Marrying artform objectives and festival objectives
- Understanding the reliance on social capital
- The fragility of the ecology.

Council asked about any geographic gaps. It was confirmed that there was a notable gap of festival provision in Westmeath, and that County Clare and County Cork were home to the highest number of grant recipients through the scheme, with both counties presenting a range of different types of festivals across artforms.

The vital importance of festivals connecting artists and audiences was discussed, and in their provision of opportunities and a platform for individual artists. Ensuring that the scheme is kept administratively simple for smaller festivals, and to pursue the ideas of developing supports for voluntary committees, such as advice, mentoring, and how to recruit and work with volunteers was discussed.

Reinforcing the work of the Arts Council as a development agency and looking at ways to work with other agencies, such as Fáilte Ireland and Volunteering Ireland to support volunteering and to build capacity and skills was critical.

Members **noted** the detailed briefing provided.

### **18 – 06 – 072 Making Great Art Work – Public Engagement**

The Chair welcomed Monica Corcoran, Strategic Development Manager to the meeting and thanked her for the discussion paper on Public Engagement (Doc 11.2).

Progress to-date on the commitments in *Making Great Art Work* under Public Engagement was outlined through the work programme for the forthcoming six months. Areas from the discussion paper highlighted in the meeting included the following:

- Building internal capacity to understand and progress public engagement
- Better definition of meaning
- Furthering equality and diversity through the establishment of an equality and diversity policy, and working towards strategic relationships with potentially one or two civil society organisations as part of this
- The improvement of data, as seen in the development of work with the 'Behaviour and Attitudes' organisation, and also the box office project
- Establishment of good indicators of public engagement, which had immediate relevance to the terms of funding agreements
- Clarity of benchmarks and target-setting for change.

The meeting was advised of the relevance of the *National Planning Framework* and the *New European Agenda for Culture*.

Members **noted** the detailed briefing provided.

### **18 – 06 – 073 Budget Approach 2019**

A budget scenario based on current 2019 commitments was presented to Council. It was **agreed** that a series of meetings with relevant Ministers and Senior Officials would take place over the summer months in advance of the autumn budget.

It was further **agreed** that as part of the Council's case-making that data in relation to touring, festivals, AAR data from strategic funding would be furnished to the Department of Culture, Heritage and the Gaeltacht as well as the headline data coming from the Behaviour & Attitudes study.

A visualisation and mapping of all current Arts Council programmes would also be developed and used as part of this process.

### **18 – 06 – 074 Orchestral Provision in Ireland**

Council **agreed** the substance of the paper outlining the different options. It was further **agreed** that this paper would be re-written before submission to the Department of Culture, Heritage and the Gaeltacht.

### **18 – 06 – 075 Delegated Authority 2019 Schemes**

The Delegated Authority list of Schemes and Awards for 2019 was **agreed** by Council.

### **18 – 06 – 076 Awards and Schemes**

#### *Creative Schools 2018*

Members **noted** the awards. A financial appendix is attached to the Minutes.

#### *Deis Recording and Publications Award 2018*

Members **noted** the awards. A financial appendix is attached to the Minutes.

#### *Festivals Investment Scheme 2019 Round 1*

Members **noted** the awards. A financial appendix is attached to the Minutes.

#### *Open Call 2019*

Members **noted** the awards. A financial appendix is attached to the Minutes.

#### *Music Commissions Award 2018*

Members **noted** the awards. A financial appendix is attached to the Minutes.

#### *Theatre Artist Residency Scheme 2018/2019*

Members **noted** the awards. A financial appendix is attached to the Minutes.

#### *Dance Artist Residency Scheme 2018*

Members **noted** the awards. A financial appendix is attached to the Minutes.

### **18 – 06 – 077 Cnúas**

Members **agreed** the recommendations. A financial appendix is attached to the Minutes.

## **18 – 06– 078 Any Other Business**

### *Aosdána Working Group*

Members discussed the agenda agreed by the working group using the 'handbook' as a focus for future meetings. The appointment of a mediator to support the process was also discussed.

### *Governance Training*

The Chair updated members on a proposed governance workshop being scheduled by the Department of Culture, Heritage and the Gaeltacht for all National Cultural Institutions. It was **agreed** that the Chair would revert with a confirmed date.

### *Louth Contemporary Music*

Council extended its congratulations to Eamonn Quinn on winning the prestigious Belmont Prize for Contemporary Music.

There were no other matters.