Cultural Diversity and the Arts Research Project: Towards the development of an Arts Council policy and action plan

Cultural Diversity and the Arts:

Final Report

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This report forms part of the documentation on Cultural Diversity and the Arts, prepared under the *Cultural Diversity Research Project: Towards the development of an Arts Council policy and action plan*.

Final Report

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National Reports

1. National Research, Dr Daniel Jewesbury, Dr Suzanna Chan
2. National Consultation, Rustom Bharucha

International Reports

1. International Comparative Analysis, Change Institute
2. Cultural Diversity Policy in the New Zealand Arts and Cultural Sector, Helen Hopkins and Laurence Hopkins (Change Institute)
3. Arts Development, Cultural Policy and Diversity in India, Lakhbir Bhandal (Change Institute)
4. Arts Development and Cultural Diversity in England, Will Hammonds (Change Institute)
5. Cultural Diversity and the Arts in Hungary, Zsuzsa Nagy and Anna Végh (Change Institute)

Acronyms + Abbreviations

Anti-Racism and Diversity Plans	ARD
Arts Council England	ACE
Black and Minority Ethnic	BME
British Broadcasting Corporation	BBC
Central Statistics Office	CSO
Community Development Project	CDP
Convention on the Elimination of All Forms of Racial Discrimination	CERD
Creative New Zealand	CNZ
Department for Culture Media and Sport (UK)	DCMS
Department of Arts, Sport and Tourism	DAST
Department of Justice, Equality + Law Reform	DJELR
Domestic Workers Support Group (at MRCI)	DWSG
European Commission	EC
European Union	EU
European Year of Intercultural Dialogue	EYID
Further Education and Training Awards Council	FETAC
Health Services Executive	HSE
Human Rights Commission	HRC
Intercultural Dialogue	ICD
International Curators Forum	ICF
Irish Traveller Movement	ITM
Migrant Rights Centre Ireland	MRCI
Minority Ethnic Led Organisations	MELO
National Action Plan Against Racism	NPAR
National Consultative Committee on Racism and Interculturalism	NCCRI
National Cultural Exchange Programme	NCEP
National Economic and Social Forum	NESF
Non Governmental Organisation	NGO
Office of the Minister of Integration	OMI
Race Equality Scheme	RES
Regularly Funded Organisations	RFO
United Nations Educational Scientific and Cultural Organisation	UNESCO
Vocational Education Committee	VEC
Wellington Asia Residency Exchange	WARE
World Conference Against Racism, Racial Discrimination, Xenophobia and Related Intolerance	WCAR
Zonal Cultural Centres	ZCC

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EXECUTIVE SUMMARY

Irish society has undergone significant change in the past decade, from a country of emigration to immigration, with one of the highest net migration rates of the EU 15. The results of the 2006 Census provide evidence of the diversity of Ireland's population. In 1991 the minority ethnic population of Ireland was 6% (in the same year the minority ethnic population of Scotland with a larger population base than Ireland was 1.25% -1991 UK Census Data).

In 2006 minority ethnic communities in Ireland represented 14.7%. The figures reveal minority ethnic populations in Ireland have continued to increase with an ever expanding composition of the minority ethnic community. In this report use of the term minority ethnic communities includes Travellers.

It is estimated that over 160 language groups are now represented in the population in addition to the official languages of Irish and English. The largest non English speaking population is now the Polish population (63,100 – Census 2006).

Analysis of the spatial distribution reveals that minority ethnic communities are largely clustered around the city and urban fringe in particular Greater Dublin (the area covered by Dublin City Council and South Dublin, Dun Laoghaire-Rathdown and Fingal County Councils) and Cork city. However the population is also widely dispersed including the Gaeltacht regions.

It is within this context that research and consultation was conducted throughout 2008 and early 2009 to consider what range of policy actions and plans might be implemented by the Arts Council to ensure that the diversity of Ireland is reflected in the arts. The current study is the first major study on minority ethnic artists and communities' access, engagement and participation in the arts in Ireland.

Commissioned by the Arts Council/An Chomhairle Ealaíon and funded by the Department of Justice, Equality and Law Reform, through NPAR (National Action Plan Against Racism) consultation and research was conducted across the full range of art forms as described by the Arts Act 2003, the arts sector and minority ethnic practitioners and communities.

The intention of the research was to explore the barriers and hindrances to access, participation and engagement in the arts by minority ethnic arts practitioners and communities and to define the characteristics of success that enable the full range of participation – as artists, as arts managers and as audiences.

The aim was to identify practical solutions that could benefit minority ethnic communities. The streams of research included

desk and field research, interviews, postal questionnaires, roundtable consultations and international research conducted in the countries England, Hungary, New Zealand and India and an international comparative analysis.

The objective of this research is to detail evidence based recommendations that will enable the Arts Council/ An Chomhairle Ealaíon to position cultural diversity as a core quality and principle in both the development and funding of the arts and the appraisal of arts in Ireland. This report is informed by the view that a denial of participation, access and engagement in the arts, either through error of omission or commission is an act of exclusion. A belief in cultural diversity as a concept for future arts policy simultaneously presents a challenge to assumptions about culture – any culture – as a homogenised and unilinear process. As stated by Director General Koïchiro Matsuura in the preamble to the UNESCO Universal Declaration on Cultural Diversity

> the Universal Declaration makes it clear that each individual must acknowledge not only otherness in all its forms but also the plurality of his or her own identity, within societies that are themselves plural. Only in this way can cultural diversity be preserved as an adaptive process and as a capacity for expression, creation and innovation.

This report adopts an anti-essentialist approach to cultural or ethnic identity. 'Irish' is not presumed to be synonymous with such terms as 'white' or 'Catholic' but rather potentially inclusive of a plurality of diverse, co-existing identities. It is also recognised that among minority ethnic communities in Ireland there is considerable variation in terms of country of origin, language, religious beliefs and age.

The research makes clear that minority ethnic artists and communities do feel that they face barriers in accessing mainstream arts provision. The barriers described present a need for the Arts Council to work in partnership with the arts sector to effect attitudinal change in order to ensure opportunities for minority ethnic artists are improved and extended. The research makes apparent that for the proposed Arts Council cultural diversity and the arts policy to be effective different perceptions and histories of arts practice need to be embraced.

Both minority ethnic artists and the wider arts sector consistently opposed the idea of separate specialist provision, despite a legitimate anxiety that without positive action measures the status quo could remain unchallenged. Minority ethnic arts practitioners and communities reported that their needs could be met through a more flexible and adaptive use of the existing arts infrastructure of Ireland. The specific adaptive processes identified were the need for the arts sector, including the Arts Council, to encourage and enable a more receptive and more diverse cultural framework.

To date many of Ireland's funded arts organisations have been slow to respond to the increased cultural diversity of the country in rethinking their programmes and communication strategies to accommodate Ireland's diversity of artists and audiences. Currently most arts provision which is associated with minority ethnic arts cultures is undertaken by volunteers and at a level of funding that is inadequate to support capacity building. Many funded arts organisations spoke of the need to develop new audiences yet very few had specifically targeted minority ethnic communities or had developed any internal targets with which to measure success.

The main hindrance to strategic development initiatives in the arts sector in relation to cultural diversity and the arts was the lack of knowledge of minority ethnic communities, the perceived lack of minority ethnic practitioners and communities living in an area despite Census data which would suggest the contrary, and the lack of a cultural diversity and the arts national policy framework to inform the planning, development, monitoring and review of work by, with, and for minority ethnic communities.

A number of funded arts organisations consulted had examples of productive and creative collaborations with minority ethnic artists and communities and expressed a desire to continue and expand working with minority ethnic communities and widening their programming mix. However these examples were, for the most part, conceived for the purposes of a specific arts led project/creative collaboration.

The research demonstrates that this feature of short term strategic planning and partnerships has placed a heavy burden on local and voluntary associations without demonstrable evidence of how and to what extent these initiatives have impacted on the commissioning/programming ethos of the arts organisations and their future planning.

Over the course of the research project it became apparent that for a critical momentum to be sustained and built upon, cross-sectoral and inter-sectoral partnerships need to be conceived as strategic, long term and two way processes that ultimately contribute to the reinvigoration, renewal and innovation of contemporary arts practice in Ireland.

1 INTRODUCTION

This report synthesises the findings and sets out recommendations toward an Arts Council policy and action plan in the area of Cultural Diversity and the Arts.

The research was commissioned by the Arts Council/ An Chomhairle Ealaíon and funded by the Department of Justice, Equality and Law Reform, through NPAR (National Action Plan Against Racism). The research and consultation processes that inform this final report were directed by Create, the Arts Council funded national development agency for collaborative arts, and supported by an independent Steering Group, chaired by Dr Aileen Pearson Evans.

The research and consultations were carried out by separate teams investigating both national and international contexts. This included quantitative and qualitative work in Ireland and comparative research into international contexts for cultural diversity and the arts.

For a fuller understanding of the individual research and consultation stages please see the appendices to this report.

Diversity – or rather, the awareness of diversity – is now a ubiquitous global phenomenon. Within Ireland the transformation of the State from one of net emigration to one of net immigration since the mid-90s has given rise to a new awareness of cultural and ethnic difference.[1]

Over the last two decades the demographic composition of the State has changed and whilst some of that change may not be permanent, a reappraisal of conceptions of the nature and character of Ireland is necessary.

Various bodies, agencies and government departments have sought to guide the Irish encounter with cultural diversity, reviewing access to all manner of public service provision, monitoring racism and discrimination in society and seeking a more accurate general picture of contemporary Ireland.

Increasing cultural diversity in Irish society presents new challenges to all sectors of public life including the arts. Assumptions about the composition and character of the

[1] Net migration – the difference between numbers of emigrants and immigrants – has been consistently positive since 1995/6, achieving a peak in 2005/6 at 71,800. The last available figures show some decline (67,300 in 2006/7 and 38,500 in 2007/8) and this trend could be expected to have sharpened once figures are available for 2008/9, in the context of current economic conditions. Central Statistics Office (2008) *Population and Migration Estimates April 2008* (Dublin: CSO).

communities in receipt of public provision become obsolete in the light of rapidly and continually changing demographics. As the demands on public sector provision become more varied, the potential for Irish agencies to discriminate or exclude also increases.

As Ireland looks for new expressions of its diverse character, it is vital that everyone here be given the chance to share equally in these benefits, and to contribute equally to their creation. Efforts have been made by a number of arts organisations to respond sensitively to the changed demographic of Ireland. This work ranges from the re-contextualisation of an Irish or African canon to the production of new work incorporating and synthesising a variety of traditions.

The Arts Council, as the national agency for the funding, development and promotion of the arts, now has a valuable opportunity to lead the way in supporting a broad range of arts practices informed by the changed demographics of Ireland.

This document is the final report on the research process. It sets out the contexts of cultural diversity and the arts in Ireland, summarises the research findings, and concludes with a series of recommendations for the development of a policy and action plan by the Arts Council.

The research aims to inform arts policy in the area of Cultural Diversity and to make recommendations for the development of an Arts Council Action Plan that will enable minority ethnic and cultural groups to participate in, and contribute more fully to, the cultural life of Ireland.

2 CULTURAL DIVERSITY IN CONTEXT

There is a significant framework of data, policy, law, research and institutions that forms a backdrop to the consideration of cultural diversity and the arts in Ireland, of which any new policy needs to take account. These contexts can be grouped into six distinct areas:

- Demographic data concerning the ethnic and cultural diversity of the State;

- Irish law defining citizenship, governing equality and also establishing the remit of the Arts Council;

- International agreements, treaties and directives establishing common standards in terms of anti-racism and diversity;

- State and independent bodies charged with the creation and implementation of anti-racist and diversity policy, and with arts provision;

- Policy and research originating from the Arts Council itself;

- Other research concerning equality of provision in public services, and the relationship of the arts to society in Ireland.

2.1 Demographic Data

The main source for data on the cultural and ethnic diversity in Ireland is the 2006 Census and the annual *Population and Migration Estimates* produced by the Central Statistics Office (CSO).[2] It should be noted here that there are widespread concerns regarding the reliability of data from the 2006 Census, as outlined in the national research findings[3].

Notwithstanding the fact that, according to the 2006 Census, approximately 10% of those ordinarily resident in Ireland are nationals of other countries, in real terms these represent some

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[2] References to 2006 Census data, unless otherwise specified, are from Table 25A of the 'Principal Demographic Results', 'Persons usually resident and present in the State on census night, classified by nationality'
http://www.cso.ie/census/Census2006_Principal_Demographic_Results.htm. Last accessed 3/12/08. Population figures have been rounded to the nearest 500.

[3] For a more in depth analysis of national data please see National Research Report Appendix

quite small population groups.[4] This could be seen to present particular challenges when attempting to make arts provision fully accessible to all who are resident in Ireland. A range of challenges arises from the 'diversity' of Ireland – groups who have in common their minority status by no means experience the same problems in gaining access to the arts.

The largest minority group in Ireland, amongst those not having Irish nationality, are UK citizens, whether from Northern Ireland or Britain. In 2006 these comprised 2.7% of the population of the State, or 112,500 people. This is by far the largest group, followed by Poles (1.5%, 63,000) and Lithuanians (0.6%, 24,500). Each of these national groups officially represents a larger population than those who described themselves as Irish Travellers, of whom, in 2006, there were – according to the Census – 22,500 (0.5%).[5]

There are a large number of residents of the State who do not hold Irish nationality, or describe themselves as Irish, yet who would ordinarily not categorise themselves as belonging to any 'minority' group. Taking UK, US, Canadian, Australian and New Zealand nationals together, one arrives at a figure of 133,000 or 3.2% of the population of the State. It might reasonably be presumed (though there is no ready data to confirm this) that the first language of the vast majority of these individuals would be English, thus immediately reducing their perceived 'difference' within the State (although obviously not all would necessarily describe themselves as 'White'). A further 40,500 individuals (just under 1%) are from other Western European 'EU 15' countries. The complex of multiple factors by which difference or otherness can be ascribed (and, accordingly, exclusion or inclusion) does need to be taken into account. Notwithstanding these caveats, it is reasonable to assume that the total number of non-White, non-Anglophone residents of Ireland, holding some nationality other than Irish, is in all probability fewer than 250,000, or less than 6% of the population.

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[4] Central Statistics Office (2008) *Census 2006: Non-Irish Nationals Living in Ireland* (Dublin: Stationery Office), Table 1.

[5] These figures need to be read with care. The number of those not stating any nationality in 2006 was a statistically significant 44,000 (1%). Moreover, The Irish Traveller Movement and Pavee Point both estimate the true Traveller population to be above 30,000 and point to the inappropriateness of current Census Office data collection methods with regard to Travellers. The Department of Environment, Heritage and Local Government, extrapolating figures from those accommodated in local authority areas, estimated a population of 36,034 in 2003 (which would be above 0.8%). Pavee Point (2005) *Irish Travellers Shadow Report to the Committee on the Elimination of Racial Discrimination* (Dublin: Pavee Point), p. 18. Irish Traveller Movement (2005) *Shadow Report and Commentary on the First National Report by Ireland to the UN CERD Committee* (Dublin: Irish Traveller Movement).

The Census reveals that whilst 82% of non-nationals were from just ten different countries, 188 different nationalities were present in the State in 2006. China, Germany, Latvia, Lithuania, Nigeria, Poland, the UK and the USA were each represented by more than 20,000 nationals within Ireland.[6]

2.2 Irish Law

The remit of The Arts Council is established in law in the *Arts Act, 2003*. Under its terms, the Arts Council is the national body responsible for promoting public knowledge and awareness of the arts, supporting materially and financially the development and production of the arts, and communicating to the government and public sector on matters concerning the arts. Under the Arts Act, local authorities are also required to support the development of the arts within their areas.

The Equality Act 2004 is the instrument by which the EU's *Race Directive, Framework Employment Directive* and *Gender Equal Treatment Amendment Directive* are incorporated into Irish law. The Act prohibits direct and indirect discrimination, and harassment, in employment, training and general public provision on nine grounds: gender, marital status, family status, age, disability, racial or ethnic origin, sexual orientation, religious belief and membership of the Traveller community. The Act defines the minimum standards with which arts provision must comply, with respect to equality of access and provision. The Act consolidates earlier legislation in the *Equal Status Acts 2000* and *2003* and the *Employment Equality Act 1998.*

2.3 International Agreements

The most often cited international contexts for anti-racist and diversity agendas are the *International Convention on the Elimination of All Forms of Racial Discrimination* (CERD), a United Nations treaty which came into force in 1969 and which Ireland ratified in 2000, and the *World Conference Against Racism, Racial Discrimination, Xenophobia and Related Intolerance* (WCAR), held in Durban in 2001.

Ireland's first submission to CERD was examined in 2005.[7] A number of civil society organisations submitted shadow reports

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[6] Central Statistics Office (2008), p. 8.

[7] The first and second reports by Ireland to CERD are consolidated in the document of the 24th June 2004 at http://daccessdds.un.org/doc/UNDOC/GEN/G04/423/21

/PDF/G0442321.pdf?OpenElement; last accessed 3/1/09. The Concluding Observations of the Committee of CERD to that report, including concerns and recommendations, from 14th April 2005, are available at http://daccessdds.un.org/doc/UNDOC/GEN/G05

broadly critical of Ireland's submission.[8] Since these submissions were made, the *National Action Plan Against Racism* (NPAR) has been implemented.

The establishment of the NPAR in 2005 also represents Ireland's implementation of the *Declaration and Programme of Action of the WCAR.*

The other significant international precedent for Irish action on cultural diversity is *the UNESCO Universal Declaration on Cultural Diversity, 2002.*

2.4   Social Policy and Strategy

2.4.1   *National Action Plan Against Racism (NPAR)*

The most significant vehicle for national policy in recent years has been the NPAR, which ran from 2005 – 2008 under the auspices of the DJELR. The NPAR provides the guiding principles that inform approaches to the present Cultural Diversity and the Arts research project.

> *The emphasis throughout the Plan is on developing reasonable and common sense measures to accommodate cultural diversity in Ireland. The NPAR seeks to take into account the significant economic, social and cultural changes which have taken place in Irish society in recent years and which are still taking place.*
>
> *The overall aim of the Plan is to provide strategic direction to combat racism and to develop a more inclusive, intercultural society in Ireland based on a commitment to inclusion by design, not as an add-on or afterthought and*

/410/94/PDF/G0541094.pdf?OpenElement; last accessed 3/1/09. Ireland's response of the 16th June 2006 is available at http://daccessdds.un.org/doc/UNDOC/GEN

/G06/426/70/PDF/G0642670.pdf?OpenElement, and details steps undertaken since the submission of the first report; last accessed 3/1/09.

[8] Irish Traveller Movement (2004) *Shadow Report and Commentary on the First National Report by Ireland to the UN CERD Committee* (Dublin: ITM), available at http://www.itmtrav.com/pdf/cerd_report.pdf; last accessed 3/1/09. NGO Alliance (2004) *NGO Alliance Shadow Report* (Dublin: NGO Alliance), available at

http://www.iccl.ie/publications/Human-Rights/NGO%20Alliance%20

Shadow Report in response to Irelands First Report under ICERD (January 2005).pdf; last accessed 3/1/09.

> *based on policies that promote interaction, equality of opportunity, understanding and respect.*[9]

This research project is also, in part, an implementation of recommendation 8.3.1 of NPAR, which calls on the Arts Council / Department of Arts, Sport and Tourism to

> *Implement a research initiative to assess the potential of the arts to promote intercultural awareness, understanding and interaction, including a review of existing initiatives.*[10]

The recommendations in this report follow implicitly the guidance of the NPAR, particularly with reference to its framework of the five areas that plans for diversity and anti-racism need to take cognisance of; protection, inclusion, provision, recognition and participation.

2.4.2   National Consultative Committee on Racism and Interculturalism (NCCRI)

The National Consultative Committee on Racism and Interculturalism (NCCRI) was established in 1998 following the European Year Against Racism in 1997. The NCCRI was an independent co-ordinating body conducting research and giving advice and expert guidance to government, the public sector and non-governmental organisations (NGOs) in the areas of anti-racism and interculturalism. In 2008 the government announced as part of the Budget measures that funding to the NCCRI would cease and some of its functions would be absorbed into the Office of the Minister for Integration.

2.4.3   Office of the Minister of Integration (OMI)

The Office of the Minister of Integration (OMI) was established in June 2007. At the time of writing the Minister is Minister of State at three departments - Justice, Equality and Law Reform; Education and Science; and Community, Rural and Gaeltacht Affairs. The OMI has a cross-departmental mandate to develop, drive and coordinate integration policy across other government departments, agencies and services.

2.4.4   Equality Authority

Under the terms of the *Employment Equality Act 1998*, the *Equality Authority* was established. The Authority is the body tasked with monitoring the application of equality legislation in all areas of public service provision. It has a public information office and a

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[9] DJELR (2005) Planning for Diversity: The National Action Plan Against Racism 2005-2008 (Dublin: DJELR), p. 27.

[10] DJELR / NPAR, p. 142.

legal section which provide free assistance to individuals making complaints of discrimination in employment or provision of services, which includes arts provision.

2.5 Policies and Strategies in the Arts: local/regional/national

2.5.1 Department of Arts, Sport and Tourism

The Department of Arts, Sport and Tourism is primarily a policy-making Department in the three sectors of Arts, Sport and Tourism. In the Arts sector the Department has the following functions: formulation, development and evaluation of policy and structures to promote and foster the practice and appreciation of the creative and interpretative arts. It is also tasked to encourage the development of the Irish film industry and enable the national cultural institutions to preserve, protect and present for the benefit of present and future generations Ireland's moveable heritage and cultural assets. The Department states that its objective in the arts is:

> to provide an appropriate resource, policy and legislative framework to support the stimulation and development of the Arts in Ireland, such that economic returns and employment, and access to and participation in the arts by all sections of Irish society, are maximised.

2.5.2 Arts Council/An Chomhairle Ealaíon

Government funding for arts is generally channelled through the Arts Council/ An Chomhairle Ealaíon.

Although the Arts Council/ An Chomhairle Ealaíon is funded by the Department of Arts, Sport and Tourism, it is completely independent in its funding allocations and the Minister has no formal role to play in either the Arts Council's funding or executive decisions. The independence of the Arts Council in this context is articulated in the *Arts Act 2003.*

The two most significant documents from the Arts Council pertinent to this research project are *The Public and the Arts 2006*, an update of the Arts Council's report of the same name from 1994, and the current strategy document, *Partnership for the Arts: Arts Council Goals 2006-2010.*

Partnership for the Arts is the strategic framework for Arts Council activity until 2010, and provides the basis for current action and implementation plans across the organisation. The plan evolved over two phases, the first relating to the development of individual artists and arts organisations and the second focusing on audiences and engagement. The strategy document itself only mentions cultural diversity in the context of '*acknowledging*' its existence and the '*role of the arts in expressing and celebrating*

this diversity'.[11] However a number of the areas which will be mentioned in the recommendations of this report find some articulation within *Partnership for the Arts in Practice 2006-2008*, the most recent implementation plan for the various Arts Council departments. These cover the relationship between international arts and cultural diversity and the strengthening of links with local authority arts officers.

The 2004 report of the Special Committee on the Traditional Arts, *Towards a Policy for the Traditional Arts,* is the current framework for Arts Council policy in this area. The report defines Traditional Arts specifically as *Irish* Traditional Arts, which includes music, song, dance and storytelling. The report led to the *Traditional Arts Initiative 2005-2008* and the establishment of the Deis funding scheme, a positive action measure designed to encourage greater uptake of Arts Council funds by traditional artists. The example of Deis is an important precedent when considering the potential for funding streams to facilitate the development of culturally diverse arts practice.

2.5.3 Culture Ireland

In 2005 the Minister for Arts, Sport and Tourism established Culture Ireland. Culture Ireland's remit includes the allocation of grants for overseas activity to Irish artists or arts organisations, the funding and facilitation of Irish participation at strategic international arts events and the management of emblematic cultural events. It is also expected to advise the Minister for Arts, Sport and Tourism on international arts and cultural affairs.

The Culture Ireland strategy 2006 -2010 is informed by three core values and principles: Independence, Partnership and Pluralism. Pluralism is described as the commitment to:

> *engaging with Ireland's new communities and reflecting the plurality of contemporary Irish culture, language and identity in the global representation of Ireland. The quality and credibility of Ireland's intercultural work abroad will be dependent on our response to cultural diversity and multiculturalism at home.*

The Culture Ireland strategy identifies three geographic priorities for 2006-2010:

• Europe, with specific reference to the development of cultural links with recently joined EU Member states and Candidate states

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[11] Arts Council (2005a) *Partnership for the Arts*: Arts Council Goals 2006-2008 (Dublin: Arts Council), p. 8.

- China, India, Japan, Korea, Singapore, Malaysia, Indonesia and Vietnam (priority countries within the Government's Asia Strategy)

- US, Britain, Canada, Australia, New Zealand and South Africa (countries with major Irish diaspora and English-language communities, most of which are also global centres for the arts).

The strategy document recognises that the 3 geographic priorities listed above neglect other important countries in terms of migration flows to Ireland (most notably Nigeria, which is not specifically referenced within the strategy document). The strategy document states that Ireland's cultural links with other geographic regions which are currently undeveloped – Africa, Latin America, Middle East and Russia – will be supported by large scale activities post 2010.

Culture Ireland states that an important external factor is the history and network of the missionaries. The strategy proposes that this network provides a resource of 'deep knowledge of other cultures'. The strategy does not address the more contested histories of missionary practice in 'developing countries'.

2.5.4   Local Authority Arts Officers

In 1985 the first local authority arts officer was appointed. At the time of writing there are officers in all 34 local authorities, with some employing separate staff with a role in public art and/or youth/community arts. Arts officers liaise with the Local Arts team in the Arts Council.

All arts offices disburse funds to individuals and organisations in their regions. Arts office revenue comes from the Local Government Fund, from locally-raised revenues and also from the Arts Council. There is significant disparity between levels of funding provided for each local area arts office.

2.5.5   Údarás na Gaeltachta

Established in 1980, Údarás na Gaeltachta is the regional authority responsible for the economic, social and cultural development of the Gaeltacht.

In 1997, the Arts Council and Údarás na Gaeltachta established a partnership to assist in the development of infrastructure to support arts practice in the Gaeltacht.

In 1998, the Arts Council and Údarás na Gaeltachta formed Ealaín na Gaeltachta a subsidiary company of Údarás na Gaeltachta to support arts development at a regional Gaeltacht level.

At the time of writing there are three Arts Officers employed by Ealaín na Gaeltachta in the various Gaeltacht regions (Connacht and Co Meath, Munster, and Ulster) to assist and encourage the professional development of artists and arts organisations through the medium of Irish.

The arts team falls under the management of The Department of Policy and Planning within Údarás na Gaeltachta. The first joint publication of the Arts Council and Údarás na Gaeltachta in 2004 sets out the strategy for 2005-2009 and reviews the work of Ealaín na Gaeltachta. One of the significant findings documented in this report is the difficulty of ascertaining how the population profile of the Gaeltacht regions influences the quality and quantity of artistic production:

> *There is no statistical information available on the number of people employed in the arts or their education and training levels. The lack of an audit of arts activity in each of the Gaeltacht areas make it difficult to plan in this regard.*

In the preface to the *Strategy for the Development of the Arts in the Gaeltacht, 2005-2009* the changed demographic of the Gaeltacht regions is referred to as a positive influence on the development and innovation of arts.[12] Indeed the strategy document describes the linguistic future of the Gaeltacht as being ensured by the 'willingness of migrant artists to learn and use the language'.[13]

2.6   Other Research

The Office of the First Minister and Deputy First Minister in Northern Ireland recently published *Improving Government Service Delivery to Minority Ethnic Groups: Northern Ireland, Republic of Ireland, Scotland* (2007; eds. Philip Watt and Fiona McCaughey), which examines service provision in the major areas of health, employment, housing, policing and education, across the three jurisdictions. The research employs a useful template in evaluating and comparing service provision in these areas, examining 'four key elements essential for effective service provision to minority ethnic groups'.[14] These elements are mainstreaming, targeting, benchmarking and engagement. This comparative analysis provides useful terms of reference in considering how equality might be achieved (and measured) in the arts.

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[12] *'… multicultural and multilingual sensibilities are influencing, infusing, invigorating, renewing and reconstituting the culture, styles and language of the Gaeltacht'*. Preface, Strategy for the Development of the Arts in the Gaeltacht, 2005-2009

[13] Ibid, Section 2, 2.9

[14] Watt and McCaughey, p. 9.

Several local authorities in Ireland have produced *Anti-Racism and Diversity (ARD) Plans.* These plans have been developed in accordance with specifications that are consistent with the aims and objectives of the NPAR. The ARD Plans were put forward as a central means to bring the NPAR directly into the daily lives of communities, and of involving the various social partners at a local level. The *Louth Anti-Racism and Diversity Plan* (2007) is the example that has been selected as a case study for this report. It provides a harmonised framework and action plan for all local authorities in Louth (Louth County Council, Drogheda Borough Council, Dundalk Town Council and Ardee Town Commissioners) when approaching the application of national anti-racism and diversity policy to local and regional services. It includes detailed research into racism in Louth and into the specifics of local demographics, including a breakdown of different minority populations within the county.

The National Economic and Social Forum (NESF) *Report No. 35: The Arts, Cultural Inclusion and Social Cohesion* (2007) is the most relevant recent body of research into broad issues of participation and cultural inclusion. It evaluates the social and economic benefits of the arts from a variety of perspectives. The report presents research data into the activities of the main stakeholders in the arts, at governmental and non-governmental level, including evaluations of access routes into arts education and of provisions for community arts. The report concludes with recommendations designed to increase cultural inclusion.

The Arts, Cultural Inclusion and Social Cohesion report cites a lack of available data on participation in the arts (the data it cites are those presented in *The Public and the Arts*), and one of the consequences of this finding was the publication of the subsequent NESF report *In the Frame or Out of the Picture: A Statistical Analysis of Public Involvement in the Arts* (2008; eds. Pete Lunn and Elish Kelly). This gives detail on the composition of audiences at arts events including analysis by age, class, gender and minority status. This report provides the first detailed information on participation in the arts (and in broader cultural events) in Ireland, and shows that significant and multiple barriers to participation appear to exist for many disadvantaged groups.

The statistical analysis allows multiple socio-economic measures of status, including income, social class and educational attainment to be read in combination with one another in evaluating relationships with likely participation and non-participation in the arts. The study therefore is also useful in identifying potential *causes* for such patterns, and perhaps in devising policy to remove them and to allocate funds more equitably.

The statistics relating directly to minority groups are of limited use. Despite the recommendation in *NESF Report No. 35* that participation by minority communities should be a specific focus of the survey, the arts attendance of only 21 respondents who

described themselves as 'non-white' (out of a total response pool of 1210) was examined.[15]

The research findings indicate that educational attainment and socio-economic background are the main influencers on participation in the arts. These factors influence participation across a wide spectrum of arts, including mainstream films, comedy, popular music and reading.

In April 2009 the Broadcasting Commission of Ireland (BCI)will be presenting report findings of research: *Promoting cultural diversity in the Irish broadcasting sector: an assessment of international standards and best practices with a view to their operationalisation in an Irish context,* conducted by Tarlach McGonagle, University of Amsterdam; and in September 2009 the BCI will publish the report *Irish broadcasting and the 'New Ireland'; Mapping and Visioning Cultural Diversity* compiled by Dr. Gavan Titley, National University of Ireland, Maynooth.

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[15] Pete Lunn and Elish Kelly (2008) In the Frame or Out of the Picture: A Statistical Analysis of Public Involvement in the Arts (Dublin: NESF), p. 66.

3 METHODOLOGY

From February 2008 to March 2009 the core project team assigned to this study – Dr Suzanna Chan, Dr Daniel Jewesbury, Rustom Bharucha and the Change Institute – worked together with research advisors Dr Alice Feldman, Dr Ronit Lentin and Dr Piaras Mac Éinrí.

The Project Team met on several occasions in the course of the year to assess the emergent findings and review progress in line with the original project proposal. The Steering Group also provided valuable support, advice and feedback throughout, assisting with the review and assessment of emergent findings.

The project structure is shown in the diagram below. Details of the members of each of these groups are provided in Appendix 1.
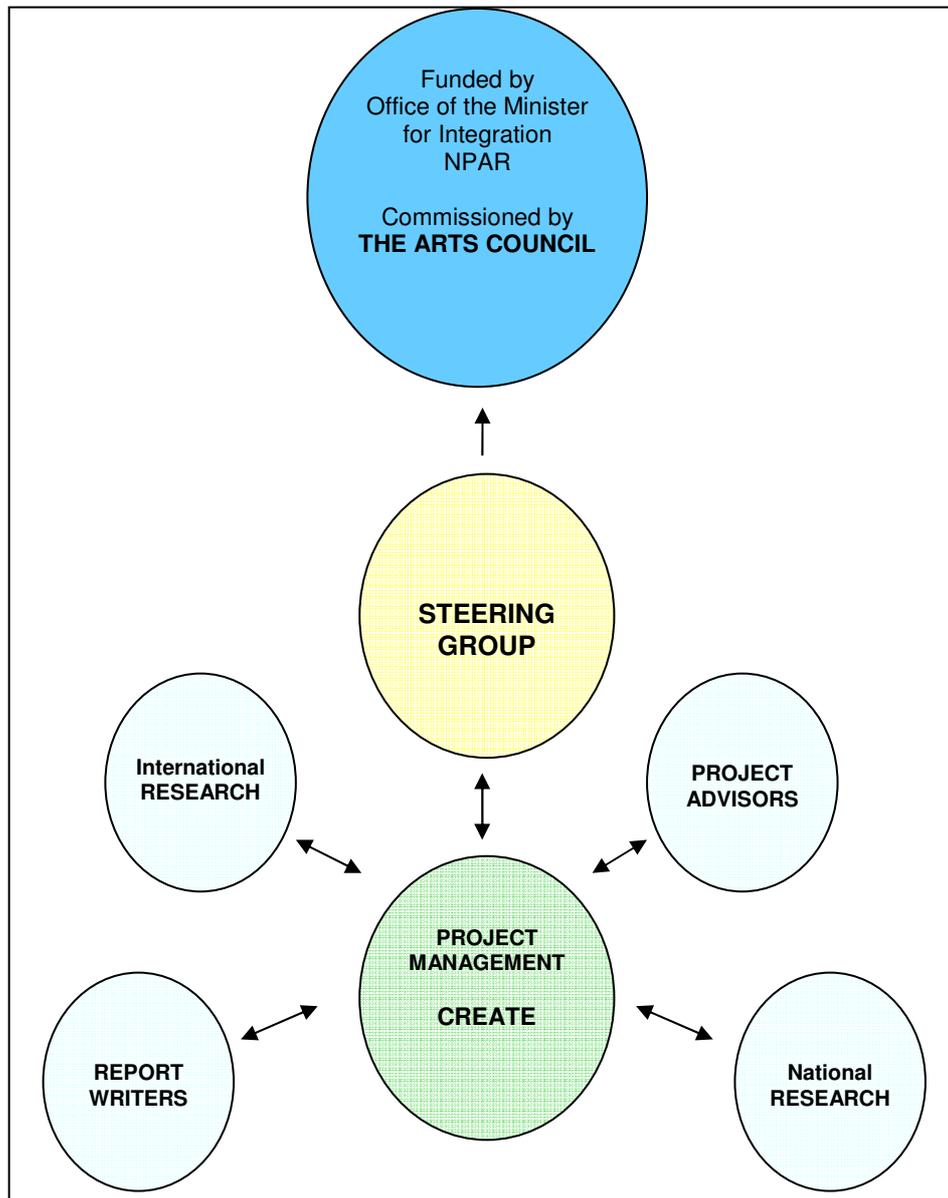
3.1 Scope and Aims of the Research

While the focus of this report is on the development of a national approach to cultural diversity and the arts, the geographic scope of the research took in India, New Zealand, England[16] and Hungary through a network of national correspondents – Lakhbir Bhandal (India), Will Hammonds and Jagtar Singh (England) Zsuzsa Nagy and Anna Végh (Hungary) and Helen Hopkins and Laurence Hopkins (New Zealand). The country profiles map national approaches to cultural diversity and the arts, determining the political, economic and social/cultural impetus to policy and regulatory frameworks within the arts. The countries reviewed provide a typology of different strategies in support of cultural diversity and the arts.

3.2 Contexts and Methods of Comparative Analysis

The four case studies - England, Hungary, New Zealand and India - were selected based on certain specific factors:

- their varying ethnic diversity and their experience with race relations;

- their varying approaches to practice and policy in the arts and cultural sector;

- their approaches to ethnic and cultural diversity in differing national contexts and key comparative points in relation to the Irish context.

It was felt that the approaches to and experiences of cultural diversity in the four countries offer particular insights into the key challenges and themes that are likely to be faced in Ireland, now and in the future.

It is important to note that the countries were *not* selected on the basis of existing migration flows into Ireland[17].

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[16] It should be noted that this report focuses on England and the context and approaches differ in Scotland, Wales, and Northern Ireland.

[17] A desk based scoping exercise was carried out looking at Ghana and South Africa. The scoping assessment included: consultation with experts from Ghana and South Africa; an associated review of literature; an exploration of potential methodologies; and a costing exercise. On assessment it became clear that the inclusion of these countries would not add significantly to the value of the international research already underway and would not be significant for the purposes of benchmarking. As a result, it was decided not to proceed with this additional research.

Reports were produced for each country outlining data, and analysis of the following themes:

- the institutional landscape of arts provision, including key public policy frameworks, policies, strategies, programmes and methods, key arts and cultural institutions, underpinning principles, the cultural and arts landscape;

- the history and development of models of minority and culturally diverse arts practice, including contexts and characteristics that have supported or hindered the development of culturally diverse policy and practice;

- the significance and status of cultural diversity concepts within the arts and cultural sector, including contemporary debates, politics and approaches;

- an assessment of particular arts and cultural diversity policies or strategies.

A comparative analysis accompanies the four individual country reports (*International Comparative Analysis*), drawing together the findings of the national research and presenting findings of potential relevance to the development of a cultural diversity strategy for the arts in Ireland. It sets out a brief summary of the national context for the four countries, including drawing out constitutional and legal frameworks that underpin the approach to diversity and a typology for understanding these. This is followed by analysis of a range of key themes from policy response to the arts, vision, approaches to working with stakeholders, relevant programmes and initiatives to training and development issues, monitoring and evaluation through to engagement issues and questions surrounding sustainability. The report concludes by drawing out key learning points that can be taken into account in relation to the Irish context.

3.3   Contexts and Methods of National Research

The national research consisted of desk research and consultations with the arts sector and minority ethnic communities in Ireland.

The research aimed to identify:

- the ways and the extent to which minority ethnic and cultural groups participate in the arts as artists and audiences and the factors that facilitate or hinder this participation;

- the different models of culturally diverse practice currently employed by arts practitioners / organisations nationally and internationally, and the factors that have facilitated or hindered success in each case;

- the extent to which minority ethnic and cultural groups take leadership roles in arts and culture, and the factors that support or hinder progress in this regard;

- other access related issues (such as communication) that enable participation.

3.4   National Research : Data and Policy

The aims of the desk research were to:

- collate existing datasets and produce a current picture of the regional diversity of the State;

- review existing policy approaches to cultural diversity, in the arts and more generally in public provision;

- identify models of best practice where possible.

The first process in the desk research was the compilation of a database of minority-led cultural groupings and representative organisations. This was mapped onto data from the 2006 Census listing ethnic background by region in order to assess the correlation between minority populations and representative groups (see National Report 1, National Research).[18]

A further research exercise was carried out, reviewing the diversity policies of six statutory agencies and 14 minority-led groups or NGOs. A questionnaire was developed and a series of interviews undertaken with local arts officers.

3.5   National Research : Consultation

Consultation with minority communities and the arts sector were carried out by Dr Daniel Jewesbury and Rustom Bharucha.

The areas chosen as a focus for the consultation with minority communities were Greater Dublin (the area covered by Dublin City Council and South Dublin, Dun Laoghaire-Rathdown and Fingal County Councils), Cork city and the counties Galway, Roscommon, Westmeath and Offaly.

Alongside these, Rustom Bharucha consulted with staff from the Arts Council and Council members, staff from arts organisations and national cultural institutions and individual arts practitioners and arts officers through a series of roundtable and one to one consultations hosted in Dublin, Limerick and Leitrim.

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[18] See http://www.cso.ie/census/Census2006_Volume5.htm. Last accessed 3/12/08.

4 LANGUAGE AND MEANINGS

Many terms and concepts central to the consideration of cultural diversity and the arts are still the subject of confusion and misunderstanding, as was demonstrated repeatedly in the course of this research. Definitions are central to cultural diversity policy formation. Terms can be used without sufficient clarity or precision, and meanings are often assumed to be clear when they are in fact ambiguous. This has implications for those tasked with implementing or communicating policies at a national level.

For these reasons, a consideration of the most relevant terms and concepts is offered here. As well as offering a range of definitions and clarifications, this section describes some areas of contention expressed by those working in the arts in Ireland. Understanding these areas of contention is important to understanding the various barriers that exist to participation in the arts. The creation of conditions for genuine culturally diverse arts practice involves the application of methods and approaches in more than a merely aspirational manner.

The definitions that follow explain not only meanings of terms but also their usages and contexts, and their application in Ireland today.

4.1 Arts

Throughout this report a distinction is made between the arts and 'culture'. The *Arts Act 2003* gives the following definition:

> *'arts' means any creative or interpretative expression (whether traditional or contemporary) in whatever form, and includes, in particular, visual arts, theatre, literature, music, dance, opera, film, circus and architecture, and includes any medium when used for those purposes.*[19]

4.2 Culture

In this report, the terms 'culture' and 'cultural' are used to refer to the customs, attitudes, experiences and/or traditions that may be shared (or disputed) by groups of people, through belonging to particular national or ethnic groups. This is the sense that is indicated in the term 'cultural diversity'. It is not assumed that groups are defined by their culture, but that cultures are dynamic and are produced by groups, often in reference to other groups and cultures.

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[19] Arts Act 2003, Acts of the Oireachtas (Dublin: Stationery Office).

4.3 Cultural Diversity

The term 'cultural diversity' is commonly used in two slightly different contexts. It is sometimes used to refer to the idea that the cultural customs and ways of life of particular groups around the world are threatened by the spread of a globalised 'world culture'. Accordingly, in this context, cultural diversity is often spoken of as something requiring preservation or protection.

It is also used to refer to the range of different cultures that are to be found in a given region or state, *and* to the manner in which these cultures co-exist, and the basis of that co-existence.

Both of these concepts are relevant in the Irish context: the second is clearly the sense which is most often understood by those working directly with ethnic minority communities (including Travellers) within Ireland, and has been the primary focus of this research. The first, however, allows for an understanding of the importance of the Irish language as simultaneously a minority language, and one of the official languages of the State.

In the preamble to the UNESCO Universal Declaration on Cultural Diversity, Director-General Koïchiro Matsuura states that '[t]he Universal Declaration makes it clear that each individual must acknowledge not only otherness in all its forms but also the plurality of his or her own identity, within societies that are themselves plural. Only in this way can cultural diversity be preserved as an adaptive process and as a capacity for expression, creation and innovation.'[20]

This report emphasises this conception of 'plurality' as existing *within and between societies*, as well as *within and between individuals in societies*, since it has too often been the case that this conception is not applied when discussing culturally diverse arts practice in Ireland.

Ireland has recently become a much more diverse nation, with net migration consistently positive since 1995/6, against the backdrop of a long history of emigration prior to this. Arising from this, it is sometimes presumed that 'diversity' is a 'new' challenge for a society that was previously homogeneous. This in turn gives rise to an understanding of cultural diversity as something to be negotiated by internally-coherent identity blocs, chief among them being 'the Irish', who are identical in terms of ethnicity, culture and faith.

Whilst cultural diversity may be a recent area for arts policy formation in Ireland, Ireland has always been a diverse nation, with a range of ethnic, cultural and faith-based communities whose

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[20] UNESCO (2002) Universal Declaration on Cultural Diversity (Paris: UNESCO).

presence has been of sufficiently long standing to be considered permanent.

Secondly, and concomitant with this, the report adopts an *anti-essentialist* approach to cultural or ethnic identity (essentialism is the belief in the existence of 'irreducible' ethnic or racial characteristics and groups, usually determined biologically). 'Irishness' itself is taken in this report to be a *non-racial* identity. 'Irish' is not presumed to be synonymous with such terms as 'white' or 'Catholic', but rather potentially inclusive of a plurality of diverse, co-existing identities. Therefore the notion of cultural diversity as something that exists between various stable, essentialised identities is here eschewed, in favour of a concept of multiple diversities 'within and between' inhabitants of the State.

This is also the approach of the Office of the Minister for Integration (OMI), one of whose policy objectives is 'to promote the development of a tolerant inclusive society in which both newcomers and host society, irrespective of background, can, over time, *share and develop a sense of being Irish while respecting the cultures and practices inherent in the emergence of our new multicultural society.*' (emphasis added)[21]

4.4 Multiculturalism

The research uncovered a degree of confusion in Ireland, surrounding the terms 'multiculturalism' and 'interculturalism'. To some extent this reflects an ongoing political and semantic contest over the terms and their supposed implications. This, perhaps in conjunction with Ireland's historical lack of official policies relating to multiculturalism, means the terms are sometimes used interchangeably in Ireland.

A term with a background in British cultural theory and race relations discourse, multiculturalism is strongly associated with conflicts within British society.

At the simplest level, multiculturalism refers to the parallel existence of distinct cultural or ethnic groups within the same nation, without any exchange or dialogue necessarily taking place, or being encouraged or facilitated between them. In the British context it has been criticised as being primarily concerned with the commodification of minority cultures (and their artefacts) through discourses of 'celebration'. Multiculturalism presupposes that at least more than one population are of sufficient critical mass to form and institutionalise a cultural community, supported by fiscal, legal and administrative mechanisms.

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[21] From OMI website, http://www.ria.gov.ie/integration; last accessed 2/11/08.

4.5 Interculturalism

Implicit in the notion of interculturalism is a process that enables or encourages interaction *between* cultures:

> *Interculturalism is the development of strategy, policy and practice that promotes interaction, understanding, respect and integration between different cultures and ethnic groups on the basis that cultural diversity is a strength that can enrich society, without glossing over issues such as racism.*[22]

There is a limit to the extent to which these processes can be prescribed in legislation or ensured through the formation of a cultural diversity arts policy.

Rather than seeking to 'direct' intercultural dialogue at a state level, policy is required to make (and protect) the space in civil society in which such dialogue can take place.

Interculturalist discourse is not based on the assumption that minorities require assimilation into the norms of the cultural majority. The predominant context of intercultural dialogue is the voluntarism and autonomy of non-governmental agencies and minority-led organisations. There is nevertheless great scope, perhaps given the vague, aspirational manner in which interculturalism is sometimes invoked, for simplistic, Eurocentric biases to persist, particularly those steeped in assumptions of naïve universality or even tacit racism. Interculturalism is perhaps best approached in the spirit of the quotation from UNESCO Director-General Koïchiro Matsuura cited in the definition of 'cultural diversity' above, as a process not between *fixed* or static cultures, but between individuals who wish to find opportunities for solidarity in the negotiation of difference, as members of heterogeneous, dynamic broad-based cultural or ethnic groups.

4.6 Intercultural Dialogue

Intercultural Dialogue was identified in the *European Commission's Agenda for Culture in a Globalising World (2007)* as a means to contribute to the governance of cultural diversity within European nations, trans-nationally across Europe and internationally. Support for this ambition was extended through the designation of 2008 as the Year of Intercultural Dialogue.

In preparation for the EU Year of Intercultural Dialogue (EYID) in 2008, national working groups or bodies were established to co-ordinate government and civil society participation throughout Europe.

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[22] Louth County Council (2007) *Louth Anti-Racism and Diversity Plan* (Dundalk: Social Inclusion Unit, Louth County Council), p. 35.

In Ireland the former NCCRI (National Consultative Committee on Interculturalism and Racism) was designated National Coordinating Body for the European Year of Intercultural Dialogue (EYID) by the Irish Government and the European Commission.

The NCCRI was tasked with the coordination and promotion of events hosted in Ireland in support of intercultural dialogue across all sectors including the arts.

The strategy adopted by the NCCRI in support of the Year of Intercultural Dialogue emphasised the importance of dialogue as one of the key components in building an intercultural society in Ireland which values diversity, equality and interaction. The strategy also emphasised ideas of creating conditions for a shared sense of place and cohesion.

This interpretation which informed the NCCRI strategy for the year was reflected in the various arts projects that were promoted in 2008. These ranged from those based on social cohesion strategies within Ireland to those engaging with the exchange of culturally diverse traditions internationally.[23]

The term intercultural dialogue can be best understood as a process of mutual exchange between cultural groups. Implicit in the term is the idea that there are pre-existing hierarchies of communication (between the majority population and a minority, for instance) which should be resisted, in favour of more equal engagement, in order that shared understandings can be more easily achieved.

4.7 Discrimination

Discrimination needs to be understood separately from racism. In many ways, it can be understood as an effect of racism. Most simply put, discrimination is unequal treatment of individuals or groups because of some perceived difference. Irish equality legislation forbids discrimination on nine separate grounds, as described in *National Report 1, National Research*.

4.8 Racism

Racism is most often understood as discrimination, by an individual, on the basis of another individual's skin colour. In Britain, Sir William Macpherson's report into 'matters arising' from the murder of Stephen Lawrence in England in 1993 asserted that this discrimination may be practised, fostered or encouraged, by institutions as well as individuals, even unwittingly, when they fail

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[23] See Interim Report prepared by NCCRI

to take account of the specific and different needs of minority groups.[24] Macpherson called this 'institutional racism'.

Macpherson's slight extension of racism's mode of operation does not describe any more clearly what gives rise to discrimination. Viewed as an *effect*, arising from a broad range of conditions of disparity (historical, economic, ideological, and political), racism is the *expression* of all of these conditions. But racism is also the *cause*, the rationale lying behind policy, law and ideology. Racism can therefore be characterised as cyclical in its nature - as a system of belief and a way of thinking about difference which is then inscribed in the historic legal and social structure of modern states.

Paul Gilroy has described the history of 'racialised thinking', in which essential difference is determined by supposedly biological categories of race.[25] The basis of racism lies in this troubled history of the thinking of the concept of race itself. But this thinking is not static, and nor are the social contexts upon which it is brought to bear. Biological race is nowadays often replaced by other markers of cultural or ethnic difference, which are no less 'irreducible'. In the late 1990s, second- and third-generation British Pakistanis found themselves described less as 'Asians' and increasingly as 'Muslims'. (Usually, a group that experiences racism has received its identification, its definition as a coherent group, from the majority group.) As Arun Kundnani points out,

> … race is a socially constructed concept that is both wider in its range and more profoundly rooted in the history of the nation than is commonly supposed. Moreover, the restriction of the concept of racism to 'colour' difference has concealed the full range of ways in which racism has operated in Britain, including against Jews, Gypsies and the Irish.[26]

Relations of power are central to racism. Racism (as effect) is the outward sign of a prior disparity of power between one group and another, and a violent demonstration that this disparity has already been sanctioned, historically, within society and the state. However racism is not merely the expression of this power relationship since the power relationship is itself shaped and defined by racism – that's to say, a belief in fundamental and irreconcilable difference.

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[24] Sir William Macpherson (1999) *The Stephen Lawrence Inquiry: Report of an Inquiry* (London: The Stationery Office), http://www.archive.official-documents.co.uk

[25] Paul Gilroy (1993) *The Black Atlantic: Modernity and Double-Consciousness* (London: Verso) and (2000) *Between Camps* (London: Allen Lane).

[26] Arun Kundnani (2007) *The End of Tolerance: Racism in 21st Century Britain* (London: Pluto Press), p. 15.

Racism is not just discrimination, but discrimination legitimised by power.

In an Irish context, the *Louth Anti-Racism and Diversity (ARD) Plan* provides a succinct definition of racism as racialised thinking:

> *The starting point lies in belief systems of the existence of different races and membership of a particular 'race' which in turn innately marks a person as inferior or superior.*[27]

4.9 Minority Ethnic

There is a particular area of contention surrounding the term 'minority ethnic' in Ireland. The Traveller community's most important campaigning issue is for recognition of their separate ethnic identity, which as yet is not officially recognised by the State. This report at all times understands the terms 'minority' or 'minority ethnic' to include Travellers.

The Louth ARD Plan contains a particularly useful consideration of the term:

> *The preferred use of the term ethnic group relates to the fact that it encourages a focus on the social rather than the biological nature of the differences that exist between groups. In essence, an ethnic group can be defined as one whose members consider themselves, and are also regarded by others, as being socially and/or culturally distinctive.*

> *The key point to stress is that all of these possible reasons that contribute toward the distinctiveness of a particular group are social in origin rather than biological.*[28]

4.10 Assimilation

Some states prioritise an assimilatory approach to diversity, believing that minority groups should adopt the 'values' and culture of the majority, which they espouse as 'universal'. An example of such an approach can be found in France, where successive governments have argued that the 'republican' values of the State must be upheld by all citizens in a common public domain. Cultural particularities – for instance, in terms of language or religion – may only be expressed in the private sphere, and public provision cannot be allocated to such sectional interests. Assimilation is not prioritised as a policy goal in the Irish context.

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[27] Louth County Council, op. cit., p. 10.

[28] Louth County Council, op. cit., p. 34.

4.11 Integration

The terms 'integration' and 'assimilation' need to be approached with caution and clearly distinguished, as they are not synonymous, even though they are sometimes used as if they were.

Integration is generally understood to refer to the need to 'include' equally all communities in areas of public provision, including access to the arts – as practitioners, audiences and arts managers.

It is non-assimilatory in that it seeks to achieve 'agreed' policies and values, rather than espousing a central set of 'universal' values. As a priority of *social policy*, however, it may not always be directly applicable to policy formation in the arts. Rustom Bharucha notes that arts practices in Ireland often stress the

> *dissident, transgressive, hybrid and subversive… in distinct contrast to the agenda of integration which connotes a mandatory social cohesion and act of living together with harmoniously worked out differences.*[29]

4.12 Positive Action

Positive action (also sometimes called positive discrimination, or affirmative action) describes the targeting of policy to particular marginalised or excluded groups. It includes a degree of differential treatment, determined on the basis of the group's discrimination within society. It is typically used in an effort to redress historic or structural inequalities.

Around the world, different models exist, ranging from India's 'reservation' of places in public universities and technical colleges for individuals from certain castes or tribal groups, to 'affirmative action' programmes for minority groups in the USA. Positive action programmes often attract strong criticism, from those who do not recognise the original discrimination, from those who argue for opportunity on purely meritocratic or market-based terms, but also from those who believe that such programmes lower expectations and compromise autonomy amongst minority groups.[30]

In Ireland certain types of positive action could be illegal under equality law. However, programmes providing targeted parallel provision, for example to address educational disadvantage

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[29] *National Report 2, National Consultation*, Rustom Bharucha.

[30] A relevant example is Sonia Dyer's argument against positive action programmes implemented by the Arts Council of England. See Sonia Dyer (2007) *Boxed in: How cultural diversity policies constrict black artists* (London: Manifesto Club).

amongst disadvantaged groups, are permitted and have been successful in recent years.[31]

4.13 Mainstreaming

Mainstreaming is a central priority of government, and as such it is important to the terms of this report.

> *Mainstreaming seeks to ensure that the needs of minority ethnic groups are included in the planning, implementation and review of the major activities undertaken at a policy and organisational level and the proofing of policy and implementation strategies for their impact on minority ethnic groups. Mainstreaming however does not mean that there is one 'mainstream' model of service provision of the 'one size fits all' kind […] The awareness of different needs and thus different models of service provision becomes central to an organisation's modus operandi.[32]*

The principle of mainstreaming is that all public provision, including the arts, should be equally accessible by all groups. The intention is to reconsider institutional cultures, where accessibility may not have been prioritised or has been approached through short term measures and interventions (once off projects). Mainstreaming requires a reconsideration of structures, services and programmes where accessibility is planned from the outset and is embedded in the institutional/organisational ethos and is not overly dependent on the vision of the executive director of the organisation.

[31] For example, the New ERA programme at UCD and the Legal Education for All People (LEAP) project run between TCD, Ballymun Law Centre and the Irish Traveller Movement. For an evaluation of such programmes, see Patricia O'Reilly (2008) *The Evolution of University Access Programmes in Ireland* (Dublin: UCD Geary Institute, University College Dublin).

[32] From Philip Watt and Fiona McCaughey, eds. (2006) *Improving Government Service Delivery to Minority Ethnic Groups: Northern Ireland, Republic of Ireland, Scotland* (Belfast: Office of the First Minister and Deputy First Minister in Northern Ireland).

5 NATIONAL RESEARCH AND CONSULTATION

The following presents summarised findings on the separate stages in the National Research (desk research and consultation).

5.1 Census Data

Out of 118 groups identified through the research, 75 (64%) were concentrated in four counties (encompassing 10 council areas) on the 'urban fringe'. The 118 groups identified were mapped onto the ethnic categories of the Census as shown in Figure 4.1, below.

Fig 4.1 - Ethnic groups identified
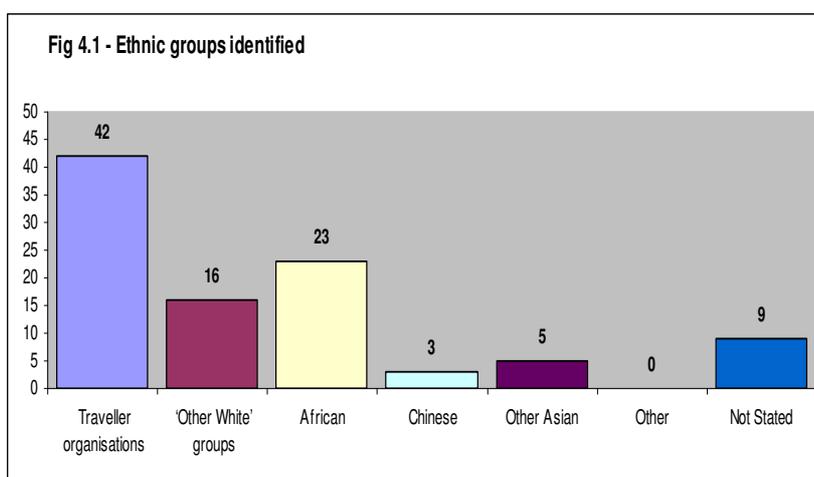
The Census data has significant shortcomings. As stated in the study published by the Immigrant Council of Ireland, *Getting On: From Migration to Integration*, many commentators and organisations, including the OMI, acknowledge that there are concerns about the reliability of the Census figures.[33]

The Census provides data combining 'ethnic or cultural background' with locality, and also data classified according to 'ethnic or cultural background or nationality', but does not provide a breakdown of data according to both locality *and* nationality.[34]

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[33] Immigrant Council of Ireland (2008) *Getting On: From Migration to Integration; Chinese, Indian, Lithuanian and Nigerian Migrants' Experiences in Ireland* (Dublin: Immigrant Council of Ireland), p. 55.

[34] Volume 4 of the Census data, 'Usual Residence, Migration, Birthplace and Nationalities' gives data in Table 35A of 'Persons usually resident in each Province and County, and present in the State on census night, classified by nationality' but crucially this does not actually break down information according to nationality but only according to broad geographic regions of origin (EU25, Africa, Asia, etc). Also Table 28A,

Using the Census data, a mapping process was undertaken. This process revealed that the presence of people of a particular ethnic background in a place does not necessarily translate into the existence of minority-led cultural or representative groups in that place. Conversely, the lack of such groups did not signify a corresponding lack of such populations.

While many individuals participate in and form organisations on the basis of national origin some individuals prefer to organise, and form groups, on a non-national basis, around broader social issues (such as employment). The composition of nationally-representative groups on occasions reproduces gendered barriers to inclusion and participation. Approaches to communities that rely exclusively on migrant-and minority-led organisations as their point of contact might reproduce these exclusions.

It is also important to note that 'national' groups are sometimes ethnically-based, reflecting the dominant culture and traditions of a particular country, but not its minority groups. Transnational groups, such as the Roma, are not represented by groups representing the countries from which they have come, for instance Slovakia or Romania.

The prerequisite of effective partnerships at local and regional level is the production and sharing of reliable data regarding the actual demographic composition of the different regions around the country. Data would enable arts organisations and arts officers to effectively monitor and evaluate progress in implementing a cultural diversity arts policy.

5.2   Migrant Led Organisations

The most comprehensive documents available from the minority-led sector were: the business plan developed by the *Irish Traveller Movement (ITM);* the documents produced by the *Migrant Rights Centre Ireland*; and the documents produced by the *Tullamore Travellers Movement*. Of the three organisations, the Migrant Rights Centre and ITM have been successful in accessing funding from the Arts Council.

Where minority led organisations have developed an arts policy as part of a broader policy initiative, the explorations of arts and culture are, for the most part, described exclusively in terms of community development goals. This instrumental approach to the arts makes this practice ineligible for Arts Council funding.

Given that the majority of minority led organisations are organised around areas of primary provision; education,

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showing 'Persons usually resident in each Province and County, and present in the State on census night, classified by country of birth' but these are similarly grouped.

housing, health and employment, this lack of emphasis on the arts is unsurprising. Respondents from minority ethnic communities repeatedly raised the issue of capacity building as a critical factor in determining how they might be able to work with artists and/or develop arts led projects.

Smaller, more dispersed populations have found it advantageous to align themselves with multi-ethnic and multi-national NGOs, but even these are only able to involve themselves in arts activity on an *ad hoc* basis. Local Traveller organisations are similarly primarily focused on fighting discrimination and promoting access to services.

All respondents acknowledged educational disadvantage as the most significant lifelong barrier to participation in the arts, whether as a practitioner or as an audience member. It is thus a major factor in the continued monoculturalism of the arts in Ireland, since minority communities are under-represented both as practitioners and as arts managers. Useful precedents exist for programmes which open higher education to individuals from minority backgrounds who have suffered educational disadvantage.[35]

In addition, being resident in a rural area was understood by all respondents to further exacerbate exclusion. Poor transport infrastructure, lack of childcare, greater distance between points of provision and an absence of training and formal and informal professional development opportunities make it harder for minority communities to access and participate in the arts in rural areas.

Respondents expressed the need for local authorities serving rural areas to work harder to combat these multiple exclusionary factors. The Census data shows that fewer than 20% of persons from the EU 15 or non-European backgrounds live in rural areas, which would indicate that this is an issue that mainly (and disproportionately) affects Travellers.[36]

5.3 Cultural Diversity Policies in the Public Sector

The documents produced by the *Library Council, Dublin City Council* and *Louth County Council* were the most significant examples of cultural diversity policies developed in the public sector, from which models of best practice might be drawn.

From the public sector-initiated plans, consensus emerges that service providers need to be proactive in seeking to meet the needs of a culturally diverse population.

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[35] See *National Report 1, National Research*, Dr Daniel Jewesbury, for further detail on the Legal Education for All People (LEAP) project, run between the Law School at Trinity College, Dublin, Ballymun Law Centre and the Irish Traveller Movement.

[36] Central Statistics Office (2008), pp. 11-12.

The documents recommend that public service providers should:

- produce (and make available) reliable local demographic data;

- organise targeted outreach work making use of such data;

- research the uptake of services by minority communities;

- support and provide spaces (physical and figurative) for intercultural activity and the promotion of awareness, with protected funding;

- provide multilingual materials and offer free interpretation services;

- provide appropriate staff training;

- address issues of integration within the workplace, employing staff equally from minority communities;

- work closely with minority communities to develop and improve provision;

- undertake regular equality audits, ensuring that mechanisms for feedback and improvement are included in their design;

- make effective use of the media, including foreign-language and minority-orientated media, to communicate effectively information on services available;

- prioritise widening participation through the allocation of funds;

- develop awareness of the multiple nature of barriers to access (particularly with regard to gender) in targeting provision to individuals from minority backgrounds.

5.4 National Consultation

5.4.1 Scope and aims

The consultation with minority communities and the arts sector aimed to identify the various barriers to access and provision that exist, and to explore the partnerships the Arts Council could engage in, in order to arrive at a multi-agency response. The following is a summary of the main findings that emerged from the two distinct phases of national consultations that were conducted by Dr Daniel Jewesbury and Rustom Bharucha. These, and all of the other reports listed in Appendix 2 can be accessed separately.

5.4.2 Issues arising

Approaches to policy and provision

All minority ethnic respondents felt that significant problems persist for artists from minority communities, for minority-led organisations, and for minority individuals wishing to access the

arts. These range from difficulties accessing services, to a persistent and widespread discrimination against the Traveller community.

Many respondents felt that the inclusion of minority communities not only in the consultation stages of policy-making, but also in the implementation and evaluation was essential. It was felt that greater involvement of NGOs and minority-led organisations in this sustained way would also enable arts organisations to be much more successful with developing and supporting culturally diverse arts. It was also felt that this approach would also help mitigate against the prevalent tendency in the arts to fix minorities in terms of traditional cultures. It was felt this created an artificial distance between minorities and the dominant culture. Traveller groups mentioned the preponderance of copper-working activities, and other respondents commented on what they termed the 'balloons and t-shirts' or 'dancing, drumming, food and festivals' approach to cultural diversity. In particular, there were concerns raised that festivals would be over emphasised in a policy approach to cultural diversity and the arts. Whilst there was a shared recognition that the more established large scale arts festivals have contributed to engaging a broad range of audiences, it was felt that the attention to international programming neglected to build the capacity and visibility of Ireland's minority ethnic communities as programmers, practitioners and producers in the arts sector.

Respondents were keen to avoid inflexible approaches and concerned that short term projects are often the norm in this area. As far as possible, policy needs to be revisited and evaluated periodically, in order that refinements can be made, and to ensure that a cultural diversity and the arts policy and action plan continues to be relevant in a period of rapid change.

A cultural diversity and the arts policy needs to inflect – and complicate – its understanding of migration. Communities are not static and, as evident from respondents from both the Chinese and Polish communities, migrants arriving at particular times or from different parts of a country have different expectations, motivations and experiences and can find themselves accorded a particular position within the community. Obviously, this sometimes occasions tensions or fractures between groups presumed by the majority community to be 'the same'. This multi-layered understanding of migration is essential for any proper understanding of diversity. In particular the policy needs to adequately address newcomers to Ireland and the sensibilities of the first generation Irish born. The international comparative benchmarking report highlights the problems that have been experienced by excessively static policies in both England and New Zealand (see separate reports on Cultural Diversity and the Arts for England and New Zealand)

The arts sector and minority ethnic communities described the need for a cultural diversity and the arts policy that not only assists minority ethnic communities to access and participate in the arts, but also and with equal importance directs attention to the majority

population through the development of arts programming that prompts an understanding of minorities and promotes a more nuanced understanding and negotiation of perceived difference.

The arts sector is extremely wary of, and resistant to, what it perceives as a 'box ticking' approach towards the subject. The second most dominant fear is that diversity will be prioritised by the Arts Council exclusively through an ethnic lens. There was a consistent concern that positive action measures should not end up as *de facto* separate or parallel provision in the long term. This concern was founded on an understanding and critique of a multiculturalist arts policy.

The Arts Council could strategically address – and assuage – such anxieties through a creative approach towards the communication of cultural diversity and the arts policy.

An additional challenge faced by the Arts Council is the communication of its role as a development agency for the arts. This role can be misunderstood as positioning the arts at the service of developmental goals in the social realm, as opposed to a developmental approach to arts practice and a means to enhance access and participation in the arts.

For most respondents, development when understood in terms of 'social inclusion', 'integration', 'equality', 'interculturalism' was a source of contention.

The Arts Council's interpretation of development in relation to the arts, not least its own calculation of the balance between the 'intrinsic' and 'instrumental' benefits of the arts, needs to be persuasively conceptualised and communicated to the arts community and to local authority arts officers, some of whom would prefer not to engage with developmental matters *at the expense* of 'art'. There are mediations to be addressed between 'art' and 'development', in order that the two can be seen as complementary and enriching, but each with their own distinctive qualities.

Minority ethnic artists also described the current art form definitions as limiting, particularly in relation to ideas of traditional arts conceived as based solely on 'Irish' cultural histories.

New modes of professional development

The importance of professional development and training was considered a means by which diversification of the arts could be ensured and also as a route to support the intercultural competence of arts practitioners and arts managers.

Individual arts practitioners and arts managers repeatedly spoke of the critical importance of professional development and training (both formal and non formal). Arts officers and arts organisations expressed the need for more guidance and support in the areas of

audience development, the diversification of marketing and the development of criteria to evaluate success in the area of cultural diversity.

In the complex area of cultural diversity and the arts, where there is more than a single context of disciplines, techniques, and cultural values to be imbibed, new modes of professional development and training need to encompass new forms of theorisation and translation. This pedagogy would need to counter the understanding of 'interculturalism' as a model of international exchange to better address intraculturalism which occurs within a national context.

Additionally, the scarcity of opportunities for professional development for practitioners from minority backgrounds creates a system of perpetuated exclusion: practitioners are unable to refine their practice in order to produce work perceived as sufficiently high 'quality', and therefore cannot bring their work to critical attention.

There was also an expressed need for more developed continuing professional development skills focussing on intercultural methodologies for arts practitioners working with young people. In the context of increased incidence of racism and xenophobia that occurs amongst young people at the age of thirteen[37] both Arts in Schools and arts in youth contexts have a significant role to play. Crucially this practice can provide a significant introduction to professional arts practice for young people and can also enhance the intercultural competence of young people by providing them with knowledge about the variety of cultures within Ireland and with other cultures around the world.

Funding and Supports

Competition for limited funds was mentioned on numerous occasions. There was also a widespread (although unfounded) perception that the OMI intend to speak primarily with minority-led organisations rather than cross-community NGOs. The potential conflict between a stated desire for mainstreaming, and a lack of commitment to interim, positive action measures was also discussed. Many arts practitioners and arts managers understood positive action as a necessary correction/adjustment in the short to medium term.

The arts sector and minority ethnic communities reported that the multilingualism of contemporary Ireland was not valued as a resource. The lack of funds and resources available for arts production in languages other than English and Irish, make the right to self-expression and cultural community difficult for minority ethnic communities.

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[37] Reported by the National Youth Council of Ireland

One artform, opera, is routinely performed in languages other than English and the Arts Council in partnership with Udaras Na Gaeltachta already has an established precedent in the provision of funding for the Irish language. The promotion of such linguistic diversity offers the potential, for those willing to participate, for more meaningful and profound cultural exchange than is possible when dialogue is exclusively conducted through English.

There was no demand for official or parallel recognition of languages other than English and Irish, but it was felt that communities and artists should be facilitated in producing works primarily for their own communities, as well as for the wider community.

Several respondents felt that the concentration of funds and efforts for outreach and education in the larger venues and institutions was counter-productive and mitigated against greater inclusion. Respondents pointed out that these institutions are not able to gain access to small or more remote communities. Some also felt that outreach in these institutions was limited to particular activities with the same set of groups (school parties visiting venues, for example). Respondents felt that these institutions need to extend a partnership approach to outreach beyond the schools, and to involve minority organisations, community arts centres and communities themselves in planning and delivering outreach programmes.

At the time of writing, 19 funding streams are administered by the Arts Council. It is a feature of formal funding programmes that those from a minority background are likely to be disadvantaged in navigating complex application processes, or processes where there are a large number of application streams. The success of the Deis scheme in simplifying application processes is an important precedent in relation to what can be done.

One of the Arts Council's five core goals, as stated in *Partnership for the Arts*, is to 'assist artists in realising their artistic ambitions', and to this end a number of practical steps are outlined to 'improve artists' living and working conditions'. This goal becomes especially important in the context of minority artists' practice. Economic conditions for minority artists are often already worse than those for other groups, and existing disparities are therefore accentuated and magnified. This constitutes a very significant barrier to participation in the arts, leading to some artists ceasing to produce work altogether.

As Lunn and Kelly note 'there is a serious concern regarding the justification for public funding when the beneficiaries of that funding are strongly biased towards the better off'.[38] Their argument is not that arts funding would be better spent on something else, but rather that it becomes harder to defend

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[38] Lunn and Kelly, p. 63.

(particularly in straitened times) if it seems disproportionately to provide for those who already have the greatest economic opportunity and cultural capital. The apparent privileging of the already-privileged can create particularly invidious and complacent exclusions in the arts; in the context of cultural diversity, it is clear that this can easily translate into monocultural institutions and *de facto* discrimination on grounds of 'quality'. Creating spaces for the negotiation of difference therefore means revisiting and extending the Arts Council's existing remit for improving artists' living and working conditions and examining the impact on minority artists.

Research and Development

Whilst recognition of cultural diversity in the arts is an immediate priority, and needs to be made independent of infrastructural constraints, the assumption that diversity can be mobilised within the current conceptualisation of existing infrastructures needs to be re-examined. Implicit in the developmental work to support the emergence of new forms of culturally diverse arts practice is the provision of some space, physically and critically, in which failure – or at least, experimentation without guarantee of success – is possible.

Despite the recent significant capital development programme throughout the country resulting in a number of fully equipped multi-disciplinary arts centres, there remains a shortage of spaces for the research and development of practice. Across the spectrum minority ethnic communities, arts practitioners and arts organisations spoke of an acute shortage of institutional spaces in which to develop and research new forms of practice.

The establishment of such 'safe spaces', for artistic experiment, development and intercultural collaboration is the necessary precursor to a properly mainstreamed cultural diversity policy for the arts. Additionally arts managers expressed concern that arts venues are increasingly under pressure to provide a 'civic' space that sits outside their core remit as an arts venue.

Across all art forms, research and development time is required for the intercultural dimension of practice to be nuanced, to enable artists to negotiate cultural difference in intelligent ways. This support will help give rise to new forms of arts practice that will in turn reinvigorate the vocabularies and grammar of contemporary Irish arts practice

Partnership

The research indicates that exclusion for minority ethnic communities is multi-dimensional and for this reason a partnership approach is essential to ensuring the success of any policy relating to cultural diversity and the arts. A cultural diversity and arts policy and action plan calls for strategies that go beyond the promotion of good practice arts projects.

It is important that a cultural diversity and the arts policy is not conceived as a goal in and of itself but is instead understood as a process that requires a recalibration of the Arts Council internal and external structures, including its partnerships and advocacy within and across Government Departments.

Local authority arts officers already have contacts across their regions and meet through the Association of Local Authority Arts Officers, but formalising collaborations with the Arts Council and local arts agencies would significantly advance awareness of diversity around the country.

In order that common approaches and guidelines can be created the inclusion of all potential partners in a region, including Area Partnerships, Leader Groups, VECs and Community and Enterprise sections of local authorities, was seen as desirable.

Local authority arts officers

On the whole, arts officers are extremely committed to broadening access to arts services in their regions. The majority of arts officers interviewed demonstrated that they were very willing to investigate and implement plans relating to increased access and participation by minority communities.

The local authority arts offices are the first point of contact for many practitioners, particularly in rural areas, and yet a lack of agreed guidelines and shared competencies regarding cultural diversity has prevented them from developing effective strategies for cultural inclusion.

There was some confusion concerning the nature of positive action programmes which might target specific communities. Arts officers were wary of approaches that might lead to secondary or parallel provision. In some cases the two approaches were considered to be synonymous.

Arts officers repeatedly emphasised the lack of available data regarding potential audiences and minority ethnic practitioners in their areas. Although the respondents were familiar with general social inclusion agendas, there was a lack of awareness amongst arts officers of the specific problems of access and participation that minority communities face. In addition to the lack of available data and the lack of information on the practices of artists from minority communities in Ireland arts officers described the need for translation and interpretation services. The lack of translation and interpretation services hindered efficient targeting and capacity-building at a local level as a means to ensure the mainstreaming of provision in the medium term.

Attitudes and awareness

The 'normative' attitudes of arts managers and arts officers can themselves have the unintended effect of excluding minorities.

Expectations and perceptions of 'quality' amongst some of the mainstream arts institutions can become significant obstacles to the meaningful development of arts programmes that are more reflective of the broader population. Whilst programmers and arts managers are vested with the power to make such determinations according to their own experience, it seems likely that a lack of awareness of particular cultural forms could lead to decisions that an artwork was of 'inferior quality'. An effect of the quality argument is that cultural inclusion is on occasions inevitably and indefinitely deferred, and responsibility for it passed on. Arts organisations need to be empowered and encouraged to enter into longer-term, developmental partnerships with practitioners from minority backgrounds in Ireland, so that questions of 'quality' can be explored collaboratively and tested for implicit cultural biases.

More minority participation in Arts Council selection panels, and as advisers to departmental teams, is needed. This comes with the caveat that practitioners from minority backgrounds should not be expected to 'represent' particular communities or interests, nor should inclusion be on the basis of any artificial demographic proportionality. Equality demands that minority practitioners' participation be on the same terms as other individuals', determined on the basis of their experience and expertise their individual insight. Through their understanding of the particular difficulties and obstacles that face practitioners from minority backgrounds, awareness of these issues will be raised within the Arts Council.

Through such minority participation in Arts Council processes, as well as the non executive and executive staffing of funded arts organisations, the debate around questions of 'quality' can be broadened to encompass approaches and methods where there may not be pre-existing knowledge. In this way, complacencies or prejudices that may develop (even inadvertently) about the greater merit, efficacy or relevance of particular styles or formal approaches can usefully be challenged.

International arts

There is a shortage of arts organisations' international programming and access to the broader range of arts that could be made available to audiences. In particular greater emphasis needs to be placed on international programming representative not only of the traditional 'centres' of Western arts, but genuinely reflective of the multiple origins of contemporary Irish society, in Africa, Latin America, Asia, the Middle East and Eastern Europe. Enabling access to challenging artworks from diverse sources is one of the most effective ways in which the Arts Council can develop high-quality arts in Ireland, at the same time as increasing understanding of cultural difference more broadly. A broadening of the arts repertoire in Ireland and cultural criticism can also be invested with new terms of reference that are more relevant to the diverse and intercultural arts that will increasingly become prevalent in Ireland.

Criticism

The 'culture of criticism' in Ireland, particularly as it might relate to diversity and interculturalism, is relatively dormant. It is not that individual artists are not analytical about their own processes, or that they are incapable of commenting on the work of their peers, but there is no real conceptual preparation to engage with the multiple facets of 'diversity' in the context of art production and distribution.

To foster an invigorated culture of criticism, it would be useful if the Arts Council could devise new forums of critical thinking where the focus would be on the cultural theorisation of particular issues *vis-a-vis* specific practices and processes. The Arts Council's earlier programme *Critical Voices* provides a useful template to revisit as a means to encourage and prompt critical thinking on 'process', as they relate to the multiple facets of diversity in the context of arts production and distribution at social, cultural and artistic levels.

In the search for a more vibrant critical language that could provide some reflexivity on ongoing practices, including the policies of the Arts Council, it is necessary to actively encourage a culture of criticism.

This criticism needs to draws on cross sectoral knowledge and be capable of communicating and exploring the 'intrinsic' benefits of arts, in contrast to more overtly developmental or instrumental agendas that place culturally diverse arts practice within a community relations model in order to present immigration in its most appealing and comprehensible form.

6 INTERNATIONAL COMPARATIVE RESEARCH

6.1 Scope and Aims

The aims of the international benchmarking exercise were to:

- review the international context and approaches to cultural diversity in the arts;

- provide an assessment of a range of national approaches and understandings of 'cultural diversity' and the arts;

- identify common and linking threads between national cultural diversity arts strategies – including the aims, approaches and key components in successful practical application;

- identify strategic and specific policy options open to the Arts Council.

It is clear that the country approaches of England, New Zealand, Hungary and India are distinctive and draw on different histories, traditions and constitutional settlements in relation to the place of minorities in very different nation states. At one level the reasons for relative success or failure in developing greater cultural diversity might be perceived as too different to merit comparative work and the drawing out of conclusions and the relevance for the Irish context. Nevertheless, there are broad conclusions to be drawn that can be useful.

6.2 Issues Arising for the Irish Context

6.2.1 Vision and the underpinning case for diversity in the arts

In three cases, India, New Zealand and England, there has been a strong and clear vision for diversity being at the centre of national culture, whether because it is simply 'the way it is' (India), a recognition of the changing nature of the population (New Zealand) or the desire to place cultural diversity at the centre of arts activities (England). The vision may be articulated by national political leaders (India), political leaders with a particular interest in the arts (New Zealand) or by top managers in the leading arts institution (England), but is clear and unequivocal. Where the state does not articulate a vision, as in Hungary, other stakeholders, including artists on the ground and international organisations responding to the contemporary social reality, will fill this gap, sometimes with competing visions, and drive activity and initiatives, albeit at a much reduced scale.

6.2.2 Reflecting vision in policies, programmes and initiatives

The degree to which these are developed by national bodies, in partnership and collaboration with others, or by artists and organisations, reflects the existing histories and relationships between states, local or regional authorities and artists and organisations on the ground. So in India, the state has taken a relatively minimalist approach, focusing on programmes for the preservation of that which might otherwise disappear, and leaving the bulk of cultural activity to a strong civil society sector accustomed to a lack of state resources. In New Zealand and England, centralised states have directly developed policies, programmes and initiatives and implemented these directly, though in the England case delivery has also been through regional level structure and programmes. In the case of Hungary, the perceived passivity of the state led to a major and sustained programme of investment by the Soros Foundation, as well as direct support to specific communities by international organisations.

6.2.3 Funding arrangements

In India, economic growth has fuelled the private sector export of Indian cultural products across the globe. In both New Zealand and England there has been a recognition that without significant resources attached to policies there was little prospect of real change on the ground. While both were fortunate in being able to invest in a period of relative affluence, there is untapped scope for leveraging the resources that states have available through partnerships and collaborations, particularly with local authorities that provide the bulk of public cultural resources at the local level.

6.2.4 Working with communities

Arts organisations need to reflect more closely, and understand better, the communities they hope to serve. In the case of New Zealand and England efforts have been made to drive this forward in recruitment, and offering training and development support to organisations. In India, where the bulk of activity is driven by civil society and private enterprise, organisations often reflect the communities that they grew out of or the diversity of Indian society and markets.

6.2.5 Monitoring and evaluation

Both New Zealand and England demonstrate the value of explicit monitoring and evaluation, not only as a check on progress but as a tool for learning about both what is and is not working. An open evaluative culture is also vital in building trust with artists and organisations that may feel excluded and marginalised from the interests and activities of national arts organisations.

6.2.6 Dialogue with stakeholders

All the cases demonstrate the importance and challenge of engaging directly with the intended beneficiaries of policy. In India a bureaucratic state often limits relationships to the requisite documentation, in New Zealand and England limited attempts have been made to engage directly with potential beneficiaries. One of the consequences is misunderstanding of what is being intended and reaction from stakeholders against polices that in other respects appear to be delivering resources and quantifiable results.

6.2.7 Sustainability

None of the cases appear to have built sustainability considerations in from the outset. In India there is little evidence of how the state might utilise private sector resources in developing sustainable preservation programmes, the strategies in New Zealand do not explicitly address sustainability, and in England there is already evidence of knowledge, skills and networks being lost as time-limited programmes come to an end.

To conclude, the international work indicates that there are key learning points that can be taken into consideration by the Arts Council as components of an effective policy:

- A policy should not be 'new' but build on the historical, cultural and linguistic specificities of the Irish context.

- A clear vision is necessary of what more cultural diversity in the arts might look like, with a clear statement of underpinning principles (whether a business, creative and / or ethical case for diversity) that can inform decision making.

- Strong and visible leadership on the issue from the Arts Council as a whole is also necessary, with diversity issues taken into account by all departments.

- Policy needs to be reflected in all programmes and initiatives, whether undertaken by the Arts Council, or by other organisations with Arts Council support.

- Policy needs to be reflected in clear resource allocation and if necessary leveraged through partnerships.

- Monitoring and evaluation processes should be capable of tracking progress while work is ongoing, so that strategy and specific initiatives can be refined dynamically, rather than all evaluation being carried out once programmes are complete.

- Sustainability needs to be built in from the outset of all initiatives, so that knowledge, skills, networks and achievements are not lost on the journey.

7 FINDINGS

7.1 Introduction

The findings presented have been collated from all stages of the consultation and research.

It is important to note that respondents who had a prior knowledge of the Arts Council viewed a future policy and action plan on Cultural Diversity and the Arts as having the potential to significantly shift the arts landscape of Ireland. It was understood by these respondents that the Arts Council through such a policy could effectively 'legitimise' culturally diverse arts practice, both at a symbolic level by advancing a policy response and through the allocation of resources to build capacity at local levels throughout Ireland.

The findings emphasise the need to consider not only policy formation at a national level but also practical solutions at the local level.

The findings which follow evidence the need for an expanded range of opportunities for both artists and audiences. These opportunities range from practical support and guidance to critical stimulation.

The findings also point to the supports required by artists and arts organisations working with cultural diversity.

The following findings are re-presented in the body of this report where more space is afforded to the consideration of each key finding and they are clustered under the following headings:

- Policy and provision

- Arts infrastructures

- Practice

- Funding and support

- Awareness and representation

- Partnerships

- Continuing professional development

- International arts

- Criticism

7.2   Policy and Provision

- The picture of diversity within Ireland is one of many small minority communities being based in the different areas, often with low absolute numbers. The disparity between regions in terms of resident populations means an approach that is differentiated, localised and sensitive to the varying socio-economic factors that limit access to the arts in urban and rural areas is more likely to be effective

- Cultural diversity and the arts as a policy priority on the part of the Arts Council requires the development of a new set of conceptual lenses through which current arts policy and provision is reviewed

- A prescriptive, generalised approach with nationwide targeting or quotas would be unworkable and undesirable

- Arts organisations desire a cultural diversity policy in the arts that is developmental in approach

- There is concern that emerging Arts Council policy in cultural diversity and the arts will use standardised criteria to assess culturally diverse arts which will over emphasise 'product' and neglect developmental arts processes

- There is concern that emerging Arts Council policy in cultural diversity and the arts will over emphasise 'showcases'

- There is concern that emerging Arts Council policy in cultural diversity and the arts will be based on an ethnocentric definition of cultural diversity and an ethnocentric reading of arts practice

- The lack of a national arts policy means there is significant variance in provision for minority ethnic communities around the country

- Cultural diversity needs to be seen as a central value for the Arts Council and in all its client relationships and partnerships

- Arts organisations and arts officers require specific policy guidelines regarding faith based arts practice.

7.3   Arts Infrastructures

- Multiple barriers currently prevent practitioners and audiences from minority communities from participating fully in the arts in Ireland

- Local arts officers are keen to receive guidance on a number of areas - audience development, the use of terms and language and best practice for integrating diversity policy into local arts plans

- Minority ethnic led organisations focussing on cultural activities often rely on volunteers and are called upon to

assist funded arts organisations to plan outreach and
audience development initiatives to fulfil a diversity remit

- The lack of available space for arts led research and
development negatively impacts on culturally diverse arts
practice

- The perceived lack of 'high quality' minority arts is often a
result of long-term, socio-economic problems that are not
within the remit of arts organisations

7.4 Practice

- Where culturally diverse work is programmed it is often the
result of the Artistic or Executive Director's vision and is
not embedded in the institutional/organisational ethos

- Arts organisations are uncertain how they might undertake
annual audits and analysis of marketing effectiveness in
terms of cultural diversity

- Arts organisations are uncertain how they might collate
data relating to cultural diversity of audiences

- Minority ethnic artists do not want to be labelled by their
ethnicity unless this is relevant to their practice

- The tendency to see minority ethnic artists in terms of their
ethnicity restricts the scope of opportunities these artists
are offered

- Minority ethnic artists described the current arts definitions
limiting particularly in relation to ideas of traditional arts

7.5 Funding and Supports

- There is concern that an excessive focus on pilot projects
with particular communities will not necessarily contribute
to the sustainability of culturally diverse arts practice

- Minority ethnic led organisations' exploration of the arts are
typically positioned within a broader agenda of rights and
community development and many organisations do not
understand that an exclusively instrumental approach to
the arts made the work ineligible for Arts Council funding

- Minority ethnic practitioners and communities require
funding to be made available for work produced in
languages other than English and Irish

- There is an expectation from mainstream funded arts
organisations that minority ethnic led organisations
focussing on cultural activities will undertake unpaid work
to support cultural diversity initiatives and ambitions of
funded arts organisations

- Translation and interpretation services are required by
local arts officers and are viewed as a means to ensure
equitable distribution of arts funding and support

7.6 Awareness and Representation

- Minority participation in Arts Council selection panels and as advisers to departmental teams needs to be strengthened

- Due to the lack of opportunity for practitioners from minority backgrounds, minority communities do not see themselves represented in the arts. The broader lack of participation leads to a perpetuated lack of representation

- The lack of awareness amongst minority ethnic communities of the Arts Council significantly hinders access to mainstream funding schemes and equitable resource allocation

- Minority ethnic arts practitioners born in Ireland have limited opportunities to present work as 'Irish', and are often restricted to descriptions of their heritage

- Representation and participation of minority ethnic groups is too often channelled through a single spokesperson

- Understandings of diversity within minority ethnic communities are on occasions minimised by an over emphasis on traditionalism

- When minority ethnic artists do use targeted support through migrant led organisations this is often because it is the only support the artists understand to be available

7.7 Partnerships

- Regional and local partnerships can assist in the generation of artist-led activity, which can use small amounts of money extremely effectively, and which are the simplest way of bringing culturally diverse practitioners into contact with one another

- The majority of partnership approaches with minority ethnic communities developed by arts organisations are for a specific programme of work rather than conceived as a long term sustainable relationship

7.8 Continuing Professional Development

- There is a clear need for non-traditional routes into the arts since minority communities are under-represented both as practitioners and as administrators

- Increasing access to formal and informal training in the arts and arts management is essential to the future diversification of all levels of arts administration, including the Arts Council itself

- Incidences of racism and xenophobia amongst young people increase significantly at the age of thirteen years. Arts in Schools programmes and arts in youth contexts can play a significant role in addressing this issue. Artists

require skills-based training to assist them working in youth contexts

- A range of professional development supports need to be devised to support practice across all art forms and the intercultural competence of practitioners

- Insufficient peer to peer learning, professional development and networking opportunities are available for minority ethnic arts practitioners

7.9 International Arts

- The 'normative' attitudes within the arts sector mean that currently international arts shown in Ireland are predominantly sourced from Western Europe and North America

- The international programming expertise of mainstream arts organisations needs to be developed so that a broader range of arts, representative not only of the traditional 'centres' of Western arts, but genuinely reflective of the multiple origins of contemporary Irish society. In particular consultees were unaware of the range of arts practices from Africa, Latin America, Asia and the Middle East

- International programming by arts organisations does not necessarily attract audiences from those respective communities resident in Ireland

- International programming is not always supported by a diversification of communication strategies to reach new audiences which can result in less confidence in programming international work

7.10 Criticism

- There is a lack of a developed lexicon for critical engagement with culturally diverse arts in Ireland

- There is a need to support critical engagement and response to interdisciplinary practices which draw upon and synthesise a variety of arts practices and cultural traditions

- A culture of criticism needs to be fostered that directly engages the views of minority ethnic artists in an expanded dialogue about arts practices

8 RECOMMENDATIONS

8.1 Introduction

The following recommendations provide a series of options for the Arts Council to build a Cultural Diversity and the Arts Policy and Action Plan.

The recommendations are based on the findings that emerged from the phases of the national research and consultation and are informed by the international research.

As such these recommendations are indicative of mechanisms that the Arts Council might develop to sensitively respond to the needs of the arts sector and provide the appropriate conditions through which minority ethnic artists across all art forms, arts organisations, local arts officers and audiences may be better equipped to access, produce, participate and engage in the arts in Ireland.

These recommendations are not intended to be read and understood as relevant to one specific Department within the Arts Council. Instead the recommendations are conceived as applicable across all Arts Council Departments and teams.

Where possible it is envisaged that the Arts Council can look to its parent Department of Arts, Sport and Tourism to provide support for the implementation of the deeper and more challenging aspects of the research and the proposed recommendations.

The recommendations are informed by the idea of cultural diversity not only as a policy goal but also, and equally, an organisational value and principle for the Arts Council. In all instances the use of the term minority ethnic includes Travellers.

The following recommendations have been purposefully selected as a range of options through which the Arts Council may be able to create the contexts that support cultural diversity and the arts now and into the future. They are intended to provide a framework through which the Arts Council could respond to the increasingly diverse communities of Ireland and the dynamic interplay between different cultures that informs and shapes arts practice in Ireland.

The recommendations are clustered around key themes that have arisen as important in shaping a cultural diversity and the arts policy and action plan. They are related and interdependent and all have to be addressed if there is to be sustained progress. They are based on the key findings from the national research and consultations and informed by the international comparative research.

Recognising that not everything can be done at once, they are further divided into measures that could be taken immediately (within the year), and medium and long term measures (I year+).

The key theme areas are:

- Arts Council Policies and Practices

- Funding and supports

- Partnerships

- Continuing professional development

- International arts

- Criticism

8.2 Arts Council Policies and Practices

Immediate measures

1. The Arts Council could develop a cultural diversity policy and strategy arising from the findings and recommendations from this research project.

2. The Arts Council could actively solicit the input of minority organisations, and practitioners from minority backgrounds, using contacts established through this research project in the ongoing implementation and evaluation of its policy.

3. Within the Arts Council, a Working Party on Cultural Diversity can be established to champion the issue within the organisation. This could include Council members, the senior executive and general staff in order to ensure engagement throughout the various departments and teams of the organisation.

4. The Arts Council could take the opportunity to diversify its own processes of internal capacity-building, so that staff training in issues arising from implementation of a diversity policy is delivered or facilitated, in full or in part, by practitioners from minority backgrounds.

5. The Arts Council could work towards the appointment of practitioners from minority backgrounds as advisers and panel members.

6. The Arts Council could establish internal audit procedures to assess the success of a cultural diversity policy in terms of resource allocation and applications received.

7. The Arts Council could recognise innovation, institutional or attitudinal change and sustainability as criteria for evaluation of culturally diverse arts practice and programming.

Medium and long term measures

8. Arts Council vacancies could be advertised in a broader range of media to encourage more applications from persons from a minority background.

9. The Arts Council could further develop and share flexible evaluation techniques for the arts sector describing methods, quality criteria and indicators to evaluate the impact of culturally diverse arts practice and programmes.

8.3 Funding and Supports

Immediate measures

1. The Arts Council could develop a 'toolkit' for the arts sector that addresses expressed needs, similar to the Arts Council's *The Artists~Schools Guidelines; Towards Best Practice in Ireland* and the imminent public art website. The 'toolkit' could be a practical 'how to' including guidance, case studies, advice and resources on: terms and language, audience development, integrating diversity into local arts plans and programming.

2. All existing schemes and awards can be assessed for their accessibility to groups and individuals of minority backgrounds. Schemes that focus on youth and are administered by the National Youth Council of Ireland, are of significant importance to assess in the context of the increased numbers of dual heritage young people in Ireland. In the context of building capacity at a local level the Artist in the Community scheme, managed by Create, could be assessed to ensure it is equally accessible to communities of interest who may not be legally incorporated and identify possible partnership approaches with intermediary minority groups and NGOs.

3. The Arts Council could distribute information on available funding schemes and awards more widely, for example through use of the library services.

Medium and long term measures

4. The Arts Council could develop resources to enable arts organisations to self audit and develop action plans that address cultural diversity.

5. The Arts Council could work to simplify application processes in the interests of increasing accessibility.

6. The Arts Council could consider whether some schemes and awards can usefully be amalgamated or streamlined.

7. The Arts Council could revisit the Local Arts Partnership Scheme with seed funding for individual arts

practitioners and arts organisations to develop projects with an intercultural element.

8. The Arts Council could look to expand the definitions of 'traditional arts' as it relates to other cultures through consultation with and participation of minority ethnic communities. The inclusion of other traditions within the provision currently made for traditional arts (eg Deis Projects and Awards) would have many benefits.

9. A new, non-artform-specific fund, for a residency or fellowship in Latin America, Africa, Asia or the Middle East could be established to promote greater awareness and understanding of contemporary professional contexts beyond Western Europe and North America.

10. The Arts Council could offer support to arts organisations to pool resources and share space for the incubation of new works, for experimentation and the development of professional skills in the area of culturally diverse arts.

8.4 Partnerships

Immediate measures

1. The Arts Council could work with funded arts organisations to help them implement longer-term partnerships with practitioners from minority backgrounds.

2. The Arts Council could work in partnership with local arts officers to link with regional and local resources to devise clear, simple publicity information for funding schemes and awards and for projects and events that offer multiple means of contact and participation, including by text message.

3. The Arts Council could work with arts venues, galleries and production companies to test out new ideas and develop strategies for diversifying audiences and widening public engagement which could form part of the proposed Arts Audiences Project. This would need to be underpinned by research that indicated cultural tastes and interests that would encourage attendance.

Medium and long term measures

4. The Arts Council could establish Regional Audience Development Initiatives in partnership with arts venues, galleries, production companies and local arts officers.

5. The Arts Council could work with arts organisations to share learning and best practice on culturally diverse arts practice and audience development initiatives.

6. The Arts Council as a member of the Council for National Cultural Institutions could work with its partner

organisations to find ways to disseminate research, generate discussion and debate and provide support on a collective basis to train staff in diversity promotion and consider effectiveness of recruitment processes.

8.5 Continuing Professional Development

Immediate measures

1. The Arts Council could work with its funded clients to create a national network of arts organisations to offer training opportunities and paid placements to minority ethnic arts managers and practitioners. This could be linked to existing networking initiatives within the Arts Council.

2. A mentoring system offering peer support could be put in place, to assist artists from minority backgrounds to access professional opportunities and peer critique.

Medium and long term measures

3. The Arts Council could develop a mentoring scheme to support individuals with minority ethnic backgrounds into management jobs in funded arts organisations and national cultural institutions.

4. The Arts Council could encourage peer-networking and continuous learning by means of national and regional forums, distance seminars and interactive web discussions.

5. The Arts Council could develop skills-based training for artists working in youth contexts to develop intercultural competence in partnership with the National Youth Council of Ireland.

8.6 International Arts

Immediate measures

1. In the short term, an international communications strategy could be developed in partnership with Culture Ireland, aimed at stressing the diverse character of the arts in Ireland. Rather than producing a simply 'celebratory' image of this diversity, the emphasis could be on Irish arts as intimately engaged over a long period with the transnational flows that characterise the contemporary era: Ireland as cosmopolitan, challenging, and comfortable with its own internal 'difference'.

Medium and long term measures

2. The Arts Council could work with Culture Ireland, where appropriate, to support and incentivise programmers, curators and directors to access and programme work that builds a network of cultural cooperation and

exchanges internationally with particular emphasis on professional arts practices from Africa, Asia, the Middle East, Latin America and Eastern Europe.

8.7 Criticism

Immediate measures

1. The opportunity exists for the Arts Council to facilitate the growth of new, diverse voices in Irish criticism. This could draw on a broad range of interdisciplinary expertise at the edges of fields such as visual culture, musicology, dramaturgy, critical anthropology, media studies and social geography. A bursary scheme supporting interdisciplinary, intercultural criticism could support and encourage new voices in this exciting area within Irish arts criticism.

Medium and long term measures

2. The Arts Council could reintroduce a 'Critical Voices' strand, partnering with arts organisations to encourage critical debate on diversity across all art forms and all stages of arts production, distribution and participation.

9 AFTERWORD

9.1 The Case for Action

The development of an Arts Council policy for Cultural Diversity and the Arts may involve not only new approaches but a revisiting of existing policies that address such questions as arts development and access-related issues.

While some of the concerns of the arts sector as described in the research findings can be attributed to a resistance to change, some emerged from a concern that the arts will be instrumentalised through a policy directive that will foreground judgements on the degree of social cohesion the art produces, rather than on its aesthetic qualities.

The range of understandings and approaches to culturally diverse arts practice in Ireland reveal that there is no uniform approach. Arts organisations and individual arts practitioners address culturally diverse arts through any number of activities from audience development initiatives, showcasing specific cultures, participatory arts practice with a minority ethnic community, intercultural arts practice, education and outreach programmes to support mainstream programming to more rights based development arts projects.

With a growing population of first generation Irish born the need to reconsider what constitutes 'Irishness' and by extension Irish arts practice has to find expression in a cultural diversity policy formulation and action plans.

The main prerequisite to establishing a cultural diversity and the arts policy is the need to be open to attitudinal change that dislodges majority-minority discourse and a conceptualisation of arts practice that is singularly founded on a perceived Western tradition.

A consistently expressed concern from the arts sector was that a cultural diversity and the arts policy could inadvertently produce cultural separatism. Within the arts sector there exists an understanding of hybridity and the recognition of the multiple cultural and aesthetic contexts which are simultaneously present in arts practice and in the careers of arts practitioners across all art forms. This critical reflection was, however, more ably spoken of in terms of the Irish diaspora rather than in terms of more recent migration flows to Ireland. Nevertheless, it provides a significant basis from which the Arts Council may be able to articulate the dynamic character of cultural diversity and its relationship to innovation within the arts and therefore something to be embraced.

It is clear from the research that the arts sector (including the local arts officers who contributed) require clear policy guidelines from the Arts Council concerning cultural diversity and the arts. The articulated areas of uncertainty, in particular marketing and audience development provide significant starting points for the Arts Council to engage with the arts sector.

With the increase in first generation minority ethnic arts practitioners the policy adopted by the Arts Council will require review. A disjuncture is already present between migrant and first generation minority ethnic arts practitioners, with the first generation inadequately addressed or represented in ethnic specific practice.

This is a feature that is likely to persist as new communities enter Ireland whose cultural profile and needs replicate that of their migrant predecessors. Alongside this the first generation Irish born will produce and desire to be represented in the arts in ways that are currently not being achieved. This requires arts organisations to reconfigure programming, repertoire, criteria of artistic evaluation and aesthetic judgement. This can be achieved in a non instrumental way by arts organisations brokering long term strategic partnerships to assist them reaching new audiences, diversifying marketing and thereby opening the physical space of venues and galleries to diversity.

The barriers to participation in arts and the wider society are inevitably reflected in minority inclusion in Arts Council processes. Involving practitioners from minority backgrounds in a central role and developing a more transparent, accountable process of implementation and evaluation of any policy, is critical to gaining widespread support and commitment as guidelines are disseminated more broadly.

It is against this backdrop that these findings and recommendations are delivered. The current Arts Council strategy document, *Partnership for the Arts 2008-2010*, sets out a number of ways in which the Arts Council can be an effective advocate and promoter of the arts to the general public, to partners in other agencies and public bodies, and to government as a whole.

This report seeks to complement and build on that approach, envisaging for the Arts Council a strong leadership role in promoting increased participation in the arts and greater awareness and understanding of the complexities of cultural diversity.

The value of a policy and action plan encompassing cultural diversity and the arts could contribute, through the arts, to a more global, cosmopolitan and internally-different 'Irish' culture, at home and internationally. There is much to gain in a globalised society by emphasising the cosmopolitan nature of Irish arts and culture.

The Arts Council's desire to develop a Cultural Diversity and the Arts policy and action plan and the commissioning of this research project has initiated an interactive process with minority ethnic communities and the arts sector. This report reflects on the shared space created for the purposes of the research and consultation, evidences the challenges and the needs, and aims to stimulate the transformative process necessary in a Cultural Diversity and the Arts policy and action plan.

APPENDICES

Appendix 1 - Project Structure andTeam Members

Funded by the
Office of the Minister
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**THE ARTS
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**STEERING
GROUP**

**International
RESEARCH**

**PROJECT
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**REPORT
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**National
RESEARCH**
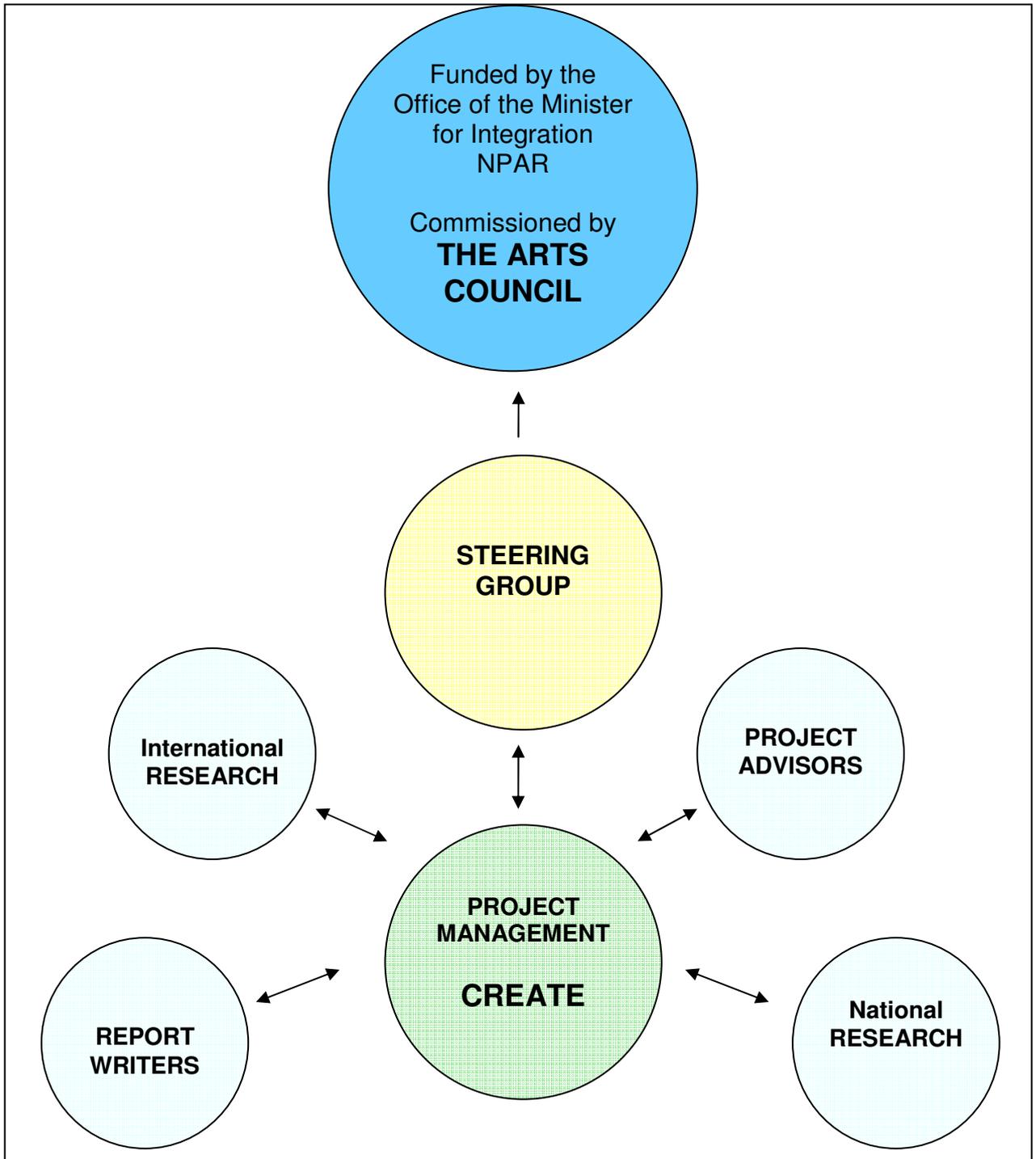
Steering Group Members:

- Dr. Aileen Pearson Evans (Chair; Dublin City University)
- Janet Lacey (DJELR)
- Orla Moloney (The Arts Council)
- Sabina O'Donnell (DAST)
- Dominic Campbell (Artist / Consultant)
- Chinedu Onyejelem (Publisher, Metro Eireann)
- Shalini Sinha (Independent media producer)
- Deirdre Figueiredo (former Chair, Arts Council of England Cultural Diversity Advisory and Monitoring Panel)
- Ruairí Ó Cuív (Chair, Create / Independent arts consultant)
- Katrina Goldstone (Communications, Create)
- Katarzyna Mejger (Polish interpreter and translator)

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- Dr. Alice Feldman (University College Dublin)
- Dr. Piaras Mac Éinrí (University College Cork)

Researchers:

- Lead International Research: The Change Institute
- National Consultation : Rustom Bharucha
- National Research - Dr Daniel Jewesbury, Dr Suzanna Chan
- National Consultation - Dr Daniel Jewesbury

Project Management (Create)

- Project Director, Sarah Tuck
- Project Co-ordination, Katherine Atkinson
- Finance + Administration, Arthur Duignan

Appendix 2 - Additional Reports

This report should be read in conjunction with the other documentation on Cultural Diversity and the Arts, prepared under the *Cultural Diversity and the Arts Research Project: Towards the development of an Arts Council policy and action plan*.

National Reports

1. National Research, Dr Daniel Jewesbury, Dr Suzanna Chan

2. National Consultation, Rustom Bharucha

International Reports

1. International Comparative Analysis, Change Institute

2. Cultural Diversity Policy in the New Zealand Arts and Cultural Sector, Helen Hopkins and Laurence Hopkins (Change Institute)

3. Arts Development, Cultural Policy and Diversity in India, Lakhbir Bhandal (Change Institute)

4. Arts Development and Cultural Diversity in England, Will Hammonds (Change Institute)

5. Cultural Diversity and the Arts in Hungary, Zsuzsa Nagy and Anna Végh (Change Institute)